TURNTABLES: A GUIDE TO BUYING
COMPOSER-CRITIC HECTOR BERLIOZ:
A CENTENARY-YEAR REAPPRAISAL
BROADWAY MUSICALS: A BASIC
LIBRARY FOR COLLECTORS
niques that guarantee superb performance over periods of time previously thought unattainable.

Shown below are just a few of the space-related devices you'll find in Scott's new 386... high fidelity's first legacy from moon-walk technology!

Computer-activated "Perfectune" light: Perfectune, a computer logic module, scans the essential tuning circuits, decides when you've reached the point of perfect tuning and lowest distortion, then snaps on the "Perfectune" light... a signal that you are receiving absolutely perfect sound every time.

New solderless connection techniques: Wire-wrap terminal connections plus plug-in printed circuit module construction result in the kind of reliability usually associated with aerospace applications. This eliminates the soldered connection, for years the most failure-prone area of electronics assembly.

386 Specifications
Total power (± 1 dB) 170 Watts @ 4 Ohms.
IHF Dynamic power, 67.5 Watts/channel @ 4 Ohms; Continuous power, both channels driven, 42 Watts/channel @ 4 Ohms, 35 Watts/channel @ 8 Ohms; Distortion < 0.5% at rated output; Frequency response (± 1 dB), 15-30 KHz; IHF power bandwidth, 15.25 KHz. FM usable sensitivity (IHF), 1.9 μV; FM selectivity, 42 dB. Price, $349.95.

Power where you need it: Compare Scott's amplifier section performance to that of competitive units. Scott's new space-inspired circuits give you high power at lower distortion through the entire audible frequency range. The shaded area indicates where competitive receivers tend to rob you of full response in the extreme lows (organ, bass drum) and highs (flutes, triangles, etc.)

For detailed specifications, write:
H. H. Scott, Inc., 111 Powderrmill Road, Maynard, Mass. 01754
Export: Scott International, Maynard, Mass. 01754

© 1969, H. H. Scott, Inc.
It took $21 billion to put man’s footprint on the moon.

Here’s how this research bonanza helped Scott develop the world’s most advanced AM/FM Stereo Receiver...
Ultra-reliable Integrated Circuits: There are 7 ICs in the 386. More than in any other receiver now on the market. These 7 circuits-in-miniature are included in the FM IF, AM IF, Perfectune circuit, stereo amplifier, and multiplex sections. And actually include a total of 91 transistors, 28 diodes, and 109 resistors!

Quartz crystal lattice filter IF section: This feature, never before found in a receiver in this price class prevents your 386 IF amplifier from ever needing realignment. In addition, you get the extra dividends of very low distortion and high selectivity.

Improved Integrated Circuit AM: New Scott pre-tuned 4-pole LC filter improves AM selectivity. IC's and Field Effect Transistors in the AM section give better signal/noise ratio, lower distortion, and better signal handling capacity.

Other advanced 386 features include:

- Instant-acting electronic overload protection, which, unlike conventional thermal cutouts, releases the drive when too much current flows through the output transistors. A circuit-breaker will also trip under prolonged short conditions at high power.
- New illuminated dial, resulting in increased visibility.
- Muting circuit, eliminating noise between FM stations.
- Plug-in speaker connectors, eliminating phasing problems.
- Patented Silver-plated Field Effect Transistor front end, for clearer reception of more stations.
- Integrated Circuit IF strip, for virtual elimination of all outside interference.
- Integrated Circuit preamplifier, for reduction of distortion to inaudible levels.
- Automatic stereo switching which instantly switches itself to stereo operation when stereo is being broadcast.
- Instant-information panel lights, which let you know at a glance whether you're receiving AM or FM, stereo or monaural broadcast. Perfectune indicator lights up when you're perfectly tuned for best reception.
Perfect speed synchronous motor
Ultra low-mass tonearm floating within a gyroscopically gimbaled mounting
Viscous damped cueing and pause control
Viscous damped tonearm descent during single and automatic play
Adjustable sliding weight anti-skating control
Safe, gentle two-point record support.
You will not find all of these important features on automatic turntables selling for almost twice as much.
You will find them all — and more — on Garrard’s new SL72B for only $89.50.

Garrard
World’s Finest

There are now twelve new models in the Garrard line, just introduced.
They are priced from $37.50 to $129.50 and include four ready to plug in modules.
Write for complimentary, full-color Comparator Guide to:
Garrard, Dept. A59R, Westbury, N.Y. 11590
THE MUSIC

BERLIOZ'S "MÉMOIRES"
A review of David Cairns' new translation

HENRY PLEASANTS

72

THE BASIC REPERTOIRE

Borodin's Symphony No. 2

MARTIN BOOKSPAN

79

BERLIOZ, AS COMPOSER

"Not merely a reflector of his era, but one of its great determinants"

EVELYN LANCE

82

BERLIOZ, HEARD PLAIN

A critical discography

ROBERT N. CLARK

86

BERLIOZ, AS CRITIC

Dedication and verve distinguish the "notices" he so hated to write

HENRY PLEASANTS

89

A BASIC LIBRARY OF BROADWAY MUSICALS

What is—and isn't—on one theater buff's shelf of recordings

REX REED

99

THE GREAT MARIO LANZA: A RETROSPECTIVE

How L. B. Mayer added him to Hollywood's list of Might Have Been

WILLIAM FLANAGAN

152

THE EQUIPMENT

NEW PRODUCTS

A roundup of the latest high-fidelity equipment

LARRY KELIN

28

AUDIO QUESTIONS AND ANSWERS

Advice on readers' technical problems

HANS H. FANTEL

35

TECHNICAL TALK

Specifications 5—FM Tuners; Hirsch-Hoach laboratory reports on the Marantz Model 16 power amplifier, the PE-2018 automatic turntable, and the Tec-A-1290" tape recorder

BENNIE EVANS

94

TAPE HORIZONS

The need to be biased

CRAIG STARK

159

THE REVIEWS

BEST RECORDINGS OF THE MONTH

CLASSICAL

111

ENTERTAINMENT

141

STEREO TAPE

157

THE REGULARS

EDITORIALLY SPEAKING

WILLIAM ANDERSON

4

LETTERS TO THE EDITOR

JAMES GOODFRIEND

52

INTRODUCING THE STAFF

REX REED

PAUL KRESH

138

ADVERTISERS' INDEX

PRODUCT INDEX

162

COVER: PHOTO BY DREW PENDELTON; DESIGN BY BORIS PETERSEN; PHOTOGRAPHS FROM THE COLLECTION OF DAVID HAILER, DYNACO.
"ARMENIAN, Turkish, French, English, and Cherokee," said Cher (of Sonny and Cher) in answer to a query about her ancestry during a recent "questions from the audience" sequence on Joey Bishop's TV show. Being part Cherokee, Cher is certainly more “American” than most of us, but hers was nonetheless a very American reply. Although something of a wild colonial boy myself (Swedish-Irish), I never cease to be amazed at our invertebrate national habit of name-dropping European pedigrees whose sources may be three, four, or five generations away in countries their claimants have never visited. That this persistent psychological orientation should have its effects on our cultural life is not surprising, and these effects are most evident, perhaps, in music. Leonard Bernstein will shortly turn his podium over to Pierre Boulez, thus leaving all our major orchestras under the batons of foreign-born conductors playing—can anyone doubt it?—mostly European music.

The American audience for classical music has always been a small one—on a percentage basis. In real numbers, however, owing to our high standard of living, it is enormous compared to that of any other country in the world. But we are a Roman audience being entertained by Greek composers and Greek performers. As consumers rather than producers, we have poor control over our musical destinies, we are unsure of ourselves, we are easily thrown off balance by the ups and downs that are inevitable in any human activity. That we are at the moment in a "down" period no one can seriously doubt: Western classical music seems to have lost its direction; it is floundering, fragmented, and essentially unproductive even at its European sources. Since this has happened before, it should not cause alarm—in the words of novelist John Barth, "that some writers lack lead in their pencils does not make writing obsolete." But classical music does have its radical-egalitarian enemies, and they are moving in fast for the kill. Many of our most respected critics are so much on the defensive that they find it impossible to refer to serious, classical, or art music without using qualifying quotation marks. Despite its millions of appreciators, classical music has suddenly become anti-democratic, a moribund aristocratic relic that must yield its place to the new popular music.

Give our club a name...
we'll give you a FREE Stereo system of your choice
and a FREE Record, Tape, or Book
Every Week for a Whole Year.

IF you've ever wanted to buy UNLIMITED SELECTION of BOOKS, RECORDS, TAPES, CARTRIDGES, CASSETTES, and HI FI STEREO GEAR at substantial savings (25%-80%) with NO MINIMUM BUYING OBLIGATION, our club is for you. Now through the use of one club membership you can have all the advantages of 4 clubs plus much much more.

A club so NEW IN CONCEPT and DESIGN that we ask your help in naming it. What's more, we're willing to pay you for that help. Send us a Name and we'll give you $3 off the Regular Lifetime Membership price of $5 and a chance for the big prize. If you're not a gambler here's a sure thing. We're willing to offer Charter Club Membership for the same low introductory price. ALL YOU EVER PAY IS $2.

The winning name selected by our judges will receive a FREE STEREO SYSTEM, plus a FREE RECORD, TAPE, or BOOK Every Week for a Whole Year. CONTEST CLOSES NOV. 1, so you'd better hurry.

Whether you win the big prize or not you'll certainly come up a winner with your club benefits. As a member you have UNLIMITED SELECTION of any book you wish: fiction, non-fiction, historical, scientific— even valuable art books at 25% discount. A FREE Schwann Catalog comes with your membership which conveniently lists over 30,000 LP's by category: Popular, Classical, Folk, Jazz and so on. FREE Harrison Catalogs listing all available 4 and 8 track tapes, cartridges, and cassettes are yours for the asking.

Your FREE QUARTERLY CLUB MAGAZINE keeps you informed of all New releases in Records, Tapes, and Books, while offering you valuable extra discount Club Specials.

We've really stacked the deck in your favor: tape deck, that is. We offer savings up to 50% on Stereo Gear from such famous makers as: Acoustic Research, Ampex, Dynaco, Electro Voice, Empire, Kenwood, Scott, Tandberg, Fisher, Garrard, Sony and many others. Ask for a low quote on your needs.

You, of course, receive only BRAND NEW, factory sealed, guaranteed perfect EQUIPMENT, RECORDS, TAPES, and BOOKS. Nothing will ever be shipped unless you order it and there's never any buying requirement.

SAVE 35% TO 80% ON LP RECORDS
SAVE 33 1/2% ON TAPES
SAVE 25% ON BOOKS
CHARGE PRIVILEGES AVAILABLE ON ALL PURCHASES

There are NO Membership dues, NO Annual fees and NO Minimum orders. There are tremendous savings, extra discount specials, unlimited selection, 4 Clubs in one convenience, fast same day processing of orders and a chance to be a big winner.

HERE'S THE WINNING NAME:

I WANNA BE A WINNER.
Send me my LIFETIME MEMBERSHIP CARD, my Free Schwann Catalog, my Free Harrison 4 and 8 track Catalogs,* order blanks and Club Magazine by return mail. $2 enclosed guarantees me:
1. CHARTER LIFETIME MEMBERSHIP ($5.00 after November 1)
2. 35%-80% savings on LP albums, 1/3 off on tapes, up to 50% on stereo gear, 25% on books.
3. NO MINIMUM PURCHASE OBLIGATIONS. Nothing will ever be sent until I order it.

I must be delighted with the Club or within 30 days I will let you know and receive a full refund.

NAME

ADDRESS

CITY

STATE

ZIP

* I am interested in tapes, □ 4 track and cassettes □ 8 track

Contest closes November 1, 1969. Judges decisions are final. In case of duplicate names, prizes will be awarded to earliest postmarked entry.
When you’re number one in tape recorders you don’t make the number-two tape.

It costs a few pennies more. But Sony professional-quality recording tape makes a world of difference in how much better your recorder sounds—and keeps on sounding. That’s because Sony tape is permanently lubricated by an exclusive Lubri-Cushion process. Plus, its extra-heavy Oxi-Coating won’t shed or sliver. Sony tape is available in all sizes of reels and cassettes. And remember, Sony professional-quality recording tape is made by the world’s most respected manufacturer of recording equipment.

You never heard it so good.

LETTERS TO THE EDITOR

**Musical Methuselahs**
- Henry Pleasants, whom I have had the pleasure of serving on occasion in my capacity as a record dealer, is a wonderful man and always interesting to read. But how could he have made such an omission in his article in the August issue? I am referring to the most remarkable example of creative longevity in the history of music, Havergal Brian, who at ninety-three is very much alive and working on his 55th (thirty-third!) symphony. He has written more vital and unusual music in his eighties and nineties than any composer in history.

  **HOWARD KORNHEIM**

- Regarding Henry Pleasants’ article on longevity among music-makers, there was a number of significant omissions among twentieth-century composers. In the interest of comprehensiveness, I would like to add the following names, most of whom, incidentally, continued to write vital music right up to the time of their deaths: Hugo Alfven (1872-1960), Josef Foerster (1859-1951), Ildebrando Pizzetti (1880-1968), Louis Aubert (1877-1968), Florent Schmitt (1870-1957), and Charles Koechlin (1867-1950).

  **Among composers still alive, to the best of my knowledge, are the Frenchman Henri Busser (b. 1872) and the Czech Ladislav Vysaick (b. 1882). Last, but far from least, Kurt Atterberg (b. 1888) and Havergal Brian (b. 1876) are both still very much with us, creatively as well as biologically speaking.**

  **PAUL A. SNORR**
  New York, N.Y.

- Mr. Pleasants’ brief survey of his subject was not, of course, intended to exhaust this aspect of gerontology, but we think our readers for their additions to the list. We were unprepared, however, for the rigor of the response from what appears to be a desirable fan club for Havergal Brian, a composer who has not one entry in the Schwann catalog. Are the record companies overlooking something?

  **RICHARD M. CLARK**

- What has happened, I think, is that modern methods of reproduction have simply made available to the audience a far wider choice among various kinds of music, and a sizable part of the audience has found there are forms it likes better than the symphony, both at home and in the concert hall.

  **I question whether there ever would have been much of an audience for the modern symphony orchestra if those who support it today had been exposed first to chamber works, lieder, and the great variety of earlier forms which preceded and influenced the evolution of this dinosaur-like phenomenon. The symphony had its grand moment, but they’re all in the past. I fear. Let’s encourage the talented composers and musicians involved to form smaller ensembles more adaptable to varied tastes and more economically and culturally viable.**

  **WILLIAM F. CLARK**

The Editor replies: "Mr. Clark’s argument might impress me more (financially) if I could summon from my memory the name of even one soprano who came to record music through the medium of Beethoven quartets or Schubert lieder, or if I could remember ever having been in a concert hall (even a small one) for a sold-out program of chamber works. Also, I cannot.

**Lieder Lovers**
- Harlan Spore’s letter in the August issue is not only irrelevant in regard to Robert Clark’s excellent article (which dealt with the lied, but not the ‘why’ of its existence), but shows little understanding of the history of literature as well as of music. It is absurd to assert that only music made German romantic poems worthwhile, and that great poetry would have ‘forestalled’ a Schubert as unnecessary. The lied grew from a fertile soil in the poetry-reading, music-loving middle-class circles of that period, and if some of the poems Schubert’s friends enjoyed and wrote (a few good ones, too) now grate on our artistic nerves, the same is true of much of Tennyson and others over whom English youth used to moon just as Germans do over Heine and Goethe. Styles and tastes change with time, but Schubert would have used Rilke (or any other poet admired by Mr. Spore) just as Strauss did some of the

(Continued on page 12)
Cheap isn't a word used by the Audio Establishment.
But a no-no for them is a yes-yes for Realistic.*
We have more hi-fi under $100 than most folks have under $200. Cheap? — yes! And great!

Omnidirectional Speaker Systems 1995
Invented by Realistic to save space and money. $1/4" high, $1/8" diameter sphere. Black and silver. Under $40 a pair! #40-1975

Modular 24-Watt Stereo Amplifier 4995
The Realistic SA-175 has a magnetic phono preamplifier, and our magic price includes the walnut case! #30-1973

Modular Stereo FM Matching Tuner 5995
Vernier tuning, center channel meter, FET circuit, and the Realistic TM-175 price includes the walnut case! #31-2013

Modular 8-Track Stereo Tape Deck 5995
Play car stereo tapes on the Realistic TR-175. It matches amplifier, tuner at left, or anybody's. Wood case. #30-1974

Auto-Turntable Complete System 3995
The Realistic Lab-6 includes custom British changer, Shure diamond magnetic cartridge, and base. No extras! #42-2595

Minimus* -2 Little Speaker, per Pair 7995
Realistic acoustic suspension 7 x 71/2 x 15" speakers with 2-way electronic equalization, in oiled walnut. #40-1968

70-Watt Stereo SA-700 Amplifier 9995
Full bandwidth power, every Realistic feature you need including 2 "mag" inputs and 10x 14x4" walnut case. #30-1970

Matching Stereo FM-AM Tuner 9995
The Realistic TM-70 has dual center and signal-strength meters, not just one. And the oiled walnut case is free! #31-2018

Stereo Cassette SCT-3 Tape Deck 9995
Realistic "professionalizes" cassette performance. AC (not DC) motor. Best flutter/wow spec of any tested. #14-061

Auto-Turntable Complete System 4995
The Realistic Lab-12 includes cueing, 4-pole motor, Shure diamond magnetic cartridge, and base. No extras! #42-2567

Free 1970 Color Catalog
Mail to: Radio Shack Computer Center, Dept. ZT
2727 West 7th St., Ft. Worth, Texas 76107
Name (print) ____________________________
Street ________________________________
City ______________________  State _____ Zip ________

*Trade Mark

CIRCLE NO. 52 ON READER SERVICE CARD
The Best Of Components...

Heathkit® AR-15 AM-FM Stereo Receiver

Dozens of new stereo receivers debut every year and all claim simultaneous occupation of that singular pinnacle — perfection. Admittedly, some of the very expensive receivers are good... at the time of their introduction. Few manufacturers would have the confidence to suggest that the same product still retains its grasp on perfection more than two years later.

We do.

Heath introduced the AR-15 over two years ago, and we still advertise it as the “best”... for the simple reason that it still is. It is so undeniably advanced that others have just recently begun to adopt some of the features Heath innovated two years ago... the crystal filter/integrated circuit combinations that deliver ideal selectivity and never require alignment... the massive 150 watt amplifier with its superb frequency response and ultra-low IM and harmonic distortion... the use of two accurate tuning meters for exact station selection... the readily accessible, but hidden secondary controls... the elaborate noise-operated squelch circuit that quiets between-station noise before you hear it. Many have tried, but no one has succeeded in designing a receiver with all the performance, features and value of the Heathkit AR-15.

In the next column are some of the specifications that have made the Heathkit AR-15 the world’s fastest selling, most highly praised AM-FM Stereo Receiver in the history of the industry. Every leading audio critic, every major electronics editor, leading consumer testing labs and thousands of owners agree that the AR-15 represents the ultimate available today in a solid-state receiver. Compare these specifications with those of other receivers — compare the prices — compare the critical analyses made by the experts. You'll find that the Heathkit AR-15 is the best of components.

Kit AR-15, (less cabinet), 34 lbs. $349.95*
Assembled ARW-15, (less cabinet), 34 lbs. $540.00*
Assembled AE-16, optional walnut cabinet, 10 lbs. $24.95*

New Heathkit High Efficiency Bookshelf Speaker Systems

• Features two custom-designed JBL® speakers — 12” woofer with 6 lb. magnet assembly and 2” direct radiator tweeter with 1½ lb. magnet assembly
• 45 Hz — 20 kHz response
• Handles up to 40 watts
• Variable high frequency level control
• Handsome assembled walnut cabinet
Kit AS-38, 38 lbs. $129.95*

• 40-20,000 Hz frequency response from two custom-designed JBL® speakers — 14” woofer with 11½ lb. magnet assembly and 2” direct radiator tweeter with 1 lb. magnet assembly
• 3-position high frequency level control
• Handles 50 watts
• Rich one-piece pecan finish cabinet
Kit AS-48, 43 lbs. $169.95*
The Best Of Compacts...

Heathkit® AD-27 Component Compact

A quality approach to stereo compact design. Heath engineers used a remarkably simple, yet very efficient solution to the problem of putting high-fidelity capability into the small space of a stereo compact. How? By using performance proven stereo components.

For example, here's what you get in the new AD-27: Quality electronics from the Heathkit AR-14 Stereo FM Receiver, modified only mechanically to fit. Audio Magazine said about the AR-14: "... undoubtedly one of the best values we have encountered to date." Plus the precision-crafted British BSR McDonald 500 Automatic Turntable, complete with famous Shure diamond stylus cartridge. And a beautiful walnut cabinet with sliding tambour door to house them. Here’s the AD-27 in detail:

Amplifier portion features:
- 15 watts per channel music power — ample to drive almost any reasonably efficient speaker system
- Solid-state circuitry
- 12-60,000 Hz ±1 dB frequency response
- 45 dB channel separation
- Harmonic & IM distortion less than 1 1/2%
- 4 to 16 ohm output impedance
- Tape output
- Front panel headphone jack
- Speaker defeat switch for private listening.

FM Stereo section features:
- 4 stage IF
- 5 uV sensitivity for real station pulling power
- Hum & Noise —45 dB
- Less than 1 1/2% distortion
- Smooth inertia flywheel tuning
- Adjustable phase control for best channel separation
- Stereophonic indicator light
- 20 dB channel separation
- Filtered outputs for "beat-free" stereo taping.
- High quality BSR McDonald 500 Automatic Turntable with these features:
  - Low mass tubular aluminum tone arm
  - Adjustable anti-skate control
  - Micrometer stylus pressure adjustment
  - Cueing/Pause control
  - Diamond Shure cartridge with 20 Hz to 20 kHz response
  - Plays all 4 speeds — automatic, semi-automatic or manual
  - 4 pole induction motor
  - Low wow and flutter.

The AD-27 — a high performance FM Stereo Receiver and a quality automatic turntable in an attractive walnut cabinet. We think you’ll agree that the AD-27 Component Compact leads the field. Order yours now.

Kit AD-27, 41 lbs... $179.95*

NEW Free 1970 Catalog

The latest edition, with many new, exciting kit-building projects... over 300 kits for stereo/hifi, color TV, electronic organs, guitar amplifiers, ham radio, marine, educational, CB, home & hobby. Mail coupon or write Heath Company, Benton Harbor, Michigan 49022.

The AD-27 looks as good as it sounds. It will perform with its solid walnut disappearing tambour door either open or closed, and it makes an attractive addition to any room. No unsightly cables either — they’re recessed in the side.

Recommended Speaker Systems

AS-18
$34.95*

AS-37
$41.95*

AS-16
$49.95*

Prices & specifications subject to change without notice. *Mail Order Prices; F.O.B. Factory

HEATH COMPANY, Dept. 40-67
Benton Harbor, Michigan 49022

Rush my new Heathkit Catalog
Enclosed is $... including shipping.

Please send model (s):

Name
Address
City... Zip

State

Prices & specifications subject to change without notice. *Mail Order Prices; F.O.B. Factory

CIRCLE NO. 29 ON READER SERVICE CARD

OCTOBER 1969
If you pay more than $75* you deserve the finest... Longines the world's most honored watch.


Longines honors are your bond of quality. Add Longines' factory at St. Imier, Switzerland of generations of craftsmen in the making of the finest. The inherited skills... Leading Sport Associations.

Arthur Loesser

In his enthusiastic review (August) of the recital by pianist Arthur Loesser recently released by the International Piano Library, Eric Salaman asks, "Is there more of this stuff around?" Yes, there is a piano sonata by the Colonial composer Alexander Reinagle, available in the Music in America series (MIA-101). Loesser plays the sonata with great style, and hums along in Glenn Gould fashion. Loesser, by the way, was the brother of the last composer of the last hearing, Charles Loesser, and Doll and Malt Happy Fella. The curious can look up his article, "My Brother Frank," in the March 1950 issue of the Music Library Association's Notes.

Marguerite Steffen-Augusta, Ga.

Friendly Locals Revisited

Reader F. H. Gates' letter in the August issue impels me to bend the Editor's ear one last time on the subject of the largely defunct Friendly Local Record Shop. I am aware that record dealers became caught between a public demanding more in quantity and variety, and an industry intent on mass-marketing, having basked too long in the steady glow of a seller's market, unmindful of cultivating customer loyalty with reasonable discounts. Then the first record clubs assured the dealers that it was to be a mere adjunct to their business, not an assassin creeping into their tent. Foresight isn't keen when you're fat and happy, just before the overhead comes crashing down. Even at this late hour, merchandising can be made pleasant once again through the Editor's plan of satellite shops, objections to which strike me as peddling.

Mr. Gates introduced the subject of rare and unusual records, and of course there have always been shops specializing in them and charging rubber-band prices. But ordinary dealers shouldn't have been loath to discount: a dollar off a five dollar list price would have been impressive to this purchaser, and would have impelled me to increase my buying into the bargain. The friendly local really made the brass off pop records according to my taste, and the first dealers borrowed the the Editor's plan of satellite shops, objections to which strike me as peddling.

Mr. Gates introduced the subject of rare and unusual records, and of course there have always been shops specializing in them and charging rubber-band prices. But ordinary dealers shouldn't have been loath to discount: a dollar off a five dollar list price would have been impressive to this purchaser, and would have impelled me to increase my buying into the bargain. The friendly local really made the brass off pop records according to my taste, and the first dealers borrowed the the Editor's plan of satellite shops, objections to which strike me as peddling.

Rocks and Roses

I found it particularly irritating to see the recent Fifth Dimension's album "The Age of Aquarius" listed among August's best recordings of the month. This group is far less original and talented than many other rock and folk artists whose albums are usually accorded the "special merit" tag, such as: Bob Dylan; the Beatles; Peter, Paul and Mary; Joan Baez; Judy Collins; Joni Mitchell; Laura Nyro; Buffy St. Marie; Lovin' Spoonful; Donovan; and the Mamas and the Papas especially, whose style has been unassumingly borrowed by the Fifth Dimension. All of the listed performers have done at least some writing, and all are capable of instrumental accompaniment except the Fifth Dimension, whose music so heavily relies of "Bohemia" Howe, great studio musicians, and the songs of Jim Webb and those of the previously mentioned artists.

Tim Dudefield Des Moines, Ia.

Mr. Reilly replies: "It's a big musical world, and there's room for many people in it."

(Got continued on page 14)
Speakers that speak for themselves from JVC

Hook 'em up and give a listen. They'll not only speak for themselves, they'll have something to say about the condition of your records and the quality of your stereo system.

And with JVC's 5303 omni-directional system, the message will be delivered with full stereo effect anywhere in the room. All 'round features: four free edge woofers and four horn-type tweeters to handle up to 80 watts input from 20 to 20,000Hz. Gives you a full 360 degrees of sound diffusion. Just listen.

Check the other JVC systems, too. Models 5340 and 5304, powerful 4-way systems with multi-channel inputs. Handle 40 watts RMS and 80 watts peak. The 30 watt 5320 and 25 watt 5310 3-way book-shelf systems also deliver full range JVC-quality sound.

Get more information about JVC speakers and the name of the dealer handling JVC products in your area. Just drop us a line and we'll make the introduction.
Your records are cut by a stylus with a 15° vertical tracking angle. Play them back the same way for optimum fidelity. The ELPA PE-2020 is the only automatic turntable especially designed to track a stack at 15°!

If you're settling for less than the PE-2020 you're making do with less than the best! ELPA PE-2020 $129.95

Endorsed by Elpa because it successfully meets the stringent standards of performance Elpa demands. Write for full PE details.

Elpa Marketing Industries, Inc., New Hyde Park, N. Y. 11040

---

Congratulations must certainly go to Peter Reilly for his perceptive review of the "Love Child" tape by Diana Ross and the Supremes (August). Mr. Reilly could not have been more accurate in his description of these "glittering" performances. I'll never cease to be amazed by the vitality and soul that Miss Ross and her Supremes inject into everything they sing.

David Kirschenz
Des Moines, Ia.

It seems that Peter Reilly must really hate Tiny Tim. I mean panning both albums. He's really got a lot of nerve to call Tiny Tim a put-on. How does he know? For his information, I met Tiny Tim and he was kind enough to autograph his newest album and his book for me. It's a wonderfully sincere, warm human being, and if Mr. Reilly thinks that's a put-on, he's really out of it.

Natalie Gerbarski
Oconomowoc, Wis.

In our very small organization of rather independent souls, there is a discarded "Out-going" tray that is now used to contain articles that one or more of us have found unusually descriptive, newly innovative, or eminently practical. Peter Surhiein's article "Wattage Confidential" in the June issue fits the first and found its way into our file.

We can see that the request for meaningful ratings from the manufacturers will be often repeated, and not only from us. Without some "uncommon denominator," we will be attempting to compare apples and oysters, and we find it quite enough with apples and oysters—or, as I am sure someone must have said by now, what's what watts?

Stephen Parker
Jefferson Services Co.
New Orleans, La.

I would like to comment on Don Heckman's review of Gary McFarland's newest album in the August issue. I do not agree with some of his opinions. I think the album is well done and deserves the praise it has received. McFarland's use of electronic instruments and his treatment of the material is innovative and fresh.

Mark Kolpes
Dearborn, Mich.

Basic Repertoire

The latest "uplifting" of Martin Bookspan's Basic Repertoire in the July issue bears out conclusions I have reached over the last three years concerning this series. His choices are so sporadic in certain cases that a prospective buyer can have little faith in his judgments. The most glaring alteration this year concerns Vaughan Williams' "Tallis Faux-

(Continued on page 18)
REVOX GUARANTEES THESE 4 PARTS FOR ONE YEAR.

THE REMAINING 842 PARTS ARE GUARANTEED FOR LIFE.

Until now, equipment guarantees were problematical. Some companies guaranteed their products for 90 days, some for a year or two. And one rather exceptional company went so far as to offer a five year guarantee on its speakers.

Now, the Revox Corporation becomes the first to offer a lifetime guarantee, on what is regarded by many as the most complex link in the high fidelity chain, the tape recorder.

There are 846 basic parts, exclusive of wiring and connectors in the Revox A77 tape recorder and every one of them, with the exception of the four pictured above is guaranteed for life.

This unprecedented offer becomes effective immediately and has been made retroactive to include the very first model A77 distributed by the Revox Corporation in the U.S.A.

Wouldn't it be nice if everyone could make the same offer?

Revox Corporation guarantees to the original purchaser of a Revox A77 tape recorder purchased from it in the U.S.A., except as to fuses and bulbs:

1) To replace without charge any part failing within twelve months after purchase; and 2) To provide a free replacement in exchange for any part thereafter failing except the record and playback heads, capstan and pressure roller. This guarantee shall be void if the purchase has not been registered with the Revox Corporation within the time specified in the card supplied the purchaser with the recorder, or if the recorder has been modified or altered by anyone other than the Revox Corporation or its authorized representatives, or if the recorder has been damaged by misuse or accident. Transportation charges are not included in this guarantee. There are no warranties or guarantees except those expressed herein.

Revox Corporation delivers what all the rest only promise.

Revox Corporation, 212 Mrena Avenue, New York, N.Y. 11377. In Canada: Tri-Tel Associates, Ltd., Toronto, Canada.

CIRCLE NO. 55 ON READER SERVICE CARD
The new Nocturne
Eight Twenty solid state
receiver has 140 Watts of power
and perhaps the most sophisticated FM
stereo tuner ever built.

But it doesn't have an AM radio.

At $299.95, we had to make a choice. So we
made the one we thought you would make. We
traded the AM radio for an inordinate amount
of performance. For instance, the Eight Twenty
has enough guts to drive four speaker systems
flawlessly, without the slightest sign of strain.
The amplifier is unlike any output stage
found in conventional stereo receivers. It
employs wideband silicon transistors and a
heavy duty power supply which extends the
amplifier's response to below 5Hz and above
60,000Hz. This results in flawless reproduction
of all harmonics without
phase and transient
distortion. The output stage uses a
quasi-complimentary symmetry design
which insures accurate balance and symmetry
at the clipping points. A high degree of
feedback is used to keep distortion down and
stability high. Harmonic distortion products
are kept below 0.5% at full output across the
audio spectrum of 20-20,000Hz. This insures
unusually smooth and transparent sound.

At $299.95 we had to choose
between an AM radio
and better performance.
We left out the AM radio.
Newly designed integrated circuits and crystal filters in the I.F. strip make FM tuning as precise as switching the channel selector of a television set. The tuner accepts only the station to which it is tuned, regardless of how close an alternate or adjacent station may be. An FET front end coupled with a four ganged tuning capacitor assures unprecedented sensitivity and selectivity. Cross modulation has been reduced to the vanishing point.

The new Harman-Kardon Nocturne Eight Twenty doesn't have an AM radio. But it has everything else you could possibly want in a receiver. And at an amazingly low price. Hear it soon at your Harman-Kardon dealer.

For more information, write: Harman-Kardon, Inc., Dept. SR-10, 55 Ames Court, Plainview, N.Y. 11803.

harman kardon
A subsidiary of JBL Corporation

140 Watts, ± 1 db; 110 Watts, IHF

CIRCLE NO. 26 ON READER SERVICE CARD
Mr. Bookspan replies: "I had thought that it was perfectly clear to all readers that one of the purposes of my annual updating was a re-evaluation of previous recommendations. If Mr. Klein is so set in his ways that he never respond differently to a given performance or disc or tape, then he lives what I consider to be a very narrow musical life. Indeed, in this year's evaluation of the versions of the Tallis Fantasia, I found that I could not now recommend Barbirolli's rather overbite account over the more subtle beauty of Bond's version. This is not to denounce the lab exuberance of Barbirolli's work with the score, but rather that both conductors offer convincing accounts, with Bond now my preferred version. Who knows, perhaps when it comes time for me to listen to the dozen or so still available recordings of the work next year, I'll be in a more voluptuous frame of mind, in which case I shall probably swing back to preferring Barbirolli's performance.

Concerning Kondrashin's treatment of the end of the Shostakovich Fifth, I referred to his interpretation of what is on the printed page. It may be true to Mr. Klein, but there is not a major conductor anywhere who does not adjust a score to suit his own individual personality, either by subtle or not so subtle changes in orchestration, or doubling of parts, or cuts, or any other device or adaptation of the score. In the case of the Shostakovich, I took issue with the conductor's choice of alternatives, which I find to be the end of the symphony's unceasingly passionate. For me, the conductor who risks all on a rapturous flight of fancy is in a class by himself in this case, and I trust his judgments more than those of any other reviewer."

---

**American Musical Heritage**

- In your June issue, a recording of Mrs. H. H. A. Beach's "Gaelic" Symphony was reviewed. It is a release that represents the Preservation of the American Musical Heritage. I have heard some of this organization's other recordings, led by Karl Kruger, and was anxious to obtain them, but nowhere in your review does it say how many of the Society's recordings may be obtained.

---

**Third Bounce**

- In William Flanagan's reply to a letter from George London, printed in your August issue, the states that comments such as "the bloom (had) left her voice" refer to Flanagan's own analysis and again about Renata Tebaldi. There is some truth in these comments—and yet the "stem" remains is a thousand times more precious than the now-present "bloom" of many of her colleagues. I refer to the expression of many of her colleagues. I refer to the expression of many of her colleagues.
FREE INFORMATION SERVICE

Formerly Hi Fi/Stereo Review

Here's an easy and convenient way for you to get additional information about products advertised or mentioned editorially in this issue. Just follow the directions below...and the literature will be sent to you promptly and free of charge.

Tear out one of the perforated postage-free cards. Please print or type your name and address where indicated.

Circle the number on the card that corresponds to the key number at the bottom of the advertisement or editorial mention that interests you. (Key numbers for advertised products also appear in the Advertisers’ Index.)

Simply mail the card. No postage is required.

This address is for our “Free Information Service” only. All other inquiries are to be directed to, Stereo Review*, One Park Ave., New York, N.Y. 10016.

The “Free Information Service” is available to all readers of STEREO REVIEW. If your copy is passed along, they have to do is tear out one of the remaining cards and follow the same directions.

STEREO REVIEW’s Free Information Service makes it easier for you to “shop by mail.”

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

PLEASE PRINT
name

address

city state zip code

(Zip Code must be included to insure delivery) (Void 60 days after date of issue)

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

PLEASE PRINT
name

address

city state zip code

(Zip Code must be included to insure delivery) (Void 60 days after date of issue)
Stereo Review’s Free Information Service can help you select everything for your music system without leaving your home.

By simply following the directions on the reverse side of this page you will receive the answers to all your questions about planning and purchasing records, tapes and stereo systems; how much to spend, what components to buy first—and from whom; which records are outstanding and worthy of a spot in your music library; how to get more out of your present audio system; which turntable...cartridge...tuner...headphone...loudspeaker...etc., will go with your system. All this and much more.
There are only two good things about an LWE "Instant Kit"...

sound and price.

You might call it our starving artists model. For people who appreciate the art of music, but feel they can't afford the full price of a wood-finished LWE speaker. Here's how it works. Instead of buying LWE in a hand-crafted, oil walnut cabinet with grille, you buy LWE in an unfinished, 3/4-in. plywood and novaply housing without grille. You get the same unsurpassed sound reproduction of LWE with Electronic Suspension. But you get it at a savings up to 30%. Sound good? You bet! And with a little creative painting or staining or veneering on your part, you could turn our ugly duckling into your own thing. Ask your dealer about LWE's money-saving "INSTANT KITS." It's simply a great buy.

Kit sizes:
LWE I and III, 17" x 25" x 12"
LWE II, 23 1/2" x 33 1/2" x 16"
LWE VI, 10" x 20" x 8 1/2"
NEW PRODUCTS
A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

Scott has added the Model S-20 to its line of controlled-impedance speaker systems. The S-20 has a 10-inch air-suspension woofer and a 3½-inch dual-cone mid-range/tweeter. Overall frequency response of the system is 10 to 20,000 Hz. Other specifications include an impedance of 8 ohms, a continuous power-handling capacity of 50 watts, and a minimum amplifier-power requirement of 7 watts. The enclosure, which measures 22½ x 11½ x 11 inches, has an antiqued pecan finish with a scroll-work grille and red grille cloth. Both binding posts and an RCA phono jack are provided on the rear of the enclosure for connection to the amplifier. Price: $129.95.

Circle 148 on reader service card

Eico has introduced a line of light- and color-display devices that may be connected to the outputs of a home music system. Most are available in both kit and factory-wired form. Among them, Model 3410 (kit, $49.95; wired, $79.95) is a transistorized three-channel audio/color organ using colored lights that respond to three different frequency bands of the audio spectrum, growing brighter as the volume of the sound increases. The lights are contained in an oiled walnut cabinet behind a translucent diffusing screen. Models 3415 (kit, $64.95; wired, $99.95) and 3416 (kit, $79.95; wired, $109.95) are larger, four-channel versions.

Model 3475 (kit, $39.95; wired, $59.95) is a transistorized, sound-actuated strobe light that emits flashes of intense white light in synchronization with the beat of music being played. A sensitivity control permits use of the strobe with low volume levels. The Eico 3465 Sound/Color Translator (shown) contains the electronics for a three-channel color organ, permitting the light sources (up to 1,200 watts) to be chosen independently. Price in kit form, $49.95; wired, $69.95.

Circle 149 on reader service card

Webcor is marketing the Model ST-185, a compact AM/stereo FM receiver intended for vertical installation. The amplifier section has a combined output of 60 watts music power (IHF) into 8 ohms, and a frequency response of 20 to 20,000 Hz ±1 dB. The intermodulation distortion is rated at 0.5 per cent; the signal-to-noise ratio is 60 dB. Specifications for the FM tuner section include a sensitivity of 3.2 microvolts, image rejection of 50 dB, and a signal-to-noise ratio of 55 dB. FM distortion is rated at 0.5 per cent. AM sensitivity is 10 microvolts.

Controls on the ST-185 include a six-position selector switch with positions for AM, FM, and stereo FM, as well as phono (magnetic or ceramic), tape recorder, and auxiliary inputs. There are controls for bass, treble, balance, and loudness (with non-detachable compensation). Three rocker switches select AFC on/off, speakers on/off, and power on/off. A signal-strength tuning meter, stereo-broadcast indicator light, and stereo headphone jack complete the front-panel layout. Overall dimensions for the unit and its walnut cabinet are 8½ x 4½ x 8⅛ inches. Suggested list price: $249.95.

Circle 150 on reader service card

Heathkit has introduced the GD-28, a stereo tape-player kit for playing eight-track cartridge tapes through a home music system. The GD-28 operates on house current. Frequency response is 50 to 10,000 Hz ±6 dB; distortion is rated at less than 3 per cent; wow and flutter are less than 0.3 per cent. The output of the player is 0.3 volt.

Switching between tracks is automatically keyed by a metal tape splice in the prerecorded cartridge; a front panel slide-switch permits manual switching. Assembly time for the kit is about six hours. It is supplied with a walnut-grained cabinet and connecting cables. The dimensions are 10½ x 4½ x 8⅛ inches. Kit price: $99.95.

Circle 151 on reader service card

Teac is introducing the AS-200U, an integrated amplifier that permits simultaneous recording and monitoring with three tape decks, and playback from five tape decks. The most frequently used controls—volume, balance, and pushbuttons for source, tape monitor, and power—are prominently located on the front panel. The rest are concealed behind a hinged teak panel.

The preamplifiers of the AS-200U use field-effect tran-
sisors in their input circuits. The power amplifiers have a continuous power output of 50 watts per channel into 8-ohm loads (60 watts into 4 ohms) with 0.5 per cent harmonic distortion. Intermodulation distortion is less than 0.5 per cent up to 40 watts output into 4 ohms. Frequency response is flat within 1 dB from 20 to 80,000 Hz at rated output. The signal-to-noise ratio is 70 dB for phono inputs and 90 dB for high-level inputs.

The amplifier's concealed controls include rocker switch-

(Continued on page 26)
"I REMEMBER RADIO... ...do you?"

Now laugh your way down memory lane... with wonderful old-time radio!

COMEDY! • DRAMA! • SPORTS! • HISTORY!

WHAT A GRAND AND GLORIOUS TIME YOU'LL HAVE as these great, golden memories thrill you again and again! Actual broadcasts just as you heard them.

Do you remember Senator Claghorn, Titus Moody and all the uproarious goings-on in Allen's Alley? Do you remember how you split your sides laughing when Amos 'n Andy got on the telephone? Remember Fibber McGee and that famous overflowing closet? Remember how Baby Snooks (Fanny Brice) drove her Daddy wild? Vas you dere, Sharlie? as Baron Munchausen (Jack Pearl) would say—and he's here too! All the magnificent humor,

the breath-taking adventures, the nostalgic music of the old-time radio years...wrapped up for the first and only time in this historic Treasury.

IF YOU MISSED THE WORLD'S GREATEST NEWS BROADCASTS—HEAR THEM NOW!

With all the magic of time turning back...this great Treasury brings you the Duke of Windsor renouncing his throne for the "woman I love"...the famous emotion-packed account of the Hindenburg disaster...Neville Chamberlain declaring war on Germany...Arthur Godfrey's long-remembered account of FDR's funeral...Harry Truman giving the first news of the atomic bomb on that fatal day in 1945.

ALL YOURS for family festivities—this amazing parade of old-time radio favorites, caught at their best!

The Frk Aces • Bing Crosby • Fred Allen • Allen's Alley • Bob Hope • Jack Benny and Mary Livingston • Baby Snooks • Jack Armstrong, All American Boy • The Green Hornet • The Brisco Kid • Black Sheep Wild • The Romance of Helen Trent • Evening Hours • Just Plain Bill • Mary Margaret McBride with guest, Allen Romany • PLUS the most exciting and significant sports and news broadcasts in radio history! The Dempsey-Tunney Long Count, with announcer Graham McNamee • Whitlaway wins the Kentucky Derby, with announcer Glen McCarthy • The First Election returns broadcast by radio • President Calvin Coolidge presents Charles Lindbergh to Congress • Billy Sunday fights against the repeal of prohibition • Old-time commercials

At a cost of nearly $500,000, you're at the ringside with the famous "long count" at the Dempsey-Tunney fight! You're in the stands screaming as Whirlaway wins the most famous and exciting Kentucky Derby! You're crouched over your crystal set as radio's first variety show goes on the air! You ride a landing craft on D-Day!

But we hardly can begin to describe the entire big 6-record Treasury with its magnificent feast of Golden Memories...great music, great singers, great dramatic shows, great moments that never will happen again...30 or more years of the world's greatest entertainment...yours FREE for 10 days!

YOU RISK NOTHING when you send the coupon and receive by return mail this great Treasury! More than 80 priceless excerpts—over three hours of nostalgia and delight! And you can return the Treasury, owe nothing, and KEEP the great Bonus Album we also send you!

MAIL COUPON TODAY!

THE LONGINES SYMPHONETTE SOCIETY
Symphonette Square, Larchmont, New York 10538

Yes, send my FREE BONUS RECORD ALBUM along with the six-record Treasury, GOLDEN MEMORIES OF RADIO. I may return the Treasury within 10 days and owe nothing, or send just $5 a month until $14.98 is paid. I keep my FREE bonus record album, Radio's Famous Theme Songs, no matter what I decide.

CHECK ONE: [ ] High Fidelity [ ] Stereo (Electronically rechanneled to simulate stereo listening) (just $1.80 extra!)

Cut Here

CIRCLE NO. 43 ON READER SERVICE CARD

23
Here is an exciting new AM/FM Stereo Receiver with outstanding specifications and features...160 watts (IHF) of music power...1.8µV (IHF) FM sensitivity...wide dial linear tuning...two tuning meters...outputs for 3 sets of stereo speaker systems...FET FM front end...integrated circuits...just to name a few.

See it, hear it and you'll know why we say that at $379.95, the Sansui 4000 is the greatest value in its power and price range.
ALL NEW FM PACK with FET, noiseless silicon transistors in the 2nd RF mixer and oscillator stages for the highest sensitivity and selectivity. Newly designed integrated circuits in the four IF amplifiers give the Sansui 4000 outstanding stability and IF rejection.

Sansui 4000's new printed circuit design features separate P. C. modules with plug-in multi-connectors for FM MPX, preamplifier and driver amplifiers, permitting faster more economical servicing.

SANSUI ELECTRONICS CORP.
Woodside, New York, 11377 • Los Angeles, California, 90007
SANSUI ELECTRIC CO., LTD., Tokyo, Japan • Frankfurt a.M., West Germany
Electronic Distributors (Canada), British Columbia

ADDITIONAL FEATURES

All silicon preamplifier with specially designed silicon transistors for high gain and low noise characteristics.
Built-in voltage stabilizer that overcomes fluctuations in power voltage.
Linear scale FM band for the most precise FM station selection.
New FM stereo noise canceler that eliminates noise on FM stereo broadcasts without affecting high frequency characteristics.
Two tuning meters for almost unbelievable pin-point accuracy.
Exclusive dial indicator which is actually an electronic device that illuminates in orange for AM and red for FM.

Two FM Antenna inputs (75 and 300 ohms) for home or master antennas.
Two phono inputs (47K and 100K ohms) which match most cartridges.
All silicon AM Tuner for greatly improved AM reception.
Distortion-free tone controls with friction coupled design.
Black window design that is as practical as it is attractive.
Plus: foolproof output terminals, two AC outlets on rear panel, high-and low-cut filters, loudness control, headphone jack, DIN connector, muting switch, stereo reverse and mono-stereo switches, noiseless push button switches, speaker selector indicator, protector indicator, heavy fly-wheel for easy tuning, and much, much more.

Sansui 4000's new printed circuit design features separate P. C. modules with plug-in multi-connectors for FM MPX, preamplifier and driver amplifiers, permitting faster more economical servicing.
es for selecting phono input 1 or 2, high- and low-cut filters, loudness, and tone-control bypass. There are bass and treble controls, and rotary switches for mode and main/remote speakers or for headphone use via a front-panel jack. The AS-200U is finished in teak and is 16 5/8 x 11 1/2 x 6 inches overall. Price: $299.50.

Circle 152 on reader service card

**Dynaco** has brought out the Stere 80, a stereo power amplifier available factory-assembled or in kit form. With both channels driven, its output is 40 watts per channel into 4 or 8 ohms from 20 to 20,000 Hz. At 6 ohms, 26 watts per channel are available. Harmonic distortion is under 0.5 percent, and intermodulation distortion under 0.1 percent at rated output. The noise level is 95 dB below rated output. Inputs and outputs can be paralleled for 4-ohm, 80-watt monophonic operation if desired.

The Stere 80 incorporates current-limiting protective circuitry that eliminates the need for channel fuses or circuit breakers. It is stable with such loads as electrostatic loudspeakers and can be used with any modern preamplifier. Dimensions are 13 1/2 x 9 x 4 1/4 inches. The kit requires about four hours to assemble and costs $119.95. Factory-assembled price: $159.95.

Circle 153 on reader service card

**IMF's new "TLS" Monitor** is a loudspeaker system developed for use in sound studios and test labs. The woofer has a flat, rectangular cone constructed of sandwiched plastic layers. The mid-range speaker has a 3-inch plastic cone; the dome tweeter has a diameter of 3/4 inch. Built into the enclosure are two separate acoustical paths for the back radiations of the woofer and mid-range units. The mid-range path ends in a cone-shaped plug; the woofer path is a ported labyrinth or "transmission line."

The TLS Monitor has a rated frequency response extending from below audibility to 30,000 Hz. Recommended amplifier power is 30 to 60 watts. Crossover points are at 350 and 3,500 Hz. The speaker system weighs 125 pounds and is fitted with casters and handles. In gray Formica, the TLS Monitor costs $575; in rosewood Formica, $600.

Circle 154 on reader service card

**Marantz** is introducing the Model 26, an AM/stereo FM receiver costing substantially less than other receivers in its line. The tuner section has a 3-microvolt sensitivity (IHF), a capture ratio of 3 dB, and 60-dB image rejection. Harmonic distortion is rated at 1 percent, and the signal-to-noise ratio is 57 dB. The frequency response is 20 to 15,000 Hz ±3 dB. The power output of the amplifier section is 14 continuous watts per channel into 8 ohms (both channels driven) for a frequency response of 20 to 20,000 Hz ±1.5 dB (phono input). Harmonic and IM distortion are less than 1 percent at rated output. The signal-to-noise ratio is 50 dB at the phono input.

The front panel of the Model 26 has a signal-strength tuning meter and stereo-broadcast indicator light. The controls include a four-position program-selector switch (AM, FM, phono, and auxiliary), and bass, treble, volume, and balance controls. Pushbuttons switch the high- and low-frequency filters, loudness compensation, tape monitor, stereo mode, and power. The panel has a stereo headphone jack. The receiver comes with a simulated-walnut metal cover and has dimensions of 15 1/2 x 3 1/16 x 12 1/2 inches. Price: $499. A walnut wood cabinet is available for $25.50.

Circle 155 on reader service card

**Norelco** has expanded its line of tape recorders with the model 4408, a three-speed (7 1/2, 3 3/4, and 1 7/8 ips), four-track stereo machine with a novel program-search selector. In use, the four-digit search selector is set to correspond to a previously selected point on the tape and the fast-forward pushbutton is then pressed. When the reading of the normal digital tape counter matches that of the selector, the 4408 switches automatically into the playback mode.

The 4408 has a frequency response of 10 to 18,000 Hz at 7 1/2 ips, 40 to 15,000 Hz at 3 3/4 ips, and 60 to 10,000 Hz at 1 7/8 ips—all within ±3 dB. Wow and flutter are 0.2 per cent at 7 1/2 ips, 0.25 per cent at 3 3/4 ips, and 0.15 per cent at 1 7/8 ips. Signal-to-noise ratio is 47 dB. The combined power output of both channels is 12 watts rms. There are provisions for mixing and for mono recording and playback. The recorder is supplied with two dynamic microphones and two 6-inch speakers, one in each half of the detachable carrying-case lid. There are separate recording-level controls for microphones and phonograph (high-level), and recording-level meters for each channel are provided. The 4408 can be operated either vertically or horizontally. Its weight is 28 1/2 pounds, and it has dimensions of 19 x 13 x 8 1/2 inches. Its price, with speakers and microphones, is $349.95.

Circle 156 on reader service card

---

**NEW PRODUCTS
A ROUNDFUP OF THE LATEST HIGH-FIDELITY EQUIPMENT**

---

26
What could make Dual discontinue the 1019, the most highly regarded turntable ever made?
AUDIO QUESTIONS & ANSWERS

Speaker Free-Air Resonance

Q. I am told that one of the important parameters of a speaker is its free-air resonance. Can you explain to me exactly what this means and what bearing it has on the speaker's performance after it has been installed in an enclosure?

A. If you tap the cone of an unmounted loudspeaker it will vibrate briefly at a certain specific resonant frequency. This occurs because a loudspeaker cone is part of a resonant system, in which the weight of the cone and voice coil form the mass and the cone-suspension elements form the "spring." The specific resonant frequency is determined by the mass of the cone assembly and the stiffness (or springiness) of the cone suspension. Resonant frequencies for speakers intended to handle bass frequencies range from below 20 Hz to above 60 Hz when checked in free air (un baffled).

Speakers are not used in free air however, because at low frequencies the acoustic radiation from the back of the cone would cancel that from the front. Speakers are mounted in baffles or enclosures either to suppress the back radiation or to use it to reinforce the front wave at certain frequencies. When a speaker is so mounted, the mass and springiness of the air in the enclosure act on the speaker, and its resonant frequency changes. If the speaker system designer does his job properly, taking advantage of the operating acoustical laws, the system's frequency response will be flat down to the new low-frequency resonance and then will drop off at a rapid rate below that.

Here's where the speaker's free-air resonance comes in. If the enclosure is a sealed box, it will raise the resonance frequency—by a large amount if it is a small box (acoustic-suspension systems), or by a lesser amount if it is a large box.

Other considerations (mostly low-frequency distortion) pretty much dictate what the system's final resonant frequency (or frequencies, in the case of a bass reflex) should be. Consequently the free-air resonance of the speaker itself should be chosen to produce the desired resonant frequency with the enclosure or baffle in which it will be used. Good results could not be achieved with a 20-Hz speaker installed in a large bass-reflex enclosure (there would probably be a lack of bass between 30 and 80 Hz) or a 50-Hz speaker in an acoustic-suspension cabinet (which would produce little bass below 70 or 80 Hz).

In essence then, the free-air resonance is important to the engineer because it determines other design factors. For the listener, the system resonance is of interest because it roughly determines the low-frequency performance limits of the speakers in a specific enclosure.

Transistors Better?

Q. Having been stung too many times in the past when I rushed out to be the first one on my block to own some new piece of audio equipment, I have been cautious about investing in transistorized components. Can you give me a simple and frank answer to this question: Is transistor equipment better than tube equipment?

A. I can give you a frank answer, but not a simple one. First of all, what do you mean by "better"? Do you mean sounds better, tests better, or is one more reliable than tube equipment? No one of these factors necessarily implies the others.

Transistorized—also known as "solid state”—equipment had three basic problems when it first appeared. The transistors were electrically, if not mechanically, fragile in that they had a tendency to blow out if all factors were not properly controlled in the circuit. This problem has been solved by circuit design innovations and, mostly, by the new and greatly improved transistors. The early transistors also tended to be noisy, and this problem, too, was solved mostly by new transistors. The early transistors tended to overload with strong signals, and this problem was also alleviated somewhat, if not completely solved, by new transistors and by new circuits.

My feeling is that at the present time almost all moderate-priced and most low-priced transistor components easily outperform the equivalently priced tube units of several years ago. At the higher price levels, the advantages of solid state, I suspect, are not primarily ones of sonic performance quality, but rather have to do with the number of watts you can get from a unit that has a given size, weight, and heat radiation.

Rumble Problem

Q. I have recently purchased a very expensive turntable and arm and find that when I move my volume control up to a higher-than-normal setting I hear a great deal of rumble on all my records. I would like some device to provide a sharp cut-off in the low frequencies that will enable me to get rid of the rumble.

A. I would suggest that your problem is not turntable rumble, but acoustic feedback. It is easy to confuse the two when your system has a good low-frequency response and the unattended feedback is too low in level to produce sustained oscillation. Acoustic feedback occurs when the record player's tone arm is caused to vibrate by the acoustic output of the speakers. The sound waves from the speakers usually reach the tone arm through vibration of the equipment cabinet or shelf on which the equipment is placed. The tone-arm vibration is interpreted by the phono cartridge as record-groove modulation and is therefore fed through the amplifier to the speakers where it is reproduced all over again.

In bad cases, a sustained howl results. However, in marginal cases, the sound produced can easily be confused with turntable rumble. To test for the presence of acoustic-feedback sensitivity, set all controls in your system to their normal-loud position. Place the stylus in the record groove with the turntable not rotating. Now tap the turntable base. You will normally hear a single thump, but if a sort of slowly fading tone occurs, this indicates trouble. Springs, foam rubber, physical isolation is all possible causes. If you have an older turntable, check with the manufacturer. He may now have improved or replacement shock mounts that will cut off the feedback at its source.

Because the number of questions we receive each month is greater than we can reply to individually, only those questions selected for this column can be answered. Sorry!
The Dual 1219: the automatic turntable with more precision than you may ever need.
Pitch-control for "tuning" records over 6% range.


Twelve inch dynamically balanced seven pound platter.

Damped counterbalance with 0.01 gram click-stops.

Four-point ring-in-ring gimbal suspension.

Direct-reading stylus force dial.

Mode Selector for single-play or multiple play.

Separate anti-skating conical and elliptical styl.

Feathertouch cue-control damped in both directions.

8 3/4 inch effective tonearm length.

Twelve inch dynamically balanced seven pound platter.

Eight point ring-in-ring gimbal suspension.

Direct-reading stylus force dial.

Mode Selector for single-play or multiple play.

Separate anti-skating conical and elliptical styl.

Feathertouch cue-control damped in both directions.

$159.50
Before the 1219 came on the scene, the Dual 1019 was regarded as the finest automatic turntable ever made. Every independent testing laboratory judged its performance as equalling or surpassing the best available manual turntables. And in their own component systems, most hi-fi professionals had long since given up their manuals in favor of the 1019.

With all this accomplished, Dual engineers then set new goals. They wanted to overcome, as far as possible, the design compromises that were still inherent in automatic turntables. For instance: the tonearm of an automatic had to track at a different stylus angle with one record than with a stack. A slight difference, but one that we wanted to eliminate.

Another step in the right direction would be to lengthen the tonearm. The longer the tonearm, the lower the tracking error.

Still another consideration was the design of the tonearm suspension and pivot bearings. We already had the finest suspension and the lowest bearing-friction. We thought both could still be better.

For four years Dual engineers worked on these and other refinements. When enough of them were perfected to justify a new model, we produced it. The Dual 1219 Professional Automatic Turntable. Which has more precision than you may ever need.

Since records and cartridges are being improved all the time, a turntable can never have too much precision or too many refinements.

The refinements introduced in the 1219 are costly to produce. At $159.50, they may be unnecessary for some music lovers. So Dual also offers two less expensive models. With fewer features, but no less precision or reliability.

The new medium-priced Dual 1209, at $119.50, incorporates many of the 1219's advances in a more compact size. Indeed, the 1209 would be the top model of any other turntable line.

Still less expensive is the $79.50 Dual 1212, introduced some time ago, and rated as “compatible with the finest amplifiers and speakers, as well as the most compliant cartridges available today.”

Which Dual should you buy? That depends on whether you want no compromises at all. Or just fewer compromises and more features than any other turntable can provide.
Synchronous/continuous-pole motor for constant speed plus high torque.

Incorrect speed affects musical pitch and tempo. Fluctuating speed causes music to sound sour (wow) or warbly (flutter). And vibration can produce a continuous low-pitched sound (rumble).

To bring the 7 lb. platter to full speed rapidly and keep it there, Dual designed and built a synchronous/continuous-pole motor. The continuous-pole element brings the platter to the intended speed in less than half a revolution. And the synchronous element maintains an absolutely constant motor speed of 1800 rpm, no matter how much the line voltage may vary.

To make sure your records are rotated at the correct speed, the 1219's motor has a precisely machined three-step pulley: one step for each speed (33⅓, 45, and 78 rpm).

What little vibration the motor itself produces is filtered out by an idler wheel that simultaneously engages the selected step and the platter.

The 1219's motor can do everything you should expect from a Dual. And more than you will get from any other turntable motor.

Pitch-control for "tuning" records over demitone range.

Most turntable manufacturers would be more than happy to guarantee three dead-accurate speeds, and let it go at that.

But there are times when you might not want "accurate" speeds.

You might want to match the pitch of a record to a live instrument.

Or adjust record speed to the speed of your tape recorder.

You might even want to "stretch" or "shrink" a record slightly to fit the length of a film.

And you can do all three with the 1219. Because all speeds can be varied by as much as 6% with the knurled knob.

Sometimes a machine as perfect as the 1219 must adjust to the rest of the world.

Feathertouch cue-control damped in both directions.

In principle, the 1219's cue-control works like any other cueing device.

It will hold the tonearm over the record until you decide to release it. It will also lift the tonearm from the record and keep it there until you resume play.

In practice, however, the 1219's cue-control is like no other cueing device. Because it is damped in both directions.

Silicone damping provides a more carefully controlled descent than you can get with any other cueing system.

The tonearm's ascent is also smoother with the 1219's cue-control than with any other system.

Because even if you're not gentle with the control, the silicone damping will prevent the tonearm from bouncing at all.

With Dual, principle and practice are one and the same.

Longest automatic tonearm.

The stylus in an angled tonearm head can track at a perfect tangent at only two points on the record.

At all other points, there's "tracking error." How great this error is depends on the tonearm's effective length, from pivot to stylus tip, and other aspects of its geometric design.

The effective length of the 1219 tonearm is 8¾", Longest of all automatic tonearms.

Its tracking error is never more than one and a half degrees. Lowest of all automatic tonearms.
Mode selector lowers tonearm for perfect 15° tracking.

Every master record is cut by a stylus at the same angle: 15° from vertical. So ideally, every record should be played by a stylus tracking at the same angle.

But only a tonearm designed for single-play can do this.

Even the best of the tonearms designed for multiple-play is designed to track at 15° only at the center of the stack. As a result, tracking on single-play is necessarily compromised.

To do away with this compromise, the entire 1219 tonearm can be set for either single or multiple play.

For multiple-play, the Mode Selector raises the tonearm base until the tonearm is parallel at the center of the stack. Just like any other automatic tonearm.

For single-play, the Mode Selector lowers the base until the tonearm is parallel to the record. The stylus can then track precisely at the desired 15° angle. Unlike any other automatic tonearm.

Four-point ring-in-ring true gimbal suspension.

Another first among automatic tonearms. How does it work?

The same way as do the suspensions of precision gyroscopes and other scientific instruments that must remain balanced as they pivot in any direction.

The 1219 tonearm is centered within and suspended from an inner concentric ring. This ring is itself centered within and suspended from an outer concentric ring.

The tonearm pivots vertically from the horizontal axis of the inner ring. The tonearm and the inner ring together pivot horizontally from the vertical axis of the outer ring which itself remains stationary.

And no matter which way the tonearm pivots, it pivots freely and remains in dynamic balance.

All four suspension points have identical low-friction bearings. Bearing friction is so low, in fact, that we had to design and build our own instruments to measure it.

That's why we can guarantee it: no more than 0.015 gram horizontal friction. And no more than 0.007 gram vertical friction.

Separate anti-skating for conical and elliptical styli.

Because the elliptical stylus is narrower than the conical stylus, it presses slightly deeper into the inner wall of the stereo groove.

As a result, more friction is created and the increased friction in turn increases the inward pull ("skating") of the tonearm.

It's a very slight difference, but measurable in a tonearm with as low bearing friction as that of the 1219. The 1219's anti-skating takes this difference into account.

There's a separate scale for each stylus type, conical and elliptical. All you do is select the proper scale for the stylus in your cartridge and dial the same number you previously set for the stylus force.

While the 1219 anti-skating system solves a very complex engineering problem, it couldn't be simpler to operate.

Seven precise reasons for s
There's a lot of the 1219 in every Dual.

The Dual 1212 Auto/Standard Turntable is an authentic Dual in every respect, even at its modest price.

Its girder-design counterbalanced tonearm combines low mass with high rigidity, and can track with the finest cartridge at as low as one gram. The direct-dial stylus force setting is synchronized with anti-skating to vary both simultaneously.

Other features include pitch-control, cue-control, 3 3/4 pound platter, elevator-action changer spindle, feather touch master operating switch. Dimensions: 10 3/4" x 13"; 5 1/2" clearance above, 2 5/8" clearance below mounting board. $79.50.

The new Dual 1209 Auto/Professional Turntable is the only rival of the 1219 itself. The 1209's low-mass tonearm tracks flawlessly at as low as 1/2 gram.

The damped counterbalance has both coarse and fine adjustments, plus 0.01 gram click-stops. There are direct-dial settings for stylus force and separate anti-skating scales for conical and elliptical styli.

The motor combines high starting torque with the absolute speed constancy of the synchronous principle. And pitch-control lets any record be "tuned" over a demitone range.

Other features include: silicone-damped cue-control, four-pound one-piece cast platter, rotating single-play spindle, elevator-action changer spindle. Dimensions: 10 3/4" x 12 3/4"; 5 1/2" clearance above, 2 5/8" clearance below mounting board. $119.50.
Whenever you listen to a recording, the interpretation you hear is not that of the artist alone. You are also listening to the efforts of the man (or men) in charge of the complex operations involved in producing a modern record. He works with the conductor to help him realize his conception of the score from a sonic viewpoint.

In an era in which most music is heard through electronic means rather than in the presence of the performing musicians, the engineer becomes a vital mediator in the process of musical communication. He superintends the proxy ear—the electronic devices through which the unseen and widely scattered audience attends the performance. With his hands on the knobs studding his recording console he must be able to weigh the dynamic values of the music, keep them properly balanced as they pass through a maze of technical apparatus, and ultimately deliver a reasonably accurate replica of the performance to listeners distant in both time and space. In this sense the recording engineer becomes a participant in the music-making.

One of the basic problems faced by the engineer or the recording director is that of dynamic range—the spread between the softest and loudest sounds that can be put on discs. Playback equipment often imposes limitations on the technically feasible optimum. The groove-tracking capabilities of cartridges supplied with the average portable phonograph are easily exceeded by grooves with only moderately heavy modulation. On the other hand, pianissimos recorded at too low a level would be covered up by the hum of inferior machines, background noise, or by the surface noise on worn, dusty, or maltreated discs. Since record companies make their product for all kinds of customers—not merely those with superior equipment—these factors often dictate a compromise, and the natural peak musical loudness range of about 60 dB is often compressed to 40 dB or less on discs. This is done simply by making loud passages softer and soft passages louder. This means that the average level of the music will be much louder than the playback noise, and at the same time it won’t be so loud that it causes tracking difficulties. But, as better reproducing equipment finds its way into more homes, there has arisen some appreciable demand for discs suited to its capabilities. Many record companies have responded, and the dynamic range on records has been considerably expanded.

Still, certain restrictions are customarily imposed, and for good reason. Even the finest cartridges have performance limitations that can be exceeded. And if the actual full range of an orchestra were successfully embodied on a disc, the musical climaxes would have to be reproduced at an intolerably high level if the quiet passages were not to be lost in normal environmental noise. So the careful engineer usually tries, by subtle manipulation of recording levels, to give the listener the illusion of natural dynamic range without actually incorporating it in the disc or tape. Many a recording owes a part of its dramatic impact to the technical skill and judgment of an engineer who with careful attention to musical values “rides the gain” to transform a concert-hall crescendo into a still convincing living-room experience.

OCTOBER 1969

If you're the man we think you are,
this is the camera you should own.

You enjoy owning fine things—matched, premium quality high fidelity components, for example. When you buy something, price is secondary to value. In your own way, you live a pretty interesting life, and because you do, we think you'll be interested in our camera.

It's the Honeywell Pentax Spotmatic, an uncommonly good 35mm single-lens reflex. So good, it's the world’s best-selling fine camera.

The Spotmatic is compact, lightweight, and a joy to handle. It features uncannily precise through-the-lens full-format exposure control, superb optics, brilliant human engineering, and magnificent workmanship. The result is a camera that produces professional-quality pictures, yet it’s remarkably easy to use.

With a great Super-Takumar f/1.4 lens, the Spotmatic costs about $300; depending upon accessories. See it soon at your Honeywell Pentax dealer’s, or mail the coupon for complete literature.

Honeywell takes the guesswork out of fine photography.

You are the man we think you are, and this is the camera you should own.
The KLH System

THERE are simple reasons for combining a KLH tape recorder with other KLH equipment in an all-KLH system, and there are complicated ones.

The simple reasons are things like being sure the input and output levels will match, that the plugs of this will go into the jacks of the other thing nicely, and that you will have all the controls you could possibly want without having two or three of anything.

The complicated reasons are so complicated that you would either have to take our word for them or go down and fiddle with the equipment at length. Shall we go ahead and give them anyway? You're sure you trust us? All right:

- KLH equipment does what it promises.
- KLH equipment is designed to be operated with a minimum of on-the-job training.
- KLH equipment has the kind of quality that will make you glad, when you go to hear something newer and more expensive in a few years, that you bought what you bought way back now.
- KLH equipment is priced as low as we could price it and still make it do everything it ought to do, and still stay in business.

THE MODEL FORTY-ONE TAPE RECORDER

This stereo tape deck cuts the cost of tape in half by recording superbly at half the usual speed. Its tapes at 3¾ ips are not only as good as other machines' at 7½ ips, but compare unblushingly with 15 ips recordings. Small and simple to operate, it still has it all—including the Dolby Audio Noise Reduction System that helps make wide-range recording feasible at 3¾ ips.

The big thing about the Model Forty-One is that its combination of performance, convenience and economy will make you use it rather than worry about whether something is worth recording, or what tape thickness to use this time, or whether the tape will run out before the music. Quite a big thing.

The suggested price: $229.95.

THE MODEL TWENTY-SEVEN STEREO RECEIVER

This AM-FM stereo receiver is our only receiver. That means we had to build it to compete with everybody else's biggest and best receiver; so we did, and it does. Somehow it didn't come out as big or as expensive as some of the others, but you'd never know it judging from its power, its flexibility, the way it brings in the most difficult FM stations, and the surprising things it does for AM broadcasts. It sounds wonderful. What else can we tell you?

The suggested price: $319.95.
NOW YOU WILL NEED A KLH SPEAKER SYSTEM

WE make six, and we don’t think of them as five steps up to the one everybody really ought to have; nor should you. Each of them can be exactly the right speaker to stick with from now on in a given set of circumstances, including the size and shape of the room, the sort of music preferred, how loud, that kind of thing. What one can afford is only part of the formula. Consequently we won’t presume to guess which of them is the right one for you; we’ll just say these three are likely candidates:

THE MODEL SEVENTEEN (Shown)

This is the lowest-priced speaker on the market that will do real justice to a symphony orchestra. As plain as that. It will do it at full volume in a big room, or at average volume in an average room. Perhaps out of modesty we should have added “in our opinion,” but our opinion doesn’t matter; you’re not going to run out and buy a pair without listening to them. Are you?

*Suggested prices: East Coast, $69.95; West Coast, $74.95.*

THE MODEL SIX

Of all the speakers on the market, this one has been a best-seller for the longest time (so many superlatives in this advertisement), and it sounds it. We suggest that you compare it at length against far more expensive, way bigger, much newer, in short any other loudspeakers you can find.

*Suggested prices: East Coast, $134; West Coast, $141.*

THE MODEL FIVE

Though it is the size and price of other manufacturers’ “middle of the line” speakers, the Model Five has every bit of the authority of their “best.” By this we mean it has the ability to reproduce all the impact and every nuance of the very best recordings presently available. And, by the way, if you get to comparing it with someone else’s “best” and can’t hear any difference, and then get to comparing the price tags and decide it must be your ears, we won’t accept that.

*Suggested prices: East Coast, $179.95; West Coast, $189.95.*

AN ALTERNATIVE

It occurs to us that, for the very same reasons we are suggesting you put together an all-KLH system, you might just prefer to have one that we have put together. There are several of these: compact, three-piece stereo music systems that have become the most imitated products in the audio industry, we are pleased to say. (Though why it should please us is a question; vanity most likely.)

We particularly recommend that you investigate the Model Twenty (suggested price, $399.95) and the Model Twenty-Four (suggested price, $299.95). They offer performance and sound quality that are unmatched in their price ranges, no matter who puts what together.

KLH Research and Development Corp., 30 Cross Street, Cambridge, Mass. 02139
BOTH CHANNELS DRIVEN WITH 8-OHM LOADS, ONE CHANNEL MEASURED

The distortion scales in both graphs start at a lower point than the 2 per cent maximums we normally use. No IM curve is shown because distortion was lower than that of the test instruments.

though the distortion increased slightly as power was reduced from 80 watts, this can hardly be criticized in view of the fact that it rose from 0.0025 per cent to a "high" of 0.01 per cent.

The distortion scales in both graphs start at a lower point than the 2 per cent maximums we normally use. No IM curve is shown because distortion was lower than that of the test instruments.

We could not get significant IM distortion measurements since we read only the residual 0.07 per cent distortion level of our IM analyzer up to nearly 100 watts output. For that reason no IM-distortion curve is included on the graph.

The power output into 8-ohm loads at the clipping point was about 93 watts per channel. Into 1 ohms, it was 89 watts, and it dropped to 56 watts with 16-ohm loads.

The frequency response was as flat as our test meters could read—within less than 0.5 dB from 20 to 20,000 Hz. By driving the Model 16 beyond its clipping level (over 100 watts per channel) we did manage to make it misbehave to the extent of producing a sharp spike near the peak of the output waveform, accompanied on one channel by a short burst of what looked like ultrasonic oscillation caused by the unit's protective circuit. Obviously, however, in any practical real-life situation, this amplifier can be considered unconditionally stable and distortion free.

The Marantz Model 16 is a relatively compact unit, measuring 155/8 inches wide, 53/8 inches high, and 8 inches deep, and weighing 30 pounds. It is an enormously powerful, ultra-low-distortion unit (exuberant adjectives seem to come easily when describing it) that can do justice to the finest home music systems, even when driving the lowest-efficiency speaker systems. We could not fault it in listening tests, during which our threshold of pain was exceeded long before the amplifier reached its limits. The Marantz Model 16 sells for $395. The Model 16M, which is one channel of the unit, sells for $239. Optional accessories include a rack-panel mounting kit ($50) and a walnut cabinet ($29.95).

For more information, circle 157 on reader service card

WHEN we reviewed the Perpetuum-Ebner PE-2020 automatic turntable in STEREO REVIEW for May 1968, we noted that it was a well-made, smoothly operating unit, distinguishable from its competition by several unique features. Most prominent among these were the adjustable cartridge angle, which provides optimum vertical-tracking angle for a record stack of any size, and a single control lever covering all normal operating functions (start, stop, reject, and cueing).

The new PE-2018 offers all the basic features of the PE-2020 at a substantially lower price. It has the same four-pole motor driving a slightly smaller and lighter platter (101/8-inch diameter versus 111/8 inches for the PE-2020) at 33 1/3, 15, or 78 rpm. The 16 2/3 rpm speed of the PE-2020 has been eliminated from the PE-2018 (it is unlikely to be missed), but the ±2 per cent vernier speed adjustment has been retained. The PE-2018 motorboard is slightly smaller, but in all other respects the two turntables are virtually identical.

The PE-2018's deceptive simplicity makes it easy to overlook some of the novel design features. The arm is self-indexing, with a feeler that senses the size of the record to be played. If no record is on the turntable, the arm will not leave its rest—a valuable insurance against a damaged stylus. The calibrated anti-skating adjustment

(Continued on page 47)
the company that started it all...

From Jensen now comes the greatest advancement in modern sound! Jensen STEREO 1®—a single cabinet true stereo loudspeaker system! This new development marks a significant departure—a "first" in two-channel stereo loudspeaker systems and follows an impressive list of Jensen breakthroughs without which stereo today would not be possible.

NOTABLY:
- the first permanent magnetic loudspeaker
- the first direct radiator tweeter
- the first bass reflex enclosure
- the first polystyrene foam diaphragm speaker system
- the first commercial compression driver horn tweeter
- the first articulated horn and diaphragm two-way unitary system

That's a lot of tradition for any new product to live up to. But with that kind of engineering ingenuity behind it, can Jensen STEREO 1® be anything less than revolutionary?

NOW SETS SOUND FREE!
NEW! jensen stereo

THE FIRST FREE SPACE SINGLE CABINET STEREO SPEAKER SYSTEM
NOW! TRUE, FULL-FIDELITY STEREO

AS BIG AS ALL OUTDOORS
FROM ONE SPEAKER CABINET

In STEREO 1®, Jensen introduces the first speaker system to break "the indoor sound barrier"! A single cabinet providing a total wall of stereo—to bring you balanced, all-encompassing stereo fidelity and presence regardless of room size or shape.

Place it anywhere. In an efficiency apartment. On a boat. In a mobile home. A small dormitory room. Anywhere! From any location (your's or the cabinet's) Jensen STEREO 1® embraces you with a wall-of-sound. Not reflective, bounce-back sound but direct, original sound—seemingly comes to you from a multiplicity of virtual sources far beyond the confines of the one 20-inch cabinet.

The secret is Acousti-Matrix®... Jensen's exclusive, highly sophisticated stereo speaker system which separates and directs the different channel signals throughout the entire listening area. Without sonic voids. Without extra cabinets. You get wide-range, perfectly separated balanced sound... true stereo from a single cabinet speaker system. Jensen STEREO 1®.

MAKE THE BLINDFOLD TEST

Don't look before you buy. Instead, pick up a special blindfold at your participating Jensen dealer and test Jensen STEREO 1® with covered eyes. Wherever you stand, you'll feel yourself surrounded by a wall of sound; the exact location of the STEREO 1® cabinet is impossible to pinpoint, because this one cabinet does what no other two speaker cabinets have ever done before. It sets sound free! Free from the reflective "bounce back" of walls, corners, room characteristics—and therefore free of the extra cabinet and space requirements of the two cabinet stereo system.

Remarkable? It's revolutionary! But not totally unexpected from the company that has pioneered virtually every major breakthrough in the loudspeaker industry. See, hear, "blindfold test" Jensen STEREO 1® at your Jensen dealer today.

Patents pending

Jensen MANUFACTURING DIVISION
The Muter Company
5655 West 73rd Street, Chicago, Illinois 60638
Now–True Stereo
From One Speaker Cabinet

JENSEN STEREO 1®
TECHNICAL SPECIFICATIONS

COMPONENTS:
An array of Jensen full-range, high
compliance, heavy duty FLEXAIR®
loudspeakers, in a specially de-
signed air-suspension enclosure,
featuring the Acousti-Matrix
System.*

FREQUENCY RANGE:
30-20,000 Hz (each channel).

POWER RATING:
35 watts per channel, integrated
program material.

IMPEDANCE:
8 ohms (each channel).

INPUT CONNECTIONS:
Terminals at rear of cabinet for
RIGHT and LEFT channel inputs.

FINISH:
Dura-Syn Walnut Veneer.

DIMENSIONS:
13” H, 21⅛” W, 11-9/16” D.

SHIPPING WEIGHT:
32 lbs.

*Patents pending

WHAT THE EXPERTS SAY:

"Unbelievable. But it is true stereo from
one speaker cabinet..."

...sound is smooth, evenly-dispersed throughout
the entire listening area."

"A worthy alternate to the two cabinet
stereo speaker system especially where space
is limited."

"Unit has remarkably full bass. Highs
are silky clean...mid-tones are strong,
full-bodied."

"Space-saving concept opens new decorating
possibilities."

"Jensen's done it again...a true breakthrough
in stereo."

HERE'S HOW IT WORKS...
The two input stereo signals (LEFT and RIGHT) are
combined in a special network so as to provide SU
(LEFT plus RIGHT) and DIFFERENCE (LEFT minus
RIGHT) signals.

These SUM and DIFFERENCE signals are reproduced
by arrays of wide range loudspeaker units, carefully
chosen and adjusted for special directional
characteristics.

These arrays are installed in a carefully co-ordinated
air-suspension type enclosure configuration, precise
aiming SUM and DIFFERENCE signal components.

The resulting combined radiation patterns provide
table stereo LEFT and RIGHT components, with virtual
sources extending well beyond the actual enclosure.
knob is concentric with the tracking-force adjustment control, which is calibrated in grams. A plastic jig, combined with an adjustable and easily removable cartridge slide, permits any cartridge to be correctly installed for minimum tracking error.

In our laboratory measurements, the rumble of the PE-2018 was -30 dB in the lateral plane and -28 dB for combined vertical and lateral rumble. These are acceptably low figures, although they are about 5 dB higher than those we measured for the PE-2020. On the other hand, the wow and flutter of the PE-2018 were substantially lower than those of the PE-2020 (some of the differences may have been a result of normal production variations). The PE-2018 had 0.08 per cent wow and less than 0.03 per cent flutter on all speeds—very low figures indeed.

The arm tracking error was slightly better than that of the PE-2020—less than 0.5 degree per inch of record radius. This is about the lowest error that one can expect to find on an arm of this length. The anti-skating worked well, and was correct at the indicated dial settings. The tracking-force calibration of our sample was in error by about 10 per cent, which is not serious. As with most arms, one's subjective judgment of a condition of "zero balance" has a great deal to do with the final accuracy of the tracking-force adjustment. Checking with an accurate separate gauge is always good practice if one is operating near the cartridge's minimum rated force.

Like the PE-2020, the PE-2018 has a very slow change cycle of about 18 seconds. Almost as much time is required for the hydraulic cueing mechanism to raise and lower the arm, and it cannot be over-ridden manually once actuated. Overall, the PE-2018 is a fine record player, with a silky smooth operation and an impressive array of operating conveniences camouflaged by its remarkably simple single operating control. The PE-2018 sells for $99.95. A walnut base and a dust cover are available for $7 each.

For more information, circle 158 on reader service card

TEAC A-1200U TAPE RECORDER

The Teac A-1200U tape deck was an enjoyable and educational experience; enjoyable because everything worked just as it was intended to, with no "bugs" and no problems of interpreting confusing instructions and controls; educational because it dramatically brought home how far moderate-price tape recorders have advanced toward professional-level performance.

The Teac A-1200U is a handsome deck, designed to be used with a home music system. It comes in a walnut cabinet that is set off nicely by its stainless steel panel. The transport of the A-1200U uses three motors: a two-speed hysteresis synchronous motor for capstan drive, and a pair of "outside-rotor" reel motors. All transport operations are electrically controlled by a row of five push buttons, and the machine can be started and stopped from a distance with the optional RC-101U remote-control accessory.

The transport operates at 3 3/4 and 7 1/2 ips with simple pushbutton speed selection. Because of the two-speed capstan motor, the speed change is entirely electrical; no mechanical linkages are involved. The speed-change buttons simultaneously switch the preamplifier equalization. Tape threading is easy; the tape follows a more-or-less straight path and rides on a feeler arm that shuts off the motors if the tape runs out or breaks. There is a pushbutton-reset four-digit index counter.

The Teac A-1200U is a three-head machine, and it has independent recording and playback amplifiers for off-the-tape monitoring while recording. The electronic section is located below the transport when the machine is in a vertical position (it can be operated either vertically or horizontally). Two illuminated meters read recording and playback levels for each channel, and two red lights show whether a channel is in recording mode.

A second row of five RECORD SELECTOR pushbuttons control recording functions. Individual buttons for each channel permit four-track mono recordings to be made. Two buttons marked ADD 1 and ADD 2 can be depressed singly to transfer the program from the designated channel—together with any added material—to the other channel for sound-on-sound recording. When both are depressed, an echo effect can be added while making a stereo recording. The last button, marked SAFETY, releases all record buttons to prevent accidental tape erasures. This is in addition to the REC interlock button used with the transport controls.

The two line-input channels have concentric recording.

(Continued on page 50)
excellent. Solid-state i.f. filters are used. With their help alternate channel selectivity reaches a full 70 dB. What's more, they never require realignment.

While we streamlined the 6040, we did provide a number of important operating conveniences: switches for easy selection between the most common program sources, radio or records and for instant comparison between original and recorded program material; automatic stereo/mono circuitry; a headphone jack and an auxiliary input on the front panel; and precise tuning meter.

The Sony 6040 comes through with flying colors in all areas essential to superior receiver performance. Sensitivity, stereo separation, capture ratio and noise suppression characteristics are

Sony has placed its name on an under $200 FM stereo/FM-AM receiver — the Sony STR-6040. We broke the $200 price barrier without putting the slightest dent in quality. We did it by eliminating the unessentials, designing an amplifier with less than a super power rating and by drawing upon advanced radar and microwave technology in the tuner design.

The amplifier delivers 30 watts RMS continuous power into 8 ohms, both channels operating — more than enough to drive even relatively inefficient "bookshelf"-size speaker systems to room-filling volume, without distortion.

The tuner employs a completely passive front end. There is no amplification of the incoming signal frequency. This eliminates two common problems: internally generated background hiss and overloading of weak stations by strong ones (spurious-response rejection is 100 dB down).

The Sony 6040 comes through with flying colors in all areas essential to superior receiver performance. Sensitivity, stereo separation, capture ratio and noise suppression characteristics are

Sony Corporation of America, 47-47 Van Dam St., Long Island City, N.Y.11101.
level controls. A second pair of concentric controls sets the recording level for the microphone-input jacks, which are on the front panel, and another concentric pair controls the playback level. Either the incoming or outgoing signals can be switched to the line outputs and simultaneously to the meters.

The published specifications of the Teac A-1200U are excellent. And, as it happens, the unit we tested surpassed every one of them. The NAB playback frequency response, measured with Ampex test tapes, was ±2 dB from 50 to 15,000 Hz at 7½ ips, and ±1 dB from 50 to 7,500 Hz at 3½ ips. Using 3M Type 111 tape (similar to the recommended Type 150), we found the overall record-playback frequency response to be ±1.5 dB from 50 to 20,000 Hz at 7½ ips, and down 3 dB at 30 Hz. At 3½ ips, one channel was ±1 dB from 50 to 13,000 Hz, and the other had a very slight high-frequency peak that resulted in a ±2 dB response from 50 to 12,000 Hz. The low-frequency response was down 3 dB at 32 Hz. Out of curiosity, we repeated our measurements using low-noise tape (3M Type 202), but the high-frequency response was excessive.

It is obvious that the frequency response of the Teac A-1200U is outstanding at 7½ ips, and nearly as impressive at the lower speed. We measured the harmonic distortion of a recorded and played-back signal as only 1 per cent at the indicated 0-dB recording level. Distortion increased gradually to 1.25 per cent at +5 dB, and reached 3 per cent (the standard reference distortion level) only at the equivalent of +10 dB on the VU meters. Referred to this +10-dB level, the signal-to-noise ratio was 50 to 52 dB at both speeds with no weighting applied. If maximum recording level is limited to the 0-dB meter indication, the signal-to-noise ratio would be 10 dB lower. The TA-1200U is outstanding at 7½ ips, and nearly as impressive at the lower speed. We measured the harmonic distortion of a recorded and played-back signal as only 1 per cent at the indicated 0-dB recording level. Distortion increased gradually to 1.25 per cent at +5 dB, and reached 3 per cent (the standard reference distortion level) only at the equivalent of +10 dB on the VU meters. Referred to this +10-dB level, the signal-to-noise ratio was 50 to 52 dB at both speeds with no weighting applied. If maximum recording level is limited to the 0-dB meter indication, the signal-to-noise ratio would be 10 dB lower. The A-1200U has very high gain, requiring only 68 millivolts at the high-level "line" inputs or 0.27 millivolt at the microphone inputs for 0-dB recording level.

The three-motor transport proved to be as outstanding as the electronics and heads. Measured with Ampex test tapes, wow and flutter were, respectively, 0.02 and 0.07 per cent at 3½ ips and slightly better at 7½ ips. The tape-playing speeds were very slightly fast, but well within the 0.5 per cent published tolerance. In fast wind and rewind, 1,200 feet of tape were handled in 66 to 69 seconds. We have only a couple of minor criticisms of the deck, both in the area of human engineering. We would have preferred that the various function buttons be distinguished by size, shape, or color, and spaced a bit farther apart. And we would have liked to see a pause control, but the need for this is mitigated by the fact that the recording levels can be set up on the meters before the transport is placed in operation.

We made off-the-air recordings from an FM receiver using a wide variety of program material and compared input and output signals from the recorder with the receiver's monitor switch. At 7½ ips, the Teac A-1200U was essentially perfect—even when recording the pseudo-white noise of interstation hiss (a very critical test). Absolutely no difference could be detected between the incoming signal and the output from the recorder. This was done at fairly high recording levels, with the meters giving an average reading near 0 dB and peaking to full scale and beyond. This never resulted in audible distortion, and kept the tape hiss to an inaudible level. If one adheres to the 0-dB setting, it is possible to hear a faint hiss, but only when playing back at a very high level and listening critically. At 3½ ips, the results were almost the same. In most cases, we could hear no change in the recorded program. However, on interstation noise, the loss of extreme highs was clearly audible. When music with very-high-frequency sounds, such as wire brushes and triangles, was recorded, a slight dulling could be heard. At no time was any of this detectable without a direct A-B comparison with the original—the highs were "all there" subjectively.

There is no doubt that the Teac A-1200U can meet the standards of the most critical listener at 7½ ips, and should satisfy almost any one at 3½ ips. One of the best features of the Teac A-1200U is its price—$299.50. We have never tested a recorder at this price level that could match the A-1200U. Its only real competition would seem to come from the $500-and-up class of recorders.

For more information, circle 159 on reader service card.
Unfortunately, you can't buy a whole Fisher stereo receiver for $149.95.

But you can have the next best thing: the Fisher TX-50.

It's a 65-watt Fisher amplifier with complete controls. Which means that when you attach a pair of speakers and a turntable, you'll have an authentic Fisher component stereo system for less than you may have thought possible.

The Fisher TX-50 has 65 watts music power, enough to drive all but the most inefficient speaker systems.

And it's got all the audio controls, jacks, and outstanding distortion-free sound you expect of a Fisher receiver.

So buy the TX-50 now, and when you're ready, you can easily complete your system by adding a tuner, the radio half of a receiver, which is also available separately.

(For more information, plus a free copy of the Fisher Handbook 1959 edition, an authoritative 72-page reference guide to hi-fi and stereo, use coupon on page 109.)

The Fisher
By JAMES GOODFRIEND

GOING ON RECORD
FUTURE ARRIVALS

The sheer length of this year's list of forthcoming records precludes anything more than the briefest introduction. Once again, it must be emphasized that the list is at best one of probabilities. Plans change quickly in the record industry, and a few of the records listed below may never actually make it to market. Others may be delayed well past the first of the year. Most of them, however, will be in the stores sometime this fall, certainly in time for Christmas giving (and receiving).

The reader will notice the absence of the Vox and Turnabout labels. This does not imply that there will be no new records on those labels, but simply that Vox's plans, at the time this list was compiled, were too indefinite to permit predictions.

The listing is again by composer, with recitals and collections at the end. Couplings are indicated only where the pieces are by the same composer. Where the performing artists are known they are briefly indicated.

- ADDISON, J.: Concerto for Trumpet & Strings (LOUISVILLE).
- ASHFORTH, A.: The Unquiet Heart, Beardslee (CRI).
- BACH, C.P.E.: Harpsichord Concerto in D Minor; Oboe Concerto in E-flat, Collegium Aureum (VICTROLA).
- BACH, J.S.: Cantatas 50, 83, 197, Concerti Musicus (TELEFUNKEN); Cantata 51, Hogard, Mortari (CAMBRIDGE); Cantata 55, 160, 161, Gilvan, Gitsche, (DOVER); Cantatas 56, 82, Harrell, Shaw (VICTROLA); Cantatas 89, 90, 161, Monteverdi Choir (TELEFUNKEN); Cantata 208, Fischer-Dieskau (GERMAN); Christmas Oratorio, Leipzig Thomaskirche, Thomas (SCHAPAHR); St. Matthew Passion, Swarowsky, Vienna Chorus and Orchestra (NONESUCH); Brandenburg Concertos; Sonatas 2, 3, Casals, Marlboro; Harpsichord Concertos 1, 2, 6, Lombardi (TELEFUNKEN); Two-Claudio Concertos, C, C Minor, R. & G. Casadesus (COLUMBIA); 3 Orchestral Suites, Menuhin (GERMAN); Sonatas for Violin and Harpsichord, Buswell, Valent (BACH); Violin Sonatas Nos. 1 & Partita No. 2, Willibrord (GONZAGIAN SOCIETY); Italian Concerto, Fakai (QUALITY); Partitas Nos. 1 & 2, Martin (GONZAGIAN SOCIETY).
- BARTOK: Minnowlten Mandula Suite, Lelch (QUALITY); Wooden Prince, K allegedly (QUALITY); Music for Strings, Percussion & Celesta, Lelch (QUALITY); Piano Concerto No. 1; Rubinstein, Anda, Fricsay (HILTON); Concerto for Two Pianos, Peretti, De Pue Blum, D., Bardok, Tusa (QUALITY); Rhapsodies 1 & 2 for Violin; Rubinstein for Cello; Concertos; For Children, Suzuki, Tusa, Kojak (QUALITY); Biologic; Sonatas; Christmas Carols; Allegro Barbaro, Antal (QUALITY); For Children (complete), Zempleni (QUALITY); Out of Doors; Piano Pieces; Sonatas (QUALITY).
- BATTLESTONE, P.: A Mother Goose Primer, Beardslee (CRI).
- BEECHER, J.: Three Rounds, Gregg (CRI).
- BEETHOVEN: Leonore Overtures 1, 2, 3; Prometheus. Corigliano, Munch, Boston Symphony (VICTROLA); 9 Symphonies, Bernstein, New York Philharmonic (COLUMBIA); Symphony No. 3, Reiner, Chicago Symphony (VICTROLA); Monteux, Concerto du Monde (WORLD SERIES); Symphonies 5 & 8, Schneider-Iserhardt, Vienna Philharmonic (LONDON); Wellington's Victory; Music for Military Band, Von Karajan, Berlin Philharmonic (DEUTSCHE GRAMMOPHON); 9 Piano Concertos, Barenboim, Kleiber (ANGEL), Rubinstein (RCA); Concerto No. 4, Gieseking, Von Karajan (ODYSSEY); Piano Sonata 14; Diabelli Variations, Gilels (MELDOWA/ANGEL); Sonatas 12, 14, 25, Hungaroton (QUALITY); Sonatas 15, 24, 31, Hungaroton (ANGEL); Symphony No. 6, Reiner, Chicago Symphony (DEUTSCHE GRAMMOPHON); Symphony No. 7, Reiner, Chicago Symphony (DEUTSCHE GRAMMOPHON); Symphony No. 8, Reiner, Chicago Symphony (DEUTSCHE GRAMMOPHON); Symphony No. 9, Reiner, Chicago Symphony (DEUTSCHE GRAMMOPHON).
- BERLIN: Norma (highlights), Giana (EVEREST); Souvenirs (highlights), Pagliuca (EVEREST).
- BERTIO, Camille; Madame de Chatelet; Songs, Paskley, Davis (LOUISIENNE) Lyric; Part Songs; Monteverdi Choir (LOUISIENNE).
- BIBER: Requiem; Sonatas, Polycarp (Continued on page 56).
A Royal Wedding of Outperformers

Noblesse oblige. Royalty has its responsibilities. And this regal pair combines to produce the ultimate in stereo sound reproduction. Enough to say they are the finest units in the Pioneer collection of quality components.

SA-900 PRE/MAIN AMPLIFIER — Its IHF music power rating of 200 watts (at 4 ohms) is just part of its magnificence. The solid state preamplifier is designed to give exceptionally low noise levels...better frequency response...decreased distortion...improved tonal quality. Unlike other units at this price, it offers stepped tone controls for the finest precision adjustments. The pre and main amplifiers can be used independently. Maximum flexibility with inputs for 2 phono, tape monitor, microphone; outputs for two sets of speakers. $259.95.

TX-900 AM-FM TUNER — All solid state. Excellent selectivity and sensitivity from three FET's and two RF amplifier stages in the front end plus two crystal filters and four IC's in the IF section. Interchannel noise is completely muted. A variable muting switch accommodates weak signals while suppressing noise at any level. Tuning is precise. A bright spt indicator as well as twin meters tune for maximum signal strength...minimum distortion...optimum fidelity and channel separation...best signal to noise ratio. $239.95.

The designer-styled cabinets for both units are faced with brushed silver/gold tone highlights, with end pieces in luxurious Brazilian rosewood. Hear the majestic sound of royalty at your local Pioneer dealer.
Only Marantz Has Butterworth Filters

What's a Marantz?

Any audio engineer or stereo hobbyist will tell you. Marantz builds the world’s finest high-fidelity components. And has for fifteen years.

This message, therefore, is not to engineers but to professional musicians, serious music-lovers, and beginning stereo hobbyists. We’d like to introduce you to Marantz.

Never Heard Of Marantz?

Until this year, the least-expensive Marantz stereo component you could buy cost $300.00. And our FM tuner alone cost $750.00! To own a Marantz, you either had to be moderately wealthy or willing to put beans on the table for awhile. But it was worth it. And a lot of experts thought so, too, because the word soon got around, and the products sold themselves.

What The Competition Said

The chief design engineer of a major competitor once said that no one even tries to compete with Marantz' redundant design philosophy. Redundant designs are used in spacecraft and all advanced technology where it's vital to have foolproof reliability and performance.

Butterworth Filters: Redundant

You’ve probably never heard of Butterworth filters because no one else uses them besides Marantz. And the U.S. Military. Other manufacturers feel they can get by without them. And they can. Because their standards don’t have to measure up to Marantz’. Butterworth filters let you hear music more clearly, with less distortion, and, unlike their conventional I.F. coil or filter counterparts, they never need realignment. They help pull in distant FM stations and separate those right next to each other on the dial. Although Butterworths cost more, Marantz designed not one but four of them into their Model 18 receiver. You shouldn’t settle for less.

Features, Not Gimmicks

The unique features of a Marantz component are there for only one purpose: to make possible the highest level of listening enjoyment.

That’s why we put an oscilloscope in our best components. An oscilloscope is kind of a TV tube. But instead of the Wednesday Night Movie, it shows you a green wavy line. An electronic picture of the incoming FM radio signal, telling you exactly how to rotate your antenna for minimum multipath distortion (ghost signals) and maximum signal strength (clarity) even from the weakest stations.

The “scope” also shows correct stereo phasing: that is, if the broadcasting transmitter or your other equipment is out of phase. And it lets you set up optimum stereo performance and reception to create a solid “wall” of sound.

Marantz also offers a different tuning experience. Other manufacturers connect the tuning knob to an electronic device which actually tunes in the station by mechanical means of gears or pulleys. Marantz couples the tuning wheel directly—for the smoothest, most precise tuning possible. We call this patented feature “Gyro-Touch tuning.”

Built To Last

Marantz stereo components aren’t built in the ordinary way. For example, instead of just soldering connections together with a soldering iron, Marantz uses a unique, highly sophisticated waveguide soldering machine—the type demanded by the military. The result: perfect, failproof connections every time.
worth Filters!

Even our printed circuit boards are a special type—glass epoxy—built to rigid military specifications, ensuring ruggedness and dependability.

Marantz Power Ratings Are True

When someone tells you he has a “100-watt amplifier,” ask him how the power is rated. Chances are his 100 watts will sink to about 75 or 50 or perhaps even as low as 25. The reason is that—except Marantz—most manufacturers of stereo amplifiers measure power by an inflated “s.k.,” or “IHF music dynamic” power. Only Marantz states its power as “RMS continuous power.” Because this is the only method of measurement that is an absolute, scientific indication of how much undistorted power your amplifier can put out continuously over the entire audible frequency range.

For example, if Marantz were to use the scientific conventional method, our Model 16 80-80 RMS power amplifier would be rated as high as 320 watts per channel. Moreover, you can depend on Marantz to perform. For example, the Marantz Model 16 can be run all day at its full power rating without distortion (except for neighbors pounding on your wall). That’s power. And that’s Marantz.

Marantz Speaks Louder Than Words

In a way, it’s a shame we have to get even semitechnical to explain in words what is best described in the medium of sound. For, after all, Marantz is for the listener. No matter what your choice in music, you want to hear it as closely as possible to the way it was performed.

In spite of what the ads say, you can’t really “bring the concert hall into your home.” For one thing, your listening room is too small. Its acoustics are different. And a true concert-hall sound level (in decibels) at home would deafen you.

What Marantz does, however, is create components that most closely recreate the sounds exactly as they were played by the musical performers. Components that consistently represent “where it’s at” in stereo design. And no one gives you as much—in any price range—as Marantz.

Every Marantz Is Built The Same Way

Every Marantz component, regardless of price, is built with the same painstaking craftsmanship and quality materials. That’s why Marantz guarantees every instrument for three full years, parts and labor.

Now In All Price Ranges

Today, there is a demand for Marantz quality in other than very-high price ranges. A demand made by music-lovers who want the very best, no matter what their budget. True, you can still invest $2,000.00 in Marantz components, but now we have units starting as low as $199. Though these lower-priced models do not have every unique Marantz feature, the quality of all models is the same. Marantz quality.

And quality is what Marantz is all about.

Hear For Yourself

So now that you know what makes a Marantz a Marantz, hear for yourself. Your local dealer will be pleased to give you a demonstration. Then let your ears make up your mind.
DONOVAN, R.: Magnificat & Missa, Batell Chapel Choir (CRI).
DVORAK: Requiem, Lovenarg, Kertész (LONDON); Scherza Capriccio, Kempe (SARAFM).
EATON, J.: Electo-Vibrations (DECCA).
ELGAR: Introduction & Allegro, Britten (LONDON).
ERKEL: Bách bánh (complete opera) (QUALITON); Hovonlő Látó (complete opera) (QUALITON).
FLANAGAN, W.: Another August; Barton, Jenkins, Royal Philharmonic (CRI).
FLOTOV: Martha, Rothenberger, Gedda (ANGEL).
FRANK: Viola Sonata, Ashkenazy, Perlman (LONDON).
GABRIELLI: Gloria of Gabrieli, Vol. 3 (COLUMBIA).
GERMANER, F.: Wind Quintet, Manzoni (WERESE).
GINASTERA: Ollantay, Symphonic Tragedy, Prey (DECCA); Piano Sonata 1952, Bean (WESTMINSTER).
GIORDANO: Fedora, Olivero (LONDON) (highlights), Caniglia (EVEREST).
GLUCK: Alceste, Flagstad (RICHMOND).
GOTTSHALCK: 40 Piano Works, Mandel (DESTO).
GRIEG: Peer Gynt, Barbirolli (ANGEL); Lyric Peric, Gliser (VICTROLA).
HANDEL: Faithful Shepherdess, Gatta, Fosco (EVEREST); Jephtha, Grumiaux, Weissenberg (COLUMBIA); Julius Caesar (highlight), Sills (COLUMBIA); Samson, Young, Ar- royo, Richter (FRANCOMN); Opera Arias, Bogard, Copenhagen Orchestra (CAMELIA); Violin Sonatas, Melkus (ULSTER).
HARRISON, I.: Music for European, Asian, and African Instruments, Oakland Youth Orchestra, Hughes (DESTO).
HAYDN: Missa No. 11 "Creation Mass," Cantoio, Guest (ARCO); Symphonies Nos. 20, 21, 22, 23, 24, 25, 46 (EVEREST); Symphony No. 39, Abbado (DECCA); Wind Quintets, Hungarian Quintet (QUALITON); String Quartets, Op. 17, Tárafi Quartet (QUALITON); Piano Sonatas 1, 7, 25, Weissenberg (COLUMBIA).
HAYDN: Ode to the Wind, Violin Concerto, Schneiderhan, Henze (DEUTSCHE GRAMMOPHON); Serenade for Cello, Taube (DOVER).
HILLER, L.: Avantlibre; Nightmare Music; Suite for 2 Pianos & Tape; Computer Music for Tape (HUNGRIC); Symphony No. 7, Klemperer, New Philharmonic (PHILIPS);
HINDEMITH: Caricature, Fischer-Dieskau, Keibicht (DEUTSCHE GRAMMOPHON); Symphonic Metamorphosis, Abbado (LONDON); Der Schwabenadler, Doktor, Dohnanyi (OVERTURE); Cello & Piano Sonata, Taube, Dennerman (DOVER); Cello Sonata, Op. 25, No. 3, Farn (HELIODOR).
HONEYGER: Symphonies Nos. 3 & 4, Ansermet (LONDON).
HINDEMITH: Praeludia, Kremer (RICHMOND).
HORVATH: Serenades, Abbado (BACCH).
HUBER: Scherzo Allegro, Schermann (EVEREST).
JANAEK: Sinfonietta, Abbado (LONDON).
JANNEQUIN: Chansons (VANGUARD).
JULIUS: Qun want II, Mesple, French String Trio (ANGEL).
KEATS, D.: String Quartets, Beaux Arts Quartet (COLUMBIA).
KOHL: Serious Songs for Male Choruses, Whileschart Chorale (LIVERPOOL); Dances from Galanta, De Sabata, Berlin Philharmonic (HELIODOR).
KOHIN, K.: Madrigal, Gregg Smith Choruses (CRI).
KOJUH: Funeral Cantata for Gustave III of Sweden, Jenkins (CARDINAL).
KÖNIG: Sinfonie cymagiale, Gramiaux (WORLD SERIES).
LAYTON, B.: 10 Piano Studies; Violin & Piano Studies, Kaimond, Wyner (CRI).
LEHMAN: 32 Piano Pieces; Widaw, Schock, Schramm (EVEREST).
LIGETI: G.: Aventures; Nouvelles Aventures; Amorsphènes; Véhémence, Maderna, Boul, Wein (HELIODOR); Cello Concerto, Farn (HELIODOR).
LISS: Les Violettes; Tacos; Orpheus (PHILIPS); Fantasia & Fantasy on BACH, Mphisto Falc, Bean (WESTMINSTER).
MAHLER: Songs of a Wayfarer, Schuls- nus (HELIODOR); Symphony No. 1, Oram- phy, Philadelphia Orchestra (COLUMBIA); Symphonies Nos. 5, 8, 9, 10, 11, Handel Symphony Orchestra (CRI);
MARTINU: Symphony No. 6; Adagio from Symphony No. 10, Kabelik, Bavarian Symphony (DEUTSCHE GRAMMOPHON); Symphony No. 7, Klemperer, New Philharmonic (ANGEL); Symphony No. 9, Abravanel, Utah Symphony (CARDINAL).
MASSÉNÉ: Werther, De Angeles, Gelly (ANGEL); Werther (highlights), Tassinari, Titaglavi, Taglialevi (EVEREST); Don Quiche (highlight), Changalovich (EVEREST).
MEDTNER: Sonata, Gidsell (DEUTSCHE GRAMMOPHON).
MELLOSOHN: Eliah, Marsh, Ver- ret, Ormandy (COLUMBIA); Ameling, Schreier, Sawallisch (PHILIPS); Die Entar Walpurgisnacht; Son & Stranger Overture, Prey, Haeffiger, Walker, Mans (DECCA); Symphony No. 1, Mans, Cleveland Orchestra (COLUMBIA); Symphony No. 3, Bay Blar Orchestra, Sa- wallisch, Leipzig Orchestra (PHILIPS); Cap- riccio brillant, Serkio, Ormandy (COLUMBIA).
MENOTTI: Sebastian, Serbrier, London Symphony (DESTO).
MENOTTI: Préludes pour mi, Araguz, Messia (EVEREST).
MILHAU: Canteau "Les Deux Ciés"; Canteau de la Pauix, Calcut Ensemble (MU- SIC GUILD); The Four Seasons, Milhaud, Lamoureux Orchestra (WORLD SERIES).
MONTENZELI: Love of Three Kings (highlights), Petrella (EVEREST).
MONTEVERDI: Tiri e Clori; Madrigals, Deller Consort (VICTROLA); Madrigals, Deller Consort (VANGUARD).
Nobody ever dared to challenge a stereo cartridge the way we did—but nobody ever created a cartridge like our 999VE before.

We designed it to give audio purists superb playback of all frequencies, at any groove velocity, at tracking forces so low that records would still sound brand-new after 1,000 plays—about a 95% play improvement over ordinary cartridges.

Whether we used standard commercial recordings or special stereo test records, our results were identical: For low and middle frequencies, no audible or measurable wear, distortion or frequency loss after 1,000 plays.

With high frequencies, from 2k to 20kHz, 1,000 plays produced no audible changes in the test records. The only measurable changes after a full 1,000 plays were a 3db loss at 20kHz, and a maximum induced distortion of C.1% at a groove velocity of 14 cm/sec.

When we published these sensational figures, the professionals couldn’t believe it. Until they tried the 999VE themselves. The results they’ve been publishing ever since are just as dramatic as ours. STEREO REVIEW tested all cartridges capable of tracking at 1 gram or less and rated the 999VE #1 in performance.

HI-FI SOUND called the 999VE “A real hi-fi masterpiece...a remarkable cartridge unlikely to wear out discs any more rapidly than a feather held against the spinning groove.”

HIGH FIDELITY found “that high-frequency peak invariably found in former magnetic pickups has been designed out of the audible range [for a frequency response] that remains within ±2.5. —2db from 2kHz to 20,000 Hz.”

AUDIO MAGAZINE said “Outstanding square waves. Tons in separation.”

POPULAR SCIENCE picked the 999VE hands-down as the cartridge for “The Stereo System I Wish I Owned” designed by Electronics Editor Ronald M. Beery.

If you want the best stereo cartridge money can buy, you want the 999VE, $74.95. The 999VE by EMPIRE

FOR A FREE FULL-COLOR CATALOG, WRITE: EMPIRE SCIENTIFIC CORP., 1855 STEWART AVE., GARDEN CITY, NEW YORK 11530.
CIRCLE NO. 21 ON READER SERVICE CARD
The 27 pounds of magnet structure in our Royal Grenadier can lift a Volkswagen clear off the ground.

We equip our spectacular Grenadier with the most powerful magnetic structures around—not to lift VW’s but to handle a full 100 watts of power without fear of burnout, break-up or distortion.

We use these massive magnets to control equally extraordinary voice coils.

Like the voice coil in our 15” woofer. Four inches in diameter and just 1” deep.

Designed to reproduce really wide excursion bass tones—clean down to 20 Hz—without wandering out of the magnetic gap.

With that kind of power and perfect coil control, you can’t get non-linear distortion.

The rest of our three-way Grenadier system is just as impressive. Its crossovers are at 350 Hz and 5000 Hz—for perfect sound reproduction throughout the sonic spectrum.

And no other full-range system even comes close to its full-circle sound distribution.

But when you’re talking speaker systems, the how and the why of it are almost academic. What really counts is hearing the difference.

So ask your dealer to let you audition the Grenadier experience. Soon.

Once you’ve heard a pair of ours, you’ll never settle for anything less.

The Royal Grenadier 9000 • $299.95
The Grenadier 7000 • $209.95

with imported marble top

EMPIRE FOR A FREE FULL-COLOR CATALOG, WRITE EMPIRE SCIENTIFIC CORP., 1655 STEWART AVE., GARDEN CITY, NEW YORK 11530.

C.RCLE NO. 22 ON READER SERVICE CARD

STEREO REVIEW
What Sunny Meyer likes best about Ampex tape is what she doesn't hear.

Sunny Meyer, audio engineer, is impressed with Ampex low-noise tapes and their ability to capture the multi-layered sounds of today. It's the first tape able to handle higher frequencies and a broader range of sound while keeping noise below the hearing of even the most sensitive listener.

To meet the more demanding needs of today's recordings, Ampex developed a method of coating tape with finer oxide particles than ever before. This permits higher bias levels without a corresponding increase in noise.

This is just one Ampex tape exclusive. Our finishing process is another. It results in Ferrosheen® tape of unprecedented smoothness, resulting in far lower headwear, longer tape wear and cleaner, crisper recording at all levels.

Ampex makes a full line of tape in a wide variety of configurations for all types of mastering, duplicating and professional recording. And it's all produced in the most modern surgically clean facility the state-of-the-art permits.

It's nice to know that the people who pioneered tape recording are available to help you with your tape needs, as well. If you've got something you want to record—if you want to get the results and forget the tape—come to the people who pioneered the tape recording industry. We're world wide. Call or write:

Ampex Corporation, Magnetic Tape Division, 401 Broadway, Redwood City, California 94063.

TAPES FOR EVERY NEED

INSTRUMENTATION  •  COMPUTER  •  AUDIO  •  CCTV  •  VIDEO  •  STEREO

AMPEX
Pioneer has a magnificent obsession...with quality

Case in point. Pioneer speaker systems. Our engineers combine the latest knowledge of audio state of the art with the highest quality materials and components to produce the ultimate in loudspeaker performance. Pioneer’s exhaustive program of quality control is constantly maintained since we produce every single component from cone paper and crossover networks to the latticework grilles on our own production lines. Each step along the way is typical of Pioneer’s dedication to quality craftsmanship.

The same follows through in cabinet making. Our skilled designers and handcrafters make the enclosures as acoustically perfect as possible, to match the advanced design of the speakers. This means hand selecting the finest walnut, seasoning it properly to remove humidity, trimming it precisely by computer control, assembling it under climate controlled conditions and facilities, laminating and molding the latticework grille. The staining process alone requires 10 steps and utilizes an exclusive oil created by Pioneer. Quality comes with painstaking experience. And Pioneer has over 30 years of it. The end result: speaker systems acoustically designed and constructed to provide the pinnacle of sound reproduction and the gracious elegance of contemporary design. That’s why they’re called the Outperformers.

Hear them today at your Pioneer dealer.

CS-63DX - 4-way 6-Speaker System with 15" woofer 28 1/2" x 18 1/2" x 15 1/4" $259.00; CS-99 - 5-way 6-Speaker System with 15" woofer 16" x 25" x 11 5/8" $215.00; CS-88 - 3-way 5-Speaker System 24 3/4" x 14 1/4" x 13" $175.00; CS-66 - 3-way Bookshelf System 22" x 12 1/2" x 11 3/4" $109.00; CS-44 - 2-way Bookshelf System 19" x 11" x 9" $67.50.

PIONEER ELECTRONICS U.S.A. CORPORATION, 140 Smith Street, Farmingdale, N.Y. 11735 • (516) 694-7720

CIRCLE NO. 48 ON READER SERVICE CARD
Now a Tape Club that never forces you to buy anything

SAVES YOU 1/3

off list on every cartridge tape in existence.

Cassettes B-Track Top Artists Every Label

Since nobody knows what the "now" sound will be next month—let alone all year—our club lets you pamper your taste and your pocketbook by selecting the tapes you want from all famous labels... when you want them... at a full 33 1/3% off regular list price. When you join you will receive The Glass List, the most complete catalog of cartridge and cassette tapes, with listings from every label on the market. Then six times a year you will continue to receive The Glass List, containing a complete updated listing of all the newest albums. Plus tape reviews, lists of top sellers, news and feature stories. Your membership in this tape club will also entitle you to reduced prices on home and auto tape players. Special "member only" sales and bonus offers on selected tapes and other related items throughout the year. You will never be required to buy anything. And nothing will ever be sent unless you want it.

LIFETIME MEMBERSHIP only $5... when you join now.
Send just $5 and become a lifetime member NOW. When sending, save time. Order tapes from sample listing below. Circle the numbers in the coupon and add the amount members pay to your membership fee. One check brings you tapes and membership immediately. If coupon is missing write Dept. 109D Cartridge Tape Club of America, 47th & Whipple, Chicago, Ill. 60632.

GOING ON RECORD

Francois (Seraphim)

Reich: If Wind Quintet, Danzi Quintet (World Series); W.43 Quatuor No. 4, Soni Ventorum (Lyricord)

Ruyuelas: Rêve (Louisville)

Reynolds: Masses (Columbia)

Rimsky-Korsakov: Sheherazade, Sertabana (Melody/Angel); Anta Symphony, Abraham (Cardinal); Three Silent Suits, Benzi (Philips)

Romberg: Sonata for Harp & Cello, Op. 39, Ludwig, Berry (Deutsche Grammophon; Wind Quintet, Danzi Quintet, Nonesuch)

Romberg: Suite in F, Rudolf, Cincinnati Orchestra (World Series)

Rossini: La Cambiale di Matrimonio (highlights), Scotti, Capechi (Everest); La Cenerentola (highlights), Simonato (Everest); William Tell (highlights), Taddei (Everest); W.43 Quintet, Danzi Quartet (World Series)

Rossini: Themes of Love & the Rain: From an Unknown Past, Wolff, Rorem (Desto)

Roussel: Suite to a Poem, Rudolf, Cincinnati Orchestra (World Series)

Roussakis, N.: Night Speech, Macal (Gramophone)

Rosenmuller: Students' Music (Dover)

Roussel: Suite in F, Rudolf, Cincinnati Orchestra (World Series)

Schoenberg: Chamber Symphony; Attese, Bogard, Keach, Moriarty (Deutsche Grammophon; Piano Concerto in A Minor, Kraus (Vanguard Everyman); Cello Concerto, Du Pre, Barenboim (Angel); Continued on page 64)
Rectilinear is announce the high-fidelity

The time was ripe, to say the least. High-fidelity amplifiers (i.e., amplifiers whose output closely resembles their input) have been around for more than twenty years. High-fidelity FM tuners just about as long. Even high-fidelity pickup cartridges, capable of producing a reasonably accurate electrical replica of the groove, could be had as far back as the mid-1950's.

But, until Rectilinear did something about it, you still couldn't buy a high-fidelity loudspeaker after all these years. Not if you accept any definition of high fidelity as applied to other audio components. (How would you like, for example, a "high-fidelity" amplifier with the response and distortion characteristics of your favorite speaker system?)

This isn't just academic hairsplitting or a question of semantics. Audiophiles are in universal agreement that there are only the subtlest audible differences among the finest amplifiers or phono cartridges, whereas no two loudspeakers of different design have ever sounded even remotely alike. Both may sound pleasing, or realistic, or musical, or better than last year's model; but in an A-B comparison their outputs invariably disagree about the input. Because, invariably, both outputs are at least partially wrong.

We believe that our new bookshelf speaker, the Rectilinear X (that's a ten, not an ex), is the first speaker system whose output is right about its input. We further believe that future speaker systems designed with the same basic principles in mind will sound very much alike, just like the best amplifiers or pickups, no matter how different they may turn out to be in actual engineering execution.

The initial concept behind the Rectilinear X was to try to isolate what everybody else was doing wrong. Since speakers are undeniably getting better all the time, speaker designers must be doing something (or even a lot of things) right; but is there anything fundamental that everyone has overlooked?

We came to the conclusion that there is. Envelope delay distortion. This is a type of time delay distortion having to do with loudspeaker phase characteristics, which has been a rather neglected subject among members of the hi-fi Establishment.

Actually, the phase response of a loudspeaker is at least as important as its amplitude response, although the latter is nearly always accepted as the "frequency response" specification. The matter is a bit too technical to be pursued in detail in this ad, but we'll be pleased to give you additional information if you write to us. For the moment, let it suffice that envelope delay distortion causes an audible coloration of speaker sound.

In terms of practical speaker design, this line of thinking produced, first of all, a highly unorthodox approach to woofers. We realized that in just about all speaker systems the woofer was responsible for envelope delay distortion as well as IM distortion for up into the midrange.

The woofer of the Rectilinear X is an entirely new 10-inch unit with a completely linear excursion capability of ½ inch in either direction, meaning one full inch of travel from peak to peak. There has never been anything like it. It can move more air than most 12-inch woofers, and of course for less sluggishly. Furthermore, it is crossed over to the midrange driver at the unprecedentedly low frequency of 100 Hz, with an attenuation slope of 12 dB per octave. As a result, it remains virtually motionless without a deep bass input and can't possibly mess up the midrange. But when there's a bass drum or a tuba or double basses in the program material, it produces music instead of mud.

Of course, a 100 Hz crossover with a 12 dB slope would be quite impractical with conventional crossover networks. The Rectilinear X network is designed around unconventional iron-core chokes, which will probably upset Establishment engineers, but then so did rear-engine automobiles . . .

The 5-inch midrange driver is equally remarkable. It covers more than six octaves, from 100 to 8000 Hz, in a separate subenclosure and is therefore virtually a full-range speaker system in its own right. This accounts for the completely seamless, homogeneous sound quality of the Rectilinear X. The cone structure is of a special paper not available in any other unit, permitting rigid piston behavior at the lower mid-frequencies and, at the same time, extraordinary transient detail higher up in the driver's working range.

At 8000 Hz, the midrange is crossed
pleased to
world's first
loudspeaker.

over to the 2½-inch tweeter. With only a little more than an octave assigned to this driver, its exceptionally light cone and voice coil operate only in their most comfortable range, without the slightest possibility of strain. (Speaker systems that demand too much work of a tiny tweeter are asking for trouble.)

The spacing of the three drivers in the Rectilinear X is an important part of the design and is by no means dictated by convenience or visual symmetry, as in many other bookshelf systems. The distance of the midrange speaker from the woofer is particularly critical for the best possible phase characteristics in the crossover region.

The final touch of sophistication is provided by the grill cloth. In other speaker systems the grill cloth is made acoustically transparent, allowing sound waves to pass through unaffected. In the Rectilinear X a specially prepared fabric presents a graduated acoustic impedance to the midrange speaker and the tweeter, for greatly improved sound dispersion at the higher frequencies. Stretched on a slightly raised frame open at the sides, the grill cloth actually functions as a superior form of acoustic lens, making the speaker nondirectional over an extremely wide angle. This, combined with a cabinet size of only 25" by 14" by 10¾" deep, opens up new possibilities in speaker placement.

We must emphasize that none of these unusual engineering details are in themselves revolutionary. Perhaps the most gratifying thing about the Rectilinear X is that it's still an eminently sensible bookshelf speaker designed around three rugged, reliable drivers of the classic moving-coil principle, rather than a far-out experiment utilizing some exotic new driving system along the lines of, say, ionized air speakers. Our new standard of performance is the result of new insights into the existing technology, not of an unproven new invention.

What does the world's first high-fidelity loudspeaker sound like? It can't really be described in words and you must hear it for yourself. But the few people who have already heard it seem to agree on the following points:

The bass is startlingly clearer and more natural than one is prepared to hear through any electronic medium.

The midrange is so completely neutral and devoid of coloration that all other speakers seem nasal by comparison. There isn't the slightest hint of boxiness or enclosure sound. In fact, the sound gives no indication of the size or even existence of the enclosure.

On complex program material like Wagnerian climaxes or hard rock, the same unstrained clarity is retained as, for example, on solo flute.

Above all, the Rectilinear X is supremely listenable. Even after several hours of listening at high volume levels, there isn't the slightest aural fatigue or irritation. None of that "I've had enough, let's turn it off" feeling.

We left the price of the Rectilinear X for the last. Since it sounds superior to speaker systems selling for up to $2400, the price could have been whatever the traffic would bear. But based on our manufacturing costs plus the normal profit margin, we decided to set it at $199.

You'll have to agree that for a high-fidelity speaker, that's not high.

(For additional information, see your audio dealer or write directly to Rectilinear Research Corporation, 30 Main Street, Brooklyn, N.Y. 11201.)
**GOING ON RECORD**

Adagio & Allegro for Horn & Piano, Tarjani, Tusa (QUALITON); Piano Sonata No. 1, Schein (CONNOISSEUR SOCIETY); Kreisleriana, Arabesque; Vögel des Prophet, Rubinstein (RCA).

- SCHÜTZ: Psallit 116 (ODYSSEY).
- SCRIABIN: Symphonies Nos. 1 & 2, Smetana; Piano Sonata No. 5, Ianc (WESTMINSTER); Piano Music, Somer (MERCURY).

- GHOSTAKOVICH: Symphony No. 3, Ormandy, Philadelphia Orchestra (COLUMBIA).
- SIEGMAIERTHER: Sextet for Brass & Percussion; Violin Sonata No. 3; Piano Sonata No. 2, Cohen, Mandel (DECCA).

- TCHAIKOVSKY: Symphony No. 6, Oistrakh (MELUDIA/ANGEL); Rudolf, Cincinnati Symphony (DECCA); Piano Concerto No. 1, Fournier, Rocheleau, Boston Symphony Orchestra (VICTROLA), orchestra da Camera Italiana (VICTROLA); 12 Violin Sonatas, Op. 2, Kovacs (QUALITON).

- STRADDELLA: Christmas Cantata; Violin Concerto; Violin Suite, Concerto Amsterdam (TELEFUNKEN).

- WEBER: Piano Concerto, Kraus (VANGUARD EVERGULL).

- WEINBERGER: Schwanendreher Polka & Bagatelle, Kempe (SERAPHIM).

- WOLF: Sicilian Rags Nos. 1, 2, 3; A Dream of Passion: No. 2, 3, 4, 5, Tony, Ludwig (DEUTSCHE GRAMMOPHON).

- WOLF-FERRARI: I Quattro rusteghi, Corena, Simonetto (EVEREST); I Quattro rusteghi, Corena, Simonetto (EVEREST).

- XENAKIS: Attica, Malliatos, Besson (ANGEL). (Continued on page 68)

**HEAR HERE.**

The EPI Model 201 Quartet, belting out a big, wide, omnidirectional sound with one of the fattest responses ever graphed. Two uniquely designed 8" woofers give you extraordinary lows, if you happen to be a thunder freak or a Dirksen fan. Moderately priced for sound investors.

**EPICURE PRODUCTS INC.**

185 Somerville Avenue Somerville, Massachusetts 02143 Tel: (617) 666-1454

**CIRCLE NO. 23 ON READER SERVICE CARD**

**RECITALS AND COLLECTIONS**

- **ACADEMY OF ST. MARTIN-IN-THE-FIELDS; Baroque Trumpet Concertos (Telemania, Alboroni, Hotel, Fasch), Wilbraham, Martinow (ARCO).**

- **AMERICAN BRASS QUINTET; Music for Brass, 1500-1970 (DECCA).**

- **ALARIUS: Baroque Trumpet Concertos (Splendid Sounds, New York City).**

- **BROADCASTERS ORCHESTRA: Bachianas Brasileiras No. 5, Sayao (ODYSSEY); Daises Africaines, Torroella de Montgai (WAGNER).**

- **BRIAM, J.; Sonatas for Lute & Harpsichord, Malcolm (RCA).**

- **BRYAN & KEYS DUO; Music for Flute & Piano, Vol. 3 (LYRICHORD).**

- **CÉLATARI: Arias (HELIODOR).**

- **CROOKS, B.: Arias (VICTROLA).**

- **DAVIS, I.; Piano Recital (LONDON).**

- **ELLIS, O.; 17th & 18th Century Harp Music, 19th & 20th Century Harp Music (L'OISEAU LYRE).**

- **FRENI, M.: Arias (CARDINAL).**

- **GAZZELLONI, S.: Music for Flute (Continued on page 68).**

**STEREO REVIEW**
You've never heard a symphony at home
till you've listened to

STEREO BY KENWOOD

A KENWOOD receiver delivers perfect stereo separation and remarkable frequency response to surround you with the full magnificence of orchestral sound. It's like having the Philharmonic in your living room!

Visit your KENWOOD Dealer soon or write for complete brochure
15711 S. Broadway, Gardena, Calif. 90247
63-41 Calamus Ave., Woodside, N.Y. 11377
Exclusive Canadian Distr. — Perfect Mfg. & Supplies Corp. Ltd.

KENWOOD

CIRCLE NO. 34 ON READER SERVICE CARD

OCTOBER 1969
You can’t beat our system.

MODEL 530—Three heads and all the switches, dials, and controls you’ll ever need.

MODEL 560—A complete array of automatic features, including automatic reverse.
Sony makes it easy for you to discover the thrill of both recording and listening to stereo with the world’s most complete line of stereo tape recorder systems! No matter how large or small your budget, you’ll find there’s a Sony system to match your requirements exactly. Sony systems range from the most basic to the most sophisticated. In fact, Sony even has systems that serve as the nucleus of a complete home stereo sound center. Each instrument is flawlessly crafted, with rigorous testing at every step of construction. Then each instrument undergoes several complete series of quality-control tests—performed by skilled technicians at one of the most modern and sophisticated tape-recorder test facilities in the world. So you may be sure that the Sony Superscope product you purchase will give you years of trouble-free service.

Look over the complete line at your dealer’s. He has the Sony Superscope system that’s exactly right for you. SONY SUPERSCOPE

You never heard it so good.

MODEL 250 — Complete 4-track stereo that’s easy on your budget.

MODEL 25C — The nucleus of a complete stereo component sound system.

MODEL 540 — It has a unique speaker that gives you the most breathtaking stereo ever.
We took the tangle out of tape.

Norelco introduced the tape cassette, and cassettes make tape recording simple, because the tape is locked up safe inside.

After we introduced the cassette, we didn’t stop there—we introduced complete cassette systems to go with it. We kept introducing and improving until today, Norelco knows more about cassettes and cassette systems than anybody, and we sell more than anybody.

Ask your Norelco dealer to show you one of the Norelco stereo cassette systems. Either the Norelco 450 single play or the 2401 changer that plays up to six hours non-stop. Both record and play back too.

But make sure you buy a Norelco, not an imitation. After all, we introduced the whole idea in the first place.
Benjamin proudly announces the world's second best automatic turntable.

Small wonder that the Miracord 50H is the world's most coveted automatic turntable. The top, top authorities have awarded it top rating. And who doesn't want the very best?

The Miracord 750 is virtually identical to the 50H except that it employs a dynamically-balanced, 4-pole induction motor instead of a Papst hysteresis synchronous motor. It also costs $20 less—$139.50.

The new 750 still offers all of these wonderful Miracord features: the exclusive Miracord push-buttons; the slotted lead screw for precise stylus overhang adjustment; piston-damped cueing; effective anti-skate; the 6 pound cast aluminum turntable; and a dynamically-balanced arm that tracks to 1/2 gram.

Enjoy the world's second best automatic turntable and save $20 over the cost of the world's best. The Miracord 750 is only $139.50 at your high-fidelity dealer.


ELAC/MIRACORD 750
another quality product from BENJAMIN.
A gorgeous album containing two records of thrilling, unusual material and a luxurious booklet of her story in pictures.

Tebaldi Festival

The greatest Italian soprano of our time. We celebrate her twenty first anniversary of spectacular recordings for London. She is greater than ever.

Wagner: TANNHÄUSER — Dich, teure Halle & Elisabeth’s Prayer
LOHENGRIN — Elsa’s Dream
TRISTAN UND ISOLDE — Liebestod
Bizet: CARMEN—Habanera & Carreau Pique!
Saint-Saëns: SAMSON ET DALILA — Amour
Viens aider ma faiblesse & Mon cœur s’ouvre à ta voix
Massenet — MANON — Adieu, notre petite table & L’oiseau a fuit

with The New Philharmonic Orchestra —
Anton Guadagno

Verdi: AIDA — Ritorna vincitor
Puccini: LA BOHEME — Musetta’s Waltz
Rossini: La Regata Veneziana
Also: Granada; Estrellita; Catari, Catari; A vucchella; Non ti scordar di me; If I Loved You

with The New Philharmonia Orchestra —
Richard Bonynge
OSA-1282

London Records
The Royal Family of Opera

Photo: Scavullo
You've never heard a symphony at home
till you've listened to

STereo By KENWOOD

A KENWOOD receiver delivers perfect stereo separation and remarkable frequency response to surround you with the full magnificence of orchestral sound. It's like having the Philharmonic in your living room!

Visit your KENWOOD Dealer soon or write for complete brochure
15711 S. Broadway, Gardena, Calif. 90247
69-41 Calamus Ave., Woodside, N.Y. 11377
Exclusive Canadian Distr. — Perfect Mfg. & Supplies Corp. Ltd.

CIRCLE NO. 34 ON READER SERVICE CARD

OCTOBER 1969
A gorgeous album containing two records of thrilling, unusual material and a luxurious booklet of her story in pictures.

Tebaldi Festival

The greatest Italian soprano of our time. We celebrate her twenty-first anniversary of spectacular recordings for London. She is greater than ever.

Wagner: TANNHÄUSER — Dich, teure Halle & Elisabeth's Prayer
LOHENGRIK — Elsa's Dream
TRISTAN UND ISOLDE — Liebestod
BIZET: CARMEN—Habanera & Carreau! Pique!
SAINT-SAËNS — SAMSON ET DALILA — Amour!
VIENS AIDER MA FAIBLesse & Mon coeur s'ouvre à ta voix
MASSÉNET — MANON — Adieu notre petite table & L'oiseau a fuit
with The New Philharmonic Orchestra —
Anton Guadagno

Verdi: AIDA — Ritorna vincitor
PUCCINI: LA BOHÈME — Musetta's Waltz
Rossini: La Regata Veneziana
Also: Granada; Estrellita; Catari, Catari; A vuochella; Non ti scordar di me; If I Loved You
with The New Philharmonia Orchestra —
Richard Bonynge
OSA-1282
## September-October on London

**A brilliant London debut —**

**A breathtaking record**

**IVAN DAVIS**
**THE ART OF THE PIANO VIRTUOSO**
Works by Liszt, Chopin, Moskowski, Schumann, Liapunov, Rimsky-Korsakoff

CS-6637

---

**Together for the first time on records —**

**Two of the most exciting musicians of our time**

**VLADIMIR ASHKENAZY**
and **ITZHAK PERLMAN**

Franck: Sonata for Violin and Piano
Brahms: Trio for Violin, Horn and Piano
(with Barry Tuckwell)

CS-6628

---

**Great concert singers**

**PETER PEARS & DIETRICH FISCHER-DIESKAU**

with Benjamin Britten (piano)

Britten: The Holy Sonnets Of John Donne
Songs And Proverbs Of William Blake

OG-26099

**HERMANN PREY**

A Ballad Evening
Songs by Schubert, Schumann and Wolf

OS-26115

---

**ERNEST ANSERMET** —
**A THREE-FOLD MEMORIAL TRIBUTE**

His last recordings

Stravinsky: THE FIREBIRD and Rehearsal Record
FBD S-1

Honegger: SYMPHONY NO. 3 ("Liturgique")
SYMPHONY NO. 4 ("Deliciæ Basilienses")

CS-6616

Magnard: SYMPHONY NO. 3 (1902)
Lalo: SCHERZO FOR ORCHESTRA

CS-6615

---

**Two of London’s superb conductors interpret memorable music of this century**

**ZUBIN MEHTA**-**THE LOS ANGELES PHILHARMONIC ORCHESTRA**

Schoenberg: Chamber Symphony; Variations

CS-6612

**CLAUDIO ABBADO**-**THE LONDON SYMPHONY ORCHESTRA**

Hindemith: Symphonic Metamorphoses On Themes Of Weber
Janáček: Sinfonietta

CS-6620

---

**More unusual and exciting repertoire from**

**RICHARD BONYNGE**

J. C. Bach: SYMPHONIA CONCERTANTE IN C
SYMPHONIA IN E FLAT

Salieri: SYMPHONIA IN D MAJOR
CONCERTO IN C MAJOR
The English Chamber Orchestra

CS-6621

---

**An Autumn cornucopia of riches**

**LONDON RECORDS**

---

**OCTOBER 1969**

**CIRCLE NO. 42 ON READER SERVICE CARD**
BOOK REVIEW

BERLIOZ'S "MEMOIRS"
Reviewed by Henry Pleasants

HECTOR BERLIOZ'S Memoirs! There can hardly be, in any music-lover's library, another book at once so delightful, so lively, so informative, so moving—and so enigmatic! And yet, how many music-lovers' libraries have it? It was last printed in English in 1932, by Knopf, and only in America. This was the edition by Ernest Newman of Rachel and Eleanor Holmes' translation of 1884, which has been issued in paperback by Dover. The new Garnier Flammarion printing of the original French text is the first in seventy years.

To Knopf, now, we are indebted again for a splendid new translation and edition by David Cairns, music critic of the London New Statesman. Speaking as one who has lived with and treasured the old Newman edition for nearly forty years, I have no hesitation in saying that this new one has made not only more than ever an admirer of Berlioz, but also a grateful and enthusiastic admirer of David Cairns.

Far more sensitively than the Holmes sisters, he has realized in English the felicity of Berlioz's prose. And, far more astutely and thoroughly than Newman, he has illuminated the text with appropriate and often ingenious annotation. There is also a useful glossary, dealing with individuals and institutions that played an important part in Berlioz's life, and an attractive appendix devoted to descriptions and personal assessments of Berlioz by those who knew him well. There is also a useful glossary, dealing with appropriate and often ingenious annotation.

There are so many ways of reading these Memoirs! The first and most obvious is simply to enjoy them as narrative autobiography, savoring Berlioz's gifts as a raconteur, his lively and imaginative description of persons and places, his inventive dialogues, and the pervasive tragedy of a genius born at the wrong time and in the wrong place, one who aimed high, achieved much, and succumbed, ultimately, to circumstances—including his own nature and behavior—which were beyond his control or influence.

Or one can read the book for what it tells us of musical life in France, Italy, Germany, Austria-Hungary, Russia, and England in the mid-nineteenth century—the conventions, the institutions, the individuals, and, above all, the place of composer, virtuoso, teacher, and critic in a burgeoning bourgeois post-feudal society with private patronage on the decline and public subsidy not yet decently ordered.

But the greatest fascination of this book is, I think, Berlioz himself and his career as a composer. And this is where it becomes enigmatic. We think of Berlioz as a classic example of the composer unappreciated in his own time. He was no such thing. His accounts of his tours as conductor of his own compositions document a series of triumphs without precedent at the time. Even in Paris he had many striking successes.

He was, however, primarily a composer for orchestra, in a Paris whose musical life centered on the theater and where such concert organization as existed was hardly geared to Berlioz's sophisticated instrumentation or to his predilection for orchestras of hundreds and choirs of thousands. Even his operas defied the conventions and capacities of the local houses, including the Opéra. And so he presented his music at his own expense, sometimes, by his own admission, foolishly, with results about (Continued on page 75)
We Outperformer that fulfills the impossible dream

Here's the brilliant realization of sound, beyond your fondest dream. The new Pioneer SX-990 solid state AM-FM multiplex stereo receiver was designed with you in mind. Thoroughly flexible, you can plan a complete stereo system around it. Rated according to the Institute of High Fidelity standards (as all Pioneer units are), it contains top quality circuitry plus many refinements found only in much more expensive units. Versatile, it offers: 2 phono, tape monitor, microphone, auxiliary and main amplifier inputs. Outputs for two pairs of speakers make it ideal as a power source for any fine stereo system. Elegantly styled in an oiled walnut cabinet, it's the perfect complement to the most discriminating decor. Hear it at your local Pioneer dealer. Only $299.95

The Outperformer that fulfills the impossible dream

Here's the brilliant realization of sound, beyond your fondest dream. The new Pioneer SX-990 solid state AM-FM multiplex stereo receiver was designed with you in mind. Thoroughly flexible, you can plan a complete stereo system around it. Rated according to the Institute of High Fidelity standards (as all Pioneer units are), it contains top quality circuitry plus many refinements found only in much more expensive units. Versatile, it offers: 2 phono, tape monitor, microphone, auxiliary and main amplifier inputs. Outputs for two pairs of speakers make it ideal as a power source for any fine stereo system. Elegantly styled in an oiled walnut cabinet, it's the perfect complement to the most discriminating decor. Hear it at your local Pioneer dealer. Only $299.95

PIONEER ELECTRONICS U.S.A. CORPORATION, 140 Smith Street, Farmingdale, N. Y. 11735 • (516) 694-7720
West Coast: 1335 West 134th Street, Gardena, Calif. 90249 • (213) 321-374 & 321-1076 • In Canada: S. H. Parker Co., Ontario
the soundus particularus

* He's the picky patron of sound, and he demands the optimum results from his equipment. He won't settle for dismal decibels, fuzzy frequency or respy response. He's got great tape equipment, and he knows he can only get out of it what he puts into it.

keeping him happy is Ampex response ability!

Ampex Stereo Tapes give Particularus the kind of sound performance he demands... living, breathing sound, brilliant response, output exactly as it was put into the master tape.

The name AMPLEX on stereo tape is your assurance that you'll hear it like it really is... whatever it is. Pop, rock, folk, jazz, soul, classical, soundtracks and spoken word... Ampex has it all on open reel for the kind of quality sound Particularus demands. Over 5,000 selections from more than 65 different recording labels on 4-track cartridge, 8-track cartridge, cassette, micro-cassette and open reel, of course. For every kind of tape player/recorder, Ampex has it all!

Particular? Then look for the AMPLEX name on the carton—it's the quality name! It's Artistry in Sound.

We want you to have our big new Ampex Stereo Tape Catalog. Just send 50¢ to: Catalog, Dept. S-70-4, P.O. Box 7340A, Chicago, Illinois 60680.
evenly divided between success and disaster.

He found this state of affairs, and the people who presided over it, inadequate, stupid, and vicious; and he said so, telling off the Establishment and all its works, privately and publicly, in language of uninhibited ferocity and derision. He was probably right, of course, but it has never been the way of Establishments to sink away in a cloud of sulfur the moment their inadequacies and iniquities are exposed.

And it is evidence of the extent to which Berlioz's extraordinary talent was acknowledged—probably, also, of the awe in which the power of his pen was held—that he was treated, on the whole, deferentially. He was, after all, awarded a Prix de Rome, elected to the Institut de France and given many substantial official commissions.

Most enigmatic of all is the juxtaposition in Berlioz of passions bordering on madness and insights demonstrating a far from common sanity. He was aware of the contradiction. "Do not take me for a mere eccentric," he writes, "a man at the mercy of his imagination. It is just that it is my nature to feel very intensely and, at the same time, to be able to see very clearly and steadily."

The man we come to know in these Memoirs is, on balance, a thoroughly decent fellow who served his art with dedication, paid his debts, loved his wives—and a few other women—acknowledged his mistakes and shortcomings, bore success graciously, and faced failure with dignity.

He was not perfect, of course. He was impatient of fools and eruptive when his patience was tried. As a critic he could, he confesses, be less than candid if evasion seemed politic. And his acceptance of a chair in the Institut was hardly a credit to one who had always despised it and continued to do so.

But he understood himself better, probably, than others did, although understanding never altered the curious duality of his nature. In the last two paragraphs of the Memoirs, written in 1865 when he was sixty-two, we find it unchanged and, apparently, unnoted. They could have been written forty years earlier:

Love or music—which power can uplift man to the sublimest heights? It is a large question; yet it seems to me that one should answer it in this way: love cannot give an idea of music; music can give an idea of love. But why separate them? They are the two wings of the soul.

When I see what certain people mean by love and what they look for in the creations of art, I am reminded involuntarily of pigs snuffling and rooting in the earth with their great coarse snouts at the foot of mighty oaks and among the loveliest flowers in search of their favorite truffles.

Well, that was Berlioz!

October 1969

Because it thinks before you shoot! The KODAK INSTAMATIC 814 Camera automatically computes all the exposure variables...automatically chooses the correct exposure for the picture you want.

And all instantly. Just drop in the film cartridge. The "814" adjusts to the speed of the film; computes the exposure; tells you when to use flash; adjusts automatically for flash exposure as you focus. It's so automatic, it even advances both film and flashcube for the next picture after you've clicked the shutter!

The KODAK INSTAMATIC 814 Camera teams all this advanced thinking with a precision rangefinder and a superb 4-element f/2.8 EKTAR Lens. So don't just think about it. See it. Less than $145 at your Kodak dealer's.

Price subject to change without notice.

Kodak Instamatic® 814 camera

CIRCLE NO. 18 ON READER SERVICE CARD

75
Voltage supply in your city can vary as much as 10%. And even a 2% variation causes a significant tape speed change in tape decks with induction motors and a difference in reproduced sound that is intolerable.

The Concord Mark II stereo tape deck completely ignores fluctuations in line voltage. It is driven by a hysteresis synchronous motor which locks onto the 60 cycle power line frequency and maintains constant speed (within 0.5%) regardless of voltage variation from 75 to 130 volts. So if you're about to buy a tape deck that doesn't have a hysteresis synchronous drive motor you're liable to negate any other fine feature it might have.

Don't get the idea the hysteresis motor is all the Concord Mark II has to offer. It also has just about every other professional feature.

Three high-quality heads: ferrite erase head; wide gap Hi-Mu laminated recording head for optimum recorded signal and signal-to-noise ratio, narrow gap Hi-Mu laminated playback head for optimum reproduced frequency response. No compromise combination heads. The three heads and four preamplifiers also make possible tape source monitoring while recording.

The tape transport mechanism assures a fast startup—you don't miss a note. Supply and takeup tape tension arms eliminate startup burble. A special flutter filter eliminates flutter due to tape scrap or cogging action. A cue control provides instantaneous stop and start operation. Other important conveniences: the flip-up head...
over permits you to see the head gap position markings for professional editing; 3 speeds; automatic sound-on-sound with adjustable level controls; variable echo control for reverb recording; calibrated VU meters with individual record indicator lights; stereo headphone jack; electronically controlled dynamic muting for automatic suppression of tape hiss without affecting high frequency response. All this, for under $230.

The hysteresis drive Concord Mark III has all of the features of the Mark II plus pressure-sintered ferrite heads for extended frequency response and virtually no head wear. It sells for under $260.

The hysteresis drive Mark IV, the top-of-the-line Concord deck, offers all of the performance and conveniences of the Mark II and III including wide gap record, narrow gap playback heads, tape source monitoring, sound-on-sound, echo recording. Plus, a dual capstan tape transport mechanism with electronic automatic reverse, no metal or foil or signal required on the tape. Superior recording performance plus the convenience of automatic reverse and continuous play. A superb instrument offering the finest performance money can buy, and it's under $330. Audition the new Concord Mark series, the tape decks with the hysteresis synchronous drive motor at your high fidelity dealer today. For “all the facts” brochure, write: Concord Electronics Corp., 1935 Armacost Avenue, Los Angeles, California 90025. (Subsidiary of Ehrenreich Photo-Optical Industries, Inc.)

ANY OTHER ELECTRICAL APPLIANCE CAN KEEP THE SPEED.
Excelsior!*  

We couldn't leave well enough alone

We have improved the trackability of the V-15 Type II in the bass and mid-range registers — without affecting its redoubtable treble. Result: where, in the past, you may have been required to increase tracking forces to track heavily modulated bass drum, tympani, organ pedal, bassoon, tuba, or piano passages . . . you can now play these passages without increasing tracking force, without bass flutter or IM distortion . . . and significantly increase record and stylus tip life. Only $67.50 for the world's highest trackability cartridge.

* Latin: always upward

You may attain this higher bass and mid-range trackability by installing the IMPROVED VN15E stylus at $27.00. Look for the word "Shure" in red letters on the stylus grip.

SHURE  

V-15 TYPE II (IMPROVED)  
SUPER TRACKABILITY PHONO CARTRIDGE

© 1969, Shure Brothers Inc., 222 Hartrey Ave., Evanston, Illinois 60204  
CIRCLE NO. 62 ON READER SERVICE CARD
This scene from a Soviet film shows the kind of ancient Russian court gathering evoked by Borodin in his Second Symphony.

**Borodin’s SECOND SYMPHONY**

Writing of the season 1868-1869 in his autobiography, *My Musical Life*, Rimsky-Korsakov said: "Borodin brought new fragments of Prince Igor, the beginning of his Second Symphony in B Minor, and the song The Sea Princess." It was not until 1871, however, that Borodin completed the first movement of the symphony to his satisfaction, and the whole score was not finished until 1877.

The nearly decade-long gestation of the Second Symphony was not unusual for Borodin, who was strictly an avocational composer; by profession he was a chemist and physician, and his chemical researches resulted in a number of important treatises. What was unusual about the symphony was the fact that Borodin actually completed it, for when he died in 1887, much of his music, including the opera *Prince Igor* and his Third Symphony, was still unfinished.

Rimsky-Korsakov, who together with Glazounov labored hard and long on *Prince Igor* after Borodin’s death in an effort to make the score viable for production, wrote disparagingly of Borodin’s congenital laziness. Far from being lazy, however, Borodin rarely had the peace of mind and relaxation from the pressures of his scientific activities that were necessary to start his compositional adrenalin flowing. He once wrote:

"Days, weeks, months, whole winters pass without my being able to set to work seriously. It is not that I could not find a couple of hours a day; it is that I have not leisure of mind to withdraw myself from occupations and preoccupations which have nothing to do with music. One needs time to concentrate oneself, to get into the right key, otherwise the creation of a sustained work is impossible. For this I have only a part of my summer at my disposal. In the winter, I can only compose when I am ill, and have to give up my lectures and my laboratory. In fact, when I am tied to the house with some indisposition, when my head is splitting, my eyes running, and I have to blow my nose every minute, then I give myself up to composing. So, my friends, reversing the usual custom, never say to me ‘I hope you are well,’ but ‘I hope you are ill!’"

Vladimir Stasov, the Russian art critic and historian who was a friend and advisor of the Russian nationalist composers known as 'The Five," found that the force of Borodin’s Second Symphony comes from 'the national
Of the seven available recordings of Borodin's Second Symphony, none is ideal. Only the performances of Ansermet (London) and Kubelik (Seraphim) are sufficiently sensitive to the shifting moods and colors of the score. Ansermet's disc also contains the only recording ever made of Borodin's unfinished Third Symphony.

character with which it is impregnated by the program." Stasov continued: "Let me add that Borodin himself often told me that in the Adagio he wished to recall the songs of the Slav bayans (troubadours); in the first movement, the gatherings of ancient Russian princes; and in the Finale, the banquets of the heroes to the sound of the guzla [a primitive one-stringed instrument] and the bamboo flute in the midst of the rejoicing crowd. In a word, Borodin was haunted, when he wrote this Symphony, by the picture of feudal Russia, and tried to paint it in this music."

The first movement, Allegro, opens with a forceful, imperious theme in the unison strings punctuated by brass, then strings in octaves. This serves as a kind of motto theme throughout the movement, strongly rhythmic and energetic. Contrast is provided by the second theme, which is heard first in the cellos' upper register and is answered by the high woodwinds. These two elements, the proclamatory and the lyrical, are heard alternately, and then in the recapitulation the music of the opening section returns, but with even greater strength and determination.

The second movement is a Scherzo marked Prestissimo. It begins with a chord for brass and drum, then the horns have a pulsating phrase, and the pizzicato strings go up the scale as the woodwinds laugh it all off in descending chords. This mood continues until an altogether different mood is ushered in by the Trio, marked Allegretto. Here the solo oboe has the principal theme, a plaintive and unmistakably Slavic melody, with important scoring for clarinet, triangle, and harp. The oboe theme is then taken up fervently by the strings. The music of the Scherzo proper returns, and then there is a short coda.

The third movement, Andante, presents a lyrical theme for the French horn (this is the music described by Stasov as being reminiscent of ancient Russian troubadours), which is answered in turn by the English horn. A second important theme is given to the oboe, and it is taken up by the clarinet and horn. The central section of the movement is devoted to a more vigorous episode, but the mood returns to the impassioned music of the opening, and the movement ends in a whisper.

The last movement follows without pause, and it is marked Allegro, after a brief introduction. It is in sonata form, with the first theme, vigorous and colorful, pro-

claimed immediately by the full orchestra. This is answered by a gentler, more caressing theme in the clarinet. The movement has the character of a Russian dance, flamboyant and surging in its rhythmic vitality.

Seven different performances of the Symphony are currently available. Five of them can be ruled out of contention for various reasons: Antal Dorati's (Mercury SR 1801010) because it is a hypertense, harshly recorded performance; Othmar Maga's (Turnabout 54273) because of boomy recorded sound and an overblown conception of the music; Kurt Sanderling's (Heliodor S 25061) and Yevgeny Svetlanov's (Melodiya/Angel S 40056) because both deliver overinflated, pompous readings that are further handicapped by inferior orchestral execution; and Silvio Varviso's (London CS 6578) because he is largely bland and colorless in this highly colorful music.

This leaves only two other performances—Ernest Ansermet's (London CS 6126) and Rafael Kubelik's (Seraphim S 60106). Although neither conductor endows the music with the last full measure of vibrant and exciting dynamism, both are extremely sensitive to the shifting moods and colors of the score, and both avoid the posturing that has marred some other performances of this symphony. Ansermet's is one of the very earliest of London's stereo recordings, but its sound is still quite good—rich and resonant and with a fine balance between the several orchestral choirs. As an added attraction, Ansermet's performance is coupled with the only recording ever made of Borodin's incomplete Third Symphony, along with the Overture to Prince Igor. Kubelik's performance has a more forward sonic quality, and his orchestra, the Vienna Philharmonic, is a more highly skilled ensemble than Ansermet's Suisse Romande Orchestra. Kubelik's coupling is a solid account, chorus and all, of the Polovetsian Dances from Prince Igor. It is impossible for me to recommend a clear-cut number-one choice between Ansermet's and Kubelik's performances. Note, however, that the way is still clear for an all-stops-out performance of this kaleidoscopic symphony, the kind of performance that Stokowski, say, might give us.

On tape the only available performance is Ansermet's (London L 80102). In the reel-to-reel format the sonics are slightly brighter than they are in the disc version.
Stereo for the man who has nothing.

No turntable, no speakers, no amplifier, no tuner—nothing.

The Sony HP-188 stereo gives you everything you haven’t got in one compact package.

A four-speed BSR automatic turntable with cueing control for safe, easy record handling. And a featherweight cartridge we designed ourselves.

An FM stereo FM/AM tuner with FET circuitry in the FM for more sensitivity and less distortion.

An amplifier with all-silicon transistors.

And a pair of two-way high-compliance speakers for true high fidelity sound.

Everything is just $239.95.* (The HP-155, everything minus tuner, $179.95.*) So you’ll have something left to spend on other lovely things.

The Sony® HP-188. A complete stereo music system.
WHOEVER wants to know about the nineteenth century must know about Berlioz," said the contemporary English poet, playwright, and librettist W. H. Auden. Auden, of course, is no stranger either to music or to the attitudes of the nineteenth century. His statement is the inevitable corollary of any serious study of Berlioz's life and career, for Berlioz was not merely a reflector of his era, he was one of its great determinants.

Hector Berlioz was born in 1803. He matured amid public dreams of the new order and the greater conception of life which, it was hoped, would follow the convulsions of the French Revolution and the Napoleonic wars. His generation, which included such literary figures as Alfred de Musset and Alfred de Vigny, believed that misery was to be redeemed by heroism and great events. Hence, the heroic scale of Berlioz's music. But the composer's personality itself was cosmic, an incarnation of the many intense but contrasting ideas that together formed the aesthetic basis of nineteenth-century Romanticism. He was an impassioned and colorful but sensitive man, in true Romantic fashion more attuned to nature than to the society in which he lived. He also looked the part of a Romantic. The critic Eduard Hanslick said that he had the head of a Jupiter, and Heinrich Heine, less bound to classical references, spoke of Berlioz's mass of red hair as "a wood on the edge of a precipice."

Throughout his life, Berlioz strove for big things and great ideas and forever combatted the pettiness of Parisian society and of the bureaucracies that succeeded the empire.
On the other hand, he also manifested a sensibility for things on a smaller scale which was evident even during his childhood. The Mémoires contain several examples. In one of them the boy, who was educated largely by his highly cultured physician father, was reading aloud to his father the poet Virgil's account of the death of Dido:

"... when I came to the despairing cries of the dying queen... my lips quivered, I could scarcely stammer out the words; and... the sublime vision of Dido 'seeking light from heaven, and moaning as she found it' overwhelmed me, and I broke down completely."

The lesson was ended, but Berlioz's taste for the classics endured and, late in his life, produced the colossal opera Les Troyens.

Another early incident that left its mark was a "love affair." At twelve (if we can believe the Mémoires), Berlioz was smitten with love for a nineteen-year-old girl, Estelle Dubœuf, and suffered the pains of sustained, severe jealousy to the amusement and laughter of the adults. He was enamored of the girl partly because she wore pink, lace-up boots, which he had never seen before, and partly because he associated her name with Jean Pierre Florian's romantic Estelle et Némorin, which he had just read. Toward the end of both their lives, when Estelle was a widowed grandmother, the composer again sought her out, a tale paralleled by Flaubert in his novel L'Education sentimentale.

At his parents' insistence, when he was eighteen, Berlioz went to Paris to study medicine. He relates in his Mémoires that he faithfully intended to prepare himself for a medical career, but he says that when he first entered the dissecting room of the Hôpital de la Pitié: "... such a feeling of horror possessed me that I leapt out of the window and fled home as though Death and all his hideous crew were at my heels." Although he tried to return to medicine, he was gradually seduced by the wealth of artistic experience awaiting him in the Paris of the 1820's.

It was the time of Louis XVIII and Charles X, and the Bourbon monarchy had restored a certain social stability but with it a backlash fear of new ideas. Yet a glimmer of the revolutionary ideal shone through, directed now more toward artistic freedom than social reform, and the geniuses who were to blossom in the next decade were in bud. Berlioz was to know them all: Hugo, Balzac, Stendhal, Sainte-Beuve, the Deschamps brothers, and Delacroix. He luxuriated in this intellectual renaissance, and even attended Gay-Lussac's lectures on electricity.

But it was in music, not social relations or the company of other great men, that Berlioz's expression of individuality had meaning. He considered himself the inheritor of a Gluck-Beethoven-Weber tradition, and any music older than Gluck's did not interest him. His musical education did not include much formal training. Although he studied for a time with both Jean François Lesueur and Anton Reicha, he was educated more by hearing Gluck and Weber at the Opéra, and by devouring scores at the Conservatoire library. It was here that he first encountered the wrath of the composer Cherubini who, as director of the Conservatoire, was the leader of the musical establishment. Irate because Berlioz had, inadvertently, disobeyed his new edict that men and women were to enter by different doors, Cherubini stormed into the library and demanded of Berlioz who had allowed him to enter and why he was studying Gluck's scores. Berlioz replied, quite typically, that as the library was open to the public he needed no permission to study the "greatest dramatic music" he knew. Cherubini, of course, was the "most academic of academicians" and had been anti-Gluck in the famous controversies over French versus Italian opera. He furiously denied Berlioz the unsought permission and asked his name. "Sir," said Berlioz prophetically, "perhaps you may hear my name some day... but you will not hear it now."

To achieve success in Paris, a composer needed two things: first, a Prix de Rome, awarded by the Institut through competition, and then, a successful opera. It was the latter alone that secured income and led to sufficient further commissions to promise a livelihood. Although Berlioz spent many years storming the Opéra, he won the Rome prize on his fourth attempt (Debussy won it on his third; Ravel, never). His first three submitted compositions were declared unplayable by the pianist who reduced and read the orchestral scores. But in 1830, with a revolution taking place on the streets below (Charles X was deposed and exiled), Berlioz completed a cantata (Sardanapale) that he felt the academicians would accept. After the ordeal of the judging (he won), he ran to the boulevards to join the melee, but the fighting had stopped. Berlioz's sole contribution to the 1830 revolution was to have led the street-corner crowds in the Marseillaise.

At about this same time several major formative influences converged on Berlioz. His study of Gluck, Weber, and the Italian operatic composer Spontini was followed by the "revelation" of Beethoven—to Paris as well as to Berlioz—when François Habeneck conducted the first French performances of the Third, Fifth, and Seventh symphonies with the newly formed orchestra of the Société des Concerts du Conservatoire. Almost simultaneously, Berlioz discovered Shakespeare (first successfully introduced to France by an English troupe of actors in 1827) and Goethe's Faust. He refers to this Beethoven-Shakespeare-Gothic confluence as the "great drama" of his life.

Berlioz's enormous emotional response to Shakespeare was concurrent with a passion for Harriet Smithson, the beautiful Irish actress appearing as Ophelia. Berlioz had not met her, but was so struck on seeing her perform that
the emotion consumed him for months. Although she later became his wife, the courtship was traumatic in the grand nineteenth-century manner and the marriage no happier.

Souvenirs of both of Berlioz’s grand passions, Estelle and Harriet, were incorporated in his first major work, the Symphonie fantastique. Considering the fact that the symphony was written only a few years after Beethoven’s Ninth, its originality is all the more striking in both musical and extra-musical ways. Program music was not exactly a new thing in the nineteenth century, but the audience for the first performance of the Fantastique was well aware that this program was autobiographical. The occasion certainly marked one of the first intrusions of a composer’s private love life into his work. The program’s suggestion of literary works (Faust and De Quincey’s Confessions of an English Opium-Eater), underlined by the music, was also novel. The idée fixe (the melody Berlioz had written about the time of the Estelle episode) and its use in every movement of the work was, of course, a clear anticipation of Franck and Wagner. The dramatic characterizations and contrasts of the work are remarkable, and Berlioz’s unprecedented skill at orchestration is already evident; the Symphony, in fact, may mark the moment that color was first taken seriously as a dimension of music. To an audience that still considered Beethoven difficult, this was formidable music.

Perhaps Berlioz’s most characteristic work, and the one that gained him the reputation necessary for entree to the Opéra, was the Requiem. The piece is monumental, which must have been apparent to any musician who could read the score even then, but its history is typically one of pettiness and frustration. It had been commissioned by the Comte de Gasparin, the new minister of fine arts, who had political reasons to be favorable to Berlioz and also was fond of his music. But the ministry changed hands and the commission was withdrawn—after Berlioz had completed the work and paid for copyists and rehearsals. There was considerable fuss, recriminations, apologies, and political machinations, and Berlioz dunned every official with the least power to initiate a performance. Then, the commanding French general in Algeria, General Damremont, was killed in the battle of Constantine, and Berlioz received a second commission for the same work, to be performed as a funeral service in the chapel of the Invalides. Even with today’s stereo reproduction, it is difficult to imagine what the music must have sounded like in the domed, resonant Invalides. Berlioz was a master of musical perspective, and the Requiem called for an orchestra of 190, in addition to four brass bands, timpani in four parts, and a chorus of 210 voices. With the brass bands stationed at the four corners of the church, the effect must have been like Armageddon.

Berlioz’s maneuvers, and the Requiem’s success (the critics were almost unanimously favorable), finally got him his operatic audition. After several postponements, and some cuts in the score, his opera Benvenuto Cellini was produced on September 10, 1838. An audience addicted to Meyerbeer roared its disapproval, and Cellini was not staged again in Paris until 1913. Under Liszt’s direction, the opera was a success in Weimar, but though Berlioz personally was popular in London, the single performance given there (in 1853) was a disaster.

The only one of Berlioz’s compositions that both critics and public almost universally admired was the oratorio L’Enfance du Christ. The work came about as the result of a request by the composer’s friend Pierre Duc, the architect of the Bastille column, for a piece for his album. The music when composed seemed to Berlioz to have a certain pastoral religious quality to it, and he wrote words for it based on the shepherds’ farewell to Christ before the flight into Egypt. Thus the album leaf became the Adieux des bergers of the oratorio, and Berlioz further decided to put a false name on the work, Pierre Ducrè (from Pierre Duc), whom he identified (fictionally) as
the chapel master of Sainte-Chapelle in the seventeenth century. Although the composer thought that one would have to be as "ignorant as a fish" to believe that a work with such harmonic twists could have been composed in the seventeenth century, all but one critic swallowed the hoax. Some went so far as to say that "Berlioz could never have written a thing like that." And perhaps that is why they all liked it: some because they didn’t think Berlioz had written it, or that he had completely changed his style for the occasion; and others because they knew that he, in fact, had written it, and that the quiet tunefulness of the work was completely compatible with his other compositions and was due to the simplicity of the subject.

Although he had his trials with both critics and public, Berlioz commanded the esteem and enthusiasm of all but the most conservative musicians from the beginning. Eventually almost all of the better known names entered his camp: such contemporaries as Chopin, Paganini, Mendelssohn, Schumann, Liszt, and Meyerbeer and the younger generation represented by Gounod, Saint-Saëns, and D’Indy. It was characteristic of this age of the composer-critic that their journalistic efforts proselytized each other. Not only did they discuss and analyze each other’s music, they reprinted each other’s articles as well, in the *Débats* and the *Gazette Musicale* in France, and in Schumann’s *Neue Zeitschrift für Musik* in Germany.

Paganini was able to show his esteem for Berlioz in even more concrete terms. In 1833 he had commissioned Berlioz to write him a concerto with which to show off his new Stradivarius viola. Berlioz had something in mind, though it was not at all what Paganini imagined, and the result was *Harold in Italy*, a work associated both with Berlioz’s own travels in Italy and with Lord Byron’s poem *Childe Harold*. If *Harold* is not a concerto in the Classical sense, it is perhaps an even truer "concerto" in another: it is one of the few pieces in the repertoire that capture the distinctive quality of the viola, usually a rather self-effacing instrument whose timbre can easily get lost in the orchestral blend. Berlioz’s viola characterizes Harold, and his travels through Italy are depicted by the viola’s travels through and around the orchestra. The protagonist is somehow an integral part of the orchestra but retains his identity throughout. Despite the uniqueness of the composition, Paganini found the solo part too slight and lacking in virtuoso glitter and decided not to play it. Nevertheless, he publicly knelt before Berlioz at a subsequent concert declaring that "Beethoven had, at last, a successor." Paganini followed that gesture with a gift of...
O F ALL the composers of major reputation, Berlioz is perhaps the most often abused and misrepresented by both performers and pundits. A good part of the trouble lies in his having been cast as the personification of musical Romanticism. But the ardent, chaotic, heroic, and grandiloquent—these are manifestations of just one facet of Berlioz’s unique and paradoxical genius, for among the most persistent strains of his composition (as distinct from his literary) personality is a classicism derived from Gluck, Beethoven, and Lesueur. The source of the excess we so often hear in performances of Berlioz’s music is the conductor’s mind, not the composer’s score. As an indication of his classical bent, there is the fact that much of Berlioz’s music is richly contrapuntal, though not in any academic way. From the perspective of these two characteristics of Berlioz’s work—it’s classical poise and its linearity—this discography is compiled. If you what you long for when you take a Berlioz recording from the shelf is a kind of superheated sonority, all blaring brass, booming strings, and started advice elsewhere. But if you admire the virtues of proportion, steady momentum, and rhythmic articulation combined with linear transparency, you should find the following performances attractive.

- Beatrice and Benedict. There is no question about it: the British conductor Colin Davis has established himself as the most accomplished interpreter of Berlioz’s work in our time. It was his performance (Oiseau-Lyre SOL 256/7) of his first, Berlioz’s last opera, that announced his hegemony when it was released here in 1965. The spoken dialogue of this opera consists, based on Shakespeare’s Much Ado About Nothing, is omitted, but the music is what matters, and Davis’s quicksilver direction and fine singing by April Cantelo, John Mitchinson, and Josephine Veasey make this set a delight throughout.

- The Damnation of Faust. Based upon Goethe’s “dramatic legend” with a text by the composer himself was the fountainhead of much of late nineteenth-century French opera, including its high sugar-water quotient. The recording led by Igor Markevitch (Deutsche Grammophon SPM 138099/100), with Michel Roux as a superbly unctuous Mephistopheles, and other fine soloists, is severely cut—even to the bit of recitative explaining why Marguerite has been imprisoned—but for a performance as vivid and moving as this one I can forgive just about anything.

- L’Enfance du Christ. It is Davis’s performance (Oiseau-Lyre S 66532/3) that I prefer, in spite of an approach bordering on sentimentality and Peter Pears’s unattractively sung Narrator. The chamber-like sonorities of the Goldsborough Orchestra are perfectly suited to this intimate work, and Elisabeth Morison is a lovely Mary.

- Grande Messe des Morts (Requiem). This extraordinary work, somewhat uneven in the quality of its inspiration but never less than totally engrossing, has not been lucky in the recording studio. All four stereo performances are spattered with macaroni, some slight damage to musical sense; what is worse, none of the four comes near conveying the gravity and passion of the music. I suppose that, until something better comes along, Eugene Ormandy’s recording (Columbia SLPM 1225 40/41) is the best of a quite routine lot.

- Harold in Italy—Symphony with Violin Solo. Too often in performance a “star” violinist perverts the nature of Berlioz’s ramifications on Byronic themes by trying to make them add up to a viola concerto: this misconception, I think, vitiates the recordings by William Primrose and Rudolf Barshai. The best violin playing is Walter Trampler’s (RCA LSC 3075), but Georges Prêtre’s podium vagaries spoil the collaboration: conversely, Davis’s good orchestral performance (Angel S 66532) is undermined by Yehudi Menuhin’s viola playing. So it is Leonard Bernstein’s recording (Columbia 63588) I would recommend: sometimes he forgets himself and seems to think he is conducting Tchaikovsky, but on the whole this is one of his more continent performances. William Lincer’s viola is expressive but keeps its place, and much of the work’s detail comes through.

- Les Nuits d’Eté. At present four recordings of these six songs to poems by Théophile Gautier are available, and all of them are good. The two best are those by Régine Crespin with the Orchestre de la Suisse Romande under Ernest Ansermet (London OS 25821) and Janet Baker with the New Philharmonia Orchestra under Sir John Barbirolli (Angel S 36505). Miss Baker is more attentive to rhythmic and dynamic values, but Miss Crespin seems more at ease in the idiom—her performance has a more persuasive sense of line and movement. I find myself unable to choose between these two.

- Roméo et Juliette—Dramatic Symphony. Colin Davis’s beautiful reading (Philips PHS 2 909/910) has no rival: he is a master of the gossamer textures that play such an important part in this work and both the Love Scene and Juliet’s Farewell are models of lyrical intensity and attention to nuance. Only the Roméo Alone/Fête at the Capulet sequence is somewhat disappointing; it is better done by Toscanini’s (Angel S 7041). But Davis’s chorus and soloists are superior to those in any other recording.

- Symphonie fantastique. In the welter of recordings of this warhorse, three seem to me to have real distinction. In win-plac-show order, they are Ansermet with the Suisse Romande (London CSA 2101), Davis with the London Symphony (Philips PHS 900101), and Pierre Boulez, also with the London Symphony (CBS 32 81 0010). Only Davis takes the repeats of both the first and fourth movements; he also uses the cornet parts Berlioz added to the waltz some time after completion of the score, and they lend a special piquancy to this movement. The value of Boulez’s recording is enhanced by the fact that it is a two-disc album linking the halves of what Berlioz called the episode from an Avant-Lyce, the Fantastique and the “lyrical monodrama” Léo, or the Return to Life.

- Te Deum. Davis’s recording with the London Symphony Orchestra and chorus (Philips SAL 5724) is the only one in authentic stereo, and it is a worthy representation of a great work. (See review in this issue.)

- The Trojan. Angel gives us two discs packed with bleeding chunks (SLPM 3670). From this Virgilian music drama the work Berlioz considered his most important. They are adequately performed by Régine Crespin and Guy Chauvet with Georges Prêtre conducting the chorus and orchestra of the Paris Opera. But the time is not far off, we are told, when we will have Colin Davis’s complete recording of a new performing edition of Les Troyens prepared by Berlioz scholar Hugh Macdonald. Then finally, through recordings, we Americans, who have not been privileged to share in the Enactments of the Sibyls and Vivaldis of recent years, will be able to see almost whole the composer of whom Pierre Boulez has written: “...he and he alone joins Beethoven and Wagner.”
Satire in the graphic arts bloomed in the Romantic age in part because the subject matter was so good. Here Berlioz throws notes to the winds, adds a new sort of cannon to music’s vocabulary, and holds his new-born opera for its older brother Tannhäuser to see.

20,000 francs, a sum that allowed Berlioz to put financial matters out of his head for a time and concentrate on the composition of Roméo et Juliette, a dramatic symphony.

The relationship between drama and music was a problem central to the artistic revolution of the nineteenth century, and Berlioz found his own balance. Although Roméo has solo voices and a chorus, it was not intended to be either an opera or a cantata with a continuous narrative. What Berlioz did instead was to develop musically the ideas suggested to him by the specific (and discontinuous) scenes of Shakespeare’s play that fired his imagination. The first performance, in 1839, was heard by a young, unknown musician on his first trip to Paris, Richard Wagner, who gushed that he had just experienced “the revelation of a new world of music.” Actually, Wagner’s revelation was probably more of what he himself would do than what Berlioz had done. He admired the power and precision of Berlioz’s orchestra more than the music itself (he later said that he visualized Berlioz at the head of his troops, leading the orchestra like a Napoleon), and he was critical of the work because it was neither symphony nor opera. He returned to Germany to work out his own synthesis.

Mendelssohn was another composer who did not greatly admire Berlioz’s music (as might be expected), but the two eventually became friendly enough to exchange batons. On the other hand, the Russian “Five,” whom Berlioz met on wildly successful tours of Russia, were enthusiastic about his music. Meyerbeer, the undisputed monarch of the opera throughout most of Berlioz’s mature life, thoroughly admired and supported him. Meyerbeer seemed eager to have the approval of an artist whom he admired, in addition to the approbation of the crowd. Reciprocally, although Berlioz did not think much of Meyerbeer’s music, he refrained from too adverse criticism.

Liszt was an early and wholehearted champion, playing piano transcriptions of Berlioz’s orchestral works on his tours. The close personal affinity of the two men is borne out by their correspondence. Liszt organized a highly successful “Berlioz week” in Weimar, and was instrumental in mounting the only successful production of Benvenuto Cellini in Berlioz’s lifetime. And he won over the young musicians, those of the Brahms, Joachim, and von Bülow generation (all of them were close to thirty years Berlioz’s junior).

In Liszt’s later years he also championed Wagner, and, sadly, this caused a loosening of his ties with Berlioz, owing partly to Wagner’s egotism and possessiveness, and partly to the forces that tried to pit Berlioz and Wagner against each other. Liszt’s mistress, the Princess Sayn-Wittgenstein, warned Berlioz of this and felt sufficiently threatened herself to become staunchly anti-Wagnerian. The princess was also instrumental in the composition of Les Troyens, a huge project, the idea of which Berlioz had cherished for a long time. By 1856 he felt drained of creative energy, but the princess gave him encouragement and extracted a promise that he would devote himself entirely to that work until it was completed. She kept up a stream of heartening letters until he had finished the five-hour epic. Unfortunately, the Paris Opéra was incapable of staging anything of such dimensions. Eventually, Berlioz divided the work into two operas: La Prise de Troie, which was not heard until thirty years after his death; and Les Troyens à Carthage, which was given, with cuts at the Parisian Théâtre-Lyrique in 1863 with reasonable success. To this day, the complete work has not been performed in France.

The Liszt-Wagner-Berlioz triangle is in itself a whole chapter in artistic history, with its cross-currents of admiration, jealousy, and rivalry among three titans in an age of giants. Wagner himself said: “Only we three really
belong together, because we three are equals." Berlioz encouraged the young Wagner by reprinting some of his early articles in the Gazette Musicale. The nationalistic Wagner, in turn, liked the Symphonie funèbre et triomphale because it was patriotic, and overtly recognized his debt to the older man by sending Berlioz a copy of the score of Tristan inscribed: "To the dear and great composer because it was patriotic, and overtly recognized his early articles in the Gazette Musicale. The nationalistic encouragement the young Wagner by reprinting some of his belong together, because we three are equals." Berlioz cordial and profound friendship meeting: "I bring back from London one real gain, a our rough edges, at least they dovetail into each other." thing peculiarly attractive about him, and if we both have something peculiarly attractive about him, and if we both have our rough edges, at least they dovetail into each other." Wagner, similarly, wrote to Liszt after the London meeting: "I bring back from London one real gain, a cordial and profound friendship I have conceived for Berlioz, which he reciprocates." He was also amazed at Berlioz's prompt comprehension of his ideas. However, a few days after Wagner left London, the Musical World published an extract from his Opera and Drama which strongly criticized Berlioz. It is unlikely that the timing was intentional on Wagner's part for there had been weekly translations of the work. If anyone intended a slight, it may have been the anti-Wagner editor of the journal, J. W. Davison, who wanted to stir up trouble between the two composers.

Against his will, Berlioz found himself involved in a division of the musical world into pro- and anti-Wagner camps, the anti's being also generally pro-Berlioz. The press quite naturally played up the rivalry, as did Berlioz's second wife, Marie, who was far from taciturn and who felt her husband had been too forgiving about the Musical World incident. Furthermore, the matter was complicated by the fact that both Wagner and Berlioz each had an opera ready for production in Paris, the former's Tannhäuser, the latter's Les Troyens. The avant-garde—who sought something to spice up the Opéra's deadeningly conservative repertoire—was drawn to Wagner. He was, after all, a dark horse, whereas Berlioz's very newness had become almost conventional. Even the libels uttered by Wagner's enemies helped, for they roused men like Baudelaire to defend him. Liszt and Von Bülow actually attempted to enlist Berlioz as Wagner's standard bearer, but though he praised Wagner's music he again declined to join what was beginning to look like a "party." Wagner won the "battle"—after all the distributions, Tannhäuser was also economically a more feasible production for the Opéra than Les Troyens. Yet the Paris production of Tannhäuser turned out (owing to the machinations of the Jockey Club, the members of which were miffed that there was no ballet in the second act) to be every bit as unsuccessful as Cellini had been before. Although Berlioz had nothing to do with its failure, the incident put an end to the Liszt-Wagner-Berlioz relationship. Liszt became entirely engrossed in promoting Wagner, and Berlioz, once again, went his own way.

The import of that way was immense, and despite the Wagnerian wave, Berlioz's influence on the subsequent course of music was more substantial than it might have seemed at the time. Even allowing the limited number of performances of his works during his lifetime (and for some years afterwards), one would have to be blind and deaf not to see that his pioneering work in orchestral music was parallel and equal to Schumann and Chopin's development of piano style. Any comparison of orchestral works before and after Berlioz will show that he was the gateway from one world to the next. His melodies have Romantic breadth and span (on to Wagner and Strauss), and the twists and turns of their lines are dictated by dramatic necessities. Harmony was liberated from mere formula (enter Gustav Mahler), and niceties of form gave way to a heightening of expression (Are, Tchaikovsky).

But the quality that remains most remarkable, in the perspective of this centennial of Berlioz's death, resides in the size, the power, the originality of his orchestra—an unexpected accomplishment, certainly, for a man who himself played only guitar and a little flute. Berlioz summed up his genius in that area in his Treatise on Instrumentation, a work that has never been superseded, merely updated. The work contains a record of Berlioz's ideal orchestra (never realized, unfortunately), and it might summarize for us the man's orchestral genius just to see what his dreams were made of. The orchestra was to contain 120 violins, 40 violas, 45 cellos, 37 double basses, 14 flutes and piccolos, 12 oboes and English horns, 5 saxophones, 13 clarinets, 16 bassoons, 16 horns, 14 trumpets and cornets, 12 trombones, 5 ophicleides (a bass bugle since superseded by the tuba), 2 bass tubas, 30 harps, 30 pianos, organ, and a large percussion section including 8 pairs of timpani, 6 side drums, 3 bass drums, bells, and a good many et ceteras. Altogether, 465 players. To this army would be attached a chorus of 100 women singers, 100 tenors, 120 basses, and 40 children. Now, that is an ensemble! And Berlioz could have written for it not only the thunderous roars of the Last Judgment but the sort of pianissimos that can put ice in one's veins or love in one's heart. More's the pity, he never got the chance.

Evelyn Lance, who earned her master's degree in music at the University of London, is an assistant editor for a music publishing house, an expert on Giuseppe Sammartini, and a fan of Berlioz.
BERLIOZ AS CRITIC

THOUGH HE HATED WRITING MUSICAL "NOTICES," NO OTHER COMPOSER-CRITIC
SO SUCCESSFULLY COMBINED INSIGHT WITH STYLE AND FERVOR

By HENRY PLEASANTS

"And the paroxysm possessed me in full force. I suffered
agonies and, in my passionate struggles against the horrible feeling
of loneliness and sense of absence, I fastened myself to the
ground, groaned, clutched the earth wildly and tore up the grass
and the innocent daisies with their upturned wondering eyes...."

It's Berlioz, of course. Not at his best, but at his most
extravagant; and, in the popular imagination, probably, at his most characteristic. Which is too bad.
Berlioz indulged in these flights from time to time,
especially in his younger days, but they were exceptional.

More truly characteristic was a juxtaposition of uninhibited dedication and bemused detachment which made
him, I think, the most engaging of all writers on music.

Among the composer-critics—Schumann, Heller, Saint-
Saëns, Hugo Wolf, Debussy, and Virgil Thomson—
none has combined insight with style and fervor quite
as he did. As for those who were not also professional
musicians, only Hanslick and G.B. Shaw were in his
class as phrase makers

(Continued overleaf)
What distinguishes Berlioz from the rest is his verve and his flair for the rhetorically exploitable. In fairness it should be noted that he was, both by nature and by force of circumstances, less critic than bellettrist. His career as a writer covered roughly forty years—1823-1863—and it included an enormous amount of criticism. He is remembered most vividly, however, for what we would call "features." He was apparently more concerned with ideas than with facts, which interested him only insofar as they could be dealt with fancifully. The reviewing of events interested him, as a rule, very little. Describing, in his Memoirs, a certain musically barren period in the middle of his career, he says: "I stayed in Paris, occupied almost entirely by my métier (trade), I will not say of critic, but of feuilletoniste (article writer), a very different thing."

As Berlioz goes on to define the difference between critic and feuilletoniste, it becomes clear that in his vocabulary the feuilleton was what we would call a "review" or a "notice." A critic wrote essays on subjects of his own choosing. This is how Berlioz felt about writing notices:

The wretched feuilletoniste, obliged to write on anything and everything within the domain of his feuilleton (a morass full of toads and grasshoppers!), desires only to get it over with. He often has no opinion whatever about the things on which he is forced to write; those things excite neither his anger nor his admiration—they do not exist. . . . Most of my colleagues can extricate themselves not only without difficulty but with charming facility from this embarrassment. As for me, when I do succeed in getting out of it, it is by efforts as tedious as they are painful.

In elaborating on the tortures he endured as a critic he offers, unwittingly, a marvelous introduction to his own art as a bellettrist:

I once remained shut up in my room for three whole days, trying to write a feuilleton on the Opéra-Comique, and unable to begin it. I forget the name of the work (a week after the première I had forgotten it forever), but the tortures I went through during those three days before finding the first three lines of my article, those indeed I can recall.

My brain seemed ready to burst; my blood was on fire. I sometimes sat with my elbows on the table, holding my head in both hands. Sometimes I strode up and down like a soldier on guard in sub-zero weather. I went to the window and looked down on the adjacent gardens, up to the heights of Montmartre and out to the setting sun . . . and immediately my thoughts carried me a thousand leagues away from the accursed opéra-comique.

And when, on turning around, my eyes fell upon the accursed title inscribed at the head of the accursed sheet of paper, still blank and so obstinately waiting for the other words with which it was to be covered, I felt simply overcome by despair. There was a guitar standing against the table; with one kick I smashed it in the center . . . .

The incident, if incident it may be called, is certainly many times magnified, and much or most of it probably invented. As in his larger compositions, Berlioz tended to be impatient of the merely life-sized. His habit of exaggeration suggests, indeed, the born literary caricaturist, especially his selection and distortion of the significant detail. Here, for example, is a picture drawn from his Musical Journeys in Germany and Italy, as repeated in the Memoirs, of the trials of a visiting French composer-conductor (himself, of course) rehearsing a German provincial orchestra in one of his own compositions:

First he has to submit to the cold glances of the musicians, who are anything but pleased at all this fuss on his account. "What does this Frenchman want? Why doesn't he stay at home?" Each takes his place, but with his very first glance around the assembled orchestra, the visitor perceives important gaps. He requests an explanation from the Kapellmeister.

"The first clarinet is ill. The wife of the oboe is having a baby. The concertmaster's son has the croup. The trombones are on parade—they forgot to ask for an exemption from military duty for today. The kettle-drum has sprained his wrist. The harp will not come because he needs time to study his part. Etc. Etc."

Still, we begin. The notes are read after a fashion, at about half the right speed. Little by little, however, his instinct gets the better of him. Involuntarily he quickens the pace. And then there is all hell to pay. He is forced to stop and resume the slow tempo.

But, as if this were not enough, he is presently aware of sundry discordant sounds from some of the winds. What's going on there? 'Let me hear the trumpets alone. What are you doing? I ought to hear a third and you are playing a second. The second trumpet in C has a D; give me your D. Very good. The first has a C, which sounds F. Give me your C. Horrible! You are playing E flat.'
'No sir; I am playing what is written.'
'But I tell you no. You are a whole tone out.'
'But I am sure I am playing C.'
'In what key is your trumpet?'
'In E flat.'
'Well, there now, there's the mistake. You should have the F trumpet.'
'Ah, I hadn't noticed. Excuse me!'

An easy mastery of this kind of hilarious narrative is so delightfully and so frequently in evidence in Berlioz's writing that the caricaturist, the cynic, and the mocker tend to overshadow the sober, perceptive, and dedicated musician and critic. Not to mention his early romantic excesses. He himself can be blamed for the fact that the true Berlioz is sometimes hard to get at. But Jacques Barzun, in the introduction to his edition of The New Letters of Berlioz, is at once more perspicacious and more compassionate:

The way to murder the dead is to dispose of them in a formula. One conceals the diversity of life under a label, after which there is no need to bother about discrepant facts. It is thus that the sentimental notion of the romanticist serves to extinguish the actual Berlioz. To begin with, it is clear that the tendency to exaggerate in words the melancholy or dreamy impulses of his nature rarely manifests itself in Berlioz after 1830—the time when such tendencies were a cultural fashion. No sooner had the young composer come back to Paris after his stay as prize-winner in Rome than his letters reveal the strong faith and will of the disciplined artist. Faith and will, if not discipline, were with him from the first. Berlioz made his literary debut in a periodical called Le Corsaire in August of 1823, four months prior to his twentieth birthday. Like most young critics, especially composer-critics (Schumann, Wagner, and Wolf), he came on as a David rarin' to cosh Goliath and send the Philistines packing. His Goliath was Rossini and his Philistines a Parisian public that preferred vocal frippery and infectious orchestral crescendos to the austere dramatic grandeur of Gluck and Spontini.

"Who could deny," he asked, "that all the operas of Rossini put together would not bear comparison with one line of a Gluck recitative, three bars of a Mozart or Spontini melody or the least significant chorus of Le-Sueur?" The reader is reminded inevitably of Hugo Wolf writing on Brahms sixty years later: "There is more intelligence and sensibility in a single cymbal crash of Liszt's than in all of Brahms' symphonies and serenades put together."

His career as a critic, or musical journalist, really got under way after his return from Rome in 1832, and then for Le Rénovateur, which folded in 1834. He began writing for Le Journal des Débats in 1834 and continued to do so until 1863, his last notice being of Bizet's The Pearl Fishers. He also contributed to La Revue et Gazette Musicale from 1834 until 1859 and, now and again, for many other periodicals.

.Anyone reading Berlioz will become aware, I believe, of one striking paradox: despite the many contradictions and contrasts in Berlioz's nature and character, his views and his positions on music were absolutely constant. Gluck, Mozart, Beethoven, and Weber were his gods from first to last. Like Schumann, he thought of music—good music, anyway—as somehow sanctified, offering a religious experience and exaltation to those capable of fine musical perception and imposing upon its votaries a solemn obligation to defend it from debasement and violation by the uninitiated and insensitive. "Many remain incapable of either feeling or understanding its power," Berlioz once wrote. "Such people were not made for music, and it follows that music was not made for them."

As was true of most professional musicians of his time, he was no musicologist, nor was he ever a widely read musical historian. He had little taste for old music. Gluck was about as far back as he went. Palestrina and Monteverdi, Bach and Handel—what little he knew of them—left him cold. He had none of the archaeological zeal that led Mendelssohn to bring Bach before the public, and he rarely mentions Haydn. "Mendelssohn," he wrote from Leipzig when he visited there in 1843, "is still too fond of the dead."

But his contemporary enthusiasms were circumscribed, too. He usually spoke well of Meyerbeer, particularly of Les Huguenots. Spontini and Auber were treated with respect, as was Cherubini, whom he disliked personally.
He detested Rossini, relished little of Donizetti and Bellini, and liked Verdi.

His attitude toward Wagner, the greatest of his contemporaries, recalls Hanslick—i.e., he acknowledged the genius but both disliked and disapproved of the music. "I'm not at all sure," he penciled on the back of an autograph leaf of the Memoirs, "that such music ought to be written." And like Schumann he wrote enthusiastically about contemporaries now largely forgotten.

Berlioz's position in the chronology of European music is curiously equivocal. Because both Liszt and Wagner drew upon him, especially in the orchestra, he is commonly counted among the early progressives of the Romantic movement. The young Schumann sensed a kindred spirit in the Symphonie fantastique, and Hanslick, as late as 1892, denouncing Strauss' Don Juan, identifies Berlioz as "the common father of this ever-multiplying younger generation of tone-poets."

But the reactionary in Berlioz, as his tastes suggest, was rather stronger than the progressive. He was anti-establishment, all right, but he thought of correction in terms of the real or imagined virtues of an older order. In politics, as in his social behavior, his attitudes were conservative. Even his Romanticism, as expressed in his early writing, was closer to Goethe's Werther than to Wagner's Flying Dutchman or Tannhäuser.

His criticism, consequently, lacks the evangelical fervor of advocacy of a specific composer or school. None of his contemporaries aroused in him the enthusiasm of a Rochlitz expounding Beethoven, of a Schumann heralding Chopin and Brahms, of a Hanslick espousing Schumann and Brahms in defiance of the Wagnerites, or of a Wolf or a Shaw breaking lances and heads for Wagner. Berlioz's problem was that his favorite contemporary composer was Berlioz.

His idea of musical Utopia (he calls it Euphonia in one of the Evenings in the Orchestra) is a place where Gluck's operas can be given properly, and he places it, significantly, in Germany, assuming and applauding a government military in style and despotic in character. He dwells briefly on the ideal performance of "an important contemporary work," but declines to identify the composer or the nature of the composition.

Actually, the years of his activity as a critic in Paris were not notably inspiring. He was just too late on the scene for that eventful period, extending roughly from 1800 to 1830, when Méhul, Cherubini, Spontini, Rossini, Meyerbeer, and Auber accomplished, in Paris, the transition from opera seria to grand opera.

He could still cover (favorably) Les Huguenots in 1836 and contribute his own Benvenuto Cellini in 1838. But the center of musical gravity had moved to Germany. A list of the events that Berlioz had to cover—hardly a title is still remembered—goes far to explain his distaste for routine reviewing. He often got around the problem by flagrant evasion—that is, by writing around the subject.

Thus the very circumstances of musical life in Paris in the mid-century forced him in self-defense to indulge his talent as a belletrist. We may be thankful in one sense, and sorry in another, that Berlioz had so little to excite his admiration. For, unlike most critics, he excelled in the expression of enthusiasm.

In putting something down, or putting someone in his place, he could be heavy-handed. His sarcasm could be coarse and derisive, his lectures patronizing. The best in him comes out in his reactions to what he liked best, especially when it gave scope to his genius for description.

One of his finest set pieces, reproduced in Evenings in the Orchestra, tells of a concert by 6,500 Charity Children in St. Paul's Cathedral in London in 1831, in which Berlioz himself participated as a bass chorister. It is remarkable for the vividness and detail of the setting and for the manner in which Berlioz conveys the effect the music had on the listeners:

When we came to the psalm in triple time by J. Gan-thauny, sung by all the voices to the accompaniment of trumpets, kettledrums, and organ, under the shattering effect of this glowing hymn, so grand in its harmony, and of an expression as noble as it was touching, nature reasserted her right to be weak, and I had to make use of my music-copy as Agamemnon did of his toga to veil my face.

On leaving I met old [John] Cramer who, forgetting in his enthusiasm that he knows French perfectly, began shouting to me in Italian: "Cosa stupenda! La gloria dell'Inghilterra!" And then [Gilbert-Louis] Duprez! I have large choruses appealed to Berlioz, perhaps because sheer size produced a satisfying blend of even the most diverse components.
Berlioz, though a critic, could not himself escape criticism, as in this jibe at his Benvenuto Cellini, a disaster at the Opéra.

never seen the great tenor in such a state; he stammered, wept and rambled, the while the Turkish Ambassador and a handsome young Hindu passed by, cold and sad, as if they had just heard their dancing dervishes howling in a mosque. O sons of the East, one sense is lacking in you! Will you ever acquire it?

As an example of Berlioz at his exuberant and fanciful best, most of us who have read and re-read Evenings in the Orchestra over the years would choose, I suspect, his account of the piano competition at the Conservatoire, when some thirty-odd students are required to play the Mendelssohn Concerto in G minor.

A brand new Erard piano had been provided for the occasion, and the early contestants complained of the stiffness of the action. But toward midday the action had become suspiciously easy, and No. 29, the young Francis Planté, trembling from head to foot, announced that the keys seemed to move of their own accord. Here Berlioz takes up the tale:

We go in quest of M. Erard. Meanwhile that brigand of a piano, having finished the concerto, began it all over again, louder than ever. You would have thought it was four dozen pianos going at once, throwing off rockets, tremolos, runs of sixths and thirds in octaves, chords of ten notes, triple trills, a cascade of sound, the loud pedal, the devil and all his works.

M. Erard arrives. Do what he will, the piano, which no longer knows its own self, recognizes him no more. He sends for holy water and sprinkles the keyboard, but in vain; whatever is wrong, it isn't witchcraft. They take the instrument down, detach the keyboard, which is still moving, and throw it in the middle of the courtyard, and there M. Erard has it chopped up with an ax. But each fragment danced, jumped, frisked about on its own on the paving stones, between our legs, against the wall, in all directions until the locksmith gathered them up and flung them into the fire of his forge to make an end of it. Poor M. Erard! Such a fine instrument!

In Berlioz's Euphonia, of course, no jury would ever have been asked to hear thirty contestants play the Mendelssohn G minor, nor any piano to put up with it, except, possibly, as punishment. In Euphonia, indeed, euphony was achieved at a price in discipline and public expense that tells us a lot about Berlioz.

It had, for instance, "an amphitheater, somewhat similar to the amphitheatres of Greek and Roman antiquity, but constructed under better acoustic conditions and consecrated to monumental performances. It could accommodate a public of 20,000 and performers to the number of 10,000."

Even the listeners in Euphonia were chosen on the basis of their intelligence and musical culture. The rare faculty of appreciating truth of expression, says Berlioz, whether in the work of the composer or in the performance of the interpreter, "is ranked above all others in Euphonia":

Whoever is convicted of being absolutely destitute of it, or of taking pleasure in hearing works of false expression, is inexorably expelled from the city, however eminent his talent or exceptional his voice, unless he consents to some inferior employment such as the making of catgut or the preparation of hides for kettle-drums.

Euphonia represents everything Berlioz thought a musical community should be, and everything, too, that Paris, in his time, quite obviously was not. Small wonder that he was the most congenitally frustrated of all composers.

Conspicuously missing from his description of Euphonia is any reference to music critics. The word "criticism" occurs only once, and in this fashion, in the account of how a major new choral work is prepared:

The whole mass is next subjected to the criticism of the composer, who listens from the upper part of the amphitheater; and when he finds himself the absolute master of this huge, intelligent instrument, when he is sure that nothing remains but to communicate to it the vital nuances that he feels and can impart better than anyone else, the moment has come for him to become a performer himself, and he ascends to the podium to conduct.

Poor Berlioz! A fine music critic in spite of himself! He needed the money, and so he scribbled. How mean the calling must have appeared to one who could dream such impossible dreams!

Henry Pleasants, London Editor of Stereo Review, has examined the work of many great critics of the past in these pages —Hugo Wolf, Edward Hanslick, E. T. A. Hoffmann, and G.B.S.
AR manual turntable: $75.95 complete

Realistic Lab-21 automatic turntable: $89.95, complete with cartridge

JVC Nivico Model 6102 automatic turntable: $139.95, complete with cartridge and 8-track tape player

Dual 1219 automatic turntable: $139.50, less base

BSR McDonald 600 automatic turntable: $74.50, less base and dust cover

Sony PS-1800 manual turntable: $199.50 complete

Tecu TS-83 manual turntable: $299.50 complete

Allied 919 automatic turntable: $99.95, less base

Rogen R62 manual turntable: $67.95, less base

Thorens TD-125 manual turntable: $385 with Ortofon 212 arm and SL-15 cartridge

Garrard 302 automatic turntable: $199.95, less base

Minward 300H automatic turntable: $139.50, less base

Empire 398.1 manual turntable: $199.95 complete

Perpetuum-Elmer PE-1000 automatic turntable: $129.95, less base
TURNTABLES, CHANGERS, AND TONE ARMS
AN EXAMINATION AND EXPLANATION OF THE OPTIONS AVAILABLE TO BUYERS OF TODAY'S RECORD PLAYERS
By BENNETT EVANS

With a little shopping around at electronics parts suppliers these days you can buy a three-speed turntable for $5 or $6, a tone arm with stereo cartridge for about $2, a base for another $2 or $3, and you'll be ready to play records. But not my records. (And not your records, either, unless you're reading this magazine by mistake.)

The record player's task is a lot more complicated than it looks, and $10 worth of parts just won't do the job. The way the turntable and tone arm operate can not only affect the quality of the sound you get from your discs, but their longevity as well. It is perfectly true that all the turntable has to do is "spin the record," but it has to spin the record at exactly the right speed, without any momentary fluctuations (wow and flutter) in that speed, and with a minimum of extraneous low-frequency mechanical vibration (rumble). That's not easy.

Inaccurate (as opposed to inconstant) speed is probably the hardest turntable problem to spot by ear. Most turntable manufacturers have by now eliminated the far more noticeable problems of momentary speed variations caused by fluctuating power-line voltages or varying loads (some turntables used to slow down when playing the inner grooves, or when several discs were stacked on the platter). But if, like most of us, you are not blessed with perfect pitch, and unless the machine is quite seriously out of whack, you'll never notice tempo inaccuracies. A metronome is no help either, since conductors and solo performers quite rightly have their various individual senses of just how fast or slow a piece of music ought to go.

Once upon a time, both constant speed and accurate speed depended on what type of motor a turntable had, but manufacturers now get excellent performance from a wide variety of motor designs: induction, synchronous, hysteresis-synchronous, and even d.c. motors with servo-controlled speed regulation—not to mention various combinations of all these. The servo-controlled d.c. motor has one minor but clear-cut advantage: since it generates its own synchronizing signal, independent of the frequency of the a.c. line current powering it, it can be used on 60-Hz a.c. domestically or 50-Hz a.c. abroad without adapters.

Sometimes, however, you may want constancy of speed but not accuracy. Some of your older records may have been cut at non-standard speeds ("78" is sometimes splendidly inaccurate) or recorded at nonstandard pitches (not all orchestras tune to the standard "A" of 440 Hz). Or you might want to play along with some record on an instrument whose pitch doesn't quite match that of the disc, or even alter the timing of a record slightly for dance instruction, sound effects, or to match the music to the length and events of a home movie. Some turntables, therefore, have variable speed controls, usually giving about a semitone adjustment above or below each of the preset speeds (at least one model can be set for any speed from below 33 1/3 to above 78 rpm). A few turntables with speed adjustments also provide built-in stroboscopic speed indicators; turntables without such indicators can be readjusted to "normal" speed with an accessory strobe disc.

Inconstancy of speed is much more audible—and annoying—than inaccuracy. High-speed variations cause flutter, a "gargling" quality which in extreme cases can make the musicians or singers sound as if they're under water. When the variations are slow enough to be recognizable as fluctuating pitch, the result is called wow. If you can hear any wow or flutter in a turntable, there's something wrong. Heavy turntable platters help to smooth out speed variations by using the flywheel principle, but light turntables of proper design can be just as free of wow and flutter—it's performance that counts, not how that performance is achieved.

The same holds true for rumble—the very-low-frequency noise produced when the motor's vibrations are transmitted either to the turntable's rotating platter (and then to the phono pickup) or directly to the tone arm via the mounting board. Theoretically, a belt-driven turntable—because of the vibration-isolating qualities of the belt—could be expected to have less rumble than one with the more common idler-wheel drive. But in practice, low rumble is possible with a number of different designs. Rumble nevertheless remains perhaps the most stubborn turntable problem, principally because reductions in rumble levels are partly negated by improvements in the low-frequency response of speakers.

Rumble is frequently confused with another problem: acoustic feedback. If the sound output from the speakers gets back to and vibrates the turntable, the result can
be anything from a constant low-frequency background noise to a rapidly intensifying howl. You can tell rumble from feedback by resting the stylus on the record with the turntable stopped. Tap the record. If you get a single thump and then silence, your problem is rumble; if you get a thump that "rings" and continues on for a second or more, it's acoustic feedback. (Of course, there's no reason why you can't have a combination of the two—if you are unlucky, that is. You might also come across a few discs with the rumble built in. Obviously, if one or two of your discs have rumble but most don't, the fault is not with the turntable.) The turntable alone is not responsible for feedback. Proper balancing and springing can increase a turntable's resistance to feedback, but by moving the speakers a few feet in one direction or the other, or by installing the turntable on a more stable piece of furniture, you can sometimes get rid of the trouble altogether.

So much for problems; what about features? There aren't too many to consider, other than those mentioned above and those automatic features that will be covered later. The speed range, of course, is important: you'll almost certainly need 33 1/3 rpm, and might want 45, and possibly 78 rpm as well; but 16 2/3 rpm is virtually unused these days except for Talking Book records for the blind.

Although every turntable must have a tone arm, tone-arm design involves a completely different set of problems and solutions. The master disc that serves as the prototype for the disc you buy in the store is engraved with a cutting stylus that moves along a radius of the disc on an overhead carriage, and therefore is always on an exact tangent to the groove. Records, however, are usually played back with a cartridge mounted on a pivoting arm that moves across the record in an arc during play. As a result, the playback stylus can match the recording stylus' tangency to the record groove at only one or two points. (See Figure 1.) At all other points on the record, therefore, the playback stylus is at a slight deviation from correct tangency. This "horizontal tracking error" causes distortion of the played-back signal.

The common solution to this problem involves two "wrongs" (overhang and offset) that combine to make things right. First, the arm is set up so that the stylus, instead of swinging inward to meet the turntable's center spindle, will swing past (overhang) it; this actually increases tracking error, but keeps it more uniform across the record. Then the tone arm is bent (offset) slightly to compensate for the tracking error. Since a given amount of horizontal tracking error will cause more distortion of the recorded material in the inner grooves than in the outer ones, most tone arms are set up for minimum inner-groove distortion. In other words, the tracking error is minimized for the inner grooves rather than for minimum average tracking error across the entire disc.

But overhang and offset must be coordinated precisely or tracking distortion will be increased, not decreased. Therefore, unless the separate tone arm you buy (or the tone arm on your record changer) is designed for use with just one specific cartridge, it must include some sort of overhang adjustment to ensure proper horizontal tracking. It matters little whether this is done by adjusting the position of the cartridge in the tone-arm shell, sliding the arm shaft in and out of the pivot assembly, or moving the entire arm along a slotted base. (When the adjustment is in the shell, however, it is easier to interchange cartridges.)

Of course, it is possible to avoid all these problems by having the cartridge move along the same straight, radial path the cutting stylus took, and some tone arms permit just that. Since such arms must have either precise and intricate mechanical movements or servo-mechanisms to

---

**Figure 1.** Cartridge shown at three positions along its path across a disc. Because of the pivoted arm, the path of the playback stylus is an arc, not the straight radial path taken by the cutting stylus. At all points along its path the cartridge should remain in close tangency to the arc of the record groove. Most important, however, is the maintenance of tangency in the inner grooves.
afford their cartridges sufficient freedom of movement, they are an expensive solution.

Both types of arm—radial and offset-pivoted—are potentially liable to another type of tracking problem: vertical tracking error. To avoid it, the playback cartridge must be designed in such a way that the stylus will be driven along an arc 15 degrees from the vertical by the modulation in the record groove. (See Figure 2.) This is intended to match the effective cutting angle used on the master record. With tone arms designed for playing single records, there should be no problem. On multiple-record automatics, however, the stylus angle changes as the arm deviates from the horizontal to accommodate record stacks of different heights. Most automatic tone arms are set up to track at 15 degrees somewhere in the middle of the stack (usually about the third record). This keeps the error within reasonable bounds for the bottom and top records of the stack.

A few automatics let you change the stylus angle according to the number of records you'll be playing. This can be done either by varying the angle of the cartridge in its holder or shifting the whole arm up and down. You can get correct tracking on any multiple-play turntable, of course, by raising single records with an extra turntable mat. But the entire question appears to be academic; cartridge manufacturers regularly deviate somewhat from the prescribed 15 degrees in designing their cartridges, and the audiophile can easily err by several degrees when installing a cartridge in his tone arm. Moreover, word has it that a new cutter used by several major record companies employs a cutting angle in the neighborhood of 20 degrees.

Improvements in tone-arm design can sometimes create—or uncover—new problems. For example, offset tone arms helped alleviate horizontal tracking error, and new bearings have reduced tone-arm friction radically. But as a result, designers encountered a new difficulty: skating force. In an offset arm, the cartridge and stylus are tangent to the record groove, but the main shaft of the arm is at a noticeable angle to it. Hence the drag produced by the friction of the stylus in the groove acts at an angle to the tone-arm shaft, producing a side thrust that makes the stylus tend to skate toward the center of the record. This skating force is so small that nobody even noticed it until engineers designed tone arms with bearing friction low enough to reveal it. But now most arms have some type of anti-skating or "bias" compensation.

Since skating force varies with tracking force, stylus shape, and other factors, anti-skating is adjustable on virtually all arms that have it. In a few, this adjustment varies automatically with the tracking-force setting, with no adjustment for different types of styli. But most arms have a separately adjustable compensation, with a scale calibrated to match the tracking force setting for one size of conical styli (for other sizes, or elliptical styli, you consult a chart for corrected settings). Other variations include controls with separate scales for conical and elliptical styli and controls that need be set only to the stylus type. With the latter, anti-skating force then varies with the tracking-force setting. As with 15-degree tracking, however, there is still some controversy over the practical importance of anti-skating.

One of the biggest differences between today's arms and cartridges and those of a few years ago is that today's equipment requires far less tracking force (referred to incorrectly by non-audiophiles as tracking "pressure" or tracking "weight"). As a result, both styli and records last much longer. Any tone arm can be tinkered with until its stylus force is a mere fraction of a gram. But to track a record well at today's low stylus forces, a tone arm must move easily enough for even the most compliant stylus to pull it smoothly and effortlessly across the record surface. This obviously requires excellent pivot bearings. Less obviously, it requires a tone arm with low mass. Mass is an important factor because the lower an arm's mass, the lower its inertia, or resistance to sudden motions. We think of the tone arm as moving slowly, taking perhaps twenty minutes to swing four inches or so across the record surface. But if the record is the least bit warped or eccentric (and many records are), the arm must accelerate quickly to keep the stylus in the rapidly shifting groove. Luckily, the same high stylus compliance that makes low mass necessary makes it possible as well.

The mass of the arm and cartridge combines with the compliance of the stylus to resonate mechanically at some specific frequency. If there is increased stylus compliance without decreased tone-arm mass, the mechanical resonant frequency of the tone arm-cartridge-stylus system becomes too low, and the system becomes quite sensitive to external low-frequency vibration. More important, any slight warpage or lack of symmetry in the disc being played would result in radical fluctuations of stylus force. On the other hand, if designers decreased
tone-arm mass without increasing stylus compliance, the mechanical resonant frequency of the system would become too high. This could cause groove skipping and, for complicated reasons, the loss of low audio frequencies.

Of course, more than low friction and low mass are required to achieve good tracking at low forces. There must also be some very precise way of both setting and adjusting tracking force. Most arms have calibrated spring arrangements to apply tracking force after the arm is balanced by adjusting counterweights. Some tone arms, though, are springless, with counterweight adjustments that are designed to provide just enough imbalance to supply the tracking force; such arms are also capable of light and precise tracking—provided that the turntable is reasonably level.

For some people, a low-mass tone arm tracking at a gram or so is difficult to set down in the groove accurately. That's one reason for the popularity of cueing controls that lift the tone arm gently from the record, hold it poised above whatever groove you wish, then gently float the stylus down until it contacts the record. But cueing controls do more than help place a low-mass tone arm gently and accurately. They also facilitate the preselection of the band or passage on the record that you want to hear, or let you interrupt a record when the doorbell rings so that you can go back to the same groove later. The best cueing controls lower the arm slowly, its descent being smoothed and delayed by some sort of damping mechanism.

Some turntables and tone arms come only as part of a factory-assembled player, others are available only separately, and some, of course, are available both ways. If you want to use one manufacturer's tone arm and another's turntable, you usually have no choice but to buy them separately and bring them together yourself. Needless to say, it takes care and precision to install a tone arm for minimum tracking error. If you lack confidence in your abilities after examining the instructions, you can always have the job done by a local professional.

Most separate tone arms have simplified wiring using plug-in cable assemblies, and they may also have overhang adjustments that enable you to rectify any small errors you make when you drill the installation holes. And since one of the more popular turntables has interchangeable tone-arm mounting boards, at least four makes of tone arm are available premounted and aligned on boards to fit. Still, if the arm and turntable you want are available as a factory-assembled unit, it's best to buy them that way. And of course, if you want an automatic turntable, you'll have to accept whatever arm is provided.

At the opera house, Tristan and Isolde has two intermissions. But for those listening to it at home on records, it has nine. These extra "intermissions" take place whenever one side of a record ends—on turntables that play just one record at a time. But automatic turntables incorporating changer mechanisms can play a complete opera—or a complete evening of whatever entertainment you select—with only one break when the record stack is turned over.

Automatic record players were once anathema to true high-fidelity buffs. The changers available were rife with rumble, wow, and flutter, and their speeds varied with every fluctuation of the power-line voltage feeding them. Their arms tracked records inaccurately and erratically, at tracking forces sometimes measurable in ounces rather than in grams, and their changer mechanisms chewed up record center holes and sometimes even record edges. The forces needed to trip their changer mechanisms added greatly to their already excessive horizontal friction, and playing single records on them was a nuisance if not virtually impossible.

Today's better changers, of course, have none of these problems; their performance is comparable to that of the best manual players. Automatics now dominate the market, and single-play semiautomatics are beginning to appear. The semiautomatics don't eliminate those "intermissions" between discs, but they do prevent that annoying "swish . . . swish . . . swish . . . " that fills the time between the music's end and your arrival to lift the tone arm from the record. In other words, when the record ends, the arm lifts off the disc automatically.

Not, of course, that automatics are always perfect. For one thing, the more parts and functions a machine has, the more there is to go awry; though many automatics have enviable service records, manual turntables built to similar standards would logically be even more trouble-free. Some purists maintain that at the moment when the disc falling from the spindle first contacts the disc rotating on the platter, there's accelerated groove wear or dust collection. Still, it's possible to use these automatics exclusively to play single records, and since the better automatics (despite their increased convenience) cost nearly the same as many of the better manuals, this approach makes sense. Still, you may find features and facilities on manual turntables that you cannot find on an automatic—conversely, about the only feature that I've found on automatics but not on manuals is the changer spindle.

Check whatever turntable you consider buying—manual or automatic—for convenience, ease, and "feel" of operation. And make sure its performance meets today's standards. Check the test reports in this and other publications. Who knows: if you get a player that's good enough, I might even let you play some of my records on it.

Bennett Evans is a free-lance writer in the audio field and a frequent contributor to STEREO REVIEW. His article on the new multidirectional speakers appeared in the August, 1969 issue.
Alan Jay Lerner and Frederick Loewe's Brigadoon, set in the Scottish highlands, is an atmospheric classic among Broadway shows.

**A Basic Library of BROADWAY MUSICALS**

A personal approach to a controversial subject

By REX REED

The compilation of a basic library of Broadway show albums is an exhausting—and, in many ways, impossible—task. Cataloguing scores in order of their "importance"—for example, by gauging the influence each has had on the mainstream of this fascinating genre of American music—would not only be pretentious, it would take forever. The list is all but endless, and no two people would ever agree completely on the merits (or demerits) of any particular score. That leaves only one way to do it—meet the challenge head-on, use personal taste as the primary criterion, and hope that there are enough readers who share at least some of the same enthusiasms and biases to balance those who will be disturbed or outraged by my inclusions and omissions.

To this theater buff, every score is different, every show a new experience—but I cannot like them all. The scores of Vincent Youmans, Victor Herbert, Sigmund Romberg, and Rudolf Friml, for example, all leave me irretrievably cold. Consequently, however much they may please others, they could never find their way into any library of mine. Some readers may go into instant culture shock when they discover the absence of *My Fair Lady* in the list that follows. Others will be baffled at the inclusion of a few relatively obscure scores (such as *The Golden Apple*), apparently at the expense of others almost universally well-known (such as *Oklahoma*) and cherished by masses of people as highly and as nostalgically as the rag-eared teddy bears of their childhood. No reason to be alarmed: it's all pure, undiluted personal opinion based on my own sensitivity to this music and my own sense of what ought to go into a musical score. I find *My Fair Lady*, for example, a thumping, monotonous, and lavishly overpraised bore, even though my admiration for Alan Jay Lerner otherwise knows no bounds. If I have to hear I Could
Have Danced All Night once more in this life I think I'll have cardiac arrest. There: opinion. Conversely, Porgy and Bess is an equally overexposed score, but I could never, even in a burst of temporary insanity, be so eccentric as to consider it anything less than a masterpiece.

There are other problems—for example, some of the best scores have never been recorded. Why, in the name of Shubert Alley, has there never been a recording of the late Frank Loesser’s Where’s Charley? I have a pirated tape of the score (Norman Wisdom and the London cast), but Once in Love with Amy without Ray Bolger is like Wheaties without milk. And why no recording of the great John Latouche-Jerome Moross score for Ballet Ballads? What about Carnival in Flanders, Renben, Renben, the Duke Ellington-John Latouche version of The Beggar’s Opera, most early Rodgers and Hart, Noel Coward, Cole Porter, and Irving Berlin shows, and practically every Jerome Kern show written before 1940? The list is infinite, and infinitely frustrating. Other shows, such as Of Thee I Sing and Look Ma, I’m Dancin’, were recorded on 78’s, but are unavailable on LP. Still others (e.g., the under-rated Flahooley and the lovely Shirley Booth Capitol recording of By the Beautiful Sea) are out of print.

Let’s face it; the record companies don’t care because the market for off-beat show music is a small one at best.

Another problem is that some of the most memorable songs of all crop up unexpectedly in scores otherwise so ghastly that one can hardly recommend buying an entire album just to hear them. Rarely have I heard a more beautiful song than The Ballad of the Sad Young Men, yet the rest of Tommy Wolf’s score for The Nervous Set is intolerably dull. Then there are Carol Burnett’s Shirley Temple take-off in the otherwise routine Fade Out—Fade In, Hermione Gingold’s waspish daydream A House in Town from First Impressions, Bette Davis’ satiric pastiche on opening numbers from Two’s Company, and Thelma Ritter’s ode to old age, Flings, from New Girl in Town. Collectors’ items all—but for collectors, not Mr. and Mrs. Mainstream U.S.A. By way of exposing all my cards, I must also confess that many of the shows on the list that follows were produced before I was born; my opinions of them are therefore based on my impressions of the recorded versions, and I hope I will not be taxed with any complaints that I “should have heard the originals.”

To start a basic Broadway show library, I would include simply everything available by Harold Arlen. Regular readers of my reviews must be aware by now that I think Mr. Arlen can do no wrong. With candor unabashed, I maintain that he has never written a mediocre song. Most of his best work has been for films (The Wizard of Oz and A Star Is Born), but his Broadway scores are as good and better, worth owning for their unmistakably timeless musical value.

HOUSE OF FLOWERS (Truman Capote-Harold Arlen). Pearl Bailey, Diahann Carroll, Juanita Hall, and others. Columbia OS 2320.

This is one of the greatest scores ever written by anybody, anywhere. The original cast included the stars above plus Ray Walston, Enid Mosier, and most of the talented Negro performers who were around in 1954. Poetry has always been something of an ugly word on Broadway, but this score was loaded with it. Truman Capote wrote the lyrics, and his collaboration with Arlen produced a hypnotic score completely capturing the passion, the delicacy, the lyricism, and the excitement of Haitian rhythms, steel...
drums, voodoo, Caribbean-island magic, Mardi Gras, and more. Even Pearl Bailey's ad-libs, conjured up irresponsibly at the recording session, cannot break the spell. And the songs—Sleepin' Bee, I Never Has Seen Snow, Don't Like Goodbyes (there's not a dud in the batch)—are crystalline wonders to be cherished like fine china. They'll never age. At the time of writing, this album was temporarily out of the catalog, but it is scheduled for re-release early this fall in Columbia's Special Collector's Series.

The War Between the States, the Underground Railroad, picnic socials, the firing on Fort Sumter, and The War Between the States, the Underground Railroad, len, and others. DECCA DL 79126.

The incomparable Lena Horne is at the top of her justly famous form in a score that outclasses its libretto. We are back again to the scene of House of Flowers, with more songs about mango trees and calypso nights. E. Y. Harburg's lyrics for Coconut Sweet, Little Biscuit, Napoleon, and Take It Slow, Joe are some of his best. This score gets better every time I hear it.

Next (and I'm still thinking "basically"), I would include all the scores of Alan Jay Lerner and Frederick Loewe, with the exception of My Fair Lady which, as I explained earlier, I consider a symphony of tedium.

PAINT YOUR WAGON (Alan Jay Lerner-Frederick Loewe). James Barton, Olga San Juan, and others. RCA LSO 1006.
Cowboys, wagon trains, the gold rush, and the big, big sky are woven together in this score with a magical touch never since equaled on Broadway, although other hands tried desperately with such shows as Wildcat and 110 in the Shade. This show did more for the male chorus as a fixture in the Broadway musical than any other, and it is little short of thrilling to hear the hearty voices rising high in They Call the Wind Maria, There's a Coach Comin' In, Whoop-ity-ray!, and Hand Me Down That Can O' Beans. Invigorating stuff.

Although the strong influence of Oklahoma! paved the way for all the subsequent mistles of May that have come up over the cardboard meadows, this 1947 collaboration, with its musical enchantment sprinkled over the Scottish highlands like stardust, is an atmospheric classic in its own right. Loewe's music completely dominates the show, and is as Scottish as a clan fight. You may remember only Almost Like Being in Love and Heather on the Hill, but listen again to MacConnachy Square and I'll Go Home with Bonnie Jean. Aye, 'tis a lovely thing altogether! I find the Goddard Lieberson revival on Columbia preferable to the original-cast recording for RCA. The number I have given above is for the original release. The album later came out with an "OS" prefix—and promptly went back in; like House of Flowers, it is due to reappear any day now in Columbia's Special Collector's Series.

The last of the Lerner-Loewe creations before Loewe retired, this excursion into the legend of King Arthur and his Knights of the Round Table made Broadway history and exerted a powerful pull on the popular imagination—the epithet "Camelot" having since lent some of its legendary magic to memories of the Kennedy Years. The pageantry and the haunting melodic lines of the love songs are so rich that no matter how many times I hear this disc I never tire of it.

Gershwin's opera about life and death on Catfish Row needs no critical analysis or defense from me, so I won't bore you with any. There are as many versions available as Farmer Brown has cows, from an all-jazz confection featuring (would you believe it?) Mel Tormé as Porgy and Frances Faye as Bess, to the old original-cast version and a three-record set by the troupe that toured Russia in the Fifties. For my money, the best listening is afforded by the RCA highlights album listed above, owing in part to the appearance in it of Gershwin's original Sportin' Life, John W. Bubbles. Originally a $70,000 flop which almost disgraced Gershwin, Porgy and Bess, the greatest folk opera ever written in English, now stands as irrefut-
able proof of its composer’s conviction that “nothing good in music ever really dies.”

KISS ME KATE (Cole Porter). Alfred Drake, Patricia Morison, Lisa Kirk, Harold Lang, and others. CAPITOL STA 1267.

The best of Cole Porter’s scores, Kiss Me Kate demonstrates his genius for slipping in and out of difficult musical situations with wit, style, and almost supernatural class. His Shakespearean numbers (“I’ve Come to Wive It Wealthily in Palna, Where Is the Life That Late I Led”) are racy, bawdy, and perfect, and his backstage-Broadway snapshots are as brassy as trumpets. And Another Op’nin’, Another Show is the best of its kind since There’s No Business Like Show Business knocked everybody dead in Annie Get Your Gun.

GUYS AND DOLLS (Frank Loesser). Robert Alda, Vivian Blaine, Sam Levene, Stubby Kaye, Isabel Bigley, and others. DECCA 79023.

Damon Runyon’s vulgar film-flammers and their peroxided blondes become lovable in spite of themselves in Frank Loesser’s supersonic parade. If you saw the Marlon Brando movie version, your taste for this pungent concoction may have been ruined forever, which would be too bad. Try again with a cast that sings it the way it was written, to produce a vignette of one kind of American life with a vocabulary as unique as its mores. This is the score I’d most hate to be without if shipwrecked on a desert island.

FINIAN’S RAINBOW (Burton Lane-E. Y. Harburg). Ella Logan, David Wayne, the Lyn Murray Singers, and others. COLUMBIA OL 4364.

On Broadway, 1947 was a fantasy year: while the ladies and lasses of Brigadoon were sleeping it off for a hundred years, leprechauns were discovering box-office gold in a mythical Irish countryside near Fort Knox. But both scores are classics, and in no way similar. If I had a nickel for every time I’ve played Ella Logan singing How Are Things in Glocca Morra?, I’d have my own pot of gold.

PAL JOEY (Richard Rodgers-Lorenz Hart). Vivienne Segal, Harold Lang, and others. COLUMBIA OS 2080.


These are the only two Richard Rodgers scores on my “basic” list (more of that later). Pal Joey broke new ground for the musical theater and proved that John O’Hara’s depressing characters (not one of whom, as Rodgers says, “had even a bowing acquaintance with decency”) and subject matter could be successfully transferred to the stage. The opening night reviews were scathing, but critics and audiences have grown up (some) since then, and Pal Joey is now safely classic. Unfortunately, the original show, which made Gene Kelly a star, was never recorded, but this revival is first-rate—especially Bewitched, Bothered and Bewildered, I Could Write a Book, and the famous Zip. The often-deleted ballet sequence is also included.

On Your Toes, first produced in 1936, featured one of Rodgers’ and Hart’s most sophisticated and satirical scores, from which came such memorable standards as Glad To Be Unhappy, There’s a Small Hotel, and the underexposed ballad Quiet Night. But its major significance lies in the fact that it was the first show to utilize ballet as an integral part of the action. George Balanchine’s ballet Slaughter on Tenth Avenue (danced by Ray Bolger and Tamara Geva) created a sensation and lifted On Your Toes to first position among the supreme theatrical achievements of the mid-Thirties. Decca’s recording of the 1954 revival has the added pleasure of the interpolated You Took Advantage of Me, from Present Arms, for the wonderful Elaine Stritch, who somehow conjures up for me the image of a lady eating steak tartare with her hands—and she doesn’t care who’s looking.


Nothing could be better: Comden, Green, and Bernstein writing about the subject they know best—New York. The songs are all characterized by that particular fingersnapping lilt typical of the war-drenched early Forties. This show was an expansion of Bernstein’s hit ballet Fancy Free, and the maestro himself conducts it here. It was also the last show in which Comden and Green performed. (Never since, I might add, have these two brilliant lyricists come up to the level of their work in this show.) For this revival, they were able to persuade the inimitable Nancy Walker to re-create her I Can Cook Too number. This one is a collector’s item in every way.


With this score, Leonard Bernstein’s many years of trying to integrate serious musical theater with (modern) classical ballet music were fully realized in a production both commercially and artistically successful. It seems to grow in stature each time I hear it. The complicated task of retelling the Romeo and Juliet story in the violent, emotion-charged language of the New York streets seems impossible from the outset, but Bernstein’s music and Stephen Sondheim’s lyrics are successful on the highest level of art. This is one of very few musical scores that will live forever, even without the visual splendor of live production to nourish it. (Continued on page 104)
Originally a Broadway failure, Porgy and Bess, above left, is now available in several recorded versions. In Cole Porter's Kiss Me Kate, right, Petruchio (Alfred Drake) tames his shrew (Patricia Morison) to the tune of "I've Come to Wive it Wealthily in Padua."

Leonard Bernstein's first Broadway show was On the Town. Seated at left, he confers with collaborators Adolph Green, Betty Comden, and Jerome Robbins. At right is the "Gee, Officer Krupke" scene from West Side Story, also a Bernstein-Robbins collaboration.

Vera Zorina, far left, danced the lead in the 1954 revival of On Your Toes, the first show to incorporate ballet. Ethel Merman, left, a star of Broadway musicals for more than three decades, is probably best remembered for the role of Mama Rose in Gypsy.
GYPSY (Stephen Sondheim-Jule Styne). Ethel Merman, Sandra Church, Jack Klugman, and others. COLUMBIA OS 2017.

Stephen Sondheim lyrics (his body of work represents just about the best of what's happening in the musical theater today) again distinguish a show, one that captured to perfection the sleazy indignities of Gypsy Rose Lee's rise to stardom and also gave the leather-lunged Ethel Merman the most memorable role of her career as Mama Rose. Here is a show album that accomplishes the impossible: fourteen tracks on which nothing goes wrong.

STREET SCENE (Kurt Weill-Langston Hughes). Anne Jeffreys, Polyna Stoska, Brian Sullivan, and others. COLUMBIA OL 4139.

This sober, passionate musical combined many forms—songs, arias, duets, ensembles, orchestral interludes, jazz ballets—to introduce a new brand of musical theater in which song, music, dialogue, drama, and movement were totally integrated. Kurt Weill always dreamed of perfecting the kind of show in which the singing would pick up naturally where the speaking left off. Street Scene was the culmination of that dream. Based on Elmer Rice's Pulitzer Prize play of the same name, it told the varied stories of life in a New York tenement so successfully that one critic called it "the most important step toward significant American opera yet encountered in the musical theatre."


This colossal musical undertaking, a folksy American ballad-play based on the Iliad and the Odyssey, put Homer's Ulysses smack dab in the middle of the Spanish-American War. Born out of a Guggenheim Fellowship, this fabulous show was important because it was the first really "intellectual" musical to be successful as entertainment without being overbalanced by its cerebral content. (It was good enough to win the 1953-1954 Drama Critics Award over such shows as Pajama Game, Kismet, Wonderful Town, and Can-Can.) In my opinion, it is the most perfect score ever written for a musical.

The music, by opera and ballet composer Jerome Moross, partakes of every style imaginable, and its lyrics, by John Latouche (he also wrote the libretto for the late Douglas Moore's opera The Ballad of Baby Doe as well as the lyrics for Cabin in the Sky), are quite simply landmarks in the genre. This is, to my knowledge, the only musical ever to blend waltzes, cakewalks, ragtime, blues, vaudeville turns, opera, minstrelsy, symphonic themes, and battle hymns into the telling of an epic story. Lyrics and dialogue are also interwoven in a manner similar to that of Street Scene, so that musical numbers do not come as interruptions. Every song in the score is brilliantly conceived and stunningly performed, but Kaye Ballard's delivery of Lazy Afternoon is the arm-twister I would prefer to use to get you to buy it. This, to me, is what musical theater should always aim to accomplish, but seldom does.

SHORT of a book, there is not enough space to provide for all the scores I'd like to recommend, but perhaps a few explanations are in order to keep the offices of this magazine from being picketed—especially by Richard Rodgers lovers. The King and I, Carousel, South Pacific, and Oklahoma! are important to any basic library of Broadway music, but I must insist that all four scores have been treated to movie soundtracks far superior to their original-cast versions, and since this is a basic reference library of Broadway shows, not movies, let's close the subject. The Sound of Music? Any show about nuns and children can't be all good, and any score containing lyrics about larks learning to pray will never get list-room from me. As for Rodgers' post-Hammerstein works, No Strings and Do I Hear a Waltz (with Stephen Sondheim lyrics), both have engaging moments, but they are also unsalvable musical disasters.

Let's see—that leaves only about five hundred scores unaccounted for. The Music Man, Sweet Charity, She Loves Me, and The Bells Are Ringing are fun, but a basic library of shows could possibly survive without them. Show Boat and Annie Get Your Gun—two of my favorites—have never received really first-rate recordings, and I cannot recommend any of the bad ones without blushing. The Boy Friend, Gentlemen Prefer Blondes, and the Columbia revival of Gershwin's Oh Kay! are three dazzling examples of the Roaring Twenties translated into some kind of present in Broadway's most tongue-in-cheek manner. The first of these offers some little-heard early Julie Andrews, if you care for that sort of thing (I don't), but . . . expendable.

The Kurt Weill-Marc Blitzstein Threepenny Opera and its 1968 second-cousin Cabaret are two that I can recommend, as well as the Leonard Bernstein-Dorothy Parker-Richard Wilbur-John Latouche Candide, one of the most literate, sophisticated, and hopefully captivating scores ever written, and a must for serious collectors. And finally, no mention of great scores would be complete without a nod to Kurt Weill and Ira Gershwin's Lady in the Dark, which gave Gertrude Lawrence some of her finest hours. Alas, her version is not around in its entirety, and Columbia's revival (OS 2390) is a dreary clambake featuring such incompatibles as Rise Stevens and Adolph Green, both as humorless and out of place in songs about psychiatry and battle couture as Shirley Temple would be in Oh! Calcutta!

Rex Reed, a regular record critic for STEREO REVIEW, is the subject of this month's staff biography which appears on page 138.
STEREO REVIEW'S SELECTION OF RECORDINGS OF SPECIAL MERIT
BEST OF THE MONTH
CLASSICAL

HERBERT VON KARAJAN'S NEW SIEGFRIED

Three down and one to go in Deutsche Grammophon's traversal of Wagner's Ring

With the appearance of Siegfried, Deutsche Grammophon's projected traversal of the whole of Richard Wagner's Ring cycle is three-fourths completed. Herbert von Karajan is again the conductor, and Thomas Stewart returns for Wotan's final appearance in the tetralogy as the Wanderer. Oralia Dominguez and Karl Ridderbusch re-emerge as Erda and Fafner, and in place of the fallen Siegmund (Jon Vickers in Die Walküre) we have here, logically, a new young Siegfried in Jess Thomas. In place of Régine Crespin, however, this Siegfried offers a new Brünnhilde in Helga Dernesch.

The casting, then, is consistently of front-line caliber. If the totality is less overwhelming than that achieved in Die Walküre, the explanation lies in the fact that Siegfried is a much more problematic opera to put over on records. Deprived of the interesting stage business that would grace a live performance, the early episodes generate little dramatic excitement, and the opera therefore comes to life only in the third act, by which time Mime has met his well-deserved fate, Wotan has been relegated to grim silence, and the stage is left to Brünnhilde and her newly transfigured hero.

The sometimes overwhelming challenges inherent in the title role are only partially met by Jess Thomas. His suggestion of the guileless exuberance of Siegfried in the first scenes is quite plausible, though Gerhard Stolze's Mime (about whom more later) tends to dominate in their dialogues. In the third act too, it is Brünnhilde who seizes our attention in scenes that should involve musical and dramatic equals. This may be blamed in part on the engineering, which fails to capture the voice of Thomas in its remembered strength and resonance. On the other hand, though his singing is agreeable in the mid-range, and is capable of tender and sensitive phrasing, it becomes tight and throaty in the crucial E to G area, with a pronounced waver on sustained notes. Siegfried is a new role for Thomas, however, and there is every hope for future growth.

Thomas Stewart is not a true Heldenbariton in the Friedrich Schorr-Joel Berglund tradition, yet his characterization of the Wanderer is very satisfactory by reason of his subtle and expressive exploitation of the role's pensive and philosophical aspects. Though his voice lacks the required weight and cutting edge, he employs sufficient dynamic variety to make his singing effective. His long dialogues with Mime, Alberich, and Erda are interestingly handled, and his final scene with Siegfried is filled with a sense of tragic destiny.

I have only the highest praise for the intense and endlessly interesting Alberich of Zoltán Kelemen, an artist capable of conveying a wide range of emotions without departing from the basic responsibility of singing. Karl Ridderbusch not only does everything that can be reasonably expected of a singing Dragon, but he even manages to infuse his dying scene with considerable poignancy. Catherine Gayer war-
bles pleasantly as the Forest Bird, and Oralia Domínguez brings warmth and dignity to Erda’s pronouncements.

The Mime is Gerhard Stolze—apparently an inescapable portrayal, for it is also a dubious adornment of the competing London set of this opera. I believe this to be a great pity, for this role offers ample opportunities for effecting a colorful characterization without compromising musical tone. On its own terms, Mr. Stolze’s Mime is a virtuoso accomplishment, for he offers an almost tangible and visible representation of the cunning and contemptible dwarf. But he achieves his aims through intolerably exaggerated effects that turn singing into caricature. I must confess to a feeling of intense satisfaction when Siegfried’s well-directed thrust in the third scene of Act II puts an end to all that caterwauling.

And that brings us to Act III, and the emergence of Helga Dernesch (the obscure Orthlinde in the London Die Walküre set). Her performance is not only triumphant in itself, but offers renewed evidence of Karajan’s talent-scouting abilities. (Gundula Janowitz is a previous example, and so, in a way, is Leontyne Price.) Miss Dernesch has a voice of remarkable richness and beauty that answers well the Wagnerian requirements (“fiery but tender”) in the big lyrical passage “O Siegfried, Herrlicher! Hort der Welt!” The effortlessness of Nilsson’s uppermost range is missing, and also the characteristic boldness of the Nilsson attack, but there is an abundance of strength and warmth—make no mistake, Miss Dernesch is an artist of significance.

Karajan’s leadership in fusing this enormous and thorny opera into a unity is positive all the way: illuminating, clear-textured, and firmly controlled. Compared with Solti’s approach in the London set, it is more relaxed and less obviously theatrical. These qualities will undoubtedly appeal to many, and are, in a general sense, very appealing to me, though I find that Solti’s intense, highly charged leadership is more effective in offsetting the static tendencies of Acts I and II.

Given the wider dynamic range realized in the London recording and the distinct superiority of its sonic engineering, I must rate DGG’s effort in this department as only a strong second—but what a league to be in! As for individual comparisons, the Brünnhildes, Alberichs, and Fafners are on the same level of excellence; DGG’s Erda and Wotan are distinctly superior to their London counterparts; and Wolfgang Windgassen is a more satisfying Siegfried than Jess Thomas.

**GILBERT AND SULLIVAN’S**

**“IL TROVATORE”**

*London presents a “complete” Pirates of Penzance led by the inimitable Isidore Godfrey*

It is now nearly thirty years since young Frederic, the apprentice pirate born on the 29th of February in a leap year, should have reached his majority and the time of his release from indenture to the tenderhearted Pirates of Penzance. Frederic, according to the recitative in the famous Paradox Trio in Gilbert and Sullivan’s imperishable operetta, was to reach the age of twenty-one (going by birthdays) on February 29, 1940. Yet he keeps coming back to the coast of Cornwall with his piratical colleagues to re-enact his love affair with Major Stanley’s warbling daughter Mabel—and, of course, the pleasure is all ours.

The D’Oyly Carte Company has been putting on this show since New Year’s Eve 1879, after Sir Arthur Sullivan had sat up all night to complete the overture in time for the opening at the Fifth Avenue Theatre in New York, and they certainly should have the hang of it by this time. As a matter of fact, they have never sounded better than they do in the new London release. It is the first Pirates on records complete with dialogue, and all hands are out there to make the score and the mock-solemn discourses sound as fresh and contemporary as an off-shore breeze. Some seasoned members of the company ornament the mostly new cast—Donald Adams as a forceful Pirate King and Owen Brannigan as an especially droll Sergeant of Police foremost among them—but even the newcomers acquit themselves brilliantly, with an admirable awareness of the style proper to a quite intentional takeoff on the clangorous musical heroics of Il Trovatore.

‘‘...it sometimes is a useful thing to be an orphan boy.’’

**WAGNER: Siegfried. Jess Thomas (tenor), Siegfried; Thomas Stewart (baritone), the Wanderer; Gerhard Stolze (tenor), Mime; Zoltán Kelemen (baritone), Alberich; Karl Ridderbusch (bass), Fafner; Helga Dernesch (soprano), Brünnhilde; Catherine Gayer (soprano), the Forest Bird; Oralia Domínguez (contralto), Erda. Berlin Philharmonic, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON 139234/5/6/7/8 five discs $29.90.**
The chorus is in incredibly trim form, surpassing even their glorious vigor in London's earlier stereo version—they make the listener's pulses tingle with the most reverberating "tarantaras" and the stompingest "cat-like tread" imaginable. Philip Potter is the rich-voiced tenor Frederic ought to be, and Valerie Masterson brings a positively operatic coloratura to the difficult requirements of the role of Mabel. Their duet "Oh, leave me not to pine," usually skimped or plodded through, is given its full musical measure here and becomes one of the high points of the second act. John Reed (though some taint of juvenile uncertainty still clings to his portrait of the Modern Major General) is a far more disciplined and stylish comic figure than he sounded in similar roles a few years back.

Best of all, however, is the ravishing sound of the Royal Philharmonic, responding lustily to the precise heat of the D'Oyly Carte's own star conductor, Isidore Godfrey. All stage musicals should be blessed with such accompaniment! For the more finicky devotees of The Tradition, who react like seismographs to the slightest hint of revisionism (I like to think I am one of them), it will come as a blow to hear that the company has had the temerity to cut several whole stanzas from "Sighing softly to the river," that gentle pastoral ballad with which Major General Stanley interrupts his harangue of the pirates in order to extol the beauties of Nature. A "complete recording" should be complete, after all. In all other respects, however, even those owners of earlier albums of this score (and there indeed have been enough of them) will not feel cheated if they succumb to the temptation to add this splendid package to their collections. Paul Kresh

GILBERT AND SULLIVAN: The Pirates of Penzance (complete with dialogue). John Reed (baritone), Major-General Stanley; Donald Adams (bass), the Pirate King; George Cook (baritone), Samuel, his lieutenant; Philip Potter (tenor), Frederic; Owen Brannigan (bass), Sergeant of Police; Valerie Masterson (soprano), Mabel; Christene Palmer (contralto), Ruth; others. D'Oyly Carte Opera Company; Royal Philharmonic Orchestra, Isidore Godfrey O.B.E. cond. LONDON OSA 1277 two discs $9.96. ® 90156 (7½) $11.95.

JOSÉ FELICIANO
"10 To 23"

His new disc lights a fire under a superb program of songs old and new

JOSÉ FELICIANO is a phenomenon who succeeded in lighting just about everyone's fire from the first moment he started moaning in Spanish. He sings (mostly) in English now, and he hardly ever misses being great. On his latest RCA release, "10 To 23," he misses only once, and that on a recording made when he was only ten years old. As a talented adult, he probably should have resisted the severe case of the "cutes" that inspired the inclusion of this curiosity piece called Amor fibaro, but we can surely forgive precocity.

Everything else on this stunning disc is as crisp as autumn, as warm as spring. His haunting interpretation of the Oscar-winning "Windmills of Your Mind" makes more of this mediocre song than it deserves. A relaxed and lonely-sounding instrumental treatment of "By the Time I Get to Phoenix" is a much-needed relief from hack run-throughs of this ever-included, often oversung, and usually over-arranged tune. And it could only have been the inspiration of genius that prompted him to include Cole Porter's Miss Otis Regrets. I don't know why, but every time I hear him sing it, I smile. I can live without Little Red Rooster, but it is well done, and charming. The flip side is a winner all the way. She's a Woman and Lady Madonna, both by Lennon-McCartney, are nicely contrasted with vocal and instrumental solos. Rain is Feliciano's own song, and it gets a special strings-horn-woodwinds arrangement for this album by Perry Botkin, Jr. The lyrics include several choruses of the familiar children's chant "It's raining, it's pouring, the old man is snoring; he went to bed and bumped his head and couldn't get up in the morning." As with many such folk relics, the
meaning has been lost in time, and I can’t for the life of me figure out why Feliciano felt that it would be appropriate in a love song—but I must admit that it lends the song a certain bucolic wistfulness.

Gotta Get a Message to You is a new beat for José. It’s slightly gospel-tinged and needs a lot of soul to be really put over: Feliciano’s voice is a little too reedy to stand up against a heavenly rock-gospel chorus. Hey Jude, again by the two composing Beatles, is beautifully handled—Feliciano’s magic lies in his capacity to sing against the natural flow of a song. And as in his controversial interpretation of The Star-Spangled Banner, he sings the music and lyrics of Hey Jude as if he had never heard either of them before. The result is a breathtaking wedding of passion and sweetness—it stays in the mind. He sings, you might say, the way Proust wrote—in indelible ink.

Rex Reed

JOSÉ FELICIANO: Feliciano/10 To 23. José Feliciano (vocals and guitar). First of May; The Windmills of Your Mind; By the Time I Get to Phoenix; Miss Otis Regrets; She’s a Woman; Lady Madonna; Amor Jibaro; Little Red Rooster; Rain; Gotta Get a Message to You. RCA LSP 4185, ® TP3 1019 (33¼) $6.95, ® P8S 1479 $6.95.

MAKE ROOM FOR “HARRY”

Nilsson’s latest disc for RCA is a cornucopia of high-level musical entertainment

The American equivalent of the Beatles’ “Sgt. Pepper’s Lonely Hearts Club Band” album has arrived. It is titled “Harry,” and it is the work of RCA’s brilliant young star (Harry?) Nilsson, who wrote most of the material and who performs all of it. At first listen, the album might seem to be an exercise in nostalgia, but it is much, much more than that. It is a flight of artistic fantasy and persistent memory that is, by turns, topical, reminiscent, amusing, tough, shrewd, and strangely naive. It is also the most successful attempt at an integrated album of songs since the aforementioned Beatles effort. Nilsson is the primary creative force in it, but there are also fine contributions in the songs of Randy Newman, Bill Martin, and Jerry Jeff Walker. There is also a Lennon-McCartney song, Mother Nature’s Son, which, oddly enough, is the least effective of all. Perhaps it is simply out of place in what seems to be a specifically American album dealing with the American experience.

For instance, there is Nobody Cares about the Railroads Anymore, a wistful tale of someone who married in 1944 and remembers fondly the wedding trip to Baltimore and on to Virginia. It is written from today’s viewpoint and has such lines as “We had a daughter and you oughta see her now/She has a boyfriend who looks just like My Gal Sal/And when they’re married they won’t need us anymore/They’ll board an aeroplane and fly away from Baltimore.” The music that accompanies this is, on first hearing, straight out of the Forties, but then it dawns on you that it really is not—it is just the way one hears that music these days. Then there is the graphic and moving Mournin’ Glory Story which is about (fasten your seatbelt) a female derelict awakening: “She looks down at her feet/My God they sure look dirty/Seven thirty—time to be or not to be.”

Bill Martin’s song Fairfax Rag accurately depicts the odd paranoia that appears to infect so many people who live in Los Angeles, and concludes “Don’t you wish you were anyplace but here.” Randy Newman is responsible for the amiable fantasy of Simon Smith and the Amazing Dancing Bear, and it is delightful.

Despite these strong assists, however, the album remains firmly the achievement of Nilsson. It is his vision that permeates it: a selective, cockeyed reality, up close, synthesized into high-level entertainment. With this album Nilsson has arrived. Long may he prosper.

Peter Reilly

NILSSON: Harry. Nilsson (vocals); orchestra. The Puppy Song; Nobody Cares about the Railroads Anymore; Open Your Window; City Life; Maybe; Rainmaker; Fairfax Rag; Mr. Bojangles; Mother Nature’s Son; Mournin’ Glory Story; Marchin’ Down Broadway; I Guess the Lord Must Be in New York City; Simon Smith and the Amazing Dancing Bear. RCA LSP 4197, ® P8S 1500 $6.95.
New developments in the great bass revival.

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

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

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

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

And then came the obvious request:

Couldn't we make the XP-18 concept available in more moderately priced speakers?

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

They're a little smaller (24" x 22½" x 13¾" and 27" x 27" x 14¾", respectively), but still twice as big as bookshelf speakers. They're three-way systems instead of four-way, but they have the same type of 8-inch midrange driver with molded rubber surround, plus the exclusive Fisher dome tweeter with a new half-roll suspension and an improved dual dome.

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

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

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

They're all here.


They're all gone.


Great Recordings of the Century play again.

*Optional with dealer

STEREO REVIEW
RECORDING OF SPECIAL MERIT

BACH: Cantatas: No. 27, "Wer weiss, wie man recht hat?"; No. 59, "Wer mich leitet, der wird mein Wort halten"; No. 118, "O fein Christ, mein Leibens Licht"; No. 158, "Der Friede sei mit dir.

Roland Haussmann, in 27 & 59; Helen Watts (soprano, in 27); Max van Egmond (bass, in 27, 59, & 159); Monteverdi Choir of Hamburg, Jürgen Jürgens cond. (in 27, 118, & 158); Amsterdam Choir (in No. 59); Jaap Schröder (violin); Anner Bylsma (cello); Gustav Leonhardt (organ); Concerto Amsterdam, Jaap Schröder, leader. TELEFUNKEN SAWT 9-18098 $5.95.

Performance: Excellent
Recording: Mostly very good
Stereo Quality: Fine

Cantatas 27 and 158 are both reflective in mood and quite world-weary in scoring, so that the series of Op. 95. But ask your favorite Beethoven aficionado to hum you an Op. 12 tune and watch him pale. There are reasons for this. This E-flat Quartet is one of the most eloquent of all of Beethoven's works—notwardly simple but in fact one of his most subtle and secretive works. It is desperately difficult to perform—and to listen to. The problem of this piece is, for me, summed up in the coda to the last movement, which, in order to be effective and make sense, must be played faster than it-2.


Performance: Mostly good
Recording: Mostly very good
Stereo Quality: Fine

The recorded sound is commendable, except for a slightly unfocused quality to the reproduction of the cello. All are well performed here, with first-rate execution of the vocal parts and splendid contributions by the instrumentalists (Max van Egmond, who sings the bass aria, and Jaap Schröder, who directs the group) and the violinst violist David Schwartz. They are first-class musicians all, and produce some gorgeous playing. But I don't think they have quite cracked this piece, which is a fantastically complex interplay of tempos and overlapping contrapuntal phrasings that need endless finesse, balance, and perfect timing to come off. I would say, for example, that the Trio to the Scherzo should have been a bit slower, and that the coda should be somehow a notch up. In general the very beauty and lucidity of the ensemble sound betrays the players. I would also have preferred a brighter, clearer sound and more contrapuntal stereo separation—notably between the constantly antiphonal violins.


Performance: Bernstein bristling, Paray bland
Recording: Bernstein dazzling, Paray pallid
Stereo Quality: Bernstein full-bodied, Paray onemic

"I tell you, you can become a nervous wreck playing this symphony, but that's what it is—a portrait of a nervous wreck," says Leonard Bernstein in Berlioz Takes a Trip, a Sonata with his recording of the Symphonic Fantastique. The little record, derived from one of Bernstein's Young People's Concerts on television, is really a guided tour through what the conductor describes as a 'word symphony' written by a 'lad of twenty-six' whose 'opium was simply his genius.' Complete with orchestral examples, it is one of the most lucid and cogent expositions of a complex piece one could hope to hear. Bernstein's eagerness to translate his ideas about music into the language of the moment is at times excessive ('Berlioz tells it like it is'), but he is without competitors today when it comes to conveying the intent and essence of the work. He wastes little time on the composer's rejection by the actress Harriet Smithson, whom inspired him to write this musical portrait of a despairing lover (actually he later married the girl) but concentrates on the music itself as a thing of psychedelic fireworks and 'sudden flashes and changes of color' so that "you never know what's coming." You don't have to be a young person to enjoy Berlioz Takes a Trip. Under Bernstein's impassioned but calm guidance, two nervous wreck heroines, the New York Philharmonic turns in a reading that is both lucid and arresting, with the rhythmic complexities that are so apt to unseat other readers of this musical nightmare here completely mastered, and all the little mad details embroidered into the score pointed out dazzlingly in the course of a sweeping performance. The comparison shopper hoping to bring home the right Symphonic Fantastique is surely confronted with an embarrassment of riches, what with recordings by Ansermet, Boulez, Davis, Ormandy, Monteux, Rozhdestvensky, and Stokowski among the twenty-four ver-
Have you been having a little difficulty obtaining some of the records and tapes reviewed in this issue? Stereo Review Record and Tape Service to the rescue! Not a record club—no discounts, no special deals. We’re here simply as a service to those of our faithful music-loving readers who are about to give up the search for “hard-to-get” records and tapes. If you want help in your musical dilemma, all you need do is complete the coupon below and mail it in with your remittance. We’ll see to it that your records and tapes are mailed to you promptly, well packed and fully guaranteed against damage or defects.

And if you’ve been having a hard time finding some favorite recording not reviewed in this issue, we’ll do our level best to find it for you also. Simply fill in as much information as you have available (title, manufacturer, record number) on the coupon below and we’ll do the rest. If you’re not sure of the price, we will be happy to mail your order C.O.D.

...Stereo Review Record & Tape Service... DEPT. SD ONE PARK AVENUE • NEW YORK, NEW YORK 10016

Please send the records and/or tapes requested below. I understand you will pay shipping and handling charges and that all records and tapes are fully guaranteed against damage or defects.

☐ Check or Money Order for $______ is enclosed. ☐ C.O.D. (Within the continental limits of the U.S. only. No C.O.D. for APO’s and FPO’s).

For Air Mail shipments in the United States only, add $1.00 per record ordered. For Air Mail shipments to foreign countries add $3.50 for the first record ordered, plus $1.00 extra for each additional record.

Page No. of Review Record or Tape Title Record (Tape) Number (See Review) Manufacturer Price (See Review)

<table>
<thead>
<tr>
<th>Page No. of Review</th>
<th>Record or Tape Title</th>
<th>Record (Tape) Number (See Review)</th>
<th>Manufacturer</th>
<th>Price (See Review)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(New York State residents add local sales tax)

Total

Name (please print) ____________________________
Address _____________________________________
City ______________________ State ______ Zip ________

112

(Continued on page 114)
Four young masters interpret seven old masters.

Raymond Lewenthal.
This is the first record of the new "Raymond Lewenthal Romantic Revival Series," in which outstanding late 19th-century works—both familiar and unfamiliar—will be presented. "He has a tremendous technique and untold authority and his playing of romantic music has more sheer personality, more in the way of ideas, more knowledge of the romantic conventions, than any of the younger pianists now active."

HAROLD C. SCHONBERG, New York Times

Anthony Newman.
Newman presents a completely individualistic style of playing organ and pedal harpsichord. The New York Times wrote: "Anthony Newman and the pedal harpsichord arrived last night for a local debut and neither is likely to be forgotten soon.... Certainly the technical mastery matches the best in the keyboard field."

Henselt: Piano Concerto
Liszt-Lewenthal: Totentanz (with newly discovered material from the first version)
Raymond Lewenthal
Charles Mackerras/London Symphony Orchestra

Nelson Freire.
This is the second album for Columbia by Freire. The first was the Tchaikovsky and Grieg Concertos, about which this was written: "Freire is one of those rare individuals who make contact in a way reserved for the exceptions destined to be with us for a long time to come... A hurricane of pianistic power." IRVING KOLODIN, Saturday Review

The New Sound of Genius on Columbia Records

Pinchas Zukerman.
A sensational new 21-year-old violinist from Israel. "His command of the violin is so natural, so inborn, that the most difficult passages appear one after the other, a succession of conquests."

New York Post

*Available in 4-track reel-to-reel stereo tape

CIRCLE NO. 11 ON READER SERVICE CARD

OCTOBER 1969
The Colin Davis reading, in contrast to the more subtly colored Beecham interpretation, seems to me to stress the monumental aspects of the score, as well it might, for the *Te Deum* parodies of the same fere passions (*La Clemenza di Tito*), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 909 performers for his 1835 production), and the Philharmonia of the memorial sculpture in which Paris abounds—classical form and romantic substance.
We have a speaker that won't be intimidated by any room. Or anything you feed it.

The new Yamaha Natural Sound Speaker. It refuses to boom, shriek or break up.

And that took some doing. (Particularly since a number of cone speaker systems are almost there. And a few electrostatics are working on it.) We borrowed a secret from some of the great instruments that all speakers strive to reproduce. The Natural Sound Speaker works and looks like a sounding board.

The reasons for the sounding board concept are quite basic. Tests prove that symmetrically designed speakers (round, rectangular, square triangular, etc.) are subject to degeneration in the vibration mode at specific frequencies. And their sound tends to be tunnelized rather than omnidirectional.

That's why Yamaha engineers became so intrigued with piano sounding boards and the Bending Motions of sound. Why a Yamaha speaker has a rigid diaphragm of indestructible polystyrene rather than a piston-driven cone of paper. And why you quite possibly may never be happy with any other speaker system again.

Of course it takes more than great speakers to make a great sound system. So we came up with two new receivers to do our speakers justice.

Five speakers available starting at $69.50.

Specifications:

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Impedance</th>
<th>Power capacity</th>
<th>Tone control</th>
<th>Speakers</th>
<th>Dimensions</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>NS-15</td>
<td>8 ohms</td>
<td>30 watts</td>
<td>Continuous Variable</td>
<td>Natural Sound: 13 x 17</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Cone: 2&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Cabinet: Removable grille</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Straight-grain American Walnut</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Open pore, oil finish</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Height: 23&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Width: 18&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Depth: 7&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Weight: 22 lbs.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Yamaha International Corporation, Audio Products Division
7733 Telegraph Road, Montebello, Calif. 90640

Please send me your 1970 catalog containing complete specifications on all Yamaha audio products.

Name
Street
City
State
Zip Code

We couldn't change the shape of your room. So we changed the shape of your sound.
and a more reedy quality than formerly. The accompaniments are worthy, but Michel
Chapuis restricts himself to rather dull regis-
tration. The sound is good, and texts are
I. K.

DEBUSSY: Ibéria. IBERT: Estances. RA-
VEL: Alborada del gracioso, Orchestre
National de la Radiodiffusion Française,
Leopold Stokowski cond. SERAPHIM S 60102
$2.49.

Performance: Sublime to ridiculous
Recording: Excellent
Stereo Quality: Engulfing

As a lover of travel who cannot pass a ship
without envisioning himself steaming out of
ward some colorful port in the Medi-
erranean, I am as partial as anyone alive to
the charms of Jacques Ibert's Escales, that
breeze-laden musical tour of Palermo, Tun-
isa, and Valencia. Yet, through the years, the
only pilot I have found really suitable for
the heady journey is Captain Leopold Sto-
kowski. In fact, I never expected to hear
any treatment surpassing that of Stokowski
and his symphony orchestra on an old
RCA Victor mono release, which also in-
cluded various excerpts from the Granados,
Berlioz, and Sibelius—as well as the suite
from Stravinsky's Firebird.
It was quite a buy. But, thanks largely to impas-
soned playing by the Orchestre National de
la Radiodiffusion Française and superior son-
sics, the old skipper has surpassed himself this
time, draining the score of every last volup-
tuous possibility. Ravel's Alborada del gra-
cioso, that orchestral showpiece which finds
the composer at his favorite occupation of
composing French music with a Spanish ac-
cent, is slightly less remarkable on this disc,
but intoxicating enough. The third offering is
Debussy's Ibéria, which music critics used to
patronize as not being among his master-
pieces but which remains unmatched as a
tow de force of Impressionist image-making
for the ear. As usual, Captain Stokowski
should have stayed below decks for this one.
He charges through the 'streets and byways' of
the opening movement as though he were
rushing across downtown Madrid rather than
through some sleepy village. His "parques
de la nuit" seem indeed more like clam-
doze-storm than the subtle odors of an
Ibrian night, and his "orning of a festival
day" is more frantic than festive. The subtle
colors are blinding and out of register. The
disc is worth owning, however, just for that
steamier trip first class to M. Ibert's irresis-
tible ports of call.

I. K.

RECORDING OF SPECIAL MERIT

DEBUSSY: Jardins sous la pluie from "Estampes": Suite—Pour le piano: Préd-
ludes, Book II: La Paix et la victoire: On-
dine: Fénecles mortes, RAVEL: Sonatine,
Ivan Moravec (piano). CONNOISSEUR
SOCIETY CS 2010 $3.79.

Performance: Exceptional
Recording: Superior
Stereo Quality: Natural

Like Ivan Moravec's previous Debussy re-
cording, an album I found quite irresistible,
this collection of three of the Préludes from
Book II, the third of the Estampes, and the
complete suite Pour le Piano presents piano
playing of the highest order. The Czech pi-
anist's manner of interpretation is not al-
ways orthodox, but he is invariably con-
vincing. There is much "atmosphere" here,
and one senses Moravec's total involvement
with every work. Technically, of course, he
is a marvel, but, as with Moravec's other
recorded performances, one never seems to
listen to the music solely with technical fac-
cets in mind. What is amazing is the pi-
anist's coloristic abilities, the manner in
which he brings out all of the shadings and
dynamics. On the strength of the exceptional
Ravel Sonatine that fills out the present col-
lection, I dare to hope that Connoisseur So-
iety will shortly persuade Moravec to do
an all-Ravel disc. The reproduction is as fine
as the interpretations, which is the highest
praise possible.

I. K.

SMETANA: The Bartered Bride: Over-
ture: Polka, Fieranit, LISZT: Hungarian
Rhapsodies Nos. 1 and 2. Philadelphia Or-
chestra, Eugene Ormandy cond. RCA LSC
3085 $5.98, © TRS 1004 (33 1/3) $7.95, ©
RBS 1125 $6.95.

Performance: Good to splendid
Recording: Well up to snuff
Stereo Quality: Good

The sonic anemia of RCA's recent Academy
of Music recordings with the Philadelphia
Orchestra seems to have been cured, if this
disc is fair evidence. The overwhelming
richness of the more spectacular Columbia
discs has not yet been matched, but as a repica of what Mr. Ormandy's orchestra ac-
tually sounds like today in its own hall, this
recording seems to me pretty close to the
mark.

The works performed are, with one ex-
ception, familiar Ormandy warhorses, played
here with ample zest, and, in the instance of
the Bartered Bride Overture, with especially
fine attention to details of texture and rhyth-
mic articulation. The lovely and not-un-
heard Scherzo Capriccioso has come back
into the Ormandy recording repertoire for
the first time since 1932, when he did it with the
Minneapolis Symphony for a 78-rpm disc.
He's a little more careful, even a bit fussy, with the music this time. If he had
put just a bit more verve into the opening

IVAN MORAVEC
Sometimes unorthodox, always convincing

STEREO REVIEW
THE HEART OF YOUR DYNACO RECEIVING SYSTEM

The SCA-80 delivers 40 watts per channel rms continuous power from 20-20,000 Hz at 8 ohms. Plenty of power for driving 4 ohm speakers too.

Front panel low-impedance headphone jack is always live. Rocker switch permits you to choose between main and remote speakers too, or turn speakers off.

Center channel speaker can be driven without an auxiliary amplifier with mode switch in BLEND, which also reduces unrealistic stereo separation when using headphones.

Open, uncluttered layout facilitates kit construction. Four etched circuit boards are factory assembled and tested.

The Dynaco FM-3 tuner ($99.95) is completely compatible with the SCA-80. The SCA-80/FM-3 system delivers up to three times more continuous power across the audio band than other one-piece receivers in the same price range.

ALL THIS FOR ONLY $169.95*

*$249.95 factory-assembled. See at your dealer or write for information.

DYNACO INC.
3060 JEFFERSON ST., PHILA., PA. 19121
IN EUROPE WRITE DYNACO A/S, HUMLUM, STRUER, DENMARK

OCTOBER 1969 CIRCLE NO. 16 ON READER SERVICE CARD
The introduction of the blues theme is particularly effective here—slow, easy, resonant, and naggingly nostalgic. The orchestra also plays, with its customary warmth, the "symphonic picture" from Porgy and Bess, but I will never understand why so many conductors favor Robert Russell Bennett's slicked-up, Broadway-ized treatment of the tunes over Gershwin's own more imaginative, tangy, and contrapuntal approach in his suite called Catfish Row. The latter was around for a while with Abravanel and the Utah Symphony in stereo on the Westminster label, and I do wish it would go around describing his own piece as "a musical or sonic picture postcard" one is likely to be put off even further. It should be said at once, in favor of Mr. Gould's music as compared with his prose, that his recording is not a sonic picture postcard, despite the presence of a good deal of orchestral trickery. Neither is it a warmed-over version of Corelli's Impressions d'Italie. In fact, it is strictly an impressionist piece at all. With little hint of previous scores such as his ballets Interplay and Fall River Legend, or his contiguously danceable Latin American Symphonette, the composer turns here to a formal and vaguely Baroque idiom to summon up such memories of Venice as a "Morning Scene with Church Tower"... "Pigeons," "Cafe Music," "Duke's Palace," "Grand Canal," and "Night Festa with Fireworks." In fact, until we get to the "Night Festa," it is a curiously hushed and hazed-over Venice of rather austere coloring that Gould suggests, despite the presence of such literal effects as church bells, a dizzying blend of cafe bands and orchestras in the Piazza San Marco, and—at the virtuosic climax—the hiss and roar of rockets and Roman candles. The effect was totally different from what I had anticipated—even a bit disappointing in its restraint. Its preoccupation with abstractal effects, and its total lack of vulgarity. Venice isn't Lucerne, after all. The "Purcell" suite on the other side, and on the other hand, is far more persuasive. Here the composer's considerable ingenuity has been put to the service of Baroque forms to positively intoxicating effect, in which the role of stereo to heighten counterpoint plays no small part. A stunning exercise and fodder for an exciting Baroque ballet.

P. K.

HANDEL: Cantata, "La Lucretia." PURCELL: Don Quixote, Part 3 (Z. 579/9); "From rosy bowers"... The Blessed Virgin's Exposition (Z. 196); Harpsichord Suite No. 6, in D Major (Z. 667). Carole Bogard (soprano); Judith Davidoff (cello, in Handel); James Weaver (harpsichord). CAMBRIDGE CRS 2709 $5.79.

Performance: Generally pleasing Recording: Very good Stereo Quality: All right

This disc, if I am not mistaken, marks Carole Bogard's solo-recital debut, but she has been heard on a number of other albums with repertoire ranging from Frescobaldi to William Flanagan. Hers is a very pretty voice, quite agile in technique (though some of the Handel floriture could have beencleaner), and she has a well-considered sense of drama. As yet, she does not possess quite enough vocal coloration to project effectively such an intensely dramatic work as Handel's setting of the story of the rape of Lucretia with full definition of its myriad moods. To a lesser extent, the same thing might be said about the Purcell songs; the singing is often lovely, yet it fails, at times, to move one. Miss Bogard's understanding of style is very good (barring a few missing cadential trills) and her da capo embellishments are praiseworthy. The accompaniments are uniformly good; Weaver's Purcell solo is stylishly sensitive if a bit deliberate. Texts and translations are provided. 1. K.

RECORDING OF SPECIAL MERIT

HANDEL: Overtures and Sinfonias. Solomon: Overture; Arrival of the Queen of Sheba (Continued on page 120)
Ever see a sonic boom?

You're looking at our A-1200U tape deck. Most people would rather listen to it. Even though it's already started its own sonic boom. And no wonder: the A-1200U is our standard four-track model, with all the famous TEAC craftsmanship at an ear-boggling low cost. And plenty of unique features, like the popular ADD recording for simultaneous playback and recording on separate tracks. This is the machine that breaks the price barrier to your sound investment. Without breaking you.

TEAC

TEAC Corporation of America • 2000 Colorado Avenue • Santa Monica, California 90404
A great number of these orchestral introduc-
tions to Handel's operas and oratorios are bound to be familiar; for example, there is the famous maestoso in the Berenice Overture, the Act 3 Sinfonia from Jephtha (which Handel orchestrated from a violin sonata movement), and even the sections from Ari-
dante and Rinaldo, which Beecham used in some of his ballet arrangements (The Origin of Design, etc.). The music is glorious, and the collection as a whole is far superior in stylistic conception to the previous assem-
bling of similar overtures conducted on Vox by Rolf Reinhardt.

The record jacket has a rather bold cap-
tion near the title: "Edited and prepared for performance by Richard Bonynge." What this means is that Bonynge has not only double-dotted all the French overtures (the majority of the overtures contained here), but he has added as well a considerable num-
ber of ornaments to the scores. This practice was, of course, part of the Baroque tradi-
tion, and similar additions of trills, appog-
giaturas, etc., can be found in keyboard ar-
rangements of many of Handel's pieces by other musicians of the period. But too often (for instance, the Solomon Overture) the extra "graces" sound excessive, and the listener is apt to become more aware of what has been added than what Handel wrote in score. Nevertheless, Bonynge's work is ex-
trremely interesting, and he leads the fine orchestra in bouncy, pointed performances.

The recorded sound is very good, though the harpsichord balance—suddenly loud for a solo cadenza after being covered previously—is not very realistic. I. K.

IBERT: Escalas (see DEBUSSY)

RECORDING OF SPECIAL MERIT

JOSQUIN DES PREZ: Missa Ave Maria Stella; Motets: Tu solus, qui facis mirac-
ula; Miteit ad virginitem; Absalon fili meus; Salve Regina. University of Illinois Chamber Choir. George Hunter dir. NONESUCH 1278 two discs $11.96.

Performance: Misconceived Recording: Good Stereo Quality: Gimmicky

Kodály's Háry János is not an opera but a sin
guipiel, a hybrid form in which set mu-
sical numbers are separated by spoken epi-
sodes. The sinuguipiel was already an absolute theatrical form when Kodály's interest first turned toward the stage in the 1920's, but it suited his purposes admirably. He was an in-
tensely nationalistic composer, and his aim was the combination of national music with a flavorful retelling in speech and action of a folk legend. The predominance of folklore in Háry János makes it frankly untranslatable:
words and phrases may be given their foreign equivalents, but the flavor and the spirit of the original are inevitably lost in the translation. Any attempt at translating such a work would, in any case, have to be made by someone thoroughly versed in the purpose and the meaning of the original. No such burden weights on the present rec-
ording. Its adaptor, Erik Smith, dispensed entirely with the spoken part of the orig-
inal libretto by Béla Pauliny and Zsolt Harasi; n (the first a skilled playwright, the second a major literary figure) and substi-
tuted an awkward and pedantic narrative between the musical numbers, which are sung in the original Hungarian. Smith also supplied THE GIMMICK: the immensely tal-
ented and versatile Peter Ustinov as the narrator.

For ears that have long cherished this af-
fec tionate, engaging, and entertaining bit of Hun-
gariania, the result is a sheer disaster. Nothing is right. Kodály's original is com-
temptuously dominated by the tale of Háry János, a Hungarian Paul Bunyan, a lovable brag
gart and weaver of heroic tall tales. None of that comes through here, since Háry never
speaks. He is only spoken about. Mr. Ustinov, who occasionally delivers some of Háry in a rather Hungarian accent, playing strictly for laughs. And thereby the whole point is missed, for Háry is not a comic character at all. He relates his fantastic adventures as though fully believing in them, and his flavorful speech (in his native tongue, of course), adds an essential ingredi-
ent to his appeal. But then the entire group of colorful characters disappears in Erik
Smith's adaptation. We hear not individuals but parodies, all brought to life in Mr. Ustinov's narration, imitating various people with various accents, with varying de-
gree of success. The list of unpardonable liberties includes the changing of Háry's be-
loved hometown Nagyaboro to "Abonyi Maga" an unjustified Latin translation, which Mr. Ustinov, adding insult to injury, pronounces incorrectly.

Further enumeration of mishaps is un-
necessary. The whole presentation is charm-
less, vulgar, and unfunny. What is most un-
fortunate is that this misdirected enterprise is imposed upon a performance of many musical felicities. Kerétcs conducts the work lovingly, with high
lighting and especially in the Solomon Overture; March and Battle (Act 3). Sosmar-
me: Overture. Valda Aveving, and Ben Runnert (harpsichord continuo). English Chamber Orchestra, Richard Bonynge cond. LONDON CS 6586 $5.98.

Performance: Emphasis on performance practice Recording: Very good Stereo Quality: Excellent

Sinfonia from Jephtha (which
Kodály is scored for the first time will now judge Kodály's work by this un-
worthy effort. There is enough good material here for a single disc of excerpts (eliminat-
ing all the narrative nonsense), and perhaps the record will eventually provide some con-
densation. But how István Kerétcs, a fine, discerning musician and a Kodály pupil,
could allow himself to be trapped in this endeavor is entirely beyond me.

G. J.

KRAFT: Concerto for Percussion and Orchestra; Contextures (see COPLAND)

LEONCAVALLO: Pagliacci. James McCracken (tenor), Canio; Pilar Lorengar (soprano), Nedda; Robert Merrill (baritone), Tonio; Ugo Benelli (tenor), Beppe; Tom Krause (bass-baritone), Silvio; Silvio Masinica (bass) and Franco Ricciardi (tenor), two peasants. JAMES MCCRACKEN: Opera Arias. Giordano: Andrea Chenier: Un di quella stella. Mascagni: Cavalleria Rusticana: Mamma, quel vino e generoso. Puccini: Tosca: Recondita armonia; E lucevan le stelle. Toreador: Nola piangere, Li'l; Nessun dorma. Chorus and Orchestra of the Accademia di Santa Cecilia, Rome, Lamberto Gardelli cond. LONDON OSA 1280 two discs $11.06.

If vocal refinement in London's new Pagliacci is in rather short supply, the cast is amply endowed with a sense of passionate involvement that contributes to an impressive total. Surely James McCracken makes the rage of Canio believable: this is a brutal character who nonetheless commands sympathy because the wounds are clearly felt. His singing is uneven—strong and resonant in mid-range, but the upper tones take on a throaty quality suggesting that his tone production is a triumph of sheer will power. Pilar Lorengar's characteristic vibrato also diminishes one's aural pleasure, but the characterization is fully captured in all its restlessness, pride, and sensuality. Tom Krause's Silvio, another example of this dependable and versatile artist's competent if not really distinguished work. The one singer who comes through with his vocal banners flying is the veteran Robert Merrill, and his full-toned, luscious vocalism stands out in welcome relief. On this occasion, he delivers a restrained, lyrical Prologue; in the succeeding scenes he offers a brutal, menacing portrayal that is both forceful and persuasive, making the characterization fully captured in all its honest and persuasively dramatic singing. Although neither of these works is precisely a novelty, I haven't heard a recording of chamber music in ages that has given me as much quiet pleasure as this one. The Mendelssohn Octet, as just about everyone knows, was written with utter mastery and unctually mature poise by a composer barely 21 years of age (Continued on page 124).
On March 16, 1968, Pablo Picasso, the pre-eminent artist of our time, commenced work on a series of engravings that he predicted would become "my most sought-after—and possibly scandalous—work." They were to be a series of pictures portraying every aspect of sexual pleasure. Picasso had wanted to create such a series for over 65 years, he confided to Aldo Crommelynck, his engraving-press printer, and he intended it to stand as "an abiding celebration of life itself."

For nearly seven months Picasso worked in a creative frenzy at his studio in Mougins, France, turning out as many as four engravings in a single day, often with as many as six variations of each. "Ole!" "Bravo!" "Magnifico!" he would exclaim as each new engraving was pulled from the press, and so ecstatic was he over the quality of the work that on several occasions he summoned friends from as far off as London and New York to view the work in progress. Finally, on October 5th, he bundled the engravings together, inscribed them with the title "347 Gravures," and announced "Ya!" ("It is finished!").

The engravings Picasso had created are, collectively, his masterwork, a fitting climax to the career of a man whose dedication, both personally and artistically, has ardent love has been more beautiful—or joyfully—portrayed. Throughout the engravings voluptuous majas surrender themselves, lustful satyrs disport, and troupes of swooning acrobats perform in a circus of love. Picasso's irresistible love of mischief is in evidence, too, in scenes of grandees cuckolded, harems invaded, and models seduced by lecherous painters. The last theme is the one most often repeated in the series, with the painters puckishly made to resemble Rembrandt, Raphael, and, of course, Picasso himself. (Picasso's lifelong friend, Max Jacob, has said, "Picasso would much rather be remembered as a famous Don Juan than an artist.") All in all, Picasso's "347 Gravures" reflect such consummate craftsmanship, timeless subject matter, and sublime inspiration as to ensure their place as the greatest art treasure of the 20th Century.

If the artistic value of "347 Gravures" is considerable, its commercial value is perhaps even greater. The engravings, which have been printed in a limited edition of 50 sets, have fetched a price of ten million dollars. This is more than has ever before been paid for a work of art. Moreover, because of rumors that circulated throughout the art world concerning the superexcellence of the engravings, all 50 sets were subscribed to even before Picasso had finished making them.

Art critics who have seen the engravings have been positively apostolic in their praise. "These etchings reach the zenith of man's creative power. They rank with 'Hamlet,' Beethoven's Ninth Symphony, and Michelangelo's 'Last Judgment.' That is to say, they are classic," says Robert Glauber, of Skyline, LIFE: "Picasso's most trenchant exploration of sex and sexuality...As never before, the master seems bent on describing that idyllic state wherein the spirit and flesh are one." Herald-Tribune (Paris): "A major undertaking...amazing...extraordinary...staggering...incredible. Picasso's brilliance conquers all." TIME: "A virtuoso performance." Armand St. Clair, Revue de Paris: "Mesmerizing...If I had a choice among all the works Picasso has produced, I would take this one without hesitation." Franz Schurter, Chicago Daily News: "Why a difference between Picasso's view of sex and the sniggering, guilt-ridden American pornography of today." Brian Fitzherbert, Nova: "Once again, Picasso demonstrates his astounding power of regeneration." Harold Joachim, Curator of Prints, Art Institute of Chicago: "Astonishing...A compelling testimony of Piccaso's amazing energy and power of invention at the age of 87." Harold Haydon, Chicago Sun-Times: "A great surprise package...Unparalleled for sustained interest and quality." Pierre Cabanne, Plexus: "The Last Will and Testament of the father of modern art."

It is with great pride, therefore, and humility, that the editors of Avant-Garde announce that their magazine has been chosen as the medium through which Picasso's monumental new work will be shown to the world. Picasso's Paris representative, the Societe de la Propriete Artistique, has pointed Avant-Garde as the sole proscenium for presentation of the quintessence of "347 Gravures." Mindful of the awesome responsibility that this singular honor imposes, the editors of Avant-Garde have spared neither expense nor effort to ensure that "347 Gravures" receives the premiere it deserves.

To begin with, an entire issue of Avant-Garde—64 pages—will be devoted exclusively to this one subject. The issue will carry no advertising. The world's foremost graphic designer, Herb Lubalin, has been retained to design this special issue. Costly antique paper stocks and flame-set colored inks will be used throughout. The issue will be printed by time-consuming duotone offset lithography and will be bound in 12-point Frankote boards, for permanent preservation. All in all, this lavishly produced issue of Avant-Garde will more closely resemble an expensive art folio than a magazine. The editors of Avant-Garde are determined that their presentation of the quintessence of Picasso's "347 Gravures" will be a landmark not only in the history of art, but in publishing, as well.
Copies of this special collector's edition of Avant-Garde will not be offered for sale to the general public. They are being given away-free-as a gift to all new subscribers to Avant-Garde.

In case you've never heard of Avant-Garde, let us explain that it is the most beautiful—and daring—magazine in America today. Although launched only two years ago, already it has earned a reputation as the outstanding showcase for the exhibition of creative talent. This reputation stems from Avant-Garde's editorial policy of complete and absolute freedom of creative expression. Avant-Garde steadfastly refuses to sacrifice creative genius on the altar of "morality" (the motto of the magazine is "Down with blue noses, blue laws, and blue pencils"). Thus, the world's most gifted artists, writers, and photographers continually bring to Avant-Garde their most uninhibited—and inspired—works. Avant-Garde serves—consistently—as a haven for the painting that is "too daring," the novella that is "too outrageous," the poem that is "too sensuous," the cartoon that is "too satirical," the reportage that is "too graphic," the opinion that is "too candid," the photograph that is "too explicit." Avant-Garde is proud of its reputation as the wild game sanctuary of American arts and letters.


Subscriptions to Avant-Garde ordinarily cost $10 per year. In conjunction with this special Picasso erotic engravings offer, however, we are offering ten-month introductory subscriptions for ONLY $5! This is virtually HALF PRICE!! To enter your subscription (five issues)—and obtain a copy of the magnificent art folio containing Picasso's erotic engravings—simply fill out the adjacent coupon and mail it with $5 to: Avant-Garde, 110 W. 40th St., New York, N.Y. 10018.

But please hurry, since quantities of the Picasso folio are limited and this offer may be withdrawn without notice.

Then sit back and prepare to receive a subscription bonus par excellence, and your first copy of an exuberant new magazine that is equally devoted to the love of art and the art of love.

CIRCLE NO. 3 ON READER SERVICE CARD
soud purity comes first. Enjoy it with the comfortable MK II, today more sound-worthy than ever. The MK II reflects the enduring quality that Sharpe engineers build into each of its stereophones, a quality compatible with the state of the art, a quality that will continue to reflect your discriminating judgment tomorrow.

Put on a set of Sharpe Stereophones and become involved in a completely new listening environment... one that comes alive with the sound of stereo. Sharpe transports you to the world of personal listening where

Fight, Sound, Love.

RECORDING OF SPECIAL MERIT

MESSIAEN: Quartet for the End of Time.
Erich Gruenberg (violin); Gervase De Peyer (clarinet); William Pleeth (cello); Michel Berdof (piano). Angel, S 36587 $5.98.

Performance: Outstanding
Recording: Good
Stereo Quality: Overly resonant

This is the second recording in a matter of months of Messiaen's monumental chamber-music work written in a World War II concentration camp and conjuring up a very personal apocalypse. The work is made up of a number of long, slow, introspective, meditative movements, relieved by two or three dance-or scherzo-like sections of surprising banality. The whole is, unless one is in a mystical frame of mind, exceedingly difficult to take although there is no denying the great reflective beauty of some of it-makes more intense and moving, of course, by the knowledge of the circumstances under which it was written. The earlier Erato/Music Guild performance was supervised by the composer, but it cannot compare with this one for beauty of sound and the finesse and insight of the playing. Above all, these performers have the ability to sustain long, static, meditative movements in a way that opens them up even to a naturally unsympathetic person like myself. I didn't like the "fat" stereo resonance, but this is, in any case, definitely the version to get and an outstanding record in its class.

E. S.

MOZART: Symphony No. 21, in A Major, K. 134; Symphony No. 22, in C Major, K. 162; Symphony No. 23, in D Major, K. 181; Symphony No. 24, in B-flat Major, K. 182. Berlin Philharmonic, Karl Böhm, cond. Deutsche Grammophon 139-405 $5.98.

Performance: Good
Recording: Resonant but attractive
Stereo Quality: Okay

This is fine, early Mozart and well worth a tumble. Böhm and the Berliners are not brilliant here-one wishes the conductor would loosen up some of his oh-so-lerisplyem Tempus. But they get there. The rich sound and clean, sturdy pacing give the music a handsome, courtly air which is, after all, something not entirely inappropriate. What these performances lack, for my taste, is a touch of the theater; they are all too damned noble. E. S.

MOZART: Symphony No. 40, in G Minor (see SCHUBERT)

RECORDING OF SPECIAL MERIT

POULENC: Movements Perpétuels; Suite Francaise; Three Novelettes; Three Nocturnes; Presto; Pastourelle; Toccata; Valse. Gabriel Tacchino (piano). Angel, S 36602 $5.98.

Performance: Impeccable
Recording: Excellent
Stereo Quality: Very good

Be warned: this beautifully, neatly played recording devoted exclusively to the piano music of the late Francis Poulenc will not charm every record collector to distraction. Even as Poulenc goes, the piano pieces—though stylistically quintessential—are pretty lightweight, quite on the frivolous side if Beethoven sonatas are the standard by which you judge.

But if you'll settle happily for a succession of perfectly realized musical vignettes (very much à la Satie) abounding in lovely plain tunes perfectly conceived for the musical purpose involved-without thinking you're somehow being put on or are wasting your time—then this collection will give you as much pleasure as it did me. So far as I'm concerned, there isn't a weak spot in the show. Though it's all low-key, the piano writing is just about impeccable. Unless you're turned on by subtlety and rightness of
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

OCTOBER 1969
harmonic progression (I am), you'll find that nothing very startling happens on either of the two sides. In short: do you buy the Poulsen mystique or not? If you do, then buy this recording. Pianist Tacchino plays with perfection, understatement, and a pristine elegance that may (or may not) be somewhat too restrained. The recorded sound is excellent; I think the release deserves a "W. F."

PROKOFIEV: The Love for Three Oranges, Viktor Ribinsky (bass); The King; Vladimir Makov (tenor); The Prince; Boris Dobrin (baritone); Leandrin; Lyudmila Livanova (mezzo-soprano); Princess Clarissa; Ivan Budrin (baritone); Pantonla (tenor); Yuri Yelinsky (tenor); Trifaldlino; Gennady Totsky (bass); Celio; Nina Poljakova (soprano); Yuri Yakushev (bass); Farfallaro, others. Chorus and Orchestra of the Moscow Radio, Dzhemal Dalgat cond. MELODYN/Angel SRL 4109 two discs $11.96.

Performance: Good, with reservations Recording: Good Stereo Quality: Very effective

The Love for Three Oranges, created on commission from the Chicago Opera Company and introduced to the world by them in 1921, dates from what now, in retrospect, appears to be Prokofiev's richest and most productive period. It is a bizarre opera in which the music catches the bitingly satirical spirit of the Carlo Gozzi commedia dell'arte on which the composer based his libretto. It is dazzlingly orchestrated—the orchestra supplies an unceasingly exciting and stimulating impetus to the mad goings-on. There are, by the way, four acts and ten scenes to this rather brief yet audaciously overplotted opera.

As local performances by the New York City Opera have proved (in Victor Scully's successful English translation), this is an eminently stageworthy opera. Deprived of its visual elements of wild fantasy and color, it loses a great deal, for me, at least, but my admiration for the wit and inventiveness of Prokofiev's music remains unchanged, and I think the Moscow Radio's chorus and orchestra have served the composer brilliantly. The same, unfortunately, cannot be said about the singers. It is true that lyricism is in short supply here, which means that inadequate singing can do far less damage to this opera than it would to, say, "Mr. Mitchell's schoolmaster, on the 5th of August, 1689," the words by one of his scholars. The text, a flowery tribute not very different from the kind of thing heard at royal festivities, elicited an excellent musical score from Purcell, although I must admit that the second ode on this release, which celebrates the birthday of Queen Mary (of whom we have recently had a series of excerpts from this work on two discs [L'Oiseau-Lyre, DOL 297 and 302]), each record devoting a side to Le Temple de la Gloire, and the purely orchestral selections they contained (played by the English Chamber Orchestra under Raymond Leppard) are roughly the same as those contained in the present collection. Richard Kapp, a thirty-three-year-old American who is the music director of the Cantata Singers in Boston, does add one vocal item, the Ramo dell'Osservatore, to the list, and it is sung with sensitivity by Louise Budd. The orchestra appears to be one-third New York Philharmonic men, supplemented by New York freelancers. Under Mr. Kapp's stylistically knowledgeable direction they play this music with great effectiveness. As a body they do not yet have the refinement of the English Chamber Orchestra or that ensemble's transparency, lightness, and understanding of articulation, but as heard on this disc they do have more spirit and they perform much more commendably. Mr. Kapp deserves much praise as well for his careful editing and for his sensitivity of direction. I. K.

RAVEL: Alborada del gracioso (see DEBUSSY, Iberia); Sonatine (see DEBUSSY, Jardins...)

RESPIGHI: Church Windows; The Birds. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 7242 $5.98.

Performance: A la Philadelphia Recording: Rich Stereo Quality: Good

A curious juxtaposition, this—Respighi's charming setting of seventeenth- and eighteenth-century bird pieces by Rameau and others, paired with the Bernini-cum-Byzantine ambiance of Church Windows with its augmented orchestra reinforced by organ in the climactic episodes. For me the Philadelphia manner is a bit too much for the fragile textures of The Birds and Antal Dorati's disc with the London Symphony comes off better in this respect—and I do urge a hearing of the original music used by Respighi as played by Igor Kipnis in his recital "Italian Baroque Music for Harpsichord" (Epic BC 1511). Church Windows is a made-to-order blockbuster for the Philadelphiaians. The only previous recording was the 1955 Mercury monophonic disc with Dorati and the Minneapolis Symphony (produced under the supervision of this writer), an effort that stood as something of an audio classic of its time—ride the tam-tam smash at the end of the St. Michael the Archangel movement. Save for what I feel is a fastish tempo that deprives the St. Michael battle episode of its inherent massive quality, Mr. Ormandy, his orchestra, and the Columbia engineers do themselves proud here, especially in the final pages of "St. Gregory the Great." Even the Allen electronic organ gives a surprisingly convincing account of the solo interlude midway in this episode. All told, this is a disc that will principally interest soundbuffs.

RIMSKY-KORSAKOV: Symphony No. 1, in E Minor, Op. 1. Moscow Radio Symphony Orchestra, Boris Khatchouk cond. Song of Oleg the Wise, Op. 29; Phaeton (bass); Vladimir Petrov (tenor); Bolshoi Theater Chorus and Orchestra, Boris Khait (Continued on page 128).
The new Bolero's exclusive fretwork grille is a beautiful cover-up for the finest bookshelf speaker system you can buy.

Inside there's a new low-resonance 10" woofer with an overgrown 10½ lb. magnetic structure and a 3" voice coil. It's designed for high power handling and improved transient response. The woofer is backed up by a 10" phase inverter to improve low frequency performance (you'll feel the power of a bass drum or organ pedal notes as well as hear them).

For frequencies above 2000 Hz, a new compression-driven cast aluminum horn takes over. It's a combination that assures smooth, resonant-free response to beyond audibility. To compensate for room acoustics, there's a three-position shelving control on the back of the enclosure.

Talk about the enclosure. It features a design so distinctive it's really the first new look in bookshelf speakers to come along. Besides its classic grillework, the Bolero is finished in choice walnut veneer, then hand-rubbed to a deep enduring lustre.

We make two other bookshelf speakers, too. The Madera and the Corona. They're top-value, full range systems that sell for as low as $85.50.

The Bolero, Madera and Corona add up to the newest full line of bookshelf speaker systems on the market today. See and hear them all at your Altec dealers. You'll discover the Bolero has a lot more going for it than just a pretty face.

For a free catalog describing our complete line of speaker systems, write Altec Lansing, 1515 South Manchester Avenue, Anaheim, California 92803.

We wouldn't put on such a beautiful front if we didn't have the speakers to back it up.
Oh, you couldn't touch an organ like this in a store for less than $4,000—and there never has been an electronic instrument with this vast variety of genuine pipe-organ voices that you can add to and change any time you like! All four families of normal pipe tones are present in variety to delight players of classic and religious music. Yet you can change the entire organ for popular and theatrical sounds, or plug in special voices for baroque, romantic, or modern repertoires. If you've dreamed of the sound of a large pipe organ in your own home, if you're looking for an organ for your church, you'll be more thrilled and happy with a Schober Recital Organ than you could possibly imagine—kit or no kit.

You can learn to play it—and a full-size, full-facility instrument is easier to learn on than any cut-down "home" model. 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.

Build this pipelike Schober Recital Organ for only $1725!*

Send right now for the full-color Schober catalog, containing specifications of all five Schober Organ models, beginning at $599.50. No charge, no obligation. If you like music, you owe yourself a Schober Organ!

*Includes finished walnut console. (Only $1361 if you build your own console.) Amplifier, speaker system, optional accessories extra.

THE SCHOBER ORGAN CORP., Dept. HR-30
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 NO. 17 ON READER SERVICE CARD
CIRCLE NO. 58 ON READER SERVICE CARD

You couldn't touch an organ like this in a store for less than $4,000—and there never has been an electronic instrument with this vast variety of genuine pipe-organ voices that you can add to and change any time you like! All four families of normal pipe tones are present in variety to delight players of classic and religious music. Yet you can change the entire organ for popular and theatrical sounds, or plug in special voices for baroque, romantic, or modern repertoires. If you've dreamed of the sound of a large pipe organ in your own home, if you're looking for an organ for your church, you'll be more thrilled and happy with a Schober Recital Organ than you could possibly imagine—kit or no kit.

You can learn to play it—and a full-size, full-facility instrument is easier to learn on than any cut-down "home" model. 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.

Build this pipelike Schober Recital Organ for only $1725!*

Send right now for the full-color Schober catalog, containing specifications of all five Schober Organ models, beginning at $599.50. No charge, no obligation. If you like music, you owe yourself a Schober Organ!

*Includes finished walnut console. (Only $1361 if you build your own console.) Amplifier, speaker system, optional accessories extra.

THE SCHOBER ORGAN CORP., Dept. HR-30
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 NO. 17 ON READER SERVICE CARD
CIRCLE NO. 58 ON READER SERVICE CARD
We make no-pop classics.

In many European countries where Deutsche Grammophon records are sold, pops, clicks and other unnatural record surface noises are intolerable. And unmarketable.

The Deutsche Grammophon Records you buy in America are pressed overseas. They're the same recordings and pressings that outsell all other classical records in all the fussiest countries in the world.

Try any of these brand new no-pop releases, relax, and enjoy the sound of music, period.

*Available on Musicassettes

CIRCLE NO. 75 ON READER SERVICE CARD
This is a cherishable documentation of the meeting of two distinguished interpreters of the music of Schumann, but the disc (once available as Columbia ML 4788) may no longer have the appeal it once had. Admirers of Lotte Lehmann will find her in good voice in these 1941 recordings. In the intimate Frauenliebe and Liebeslieder she still exudes a warmth and womanliness which, coupled with her superb enunciation, need not defer to any other singer in the current catalog. But for all her moments of poignancy and eloquence, even Lotte Lehmann cannot make us forget the fact that Dichterliebe is a man's cycle. It is also more demanding on her vocal reserves, though she manages most of the challenges resourcefully. Bruno Walter's accompaniments, however, do not stand up against the better examples of pianistic collaboration offered nowadays: they are much too self-effacing, colorless, and not too well reproduced. G. J.

SCHUMANN: Piano Quintet in E-flat Major (see BRAHMS)


Performance: Expertly lugubrious
Recording: Superior
Stereo Quality: Good

Stravinsky's Three Pieces for String Quartet, which were composed in 1911, make a very strange impression coupled with Shostakovich's sprawling Quintet, and I am not certain that I can either describe it or account for it to my own satisfaction. Shostakovich seems to me to make a generally more admirable impression as a composer when he works within the limitations of certain chamber-music media than he does running amok at length with a big symphony orchestra. The Quintet for Piano and Strings is, by and large, both less impressive than some of the better string quartets and more impressive than some of the big symphonies on which the younger Shostakovich's international reputation was built. It is clearly constructed, written for the most part with thoroughly becoming understatement and, in spite of its considerable length, pretty much free of the sort of padding with which this particular composer can stretch a successful twenty-minute work into a cumbersome, untidy thirty-five minute one.

Melodiya/Angel has done the work a serious disservice by coupling it with Stravinsky's nut, epigrammatic 'Three Pieces. By strong conviction, I deem comparing the talent of one composer with another both irrelevant and risky, but, lesser Stravinsky though this may be, and even though the Borodin Quartet is inclined to smooth away the rough edges of the musical texture, these short pieces make the Shostakovich sound as if it could profit enormously from a (metaphorical) 800-calorie-a-day, high-protein diet with a compulsory work-out for an hour each day in a good gymnasium. Why the dramatic contrast? That Stravinsky is the more adventurous, skilful, and discip-
Sometimes a music tape you make at home sounds like there's a battle going on in the background. Banging and clunking and popping like machine-gun fire.

But leave the recording of battles to newsmen.

When you want music you don't want war.

So the first thing you should do is check out your equipment.

If everything checks out it might be your tape.

To record beautiful music you have to use a tape that doesn't cut off the highs or the lows.

Like RCA's Red Seal.

It's made under white room conditions so it won't distort or blur or fight with whatever you record.

Red Seal is formulated with special lubricants that make it track easier— with less friction.

Which means your guides and heads last longer.

Even if you're making a demonstration tape or whatever, you'll be pleased to find out Red Seal's signal-to-noise ratio meets professional standards, too.

It's easy to spot Red Seal. Its bright red box stands out like a flare.

Strike for peace. Use Red Seal for your recordings at home.

Look for RCA's Regular Line of tapes, too. In blue boxes. Our second line of defense against noisy tapes.

At RCA and independent dealers throughout the country.
VAUGHAN WILLIAMS: Symphony No. 4 in D Major, Op. 43. New Philharmonia Orchestra, Sir Adrian Boult cond. RCA LSC 3063 $5.98.

Performance: Magnificent
Recording: Very fine
Stereo Quality: Highly effective

Delius, Holst, Vaughan Williams—all these Englishmen, strangely, came under the spell of that supposedly most American of poets, Walt Whitman, and all composed masterpieces—or near-masterpieces—on Whitman texts.

Vaughan Williams' 1903-1909 "Sea Symphony" falls, I suppose, into the near-masterpiece category—but what a wonderfully impressive and often deeply moving near-masterpiece it is! The grandeur and the mystical aspects of Whitman's poems on man and the sea clearly struck a deeply responsive chord in the composer's imagination—and, indeed, this particular chord, expressed in terms of awesome grandeur and mystic evocation, was to emerge again in Vaughan Williams' mature works, most notable in Job, the opera Pilgrim's Progress, and again in the Ninth Symphony.

In his highly informative and authoritative program notes for the Angel album, Michael Kennedy singles out the grandiose and somewhat sprawling movement as being (to his mind) the finest music in the Symphony. I would agree that it does have the finest moments ("O thou transcendent... etc."); but for me the most beautiful sustained portion of the Sea Symphony is the pastoral On the Beach at Night, Above for baritone and chorus. The Holstian prosodic ostinato that marks the middle section ("A vast similitude interlocks all...”) is an unforgettable touch.

As for performance, the soloists, chorus, and orchestra do themselves proud under the veteran Vaughan Williams interpreter Sir Adrian Boult. But where this record far surpasses the one done at King's Hall by Sir Adrian fifteen years ago under the composer's supervision is in the sonic enhancement afforded by stereo. The earlier performance never really made its full impact audiurally; now, however, the space illusion created by excellent microphone placement in the selfsame hall adds overwhelmingly to the musical-dramatic effect.

As with the earlier mono recording, the fourth side of this one is taken up with the Overture and incidental music that Vaughan Williams composed in 1909 for a Cambridge University production of Aristophanes' comedy The Wasps. The amiable good humor of the music comes across in fine style—and fine sound—all the way. chalk this up as another plus in Sir Adrian Boult's second recorded traversal of the complete Vaughan Williams symphonic output.

D. H. WAGNER: Siegfried (see Best of the Month, page 105)

(RECORDING OF SPECIAL MERIT)

Performance: Adequate
Recording: Good
Stereo Quality: All right

If you enjoy, as I do, testing your friends by records and asking them to identify the artist, the composer, or what have you, this disc is bound to be a favorite for such purposes. The composer Joseph Wolf was born in Salzburg in 1756, studied with Leopold Mozart and Michael Haydn, toured all over the continent as a piano virtuoso, entered into friendly rivalry with Beethoven in Vienna, and achieved considerable renown in German capitals and in London. At the beginning of the nineteenth century his star faded, and he died in London around 1812 in comparative obscurity. He was supposed to have been a prodigious technician as well as a versatile composer with a strong penchant for counterpoint. According to one anecdote, he possessed such facility at the keyboard that he could transpose one of his most difficult piano concertos up a half a tone, from C to C#, when the piano he was to play, delivered at the last moment, was low in pitch.

What does his music sound like? Well, that's where the guessing game starts. Sometimes, as in the opening of this disc's biggest work, the C Minor Sonata, Op. 25, the music is quite Mozartian; then it reminds one of Beethoven, then of Dussek, and of Hummel, and—d'oh—a little bit of—uh—Schubert. I don't want to imply that it is fourth-rate; one tune in the Op. 25 last movement has been haunting me for days. The other two sonatas are far lighter in weight but also quite charming.

The performances here by the Australian-trained Vladimir Pleshakov (he is head of the piano department of the Yehudi Menuhin School of Music at Menuko, California) are entirely competent and thoroughly sympathetic with the scores, but also somewhat heavy-handed and not very subtly tonally. Perhaps some of this impression has to do with the instrument used, which is not identified on the jacket, but, according to advertisements for the disc, is a "vintage pianoforte." It sounds old, but how old? And it also sounds a bit unresponsive. At any rate, the disc is a great curiosity and is worth obtaining. The sonic reproduction is certainly not outstanding, and the side endings sound constricted. The Orion label, incidentally, is an offshoot of the late Vernon Duke's Society for Forgotten Music, and Duke provided typically agressive program annotations for this disc.

I. K.

COLLECTIONS
LARRY ADLER: Works for Harmonica and Orchestra, Arnold: Harmonica Concerto, Op. 16. Benjamino: Harmonica Con-
Larry Adler, the harmonica virtuoso, has had remarkable success in persuading some of the outstanding composers of our time to write works for his instrument. Thirteen of them have succumbed to his blandishments, in fact, and four of the more successful attempts are heard here with the maestro himself at the mouth organ. Malcolm Arnold's Harmonica Concerto is a jazzy affair originally composed at the behest of the BBC and held down to nine minutes at the request of that canny institution. Nine minutes is just about right, as the work goes its melodious, Gershwinesque way, culminating in a perky, Italianate finale. Arthur Ben- dini's Romance, in a perky, Italianate finale. Arthur Ben- dini's Romance, is not just another 8 track play thing. Since we are talking about a tenor, the very absence of anything "unusual" in Carlo Bergonzi must be regarded as unusual. He is consistent in his excellence, and there is nothing puzzling about his work; on records he sounds the same as he sounds in the opera house—a voice not overwhelmingly large, soft rather than penetratingly metal- lic, and always reassuringly right. Mind and heart are combined in his work to a remarkable degree. A good judge of his own capa- bilities, he does not force to achieve the "big sound," nor is he determined to prove his mettle through superficial effects. In "O, mio rimors0," the treacherous stremi from Alfredo's second-act aria in La Traviata (which is often omitted in performance, but not missing from the piano score, as the liner notes assert), he does not take the final roof-raising C, and he does not go after the high B natural that ends the Ernani scene. His energies are concentrated, instead, on re- fining the musical execution of his scenes in phrasing, dynamics, expressive nuance, and, above all, a polished legato line. His singing is a model of taste, security, and pure in- tonation. There is no scooping up to a note, but there are nicely turned portamenti; Ber- gonzzi knows the difference between the two. The dramatic projection is restrained; Ber- gonzzi is not a singing actor, and he guards

**RECORDING OF SPECIAL MERIT**

**CARLO BERGONZI: Opera Recital. Ver- di: La Traviata: Act II: E l'estasi Tiểu tru... Dd,' nini bollai ai spiriti... Ok, mio rimors0. Ernani: Act I: Maest: alietti anime... Come raggiuti A raptura... Oh, ti che l'amoro. Luisa Miller: Act II: Il soglio di luna... Quando il son al platon... Ezio, o Ezio. (with Enrico Fermi and Giuseppe Tazze, basses; Piero de Palma, tenor). Un ballo in maschera: Act I: Di' in ve falsa; Act III: Force il volto attivato... Ma a me' loza perdono. Macbeth: Act IV: O ghi! o ghi! mi' am! Ah, li persuasive mano, Carlo Bergonzi (tenor); RCA Italiana Chorus and Orches- tra: Metropolitan Opera Orchestra (in Mac- beth); Giuseppe Serafino, Thomas Schippers, Fausto Cleva, and Erich Leinsdorf cond. RCA LSC 7084 $5.98.**

**Performance:** Good—from differing sources

**Stereo Quality:** As above

In a review of operatic highlights which ap- peared recently in these pages, I remember calling attention to the excellence of Carlo Bergonzi with a certain monotonous regu- larity. I note with great pleasure that RCA has now assembled a disc of scenes from six complete operas which brings into focus this exceptional tenor's gifts. In the uncredited liner notes (though I am willing to bet that they were written by the Met's As- sistant Manager Francis Robinson!) we are given a glimpse of the warm human being beneath those period costumes. But what really counts is the singing.

Since we are talking about a tenor, the very absence of anything "unusual" in Carlo Bergonzi must be regarded as unusual. He is consistent in his excellence, and there is nothing puzzling about his work; on records he sounds the same as he sounds in the opera house—a voice not overwhelmingly large, soft rather than penetratingly metal- lic, and always reassuringly right. Mind and heart are combined in his work to a remarkable degree. A good judge of his own capa- bilities, he does not force to achieve the "big sound," nor is he determined to prove his mettle through superficial effects. In "O, mio rimors0," the treacherous stremi from Alfredo's second-act aria in La Traviata (which is often omitted in performance, but not missing from the piano score, as the liner notes assert), he does not take the final roof-raising C, and he does not go after the high B natural that ends the Ernani scene. His energies are concentrated, instead, on re- fining the musical execution of his scenes in phrasing, dynamics, expressive nuance, and, above all, a polished legato line. His singing is a model of taste, security, and pure in- tonation. There is no scooping up to a note, but there are nicely turned portamenti; Ber- gonzzi knows the difference between the two. The dramatic projection is restrained; Ber- gonzzi is not a singing actor, and he guards

THE TELEX 811R RECORDER/PLAYER revolu- tionizes the 8 track stereo tape cartridge market.

**STUDIO-QUALITY** engineered for professional recording of classical and contemporary music.

**FOUR LOGIC CIRCUITS**—two in the record mode allow choice of auto stop at end of any single program or at end of fourth program. Two addi- tional logic circuits in the play mode for choice of auto-stop at end of fourth program or continuous play.

**RECORD/PLAY FEATURES** include record gain controls for left and right channels, VU meter, meter switch for left and right channels, logic selector switch, record interlock, record indicator, manual track selector with numerical pro- gram reference and on-off pilot light.

**811R** is not just another 8 track play thing

-the R stands for RECORDER
against over-interpretation. But his innate intelligence enables him to convey the essence of a character with the simplest means: the melancholy nature of Eumenides, the impulsiveness of Alfedo, and the alternating sides of Riccardo's personality are unmistakably expressed in his singing, and so is Mutinoff's gift in what is generally regarded as a minor scene in Macbeth—until a major artist gets hold of it. Special mention should be made of Berganzi's technique because it is the kind that seldom calls attention to itself, but the attentive listener will sorely note that exquisite mensural effect on the phrase "in iti fidelis" in "Da tu se fidele," to say nothing of his rare ability to sustain a legato line across the register break.

There will come a time when our much-criticized age will take on a golden sheen in retrospect. When that happens, you may be sure that Carlo Berganzi will be cited among the gilded—and this disc will be offered as proof. Except for Georges Prêtre's rushed tempo and ill-judged dynamics in "De mio bollente spirito," the orchestral and choral backgrounds in all these excerpts are worthy of the solo singing.


Performance: Commendable
Recording: Very good
Stereo Quality: All right

A number of selections in this polyglot collection have been recorded previously by Deller and his Consort. The latter composer's amusing Cries of London is the only work on the disc that found less than effective in performance, mainly because of a lack of humor; the cries are treated far too seriously. Otherwise, this is a fine, mixed collection, with an emphasis on English music. The singing throughout is accomplished, the recorded sound good, but no texts or translations are supplied.

RECORDING OF SPECIAL MERIT

THE FABULOUS FORTIES AT THE MET. Arias from Gluck: Orfeo ed Euridice (Rita Stevens); Rossini: Il Barbiere di Siviglia (Jennifer Tourel and Salvatore Baccaloni); Mozart: Le Nozze di Figaro (Ezio Pinza); Gounod: Mireille (Lily Pons) and Baco (Ludovico Arrighi); Bizet: Carmen (Bruna Castagna); Bizet: Carmen (Astrid Varnay); Wagner: Die Meistersinger (Torsten Ralf), Die Walküre (Astrid Varnay), Lobenspruch (Helen Traubel), and Rienzi (Laurnz Melchior). Orchestral accompaniments, various conductors. Odyssey OYE 12 16 1 9/01 $2.98.

Performance: All-star excellence
Recording: Remarkable restorations
Stereo Quality: Artificial, but well done

What, you may ask, was so "fabulous" about the Forties at the Met? You have a point, but if you are inclined to dismiss that era too lightly, this remarkable collection of recordings made between 1941 and 1946 will make you think twice. Veteran disciples will recall that these were the years of vigorous rebirth for the Columbia label; they brought an end to Victor's monopoly on the classical scene—and the microgroove revolution was just around the corner.

Columbia has never given its vocal catalog the attention it deserved, and this makes the appearance of such a well-chosen, eminently representative collection all the more pleasing. This is no haphazard miscellany: clearly attempts have been made to present each artist at his or her best. We may therefore easily overlook the fact that Rienzi's brief association with the Metropolitan ended in 1889 and that Mireille has not been heard there since 1918. What counts is that Rienzi's brief association with the Metropolitan ended in 1889 and that Mireille has not been heard there since 1918.

Alexander Kipnis

Richness, power, and uncanny agility

Melchior's recording of Rienzi's Prayer captures him in the characteristic strength of his autumnal years, with a firm and eloquent projection of his bronze-like tones, and that "O leggiero birondelle" is definitely vintage Pons: charming, vivacious, technically adept.

Rita Stevens, too, is captured at her vocal prime—her "Che farò senza Euridice" sounds even better than I remembered it. Scariá's "A che furo ne' tre buoi" is an accurate capsule of her exquisite, sensitive Maman, and Traubel's "Dream" carries off well, as does her opulently vocalized, if perhaps a shade too stately-sounding, Elsa. Bruna Castagna's voluptuous Dahlia ("Printemps qui commence") confirms the good reputation of this artist whose recorded legacy is rather small. And the cultivated style and sound musicianship of Jennie Tourel and the ardent singing of Astrid Varnay ("Da bit der Lez") present these artists far more attractively than their more recent recordings.

Unlike most of the others, Ezio Pinza's "Se trovi bollace" has not spent the past twenty years in Columbia's vaults, but its reappearance is no less appreciated for that. Baccaloni's authority and comic flair shine bright in his "A non dottore," as does Martin Singer's refined artistry in the Queen of Mah ballade. Robert Weede's Torrond Song holds its own in this distinguished company; only Toscanini's somewhat strained Prize Song falls below the uniformly high level—the late Swedish tenor has certainly been heard to better advantage elsewhere on disc.

The conductors (uncredited) include Bruno Walter, Erich Leinsdorf, Artur Rodzinski, Fritz Busch, Fausto Cleva, and André Kostelanetz—all handling their assignments with distinction. The technical production rates special praise; I know of no vocal recording in this period that matches the smoothness and clarity of Columbia's reproduction.

G. J.

RECORDING OF SPECIAL MERIT

ALEXANDER KIPNIS: Russian Arias and Songs. Dargomizsky: Rusalka: Adieu, noire petite table; Moussorgsky: Song of the Viking Guest. Mussorgsky: Song of the Flea. Alexander Kipnis (basso); Victor Orchestra; Nicolai Bézhovskiy cond. Rachmaninoff: O, Cease Thy Singing. Maiden Fair; Harvest of Sorrows. Gretchaninoff: Oser the Steppe; The Captive. Malashkin: Oh, Could I But Express in Song. Stravinsky: Histoire pour Enfants. Tilim-Bon. Alexander Kipnis (basso); Celsus Dougherty (piano); Kalinka; Soldier's Song; Maiden of My Heart; Dobinmukha; six other Russian folk songs. Alexander Kipnis (basso); balaikha orchestra, Gleb Yelchin dir. RCA VICTORA @ VICTOLA & VICTORA & VIC 1454 $2.50.

Performance: Commanding
Recording: Not new, but good

This welcome follow-up to the recently issued disc of Boris Godounov excerpts by Alexander Kipnis combines arias, art songs, and popular songs recorded at various times during the basso's American career. The art songs date from 1939, the year of his return to America; the Russian folk songs followed three years later; and the selections with orchestral accompaniment date from the final phase of the singer's performing career (1945-1946).

The mixture is generally pleasing. Kipnis' voice was a phenomenon of richness and sonority. For a voice of such size and power, he demonstrated agility and textural variety that were uncanny. These qualities distinguished Kipnis' interpretations of lieder, and they are present here in the Russian art songs as well. The delicacy he brings to Rachmaninoff's O Cease Thy Singing, Maiden Fair is of the kind many tenors would envy. There are moments, of course, where the vibrancy and resonance of the voice present certain problems of control, and the recital is not without instances of imperfect attack and off-center intonation. But the vitality of interpretation and the power of communication remain very impressive throughout.

The Russian folk songs with balalaika accompaniment are rather specialized fare, but the artistry expended on them is uncompromisingly high. In the hauntingly beautiful I Blus lyul', and Night the memorable Kipnis mezzo-voice is shown at its best. The accompaniments are satisfactory; the recorded sound is entirely plausable despite its age.

G. J.
Which of these comparably priced, top quality speakers offer you Electronic Suspension?

KLH FIVE in oiled walnut
LWE III in oiled walnut
AR 5 in oiled walnut

Only LWE.

LWE introduces a whole new era in speaker design. No longer must a speaker depend on porting, or reflex, or resonance, or baffles, or sand, or weighted cones, or cabinet size, shape or design. LWE's newly patented (March 1969) Electronic Suspension speakers actively eliminate reproduction distortion by electrical commands to the amplifier. The result is remarkable and unrivaled fidelity. LWE research has uniquely applied the principle of inverse — or negative — feedback to control the speaker cone electronically at all times. This produces greatly improved transient response, virtual elimination of speaker distortion, and extension of low frequency response. In short, LWE out-performs any conventional speaker on the market today — regardless of size or price. Hear LWE for yourself. And for more detailed information write for our Sound of Excellence brochure. Our prices range from $60 to $469. LWE Electronic Suspension has arrived, and you've never heard it so good.

LWE
The Sound of Excellence
LWE is a division of ACOUSTRON CORPORATION
2418 Basilett / Houston, Texas 77006 / (713) 524-7407
CIRCLE NO. 25 ON READER SERVICE CARD

Performance: First-rate
Recording: Excellent
Stereo Quality: Fine

The title of this disc has to be taken with a large measure of respectability. I am not sure that the Scarlatti can be labeled a flute concerto with any accuracy; the trumpet is really the featured instrument, with the flute coming into its own only in the slow movements. Altogether, this collection is exceptionally well played, on the part of both the principal soloist and the fine chamber orchestra. Linde does wonders with his solos, and the repertoire is for the most part delightful. Recommended. I. K.

JAMES McCRACKEN: Opera Arias (see LEONCAVALLIO)

THE OPEN WINDOW: Schickele: Wild Bill Hickok Rides Again; 4:00 A.M.; June; The Sky Was Green; Piano Concerto No. 1 in G Major; The Priestess of the Raven of Dawn; Dennis: At the Wedding; Soldier's Song from the Last War, for the Next; Italian Symphony; Walden: The Girl from T-auen- tam; Piece for the New Guy; Captain Call ("Circus"). Robert Dennis (electric piano, electric harpsichord, etc.), Peter Schickele (piano, etc.), Stanley Walden (organ, clarinet, etc.). Vanguard VSD 6515 $5.79.


Performance: Authentic
Recording: Good
Stereo Quality: Vanguard more effective

The Open Window is a very engaging group of gifted young musicians. Peter Schickele of P.D.Q. Bach fame; Stanley Walden, composer, clarinetist, and member of the Open Theater (whose hobby is, according to the album, selling out); and Robert Dennis, whose career has, in the memorable words of the same program notes, acquired a patina of token respectability. Their speciality is dreamy, romantic music in a kind of cross between rock, raga, chamber music, Kurt Weill, jazz, Renaissance music, Stravinsky, old English folk song, and (some cross!)

HANS-MARTIN LINDE: Wonderful flute in Baroque concertos

better realized as a song for the group rather than as a ponderous production with spooky narrations and On the Steppes of Central Asia orchestral mood music. And Schickele's orchestral sound—Bartók and Copland as orchestral sound—Bartók and Copland as

you name it. In pursuit of all this eclecticism they sing, hum, bubble, and take turns on piano, electric piano, electric harpsichord, electric organ, clarinet, recorders, assorted percussion, and a what-not or two. They do a Yiddische-pop version of Les Noces, a modern-music jazz take-off, a George Harrison Vale-of-Kashmir number, the shortest and hokiest-tokiest Piano Concerto on records, and much, much more. Withal they achieve a clearly recognizable style in which, as in the last Beatles album, nostalgia plays a major role.

Unfortunately their venture into Symphony is somewhat less successful. I liked Walden's César, with its quirky overlay of musical styles—somewhat in the manner of Ives or the Milhaud Creation but with plenty of character of its own, Dennis' Pennsylvania Station—about its demolition and the mysterious music that appeared on its PA system while it was being torn down—is a nice conceit, but it would have been

Mr. Bernstein, who has left the New York Philharmonic in indisputably much better shape than he found it, is here. His conducting in the concert hall is much better through his pacing here in a program chosen from marches identified with the stage and the concert hall rather than the battlefield. There are marches from Carmen (March of the Toreros); Aida (Grand March); The Prophets (Fest March); and more. The Prophet (Coronation March) which have also, in excruciating performances by high school bands, served to send countless graduating classes shuffling to the podium for their diplomas. The same uses, in fact, have been found for such classics on the program as the Berliner Rhapsody March; Mendelssohn's "War March of the Priests from Athalie, and Elgar's Pomp and Circumstance No. 1.

The supple, red-blooded, resounding performances turned in here represent the courage any school orchestra from ever desiring these scores again. Of course it won't. But Mr. Bernstein's readings, achieving a marvelous balance of emphasis between the pompous and the circumstantial, at least remind us how glorious these overworked old professionals can still sound. P. K.


Performance: Sensitive and skillful
Recording: Good
Stereo Quality: Natural

You can always rely on Gérard Souzay to put together an uncommon and imaginative program. In this case, under the loose-fitting heading "Serenade," he presents a collection of intimate songs from many lands. Some are not serenades at all is a minor matter; what counts is that they include several discoveries, that not even the best-known piece here (Liszt's "Oh! quand je dor") is easy to come by, and that all are rendered with exemplary artistry. The broad emotional range extends from the playful, catchy, folk-inspired Egægo novo (a Biday Sauvy specialty in earlier days) to the passionate outpourings of Tchaikovsky and Rachmaninoff, with a delicate early Rachmaninoff song and the dependence of the song of Debussy representing the French repertoire alongside the more conventional, if rarely recorded, pieces by Reynaldo Hahn. The performances are characteristic Souzay: tasteful in phrasing, elegant in diction, and extremely skillful in coloration and dynamic shading considering the vocal limitations. At times, such as at the climaxes of Oh, stay, my love and Don Juan's Serenade, the music calls for a weightier voice, and that sound is available on their venture. The performances turned in here ideally should dis-
AUDIO magazine is probably the world's toughest critic of audio equipment.

Here's what AUDIO says about the Fisher 500-TX:

- "The Fisher 500-TX is a top-grade receiver..."

- "The flexibility normally associated with Fisher products has been expanded in completely new directions..."

- "In addition to an ample quantity of controls, this new receiver features four ways in which to tune in desired FM stations."

- "...the optional remote control (Model RK-30, $9.95) enables the user to change stations from his chair without approaching the receiver itself."

- "Station lock-in is flawless. That is, when the auto-scan [AutoScan] stops on a station it stops on the exact 'center' of that channel."

- "...AutoScan is probably more accurate in tuning to [the] center of [the] desired channel than can be accomplished manually..."

- "Usable sensitivity was everything we could have desired and limiting took place at a remarkable 1.5 µV. Ultimate signal-to-noise ratio was 65dB, as claimed. Stereo FM performance was excellent."

- "We can confirm the power output specification, as given in terms of r.m.s., as actually exceeding the 65 watts per channel claimed... Rated distortion (0.5%) is achieved at 66 watts, while IM reaches 1% at 68 watts. Power bandwidth extended from 8 to 38,000 Hz, based upon 65 watts per channel..."

- "The Fisher 500-TX is a top-grade receiver...wonderful tuning convenience features...powerhouse of an amplifier...excellent transient response...truly 'big', clean sound."

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

REX REED

By PAUL KRESH

Guess who's coming to breakfast? Rex Reed! How do you interview an interviewer? You have to be so observant. And what to serve? He told Time magazine he doesn't like "breakfast-type foods." Must we really supply hamburgers and Dr. Pepper?

The buzzer sounds from downstairs, and our beagle takes up a vigil at the apartment door. Ah, here he is, wearing the softest jacket. (Vicuña? Camel's hair? Cashmere? A real interviewer would know at once.) He springs into the room, light on his feet, all his movements cat-like. The hazel eyes narrow to a tom's squint for a second, then open wide and wary. Dark hair and eyebrows that Time called "lush as a Labrador's."

"Ah, cornbread!" Thank goodness, he likes it. He eats with relish the scrambled eggs, the sausages, the cornbread, makes no demand for a Dr. Pepper, drinks all his coffee, and lights up. (A True? A Salem? You're supposed to notice these things.) Beagle brings rubber toy, teaches Mr. Reed how to throw it. They're fast friends already. Next? Of course—ask questions. Break out the tape recorder.

"I was always a writer, it seems to me. I was writing from the time I was seven because I've always wanted to be my own boss and tell it exactly the way I feel it." And TV appearances on all the big talk shows, Johnny Carson, Dick Cavett, and...you name it. Then being recognized as a celebrity himself, with invitations raining down like cornflakes.

One of these is an invitation to write record reviews for Stereo Review, and young Reed (then twenty-eight) accepts. "The first record I got was a Peggy Lee album. I could wax ecstatic; I've always been able to write better about things I hate, but if it's something I really love, I can be as poetic or as sentimental as I like. I'm rough on junk—in hopes that I can help raise the taste level of the music-buying public."

What does he like best of what he hears? "Singers who tell a story, who know what lyrics are all about—Jane Christy, Blossom Dearie, Mel Tormé, Mabel Mercer, Bobby Short, Mark Murphy. I like Frank Sinatra when he works hard. On the scene now I like José Feliciano because he blends Western music and current sounds, and rhythms."

And his pet hates? "Country-and-Western music. I was force-fed the stuff as a child." Bob Dylan? "A hybrid mistake." The Beatles? "Lousy interpreters of their own music." The foreign pop scene? "Superficial behind the times, but I love bossa nova."

How and when does he review records anyway, with all the other assignments he has? "On a fire-engine red Smith-Corona portable with a white keyboard, often very late at night because I'm going now seven days a week."

It would be bright, perhaps, to ask Rex about his part in the movie Myra Breckinridge, but Miss Beagle has just returned and is howling for attention from Rex; she will be served.

Oh, yes, one more thing: does he sleep in the nude? "No. In pajamas, even on the hottest night in the summer—and with the electric blanket on."
These magnificent stereo receivers have one thing in common...Unbeatable Value!

75 watts*  
LR-500TA  
$179.95

150 watts*  
LR-1000T  
$239.95

220 watts*  
LR-1500T  
$299.95

LR-1500T  
"High performance and an abundance of features...an excellent buy on today's market."
"HIGH FIDELITY"

LR-1000T  
"...it offers most of the refinements (and performance) typical of receivers selling for twice its price...clearly one of the best buys in audio."
"HI-FI STEREO REVIEW"

LR-500TA  
"...a unit with excellent tuner characteristics...I suspect that Lafayette will have a great many satisfied customers."
"MODERN HI-FI & STEREO GUIDE"

If you can believe the advertising, unequaled values in stereo receivers abound everywhere. Almost every receiver ad claims to offer more of everything for the money—more power, more features, more sophisticated circuitry, better performance...and so on. Not that we don't do the same ourselves. But with all these claims, it's becoming harder than ever to decide on a receiver. Who can you believe then? Well, we took our receivers to the experts to find out what they had to say. Their unbiased findings are summed up in the comments above.

Now who do you think offers the finest value in stereo receivers?

*IMF 1db (in accordance with the high fidelity industry's latest test procedures for rating power outputs.

LAFAYETTE®

FREE!  
1970 Catalog 700  
496 Pages

Featuring Everything in Electronics for...  
- HOME  - INDUSTRY  - LABORATORY
from the "World's Hi-Fi & Electronics Center"

LAFAYETTE RADIO ELECTRONICS CORP.  
Dept. 11109, Box 10, Syosset, N. Y. 11791

Please send the FREE 1970 CATALOG 700  
11109

Name

Address

City

State

Zip

CIRCLE NO. 40 ON READER SERVICE CARD

OCTOBER 1969
You Hear
3 More
Octaves In
The
Sound
Of
KOSS

MODEL ESP-7 ELECTROSTATIC STEREOPHONES at $79.00

Now get the thrilling reproduction of super-wide range, fatigue-free music at even lower cost than some conventional dynamic headphones. The latest addition to the breakthrough development of electrostatics by Koss is the lightweight Model ESP-7 at only $79.00. Better than any speaker system, you feel, as well as hear, the thunder of the 64 foot pipes of an organ. You experience the living, breathing reality of your favorite vocalist, the sparkle and tinkle of the celesta, crystal-like clear, with veritably measureless distortion.

The ESP-7 connects to the speaker terminals of any good amplifier easily, quickly. It is self-powered by a small energizer in line with the cord containing convenient switch to mute the speakers, containing the matching transformers, and provision for a second headset (Model ESP-A, $59.00) for simultaneous listening by two people.

As with all Koss Electrostatic Stereophones, the frequency response is so outstanding that each headset comes with its own individual machine-run response curve. Write today for catalog of Electrostatic Stereophones containing full information on the new ESP-7, ESP-6, and astounding new ESP-9 Studio Monitor Stereophones. Or better yet, visit your hi fi dealer and ask for a demonstration of The Sound of Koss.

SPECIFICATIONS

Frequency Response Range, Typical: 35-13,000 Hz ± 6 db (8½ octaves) 30-15,000 Hz ± 8 db. An individual machine-run response curve accompanies each headset attesting to subscription to specifications.

Sensitivity: 90 db SPL at 1 kHz referred to 0.0002 dynes/cm² with one volt at the input. Total Harmonic Distortion: Less than 1/4 of 1% of 110 db SPL. Isolation From External Noise: 40 db average through the audible range. Source Impedance: Designed to work from 4-16 ohm amplifier outputs. Power Handling Capability: Maximum continuous program material should not exceed 10 watts (12 watts). External Power Requirements: None.

KOSS ELECTRONICS INC.
2227 North 31st Street
Milwaukee, Wisconsin 53208
KOSS ELECTRONICS S. r. l.
Via Valtorta 21/21017 Milan, Italia
The Stax-Volt complex rarely produces a record that does not ascend into vaguely rhythmic reactions from its listeners. Barnes and Mancha, in their first outing for the company, are no exception. The Stax-Volt style—like Motown before it—is already assuming classic definitions, but it continues to retain a vigor that Motown too often seems to have lost. Barnes and Mancha (each of whom performs on one side of the disc) have not come up with distinctive enough performances to make me particularly eager to hear them again, however. Solid, competent rhythm and blues, good arrangements, and some crisp vocal backings, yes, but not much more.

**LIONEL BART:** Isn't This Where We Came In? Lionel Bart (vocals); orchestra, John Cameron arr. and cond. Pre-Birth; The Child; The Soller; The Rider; The Lover; The Finder. DERAM DES 18020 $4.98, © 77820 $6.95.

**Performance:** Navel gazing
**Recording:** Good but florid
**Stereo Quality:** Good

This is one of those pieces of show-biz frontier masquerading as personal testament which is as breathtaking in its self-centered bad taste as a George Jessel eulogy. It has been "conceived, written, and performed by Lionel Bart," and it purports to be a personal kind of validity, more recently, and several good plays have been done in by the meat grinder of "personal truth." More recently, it has appeared as the "new journalism": i.e., if you weren't there as a living, feeling, sensitive, and open human being to report on a specific event as it affected you, then you cannot possibly communicate to others the reality of the event.

To deal in artistic terms with one's own life, as Mr. Bart does, obviously has a personal kind of validity, especially if done well and honestly. But to inject all sorts of cosmic implications from what emerges as very ordinary and commonplace experiences seems to me to be strutting nonsense. I am in favor of everyone's doing his own thing, but surely there must be some relative scale and open human being to report on a specific event as it affected you, then you cannot possibly communicate to others the reality of the event.

In my generation there has been, so far, only one nonliterary artist who has been truly successful in using his life and his persona as a vehicle for expressing universal truths, and that is Federico Fellini. Not that I don't like his work; indeed, I find it very moving, and I enjoy it as a personal kind of validity, more recently, and several good plays have been done in by the meat grinder of "personal truth." More recently, it has appeared as the "new journalism": i.e., if you weren't there as a living, feeling, sensitive, and open human being to report on a specific event as it affected you, then you cannot possibly communicate to others the reality of the event.

"Isn't This Where We Came In?" is a gentle rock trip with lots of -fantasy whirling through its lyrics, and a lovely melody. The opener, Faster than the Speed of Life, is fast and on a real high. It's a great dance number.

Mr. Bart displays in doggerel, to the only thing drearier than that life apparently marking off a part of Bart's life. The piece is divided into six movements (see above), which is as breathtaking in its self-centered masquerading as personal testament

**EXPLANATION OF SYMBOLS:**
- **C** = reel-to-reel tape
- **F** = four-track cartridge
- **R** = reel-to-reel tape
- **S** = eight-track cartridge
- **T** = cassette

**MONOPHONIC RECORDINGS ARE INDICATED BY THE SYMBOL C; ALL OTHERS ARE STEREO**
THE GRATEFUL DEAD: Aoxomoxoa.
The Grateful Dead (vocals and instrumental). St. Stephen; Dupree's Diamond Blues; Rosemary; Don't That Rag; Cosmic Charlie; and three others. WARNER BROTHERS W'S 1790 $4.98, 4 A 1790 $5.98, 4 M 1790 $6.95, 4 X 1790 $5.95.
Performance: Alive
Recording: Good
Stereo Quality: Good

The Grateful Dead is among the more successful of today's groups, and this recording is a good example of both why and how. They have always been unafraid of experimentation, they have played together consistently for a considerable period of time, and they have taken rock psychedelia seriously but not used it pretentiously. All these factors are evident here, particularly in St. Stephen and Rosemary, both of which are attractive and very well performed. My only quartet with the Dead is that for a group that plays this well without all sorts of electronic studio effects, they seem overly fascinated with the use of those condiments. Since their electronic effects are not all that startling—and their performances sometimes can be—I wonder why they bother with so many.

The title, by the way, remains a mystery to me. It's a good album, and they have taken rock psychedelia seriously but not used it pretentiously. All these factors are evident here, particularly in St. Stephen and Rosemary, both of which are attractive and very well performed. My only quartet with the Dead is that for a group that plays this well without all sorts of electronic studio effects, they seem overly fascinated with the use of those condiments. Since their electronic effects are not all that startling—and their performances sometimes can be—I wonder why they bother with so many.

THE GRATEFUL DEAD: Aoxomoxoa.
The Grateful Dead (vocals and instrumental). St. Stephen; Dupree's Diamond Blues; Rosemary; Don't That Rag; Cosmic Charlie; and three others. WARNER BROTHERS W'S 1790 $4.98, 4 A 1790 $5.98, 4 M 1790 $6.95, 4 X 1790 $5.95.
Performance: Alive
Recording: Good
Stereo Quality: Good

The Grateful Dead is among the more successful of today's groups, and this recording is a good example of both why and how. They have always been unafraid of experimentation, they have played together consistently for a considerable period of time, and they have taken rock psychedelia seriously but not used it pretentiously. All these factors are evident here, particularly in St. Stephen and Rosemary, both of which are attractive and very well performed. My only quartet with the Dead is that for a group that plays this well without all sorts of electronic studio effects, they seem overly fascinated with the use of those condiments. Since their electronic effects are not all that startling—and their performances sometimes can be—I wonder why they bother with so many.

The title, by the way, remains a mystery to me. It's a good album, and they have taken rock psychedelia seriously but not used it pretentiously. All these factors are evident here, particularly in St. Stephen and Rosemary, both of which are attractive and very well performed. My only quartet with the Dead is that for a group that plays this well without all sorts of electronic studio effects, they seem overly fascinated with the use of those condiments. Since their electronic effects are not all that startling—and their performances sometimes can be—I wonder why they bother with so many.

THE SAVAGE ROSE: In the Plain.
The Savage Rose (vocals and instrumental). Long Before I Was Born; I'm Walking Through the Door; Let's See Her; Ride My Mountain; and four others. POLYDOR 24 60011 $5.79.
Performance: Tooth-achey
Recording: Good
Stereo Quality: Good

"From wonderful Copenhagen comes Denmark's hottest rock group, The Savage Rose," crow the liner notes to this one. The Savage Rose is the "brain-child" of a pair of brothers named Thomas and Anders Koppel, and it features a girl who looks like a half-starved Elizabeth Taylor. She bowls out her wares in a frenzied tone that evidently sends the Scandinavians panting out into the midnight sun but left this listener bemused and puzzled, although not exactly a little wretched. There's a great deal of moaning, wailing, and drawing which for all I know may be the Danish equivalent of Nashville country style; amidst

MARSHA MALAMET: Coney Island Winter.
Marsha Malamet (vocals); orchestra, Lee Holdridge arr. and cond. I Don't Dare; I'll Hold On to You; Savannah Jane; Joshua; and five others. DECCA DL 75109 $4.79.
Performance: Potentially charming
Recording: Too much too soon
Stereo Quality: Fine

What makes Marsha sing?", the jacket copy asks. Compulsions, I suspect. A compulsion, first, to express a certain lonely sadness which seems to be inherent in Marsha's poetic nature. Obviously, she has had some excellent musical training. And she sings because she has been told that she sounds like Barbra Streisand (at times). But the times do not occur often enough, nor does the resemblance extend to Barbra's vocal strength and range. So, when she can't measure up to Streisand, Miss Malamet slips into the style of Laura Nyro. This she can't quite make work.

Musically, Marsha has it made. Her writing talent is formidable, and if it develops as it promises, it will be a graceful and charming asset to the music world. But in "Coney Island Winter," all hangs on the thin tinselled thread of Marsha Malamet's voice, which, I must admit, at times reminded me of a Mouseketeer attempting to sing Menotti. It doesn't help that she is surrounded by huge wail-like musical arrangements that threaten to drown the sweet thing at any moment. They are especially threatening to a lovely song, "I'll Hold On to You." The Bacharach-derived arrangements force the voice up into strain and stridency so irksome that one forgets how nice it could be. In fact, the first side of this album is least rewarding. But Marsha can't wait to get them off and into the laundry to rid them of all that artificial stiffness. Hopefully, this young lady's talent will slip into something a bit softer and more comfortable for her and her listeners. R. R.

NILSSON: Harry (see Best of the Month, page 108)
Performance: Tooth-achey
Recording: Good
Stereo Quality: Good

"From wonderful Copenhagen comes Denmark's hottest rock group, The Savage Rose," crow the liner notes to this one. The Savage Rose is the "brain-child" of a pair of brothers named Thomas and Anders Koppel, and it features a girl who looks like a half-starved Elizabeth Taylor. She bowls out her wares in a frenzied tone that evidently sends the Scandinavians panting out into the midnight sun but left this listener bemused and puzzled, although not exactly a little wretched. There's a great deal of moaning, wailing, and drawing which for all I know may be the Danish equivalent of Nashville country style; amidst

STEREO REVIEW
Sitting bolt upright? Lounging? Pacing the floor? Or do you take your listening lying down?

No matter. From any position in the room you hear true stereo reproduction—when you use Klipsch speakers, properly placed.

You aren’t "surrounded with sound". That’s not stereo. Rather, you hear sound sources in their original positions. The vocalists, the double bass, the guitar—all appear to be where they were when recorded. That’s stereo.

Ask your dealer for a demonstration of a Klipsch stereo array. They range in price from about $2,300 to about $420.

If you want authoritative background information on stereo reproduction, send $3.50 for a complete set of 17 technical papers. This includes a reprint of Bell Telephone Laboratories’ "Symposium on Auditory Perspective, 1934", which is the basis for all present knowledge on stereo.

What’s your favorite listening position?
the mighty instrumental coonotion I caught only a couple of phrases here and there such as "his wife's name is Sally" and "Where are you going tonight, Everybody's Child?" For those who wish to pursue the subject further, the group is scheduled to tour the United States sometime this year. No dates are given, but I imagine you'll be able to hear them coming.

P. K.

LALO SCHIFRIN: Insensatez. Lalo Schifrin (pianist, arranger, conductor), orchestra. Wave; Insensatez; You and Me; Lalo's Bossa Nova; Silvia; Mambo; Maria; Raizes de Ben; Samba Do Perroquet; Rvo Affor Dark; Four Leaf Clover. Verve V6 8785 $4.98.

Performance: Sweepingly romantic
Recording: Good
Stereo Quality: Okay

Lalo Schifrin is to bossa nova what Carmen Cavallaro was to the rippling piano romantics of his own day, and an effective blending of artist, musical model, and the contemporary musical desires of Schifrin's propitious public meet in this record. It is a summing up of his past musical parts, blending all that time he did with Xavier Cugat and the traveling with Dizzy Gillespie, plus Lalo's own special long-up with that unique Brazilian beat, the bossa nova. The easy (but great) dance tempos of Cugat are here. So are the intricate, soft jazz inspirations of Gillespie—a saving grace which lends this particular disc its only interesting aspect. What is wrong with this album can't be blamed on bossa nova. Bonfi or Gilberto or Jobim or Ben or Henrique would have done it better, but as it is, it sounds like just another indistinguishable score from another indistinguishable movie.

Like many composers who score films, Schifrin creates in a sweep. He created music for Ballet, The Brotherhood, Conga's Blues, and The Fox, and he composed the catchy theme for TV's Mission: Impossible. I can't tell one of his scores from another. He writes music to drive cars to, fast and furious. He writes music to stretch out. But even here, Lalo Schifrin's compositions are indistinguishable. His most successful accomplishment, in fact, is the provision of long, open stretches in which tenor saxophonist Wendell Harris and vocalist Esther Phillips have the opportunity to stretch out. But even here, Dykes is too caught in a Coltrane-influenced modality.

Like so many other folk/nusk/jazz religious works, "Prince of Peace" has intentions that exceed its capabilities.

D. H.

GRADY TATE: Feeling Life. Grady Tate (vocals); orchestra, Bob Freedman arr. and cond. My Ship; The End of a Love Affair; You're Gonna Meditate: Poor Butterfly; and six others. Verve K6 1007D $4.98.

Performance: Glossy
Recording: Good
Stereo Quality: Good

GRADY TATE: Feeling Life, Grady Tate (vocals); orchestra, Bob Freedman arr. and cond. My Ship; The End of a Love Affair; You're Gonna Meditate: Poor Butterfly; and six others. Verve K6 1007D $4.98.

Performance: Overblown liturgical jazz/rock
Recording: Good
Stereo Quality: Good

Programs like this are so obviously well-intended that they generally fail to receive the critical remarks they deserve. As I suppose everyone knows by now, Synanon is a "re-education community" much favored by drug addicts as an effective method through which to break out of their debilitating habit. Having offered the obligatory garland to Synanon, however, I can offer few favorable comments about the recording.

I'm not sure how many of the singers in the Synanon Choir actually belong to the Synanon community—probably all, since the music provided by composer Dykes doesn't demand an extraordinary amount of vocal competence. The text of "Prince of Peace" was adapted from the Bible in a literal fashion that loses most of the intrinsic poetry. Dykes is a fair enough orchestrator, but his melodic invention is utterly lacking in lyrical qualities. His most successful accomplishment, in fact, is the provision of long, open stretches in which tenor saxophonist Wendell Harris and vocalist Esther Phillips have the opportunity to stretch out. But even here, Dykes is too caught in a Coltrane-influenced modality.

One of my fondest memories of early teleview was the guest appearance, a number of years ago, of some forgettable Hollywood starlet who had decided to make it big in the chanteuse racket. She had picked a well-known variety show on which to make her debut, and everything about her spot on the show was engineered to ensure what Hollywood calls "a real class-A type production." She was smothered in white finery, wore what was apparently every jewel she owned, and was placed in the back seat of a Rolls-Royce, through the back window of which one could see the flashing lights of Gotham.

The song she had chosen was also "real class," The End of a Love Affair, which she and her producer-friend had probably heard "in one of them chick East Side Spots like the Blue Angel." They sort of fell off enough, except that a lot of the white fox kept sticking to her lip gloss and her pendant earrings swung in distracting union whenever she waggled her head to make a dramatic point. Since the song has a highly dramatic lyric which also tries to be the last word in sophisticated despair, our heroine had worked herself up to a fine lather of high-toned emotion—when I noticed that something was terribly wrong. The rear projection of New York City streets, which appeared through the back window of the Rolls, was through a series of panels being spread in reverse down the main streets of Manhattan. "Live" television did have its occasional high-spot.

All of which leads me, finally, to this new album by Grady Tate, because in listening to it I had the same dizzy feeling of traveling in reverse. Tate has selected repertoire that might floor a Sinatra; to his credit, he brings it all off quite well and quite musically. That he has an excellent voice there can be no doubt; the arrangements have been made to show off his vocal control, which is, in something that has been paced as slowly as My Ship, very impressive, but it does sound a little as though the orchestra were recorded at 78 rpm and played back at 33 1/3. The feeling of being in reverse comes from the fact that Tate sings very well in a Nat Cole tradition, and I would perhaps have liked it very much ten years ago. Today it seems to be rather a pointless exercise in a dated stylistic idiom.

BOBBY TIMMONS: Do You Know the Way? Bobby Timmons (piano), Joe Beck (guitar), Bob Cranshaw (electric bass), Jack De Johnette (drums). The Spanish Count; I Won't Be Back; Soul Time; Come Together; Something to Live For; and three others. MILESTONE MNP 9020 $4.98.

Performance: Expert
Recording: Good
Stereo Quality: Good

There's no question that Bobby Timmons is a talented pianist. There is some question, though, as to whether or not he is a little too facile for his own good. For instance, in an original titled Soul Time he sounds raw and funky and believable. In The Spanish Count he sounds as suave as Duke Ellington and equally believable. In fact, everything he plays, including his arrangements, This Guy's in Love with You and Do You Know the Way to San Jose?, is distinguished by his technical ability, his musicianship, and (for me this is the rub) his talent for adapting himself completely to the style of whatever he is playing. Now, that is an admirable attribute, but to me it smacks too much of the expert studio musician who can be depended upon to play anything well in any given style. It seems to me that a solo performer, or star performer if you will, must have something that is readily identifiable as his style, be it good or bad. I think Timmons ought to play as much of his own material as possible; out of that will have to come a personal style. In the meantime, this is a highly enjoyable album that in the end, unfortunately, doesn't quite scour.

Bobby Timmons
Adapt in many styles

Booby Timmons

Tone in Lore with You and Do You

Technical error
Bobby Timmons is a talented pianist. There is some question, though, as to whether or not he is a little too facile for his own good. For instance, in an original titled Soul Time he sounds raw and funky and believable. In The Spanish Count he sounds as suave as Duke Ellington and equally believable. In fact, everything he plays, including his arrangements, This Guy's in Love with You and Do You Know the Way to San Jose?, is distinguished by his technical ability, his musicianship, and (for me this is the rub) his talent for adapting himself completely to the style of whatever he is playing. Now, that is an admirable attribute, but to me it smacks too much of the expert studio musician who can be depended upon to play anything well in any given style. It seems to me that a solo performer, or star performer if you will, must have something that is readily identifiable as his style, be it good or bad. I think Timmons ought to play as much of his own material as possible; out of that will have to come a personal style. In the meantime, this is a highly enjoyable album that in the end, unfortunately, doesn't quite scour.

Stereo Quality: Good
When Stanton engineers get together, they draw the line.

The frequency response curve of the new Stanton 681 Calibration Standard is virtually a straight line from 10-20,000 Hz. That's a guarantee.

In addition, channel separation must be 35 dB or greater at 1,000 Hz. Output must be 0.8 mv/cm/sec minimum.

If a 681 doesn't match these specifications when first tested, it's meticulously adjusted until it does.

Each 681 includes hand-entered specifications that verify that your 681 matches the original laboratory standard in every respect.

Nothing less would meet the needs of the professional studio engineers who use Stanton cartridges as their reference to approve test pressings. They must hear exactly what has been cut into the grooves. No more. No less.

But you don't have to be a professional to hear the difference a Stanton 681 Calibration Standard will make, especially with the "Longhair" brush which provides the clean grooves so essential for clear reproduction. The improvement in performance is immediately audible, even to the unpracticed ear.

The 681 is completely new, from its slim-line configuration to the incredibly low-mass moving system. The 681A with conical stylus is $55.00, the 681EE with elliptical stylus, $60.00.

For free literature, write to Stanton Magnetics, Inc., Plainview, L. I., N. Y.
**FOLK**

**RECORDING OF SPECIAL MERIT**

**DINIZULU AFRICAN TROUPE: The Electrifying Sounds of Mystical Africa.**

Dinizulu African Troupe (vocals and instruments). Hadzididieza; Mikho Bebi; Avuja; Sholoshaba; Tshembi Kuze; Popolo; and six others. Eurotune 139 $4.98.

Performance: Interesting
Recording: Good
Stereo Quality: Adequate

The Dinizulu African Troupe is a musical outfit with a mission: “From his youth in 1947 until the present, Mr. Dinizulu has successfully rekindled the foundations of his cultural heritage [from West Africa] in the U.S.” Mr. Dinizulu, in fact, is director of the African Cultural Center at the Jacob Riis Settlement in Brooklyn, N.Y., where his dance company performs the music and dances native to the peoples of Ghana and parts of South Africa. The album presents the music of these people: rituals connected with the raising of corn, tribal wars, the placating of gods such as the mischief-making god Popolo, the rites of puberty, and lamentations for the dead. It is percussive and hypnotic, with a good deal of rhythmic interest.

Purely as music, it is fascinating. I was especially bemused by Sholoshaba, a greeting song from South Africa which seems to combine a native approach with marked churchly overtones, and by Tshembi Kuze, a “follow-the-leader” sort of dance pattern popular with the children of Ghana. There is also a fisherman’s song called Kpaniogo, all about the “immemorial relationship” between the Ga people of Ghana, the sea, the towns goddesses, and beautiful maidens. It has a plaintive quality that is quite haunting.

P. K.

**THE IRISH ROVERS: Tale to Warm Your Mind.**

The Irish Rovers' album is also a fisherman’s song called Kpaniogo, all about the “immemorial relationship” between the Ga people of Ghana, the sea, the towns goddesses, and beautiful maidens. It has a plaintive quality that is quite haunting.

P. K.

**PEGGY ‘N’ MIKE.**

Peggy and Mike Seeger (vocals and instruments). Snap, Look, Listen; The Snake Child; Penny Whistle Peddler; Lily the Pink; Our Little Blue; Pies Can’t Fly; and five others. Decca DL 75081 $4.98 @ 6-5081 $6.95, @ 75-5081 $5.95.

Performance: Take me back to Nashville
Recording: Fruitless
Stereo Quality: Okay if you’re Irish

How bored I am with Irish minstrels, rivers, wastrels, renegades, or any other national musical symbol! Especially if they wear green shirts under their love beads and coupons whose cause they’re on. All the clodhopper songs are present in the Irish Rovers’ lyrics: penny whistles, brambleshire woods, boarding houses, cranberry lanes, pigs, licorice wheels, and mountain mists. No leprechauns, thank God. But even that omission doesn’t take this effort from coming on so well like Howdy-Dooey imitating Dennis Day.

R. K.

**RECORDING OF SPECIAL MERIT**

**KINGDOM OF THE SUN.**

Vocals and instruments. Recorded on location in Peru by David Lewiston. Adios, pueblo de Ayacucho; Altes Zaerotose; Carrico Pucrromise; Pampipipe ensemble; Wacabara; Carnatic Sylphides; and seven others. Nonesuch H-72029 $2.98.

Performance: Inca-influenced and strange
Recording: Excellent field job
Stereo Quality: Good

Up in the pampa, the stone-strewn highlands of the Andes twelve-thousand feet above sea level, in Peru, the natives still speak Quechua, the official language of the ancient Incas, as well as Amnata, the time-honored language of the Lake Titicaca region. Five-hundred years after the attempts of the conquistadors to destroy the culture of their ancestors, the descendants of the Incas also seem to be taking a renewed interest in the arts of their forebears and to be attempting to reconstruct them. There is nothing Spanish about the music David Lewiston has recorded in the Peruvian mountains for this album. Traces of old threes and five-note Indian scales are heard. Several pieces are played on an Andean harp constructed of light wood and carried on the musician’s shoulders in processions (in fact, there’s a snapshot of one of these players complete with broad grin, headpiece, and harp) and bears a remarkable resemblance to the late Harpo Marx. In addition to the twanging harp arpeggios from the play-as-you-go festival repertoire, there are flute duets, pieces for ensembles of pampipes, love songs, a local dance Interlaced with the piano, a Sunday morning church procession, and a fiesta scene where you can all but hear the young Andeans chewing on their cocaine-bearing coca leaves as they celebrate an “ancient fertility rite for crops and livestock” to their synopsized, piercing, strangely exhilarating music.

P. K.
The design of the AR receiver employs every technical means available to provide FM reception and recorded music reproduction which we cannot improve in a way that listeners would hear. Receivers with less capability are plentiful; those beyond it would sound the same but cost more.

The preamplifier/power amplifier portion of our receiver circuit was completed first, and offered separately two years ago as the AR amplifier. High Fidelity magazine said that the AR amplifier was "an unqualified success, a truly excellent and unimpeachable amplifier, the more outstanding for its comparatively low price . . . The IM characteristics must be counted as the best we've ever seen." Stereo Review referred to its power as "staggering" and thought its price was "its most remarkable feature."

The rest of the AR receiver - an FM tuner circuit - has now been completed, and combined with a slightly improved version of our amplifier. A complete circuit description and complete performance curves are available free upon request.

Acoustic Research Inc.
24 Thorndike Street, Cambridge, Massachusetts 02141

Acoustic Research International
Radiumweg 7, Amersfoort, Holland
JAZZ

GARY BARTZ: Another Earth. Gary Bartz (alto sax); Charles Tolliver (trumpet); Pharoah Sanders (tenor sax); Stanley Cowell (piano); Reggie Workman (bass); Freddy Waits (drums). Another Earth: Dark Nebula; U.F.O.; Lost in the Stars; Perihelion and Aphelion. Millstone. MSP 9018 $10.98.


Gary Bartz couldn’t have chosen a more appropriate theme for his debut on Milestone. I suspect this will be only the first of a torrent of releases deeply affected by the breakthrough to the new space frontier. I had not cared much for Bartz’s playing in the past and was pleasantly surprised when I found this to be a fascinating recording. On this date he plays as well as—or better than—any young player I’ve heard since the arrival of Ornette Coleman.

One side is filled with a long—almost twenty-four minutes—Bartz composition in which he is joined by tenor saxophonist Sanders and trumpeter Tolliver. Bartz brings an unusual degree of structure and cohesiveness to the work, principally because of his fine sense of compositional sectionalization. He is one of the rare young jazz composers who are not hypnotized by the seemingly limitless expanse of the full LP side. My only criticism is that his melodic invention does not always reach the level of his excellent sense of structure. The playing is adequate—sometimes more than that—but neither Sanders nor Tolliver gets into the material in the way that Bartz does.

The second side consists of three more Bartz originals and the Well-Anderson classic, Lost in the Stars. Accompanied only by the rhythm section, Bartz has plenty of room to stretch out. In his best moments he reminds me of a rejuvenated Jackie McLean, playing with the fire and flair so typical of McLean’s playing in the early Fifties. Bartz does not yet have his playing completely together, with his rhythmic articulation sometimes faltering in the face of the heavy demands he makes upon it. But he is a player who is aiming high. More often than not he hits his mark.

LARRY CORVELL: Lady Coryell. Larry Coryell (guitars, bass, vocals); Bobby Moses (drums); Elvin Jones (drums); Jimmy Gar- rison (bass). Herman Wouk: Sunday Afternoon. Two Minute Classical; Love Child Is Coming Home; Lady Coryell; and five others. Vanguard APOcalypsic VSD 5509 $5.79; @ 5509 $5.95.


Larry Coryell turned a lot of minds around in the jazz community when he first appeared on the scene. At that time (several years ago) an awareness of rock music had not yet spread through the self-righteous hard shell of many jazz followers, and Coryell’s work was considered amateurish at worst and ill-conceived at best. Since then, Coryell has convinced a lot of people by the sheer power of his playing; but, in addition, the temper of the jazz community is now considerably more receptive to the eclecticism typified by Coryell’s music.

Unfortunately, this first release under Coryell’s name is a little too eclectic and rarely comes together in the way one might have hoped. Despite Coryell’s familiarity with, and use of, the elements of rock, he is a player who needs the open spaces and complex musical stimuli provided by the jazz environment.

Gary Bartz
A fascinating jazz program

THELONIOUS MONK: Monk’s Greatest Hits. Thelonious Monk (piano); various groups. Well, You Needn’t; Misterioso; Bew- sha Swing; Round Midnight; Epistrophe; and four others. Columbia CS 9773 $10.98. (©) 18100616 $6.98.


I suppose it’s foolish to expect the kind of creativity from Thelonious Monk today that bubbled and flowed through his music in the early Fifties. He has, after all, paid his dues, and should be permitted a few of the indulgences of success. What we have here is a typical sample of Monk tunes, mostly the product of “live” performances. He is accompanied on nearly all by his long-time compatriot, Charlie Rouse. The pieces are indeed “Monk’s Greatest Hits,” but they are not necessarily the best versions. The classic interpretations of most, in fact, were recorded by Monk before he came to Columbia. Still, these versions are better than what he has been producing lately. Surprisingly, Monk is not always at his best before audiences, but there are a few of those rare and freaky moments in which the characteristic Monkisms—wryly inappropriate licks; long, silent pauses; disjointed rhythmic accents—come bursting through. Good Monk, then, but not great.
ROBERTS 650XD
with exclusive Cross Field Head

3-MOTOR REVERSE CUSTOM STEREO DECK

We really sharpened our pencil when we designed this one!
Features you’d expect to pay $700 for! Like automatic reverse,
3-speed hysteresis synchronous capstan motor (without belt shifting),
two 6-pole Eddy current reel motors,
automatic shut-off, sound-on-sound,
30 to 23,000 Hz frequency response, ultra-modern slide-pot controls, and attractive twin VU meters! Plus ROBERTS’ exclusive Cross Field Head, which records an extra octave in the high frequency spectrum and delivers consistent high-quality sound reproduction even at slow speed! Then there’s the 4-digit counter with push-button reset and the elegant walnut case and cover to complete the luxury touches! And the price? An incredible $379.95!
Which makes the ROBERTS 650XD the lowest priced state-of-the-art stereo recorder on the market!

For complete specifications write . . .

The Pro Line
ROBERTS
Div. of Rheem Manufacturing Co.
Los Angeles, California 90016

OCTOBER 1969
CIRCLE NO. 56 ON READER SERVICE CARD
SPOKEN WORD

LORD BUCKLEY: The Best of Lord Buckley, Lord Buckley (monologist), The Nazz; Gatting Address; The HiP Gabi; and three others: ELEKTRA EKS 74014 $1.98.

Performance Strong
Recording: Adequate
Stereo Quality: Questionable

Lord Buckley was a predecessor and, I suspect, a principal inspiration for Lennie Bruce, Mort Sahl, and the numberless other sophisticated comedians who have followed. He was the first of the white monologists to successfully translate the colorful jargon of black jazz musicians into a comedy routine. Buckley never became as notorious as Lennie Bruce or as celebrated as Sahl, even though he was probably more talented than either. But, like Bruce, he received more than his share of vilification from professional moralists, for his black (pun intended) humor and occasional "happening"-styled antics were well ahead of their time. (God knows what might have happened if the blue-noses had known where he really was at.)

His sudden death in late 1960 may well have been hastened by the difficulties he was experiencing at the time with the New York City Police Department.

Buckley was essentially a moralist, and a religious one at that. His stories about Christ (The Nazz), Ghandi (The HiP Gabi), and his utterly hilarious description of the manner in which Jonah gained courage to deal with his unusual predicament ("Jonah! says the whale, "What in the world are you smoking in there?") reveal a benign humanism resting just beneath the surface of the hip jargon. And unlike virtually any other public entertainer who comes to mind, Buckley used a remarkable historical sagacity as an intrinsic element in his efforts to amuse. He was, I would say, a great teacher, in the truest sense of the word.

This collection of Buckley classics was culled from discs released in Los Angeles nearly two decades ago by Vee Jay Records. Elektra is to be congratulated for having made such rare and extraordinarily valuable performances available. Be sure to hear, and enjoy, Lord Buckley.

D. H.

DICK GREGORY: The Light Side: The Dark Side. Dick Gregory (comedian), Introduction; Black Progress; Young Moral Dedication; Assassinations; Property Rights - Human Rights; Draft Resisters; Learning to Live; and ten others. PEPER PYS 6001 two discs $6.98.

Performance: Nag, nag, nag
Recording: Good
Stereo Quality: Depressing

Before he came to regard himself as one of the new messiahs on the black scene and put himself up as a presidential candidate, Dick Gregory was one of the most devastating comic commentators in the business. He wounded with well-aimed darts; now he's an ax-wielder, his aim is off, and he's swinging wildly. Every once in a while, in the course of the four very long sides that make up this angry sermon, Mr. Gregory shows signs of the old adroitness, but the public condemnation of youthful demonstrations at the Chicago Democratic Convention of 1968 with benign tolerance of aimless disorders in F. Laudsdale, or speculates on the violence that might greet a reading of the Declaration of Independence are parts of the country today if people didn't know what they were hearing. Most of the time, though, the preaching is a grab-bag of second-hand thoughts from the stock in trade of today's Black Militant party line—shirk, gruff, bullying, and implicating, if the black community is not appealed, "we'll burn this damned country down to the ground. "We tired of your insults," and on and on.

The white purchaser who spends his money on this stuff had better be prepared for several hours of unrelenting abuse in return. Actually, the whole harangue was recorded at Southampton College in South- ampton, New York, where the student body apparently ate it up, punctuating Mr. Gregory's threats, insults, and entreaties with applause and cheers, and greeting even his libelous jests at "the establishment" with reverberating laughter. At the close he calls for unity in a sudden-switch now against ending to a paean of hostility. If simply reveling in white guilt can bind up the nation's wounds, then Dick Gregory may well be the doctor we've all been waiting for, and his rhetoric of outrage the exact prescription for our ills. The album comes with a free wall-sized poster of the evangelist, suitable for framing.

P. K.
Why doesn't every speaker system have an EQUALIZER?

If you have heard the BOSE DIRECT/REFLECTING™ speaker system, or if you have read the unprecedented series of rave reviews in the high fidelity magazines, you already know that the 901 is the longest step forward in speaker design in perhaps two decades. The superiority of the 901 derives from an interrelated group of advances (covered by patent rights issued and pending) that are the result of a 12-year intensive research program on sound reproduction. In each issue we discuss one aspect of this research, with the hope that you will be as interested to learn about these new concepts as we were in developing them. In this issue we examine EQUALIZATION.

The concept of equalization is depicted in the accompanying block diagram. An input signal X passes first through an equalizer and then component S (a speaker, for example) to reach the output Y. Component S is said to be equalized when the response of the equalizer is complementary to that of component S, to create the desired uniform response of the overal system from input X to output Y. When we consider that this concept is used throughout engineering from phonographs and tape recorders to complicated television and communications systems, we naturally wonder why every speaker doesn't have an equalizer.

Equalization could be used to provide some improvements in conventional speakers. But the results would fail to realize the full potential of equalization. The possible benefits would be restricted, even negated, by a number of practical constraints. There would be a high probability of introducing more sound coloration than was removed.

**PROBLEMS IN EQUALIZATION OF CONVENTIONAL SPEAKERS**
1. Any mechanically vibrating membrane manifests many irregularities (normal modes) which are individually too complex to equalize.*
2. No satisfactory solution has ever been obtained for the equalization of a speaker system over the crossover region where two speakers of grossly different amplification, phase and spatial radiation characteristics are attempting to make an acoustical transition.
3. The fundamental resonance of conventional speakers lies in a low frequency range (below 100 Hz) for which the ear is very critical of both amplitude and phase irregularities. Despite many attempts over the past decades, no really successful solutions have been found for the equalization of conventional speakers through the frequency range of their fundamental resonance.

We can now ask: **HOW DOES THE 901 USE THE FULL POTENTIAL OF EQUALIZATION?**

1. By using a large number of acoustically coupled full-range speakers, we take advantage of 'resonance-splitting' (See our issue on RESONANCES).
   Equalization is required for only the smooth average curve rather than for the complicated individual speaker characteristics.
2. The crossover problem is eliminated by the use of nine full-range speakers.
3. In the 901, the fundamental resonance is designed upward to near 200 Hz in order to obtain the smoothest possible phase and amplitude response (ideal for equalization) in the critical region below 200 Hz (See our issue on BASS).

If you'd like to hear what equalization can mean in sheer clarity and smoothness of response, along with a number of other major (audible) improvements, ask your franchised BOSE dealer for an A-B comparison of the 901 with the best conventional speakers — regardless of their size or price.

*See 'ON THE DESIGN, MEASUREMENT AND EVALUATION OF LOUDSPEAKERS', Dr. A. G. Bose, a paper presented at the 1968 convention of the Audio Engineering Society. Copies of the complete paper are available from the Bose Corp. for fifty cents.

You can hear the difference now.

THE BOSE CORP.
East Natick Industrial Park, Natick, Massachusetts 01760
The Great

MARIO LANZA

A retrospective
by William Flanagan

A congenital movie buff (when I was a child, my mother used to arrive at Saturday matinees at the Riviera Theatre in Detroit to drag me home screaming because I'd only gotten to sit through the double feature three times), I hold to this day a special nostalgia for the Golden Age of the MGM musical. When I think of the MGM musical, of course, the films of Fred Astaire, Gene Kelly, Mickey Rooney, Judy Garland, Lena Horne, Eleanore Powell (for that matter, even a couple of June Paviors) and—don't ask me why—June Allyson come to mind.

But I block out L. B. Mayer's penchant for mounting lavish spectacles selling the dubious vocal resources of Jeanette MacDonald, Nelson Eddy, Kathryn Grayson, Miliza Korjus, or, toward the end of the MGM musical's road, Mario Lanza, with whom this three-disc memorial retrospective is involved.

Mayer was, by more or less common consent, the originating genius of the Star System (that is, a given studio's exclusive-contract stable of highly paid slaves). And Mayer, it appears, had a literally clinical hang-up on the cornball musical, which he evidently regarded as high art. As a matter of fact, there is a possible apoplectic (I hope not) story of his having gone onto the sound stage while Jeanette MacDonald was rehearsing for a take of Ah! Sweet Mystery of Life, or something, while de- livering his dismantling gibe at the actual vocal instrument before the wizards in the sound department had their turn with it.

For example, when I was about seventeen or so I was shocked to discover that Jeanette MacDonald's soprano voice, which so delighted her countless screen fans, was in actuality a Pagliacciian amplification of the tiny-bitsy squeak I heard in a sort of Canadian road-show performance of Gounod's Romeo and Juliet. (There was much talk of Miss MacDonald's having a go at the Met during this period, but the production got no nearer to the U.S.A. than Windsor, Ontario, Detroit's neighbor.) Live concerts without mike were so mysteriously rare among many of Hollywood's very own high-brow singers that I soon learned to question both the quality and nature of the voice of any singer exclusively employed by the film medium, whether it was Deanna Durbin or Alan Jones.

When I first saw my review assignment for the month and realized I would be writing about Mario Lanza's singing, even before I went near my phonograph I thought, "Oh, my God! How can I even be 'objectively' subjective if nightmare recollections of horrendous films like The Great Caruso or That Midnight Kiss are going to come back to haunt me?" But as I dutifully began to listen, I was fascinated to realize that I wasn't hearing a "singer" in any real sense of the word, but a movie star—one who appears to have had a highly promising, primitive tenor voice—acting out a comic-strip, L. B. Mayer fantasy of what an opera singer sounds like. Any critical points that might be made about the singing of one number on this polyglot triple recital could be made about almost any other with differentiations so minuscule they aren't worth noting. Whatever Lanza's pre-Hollywood promise when Koons-scantly discovered him and brought him to Tanglewood, what the Great Public experienced as charisma (and undoubtedly Lanza's lust for fame and his lack of scrupulousness) put him on the sound stages of Culver City with substandard schooling—both vocally and stylistically. Except for his dismaying casual way with the obligatory pop ballad (I'm sure one would have been written for a film bio of Caruso), or in a wretchedly unsuitable song like The Rains of Picardy, the actual singing on one band of these three records is pretty much indistinguishable from that on any other.

The ambitious operatic excerpts are curiously classic illustrations of Hollywood musical style rather than even an attempt at singing idiomatic Verdi or Bizet. A duet from Puccini's La Bohéme, followed immediately by an aria from Richard Strauss's Der Rosenkavalier. The recorded results indicate that someone should have been present at the recording session to tap Lanza discreetly on the shoulder and break the news to him that the two pieces are by two different composers of more than mildly disparate musical personalities.

Truth to tell, Lanza is most convincing in the commercial popular songs—at least in those that weren't written to exploit (but in actuality mock) the range and breadth of the operatic voice. It's just a conventionally pretty tune, but Your Corn Tell is sung with a sweet, throw-away simplicity that gave me just about the only unqualified pleasure I got from these discs. Whether it's Eileen Farrell singing The
It would have been interesting had RCA supplied the dates of each recording. The singing is of a generally even quality, but some of the pieces hint at a deterioration in Lanza's voice that may have paralleled the world personal decline that prematurely terminated both his career and life. Mancini had an unassailable genius for spotting star material, grooming it and exploiting it for mass consumption and enormous profit. But, for reasons that have given rise to much published speculation than one could keep track of, he appears to have had an even more formidable genius for grooming his stars for emotional disaster. The most publicized of them all, that very weary and recently departed lady, Judy Garland—speaking of a generation earlier than Lanza—once remarked, "All of us came out of it a little tiring.

More than most, Mario Lanza appears to have had the makings of a singer. But Hollywood simply added him to its long list of What Might Have Beens.

MARIO LANZA: Mario Lanza in Opera: Verdi: Il Trovatore: Di quella pira; La Traviata: Brindisi—Libiamo, Libiamo (with Elaine Malbin, soprano); Orfeo: Do ti vieni (with Lida Albaneo, soprano); Puccini: Madame Butterfly: Love Duets—Stola parla (with Elaine Malbin, soprano); La Bohème: O soave fanciulla (with Joan Font, soprano); Tannhäuser: Nousons doran, Birel: Carmen: Flower Song; Meyerbeer: L'Arlesiana: O Pavese! Flauto: Massenet: Apparue, Strauss: Der Rosenkavalier: Di rigori amoroso. Giordano: Sfortuna: Amo ti dico, Mario Lanza (tenor); RCA Victor Orchestra, Constan- 
ne Callilwos, Ray Heindorf cond. RCA LSC 3101 (e) $3.98.

MARIO LANZA: Memories: The World In More Tonight: There's Gonna Be a Party Tonight: Temptation: Izabel: Memories Are Made of This: When the Saints Go Marching In: Come Down with Me; Make Believe: Turn the Stirrups Down: Counting, Poole: Rich in Love: Do You Wonder: Never till Now. Mario Lanza (tenor); orchestra. RCA LSC 3102 (e) $5.98.

MARIO LANZA: Speak to Me of Love, Potting and: Minuet: Wanting You; My Dreaming, When You're in Love; At Any; Sincerely: Roast of Peanuts; Love in a Home; Softly as in a Morning Sunrise; I Know, I Know, I Know: Earthbound. Mario Lanza (tenor); orchestra, Ray Sinner, Ray Heinsdorf, Henry Rene cond. RCA LSC 3103 (e) $5.98.
MIDNIGHT COWBOY (John Barry). Original soundtrack recording. Nilsson, The Group, Leslie Miller, and Elephants Memory (vocals). Everybody's Talkin'; Joe Back Rider Again; A Famous Myth; Fun City; SPARROW; He Quit Me Man; Jungle Gym at the Zoo; Midnight Cowboy; Old Man Willows; Florida Fantasy; Tears and Joy; Science Fiction. United Artists UAS $198 $5.98.

Performance: The sum total of many talented parts

Recording: Varied and versatile

Stereo Quality: Excellent

If you haven't seen Midnight Cowboy, the soundtrack may hit you as wildly diversified, swinging the gamut from the fabulous perfection of Nilsson's to the earth-rock sound of the Group and Elephants Memory, to the lush, Manhattan-skyscraper cocktail lounge sophistication of John Barry. There is also an interweaving theme of harmonica loneliness, evoked by composer Barry, who has written the originals here, including the title song.

Diversification seems to be a new trend in movie scores, and that may well be a good thing. While Barry supervised the entire proceedings, he wisely employed other already famous talents and blended their work with his own into a cohesive whole. His coup in this regard was using Nilsson's incredible song Everybody's Talkin' as a leitmotif for the film. The song was written over a year ago, but it seems to have been just waiting to attach itself to Midnight Cowboy. (RCA Jeni its Aerial Ballet Star Nilsson to the film. Thank you, RCA.)

Cowboy's score herds you musically from the way-down-home guitar clusters of Big Springs, Texas, out of the Big Bend Country into the lush strings and sad muted jukebox blues of Manhattan, and through the wild, funky acid rock of its after-hours psychedelic parties. But it does so gently. It is never disappointing. You can start with either side of this soundtrack disc and simply listen as soon as the Great Depression subsided.

Television, records, movies, and museums constantly inundate us with Busby Berkeley.-style tap-dance routines. But it was over-and, at least, as soon as the form being satirized in The Boy Friend existed only in memories older than mine. The Boy Friend not only inspired a rare and special nostalgia, but it also, in its short fifteen minutes, was a minuscule happy Couture of the Groop and Elephants Memory, to the way-down-home guitar clusters of Big Springs, Texas, out of the Big Bend Country.

This is unfortunate because the album invests a lot of energy and talent in capturing all that high camp trashy fun in less than an hour's entertainment. The cast is superb, both vocally and when tapping their way through the show-within-a-show numbers—the stock in trade of so many Thirties musicals. In fact, no cliché has been ignored. All of them are here, carefully cut down to size, and brightly polished so you couldn't miss the point even if you wanted to.

Dames at Sea is every bit as perfect a pastiche as The Boy Friend; unfortunately, its competition on The Late Show is a lot more fun. However, if a surfeit of this sort of thing is your passion, you will love this album because, for what it is, it is not only great fun but quite perfect. R. R.
If your turntable rumbles and wows ... If your amplifiers put out only five watts at 10% distortion ... If your speakers have a frequency range just good enough for speech ... If your phonos arm has the incorrect overhang required by the older record changers ... If your cartridge has a response that evenly covers the audible range just good enough for speech ... If your speakers have a frequency range just good enough for speech ... If your amplifiers put out only five watts at 10% distortion ... If your speakers have a frequency range just good enough for speech ... If your turntable rumbles and wows ... If your amplifiers put out only five watts at 10% distortion ... If your speakers have a frequency range just good enough for speech ... If your turntable rumbles and wows ... If your amplifiers put out only five watts at 10% distortion ... If your speakers have a frequency range just good enough for speech ... If your turntable rumbles and wows ... If your amplifiers put out only five watts at 10% distortion ... If your speakers have a frequency range just good enough for speech ... If your turntable rumbles and wows ... If your amplifiers put out only five watts at 10% distortion ... If your speakers have a frequency range just good enough for speech ... If your turntable rumbles and wows ... If your amplifiers put out only five watts at 10% distortion ... If your speakers have a frequency range just good enough for speech ... If your turntable rumbles and wows ... If your amplifiers put out only five watts at 10% distortion ... If your speakers have a frequency range just good enough for speech ... If your turntable rumbles and wows ... If your amplifiers put out only five watts at 10% distortion ... If your speakers have a frequency range just good enough for speech ... If your turntable rumbles and wows ... If your amplifiers put out only five watts at 10% distortion ... If your speakers have a frequency range just good enough for speech ... If your turntable rumbles and wows ... If your amplifiers put out only five watts at 10% distortion ... If your speakers have a frequency range just good enough for speech ...
Here's the inside story.

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

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

Precision-molded case is high-impact plastic, features permanent ultrasonic sealing, large integral window. Color coded for recording time.


Fixed tape guides help prevent "wow" and "flutter" often caused by imperfect roller guides. Splined design cuts friction and drag.

One-piece hub locks leader tape securely, eliminates "bump" that can distort tape in winding.

Unitized pressure pad conforms to recorder head to insure better tape contact.

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

Helpful booklet, "Recording Basics" is yours free with any "Scotch" Brand purchase from your nearest participating dealer. Or send 25¢ coin to cover handling to: 3M Company, P.O. Box 3146, St. Paul, Minn. 55101. Also ask your dealer for catalog of special premiums.

OCTOBER 1969

I once saw a movie about Hector Berlioz in which he was portrayed by the light of an oil lamp, if I remember correctly, in the thines of frenzied composition, his quilt pen racing across the music paper as he dashed off page after page of The Damnation of Faust (or maybe it was the Symphonie fantastique), and sheets of foolscap fell to the floor while the music raged in his head and on the soundtrack, too. Romeo et Juliette must have been written in some such way.

Berlioz's twin passions for the genius of Shakespeare and the person of the Irish actress Harriet Smithson—whom he had once seen play Juliet and later married—impelled Berlioz to compose a "dramatic symphony" both excited and exhausting. The text by Émile Deschamps is not so much a paraphrase in French of scenes from the play as a kind of running commentary on the action ("Unforgettable first furtive, first avowals, first promises of lovers . . ."). It even takes time out for a few kind words toward the author: "First love, are you not above all poetry? Or rather are you not, in this vale of tears, that poetry itself of which Shakespeare alone had the secret, and which he took with him to heaven?"

Such chapiap did not faze the moonstruck Berlioz for a moment. He accorded the silly text a full-conception. Mr. Davis runs a taut ship, and every fragment of the grand design is held in place. He is aided in this formidable accomplishment by a trio of superb soloists—especially the contralto Patricia Kern—and a remarkable response from the gigantic choral and orchestral forces.


Charles Kreble and Harriet Smithson in Shakespeare's Romeo and Juliet, 1577.

Performance: Like a well-oiled clock

Recording: Gorgeous
Stereo Quality: First-rate
Speed and Playing Time: 77½ ips; 102'26"

It is unquestionably a personal failing, but the overall ambience of the music of Anton Bruckner gives me the jip—and likewise his arbitrary ear-training, by critics and musicologists, with Gustav Mahler, who, whatever else he may be, is never an epic, sentimentless bore like Bruckner. I hastily concede that Bruckner could write a gorgeous, long-lined melody, and that, take him or leave him, he has his moments. But the static harmonic rhythm, the paucity of contrapuntal interest, the aura of humble universality that is by its nature a disguise for an underlying sense of his own grandeur, and, perhaps more than any of these, the lack of the theatrical sense that has entrenched Mahler in the standard repertoire as Bruckner may never be—these shortcomings, or, if you prefer, undeniable characteristics, have turned me off since my first exposure to Bruckner's work.

As for Tchaikovsky, I haven't checked it out with the In Crowd recently, so I don't know whether his work is still in the state of disrepute among more experienced listeners that it was when I was a boy, or whether Stravinsky's affection for much of his music—embarrassing as it must have been to the snooty young disciples of Stravinsky—has by now made Tchaikovsky's work "le dernier cri" among the young Turks.

Anyhow, although I've always thought the Fourth nearly, if simplistically, organized but constructed out of musical materials that are appalling trumpery, and the Fifth a sprawling, throbbing blob of Moon Love, I always have and still do regard the Sixth as a masterpiece of the hyper-Romantic genre. It's one of those rare works that, dislike as you may or may not what it has to "say," you must allow that it would be a fruitless analytical search of the score to try to find a comma, as it were, that could profitably be altered.

Give the Philadelphia Orchestra and Eugene Ormandy music of the ilk of either of these works, and the results just have to be something about which tastes will differ sharply. An orchestra that can and invariably does play with the glossy perfection of the Philadelphia will inevitably deprive music like Bruckner's of some of the rough-and-tumble that might in fact help it; and turn the flawless technique and the legendary "Philadelphia Sound" loose on the "Pathétique," and the composer's uncontrolled, undisguised statement of despair, depression, and grief—lightened only by moments of sad rapture—is likely to come out packaged far too neatly in a carefully, super-professionally gift-wrapped package.

This is not to say there aren't lots of people, maybe even this reviewer, who get a charge out of the golden-sheened beauty of this sort of orchestral performance. I am merely describing it for those who don't.
Love Suite: Two Heads. Nina Simone (vocals); orchestra: Everybody’s Talking; Cuddy Toy; She’s Leaving Home. RCA TP 1014 $5.95, © 881202 $6.95.

Performance: All good
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3 1/4 ips; 32’54”

RCA has gathered up selections from the albums of its top artists and released this tape under the umbrella title of “The Soul Rock Blues Bag.” It is a good selection from the various artists, but I don’t quite understand why it was necessary to excerpt complete albums. If you like the particular artist you won’t be satisfied with the smattering offered here. If you dislike one or another of the artists, then their performances simply come across as intrusions. This omnibus format seems more suitable to those promotion albums or tapes that are issued in conjunction with some sort of merchandise—and they are always offered at a reduced price. (The title is a misnomer, in that one could hardly include Nilsson in any ‘soul rock bag.’) The only excuse I can find for this release is that it might serve as an introduction to a particular artist. But being introduced to the work of any of these artists is not very difficult—just turn on any popular music radio station.

P. R.

BARNET KESSEL, SHELLEY MANNE, AND RAY BROWN: Poll Winners’ Choice. Barney Kessel (guitar); Shelley Manne (drums); Ray Brown (bass). MACK the Knife; Rain Check; Minor Mystery; I’m Affraid the Magazines Is Over; I Hear Music; and five others. CONTEMPORARY ® CYX 7576 $3.95, © X 187576 $6.95, © X 15776 $5.95.

Performance: Very good
Recording: Very good
Stereo Quality: Very good
Speed and Playing Time: 3 1/2 ips; 43’15”

Here’s a collection of pleasant, cool, well-performed West Coast jazz. Kessel, Manne, and Brown are indeed poll-winners, and among the finest instrumental technicians that the art has yet developed. The music ranges from standards to originals (especially fine in the case of Billy Strayhorn’s little-heard Raincheck). That the performances are sometimes so competent and accurate that they verge on background-music blandness may not bother some listeners. But if you are in the habit of expecting more than mere replication from your jazz, the poll-winners will not be to your taste—as they really are not to mine.

Don H.


Performance: Very good
Recording: Very good
Stereo Quality: OK
Speed and Playing Time: 7 1/2 ips; 51’59”

At Sibelius’ star wanes in English-speaking lands where his music was long popular, it shines brighter than ever in the German-speaking world, where it has long been ignored. This is largely due to the advocacy of Lorin Maazel and, surprisingly, Herbert von Karajan. The case made here is persuasive, and even the awfull Berlin first oboe (who, along with one or two other weak winds, spoils for me what would otherwise be a great orchestra) does not succeed inruining the impact. Here is a serious, lyrical, high-type Sibelius. Karajan is extraordinarily convincing with the rarely heard No. 6, and his type Sibelius. Karajan is extraordinarily convincing with the rarely heard No. 6, and his types Sibelius. Karajan is extraordinarily convincing with the rarely heard No. 6, and his (vocals); orchestra: Everybody’s Talking; Cuddy Toy; She’s Leaving Home. RCA TP 1014 $5.95, © 881202 $6.95.

Performance: All good
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3 1/4 ips; 32’54”

Yet the late Wes Montgomery’s most financially productive days came at a time when most musicians felt he had passed his creative peak. His last years were dominated by studio recordings in which he stated and restated the melodies of bland popular hits. In the summer of 1965 he played a new legendary engagement at the Half Note in New York City with the old Miles Davis rhythm section (who, already been assumed by the title’s namesake (but not a relative) B.B. King. This was Alex Montgomery’s first release on Atlantic; it appeared as a disc several years ago. It’s a fine debut album, highlighted by a collection of King rip tints and a collection of King riffs tunes and T. Jones’ much-recorded Born Under a Bad Sign. In his better moments—and there are many in this set—King can be a marvelously entertaining performer. Not up to the royal level, but a member of the aristocracy, to be sure.

Don H.

WES MONTGOMERY: Willow Weep for Me. Wes Montgomery (guitar); Wyn-ton Kelly (piano); Paul Chambers (bass); Jimmy Cobb (drums); with some instrumental accompaniment. Willow Weep for Me: Impressions; Portrait of Junior; Surrey with the Fringe on Top; and three others. VERVE ® VX 8765 $5.95, ® 1148 3765 $5.95, ® B 88765 $6.95, © X 87675 $5.95.

Performance: Good basic tracks; dumb accompaniment
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3 1/2 ips; 42’15”

The late Wes Montgomery’s most financially productive days came at a time when most musicians felt he had passed his creative peak. His last years were dominated by studio recordings in which he restated and restated the melodies of bland popular hits. In the summer of 1965 he played a new legendary engagement at the Half Note in New York City with the old Miles Davis rhythm section (who, already been assumed by the title’s namesake (but not a relative) B.B. King. This was Alex Montgomery’s first release on Atlantic; it appeared as a disc several years ago. It’s a fine debut album, highlighted by a collection of King rip tints and a collection of King riffs tunes and T. Jones’ much-recorded Born Under a Bad Sign. In his better moments—and there are many in this set—King can be a marvelously entertaining performer. Not up to the royal level, but a member of the aristocracy, to be sure.

Don H.

TCHAIKOVSKY: Symphony No. 6, in B Minor, “Pathétique” (see BRUCKNER)

ENTERTAINMENT

JOSÉ FELICIANO/JEFFERSON AIRPLANE/NINA SIMONE/NILSSON: The Soul Rock Blues Bag. José Feliciano (vocals and guitar); The Star Spangled Banner; Sunny; Since I Met You Baby. Jefferson Airplane (vocals and instrumentals) : Crown of Creation; Somewhere to Love; Schizophrenia (suite: Two Heresies; Nina Simone (vocals); orchestra: Do I Move You?; Do What You Gotta Do; I Loves You Porgy. Nilsson (vocals); orchestra: Everybody’s Talking; Cuddy Toy; She’s Leaving Home. RCA TP 1014 $5.95, © 881202 $6.95.

Performance: Authoritative
Recording: Excellent
Stereo Quality: First-rate
Speed and Playing Time: 3 1/2 ips; 46’28”

Cage’s Concerto, which is considered by some to be an important work in his output, is to a large extent a parody, and, as those familiar with the later Cage might surmise, is full of silences. On first hearing, I don’t find that it really “says” anything significant. More impressive are Lukas Foss’ Variations, in which the composer works over Handel, Scarlatti, and Bach. Some may find this outrageous, but, in contrast to the very quiet Cage, the Variations at least have a great deal of variety, color, and rhythmic interest. In the long run, the work may be considered little more than a novelty, but it at least does have something to “say”; whether one appreciates Foss’ putting Bach smack in the middle of the twentieth century and discovering the chaos around him is quite beside the point. Personally, I found this music intriguing and curiously exciting, although far from momentous. The recording has excellent stereo placement, is slightly dry, and preempts the instruments with remarkable clarity. Ampex should be taken to task for not having included the excellent notes Bernard Jacobson supplied for the disc.

I. K.

RECORDING OF SPECIAL MERIT


Performance: Very good
Recording: Very good
Stereo Quality: OK
Speed and Playing Time: 7 1/2 ips; 51’59”

As Sibelius’ star wanes in English-speaking lands where his music was long popular, it shines brighter than ever in the German-speaking world, where it has long been ignored. This is largely due to the advocacy of Lorin Maazel and, surprisingly, Herbert von Karajan. The case made here is persuasive, and even the awful Berlin first oboe (who, along with one or two other weak winds, spoils for me what would otherwise be a great orchestra) does not succeed in ruining the impact. Here is a serious, lyrical, high-type Sibelius. Karajan is extraordinarily convincing with the rarely heard No. 6, and his No. 7 is competitive with anything available. Good sound with not-too-annoying tape-hiss levels.

E. S.

TCHAIKOVSKY: Symphony No. 6, in B Minor, “Pathétique” (see BRUCKNER)

LUCAS FOSs

Intriguing and exciting music

VERVE ® VVX 8765 $5.95, ® 1148 3765 $5.95, ® B 88765 $6.95, © X 87675 $5.95.

Performance: Good basic tracks; dumb accompaniment
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3 1/2 ips; 42’15”

The late Wes Montgomery’s most financially productive days came at a time when most musicians felt he had passed his creative peak. His last years were dominated by studio recordings in which he restated and restated the melodies of bland popular hits. In the summer of 1965 he played a new legendary engagement at the Half Note in New York City with the old Miles Davis rhythm section (who, already been assumed by the title’s namesake (but not a relative) B.B. King. This was Alex Montgomery’s first release on Atlantic; it appeared as a disc several years ago. It’s a fine debut album, highlighted by a collection of King rip tints and a collection of King riffs tunes and T. Jones’ much-recorded Born Under a Bad Sign. In his better moments—and there are many in this set—King can be a marvelously entertaining performer. Not up to the royal level, but a member of the aristocracy, to be sure.

Don H.
THE NEED TO BE BIASED

To most people, the word "bias" connotes some undesirable personal prejudice or eccentricity. Technically inclined audiophiles, however, are aware that the same term is used to refer to a voltage or current applied to tube or transistor elements, without which these devices would not operate as intended. In tape recording, bias has the same purpose and effect as regards the magnetic tape itself, although different means are used to achieve it.

Tape-recording bias consists of an extremely high-frequency signal—normally above 50,000 Hz (50 kHz)—that is applied (usually) to the recording head together with the desired audio information. Typically, the bias-signal strength is about ten times as great as that of the audio signal, although its frequency makes it inaudible. This frequency should be as high as possible, both to minimize hiss and to prevent the production of whistles or other audible tones on the tape. When such spurious signals occur, they are the result of the bias current's interacting with the upper harmonics of the signal being recorded, or with the remnant of a stereo FM subcarrier. One professional recorder uses a bias frequency of 5 million hertz (5 MHz), and high-speed duplicating machines for making prerecorded tapes often employ bias frequencies between 500 kHz and 2 MHz. Such high frequencies involve costly equipment, however, so most good-quality home and studio recorders settle for a bias frequency between 80 and 180 kHz. A further requirement: to minimize hiss, the bias waveform must be as nearly perfect a sine wave as possible.

But why not simply feed a very strong audio signal to the record head without any ultrasonic bias at all? The reason lies in the fact that recording tape, like other magnetic materials, does not retain its magnetism in direct proportion to the signal applied to it. As all recordists know, if too high a recording level is used, the tape will "saturate," clipping off the signal peaks and so creating distortion. Much more serious, however, is the fact that in the region of very low level magnetization through which every audio signal passes in the course of its positive-to-negative excursions, the tape distorts similarly. The function of record bias, then, is to provide a constant signal at a sufficient amplitude so that the variations of the desired audio information can, as it were, "piggy-back" without ever reaching the near-zero magnetization region where the tape will distort them.

Up to a point, increasing the bias signal reduces recording distortion, but the optimum amount of bias current fed to the head depends both on the type of tape being used and on the electrical characteristics of the recorder. The NAB specifies that at 7 1/2 ips the proper bias level is that which produces maximum recorded output using a 500-Hz tone, although many tape-recorder manufacturers use a slightly different standard. In any event, bias adjustment is critical, and best left to experts. Too little bias produces distortion, but too much will turn the record head into a potent eraser, causing a loss of recorded signal, particularly at high frequencies. That is why, when you are recording, the bias generator is also connected to the erase head. There it plays another role—supplying the ultrasonic current that produces the erase signal.
COMMERICAL RATE: For firms or individuals offering commercial products or services, 90¢ per word (including name and address). Minimum order $2.00. Payment must accompany copy except when approved in writing for single insertion. For 12 months, 90¢ per word for 12 months paid in advance.

RECORDING INFORMATION: First word in all ads set in bold caps at no extra charge. Additional words may be set in bold caps at 10¢ per word. All copy subject to publisher's approval. Closing Date: 1st of the 2nd preceding month for (example, March issue closes January 1st). Send order and remittance to: Hal Cymes, STEREO REVIEW, One Park Avenue, New York, New York 10016.

EQUIPMENT

WRITE for quotation on any Hi-Fi components. Sound Reproduction Inc., 460 Central Avenue, East Orange, N.J. 07018. 201-673-6000.

Hi-Fi Components, Tape Recorders, at guaranteed lowest prices. Free money-back guarantee. Two year warranty. No Catalog. Quotations Free. Hi-Fidelity Center, 239 (39th St.) Long Beach, N.Y. 11561.

FREE! Send for money saving stereo catalog $1.00 and lowest quotations on your individual components. Electronic Components, Dept. HS -109, 248 Utica Avenue, Brooklyn, N.Y. 11216. M 2570.


LOW, Low quotes: all components and recorders. Hi Fi. Roslyn, Penna. 19010.

GOVERNMENT Surplus Receivers, Transmitters, Snorscopes, Radios, Parts, Picture Catalog 25¢, Marine, Naval Yard, Mass. 01908.

THE Price is Right! Hi-Fi Components. J. Wright Co., 65-B Jensen St., East Brunswick, N.J. 08816.

NEW low prices on all stereo components and tape recorders. Send your order quote. Stereo Corp. of America, 2122 Utica Avenue, Brooklyn, New York 11234.

DON'T THROW YOUR OLD CARTRIDGE AWAY. Send $19.95 and any old cartridge. We will ship PREPAID any one of the following top rated elliptical diamond stereo cartridges NEW: Shure M91E, M92E, M93E, V50E, EM99E, Empire 88E. Pickerling V15ME3, XV15 ATE, ADC 660E, 550E. Write for lowest quotations all stereo components. Stereo Corporation of America, 525 West Broadway, New York, N.Y. 10012.

QUOTES: STEREO COMPONENTS Foreign & Domestic, Box 18026, Seattle, Washington 98118.


BUY DIRECT FROM ENGLAND'S MAIL ORDER SPECIALISTS! Save Money! Golden Super 900E CARTRIDGE $43.20, S.E. 300/11 Tonearm $60.39, Quad 33/303 Amplifier $235.20, Quad Electrostatic Speaker $158.40, Tannoy Gold 15 $299.95. Leek & Sons, 49 Conduit St., London W.1.

MID-WESTERNERS, WESTERNERS - BUY AT NEW LOW PRICES! NEW: ARsA, $185.00; ARs, $120.00; ARsAX, $95.00; ARX, $42.00. All oiled walnut. AR turntable, $158.00; AR turntable on arm, $295.00. Full line of扬斯. Lowest series quotes on AR with Dyna, Dual, Fisher, SHURE HIGH FIDELITY, 1227 S. 8th St., Philadelphia, Pa. 19148.

AUDIOINC. announces its appointment as sole U.S. distributor for the entire Scanlin line of sophisticated micro-miniature audio and entertainment equipment. Popular, renowned for its English, Europe, Japan and Australia for "electrostatic" performance at bookshelf prices. Now immediate delivery in the U.S. on both lines. For information write: AUDIOINC, 7901 SE Mill, Portland, Oregon 97216.

$18.50 buys SHURE M91E; $15.95, M75E; $15.95, M92E. Box 127, Oak Lawn, Illinois 60454.


FOR SALE

WHOLESALE components: Manufacturers and distributors only. Request free catalog on business letterhead. WESCOM, Box 2536, E.Csion, Calif. 92105.

ELECTRONIC Bargains - Diodes, Transistors, Tubes, Courses. Free Catalog -Immediate Ship- ment. Cornell, 4215-H University, San Diego, Calif. 92105.

NEW heavy duty CD ignition system. Details free. Kit, $28.50; assembled, $39.05. Delta International Ltd., Box 1546Z, Grand Junction, Colo. 81501. Dealers Invited.

FREE ELECTRONICS PARTS FLYER. Large cata- log $1.00 deposit. BIGELOW ELECTRONICS, 2207 Broadway, New York, N.Y. 10024.

JAPAN & HONG KONG DIRECTORY. Electronics, all merchandise. World trade information. $1.00 today! Ippanyo Kaisha Ltd., Box 6266, Spokane, Washington 99207.

FREE Catalog low priced, high performance sub- miniaturized stereo equipment directly from manu- facturers. Lowther, 300 E 74th St., New York, N.Y. 10021.

SERCORE TEST EQUIPMENT UNBELIEVABLE PRICES! Write for lowest quotations on your individual components. DEFA ELECTRONICS, 2207 Broadway, New York, N.Y. 10024.

RECORDERS

TAPE AND RECORDERS


TAPEMATES makes available to you ALL 4- TRACK STEREO TAPES -ALL LABELS-postpaid to your door-at tremendous savings. For free brochure write: TAPEMATES, 5727 W. Jefferson Blvd., Los Angeles, Calif. 90016.

CASSETTES blanks, also educational and lan- guage, accessories and recorders. Literature-Write CASSETTES UNLIMITED, P.O. Box 13119, Pittsburgh, Pa. 15243.

RENT 4-track open reel tapes—all major labels— 3,000 different—free brochure. Stereo-Port, 55 St., Box 109, Westfield, N.J. 07090.

SCOTCH RECORING TAPE, lowest prices. TAPE CENTER, Box 4305, Washington, D.C. 20010.

STEREO CARTRIDGES, CASSETTES, REELS, 35% DISCOUNT. LARGEST SELECT- TIONS, UNAVAILABLE ELSEWHERE. MAIL 20¢ -CATALOGS, FREE RECORDINGS-BOX 1055, EL PASO, TEXAS 79946.


CASSETTES AT HONG KONG PRICES! Lifetime money back guarantee! Three C-60s-$4.75, three C-78s-$7.25, three C-120s-$8.75. Custom Record Development, Box 3, Mamaroneck, N.Y. 10543.

TAPE...blank recording...record-prerecorded music. Catalog 15C. Tower, Lafayette Hill, Pa. 19444.

RENT 4-TRACK STEREO TAPES - Dependable service our keynotes—ALL MAJOR LABELS—FREE CATALOG (4 States)—TRIMOR Company, P.O. Box 748, Flushing, N.Y. 11352.

STEREO TAPES, save 20, 30% and more. post- paid everywhere. Write for lowest prices on tapes, recorders, tape/cassettes. 8 page catalog 25¢. SAGAMORE, 2001 South Columbia Road, N.W., Washington, D.C. 20009.

OLD radio programs on tape, $8.00 for 6 hours. Catalog for 50¢. Don Marin, 824 Owl, Norman, Okla. 73069.

STEREO TAPE TRANSPORT. Made for leading manufacturer, two speed, pause control, 7" reel, automatic tape lifter, with record, playback and erase heads. No case. Send check or M.O. for $17.50 to Stereo Center, 218 Columbia Street, Utica, N.Y. 13502.

OLD RADIO PROGRAMS on tape. Jack ARM- STRONG, Whistler, Gangbusters, hundreds more. Sample 2 hr. $6.00 hr. $9.00. Catalog $1.25 or free. Write NOSTALGIA, 9875 S.W. 212 St., Miami, Fla. 33157.

SAVE on tape including blank 8 track. Box 127, Oak Lawn, Ill. 60454.

RENT stereo tapes $1.00 week postpaid—free catalog. Tape Library, Box 8126, Washington, D.C. 20024.

RADIO YESTERYEAR! Over 6,000 of those great old-time radio shows. Any program you remember, drama, bands, serials, comedy, etc. Send $1.00 for 500, fancy discount 5% (refundable). RADI0 YESTERYEAR, Box H. Dept. B, Croton on Hudson, N.Y. 10520. Member Better Business Bureau.

RECORDS

HARD to find collectors LPs, like new. Lists 50¢. Records, Hillburn, New York 10931.
PROTECT YOUR LP's: Heavy poly sleeves for jackets 50¢; poly lined paper sleeves 10¢; round bottom inner sleeves 3 1/2¢; white record jackets 20¢. Min order $5.00. Record Supplies, Hillburn, New York 10931.

CASH for your unwanted LP's, prerecorded tapes and cassettes. Reder, 81 Forshay Road, Monsey, New York 10952.

FREE 40 PAGE CATALOG offers hundreds of recordings of rare Renaissance, Baroque and Classical music. Some records priced as low as $1.00 each! All late recordings in Stereo only. MHS RECORDS, Box 932-HS, New York, New York 10023.

“HARD TO GET” records—all speeds. Record Exchange, 842 Seventh Avenue, New York, N.Y. 10019.


CLAUDIA—Novelty prodigy. Hear to believe, 12” Stereo $3.98 POSTPAID. Young Artists, Box 20202, Minneapolis, Minnesota 55420.

OLDS—45 RPM original hits. Over 4000 available. Catalog 25¢. C & S Record Sales, Box 197, Wampa, Vashon, N.Y. 13163.

POPULAR organ albums factory direct. Concert Recording, Lynwood, Calif. 90626.


SUPERIOR Auction School—nation’s top auctioneers own and instruct. 120 East Cerrrdo, Decatur, Illinois 62523.

LEARN Electronics Organ Servicing at home. All makes, including transistor, Experimental kit-troubleshooting. Accredited NHSC, Free Booklet. Niles Bryant School, 3631 Stockton, St. Louis, MO. Accredited by the American Technical School Association.

R.E.L.'s famous 5 week course for the First Class Radio Telephone License is the shortest, most effective course in the nation. Over 98% of R.E.L. graduates pass F.C.C. exams for 1st class license. Total tuition $360.00. Job Placement free. We're for brochure Radio Engineering Incorporated Schools, 1336 Main Street, Sarasota, Florida 33577—or 3213 Gillham Road, Kansas City, Missouri 64109—or 809 Carolne Street, Fredericksburg, Virginia 22401—or 625 E. Colorado Street, Glendale, California 91205.


FOREIGN and USA job opportunities available now, Construction, all trades. Earnings to $3,000.00 per month, airfare, hotel, expenses paid. Write: Universal Employment, Woodbridge, Conn. 06525.


MAILORDER! How to prepare your own catalog for pennies...without merchandise investment! Free Catalog! Ocie, 5711-EO 14th, Brooklyn, New York 11219.

MANUFACTURING REPRESENTATIVE—Ambassador Record Corporation, a leader in the record market has just introduced their 8-track Stereo Cartridge and Cassette Line. Manufacturers representatives serving electronic, photographic and automotive distributors contact: HERB KARIM, MASSACHUSETTS RECORD CORPORA-

145 Kcnm Street, Newark, New Jersey 07105. (201) 523-4214.

MAGAZINES

BACK DATE MAGAZINES! Send needs. Midtown, Box 917-HS, Maywood, N.J. 07607.

INSTRUCTION

SUPERIOR Auction School—nation’s top auctioneers own and instruct. 120 East Cerrrdo, Decatur, Illinois 62523.

LEARN Electronics Organ Servicing at home. All makes, including transistor, Experimental kit-troubleshooting. Accredited NHSC, Free Booklet. Niles Bryant School, 3631 Stockton, St. Louis, MO. Accredited by the American Technical School Association.

R.E.L.'s famous 5 week course for the First Class Radio Telephone License is the shortest, most effective course in the nation. Over 98% of R.E.L. graduates pass F.C.C. exams for 1st class license. Total tuition $360.00. Job Placement free. We're for brochure Radio Engineering Incorporated Schools, 1336 Main Street, Sarasota, Florida 33577—or 3213 Gillham Road, Kansas City, Missouri 64109—or 809 Carolne Street, Fredericksburg, Virginia 22401—or 625 E. Colorado Street, Glendale, California 91205.


EMPLOYMENT INFORMATION

FOREIGN and USA job opportunities available now, Construction, all trades. Earnings to $3,000.00 per month, airfare, hotel, expenses paid. Write: Universal Employment, Woodbridge, Conn. 06525.
STEREO REVIEW ADVERTISERS' INDEX

<table>
<thead>
<tr>
<th>READER SERVICE NO.</th>
<th>ADVERTISER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Acoustic Research, Inc.</td>
<td>38, 125, 147</td>
</tr>
<tr>
<td>2</td>
<td>Acousiton Corp.</td>
<td>21</td>
</tr>
<tr>
<td>3</td>
<td>Acousiton Corp.</td>
<td>135</td>
</tr>
<tr>
<td>4</td>
<td>Alltec Lansing, Division of LTV Ling Alltec, Inc.</td>
<td>127</td>
</tr>
<tr>
<td>5</td>
<td>Ampex Stereo Tape Div., Ampex Corp.</td>
<td>74</td>
</tr>
<tr>
<td>6</td>
<td>Acoustic Research, Inc.</td>
<td>38, 125, 147</td>
</tr>
<tr>
<td>7</td>
<td>Ampex Corporation, Magnetic Tape Div.</td>
<td>59</td>
</tr>
<tr>
<td>8</td>
<td>Angel Records</td>
<td>110</td>
</tr>
<tr>
<td>9</td>
<td>Audio Unlimited, Inc.</td>
<td>159</td>
</tr>
<tr>
<td>10</td>
<td>Avant Garde</td>
<td>122, 123</td>
</tr>
<tr>
<td>11</td>
<td>BSR (USA) Ltd., McDonald Division</td>
<td>153</td>
</tr>
<tr>
<td>12</td>
<td>Benjamin Electronics Sound Corp.</td>
<td>69</td>
</tr>
<tr>
<td>13</td>
<td>Beglen Communications</td>
<td>127</td>
</tr>
<tr>
<td>14</td>
<td>Bose Corporation</td>
<td>151</td>
</tr>
<tr>
<td>15</td>
<td>British Industries-Garrard</td>
<td>2</td>
</tr>
<tr>
<td>16</td>
<td>Carston Studios</td>
<td>159</td>
</tr>
<tr>
<td>17</td>
<td>Cartridge Tape Club of America</td>
<td>61</td>
</tr>
<tr>
<td>18</td>
<td>Columbia Records</td>
<td>113</td>
</tr>
<tr>
<td>19</td>
<td>Concord Electronics Corp.</td>
<td>76, 77</td>
</tr>
<tr>
<td>20</td>
<td>Creata Electronics Corp.</td>
<td>154</td>
</tr>
<tr>
<td>21</td>
<td>Deutsche Grammophon (DGG)</td>
<td>129</td>
</tr>
<tr>
<td>22</td>
<td>Downtown Audio</td>
<td>146</td>
</tr>
<tr>
<td>23</td>
<td>Dresser</td>
<td>154</td>
</tr>
<tr>
<td>24</td>
<td>Dual</td>
<td>27, 29 thru 34</td>
</tr>
<tr>
<td>25</td>
<td>Dynaco, Inc.</td>
<td>117</td>
</tr>
<tr>
<td>26</td>
<td>EIC Electronics Instrument Co., Inc.</td>
<td>128</td>
</tr>
<tr>
<td>27</td>
<td>Eichman Radiokal Company</td>
<td>75</td>
</tr>
<tr>
<td>28</td>
<td>Electo-Voice, Inc.</td>
<td>4th Cover</td>
</tr>
<tr>
<td>29</td>
<td>Elga Marketing Industries, Inc., Perpetuum-Eber Div.</td>
<td>14</td>
</tr>
<tr>
<td>30</td>
<td>Empire Scientific Corp.</td>
<td>57</td>
</tr>
<tr>
<td>31</td>
<td>Empire Scientific Corp.</td>
<td>58</td>
</tr>
<tr>
<td>32</td>
<td>Epicure Products, Inc.</td>
<td>64</td>
</tr>
<tr>
<td>33</td>
<td>Erath, L.W.</td>
<td>73</td>
</tr>
<tr>
<td>34</td>
<td>Erath, L.W.</td>
<td>150</td>
</tr>
<tr>
<td>35</td>
<td>Finney Company, The</td>
<td>72</td>
</tr>
<tr>
<td>36</td>
<td>Fisher Radio Company</td>
<td>51, 109, 137</td>
</tr>
<tr>
<td>37</td>
<td>Four Clubs Record Club</td>
<td>5</td>
</tr>
<tr>
<td>38</td>
<td>Frazier, Inc.</td>
<td>118</td>
</tr>
<tr>
<td>39</td>
<td>Grommes-Precision</td>
<td>150</td>
</tr>
<tr>
<td>40</td>
<td>Harman-Kardon, Inc.</td>
<td>16, 17</td>
</tr>
<tr>
<td>41</td>
<td>Heath Company</td>
<td>8, 9, 10, 11</td>
</tr>
<tr>
<td>42</td>
<td>Hi-Fi Center</td>
<td>150</td>
</tr>
<tr>
<td>43</td>
<td>Honeywell Photographic Products</td>
<td>35</td>
</tr>
<tr>
<td>44</td>
<td>JVC America, Inc.</td>
<td>13</td>
</tr>
<tr>
<td>45</td>
<td>Jenzen Manufacturing Company</td>
<td>43, 44, 45, 46</td>
</tr>
<tr>
<td>46</td>
<td>Kenwood Electronics, Inc.</td>
<td>65</td>
</tr>
</tbody>
</table>

Classified Advertising

- As an additional reader service, we list below, by classifications, the products advertised in this issue. If there is a specific product you are shopping for, look for its listing and turn to the pages indicated for the advertisements of manufacturers supplying that equipment.

STEREO REVIEW PRODUCT INDEX

<table>
<thead>
<tr>
<th>CLASSIFICATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amplifiers and Preamplifiers</td>
</tr>
<tr>
<td>Cameras</td>
</tr>
<tr>
<td>Cartridges</td>
</tr>
<tr>
<td>Catalogs</td>
</tr>
<tr>
<td>Headphones</td>
</tr>
<tr>
<td>Magazines</td>
</tr>
<tr>
<td>Modular Music Systems (Compacts)</td>
</tr>
<tr>
<td>Organ Kits</td>
</tr>
<tr>
<td>Receivers, Stereo</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>READER SERVICE NO.</th>
<th>ADVERTISER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>King Carol Records</td>
<td>14</td>
</tr>
<tr>
<td>36</td>
<td>KLH Research &amp; Development Corp.</td>
<td>36, 37</td>
</tr>
<tr>
<td>37</td>
<td>Klipsch &amp; Associates</td>
<td>143</td>
</tr>
<tr>
<td>38</td>
<td>Koss Electronics, Inc.</td>
<td>140</td>
</tr>
<tr>
<td>39</td>
<td>Lafayette Radio Electronics</td>
<td>139</td>
</tr>
<tr>
<td>40</td>
<td>Lear Siegler, Inc.</td>
<td>321</td>
</tr>
<tr>
<td>41</td>
<td>London Records</td>
<td>70, 71</td>
</tr>
<tr>
<td>42</td>
<td>Longines Symphonette Society, The</td>
<td>159</td>
</tr>
<tr>
<td>43</td>
<td>Longines-Wittnauer Watch Co.</td>
<td>12</td>
</tr>
<tr>
<td>44</td>
<td>Marantz, Inc.</td>
<td>54, 55</td>
</tr>
<tr>
<td>45</td>
<td>Minnesota Mining &amp; Mfg. Co. (3M Co.)</td>
<td>156</td>
</tr>
<tr>
<td>46</td>
<td>McIntosh Laboratory, Inc.</td>
<td>52</td>
</tr>
<tr>
<td>47</td>
<td>Norelco High Fidelity Products Div.</td>
<td>68</td>
</tr>
<tr>
<td>48</td>
<td>Olson Electronics</td>
<td>146</td>
</tr>
<tr>
<td>49</td>
<td>Pickering &amp; Company, Inc.</td>
<td>3rd Cover</td>
</tr>
<tr>
<td>50</td>
<td>Pioneer Electronics Corp.</td>
<td>73</td>
</tr>
<tr>
<td>51</td>
<td>Pioneer Electronics Corp.</td>
<td>60</td>
</tr>
<tr>
<td>52</td>
<td>Pioneer Electronics Corp.</td>
<td>53</td>
</tr>
<tr>
<td>53</td>
<td>RCA Magnetic Products</td>
<td>131</td>
</tr>
<tr>
<td>54</td>
<td>Racine</td>
<td>155</td>
</tr>
<tr>
<td>55</td>
<td>Rabossi-57th Street, Inc.</td>
<td>148</td>
</tr>
<tr>
<td>56</td>
<td>Radio Shack Corp.</td>
<td>7</td>
</tr>
<tr>
<td>57</td>
<td>Reichlin Research Corp.</td>
<td>355</td>
</tr>
<tr>
<td>58</td>
<td>Revus Corporation</td>
<td>62, 63</td>
</tr>
<tr>
<td>59</td>
<td>Rheem Roberts</td>
<td>145</td>
</tr>
<tr>
<td>60</td>
<td>Sansui Electric Co., Ltd.</td>
<td>24, 25</td>
</tr>
<tr>
<td>61</td>
<td>Schober Organ Co.</td>
<td>128</td>
</tr>
<tr>
<td>62</td>
<td>Scott Inc., H.H.</td>
<td>2nd Cover, 1</td>
</tr>
<tr>
<td>63</td>
<td>Sharp/Akai/Princeton Inc.</td>
<td>124</td>
</tr>
<tr>
<td>64</td>
<td>Sherwood Electronic Laboratories, Inc.</td>
<td>41</td>
</tr>
<tr>
<td>65</td>
<td>Shure Brothers, Inc.</td>
<td>78</td>
</tr>
<tr>
<td>66</td>
<td>Sony Corporation of America</td>
<td>48, 49</td>
</tr>
<tr>
<td>67</td>
<td>Sony Corp. of America (Radio, TV Div.)</td>
<td>81</td>
</tr>
<tr>
<td>68</td>
<td>Sony/Superscope, Inc.</td>
<td>36</td>
</tr>
<tr>
<td>69</td>
<td>Sony/Superscope, Inc.</td>
<td>66, 67</td>
</tr>
<tr>
<td>70</td>
<td>Sound Reproduction, Inc.</td>
<td>140</td>
</tr>
<tr>
<td>71</td>
<td>Stanton Magnetics, Inc.</td>
<td>145</td>
</tr>
<tr>
<td>72</td>
<td>Stereo Corporation of America</td>
<td>153</td>
</tr>
<tr>
<td>73</td>
<td>Teac Corporation</td>
<td>119</td>
</tr>
<tr>
<td>74</td>
<td>Teflex Communications Divisions</td>
<td>133</td>
</tr>
<tr>
<td>75</td>
<td>uniClub, Inc.</td>
<td>18</td>
</tr>
<tr>
<td>76</td>
<td>United Audio Products, Inc.</td>
<td>27, 29 thru 34</td>
</tr>
<tr>
<td>77</td>
<td>Utah Electronics</td>
<td>130</td>
</tr>
<tr>
<td>78</td>
<td>Yamaha International Corp. (Audio Products)</td>
<td>115</td>
</tr>
<tr>
<td>79</td>
<td>Yamaha International Corp. (Audio Products)</td>
<td>160, 161</td>
</tr>
</tbody>
</table>
Words are inherently limited in stimulating the emotions aroused by music. This is especially so in describing how high fidelity components perform.

With cartridges, for example, we speak of flat frequency response, high compliance, low mass, stereo separation. Words like these enlighten the technically minded. But they do little or nothing for those who seek only the sheer pleasure of listening.

We kept both aspects in mind when developing the XV-15 series of cartridges. We made the technical measurements. And we listened. We listened especially for the ability of these cartridges to reproduce the entire range of every instrument. With no loss of power. In the case of woodwinds, this meant a cartridge that could recreate the exact nuances that distinguish an oboe from an English horn. A clarinet from a bass clarinet. A bassoon in its lower register from a contrabassoon in its higher register.

We call this achievement “100% woodwind power.” When you play your records with an XV-15, you won’t be concerned with even that simple phrase. Instead, you’ll just feel and enjoy the renewed experience of what high fidelity is really all about.

PICKERING
THE NEW PICKERING XV-15/750E.
PREMIER MODEL OF THE XV-15 SERIES TRACKS AT 1/2 TO 1 GRAM. DYNAMIC COUPLING FACTOR OF 750 FOR USE IN FINEST TONEARMS. 160.00. OTHER XV-15 CARTRIDGES FROM 199.00. PICKERING & CO., PLAINVIEW L.I., N.Y.

CIRCLE NO. 41 ON READER SERVICE CARD
Low-noise, thick-film hybrid circuit phono preamp module plugs in.

Conservative, high power supply module for stable, uniform performance plugs in.

Wide separation stereo multiplexer module with automatic stereo switching plugs in.

Complete, accurate stereo control center module plugs in.

Exclusive E-V "mother" board replaces hand wiring and hand soldering of most signal circuits with uniform, precise, etched circuit. Pre-tested modules simply plug in. Insures laboratory standard performance. Simplifies and speeds maintenance if needed.

AM tuner module (AM models) plugs in.

All-silicon transistor stereo power amplifier module plugs in.

Choice of 50 or 105 watts IHF (43 or 51 watts continuous sine wave).

Sensitive, low distortion Field Effect Transistor (FET) tuner and selective, full bandwidth Integrated Circuit (IC) IF module plugs in.

Electro-Voice invents the wireless!

E-V 1181 65 watt stereo FM modular receiver – $210.00
E-V 1182 65 watt AM/stereo FM modular receiver – $233.00
E-V 1281 130 watt stereo FM modular receiver – $255.00
E-V 1282 130 watt AM/stereo FM modular receiver – $277.00

All power ratings are music power ± 1 db. (65 watt units equal 50 watts IHF power. 130 watt units equal 105 watts IHF power.)

FREE! Call anytime day or night (800) 243-0355 toll-free for name of nearest Electro-Voice high fidelity specialist.
In Connecticut call (collect) 853-3600.

Electro-Voice, Inc., Dept. 1094F, 616 Cecil St., Buchanan, Michigan 49107

A SUBSIDIARY OF GULTON INDUSTRIES, INC.

CIRCLE NO. 19 ON READER SERVICE CARD