

Stereo Review

JULY 1970 • 60 CENTS

**A BUYERS' GUIDE TO PHONO CARTRIDGES * THE ENGINEERS
DISCUSS CARTRIDGE DESIGN * BASIC REPERTOIRE UPDATED**

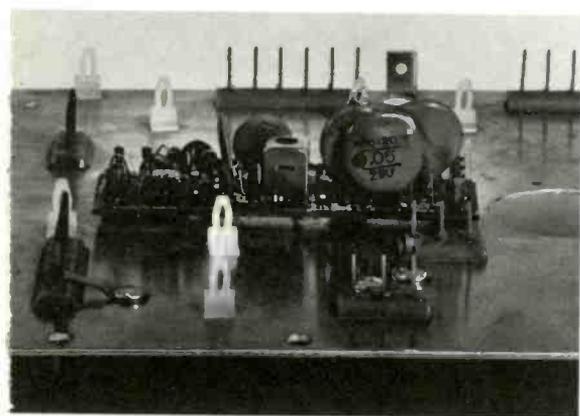


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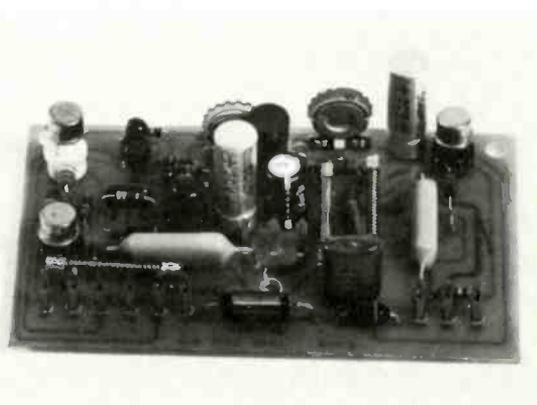


Inside, the 387 justifies its exterior. Here are tomorrow's electronics . . . Integrated Circuits, Field Effect Transistors, solderless connections, and electronic safeguard systems to keep the 387's 270 Watts of power totally usable under all conditions.

Decades of manufacturing experience and engineering skill have gone into the 387. But to really appreciate how its designers have totally rejected the ordinary, you must see and hear it.



Low solderless connection techniques: Tension-wrapped terminal connections plus plug-in circuit modules result in the kind of reliability associated with aerospace applications. This largely eliminates failure-prone soldered connections.



Instant electronic overload protection: Unlike conventional thermal cutouts, Scott's new protective circuit releases the drive when too much current flows through output transistors . . . protects your valuable equipment.

387 SPECIFICATIONS

AMPLIFIER SECTION: Total power (± 1 dB) 270 Watts @ 4 Ohms; IHF music power, 220 Watts @ 4 Ohms; 140 Watts @ 8 Ohms; Continuous output, with one channel driven, 100/100 Watts @ 4 Ohms; 63/63 Watts @ 8 Ohms; Continuous output, with both channels driven, 85/85 Watts @ 4 Ohms; 55/55 Watts @ 8 Ohms; Harmonic distortion, 0.5% at rated output; IHF power bandwidth, 10 Hz — 38 kHz; Hum and noise, phone, —70 dB. **TUNER SECTION:** (FM); Usable sensitivity (IHF), 1.9 μ V; Stereo separation, 40 dB; Capture ratio, 2.5 dB; Signal/Noise ratio, 65 dB; Cross modulation rejection, 80 dB; Selectivity, 42 dB. **TUNER SECTION:** (AM); Sensitivity (IHF), 4 μ V @ 600 kHz; Selectivity (IHF), 32 dB.

Prices and specifications subject to change without notice.

SCOTT®

For detailed specifications write:
H. H. Scott, Inc. Dept. 245-07
111 Powdermill Road
Maynard, Massachusetts 01754

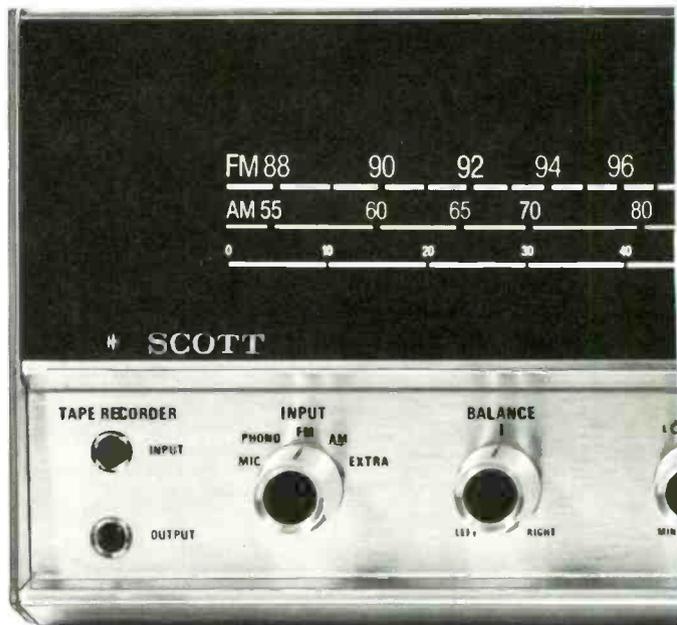
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POWER

Scott 387 AM/FM Stereo Receiver

POWER AND PURPOSE
ARE IMPLICIT IN ITS EVERY
DISTINCTIVE LINE...



Never before has there been a receiver like the 387. Power and purpose are implicit in its every distinctive line . . . from its bold new high-visibility dial face to the sweep of its comprehensive control panel. And just wait until you experience the 387's effortless performance! A new kind of receiver power is yours to command.

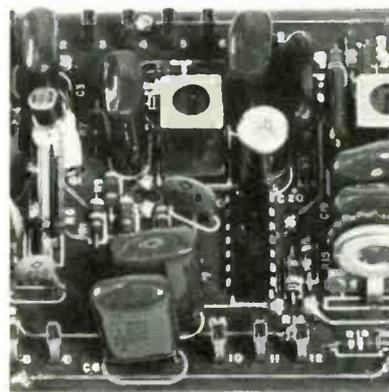
The 387 is the result of years of planning and testing. No new receiver has ever come to you with such a proven background . . . thousands of hours of simulated home-use test hours alone.



Computer-activated "Perfectune" light: Perfectune computer logic module scans the tuning circuits, decides when you've tuned for best reception and lowest distortion, then snaps on the Perfectune light.



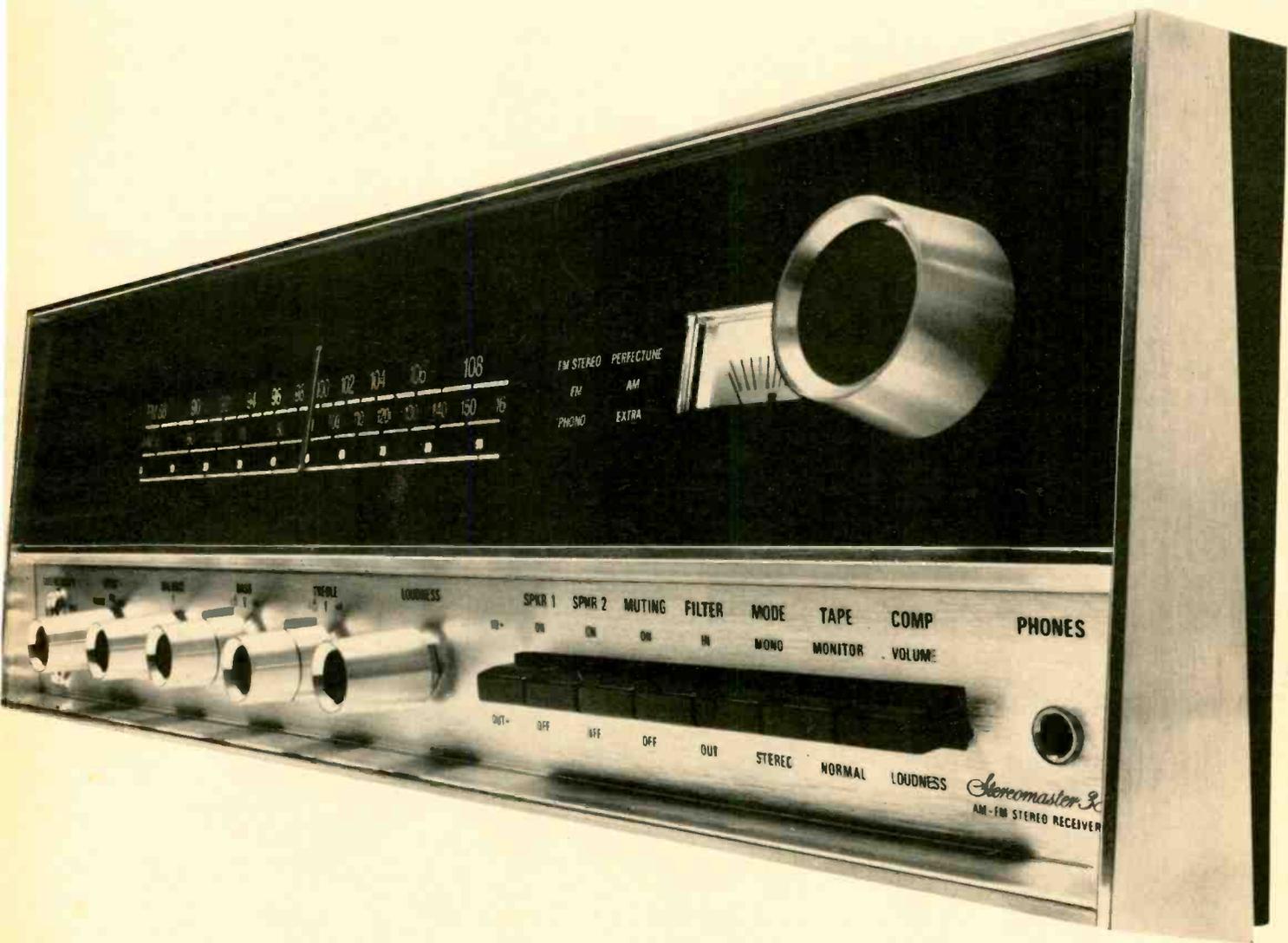
New Modutron Circuit Board Exchange Policy: Takes over after your warranty expires; insures quick, inexpensive replacement of any plug-in printed circuit board for as long as you own your Scott unit.



Ultra-reliable Integrated Circuits: Seven IC's are included in the FM IF, AM IF, Perfectune, stereo amplifier, and multiplex sections of the 387 . . . totalling 91 transistors, 28 diodes, and 109 resistors.

Other advanced 387 features include:

- New "wide-screen" panel results in increased visibility.
- Full-complement function lights indicate Perfectune, FM Stereo, AM, Phono, and Extra functions in operation.
- New angled panel results in increased visibility
- New muting circuit eliminates noise between FM stations
- Silver-plated Field Effect Transistor front end receives more stations more clearly with less distortion
- Integrated Circuit IF strip virtually eliminates all outside interference
- Integrated Circuit preamplifier reduces distortion to inaudible levels
- Full Complementary direct/coupled all-silicon output circuitry provides effortless instantaneous power, with maximum reliability
- Automatic stereo switching instantly switches itself to stereo operation . . . lets you relax and enjoy the music
- Price: \$449.95 Accessory case, extra.



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OFF OFF OFF OFF OUT STEREO NORMAL LOUDNESS

Stereomaster 2
 AM-FM STEREO RECEIVER

Some thoughts from Victor Campos on the new KLH \$100 speaker system

This is Victor Campos, noted audio authority, musicologist, renowned raconteur, and all-around bon vivant. When asked by his associates at KLH Research and Development to describe the new Model Thirty-Three loudspeaker system, he said, "It's the best ☆#x!?!★ speaker for around \$100 anyone has ever made – and you can bet your ★x☆!?!# on it."

For further technical information, write to Victor at KLH, Dept. CVC.



KLH RESEARCH AND DEVELOPMENT CORP.
30 Cross Street, Cambridge, Massachusetts 02139



FORMERLY HI FI/STEREO REVIEW

Stereo Review

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COVER: PHOTOGRAPH BY BRUCE PENDLETON; DESIGN BY BORYS PATCHOWSKY. TURNTABLE BY CONCEIT (FOR FURTHER INFORMATION SEE PAGE 22).

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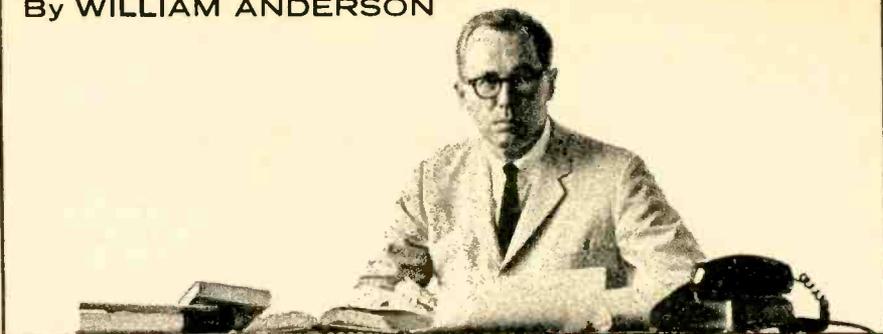
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By WILLIAM ANDERSON



EDITORIALLY SPEAKING

"BUM, BEEP, DEETELY DOOT"

IF YOUR local newspaper found the news fit to print, you may already know that the Pulitzer Prize for music this year went to composer Charles Wuorinen for his *Time's Encomium*, a work "for synthesized and processed synthesized sound" (the recording was reviewed in these pages in December of 1969). I have long since come to terms with the fact that the field of music, which absorbs so much of my time both vocationally and avocationally, is not regarded with anything like the same sort of importance either in the intellectual community or in the world at large. There is no Nobel Prize in music, for example, though the inventor of dynamite saw fit to include one for peace when he set up his prestigious foundation. And the Pulitzer awards (the first were in 1917) added a music category only in 1943, which may (or may not) explain why previous music awards are listed last (after those for drama, poetry, and meritorious public service) in the *New York Times' Encyclopedic Almanac 1970*.

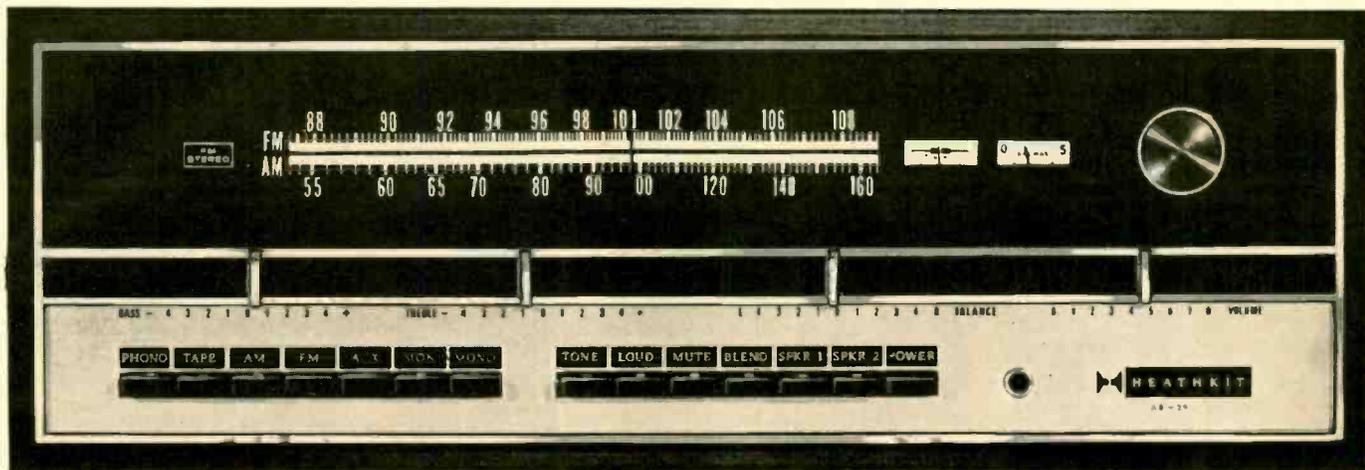
I also gather from Peter Kihss' May 5 *Times* report on this year's Pulitzers that the music award at least was evidently made in an atmosphere somewhat lacking in high seriousness. One advisory board member wondered "whether a computer could compose" (Wuorinen is the composer, a sound synthesizer is the performer, and there is no computer in the act), and *Time's Encomium* got the nod following an impromptu "it goes something like this" rendition (see headline above) by Vermont C. Royster, Editor of the *Wall Street Journal* (do they have a music department?). This may conceivably have taken a little of the edge off Wuorinen's pleasure in receiving the prize, but he is an old hand at award winning (over twenty to date) and his sense of humor is still intact ("I've often wondered what I've been doing all these years.").

There are at least two aspects of *Time's Encomium* that make it unusual, even for a Pulitzer prize winner: the work was commissioned (which is to say paid for) by a record company, and it can be experienced only as a recording (it cannot be "performed" in concert). It is remarkable enough that a small company such as Nonesuch Records should take its responsibility to music with sufficient seriousness and, indeed, have the fiscal courage to enter a field where even Esterhazys and well-funded foundations tread with care—but this is Nonesuch's *sixth* such commissioning venture. The appropriateness of such activity was neatly spelled out by Oliver Daniel, vice president of Broadcast Music, Inc., in an address at the Second Annual International Music Industry Conference in Mallorca in April: "The classical recording has too slavishly aped the programming of live concerts, and no amount of effort has been spared to reproduce the sounds heard in concert halls, with little or no thought of exploiting the medium itself."

Leaving aside for the moment the fact that contemporary composers experience extraordinary difficulties—mostly financial—in getting their works heard in the concert hall, we do seem at last to be moving toward a better understanding of two media with quite different potentialities and quite different goals. This Pulitzer prize may be signalling the recording medium's long-overdue declaration of independence from the concert hall.

**“How well does the Heathkit AR-29 perform?
Very well indeed!”...“No other receiver
in its price class can compare with it!”**

Julian Hirsch, Stereo Review magazine



Here's Why...

Here's what Mr. Hirsch says about Sensitivity: "Its FM tuner had an IHF sensitivity of 1.75 microvolts, placing it among the finest in respect to sensitivity."

About FM Frequency Response: "Stereo FM frequency response was extremely flat, ± 0.25 dB from 30 Hz to 15,000 Hz."

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

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

About Input Characteristics: "... the AR-29 can handle any modern cartridge without risk of overload, and provide low distortion and an excellent signal-to-noise ratio."

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

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

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

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- Blend Control attenuates on-station Stereo FM noise
- Linear Motion controls for Volume, Balance, Bass & Treble
- Individually adjustable input level controls for source switching without volume changes
- Switches for 2 separate stereo speaker systems
- Center speaker capability
- Exact station selection with two tuning meters
- Stereo indicator
- Stereo headphone jack
- Swivel AM rod antenna
- 300 & 75 ohm FM antenna inputs
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33252 WES
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River LP, 8TR, CASS



31799 THREE DOG
NIGHT—It Ain't Easy
Dunh LP



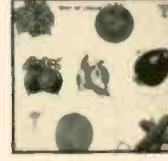
42715 BEST OF MJQ
Atlan LP, 8TR, CASS



17263 GREGORIAN
CHANT
Phil LP



30556 D. ROSS &
SUPREMES Love Child
Motow LP, 8TR, CASS



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of Cream
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12265 ITALIAN
BAROQUE MASTERS
Baroq LP



44373 HAIR: French
Original Cast
Phil LP



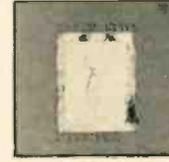
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GREEK—Soundtrack
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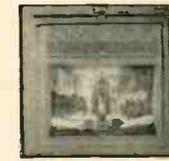
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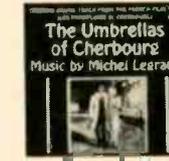
17064 MOZART: Sym
Nos. 25, 29, 32—
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LETTERS TO THE EDITOR

Whistling

● I much enjoyed Noel Coppage's affectionate survey of the art of whistling (May), but I was surprised to note that he failed to mention one recent whistling hit single. It came out about a dozen years ago, I think; the title was *The Happy Whistler*, and I still find myself frequently whistling the theme. If memory serves, the artist's name was Don Robertson. I once owned a copy on a Capitol disc, but, alas, it has since vanished.

LESLIE GERBER
Staten Island, N. Y.

● I considered the article on whistling a fair one. It could have been a good one if the author had gotten into some of the modern whistlers. How could he omit Jean "Toots" Thielman, who had a big hit with *Bluesette—the Whistler and His Guitar*, on Capitol, I believe.

GERALD F. SCHREIBER
Bronx, N. Y.

● As an enthusiastic and confirmed whistler, I thoroughly enjoyed Noel Coppage's article. Although the art is vanishing, it is not completely gone. As an example, I offer the Harvard University Band, the members of which regularly whistle a chorus or two of the *Harvard Medley* during the football half-time shows in Cambridge. For skeptics, the evidence is engraved forever on the Band's recording "Salute to the Ivy."

DAVID SOLOSKO
Albuquerque, N. M.

● Please take Noel Coppage's tongue and tie it in knots, so that he won't be able to whistle at all. How can anyone write an article on whistling, name all those professional whistlers, mention the hit records of the genre, and even recall "Rinso White," and ignore (or not remember) radio's "The Whistler," who also knew many things? When I was a kid and wanted to frighten someone, I waited until darkness set in, silently approached my victim, and whistled that eerie theme.

Incidentally, Coppage made no mention of those who can whistle "on the inhale" as well as on the exhale. It is quite simple to do and results in an incredibly long unbroken musical line. The trick is to keep the line going through the change of direction

of the air flow and not pass out from the resulting dizziness.

DON E. MANNING
Chicago, Ill.

● To Mr. Noel Coppage:

No anger, no spark of disdain
But only a feeling of pain
That he's not one of the few as
Know Meade Lux Lewis'
Whistling Blues/Honky Tonk Train.

(It's a ten-inch Victor shellac record, of about 1936.)

SIDNEY FINKELSTEIN
New York, N. Y.

Installation of the Month

● I have noticed that in most issues of STEREO REVIEW you run a page, under the title "Installation of the Month," that shows the high-fidelity setups of audio enthusiasts. I would like to know what you need in the way of photographs and writing in order that you might consider featuring my own stereo installation.

DAVID C. CUMMING
Visalia, Cal.

To answer Mr. Cumming and the many others who have inquired: any snapshot you have handy will permit us to make a preliminary evaluation of your installation. If it is judged acceptable, you will then be asked to submit a glossy 8 x 10 black-and-white print, or a negative from which one can be made. As for accompanying information, any past Installation feature can serve as a guide. In particular, we need details on the construction and features of the cabinets, a complete and accurate list of the components, and a few personal notes on yourself: your occupation, audio background, and interests—musical or otherwise.

Boozicology

● For Arthur Forman's boozicology collection (Letters to the Editor, May), I suggest the *Tequila Overture* by Dunlap, or perhaps a shot of Franck's *Djinns*. Sobering thought: the former is no longer listed in Schwann.

DONALD R. LINDSAY
Manhattan Beach, Cal.

Not bad, Mr. Lindsay. Other readers have volunteered Sara Saki, Whiskey Sauer, and Meyer Beer.

● Should you encourage readers of your letters column to mix liquor with music? Alcoholic beverages have always been problematical for people in show business, opera, and the music world in general. Think of the trouble (or worse) that the following got into by taking or dispensing a drink or two: Juliet, Siegfried, Tristan, E.T.A. Hoffmann, Violetta and Alfredo, Baron Ochs, Minnie (*La Fanciulla del West*), Nemorino, and Lucrezia Borgia.

It wouldn't surprise me if some famous conductor raised a Bernstein of beer "in the still of the night" to show his "High Spirits." After all, even Mr. Hawkes' associate was Boosey.

EDWARD BUXBAUM
Brooklyn, N. Y.

Praise for Skepticism

● As a stereo aficionado of long standing, I should like to express my gratitude for the skepticism, in musical and technological areas respectively, of James Goodfriend and Larry Klein.

Mr. Goodfriend's expositions of the current state of recorded classical music are right on. I can't understand how anybody could insist, as reader Robert Burns does (Letters to the Editor, March), that his taste has not been influenced (and adversely, if only through restriction) by the promoters of "now" music for the young and instant nostalgia for the not-so-young.

Mr. Klein's refusal to espouse the Scheiber method of four-channel reproduction until it proves itself is one of the few signs of sanity I've seen in the great four-channel debate. Scheiber's system fits the needs of the salesmen perfectly; ergo, we're bound to get it, willy-nilly, whether it can really deliver the goods or not. In my opinion, it can't. While I'm only guessing, I think I know how he does it—at least, I can outline a method that has no degrading effect on either frequency response or signal-to-noise, and conveys the location of a single source nicely—but it falls short of reproducing the spatial relationships among several sources playing simultaneously.

I would not be sorry to see a great deal more investigation into different multi-channel configurations before any technique is adopted. For example, maybe three "stage" channels and one "reverber" channel would give more realistic reproduction of the concert situation. If we can keep our enthusiasm along with a healthy skepticism, maybe we can have real four-channel stereo.

ALLEN WATSON III
Redwood City, Cal.

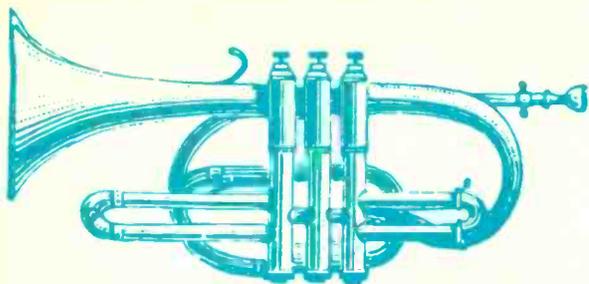
Mr. Klein is keeping an eagle eye on quadrasonic developments in several quarters and will render another progress report shortly.

Music and the "Now" Generation

● I see that the articles concerning the "pop society" and "the Sixties generation" by William Anderson and James Goodfriend have created a great deal of interest among your readers. Realizing that, regardless of the cause, much of today's youth is totally ignorant of classical music, Kansas State University has introduced a Music Listening Laboratory for the general student.

Assuming that any college student could use an hour of easy academic credit, Profes-

(Continued on page 12)



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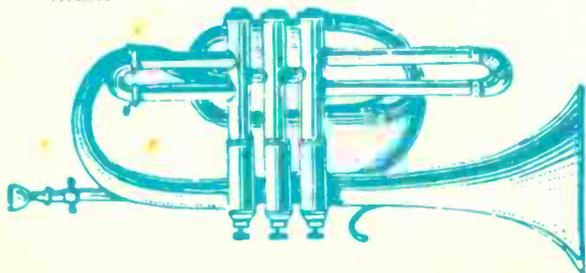
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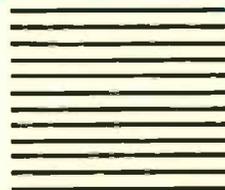
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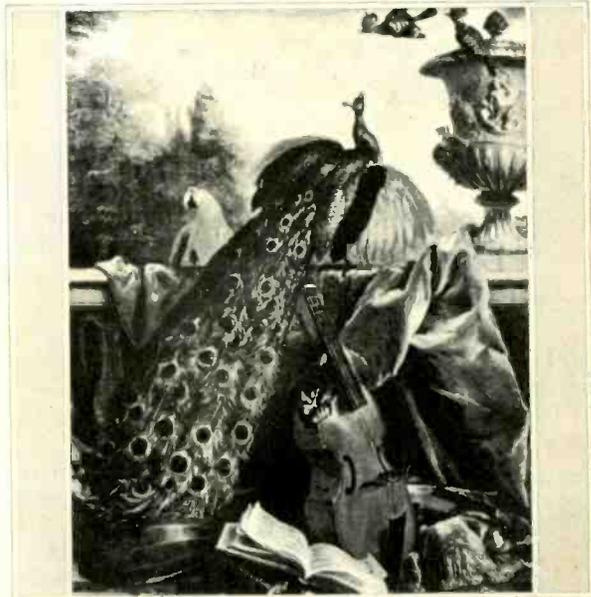
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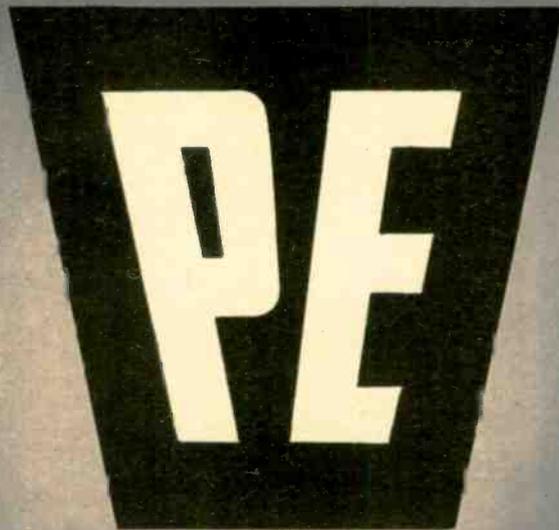
FROM MASTER TAPE TO DISC: HOW RECORDINGS ARE MADE
BEETHOVEN'S 32 PIANO SONATAS * THE VANISHING ART OF WHISTLING * THE COMPOSER-CRITIC: ROBERT SCHUMANN



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CIRCLE NO. 6 ON READER SERVICE CARD

sor Warren Walker, who has for many years been in charge of the music appreciation program, designed a course which meets twice a week and has as its only requirements perfect attendance and courteous silence. There are no texts and there are no assignments. In class, students may do their homework, read their hot-rod magazines, play tic-tac-toe, or sleep.

It works! The class now closes on the first day of registration with an enrollment of 450. Musical material for the lab is presented by all of the campus performing groups and by faculty artists. Students hear all types of music, from a Palestrina Mass by the concert choir to a pop medley by the K-State Singers, from a Brahms symphony by the university orchestra to the school fight song by the marching band.

The "final exam" for the course is simply to comment in writing on the class and the material presented. The majority of students say they appreciate having the opportunity (often for the first time) to hear a recital, a concert, or a talk on computer music.

We are hoping that this "culture by exposure" will expand into the other arts and that the course will also be able to include relevant presentations in art, literature, drama, and dance. Next year the lab will move into an auditorium which can accommodate 1800 people.

HANLEY JACKSON, *Asst. Prof.*
Department of Music
Kansas State University
Manhattan, Kan.

The Editor and Mr. Goodfriend comment: "Well, yes . . . but don't they do the same thing for contented cows and laying chickens? Are there to be no discussions, no active participation of any kind? The utter passivity of so much contemporary music listening is what keeps appreciation at the background-music level. We acknowledge the current need for exactly this kind of exposure, but at the college level? And for credit? It is quite a comment on our educational system that we should have to teach college students as if they were kindergarten pupils. Kansas State is doing its bit, but how sad that 'remedial listening' has to be the answer!"

Zarathustra and 2001

● Heartfelt thanks for the fine article by Martin Bookspan on Richard Strauss' *Also sprach Zarathustra* ("The Basic Repertoire," April). Stanley Kubrick could not have found a more fitting musical statement to be featured in *2001: A Space Odyssey*.

However, in reference to the music in the film, there seems to be some misunderstanding—or worse, some outright fibbing—concerning the original recording used as the film soundtrack. The liner notes of the movie soundtrack recording (MGM S1E-13 ST) credit "all musical selections" to Deutsche Grammophon Gesellschaft. The recording used in the soundtrack album was that of the Berlin Philharmonic Orchestra under the direction of Karl Böhm (DGG 136001). Several months ago, London Records, in their Stereo Treasury Series, released a recording of *Also sprach Zarathustra* (STS 15083). Plastered on the front cover is a notice reading, "including the original von Karajan recording of music featured in *2001: A Space Odyssey*."

Now, the obvious question: can STEREO REVIEW ascertain for me and other interested

readers exactly which recording is used in the Kubrick movie?

PAUL E. MILLER
Falls Church, Va.

The soundtrack recording is the Karajan performance now available in London's Stereo Treasury Series.

Koussevitzky Recordings

● Over the past few years many letters to the editor have reminded the public that there was a great conductor named Serge Koussevitzky, and deplored the fact that virtually none of his recordings are still available.

Indeed, a great many people have fussed about the neglect of Koussevitzky's recordings, but aside from the work of my colleagues and myself, Lawrence Jackson is the only person I know of who has ever actually tried to rectify this neglect. Mr. Jackson did not know about us, nor we about him, until his letter was published in the February issue of your magazine. Since that time, I am happy to say, Mr. Jackson has become an active member of this Association. Clearly, what has been needed is an announcement that a Koussevitzky Recordings Association, with a sizable archive, does exist. We offer a radio series titled "The Koussevitzky Legacy," which contains every one of Koussevitzky's commercially issued recordings (in generally excellent sound), along with program background information, and interviews with Boston Symphony musicians who worked with him. Those interested in learning more about our activities should send us a check for \$1.00 for a copy of our publication containing a short discography, "Koussevitzky Legacy" program listings, and a detailed description of our history and activities, as well as how to become a participant.

Edward D. Young,
Managing Director
Koussevitzky Recordings Assn.
3 Hutton Road
Dover, Mass. 02030

Heckman and the Airplane

● In his review of the Jefferson Airplane record, and of the Rolling Stones concert, Don Heckman seems to be limiting the message rather than explaining it. He misses both the joy and the irony of a number of the lines he quotes, and appears determined to stress hostility over the other content of the music. Leaning on his own silent constituency, he asserts that the entire Woodstock Nation, which "miraculously sprang to life full grown last summer from the hills of Bethel," is chanting the same litany of angry violence against physical objects, older people, and other establishment symbols.

But isn't the very point of the "revolution," if we have to use that dulled word, that the new viewpoint is capable of a larger multiplicity of styles, rather than being a reverse image of the most restrictive old styles? Heckman uses words in precisely the same way as the part of the establishment he seems to hate. The real "walls" to be torn down are not the easy and obvious physical ones, but the genuinely difficult ones, the walls of separateness and ego which divide people from others. To emphasize dislike and hostility is to build these walls up.

I think that the music and the rock groups speak for themselves better than Heckman's polemic speaks for them. And Mr. Heckman

(Continued on page 16)

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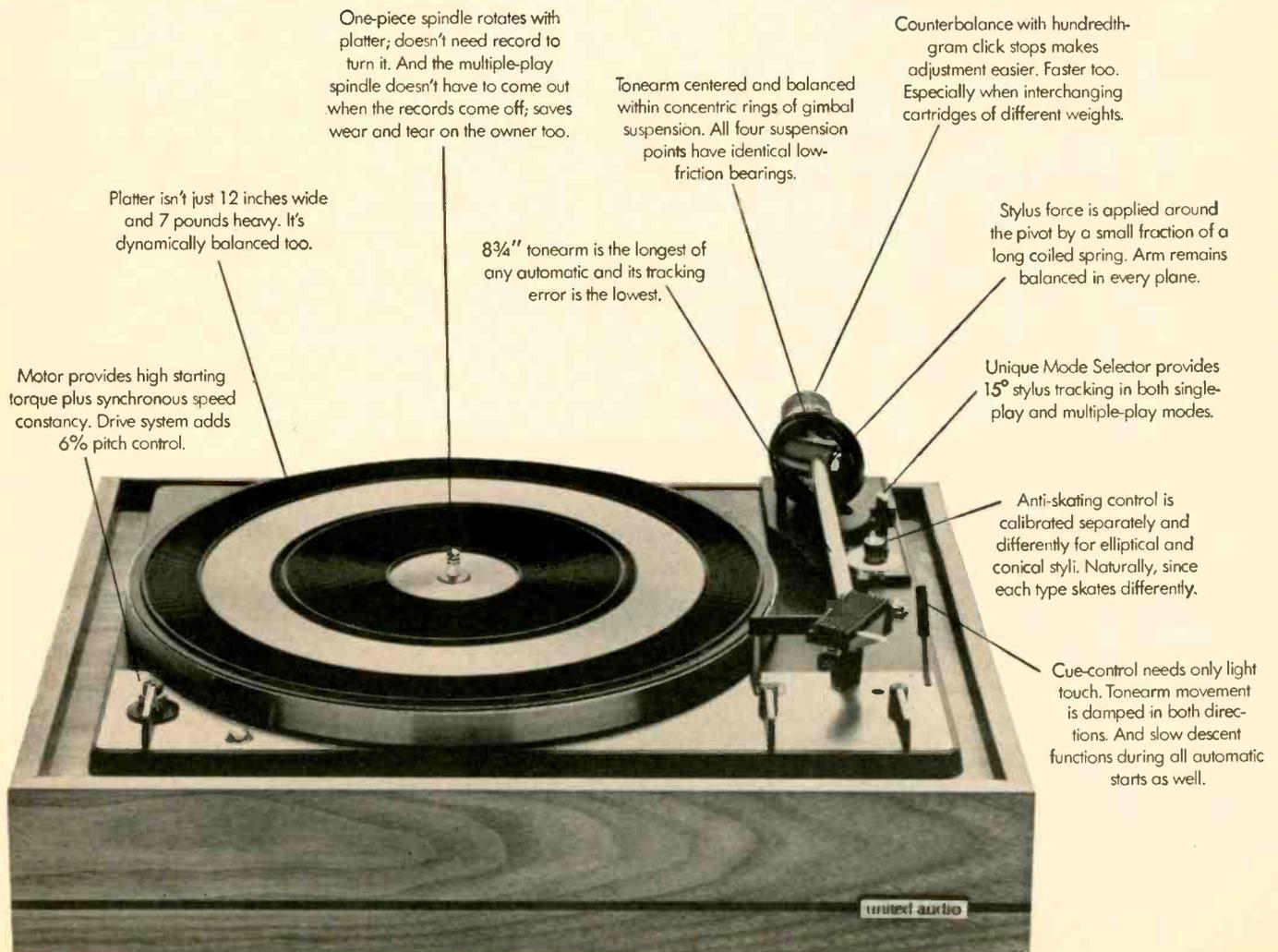
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Scott Muni
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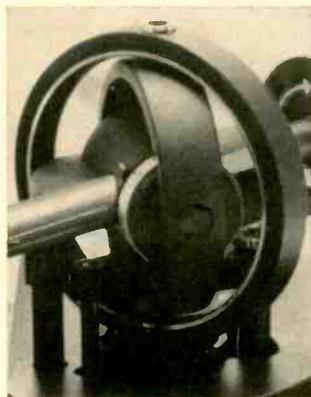
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All four pivots of the 1219's gimbal have identical low-friction bearings.

No mean accomplishment. Especially when you realize that the record groove isn't all that groovy.

Under a microscope, it looks more like a two-sided roller coaster in Grand Canyon. As the stylus rides through this trough, it must perform an incredible balancing act — not just to stay in the groove — but to maintain equal pressure on both walls while pivoting up, down and sideways, and changing direction thousands of times a second. Any lapse in equilibrium results in loss or distortion of signal. Any curve the stylus can't follow, it's likely to eliminate. Permanently.

To perform this feat more precisely than ever before required a whole new technology in tonearm design.

One result was the first true gimbal ever used to suspend an automatic arm. (In the gimbal, the tonearm pivots vertically from an inner ring which, in turn, pivots horizontally from an outer ring.)

We went to equally extensive lengths to ensure that the stylus would track at precisely the correct angle — 15° — whether playing one record or a stack. This is achieved by the Mode Selector, another Dual innovation, which shifts the entire tonearm base — down for single play, up for multiple play.

The total tonearm system also includes a counterbalance with hundredth-gram click stops, and separately calibrated anti-skating scales for each stylus type.

To turn the record, we designed a motor that brings the platter to full speed in less than half a turn and keeps it there, even if your house voltage varies. That platter is twelve inches in diameter, and the flywheel action of its seven pounds helps reduce wow and flutter to the vanishing point.

Alas, the rest of the world is not as accurate as our turntable. So we added pitch control that lets you, if you must, match the 1219 with less fortunate instruments like off-speed tape recorders and out-of-tune pianos.

These are only a few of the advantages we believe a precision turntable should offer, and just a few of the delights of ownership you will discover in the Dual 1219. (Others are on the opposite page.)

Naturally we're biased. So if you'd like some independent views, write for complete reprints of four independent test reports on the 1219. We'll also include a 16-page booklet on tonearms and turntables, originally an article in Stereo Review.

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



Mode Selector shifts tonearm base down for single play, up for multiple play.

should take a hard look at his own hostilities before attempting to set everyone else aright.

GEORGE GREGORY
Palo Alto, Cal.

The Trimble-Wimble Controversy

● Who are you trying to kid with those reviewers of yours? If you want to push your magazine by hiring "names" for the jobs, that's one thing. But when you get a composer like Lester Trimble (whose music I admire) to review a record like the recital by Staffan Scheja (March), and he isn't familiar with the names of Larsson, Stenhammar, Wirén, Rangström, and such, who is trying to fake out whom? Okay, so he doesn't like them... why *should* a contemporary composer? That doesn't make him either a qualified reviewer of the record, or a very reliable guide for

your readers. Composers are notoriously narrow in their tastes, even where contemporary material is concerned. When we get an admission of ignorance of four of the most important Swedish composers of their time, then we're getting a review by a musical mind that simply isn't prepared to listen properly. It's this kind of review that talks about "insipid" Khachaturian and "dull" Glazounov, "watery" Rachmaninoff and "turgid" Reger. The listener might like to make up his own mind, with the help of your magazine to tell him if the performances are good enough to purchase.

Oh, well, at least Mr. Trimble goes to the movies. But wouldn't you say that Mr. Scheja really looks like Leonard Whiting?

BARTON WIMBLE
New York, N. Y.

Mr. Trimble replies: "Insofar as I can find a thread of logic in Mr. Wimble's complaint, it would seem to be not, as he puts it, that my tastes are not broad enough, but that they do not coincide with his own. That's narrowness, Mr. Wimble, narrowness!"

"But in any event, since Mr. Wimble has got my taste so thoroughly pinned down, he is certainly forearmed against it. Now he knows that whenever I say nasty things about a certain genre of late-late-Romantic music, he can run right out and buy the record with complete assurance he'll enjoy it. Isn't that providing a useful service?"

"It pains me to realize, too, that apparently Mr. Wimble and I don't even see the same movies, for I must admit, covered with embarrassment, that I don't know what Leonard Whiting looks like! But, still trying for an amiable compromise, would Mr. Wimble settle for Christopher Jones?"

"Scotch" Brand, the professional recording tape.

In disguise.

This innocent-looking little cassette is no teenybopper's toy. It's loaded with "Dynarange" recording tape, the overwhelming choice of professional sound engineers—and serious hobbyists.

On reel-to-reel equipment, "Dynarange" offers flawless full-fidelity performance. High S/N, superb sensitivity across the whole sound spectrum. And this tough polyester tape has permanent silicone lubrication for maximum tape life plus minimum head wear.

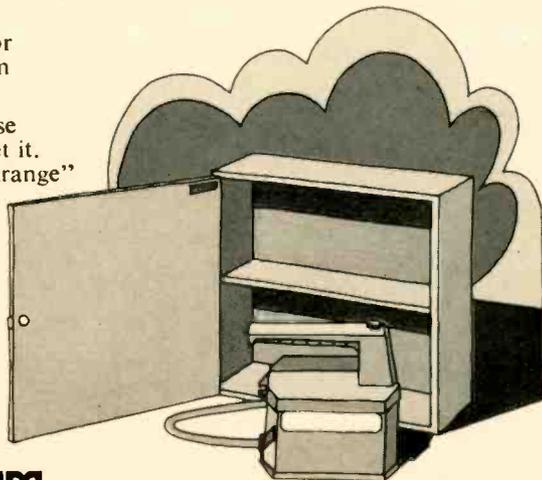
Yet cassette systems need all these qualities even more. And they get it. With the same dependable "Dynarange" tape in cassettes carefully engineered for smooth, jam-free performance. "Scotch" Brand Cassettes deliver the highest possible fidelity at cassette speed.



There's the same quality combination in "Scotch" Brand 8-Track Cartridges, too.

Professional savings:

Get up to 40% off on tape-related premium items with tabs from "Scotch" Magnetic Tape products. Ask your dealer for free catalog, plus helpful booklet of recording tips. Or send 25¢ in coin to:
3M Company, P.O. Box 3146,
Saint Paul, Minn. 55101.



Korngold

● You were kind enough to publish (December) a letter I had written in response to the article "Is There Any Music at the Movies?" by Paul Kresh (September), who mentioned Erich Wolfgang Korngold in passing. Shortly thereafter I received a long-distance phone call from Mr. James B. Butts of Lake Geneva, Wisconsin. He had read the letter and had written me, using the incomplete address you published with my letter. Naturally his letter was returned. He then proceeded to call every Maffett in Lakeland until he found me! We have been corresponding ever since.

And that brings me to Korngold: his music has been forgotten by many people, but Mr. Butts and I feel he is one of the greats in the annals of movie music. We are anxious to know if you have other Korngold fans among your readers. If so, they might wish to write to Mr. James B. Butts at 504 Wells St., Rt. 3, Lake Geneva, Wis. 53147.

JAMES D. MAFFETT
Lakeland, Fla.

What Happened to Mace?

● Klaus George Roy's suggestion, in his story about Walter Piston (April), that some company reissue the Odeon recording of Piston's First Violin Concerto was a worthy one, but the fact is that the disc has been available on the Mace label for some time, though it is not listed in Schwann. A number of other omitted but similarly interesting reissues of Wergo, Amadeo, and Electrola originals also appear on the Mace label, including works by Blacher, Křenek, Boulez, Stravinsky, Stockhausen, Penderecki, and Barber, among others. Perhaps you can explain to a confused reader why such fine recordings remain uncatalogued and unreviewed by your journal.

JAMES HUNSLEY
Somerville, Mass.

The Music Editor comments: "I can only assume that Scepter Records, a large pop label of which Mace is the classical division, has not been sufficiently interested in its classical line to offer its records for cataloguing or review. As for the Piston Concerto, I had no idea, until several readers informed me after publication of the Piston article, that Mace had issued such a record. We are now in touch with the company, and hope to be able to review worthy Mace releases in the future."

Magnetic Products Division **3M**
"SCOTCH", "DYNARANGE" AND PLAID DESIGN ARE REGISTERED TRADEMARKS OF 3M CO.

We made the world's fastest bookshelf speaker a little faster.

Until recently, the world's fastest bookshelf speaker was the **Rectilinear X**.

Now it's the **Rectilinear Xa**, which is our new model number for the identical system with some minor modifications.

This model change isn't an exercise in planned obsolescence, just as our eccentric use of the word fast isn't an advertising gimmick. They both express our deep concern about *time delay distortion*, a phenomenon blithely ignored by most speaker designers and taken seriously only by a few egghead engineers.

Time delay distortion occurs when a speaker doesn't "speak" the instant a signal is fed into it but remains silent for a tiny fraction of a second. This tends to blur the reproduced signal, especially in a speaker system with several drivers, each of which has its own different time delay. Typically, the woofer is slower to speak than the midrange, which in turn is slower than the tweeter. Crossover networks further complicate the problem. The overall result is an audible loss of clarity.

Our solution in a three-way system such as the **Rectilinear Xa** is to use a 5-inch midrange speaker with exceptionally low time delay (one that speaks exceptionally fast in response to an input signal) and let it carry nearly all of the music. The woofer contributes only to the extreme bass (below 100 Hz) and the tweeter only to the extreme treble (above 8000 Hz). Thus the time delay

differences are kept out of the range where most of the audible information is. The greatest benefit is that the critically important upper bass and lower midrange are reproduced by a fast midrange driver rather than a slower woofer, as in other bookshelf speakers. That's what makes our design the world's fastest.

Now, the main difference between the **Rectilinear X** and the new **Xa** is that the relatively unimportant time delay in the woofer (below 100 Hz) was further reduced by certain changes in the crossover network. This makes the speaker faster still, and some very small irregularities in the frequency response were also flattened out in the process. It's a small improvement, but we feel that

anyone who pays \$199 for a bookshelf speaker is entitled to our latest thinking.

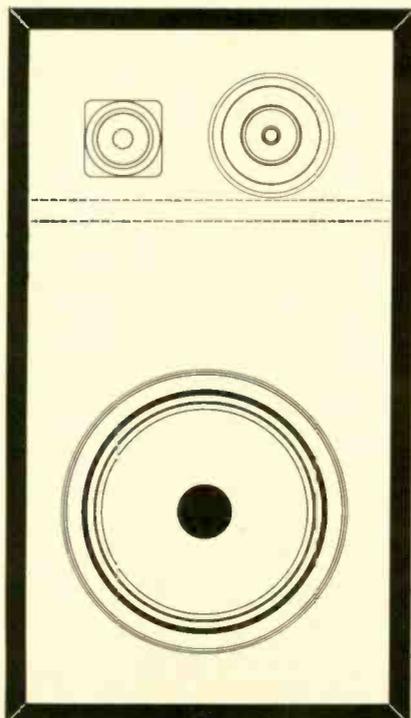
How does the new **Rectilinear Xa** sound? We're hopelessly prejudiced, so we'll quote Hirsch-Houck Laboratories instead (Equipment Test Reports, *Stereo Review*, June 1970):

"... We preferred the **Rectilinear Xa** in the areas of clarity and definition. In fact, we have heard few systems capable of comparable sonic detail, and most of them lack the bass of the **Rectilinear Xa**."

In other words, one of the leading authorities in the business is telling you that if you want supreme transparency *plus* bass, you're just about reduced to the **Rectilinear Xa**.

Arguing with that is like fighting city hall.

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



CIRCLE NO. 30 ON READER SERVICE CARD

Rectilinear Xa

The Marantz Component.

Now everybody can afford one.

Until last year the least-expensive Marantz FM stereo tuner you could buy cost as much as \$750.00!

Today, Marantz tuners are available in other than very-high price ranges. And so are other Marantz components. True, you can still invest well over \$2000.00 in a Marantz system, but now we have components starting as low as \$259.

Though these lower-priced models do not have every unique Marantz feature, the *quality* of all models is exactly the same. Marantz quality. And quality is what Marantz is all about.

Take our tuners for example. You will find the Marantz Model 23 AM/FM stereo tuner attractively priced at only \$259. Looking for a great Tuner/Preamplifier? Look at the Marantz Model 24 AM/FM Stereo Console. Just \$339.

Need a preamp/amp? Consider the Marantz Model 30 Stereo Amplifier Console. 120 watts RMS (180 watts IHF) Yours for only \$395. In the market for a superior power amplifier? Shop for the Marantz Model 32 with 120 watts RMS (180 watts IHF). Only \$295.

And for those who want the ultimate Marantz system, we offer: the Model 33 Stereo Console, the Model 16 Stereo Power Amplifier with 200 watts RMS continuous (300 watts IHF), and the Marantz custom-calibrated Model 20 FM Stereo Tuner. Total price—\$1440 plus speakers.

Every Marantz component, regardless of price, is built with the same painstaking craftsmanship and quality materials.

Your local dealer will be pleased to demonstrate Marantz systems. Then let your ears make up your mind.





marantz.
Components • Speaker Systems • Receivers



Easy does it.

At home, in the office, or on the road, enjoy the simplicity, convenience, and excellent sound of a Sony solid-state **Cassette-Corder®**.

Sony's Easy-matic operation makes **Cassette-Corders®** incredibly simple to use. Just snap in a cassette, and you're ready to record or listen. And many models feature Sony's exclusive built-in, professional-quality, electret condenser microphone—a feature no one else can offer.

Whether you want a complete stereophonic home system, a hand-size portable, a combination AM/FM radio unit or an automobile stereo, Sony/Superscope offers the most complete line of cassette

tape recorders in the world.

Each instrument is built with painstaking care and rigorously tested at every step of construction. Then each instrument is subjected to another complete series of rigid quality-control tests—performed by skilled technicians at one of the most modern and sophisticated tape recorder testing facilities in the world. That's why you can be sure that the Sony/Superscope product you purchase will give you years of trouble-free performance.

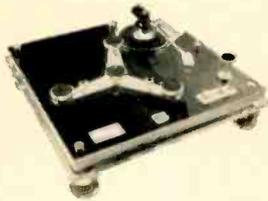
Look over the complete line at your Sony/Superscope dealer's. He has the **Cassette-Corder®** that's exactly right for you.

SONY **SUPERSCOPE**

You never heard it so good.®

NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT



● **Revox** is distributing the Concept 2000, a two-speed (33 $\frac{1}{3}$ and 45 rpm) manual turntable/tone-arm combination mounted on a transparent Plexiglas base and black Plexiglas deck plate. The tricept turntable, which supports 12- and 7-inch records at the center

and at three points near their circumference, is belt-driven through an aluminum flywheel. A built-in oscillator and amplifier supply current to the motor. Turntable speeds are switched electrically, and can be adjusted by means of the continuously variable speed control and the illuminated strobe markings on the flywheel, viewed through the deck plate. The tone arm, which rides on a ball race, is supported by a single vertical pivot post. Adjustment of an eccentric counterweight provides stylus force and lateral balance. The signal from the cartridge passes from tone arm to tone-arm base through four electrodes submerged in individual mercury reservoirs to avoid wire lead drag. Two of the electrodes are ferrous; a stationary permanent magnet acts upon them to provide anti-skating compensation. Correct tracking geometry is achieved with different cartridges by adjusting the arm's height and its distance from the turntable spindle. The Concept 2000 is supplied with a pedestal-mounted stylus brush and a record brush (not shown) that "plays" the record. The turntable is mounted on adjustable feet, and can be leveled with the aid of a spirit level set into the face of the deck plate. Price: \$295. Additional arms are \$19.95 each.

Circle 146 on reader service card



● **Sony/Superscope** has introduced the Sony 780, a three-speed (7 $\frac{1}{2}$, 3 $\frac{3}{4}$, and 1 $\frac{7}{8}$ ips), three-head, dual-capstan stereo tape deck with automatic reverse that is the new top model in their line of audiophile tape recorders. The machine can record and monitor as well as play back in both directions. The head complement consists of two playback heads and a combination erase-record

head that rotates 180 degrees when the tape direction reverses. Automatic-reverse operation can be set for one forward-reverse cycle or continuous play. The machine reverses when all four tracks on a tape are blank for 10 seconds. All transport functions are operated by push-button-controlled solenoids. Each channel has a VU meter and separate slider-type level controls for microphone and line inputs that permit mixing. Other features of the Sony 780 are a switchable noise-reduction circuit that automatically reduces the playback gain for low-level passages, and a high-speed search system that places the transport in FAST FORWARD mode until a program on the tape is sensed, at which point the transport switches into PLAY. The front panel has microphone and headphone jacks, mode and level controls for the tape-monitor function, a pause control, and a variable speed control. A switch adjusts bias and equalization for standard or low-noise tapes. The deck can be operated vertically or horizontally. There are separate motors controlled by a logic circuit for the capstans and each reel platform; the capstan is driven by a servo-

motor whose speed is independent of power-line frequency.

The record-playback frequency response of the Sony 780 with Sony SLH tape is 20 to 30,000 Hz at 7 $\frac{1}{2}$ ips, and 20 to 22,000 Hz at 3 $\frac{3}{4}$ ips. Wow and flutter are 0.04, 0.07, and 0.1 per cent for 7 $\frac{1}{2}$, 3 $\frac{3}{4}$, and 1 $\frac{7}{8}$ ips, respectively. The signal-to-noise ratio is 59 dB. The Sony 780 has dimensions of 17 $\frac{1}{4}$ x 22 $\frac{1}{2}$ x 8 inches and comes with a walnut base and vinyl dust cover. Price: \$695.

Circle 147 on reader service card



● **Pioneer's** new SE-20A stereo headphones have a frequency response of 20 to 18,000 Hz, nominal 8-ohm impedance, and a power-handling capability of $\frac{1}{2}$ watt per earpiece. Each phone is constructed of molded vinyl with simulated-leather vinyl cushions, and the padded headband is adjustable. The headphones are of the dynamic type, employing two small high-quality cone drivers. They are supplied with an 8-foot single cable terminating in a standard three-conductor phone plug. The SE-20A's are packaged in a satin-lined simulated-leather case and cost \$24.95.

Circle 148 on reader service card

● **Altec Lansing** has announced the introduction of their Model 729A Acousta-Voicette stereo active equalizer, a device that, when inserted between the preamplifier and power amplifier of a stereo system, can be used to compensate for audible frequency-response irregularities introduced by the system or the acoustics of the listening room. The Acousta-Voicette has twenty-four slider-type attenuators per channel that act at the $\frac{1}{3}$ -octave frequency-band centers from 63 to 12,500 Hz, and can provide up to a 14-dB cut at any of these centers. Separate gain controls for each channel permit the outputs of the Altec device to be balanced, and compensate for its insertion loss. There are also an in/out bypass switch and tape-monitor facilities, for use when the Acousta-Voicette is inserted into the playback



chain by means of the tape input and output jacks of a receiver or integrated amplifier.

The Acousta-Voicette will accept a maximum input of 4.5 volts per channel with the gain controls at minimum, and has an output of 4.5 volts per channel into 10,000-ohm loads. The frequency response is 20 to 20,000 Hz ± 1 dB, and the signal-to-noise ratio is 80 dB at maximum rated output. Total harmonic distortion is 0.5 per cent, and stereo separation is 60 dB. The crossover point between adjacent $\frac{1}{3}$ -octave filters is 7 dB below the band centers when the attenuator controls are set for the middle of their range. Since the Acousta-Voicette cannot be adjusted correctly without instruments, the purchase price includes professional installation. A calibrated test-tone record is used in the adjustment, and the response of the phono cartridge is therefore also equalized. The Acousta-Voicette is 18 x 5 x 6 $\frac{3}{4}$ inches and costs \$799 with installation.

Circle 149 on reader service card

(Continued on page 26)



Why an automatic turntable from Swindon, England has made it big in the States.

At the risk of seeming immodest, we've had a smashing success in the United States.

There are more Garrards being used in component stereo systems here than all other makes combined.

Even we find this a curious fact.

But the die was cast thirty-odd years ago.

Not parity, but superiority

H. V. Slade, then Managing Director of Garrard Limited, decreed, "We will sell a Garrard in the U.S. *only*



H. V. Slade, O.B.E.

when it is more advanced than any machine made there."

A commitment to, not parity, but absolute superiority.

Spurred by it, Garrard of England has been responsible for every major innovation in automatic turntables.

In the thirties, Garrard pioneered the principle of two-point record support. Still the safest known method of record handling. Oddly, still a Garrard exclusive.

In the forties, we introduced the aluminum tone arm. Today, widely used by makers of fine equipment.

By 1961, increasingly sensitive cartridges had led us to adapt a feature originally developed for professional turntables: the dynamically balanced tone arm, with a movable counter-

weight to neutralize the arm and an adjustment to add precisely the correct stylus tracking force.

In 1964, we added an anti-skating control, and patented the sliding weight design that makes it permanently accurate.

Then, in 1967, Garrard engineers perfected the Synchro-Lab motor, a revolutionary two-stage synchronous motor.

The induction portion supplies the power to reach playing speed instantly. The synchronous section then "locks in" to the 60-cycle frequency of the current to give unvarying speed despite variations in voltage.

"We're bloody flattered"

This year one of our competitors has introduced a copy of our Synchro-Lab motor on its most expensive model.

To quote Alan Say, our Head of Engineering, "We're bloody flattered.

"After all, being imitated is a rather good measure of how significant an innovation really is."

The new Garrard SL95B features still another development we expect will become an industry standard.

Garrard's viscous damped tone arm descent—originally offered to provide gentler, safer cueing—now operates in automatic cycle as well.

It seems only logical. Yet, for the

present at least, it is another Garrard exclusive.

Other 1970 Garrard refinements include a counterweight adjustment screw for balancing the tone arm to within a hundredth of a gram. A window scale on the tone arm for the stylus force gauge. And a larger, more precise version of our anti-skating control.

Un-innovating

At the same time, we've eliminated a feature we once pioneered. A bit of un-innovating, you might say.

Garrard's disappearing record platform is disappearing for good.

We've replaced it with a non-disappearing record platform. A larger, stronger support with an easy-to-grasp clip that fits surely over the stack.

A small thing, perhaps.

But another indication that H.V.'s commitment remains with us.

\$44.50 to \$129.50

Garrard standards do not vary with price. Only the degree of refinement possible for the money.

There are six Garrard component models from the SL95B automatic turntable (above) for \$129.50 to the 40B at \$44.50.

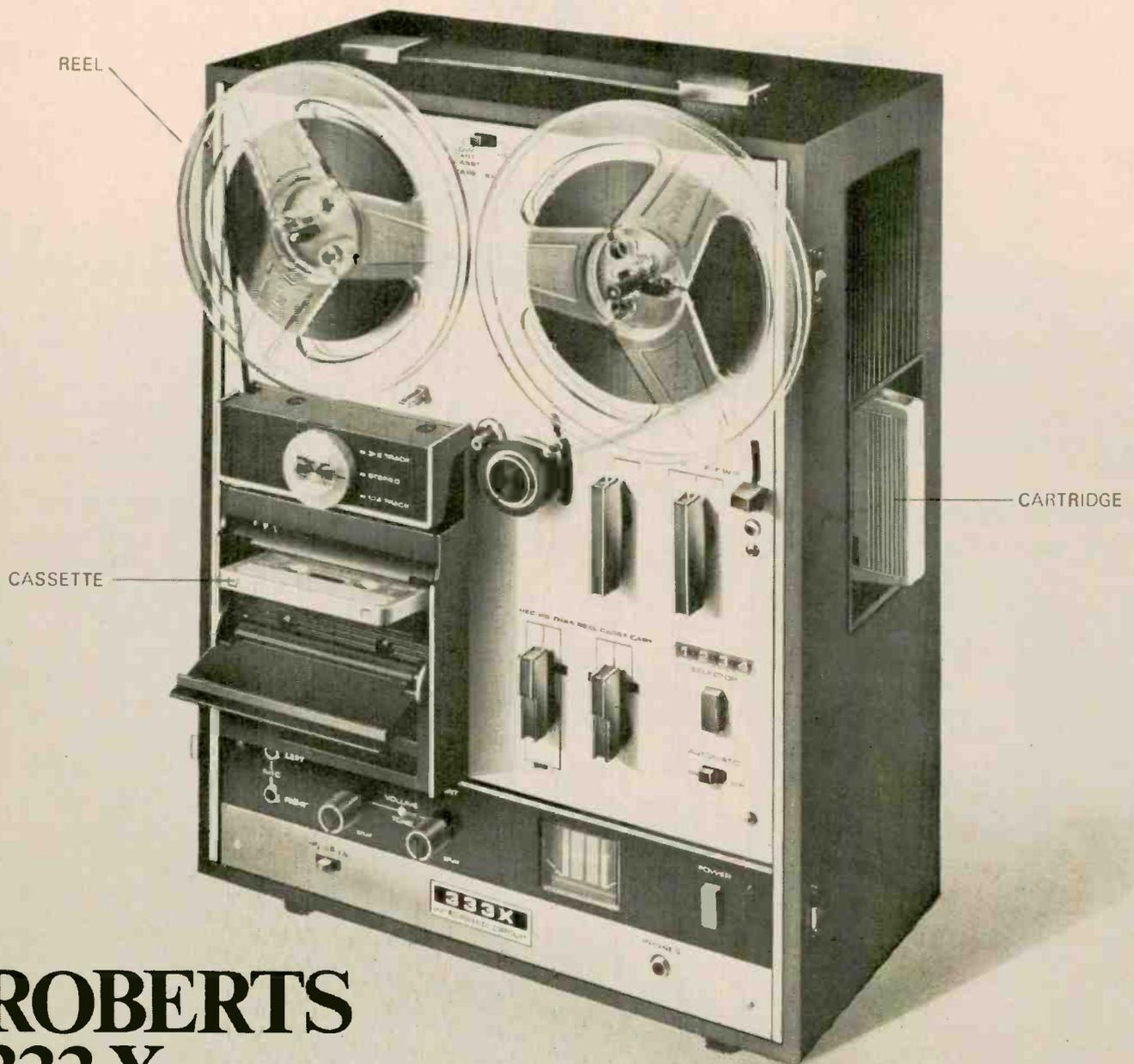
Your dealer can help you arrive at the optimum choice for your system.

Garrard
British Industries Co.,

Roberts makes it a threesome with unique

THREE-IN-ONE

reel-to-reel/cartridge/cassette recorder



ROBERTS
333 X

REEL to REEL

Enjoy one of the finest reel-to-reel tape recorders on the market: The famous ROBERTS Cross Field Head for maximum fidelity and astounding frequency range. 4-speed flexibility (with 15 ips adapter). A host of other professional features such as tape speed equalizer, automatic shut-off, pause control. And the same excellent quality and performance characteristics you've learned to expect from ROBERTS!

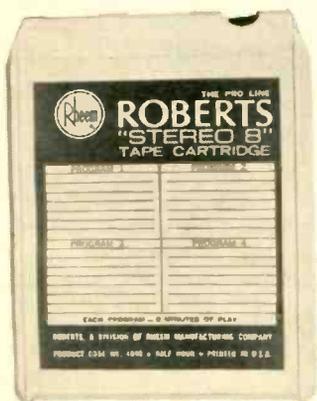


ROBERTS 333X includes...

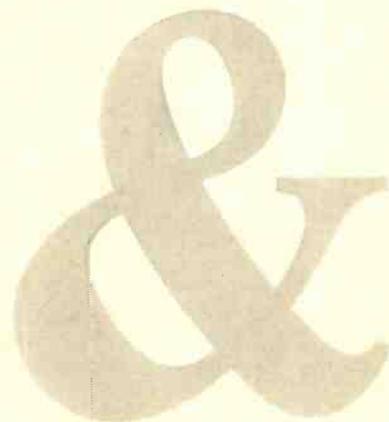
2 Built-in High Compliance Speakers • Dual VU Meters • On/Off Speaker Switch • Multiple Connection (DIN) Jack,

Accessory Pack: 2 Dynamic Microphones • 7-inch Reel • Cassette Demo • 15 ips Adapter Kit • Spare Fuse • Head Cleaner

CARTRIDGES

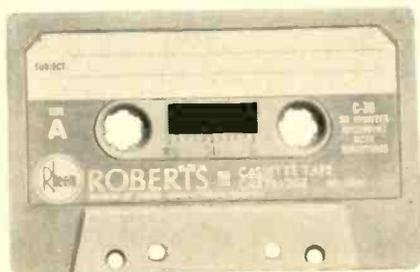


Expand your stereo enjoyment. Record and play your own Stereo-8 Cartridges with professional results. The incredible 1-Micron Gap Play Head makes possible superb frequency response. Program Selector, with optional remote control, and Program Indicator Light give you instant control. One hour of continuous stereo performance... and you can take along your favorites for the car!



CASSETTES

Enjoy a "triple treat" and entertain the teen-scene with an unlimited supply of Top 40 hits recorded direct from reel, FM radio or your favorite LP. Incredible frequency response from the unique 1-Micron Gap Record/Play head. Push-button controls, automatic stop, big stereo performance. A delightful plus to bridge the generation gap (and cut down on the high cost of Cassette Collecting!)



For complete information, write

The Pro Line

ROBERTS

Div. of Rheem Manufacturing Company
Los Angeles, California 90016

CIRCLE NO. 31 ON READER SERVICE CARD

NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT



● **Empire's** latest addition to their line of Grenadier speaker systems is the Model 6000, a three-way system with a 10-inch woofer that—as in other Grenadier models—faces downward and radiates through slots in the columnar enclosure's base. The dome tweeter and mid-range speaker face into acoustical lenses for dispersion of the higher frequencies. The crossover points are at 500 and 2,500 Hz. The frequency response of the Model 6000 is 30 to 20,000 Hz; the nominal impedance is 8 ohms, and the power-handling capability is 75 watts. The enclosure has a diameter of 18 inches and is 24 $\frac{3}{8}$ inches high. It is finished in walnut and can be purchased with a walnut or marble top. Prices: \$99.95 (6000) and \$109.95 (6000 M, shown).

Circle 150 on reader service card

● **Lafayette's** new top-of-the-line AM/stereo FM receiver, the Model LR-1500TA, has separate bass and treble controls for each channel, concentric volume and balance controls, a speaker selector that controls two pairs of stereo speakers and the front-panel headphone jack, and a rotary tape-monitor switch with positions for stereo and left or right channels. Loudness, high- and low-cut filters, and FM interstation-noise muting are all activated by rocker switches. The input selector has positions that include auxiliary and multiplex filter, and the seven-position mode switch



permits stereo, reverse-stereo, mono, left- or right-channel, and left- or right-input operation. Tuning is simplified by a signal-strength tuning meter, stereo-broadcast light, and an indicator that lights when tuning is optimum for each station. Both the front and rear panels have tape-recorder inputs.

The LR-1500TA has an FM sensitivity of 1.5 microvolts, a capture ratio of 1.25 dB, 50-dB selectivity, and 40-dB separation at 400 Hz. The amplifier section has a frequency response of 20 to 20,000 Hz ± 0.75 dB and a power bandwidth of 18 to 55,000 Hz. Its continuous-power output is 50 watts per channel with both channels driven into 8-ohm loads. Harmonic distortion is 0.8 per cent at rated output. The LR-1500TA has built-in AM and FM antennas, and is supplied with a wood-grain metal cabinet. Its dimensions are 16 $\frac{3}{4}$ x 4 $\frac{3}{8}$ x 14 $\frac{1}{4}$ inches. Price: \$299.95.

Circle 151 on reader service card

● **Sony** has introduced two new, distinctively styled and matched audio components. The TA-1144 integrated amplifier has an output of 30 watts continuous power per channel into 8-ohm loads with both channels driven. Frequency response is 15 to 300,000 Hz ± 0 , -2 dB; power bandwidth is 15 to 50,000 Hz. Harmonic and IM distortion are both less than 0.2 per cent at rated output. The amplifier has inputs for two magnetic phono cartridges, tuner, tape recorder, and three auxiliaries, one of which is a front-panel jack. The signal-to-noise ratio for the phono

inputs is better than 70 dB (weighted), and better than 90 dB (weighted) for the high-level inputs. Inputs are selected by rotary and lever switches. Another rotary switch chooses mode. The balance and tone controls (separate



bass and treble for each channel) are of the slider type. Pushbuttons activate tape monitor, high- and low-cut filters, loudness, and main or remote speakers. The TA-1144 has approximate dimensions of 16 $\frac{1}{2}$ x 5 $\frac{3}{4}$ x 12 $\frac{1}{2}$ inches. Price: \$219.50. An optional walnut cabinet costs \$29.25.

The ST-5100 is a transistorized AM/stereo FM tuner, with both signal-strength and zero-center tuning meters



and pushbuttons for mode, AFC, muting, and high-frequency blend. The sensitivity is 2.2 microvolts, capture ratio is 1.5 dB, selectivity is 80 dB, and image rejection is 75 dB. Frequency response is 20 to 15,000 Hz ± 1 dB. On the rear panel are FM antenna terminals for both 300- and 75-ohm lead-in. The ST-5100 is identical in size to the TA-1144 above, and takes the same walnut cabinet. Its price is also \$219.50.

Circle 152 on reader service card



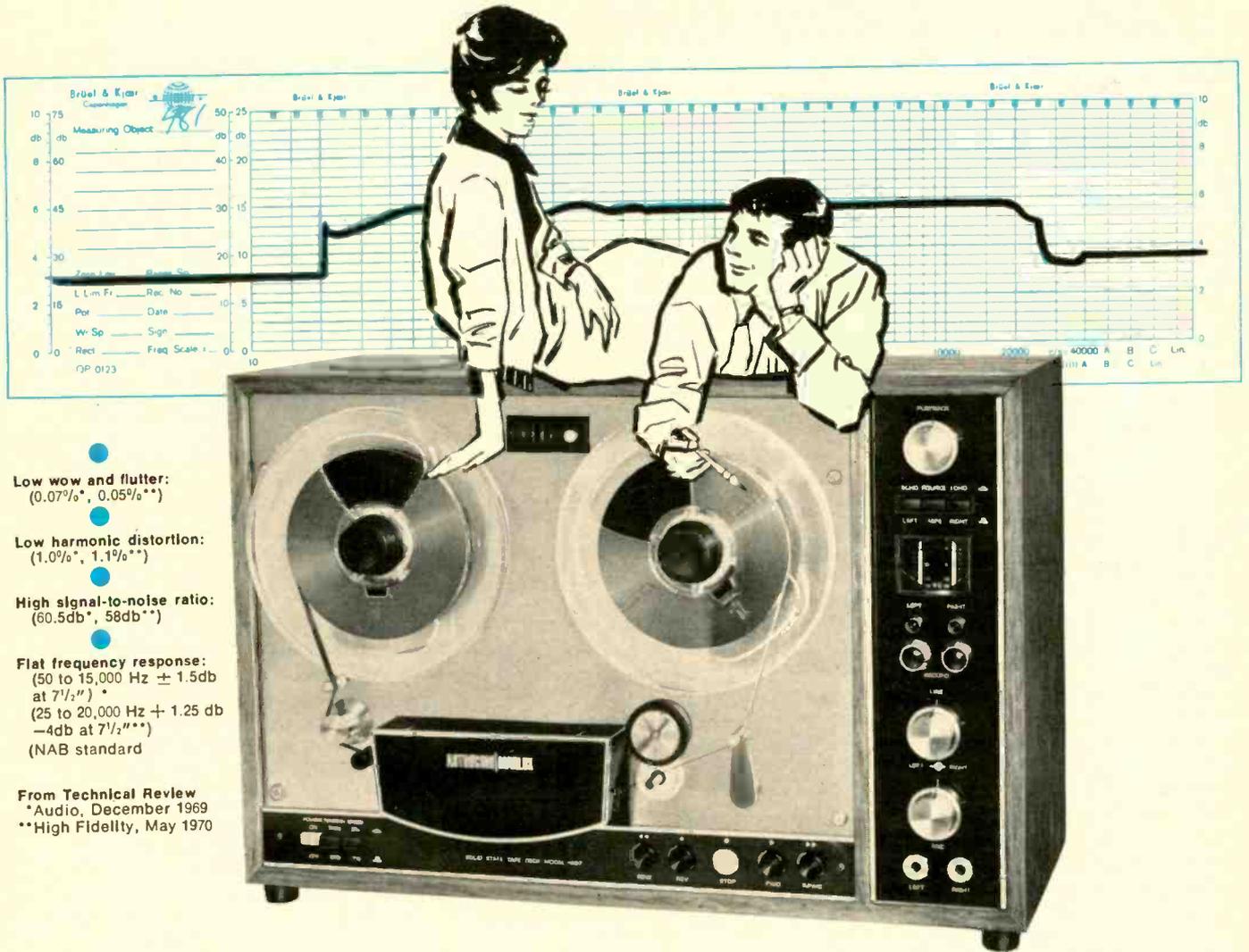
● **Scott** has expanded their line of Quadrant speaker systems with the Quadrant Q-101, the top model in this series of multidirectional radiators. The Q-101 is a three-way system with four 4 $\frac{1}{4}$ -inch mid-range speakers and four 3-inch tweeters—one of each located on each of the enclosure's four vertical sides. Two 10-inch woofers mounted 180 degrees apart complete the speaker complement.

The woofer sections of the system operate on the air-suspension principle. The frequency response of the Q-101 is 35 to 20,000 Hz, and the rated impedance is 8 ohms. The system, which will handle an input of 100 continuous watts, is recommended for use with amplifiers capable of providing at least 10 to 12 continuous watts per channel. A three-position switch permits the outputs of the mid-range and tweeter to be adjusted to suit the acoustical environment. Both binding-post and phono-jack input terminals are provided. The walnut-finished cabinet measures 17 $\frac{3}{8}$ x 17 $\frac{3}{8}$ x 22 inches. Price: \$249.95.

Circle 153 on reader service card

the **ASTROCOM** | **MARLUX** 407

has all the features that make a great tape recorder



● **Low wow and flutter:**
(0.07%*, 0.05%**)

● **Low harmonic distortion:**
(1.0%*, 1.1%**)

● **High signal-to-noise ratio:**
(60.5db*, 58db**)

● **Flat frequency response:**
(50 to 15,000 Hz \pm 1.5db at 7 1/2"*)
(25 to 20,000 Hz \pm 1.25 db -4db at 7 1/2"***)
(NAB standard)

● **From Technical Review**
*Audio, December 1969
**High Fidelity, May 1970

Compare these specifications to other tape recorders which cost almost twice as much . . . **Astrocom/Marlux** gives you much more . . . push-button solenoid control of tape motion; the unswerving accuracy of the hysteresis synchronous capstan motor, and smooth tape spooling afforded by the supply and take-up reel motors; 4-heads allow reverse play plus off-tape monitoring; the VU meters are calibrated to NAB standards; speed change is electrical; tape tension control for standard and thin base tape; push button facilities for echo, sound on sound, and sound with sound.

And **Astrocom/Marlux**, and only **Astrocom/Marlux** gives you, with the purchase of your model 407, the individual exact graphic readouts for your machine. These are given for both channels at 7 1/2 and 3.75 ips. **These readouts are positive exact proof of performance for the very machine you are buying.**

Ask your Astrocom/Marlux dealer for a demonstration — today.

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CIRCLE NO. 5 ON READER SERVICE CARD



By LARRY KLEIN

AUDIO QUESTIONS & ANSWERS

Receivers vs. Separates

Q. Perhaps you have answered this question before, but I have not seen it in your column lately. I am torn between buying a separate amplifier and tuner, or getting a receiver. Can you explain to me the relative advantages of these two approaches?

CHARLES SCHOEPPER
Palo Alto, Calif.

A. For those newcomers not familiar with the term, a receiver consists of an amplifier and a tuner on one chassis. By definition, a receiver usually does not include speakers, a record player, or a tape machine.

The story on the relative advantages of a receiver versus a separate amplifier and tuner is this: When an amplifier and tuner are built on a single chassis, the manufacturer is able to reduce costs because a single power supply serves both components, and there is obviously less metal work in one unit than in two. So, if all specifications remained at the same level, then a receiver could be less expensive and still work as well as the original separate units.

However, all specifications are not equal—at least when we are dealing with high-power amplifiers. To provide high power at low frequencies, an amplifier must have a fairly massive and possibly electronically regulated power supply. This sort of supply is both bulky and costly, and the vast majority of receivers have neither the chassis room nor the pricing to allow heavy-duty supplies to be built in.

One likely reason that many manufacturers are so enamored of music-power ratings is that they wipe out (at least on paper) the differences between a true high-power amplifier and one that pretends to be. When amplifiers are rated by the music-power or dynamic-power standard, their inability to provide sustained high power with low distortion at low frequencies is not reflected in their specifications. It is not uncommon, for example, for a receiver to have a 100-watt music-power rating at 1,000 Hz but not be able to deliver 10 watts per channel with low distortion

below 80 Hz or so. The designers of separate amplifiers, in general, have the chassis room and the budget to build in good low-frequency performance.

Other factors in favor of separates are that the owner has the option of replacing either section with improved units when such become available, and if the tuner needs servicing, the record-playing part of the system can still be used.

As far as I can see, the only things that the receiver has going for it are lower cost and ease of installation. Incidentally, everything I've said above also applies to compact systems, where for the saving in cost one gives up the option of choosing speakers, record player, and phono cartridge.

Manufacturers' Specifications

Q. How closely do component manufacturers adhere to their printed specifications? I notice discrepancies in reports on the same product appearing in different magazines.

JAMES SNELLER
Mt. Vernon, N.Y.

A. Mr. Sneller raises a question that seems to confuse many readers. First of all, it is unlikely that any two samples of a component such as an amplifier—which has hundreds of different electrical parts—will turn out to be absolutely identical under test. And even if the two samples are, by some freak of chance, identical, tests made at different times by different people are never going to yield absolutely identical readings.

I suspect that the specifications given by most—but not all—manufacturers reflect the average performance that will be encountered in a normal production run of the product. In statistics, one deals with the phenomenon of random distribution, which can be graphed as a bell-shaped curve. The broad top of the curve represents both the statistical average and the bulk of the production, while points on the curve sloping off to either side of the peak show the number of samples that deviate from the average, and the degree of their de-

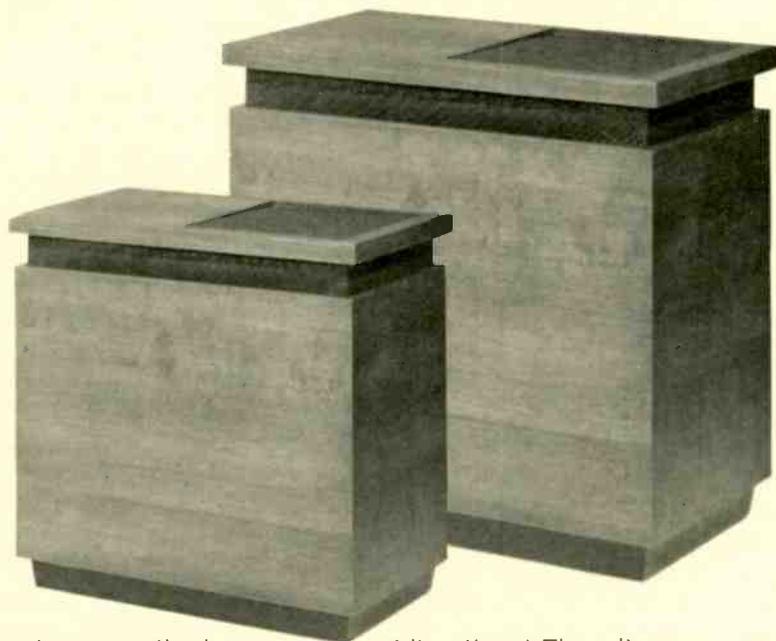
viation. If an amplifier manufacturer chooses a distortion specification of 1 per cent for a given power output as his statistical average, a certain number of his production units will inevitably be better than the average, and another number will be worse. The degree of deviation a manufacturer will allow before rejecting a unit is between him and his corporate conscience. But given modern production techniques, I would suspect that perhaps 95 per cent of his output as it comes off the production line will be close enough (10 per cent?) to its nominal specifications—possibly after some "trimming in"—to be acceptable.

It is true that there are a few manufacturers whose specifications are apparently derived from a hand-built prototype locked away in the engineering lab, and whose very best units off the production line might perhaps—on a clear and windless day—come within shooting distance of meeting the specifications of the prototype. On the other hand, there are those manufacturers who guarantee that every one of their products will meet or exceed the specified rating—and they make a point of saying so in their ads.

The average audiophile may at this point be nervously wondering in which of the above three categories his highly-touted equipment fits. Brace yourself, men—I really don't think it matters too much when you are dealing with reputable component manufacturers. Even though STEREO REVIEW has razzed those manufacturers who play fast and loose with power ratings, all our tests have shown that the component manufacturers maintain a certain cost-quality ratio that prevents the customer from being cheated. This is not to say that some components do not give the buyer somewhat more for his money than others in respect to a little less distortion or a few more watts of power. That sort of data is available from test reports.

By contrast, I recently had the opportunity to examine a \$400 compact system made by a well-known (and very large) console manufacturer. The system's amplifier section was rated at "100 watts peak music power (EIA)." By our test standards, the amplifier section was able to put out about 12 watts per channel continuous power at 5 per cent distortion—and then only at the mid-frequencies. To achieve less than 1 per cent distortion across the audio band the power output had to be held to about 1 watt per channel. In comparison, the rating discrepancies of 10 per cent or so that we sometimes find when checking quality stereo components are insignificant, and will practically never be audible. In the stereo component industry you get, by and large, the quality that you pay for. I wish the same could be said of manufactured goods and services in general.

Let your wife decide where to put these new speakers. (They'll sound as good there as anywhere.)



Wives have unorthodox ideas about speaker placement. Like putting one speaker under your Tiffany lamp. And the other somewhere in front of the couch where you can rest your coffee cup.

Which produces, with conventional bookshelf or floor-model speakers, a rather strange stereo effect. (The strings seem to be coming from behind you, while the percussion is right there, near your elbow.)

Fisher has solved the sound problem. With some rather unique speakers, called the WS-70 and the WS-80. (The "WS" stands for Wide Surround®.)

No matter where in the room you place these revolutionary new speakers, they give you good stereo sound reproduction.

How is that possible?

Perfect stereo separation regardless of speaker placement is possible with the new Fisher speakers because they're

omnidirectional. They disperse sound in all directions, not just in front of the speaker.

Here's how they work. There's a woofer that points up (acoustically sealed in back, as are all Fisher woofers). The woofer sound radiates upwards against a sound deflector and outwards in a 360-degree circle, through the space you can see in the picture.

So far, both new speakers are identical in principle, though the \$99.95 WS-80 has an 8-inch woofer, while the \$79.95 WS-70 has a 6-inch woofer.

Now, for the mid-range and treble. The WS-70 has a 3-inch treble cone pointing upwards and radiating up and out, in a 360-degree circle.

The WS-80 has a mid-range speaker pointing up, inside of which is a 3-inch treble cone pointing up. Sound from the mid-range is deflected by the tweeter cone and is dispersed in a circle. The tweeter disperses

sound up and outwards in a 360-degree circle.

So stop in at your nearest Fisher dealer, and pick up a pair of the new Fisher omnidirectional speakers.

And don't show your wife this ad. (Be magnanimous. Tell your wife she can put the new Fisher speakers anywhere her little heart desires.)



Mail this coupon for your free copy of The Fisher Handbook, 1970 edition. This reference guide to hi-fi and stereo also includes detailed information on all Fisher components.

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that doesn't sound
like one.**

Altec's 829A Patio Speaker.

Most outdoor speakers sound pretty bad. The result of too many design compromises, they end up hardly hi-fi.

But, Altec has built an outdoor speaker with a quality rivaling some of our indoor models.

The secret is our famous 75E 8" full-range speaker. It fits neatly into a one-cubic-foot enclosure of a durable, cocoa-brown weather-resistant material.

Less than 15" high, our Patio Speaker will serve as a portable unit, complete with its own stand, or may be mounted on walls or beneath eaves.

With a frequency response from 70 to 15,000 Hz and a 90° dispersion of high frequencies, the Patio Speaker will provide you with beautiful music for balmy summer evenings outdoors.

See it at your Altec dealers. Or write us for our catalog which also describes other Altec Lansing speaker systems, including the world's finest — "The Voice of the Theatre®" systems.



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CIRCLE NO. 2 ON READER SERVICE CARD

30

By HANS H. FANTEL



AUDIO BASICS

LOUDNESS

EVERY sound can be described in respect to its loudness, and the difference between the softest whisper that can be heard and the loudest roar that can be tolerated without physical discomfort is called the dynamic range of aural perception. The loudness of a tone or noise is a function of the intensity of the physical vibrations the sound source imparts to the air and the distance between the sound source and the hearer. Yet no direct proportion exists between the objective physical intensity of the sound and the subjective loudness we perceive. For example, two singers singing a duet don't sound twice as loud as a single person singing. Similarly, in physical terms, the sound intensity generated by a whole orchestra playing fortissimo might be nearly twenty million times greater than the sound intensity of a single instrument. Yet the response of the human ear is such as to reduce this immense physical difference to a much smaller difference in subjective perception. A very loud sound—for example, the proverbial boiler factory—seems by subjective evaluation only about twelve times louder than the gentle rustling of leaves in the summer breeze.

To measure the relative loudness and softness of sounds approximately as we experience them, a subjective scale has been worked out in which the unit of measurement is called the *decibel*, abbreviated *dB*. One decibel is roughly the smallest loudness difference discernible to the "normal" ear. Representative "benchmarks" on this scale are a quiet whisper heard from a distance of about eight feet (15 dB), the background noise in the average home (40 dB), a subway station with an express train rushing through (100 dB), and the point at which sound becomes painful in its intensity (about 130 dB).

The range from the softest to the loudest passages of symphonic music as heard in the concert hall approaches 80 dB. Recording and reproducing this total range through electronic equipment presents considerable problems, and in many instances the dynamic range of recorded or broadcast music is reduced to 60 dB or less. This is done by softening extremely loud passages (so as not to overload recording equipment and to avoid heavily modulated record grooves that phono cartridges would have difficulty tracking) and making soft passages slightly louder (to avoid their being masked by tape hiss, disc surface noise, or the natural background noise in home listening situations). In most cases these modest limitations imposed on dynamic range do not detract perceptibly from the dramatic impact of music played back in the home.

When sound is symbolized graphically as a wave pattern, loudness is represented by the height of each wave. In the terminology of physics, this is called the *amplitude* of the wave. The area under the wave indicates the sound's energy content, which is obviously greater for the large amplitudes of loud sounds. It follows that the reproducing amplifier must have a greater power reserve to render high volume levels than softer passages. If the loudness of the music you wish to reproduce with given loudspeakers in a given listening situation exceeds the capability of your amplifier, the result is distortion. These factors—speakers, room, and desired loudness—are therefore important considerations in determining power requirements when planning a sound system.

STEREO REVIEW

The Super Natural from JVC

Now, JVC brings you Super Natural Sound: From a bull frog's croak to a Beethoven Symphony, you can enjoy stereo so true to life that it's hard to tell from the real thing. All made possible by a revolutionary new development—a JVC exclusive—called the Sound Effect Amplifier (SEA), shown below. And SEA is just one of many great advanced features that you will find built right into JVC's ultra sophisticated AM/FM stereo receivers, without extra charge.

SEA actually divides up the audio frequency range into five separate segments, with a tone con-

trol for each. So you can boost or decrease bass, middle ranges and ultra-high's, mix and match sounds, just like in a studio. And, you can compensate for component characteristics, balance acoustics of any room.

SEA stereo receivers also have the latest IC and FET circuitry. Extra-wide bandwidths, low distortion and excellent S/N ratios. Listen to them today at your local JVC dealer. Or write us direct for color brochure and the name of your nearest dealer.

JVC Catching On Fast

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





Listen. It's tomorrow.

If you don't know anything about stereo, the new JBL Aquarius is easy to explain.

If you know a lot, it's going to take a little longer.

There are seven new JBL Aquarius speakers. They range from a very modest cost to very expensive.

They're a new sound. Environmental sound. (Close your eyes and those beautiful new speakers go away.)

Is it better than directional sound? No. It's different. All the lefts and the rights are gone. No ping-pong.

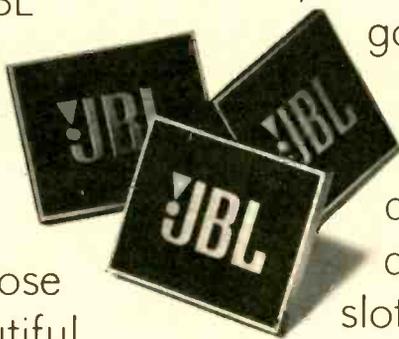
Is it different from omnidirectional sound? Yes. And it's better.

And, you can put Aquarius where you want it. Like a painting or a print or vase. It doesn't care about walls or 45° angles. All the engineering is inside. Play it softly. The sound goes more places.

Ask your favorite high fidelity specialist about "point source" and the "radial diffraction slot" and "overlapping frequencies." That'll shake him up.

Then listen to Aquarius. Everything you hear is true.

Aquarius[®] by JBL.
The next generation.



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press comment *on the*

AR-3a

THE AMERICAN **record guide**

(Larry Zide)

"In choral works and other music of relatively 'heavy' content, the AR-3a simply eliminates any mid-range Jack of clarity . . . I find myself repeating what I said in 1959 [about the AR-3]. The AR-3a . . . easily succeeds its prototype as a speaker that I consider 'as close to musical realism in the home . . . as the present state of the art permits.' In a word, it's superb."

HIGH FIDELITY (Norman Eisenberg)

"Our reaction on first hearing the AR-3a was [an] . . . enthusiastic one which has not diminished after weeks of listening . . . in normal use, predominantly fundamental bass is evident to about 30 Hz . . . Tones in the 13 to 14 kHz region can be heard clearly at least 60 degrees off axis . . . at [high] levels, the speakers sounded magnificent . . . On any material we fed to them, our pair of AR-3a's responded neutrally, lending no coloration of their own to the sound."

HiFi/Stereo Review (Hirsch-Houck Laboratories)

" . . . the best speaker frequency response curve we have ever measured using our present test set-up . . . virtually perfect dispersion at all frequencies — perhaps the most non-directional forward-facing speaker we have ever tested . . . AR speakers set new standards for low-distortion, low-frequency reproduction, and in our view have never been surpassed in this respect."

CHICAGO DAILY NEWS (Bernard Jacobson)

" . . . I have heard many stereo setups, both professional and non-professional, in my time, but this is the most unobtrusive . . . the most faithful, record reproduction I've ever heard."

The AR-3a is priced from \$225 to \$250, depending on cabinet finish. Literature is available for the asking.



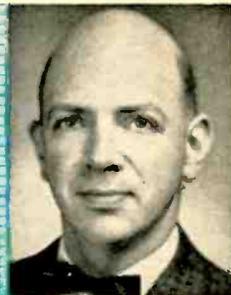
Acoustic Research Inc.

24 Thorndike Street, Cambridge, Massachusetts 02141

CIRCLE NO. 1 ON READER SERVICE CARD

TECHNICAL TALK

By JULIAN D. HIRSCH



● SPECIFICATIONS 14—TAPE-RECORDER WOW AND FLUTTER:

One of the most audible weaknesses of a tape recorder is what could be called short-term frequency instability, more commonly referred to as "wow" or "flutter." Any unevenness in the motion of the tape past the heads imposes a cyclical shift in frequency (frequency modulation) on the material being recorded or played back. The subjective offensiveness of this cyclical variation in speed is a function of both the *rate* and the *magnitude* of the frequency deviation. Frequency modulation at rates between 10 and 300 Hz is generally termed "flutter." It imparts a vibrato quality to the sound, which in severe cases is heard as a "gargling" distortion. In milder form, flutter can be identified as such only on sustained tones, but it nevertheless may cause a general "muddying" of all program material.

If the frequency modulation occurs at rates between 0.5 and 10 Hz, it is known as "wow," because of the slow wavering quality it imparts to sustained notes. Wow is usually more obvious to the untrained listener, for (unlike the higher-frequency flutter) it cannot be masked by distortion in the recorder's circuits.

In tape recorders there is usually more flutter than wow, but the reverse is true for turntables. The inertia of the relatively large mass of phono-turntable platters helps resist rapid changes of speed, but the normal rapid pulsations of torque in tape-recorder motors are less readily smoothed out. The techniques for minimizing flutter are much the same for the two types of equipment—mostly the addition of rotating mass in the form of a heavy flywheel. But even the best home tape recorders have more measurable flutter than some moderate-price turntables.

Tape-recorder flutter can also originate in ways not directly related to motor-speed irregularities. Unsupported lengths of tape in the region of the heads can vibrate at relatively high frequencies and introduce "scrape" flutter. Another type of flutter that may produce an audible "squeal" is caused by friction of the tape against the heads—sometimes called "slip-stick" or "stiction."

To measure wow and flutter, a special test tape is required. Conventionally, a 3,000-Hz tone is recorded on the tape—the human ear is most sensitive to flutter in

that frequency range—with the lowest possible flutter level. We use Ampex test tapes (recorded at $3\frac{3}{4}$ and $7\frac{1}{2}$ ips) whose residual flutter is less than 0.03 per cent. This means that the maximum frequency deviation of the 3,000-Hz tone owing to residual flutter on the tape is less than 1 Hz. When the test tape is played, the 3,000-Hz audio output is fed to a wow-and-flutter meter. This is essentially a special-purpose FM detector tuned to 3,000 Hz. Its circuit contains limiters to remove any amplitude fluctuations from the signal, and a discriminator that converts frequency variations (the flutter) to an audio voltage. Selective filters enable a built-in voltmeter to measure the audio voltage representing flutter in limited bands of 0.5 to 10 Hz, 10 to 300 Hz, or over the full 0.5 to 300-Hz range. The meter movement in the instrument is designed to have characteristics similar to those of a standard VU meter, and it is calibrated to read directly in percentage of flutter. For certain specialized applications such as telemetry and instrumentation recording, flutter is measured in terms of its peak-to-peak value, but in audio it is customary to use an r.m.s. (root mean square) reading.

If no suitable flutter test tape is available, as in the case of cassette recorders, it is possible to record a steady 3,000-Hz signal on the machine being tested, and then to play it back on the same machine. This is not an accurate

method, since an unknown amount of flutter is recorded on the tape and further modified by the flutter of the same machine during playback. The playback flutter can add to the recorded flutter in an unpredictable manner, so that the final reading may be higher or lower than the true value.

Since the auditory offensiveness of flutter is very much a function of its frequency distribution as well as its magnitude, it is difficult to correlate measurements with subjective evaluation. Sometimes a "weighting" factor is applied to the measurement, modifying the frequency response of the flutter test meter in an attempt to obtain results which correlate well with listening judgment. Much research has been done on this subject, but at present there is no industry-accepted standard weighting curve. H-H Labs uses an unweighted measurement.

Judging by our experience with testing and listening to tape recorders, we would say that a machine with a flutter

TESTED THIS MONTH

●
Fisher 450-T AM/Stereo FM Receiver
KLH Model 33 Speaker System
Harman-Kardon Citation 12 Amplifier
Sony 630 Tape Recorder and Deck

measurement of 0.1 per cent or less is of top quality. That level of flutter is unlikely to be detected even by a critical listener. More than 0.2 per cent flutter is generally quite audible, but not necessarily offensive on many types of program material. We would not consider a recorder with more than 0.2 per cent flutter to be a true high-fidelity instrument. As a frame of reference, inexpensive cassette recorders frequently have more than 0.5 per cent flutter, making them suitable only for voice recording. This amount of flutter is often quite audible on voice as well as on music, but does not affect intelligibility.

Single-motor tape recorders usually have more flutter

than well-designed three-motor transports, but a good single-motor machine may still have less than 0.1 per cent flutter. We commonly measure 0.06 to 0.08 per cent flutter on three-motor machines. Wow is almost always less than 0.02 per cent (the residual level on our test tape). Reversible recorders, playable in both directions, frequently have slightly more flutter in the reverse direction, probably because the mechanical elements are designed for optimum performance in the forward direction. However, we have not yet encountered a reversible machine whose reverse-play flutter was *excessively* greater than its forward flutter.

≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

FISHER 450-T AM/STEREO FM RECEIVER



● THIS receiver is noteworthy in several respects. First, it is truly powerful, with a continuous audio output conservatively rated at 55 watts per channel. Second, it has an electronic tuning function called "Autoscan," operated by push-buttons on the receiver or by a remote hand-held control unit that can be located up to 20 feet from the receiver. Third, it is a very good, unusually flexible receiver whose overall performance leaves little to be desired.

The 450-T's AM tuner, though simple in design, has a tuned r.f. stage and a ceramic i.f. filter that provides good selectivity without undue bandwidth restriction. We made no measurements on the AM section of the 450-T, but we listened to it for some time, and judged it to be among the better AM tuners we have used. The quality was always clean and listenable, with none of the muffled and distorted sound character common to so many AM tuners.

The FM front end, which has four tuned circuits, is tuned by varactor diodes whose capacitance is a function of voltage. The tuning knob of the 450-T sets a variable resistance (a potentiometer) instead of the usual variable capacitor (the AM-tuning variable capacitor is ganged to the potentiometer shaft). The potentiometer controls a small voltage which, in turn, controls the FM-tuning circuits located in a separate shielded enclosure some distance from the potentiometer. This electronic tuning system is basic to the "Autoscan" system. Pressing a button on the panel replaces the control voltage from the potentiometer with a voltage derived from a special circuit board. Two modes of Autoscan operation are provided: continuous or station-to-station tuning. While the CONTINUOUS ADVANCE button is held down, a sawtooth voltage slowly tunes the receiver from the bottom to the top of the FM dial, taking about 10 seconds for a complete scan. When the upper limit is reached, the tuning "flies back" to 88 MHz and repeats as long as the button is held down. When it is released, the tuner locks on to the nearest station signal. The other button, labeled ONE STATION ADVANCE, causes the receiver to tune upward in frequency just until it comes to the next signal, at which point it stops. By using the continuous-advance mode to tune the receiver just

below a desired station, one or two operations of the one-station-advance button will bring it in, perfectly tuned.

The receiver is muted during all automatic tuning operations, and "un-mutes" when a station is correctly tuned. The tuning is very precise—AFC is used to insure correct tuning—and the muting is perfect, without a trace of extraneous noise. When Autoscan is used, the tuned station frequency is continuously displayed on a calibrated meter scale, which actually reads the d.c. control voltage. Since the frequency-indicating meter cannot be read more than a few feet from the receiver, one must select stations by ear alone with the remote control unit. The meter is illuminated when Autoscan is used. For remote operation, a hand-held controller on a 20-foot cable duplicates the continuous and one-station-advance buttons. A conventional slide-rule dial is used for a manual-tuning frequency indicator.

The tuner i.f. board uses integrated circuits (IC's) for gain and limiting, and combines a four-pole crystal filter with several tuned transformers for excellent selectivity. The multiplex section automatically switches between stereo and mono FM modes, and an illuminated red pilot light above the tuning meter indicates stereo reception.

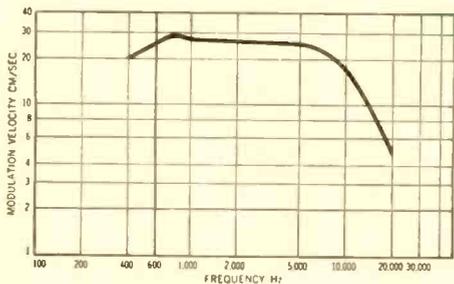
The audio section of the 450-T has feedback-type tone controls that affect high and low frequencies with little or no effect on middle frequencies. Switchable loudness compensation is provided. The input and output provisions are more extensive than those of many receivers. There are outputs for driving two tape recorders and two AUX inputs to accommodate the second recorder's playback outputs plus another high-level source. Dubbing from one recorder to the other is possible without additional patch cords. There are two pairs of speaker outputs, with separate pushbuttons for switching between them.

Our laboratory tests confirmed Fisher's specifications within the limits of our measurement capability. The RIAA phono equalization was unusually accurate, within ± 0.7 dB from 30 to 15,000 Hz. The tone controls had better than a ± 15 -dB range at full settings. At their two-thirds settings the controls had the desirable characteristic of having up to ± 10 -dB boost and cut at 50 and 10,000 Hz, with negligible effect between 200 and 2,000 Hz. The 1,000-Hz power output at the clipping point was 58 watts per channel with both channels driven into 8-ohm loads. Maximum power into 4 ohms was 73 watts; into 16 ohms it was 35 watts per channel.

Harmonic distortion was less than 0.1 per cent from a few tenths of a watt to 55 watts. The IM distortion was
(Continued on page 38)



Second to one...



TRACKABILITY CHART FOR M91E
Measured at one Gram

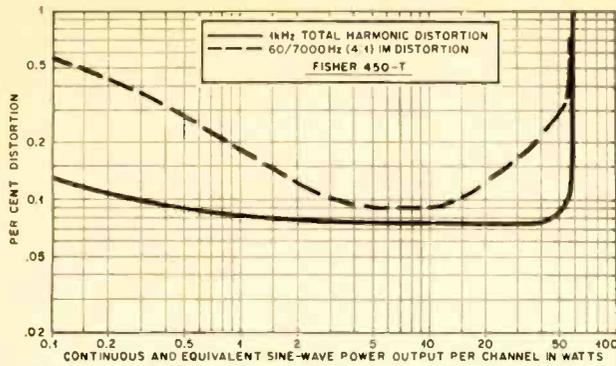
If it were not for the incomparable Shure V-15 Type II (IMPROVED) Super-Track, the Shure M91E Hi-Track would be equal or superior to any other phono cartridge in trackability . . . regardless of price! The astounding thing is that it costs from \$15.00 to \$50.00 less than its lesser counterparts. And, it features an exclusive "Easy-Mount" design in the bargain. Trade up to the M91E now, and to the V-15 Type II (IMPROVED) when your ship comes in. Elliptical Stylus. $\frac{3}{4}$ to $1\frac{1}{2}$ grams tracking. \$49.95. Other models with spherical styli, up to 3 grams tracking, as low as \$39.95.



SHURE

M91E HI-TRACK PHONO CARTRIDGE

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CIRCLE NO. 35 ON READER SERVICE CARD

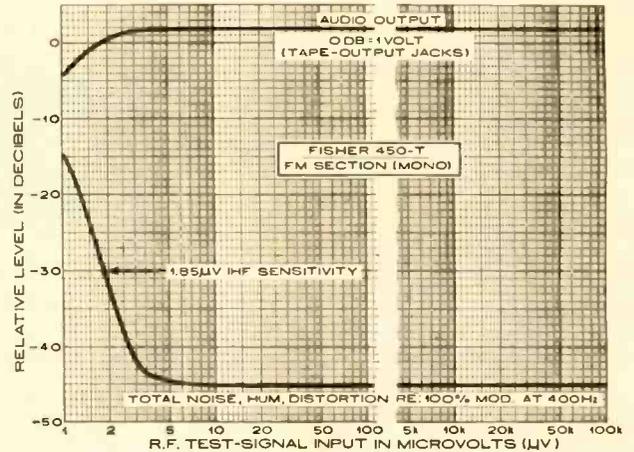
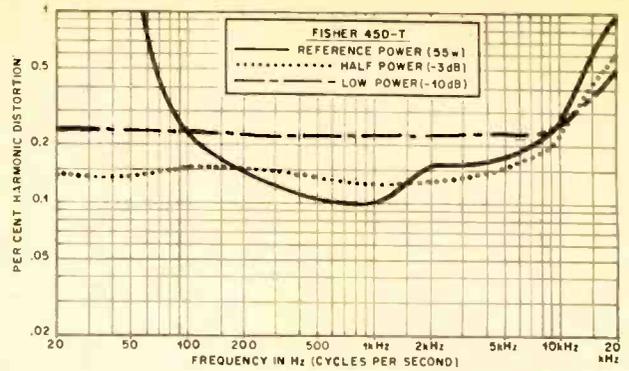


under 0.5 per cent between 0.1 watt and 55 watts. At full power, the distortion was under 0.25 per cent from 100 to 9,000 Hz. It rose sharply at lower frequencies with high power output, as is common with most receivers, and increased gradually to 1 per cent at 20,000 Hz. At half power or less, distortion was under 0.25 per cent from 20 to 9,000 Hz, and under 0.5 per cent all the way up to 20,000 Hz. Hum and noise were inaudible, being 73 dB below 10 watts on AUX inputs and 66 dB below 10 watts on the phono input.

There are two phono sensitivities, selected by a switch in the rear of the unit. One position required 3 millivolts for 10 watts output; the other required only 0.8 millivolt. The phono inputs overloaded at 200 and 50 millivolts, respectively, making overload from any modern phono cartridge a virtual impossibility.

The FM tuner had a measured IHF sensitivity of 1.85 microvolts (rated by Fisher at 2 microvolts). FM distortion was 0.55 per cent, approximately the residual of our signal generator. Stereo FM separation was 35 dB at mid-frequencies, 19 dB at 10,000 Hz, and 13.5 dB at 15,000 Hz. Capture ratio was 2.3 dB (rated 2.5 dB).

We enjoyed using the Fisher 450-T. Everything worked exactly as intended, and the sound quality was excellent. Since varactor diodes have an appreciable temperature co-



efficient, the FM tuner has switchable AFC. However, we found drift to be negligible after a short warm-up, even without AFC. The "Autoscan" tuning seemed to be fool-proof, and is easy to use after a little practice. The Fisher 450-T sells for \$399.95. An optional cabinet clad in walnut-grain vinyl costs \$22.95.

For more information, circle 156 on reader service card

KLH MODEL THIRTY-THREE SPEAKER SYSTEM



● THIS new speaker system differs technically from its predecessors in its use of a ported enclosure rather than the acoustic-suspension principle KLH has employed in most of their past designs. The KLH Model Thirty-Three is an 8-ohm, two-way system, housed in a bookshelf-size enclosure measuring $23\frac{3}{8} \times 12\frac{3}{4} \times 10\frac{5}{16}$ inches. It weighs about 30 pounds. The woofer of the Model Thirty-Three is a new design, 10 inches in diameter, with a cone made of an asphalt-impregnated paper that is further treated with damping materials. The enclosure, which KLH describes as having "controlled-acoustic compliance," seems to be a bass reflex with a damped ducted port. KLH claims that this design results in very low bass distortion and controls the system

impedance for an improved match to the driving amplifier, and that it does not introduce any significant bass peak (as our measurements confirmed).

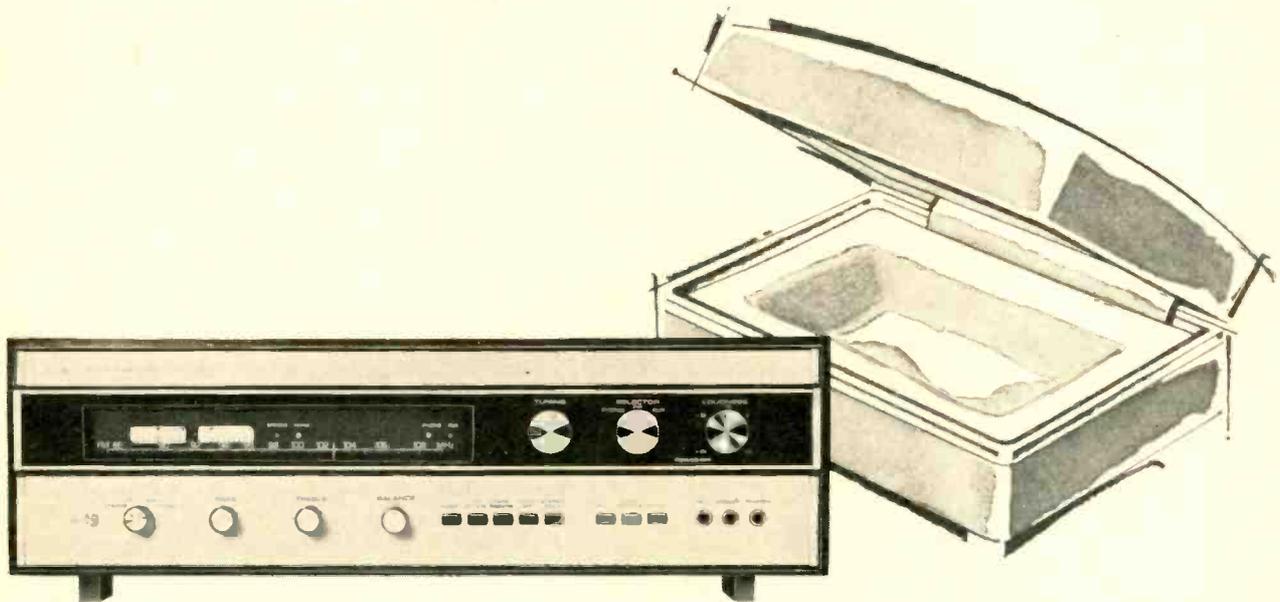
At 1,500 Hz there is a crossover to a $3\frac{1}{2}$ -inch cone tweeter. KLH emphasizes the smoothness of the transition from woofer to tweeter, which our tests confirmed. We found no trace of irregularity in the speaker's output at or near the crossover frequency. A three-position switch in the rear of the cabinet provides a slight adjustment of high-frequency level without contributing any "shelving" effect on the response curve.

We have recently modified our speaker-test procedures in order to minimize the effect of low-frequency room resonances on our response measurements. Above 300 Hz, as before, we average the outputs of eight microphones to obtain a relatively smooth curve. The curve is corrected (principally in the 12,000 to 14,000-Hz region) for the response of our microphone system. Below 300 Hz, we compare the speaker's output as measured with a single close-up microphone with that of a reference speaker (previously calibrated in an anechoic chamber) measured in the same location. By adding the difference between the two measurements to the known response of the calibrated reference speaker, we derive a true low-frequency response curve that is virtually independent of room resonances.

In the case of the KLH Thirty-Three, we obtained an ex-

(Continued on page 40)

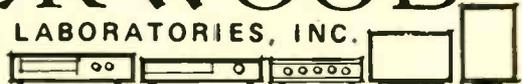
If the SEL 200 could fit in a jewel box, it would be your most precious possession.



The incomparable SHERWOOD SEL 200 FM receiver represents the ultimate of the sonic engineer's art, just as an unusually fine diamond in a beautiful setting demonstrates the superb craftsmanship of the skilled jeweler. Every meaningful achievement ever made is incorporated into the SEL 200—the epitome of the finest in definitive, encompassing sound. Regardless of extravagant claims made by some, the fact is that SHERWOOD's SEL 200 is the finest, lowest-distortion, stereo receiver at any price. You can't believe all you read, but you can believe your own discriminating ears. In or out of a jewel box, your SEL 200 by Sherwood, will be among your most treasured possessions for many years to come.

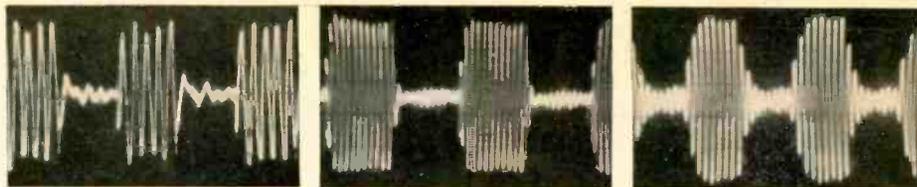
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The outstanding tone-burst response of the KLH Model Thirty. Three speaker system is demonstrated by these oscilloscope photos taken at (from left to right) 100, 1,500, 11,000 Hz.



ceptionally smooth curve, within ± 2.5 dB from 100 to 14,000 Hz. Lower in frequency there was a slight rise of 3.5 dB at about 80 Hz, and a drop-off in response at a 12-dB-per-octave rate below that frequency, as might be expected from the acoustic design of the enclosure. However, at 45 Hz, the output was down only 5 dB from average mid-range level.

Although KLH claims that the Model Thirty-Three can be driven by any good 10-watt amplifier, we would disagree. Its efficiency is relatively low, and we do not believe that an amplifier with a continuous power capability of less than 30 watts per channel can really do justice to it.

Low-frequency distortion, at a 1-watt drive level, was under 5 per cent down to 50 Hz, rising steeply to 15 per cent at 37 Hz. Tone-burst response was outstanding, with no spurious outputs or sustained ringing at any frequency. The polar response indicated excellent high-frequency dispersion, with only a few decibels' loss at high frequencies at 45 degrees off axis. The tweeter-level switch, at the INCREASE set-

ting, raised the level only 1 dB above 1,500 Hz; in the DECREASE position it reduced the highs by about 3 dB.

These measurements clearly show that the KLH Model Thirty-Three is a very good speaker, but listening tests demonstrated just how good it really is. In overall sound character it is as smooth and uncolored as any system we have heard. In an A-B comparison, the sound of the KLH Model Thirty-Three was virtually indistinguishable from that of a highly regarded acoustic-suspension system selling for more than double its price. At very low frequencies, below about 80 Hz, the Model Thirty-Three was, of course, decisively out-pointed in output and distortion.

KLH, along with one or two other companies, has demonstrated that a speaker can be made to sell at a moderate price and still compete with the very best on most program material and in most listening situations. The KLH Model Thirty-Three sells for \$99.95 in an oiled walnut enclosure.

For more information, circle 157 on reader service card

HARMAN-KARDON CITATION TWELVE STEREO POWER AMPLIFIER



● HARMAN-KARDON has recently restored the prestigious Citation name and concept to the high-fidelity scene. The first of the new Citation components is the Model Twelve stereo power amplifier. Though roughly equivalent in power output to the old Citation II, it is greatly superior in other performance characteristics and also represents an impressive reduction in size, weight, and operating temperature over its predecessor.

The Citation Twelve is attractively packaged, measuring $5\frac{7}{16}$ inches high x $12\frac{5}{16}$ inches wide x $12\frac{3}{8}$ inches deep and weighing 30 pounds (the old Citation II was about twice as large and heavy). Except for the a.c. line cord, all the connections to the amplifier are made at the front, where the four output-transistor heat sinks are also located. There are no level adjustments or power switch, as the Citation Twelve is meant to be controlled completely from the preamplifier.

The Citation Twelve is rated at 60 watts per channel, both channels driven. We are pleased to note that only a continuous-power rating is used, with none of the exaggerated figures associated with the IHF music-power rating. As it happens, the Citation Twelve would have much the same power rating by either method, since each of the two channels has its own entirely separate heavy-duty power supply. Since not even the power transformer is shared, the power available in one channel is unaffected by the operation of the other.

The amplifier circuit itself is disarmingly simple, yet it offers essentially state-of-the-art performance. Except for a blocking capacitor at the input (which has a slightly low 30,000-ohm impedance), the circuit is direct-coupled from

input jacks to speaker terminals. At the input, a differential amplifier stage accepts the signal on one of its inputs, and negative feedback from the speaker output on its other. In this way, the output terminals are always maintained at d.c. ground potential. Following the input stages are pre-driver and driver stages. The output circuit of each channel uses a pair of heavy-duty silicon power transistors. Except for the output stages and power supplies, the Citation Twelve is constructed on a single printed-circuit board. Each power transistor is installed on a black-anodized finned heat sink.

A number of protective devices insure safe operation of the amplifier under severe conditions. The power-transformer primaries are individually fused, and in series with each fuse is a thermal circuit breaker that senses the temperature of the output transistors in that channel. If the transistors' temperature exceeds 80 degrees Centigrade, the a.c. power is interrupted. In series with each speaker line is a current-limiting relay that protects the output transistors in case of short circuits in the speaker leads or connections. The relays reset automatically when the short is removed. As an additional safety measure, the output transistors are operated at only about half their maximum ratings. During our measurements at full power, the thermal breakers opened, and we repeatedly shorted the outputs to check the speaker-line relays. We were unable to damage the amplifier in any way.

The manufacturer's rated frequency response for the Citation Twelve is ± 0.5 dB from 1 to 70,000 Hz. At our lower frequency test limit of 5 Hz, the response was down 0.1 dB, and at the high end it was down 3 dB at 175,000 Hz. Over the range of 20 to 20,000 Hz, it was flat within ± 0.05 dB. The unusually wide and flat response of the Citation Twelve implies a very low phase shift through the full audible band, and excellent square-wave response. Square waves, even as low in frequency as 20 Hz, have little tilt when passed through this amplifier. The actual audible significance of audio phase shift is, in our view, still debatable, although Harman-Kardon holds to the theory that low phase shift and super-wide-band response are highly desirable. In respect to their theoretical approach, they have done an excellent job with the Citation Twelve, for no amplifier we have seen

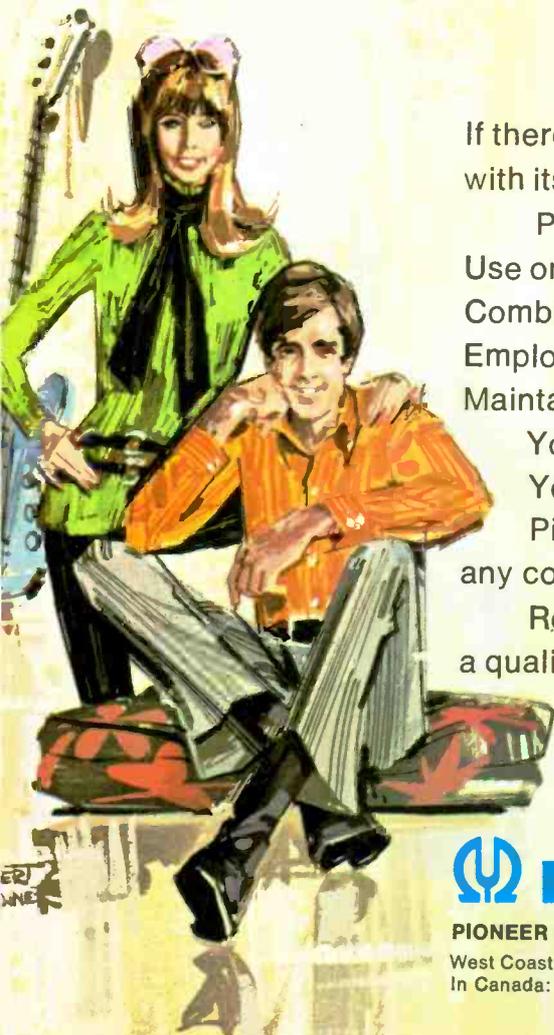
(Continued on page 45)

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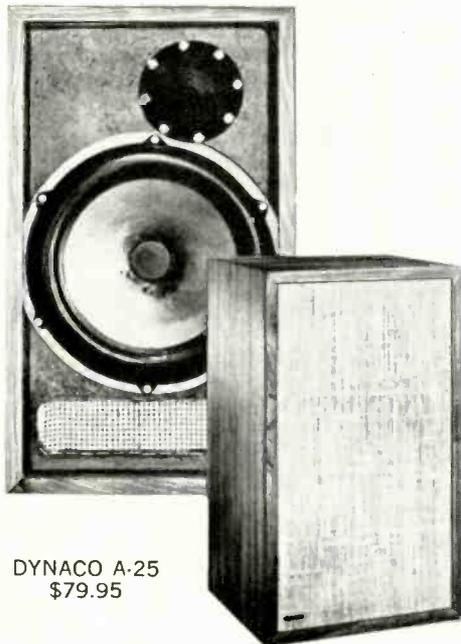
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The Stereophile Magazine.



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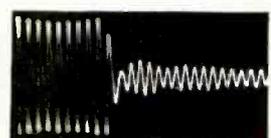
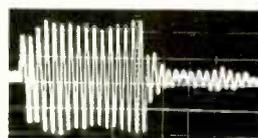
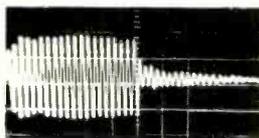
The Stereophile, Vol. 2, No. 9

"... (when) some really deep stuff came along ... what came out of the A-25's simply defied belief, for they went **deeper** even than two of our standard systems ... We were certainly **not** prepared to find these piddling little Dyna systems going **flat** down to 35 Hz and rattling windows at a hair below 30 Hz! ... these A-25's are better than anything else we've ever encountered for less than \$200 each ..."

Julian Hirsch in Stereo Review, June, 1969

"... the Dynaco had a remarkably neutral quality. Many speakers have response irregularities that ... leave no doubt in the listener's mind that he is listening to a speaker. The A-25 had less of this coloration than most speakers we have heard, regardless of price ... nothing we have tested had a better overall transient response ... Not the least of the A-25's attraction is its low price of \$79.95.

“The excellent overall transient response of the Dynaco A-25 speaker system is shown by the tone-burst response photos at (left to right) 600, 2,000 and 10,000 Hz.” (Stereo Review)

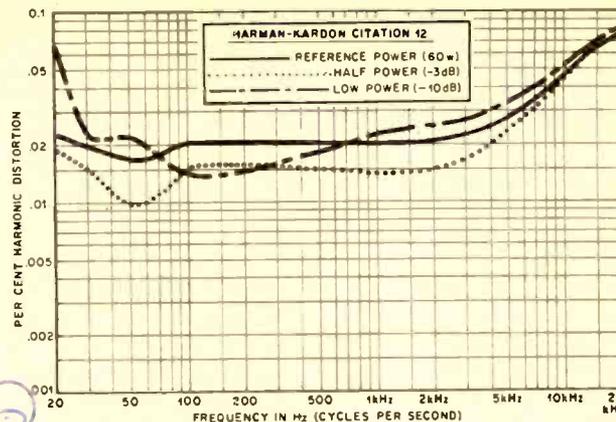
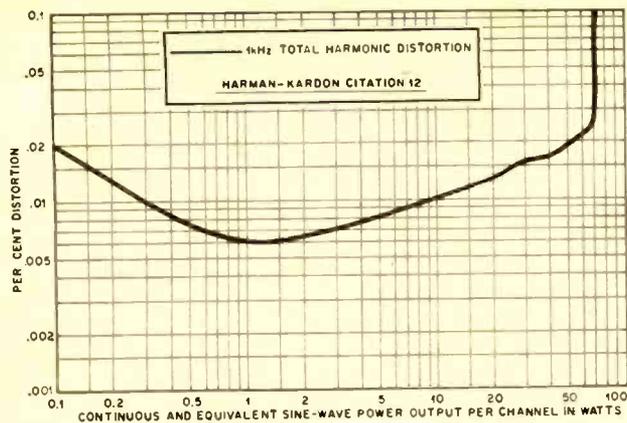


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(other than one with complete direct-coupling from input to output) can match it for low phase shift at low frequencies—and, of course, it is also excellent at the upper frequencies.

Harman-Kardon rates the amplifier as having less than 0.2 per cent distortion between 20 and 20,000 Hz at 60 watts per channel continuous output into 8 ohms, with both channels operating. This rating proved to be very conservative, as we found the distortion to be less than 0.08 per cent under the specified conditions. Below about 5,000 Hz the distortion was less than 0.03 per cent at any power level up to 60 watts per channel. At 1,000 Hz, the distortion was 0.02 per cent at 0.1 watt, falling to 0.006 per cent at 1 watt and increasing to 0.02 per cent at 55 watts. The power level at waveform clipping was 74 watts, with distortion remaining below 0.1 per cent up to that point. Into 4 ohms, the maximum power was 100 watts per channel; into 16 ohms it was 44 watts. A check of intermodulation distortion up to the clipping point revealed essentially nothing except the residual distortion of our IM analyzer—about 0.07 per cent. For that reason no IM-distortion curve appears on the graph. About 0.5 volt of

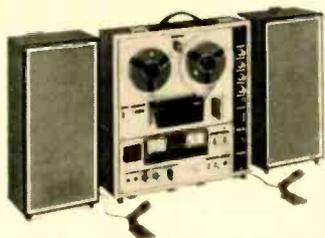
input signal was needed for 10 watts output. Hum and other noise were totally inaudible—85.5 dB below 10 watts. The amplifier was completely stable and free of any flaws or “bugs” that we could detect.

We used the Harman-Kardon Citation Twelve with some very inefficient speakers that had overtaxed the capabilities of good-quality receivers in the 40-watts-per-channel bracket. It was refreshing to feel the impact of unclipped transients while maintaining an average level of some 50 watts or more into a 4-ohm speaker. The Citation Twelve is an excellent and moderate-price solution to the problem of driving speakers that are particularly low in efficiency.

The Harman-Kardon Citation Twelve is available in kit form for \$225. Although a kit was not yet available at the time of this report, construction appears to be uncomplicated, even for a beginner, because of the simple circuit configuration. The Twelve is also available wired for \$295. A two-year warranty applies to all parts and labor in the factory-wired units.

For more information, circle 158 on reader service card

SONY 630 TAPE RECORDER AND TAPE DECK



● THE Sony 630 tape recorder has a built-in amplifier with complete control facilities and is housed in a portable case. A pair of detachable speakers serve as a protective cover for the deck when in portable use. As the 630-D, the machine is also available as a deck with dust cover and a walnut base, but without microphones, amplifiers, and speakers.

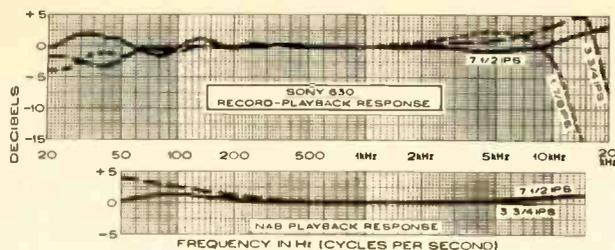
The 630 has a single-motor transport that operates at 1 $\frac{7}{8}$, 3 $\frac{3}{4}$, and 7 $\frac{1}{2}$ ips. Tape threading, which is facilitated by a retractable pinch roller, is a straight wrap-around path across the three heads. Tape motion is controlled by a single lever with three positions—rewind, stop, and forward. The fast-forward mode is engaged by pushing in a button while switching to forward motion. On the transport panel are a four-digit pushbutton-reset index counter, a locking instant-stop lever with pushbutton release, and the playing-speed selector. The latter can be operated only with the recorder stopped, because of an interlock with the transport-control lever.

Below the transport is the electronic section containing the recording and playback preamplifiers and a number of operating controls. The control panel is dominated by two large illuminated VU meters. Two monitor switches (one for each channel) connect the line outputs, the headphone jack, and the meters to either the input-signal source or the tape-playback outputs fed by the playback head. The meters have standard VU calibration, with 0 dB corresponding to 0.75 volt at the line outputs.

Between the meters there is a pair of vertically oriented slide potentiometers for setting recording levels. To their left are two red recording-safety levers that must be held down while starting the tape in order to switch into the record mode. This is a two-handed operation, and therefore a desirable safety precaution against accidental tape erasure. A red light on each meter face glows when that channel is recording. The instant-stop lever can be used together with the recording interlocks to set up proper levels before putting the tape into motion. The Sony's instant stop/start function is one of the very few we have seen that introduces no audible “wow” on start-up.

The headphone and microphone jacks are on the front panel; all other inputs and outputs are recessed at the side of the transport unit. The complete recorder (as opposed to the deck) has an amplifier “strip” to the right of the recorder transport and preamplifiers. There are the usual controls on the amplifier section for bass, treble, balance, and volume, as well as mode and speaker switches (for the speakers in the cover or external speakers) and an

(Continued on page 46)



on/off switch for the power amplifiers. There is also another headphone jack that is affected by all the controls. The input selector is used for tape recording and general amplifier applications, and it has positions for magnetic-phono cartridge (with RIAA equalization), tuner, a high-level auxiliary source, and the microphones. The input selector on the 630-D deck version can be switched between microphones and three high-level auxiliary inputs.

Inputs cannot be mixed on either model, but there is a separate sound-on-sound control and switch that transfers mono material from one track to the other, together with any added new material from an external source. No jumper cables are required for this operation. Another switch introduces controlled amounts of echo by re-recording a portion of the playback amplifier outputs on the same channels, with a slight time delay arising from the spacing between recording and playback heads. Completing the recorder preamp-section controls are the main power switch, a headphone jack that will drive 8-ohm phones, and a noise-suppressor switch that rolls off the highs above 9,000 Hz.

The performance of the Sony 630 as a deck was excellent. NAB playback response at 7½ ips was ±0.6 dB from 50 to 15,000 Hz, and at 3¾ ips it was +3.5 dB, -0.5 dB from 50 to 7,500 Hz. With 3M Type 202 tape, the 7½-ips record-playback frequency response was about ±2 dB from 20 to 20,000 Hz. The response at 3¾ ips was about ±4 dB from 20 to 18,000 Hz. At the slowest speed of 1⅞ ips the response was ±4 dB from 20 to 11,000 Hz. Response with the standard 3M Type 111 tape rolled off 2,000 to 3,000 Hz earlier at the two slower speeds. The noise filter introduced a 12-dB-per-octave roll-off starting at about 9,000 Hz. Much of the time no effect could be heard from its use, but under certain conditions it did quiet the tape hiss with very little loss of program material.

The input sensitivity of the 630 was very high. A 0-dB recording level was obtainable from 35 millivolts at the auxiliary or tuner inputs, 1.4 millivolts at the phono input, or 0.13 millivolt at the microphone input. Phono-input overload (a problem with some units) did not occur until the remarkably high input signal of 2 volts was applied.

The record-playback distortion was under 2 per cent up to a +6-dB recording level (well off scale on the meters), and reached the standard 3 per cent level at +8 dB. The signal-to-noise ratio was about 48 dB referred to 0-dB recording level, or 56 dB using the usual measurement standards (3 per cent distortion). At 1⅞ ips the signal-to-noise ratio was only about 2 dB worse than at the two higher speeds. It was no different when measured through the low-impedance microphone inputs.

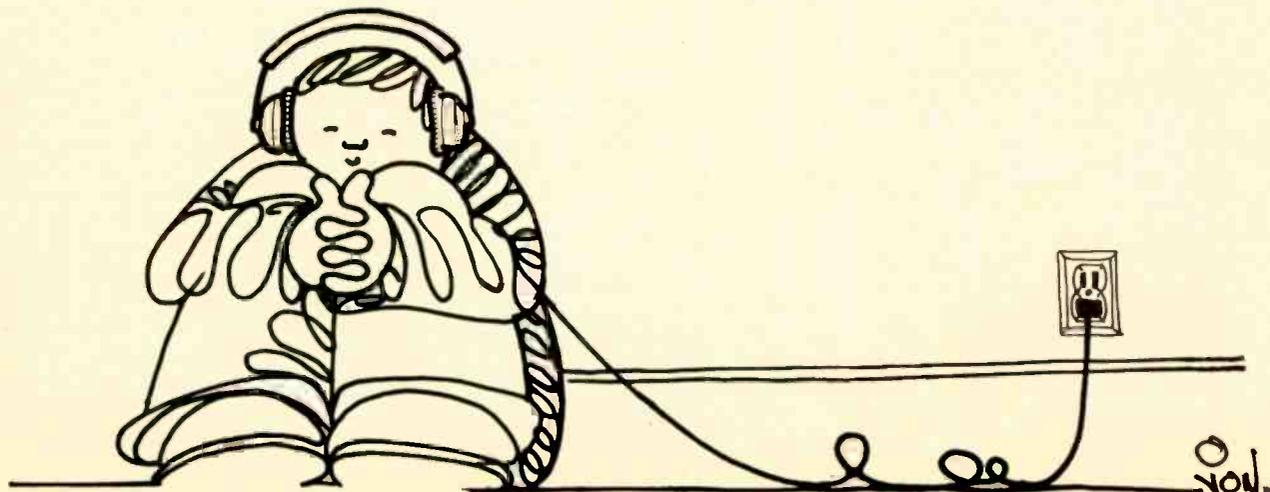
The record and play speeds were exact. Fast-forward and rewind of 1,200 feet of tape required 128 and 136 seconds, respectively. Wow was 0.03 per cent at 7½ ips and 0.05 per cent at 3¾ ips. Flutter was 0.13 per cent at 7½ ips and 0.19 per cent at 3¾ ips.

The power amplifiers of the complete 630 machine delivered about 11.5 watts per channel into 8 ohms at the clipping level, and about 8 watts into the 16-ohm lid speakers. Their distortion was typically several per cent at full power, but at normal listening levels fell to well below 1 per cent over most of the audible range. The tone controls had good characteristics, but the basic frequency response of the amplifiers fell off below 50 Hz. The RIAA equalization was within ±2.5 dB from 50 to 15,000 Hz.

We made no measurements on the two dynamic microphones furnished with the 630 or on its speakers. The microphones sounded quite good, but the speakers fell far short of meeting even minimum high-fidelity standards. They are, however, suited for monitoring and noncritical listening. It is possible to use the 630 as a straight audio control center simply by not loading any tape, which shuts off the transport motor. The power to its built-in amplifiers may also be shut off when using the 630 as a tape deck feeding an external stereo system. The \$120 difference between the "D" deck model and the complete recorder would probably not buy a better-sounding external amplifier and speakers, but we feel that the built-in playback facilities of the 630 fall short of realizing the full potential of its very fine tape transport and preamplifier electronics. For that reason, the deck seems to be the better value for most users.

The Sony 630 was very convenient to use, and its reproduction quality when it was feeding an external stereo system left little to be desired. At the two higher speeds there was essentially no difference audible between the source and tape outputs when dubbing from FM or discs. The 1⅞-ips speed sacrificed some of the higher frequencies, but nevertheless sounded very good. The 630, complete with two microphones, sells for less than \$449.50. The deck version (630-D) without power amplifiers or speakers costs under \$329.50.

For more information, circle 159 on reader service card



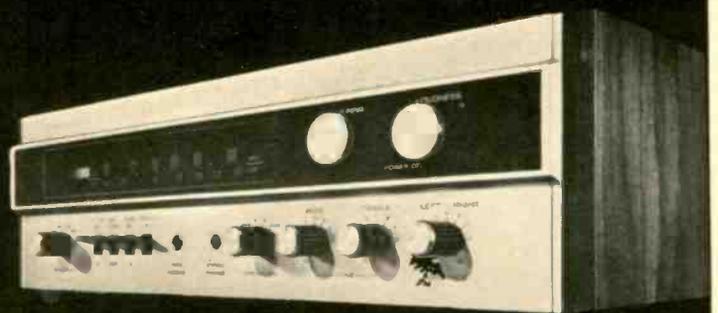
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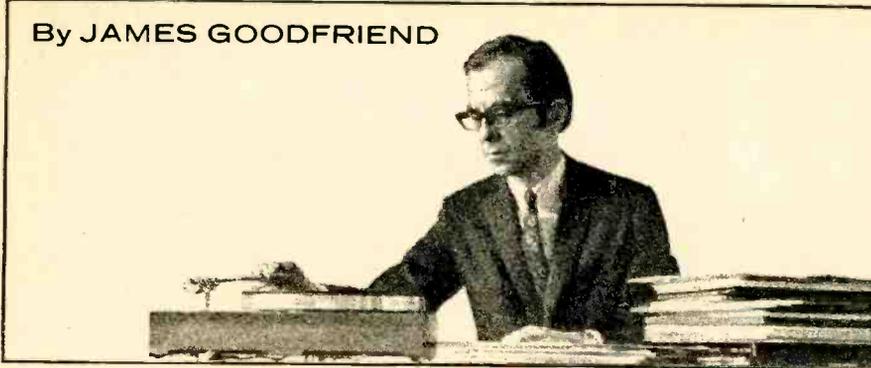


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By JAMES GOODFRIEND



GOING ON RECORD

THE MEN IN THE MIDDLE

YEARS ago, when I was part and parcel of a small record company engaged in making classical records, I occasionally found myself in the role of on-the-road salesman for the company. The memory of that experience informs my view of the business to this day.

My first sales visit was to a small record store in upper Manhattan, in a neighborhood I had known rather well since I was a child. I took a copy of our record (our catalog had one record in it then), ventured uptown, and walked purposefully into the store. The proprietress, once it had been established that I was not there to buy a birthday card, a book, or a record, seemed a trifle unnerved. Perhaps she had never seen a record salesman in her store before. I explained who I was, who the company was, what the record was, and, I thought, in rather impressive detail just why the record was so superior to any other she might buy at the moment, and how many she might sell if she stocked it. She looked concerned. "It isn't classical music, is it?" she asked hopefully. I answered that it was, and she brightened immediately. "Oh, we don't sell any classical music," she said, and she happily dismissed me from concern, relieved that she had once again escaped buying something she didn't want.

My second expedition was to a large department store in another city. No, the record buyer was not in that day, but someone else could see me. The assistant buyer came out. She was about seventeen, and had obviously been given the title the better to reconcile her to a salary of about \$50 a week. I puffed the record. She pursed her lips and listened very hard. After I finished she said, "It's Baroque music, isn't it?" I smiled in tribute to a fellow connoisseur of music and said yes. "We don't stock Baroque music." I must have looked in need of encouragement. "Here," she said, "Why don't you make records like this? We sell these like hula hoops." And she handed me a new Columbia release of the music of Georg Philipp Telemann.

My third venture was to a real music

and record store—the kind that stocks sheet music and miniature scores, clarinets, metronomes, and records. The manager of the record department was also the owner of the store (I think). He was available to see me, curious to know what I was selling, and interested in what I had to tell him. I pulled out all the stops. He interrupted me occasionally to ask some very intelligent and pertinent questions and I answered all of them. It took some time. "All right," he said finally, "I'm convinced. I'll take one." And he did. And when he sold it we got an order for another—one.

Eventually we got our records (for later there were more of them) into stores. We did it in the more customary way, however: by handing them over to distributors who were already well known to the stores and who handled many other lines. But we never made much greater inroads into those three outlets than I managed myself. The distributors couldn't get in there either, or didn't want to bother trying. I am no great record salesman. But the great record salesmen don't sell classical music, by and large, and those who do are too few in number to go around. And that is one of the reasons why you classical buffs in Boise, Idaho, Ashville, Ohio, and the Bronx, New York, find so few (if any) classical records to choose from in your neighborhood record stores.

In previous columns, I have taken out after mother, home, school, and the record companies in trying to point out where our nice little business of classical music and records has gone and who sent it there. But there have always been a few nagging thoughts in the back of my mind, a few nagging letters in the mail, a few nagging phone calls from those record companies, who are, alas, both blameless and powerless. "My mother brought me up right," says our composite complainer, "and so did my teachers. I'm twenty-two years old, I think I like classical music, and I'm not mad at the record companies, but my neighborhood record store stocks only Norma Jean and the music from 2001,

and the nearest place with any classical records is 300 miles away on the other side of the Rocky Mountains. Help!"

An secours! I wish I could. We all know that the distribution of classical records in this country is terrible. There are, maybe, seventy-five stores in the United States that are of any real significance in the sale of classical records. Probably eight or ten of these are in New York City, and that leaves even less to spread around the rest of this vast country. Other stores sell classical music, of course, but not many and not much. The record companies are aware of this, but they haven't been able to do much about it. The distributors are also aware of it, and with few exceptions they couldn't care less. The record clubs are aware of it and obviously have felt that they could fill the hole. But they haven't completely—or I wouldn't be getting letters.

I HAVE no solutions. What I have instead are questions, the answers to which might provide some basis for solutions in the future. And the questions are addressed to you, any of you who might be willing to answer any or all of them. Here are my questions.

Do you prefer to buy in person from a store rather than buy by mail?

Do you find you will not buy a record unless you can find it in a store?

Do you have to hear at least a part of the disc before you'll buy it?

Do you have to see the record (albeit sealed in its jacket) before you'll buy it?

Are you influenced by the cover of the record jacket?

Do you glance at the liner notes before you make up your mind to buy?

Are you ever turned on (or off) by a review?

Do you ask a salesman's advice?

Will you ask a store to special-order a record for you? Will they do it?

When you go to a store do you know exactly what you want? Or do you have a large number of records in mind of which you'll buy some? Or do you have only a general idea of what you want? Or are you completely open to suggestion or impulse?

Is going to a record store something of an occasion for you, like a movie?

Do you buy in one store or several?

Will you patronize a local store with a small stock or wait until you can get to a bigger city store?

Would you be willing to pay a higher average price for records if you knew that the average quality would be higher?

How many records do you want?

I welcome any and all replies, and promise that if the numbers produce any enlightenment I will not keep it to myself. Oh, yes. It would help if you told me whether the records you buy are classical or popular.



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"TRAVELOG" IN ILLINOIS

An entertaining "trip" through the multi-media is a hopeful sign that our cultural centers can be put to musically productive uses

BY BERNARD JACOBSON



IT ISN'T often that merely attending a musical event gives one a sense of exploration, but just to have been at the Krannert Center for the Performing Arts, on the University of Illinois' Urbana-Champaign campus, during the evening of February 25 was to have voyaged in several directions at once. The evening's program was presented under the collective title "Travelog," and if it wasn't the sort of vicarious guided tour our parents were used to, with slides and luaus and native dancing, it was definitely something of a "trip," in the current vogue sense of that word. Its mode of operation was mental, not vehicular, and its dimension was not space, but imagination—and time, too, because the articulating medium was largely music.

To understand what took place that evening one must first know something about the physical plant. Krannert Center opened early last year. It contains four major performance facilities: the Great Hall seats 2,100, the Festival Theater 983, the Playhouse 678, and the Studio Theater, equipped for experimental productions, 150. These are not separate buildings like the halls that make up Lincoln Center in New York, nor are they huddled together in one monolithic box after the manner of the Memorial Arts Center in Atlanta. Krannert's architect, Max Abramovitz, decided on a fruitful middle course. He allowed the constituent parts to express their individuality in the external profile of the place, but he linked them together internally with a spacious lobby, which derives elegance from its splendid parquet floor, and humanity from the low elevation of its ceiling. I should add that, against any expectations aroused by the acoustic disaster of his Philharmonic Hall in New York City, Abramovitz has succeeded here in producing a main auditorium that fully deserves the name "Great Hall," for its sound quality is among the finest I have ever heard in twentieth-century concert rooms.

Since it was opened, the Center, under the guidance of its director John Burrell, has been drawing mixed town-and-gown audiences in good numbers to an average of six or seven events a week. "Travelog"

was an attempt to break new ground by making simultaneous use of the several facilities for one coordinated program, taking strategic advantage, too, of the lobby and its central linking position. The idea was the brainchild of Józef Patkowski, director of the Experimental Studio set up by the Polish Radio in 1958, who has been in residence at Urbana this academic year. He developed the concept with the help of composer Salvatore Martirano (a permanent member of the Urbana faculty) and of composer-conductor Edwin London, and the festive event they finally put together employed every sizable public space in the building except the Playhouse.

The most formal part of the entertainment was a concert of contemporary music in the Great Hall which started at eight and went on until after ten-thirty. Meanwhile, the Festival Theater was the scene of several presentations that straddled the fields of music, theater, and modern dance, and, in the Studio Theater, Martirano was working with his new electric console, in company with a bunch of extemporizing instrumentalists, a couple of dancers, and any amount of pulsating visual and aural imagery projected on screens and fed into little speakers that dangled all over the room. Binding the whole affair loosely together was a fourth "happening" in the lobby itself: the playing of electronic music by composers active at Patkowski's Experimental Studio.

Admission cost one dollar for members of the general public and nothing for students, and a program-*cum*-schedule was provided, so that people could pick what they wanted to hear and where they wanted to be at any particular time, and move freely from event to event. This was not, then, simply a set of simultaneously performed formal concert presentations, but rather a group of musical environments into and out of which one moved at one's own desire and at one's own pace. The mere movement from hall to lobby to hall was a side issue. The point was in the juxtaposition of worlds that normally lie, humanly or historically or artistically, far apart.

(Continued on page 52)

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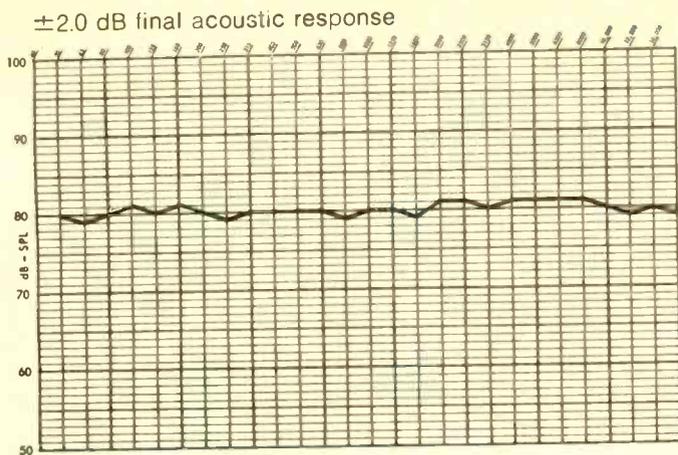
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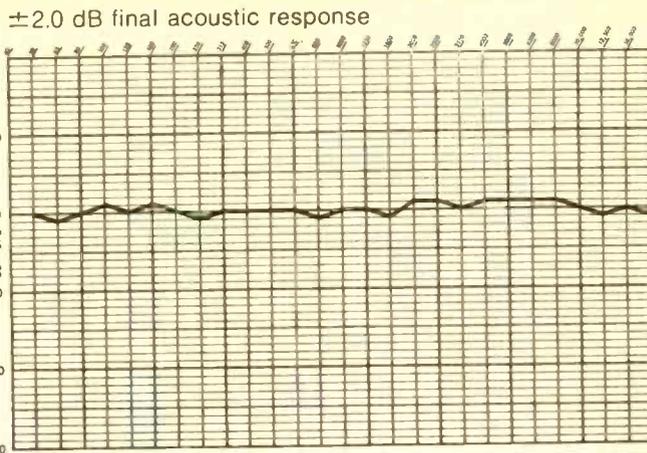


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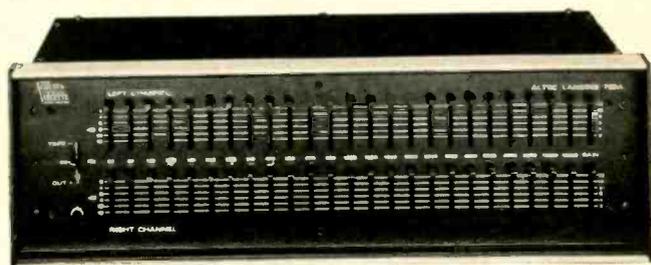
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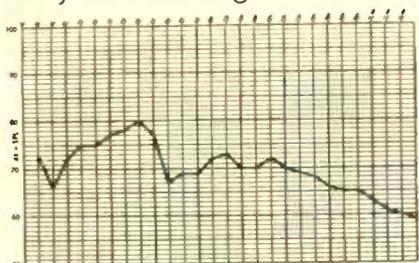


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A couple of worlds, both contemporary, were to be observed in the lobby. There were the ushers and program-handers-out, several dozen of those healthy, corn-fed, Midwestern student girls, stylishly got up for the occasion, some in very mini-skirts, one or two in those teaser dresses with the eye-popping observation panels at waist level. And most attractive they would have looked, too, if only so many of them hadn't been chewing gum. And there was the electronic music, pieces by Gelmetti, Nordheim, Mâche, and Bogusław Schäffer—mostly pretty nugatory in artistic terms, but representing one direction our contemporary creative activity is taking.

If you stepped from there into the Great Hall you went, with qualifications, backwards. Here the music ranged from Janáček's fascinatingly gnomic *Capriccio for Piano Left Hand and Winds* and an exhilarating piece of noise by Górecki for four trumpets, four trombones, five percussionists, and two pianos entitled *Muzyczka II*, through compositions by Penderecki, Morton Feldman, and, again, Bogusław Schäffer, to Kagel's *Match* for three players. Most of the performances—excellent ones, it seemed—were in the hands of the University's Contemporary Chamber Players, conducted by Edwin London and joined for the Feldman by a choral group with the resounding title "Ineluctable Modality." And though the atmosphere came closest at this point to traditional concert conditions, there was still a refreshing sense of freedom.

IN the opposite direction—mentally or socially speaking—were the blinking lights and unstructured sonorities of Martirano's contingent. But it was in the Festival Theater that the "several ways at once" feeling I mentioned at the beginning was strongest. Here were offered pieces by Brosch, Gordon, Blom, and Madden, which I missed in the course of my wanderings, and two that I did manage to witness (a convenient term, avoiding the choice between "see" and "hear"): *Yaxkin*, a pleasant if not particularly original piece of choreography by Beverly Blossom to a featureless electronic soundtrack by Phillip Musser, and an event called *Houdini's Ninth* put together by Yehuda Yannay.

This last was a particularly hilarious affair. A man cycled onto the stage, put a record of the "Choral" Symphony finale on a phonograph, and proceeded to mix some kind of culinary concoction onto the surface of the actual disc, with bizarre effects on the sound. This was interwoven with an episode involving a double-bass player in a sort of strait-jacket, and dominating the proceedings was a projection of an incredibly stupid poem published in *Dwight's Journal of Music*, Boston, on December 17, 1870.

It was in honor of Beethoven's centenary, and took a very encouraging view of his affliction of deafness: "*A price how small,*" it cheerily informed him, "*for privilege how great, / When thy locked sense groped upward and there / The shining ladder reaching through the air.*"

Here, with a vengeance, was a different world from the foolery on stage, and from the mini-skirts in the lobby, and, more subtly, from the relative formality in the Great Hall. To make portentous artistic judgments about Yannay's "work"—even to call it by so pompous a title—would be to miss his point. The intention, as I understood it, was to remind us how silly we sometimes become about people like Beethoven, and, in the process, to entertain us. Both aims were neatly achieved.

IF I have talked much less about what happened in "Travelog" than about the way it happened, it is by design. The pieces themselves were mostly insubstantial—it was the informal manner of presentation that really helped people to enjoy them. But a *caveat* must be entered here. The phrase that leaps most readily to mind in characterizing this state of things is one that has been far too much with us: "the medium is the message." Please do not think that this says anything of value on the issue. To espouse the McLuhanesque cliché is to sell out down the moral-aesthetic river. If you really believe that a medium is a message (sounds sillier already, doesn't it, as soon as you come out from under the metaphysical umbrella of the definite article?), the reason is basically that no message worthy of the name has been received. This is not to deny the congruity of form and content. It is simply to assert that any observed change in the medium-message relationship lies, not in some mysterious transformation in the nature of Art with a capital "A," but in certain specific deficiencies of certain specific artists. The fact that someone has failed to say anything does not imbue the manner of his saying nothing with the dignity of communication.

This, however, is not something that can reasonably be blamed on the curator of an auditorium. The happy thing about Krannert's "Travelog" was the rebuttal that it offered to Robert Brustein's cruel but sadly pertinent aphorism: "Lincoln Center is what America produces instead of art." The mass of Krannert's masonry has not resulted, as some feared it would, in the descent of a parallel weight of institutionalization over Urbana's artistic impulses. What was marvelous about the whole evening was the atmosphere of fun—rather than solemn, self-improving art appreciation—that it conjured up. If you're going to have an arts center, this is the way to use it.



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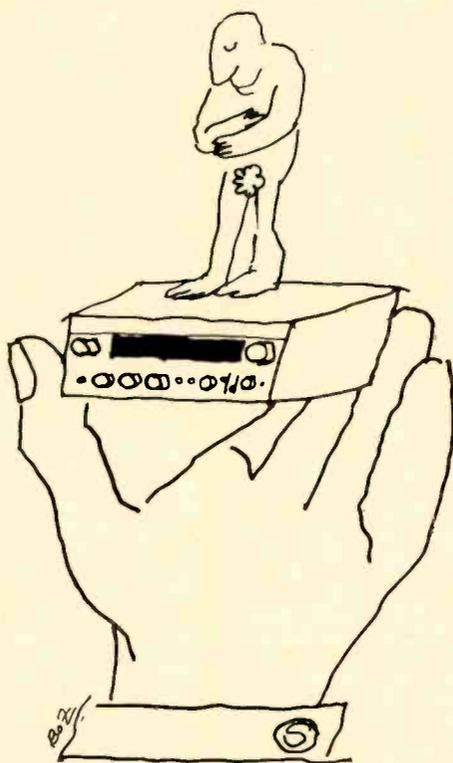
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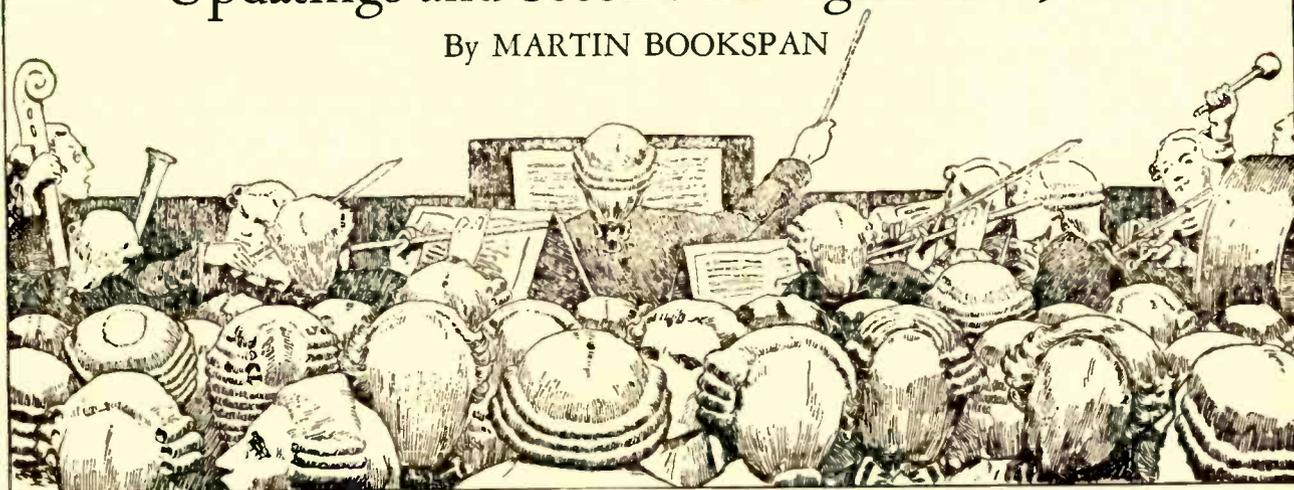
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THE BASIC REPERTOIRE

Updatings and Second Thoughts for 1970

By MARTIN BOOKSPAN



THERE is an old joke, which I am probably remembering badly, about a man who has had his lunch in the same restaurant for years. One day he comes in, slumps tiredly into his regular chair at his regular table, and asks the waitress what kind of soup she has. "*Soupe du jour*" is her reply, at which he groans, "Oh, no, not *that* again!" "*That* again" in the area of music is, of course, the Basic Repertoire, which has also been the title of my regular column in these pages for more than a decade. I have now treated 125 basic, standard warhorses in what some have unkindly called the hackneyed (to preserve the metaphor?) orchestral repertoire, and, our musical life being the superabundant phonographic thing it is these days, there are still more to come.

But music is not soup, either in its preparation or its consumption. It is conceivable that a given composition might encounter a jaded appetite after one too many trips to the turntable, but that possibility has nothing whatever to do with its being a master creation of the human imagination, or with the fact that millions each year will be hearing it for the first time. For these reasons, the Basic Repertoire continues to fill an important need.

Over the course of a year, new versions of many of the Basic Repertoire pieces are bound to be added to the record catalog, and others withdrawn. I am therefore called upon, once a year, to re-evaluate my recommendations, a process I have dubbed "updatings and second thoughts." What follows is the twelfth of these. Before going on to the recommendations, however, I should like once again to state the principles that underlie my critical procedure in the Basic Repertoire series.

1. Only recorded performances that are (or should be) readily available in record shops throughout the country are considered in these comparisons. Availability, of course, varies widely from one locale to another, but listings in

the Schwann catalog and the supplementary catalog of imported records are my sources for determining the general availability of discs; similarly, the Harrison catalog serves as my guide to available tape performances.

2. My judgments, of course, reflect my own tastes and my conception of what a performance should accomplish. I feel that the performer is given a sacred trust: he must distill a musical masterpiece through his own psyche and experience, and yet reveal it to the listener as a timeless and universal work. I am therefore not so much concerned with a note-perfect rendering of the printed score as I am with a direct and passionate communication between performer and listener. It is this elusive quality of communication that so often informs the performance of the vernacular music of our time but is so rare in the performance of symphonies, concertos, and the like—and even rarer in the recording studio than in the concert hall.

Following are my recommendations, updated for 1970, of the best recorded performances of the works of the Basic Repertoire. In every case where a satisfactory reel-to-reel tape version is available, I indicate a choice in this medium; unless otherwise specified, the speed is 7½ ips. Many of these selections are, no doubt, available in other tape configurations as well—most notably cassette; but I have chosen not to list these because they do not yet come up, as a rule, to the high sonic standard of discs and reel-to-reel tapes.

For the many readers who have written over the years asking for complete reprints of the original versions of the Basic Repertoire articles, I am happy to report that last year Doubleday published my book, *101 Masterpieces of Music and Their Composers*. It contains greatly expanded historical and analytical material on the Basic Repertoire works, along with biographies of the composers, a glossary of musical terms, a checklist of recommended discs and tapes, a bibliography of supplementary reading, and a complete index. The book is on sale in book and music shops and departments throughout the country at a price of \$8.95.

REPRINTS of this 1970 review of the "Basic Repertoire" are available without charge. Circle number 160 on reader service card.

Composer and Work	Recommended Recordings (Disc/Tape)	Capsule Commentary
BACH: <i>Brandenburg Concertos</i>	Vienna Concentus Musicus/Harnoncourt (Telefunken S 9459/60) English Chamber Orchestra/Britten (London 2225) Tape: Saar Chamber Orchestra/Ristenpart (Nonesuch A 3006, 3¾)	I was astonished to discover that Deutsche Grammophon has now apparently discontinued the set by Baumgartner and the Lucerne Festival Strings (ARC 1981 42/3)—performances that for me are a happy combination of scholarship and imagination. In their absence, the excellent Harnoncourt performances take top position, with Britten's recent set also a strong contender despite an overall Romantic approach—Britten's total commitment wins me over. Ristenpart's stylish performances remain my tape preference.
BACH: <i>Magnificat, in D</i>	Soloists, Chorus, Stuttgart Chamber Orchestra/Münchinger (London OS 26103) Soloists, Chorus, New York Philharmonic/Bernstein (Columbia MS 6375) Tape: Soloists, Saar Chamber Orchestra and Chorus/Ristenpart (Nonesuch E 1011)	London's recent Münchinger performance nudges Bernstein's out of the top position. Münchinger summons an equal measure of joyous rapture from his performers, and the reading is a more stylish one than Bernstein's. Tape fans are directed to Ristenpart's imaginative version.
BACH: <i>Suites for Orchestra</i>	Vienna Concentus Musicus/Harnoncourt (Telefunken S 9509/10) English Chamber Orchestra/Leppard (Philips 839792/3) Tape: Stuttgart Chamber Orchestra/Münchinger (London K 80088)	My comments here are much the same as they were for the Brandenburgs: the Harnoncourt performances are models of taste and sensitivity to Baroque performing practices; Leppard's are much more Romantic in conception, yet strongly appealing. Tape fanciers have available to them only the rather stolid Münchinger performances.
BARTÓK: <i>Concerto for Orchestra</i>	New York Philharmonic/Bernstein (Columbia MS 6140) London Symphony/Solti (London CS 6469) Tape: Amsterdam Concertgebouw Orchestra/Haitink (Epic EC 814)	Angel's recent release of a performance by Seiji Ozawa and the Chicago Symphony Orchestra (S 36035) leaves unchanged my disc recommendation: a toss-up between Bernstein's searing intensity and Solti's drama and power. Of the three available tape performances, Haitink's is the winner by default.
BEETHOVEN: <i>Piano Concerto No. 3, in C Minor</i>	Barenboim, with New Philharmonia Orchestra/Klemperer (included in Angel S 3752) Gilels, with Cleveland Orchestra/Szell (included in Angel S 3731) Rubinstein, with Boston Symphony/Leinsdorf (RCA LSC 2947; tape RCA TR 3 5038, 3¾ ips)	The Third Concerto is one of the highlights of the complete Barenboim-Klemperer set: it is bold, vigorous, and heroic. The Gilels-Szell collaboration is its complete antithesis—unusually light-textured and intimate. Rubinstein and Leinsdorf lean toward breadth and elegance.
BEETHOVEN: <i>Piano Concerto No. 4, in G</i>	Barenboim, with New Philharmonia/Klemperer (included in Angel S 3752) Istomin, with Philadelphia Orchestra/Ormandy (Columbia MS 7199) Rubinstein, with Boston Symphony/Leinsdorf (RCA LSC 2848; tape TR 3 5019, 3¾ ips)	The massive (some may say ponderous) account by Barenboim and Klemperer will not be to everyone's liking. I find it sheds a new and by no means unwelcome light on this score. The other two versions are more conventional: Rubinstein's has an impressive stately dignity and Istomin's a gentle introspection and poetry.
BEETHOVEN: <i>Piano Concerto No. 5, in E-flat, "Emperor"</i>	Serkin, with New York Philharmonic/Bernstein (Columbia MS 6366; tape MQ 489)	Serkin's remains outstanding among available versions for brilliance, intensity, and spontaneity, with Bernstein matching him all the way.
BEETHOVEN: <i>Violin Concerto, in D</i>	Francescatti, with Symphony Orchestra/Walter (Columbia MS 6263; tape MQ 409) Stern, with New York Philharmonic/Bernstein (Columbia MS 6093) Menuhin, with Philharmonia Orchestra/Furtwängler (Seraphim 60135)	Francescatti's is a tender, loving performance, Stern's more impassioned but no less loving, and Menuhin's a highly personal, warmly Romantic account.
BEETHOVEN: <i>Symphony No. 1, in C</i>	NBC Symphony Orchestra/Toscanini (included in RCA Victrola VIC 8000) New York Philharmonic/Bernstein (Columbia MS 7084) Tape: Cleveland Orchestra/Szell (Epic EC 843)	This genial, unhurried performance is one of the finest of all Toscanini's Beethoven recordings. Bernstein's robust approach benefits from much more recent and far more clearly defined sonic reproduction. The record of Szell's fine performance with the Cleveland Orchestra (Epic BC 1292) has apparently been withdrawn, though the tape is still listed.
BEETHOVEN: <i>Symphony No. 2, in D</i>	Royal Philharmonic/Beecham (Angel S 35509) New York Philharmonic/Bernstein (Columbia MS 7084) Tape: Cleveland Orchestra/Szell (Epic EC 843)	These are all invigorating accounts of this rollicking score; Beecham's is particularly treasurable.
BEETHOVEN: <i>Symphony No. 3, in E-flat, "Eroica"</i>	BBC Symphony/Barbirolli (Angel S 36461; tape Y 1S 36461, 3¾ ips) New York Philharmonic/Bernstein (Columbia MS 6774; tape MQ 775)	The confidence and power of Barbirolli's performance gain in their impact on me with the passage of time. Bernstein, too, delivers a mostly satisfying account which improves after a rather breathless reading of the first movement.

Composer and Work	Recommended Recordings (Disc/Tape)	Capsule Commentary
BEETHOVEN: <i>Symphony No. 4, in B-flat</i>	BBC Symphony/Toscanini (included in Seraphim IC 6015) Vienna Philharmonic/Schmidt-Isserstedt (London SC 6512) Tape: Suisse Romande Orchestra/Ansermet (London K 80057)	Toscanini's early BBC Symphony recording is far more spontaneous and genial than his later reading with the NBC Symphony. Those who must have up-to-date sound are directed to Schmidt-Isserstedt or Ansermet.
BEETHOVEN: <i>Symphony No. 5, in C Minor</i>	Amsterdam Concertgebouw Orchestra/Szell (Philips PHS 900169) Chicago Symphony/Reiner (RCA LSC 2343; tape FTC 2032)	In the absence of the mighty recording by Erich Kleiber and the Amsterdam Concertgebouw, the Szell-Concertgebouw version is my recommendation, with Reiner's headlong and inspired performance a good second choice, in spite of the badly overloaded sonic reproduction.
BEETHOVEN: <i>Symphony No. 6, in F, "Pastoral"</i>	Columbia Symphony/Walter (Columbia MS 6012; tape MQ 370)	Walter's recording remains unrivaled for gentle and relaxed lyricism.
BEETHOVEN: <i>Symphony No. 7, in A</i>	Columbia Symphony/Walter (Columbia MS 6082) Tape: Suisse Romande Orchestra/Ansermet (London K 80052)	Here Walter's blend of athletic vigor and dynamism produces a performance of compelling vitality.
BEETHOVEN: <i>Symphony No. 8, in F</i>	Marlboro Festival Orchestra/Casals (Columbia MS 6931) Tape: Cleveland Orchestra/Szell (Epic EC 831)	The description of Walter's way with the Seventh above applies with equal validity to Casals' version of the Eighth.
BEETHOVEN: <i>Symphony No. 9, in D Minor</i>	Soloists, Chorus, and Vienna Philharmonic/Schmidt-Isserstedt (London CS 1159; tape 90121)	Angel's unaccountable withdrawal of the Furtwängler-Bayreuth Festival performance (GRB 4003), an idiosyncratic but extraordinarily moving performance, leaves me with no alternative to the lucid and brilliantly recorded disc by Schmidt-Isserstedt. No performance released in the past twelve months has displaced it, certainly not the "other" Furtwängler performance available on both Everest and Turnabout; that one, stemming from a Berlin wartime broadcast performance, has a quite disturbing hysterical streak running through it, and is missing several bars.
BERLIOZ: <i>Symphonie fantastique</i>	Suisse Romande Orchestra/Ansermet (London CS 2101) London Symphony/Davis (Philips PHS 900101) Tape: Boston Symphony/Munch (RCA FCT 2113)	It takes Ansermet a while to warm to the task, but from the third movement onward, his is a completely convincing account that emphasizes the <i>diablerie</i> of the music with bone-chilling effect. Davis and Munch represent traditional polarities in their attitudes toward this score: Davis is the more formal, Munch the more flamboyant.
BERLIOZ: <i>Harold in Italy, for Viola and Orchestra</i>	Primrose and Boston Symphony/Munch (RCA LSC 2228) Lincer and New York Philharmonic/Bernstein (Columbia MS 6358) Tape: Menuhin and Philharmonia Orchestra/Davis (Angel ZS 36123)	I prefer the elegance of Primrose-Munch or the unbridled emotionalism of Lincer-Bernstein. On tape, the rather sleepy account by Menuhin and Davis is preferable to the unidiomatic version by Barshai and Oistrakh.
BIZET: <i>Symphony No. 1, in C</i>	New York Philharmonic/Bernstein (Columbia MS 7159; tape MQ 1027) French National Radio Orchestra/Beecham (Capitol SG 7237)	The Bernstein recording is a fleet and fluent performance of this minor masterpiece, a reading easily the equal of the best previously available.
BORODIN: <i>Symphony No. 2, in B Minor</i>	Vienna Philharmonic Orchestra/Kubelik (Seraphim S 60106) USSR Symphony Orchestra/Svetlanov (Melodiya/Angel S 40056) Tape: Suisse Romande Orchestra/Ansermet (London L 80102)	Kubelik wins this contest by default, but there still is room in the catalog for a no-holds-barred, strongly extroverted performance (Stokowski?) of this super-Slavic symphony.
BRAHMS: <i>Piano Concerto No. 1, in D Minor</i>	Curzon, with London Symphony/Szell (London CS 6329; tape L 80126) Fleisher, with Cleveland Orchestra/Szell (Tape: Epic EC 802)	Why the disc version of the Fleisher-Szell collaboration has been withdrawn is a mystery to me; in any case, the tape version seems still to be available.
BRAHMS: <i>Piano Concerto No. 2, in B-flat</i>	Barenboim, with New Philharmonia Orchestra/Barbirolli (Angel S 36526) Fischer, with Berlin Philharmonic/Furtwängler (Turnabout 4342) Serkin, with Cleveland Orchestra/Szell (Columbia MS 6967; tape MQ 891) Watts, with New York Philharmonic/Bernstein (Columbia MS 7134; tape MQ 999)	Each of these four performances has its special virtues. I lean toward the ripe Romanticism of the Barenboim-Barbirolli approach, but a persuasive argument could be made on behalf of any of the others.

Composer and Work	Recommended Recordings (Disc/Tape)	Capsule Commentary
BRAHMS: <i>Violin Concerto, in D</i>	Oistrakh, with French National Radio Orchestra/ Klemperer (Angel S 35836) Heifetz, with Chicago Symphony/Reiner (RCA LSC 1903; tape FTC 2151)	The massive and measured Oistrakh-Klemperer collaboration of about half-a-dozen years ago impresses me more than the Oistrakh-Szell collaboration (Angel S 36033) recorded last year, though the later performance is a tighter, more elemental one. Those in search of a less Teutonic attitude are directed to the brilliant Heifetz-Reiner performance.
BRAHMS: <i>Concerto in A Minor, for Violin and Cello</i>	Francescatti and Fournier, with Columbia Symphony/Walter (Columbia MS 6158) Oistrakh and Rostropovich, with Cleveland Orchestra/Szell (Angel S 36032) Heifetz and Feuermann, with Philadelphia Orchestra/Ormandy (RCA LCT 1016) Tape: Schneiderhan and Starker, with Berlin Radio Symphony/Fricsay (Deutsche Grammophon C 8753)	The new and finely honed recording by Oistrakh, Rostropovich, and Szell takes its place along with the best of the previously issued performances.
BRAHMS: <i>Symphony No. 1, in C Minor</i>	Philharmonia Orchestra/Klemperer (Angel S 35481) Philadelphia Orchestra/Ormandy (Columbia MS 6067) Tape: Columbia Symphony/Walter (Columbia MQ 337)	Despite rather harsh and unfocused sound, Klemperer's account is still my preference: it is a noble and majestic reading. The now deleted Steinberg tape (Command GRT 22002) was my recommendation; Walter's is a good alternative.
BRAHMS: <i>Symphony No. 2, in D</i>	Royal Philharmonic Orchestra/Beecham (Seraphim S 60083) Vienna Philharmonic/Kertész (London CS 6435) London Symphony/Monteux (Philips WS S 9123) Tape: still no satisfactory version available	My own favorite—Monteux with the Vienna Philharmonic (RCA Victrola VICS 1055)—seems no longer to be available. Monteux's Philips recording with the London Symphony is not as mellow and genial as his earlier account. Both Beecham and Kertész are preferable on this count.
BRAHMS: <i>Symphony No. 3, in F</i>	Philharmonia Orchestra/Giulini (Seraphim S 60101) Philharmonia Orchestra/Klemperer (Angel S 35545) Cleveland Orchestra/Szell (Columbia MS 6685) Tape: no satisfactory version available	Klemperer continues to be the conductor who, in my view, responds most intuitively to this score's possibilities, but the sound is dated. Both Giulini and Szell get better sonic treatment, and both offer persuasive accounts of the score. With the withdrawal of the tape version of Walter's performance, however, no fully satisfactory reel-to-reel version is currently available.
BRAHMS: <i>Symphony No. 4, in E Minor</i>	NBC Symphony Orchestra/Toscanini (included in RCA Victrola VIC 6400) Columbia Symphony Orchestra/Walter (Columbia MS 6113) Cleveland Orchestra/Szell (included in Columbia D3S 758)	My preferences remain unchanged: Toscanini's is in a class by itself for surging drama and architectural splendor, and both Szell and Walter provide good alternatives in modern sound. The withdrawal of the tape version of Walter's performance, however, leaves tape fanciers without a really satisfying account.
BRUCKNER: <i>Symphony No. 7, in E</i>	Berlin Philharmonic/Furtwängler (included in Odeon S 91375/6/7/8S) Bavarian Radio Symphony/Jochum (Deutsche Grammophon 139137/8; tape A 9138)	Furtwängler's hypnotic account is still my number one choice, with Jochum's suggested for those who want up-to-date sound.
BRUCKNER: <i>Symphony No. 9, in D Minor</i>	Berlin Philharmonic/Furtwängler (Heliodor 2548701) Amsterdam Concertgebouw Orchestra/Haitink (Philips PHS 900162) Vienna Philharmonic/Mehta (London CS 6462; tape L 80170)	As before: Furtwängler if you seek a mystical experience, with Haitink and Mehta as persuasive spokesmen for the younger generation's view of this marvelous score.
CHOPIN: <i>Piano Concerto No. 2, in F Minor</i>	Ashkenazy, with London Symphony/Zinman (London CS 6440; tape L 80173) Vásáry, with Berlin Philharmonic/Kulka (Deutsche Grammophon 136452; tape P 6452)	I continue to prefer the totally committed performances by Ashkenazy or Vásáry, Ashkenazy having the better of it sonically.
COPLAND: <i>Ballet Suites—Billy the Kid and Rodeo</i>	New York Philharmonic/Bernstein (Columbia MS 6175; tape MQ 397)	I doubt that the absolutely brilliant Bernstein performances will soon be surpassed.
DEBUSSY: <i>Ibéria, No. 2 from Images for Orchestra</i>	Cleveland Orchestra/Boulez (Columbia MS 7362) Suisse Romande Orchestra/Argenta (London STS 15020) Tape: Suisse Romande Orchestra/Ansermet (London L 80085)	Boulez clarifies and illuminates this score most convincingly, but both Argenta and Ansermet also offer first-class performances.
DEBUSSY: <i>La Mer</i>	NBC Symphony/Toscanini (RCA Victrola VIC 1246) Philharmonia Orchestra/Giulini (Angel S 35977) Tape: Suisse Romande Orchestra/Ansermet (London L 80178)	Despite the enthusiasm for Boulez's account (CBS 32 11 0056) in some other quarters, I find considerably more passion and personality in any of these three versions.

Composer and Work	Recommended Recordings (Disc/Tape)	Capsule Commentary
DEBUSSY: <i>Nocturnes for Orchestra</i>	Boston Symphony Orchestra/Monteux (RCA Victrola VICS 1027) Philharmonia Orchestra/Giulini (Angel S 35977) Tape: Suisse Romande Orchestra/Ansermet (London L 80011)	These three recommended versions offer all three of the <i>Nocturnes</i> . Any one of them will convey the essence of the music with assurance and conviction, with Monteux perhaps the liveliest of the three.
DVOŘÁK: <i>Cello Concerto, in B Minor</i>	Casals, with Czech Philharmonic/Szell (Angel COLH 30) Rostropovich, with Czech Philharmonic/Talich (Parliament 139) Rostropovich, with Royal Philharmonic/Boult (Seraphim S 60136) Tape: Starker, with London Symphony/Dorati (Mercury C 90303)	I continue to list the legendary Casals-Szell collaboration, even though it has now been withdrawn; it should be restored to the catalog immediately, because its special qualities of passion and commitment make it a unique document. The other listed versions are also very fine, as is a performance by Gendron and Haitink (Philips PHS 900189).
DVOŘÁK: <i>Symphony No. 7, in D Minor</i>	London Symphony/Kertész (London CSA 6402; tape K 80189) Israel Philharmonic/Mehta (London CSA 2224; tape K 80217) Cleveland Orchestra/Szell (included in Columbia D3S 814; tape Epic EC 823 and included in E 3C 848, 3¾ ips)	Mehta's exciting and probing reading can now be added to the two previously highly recommended performances by Kertész and Szell.
DVOŘÁK: <i>Symphony No. 8, in G</i>	London Symphony/Kertész (London CS 6358; tape K 80193) Cleveland Orchestra/Szell (included in Columbia D3S 814; tape Epic EC 806 and included in E3C 848, 3¾ ips)	Again, both Kertész and Szell offer performances that are fully sympathetic to the music; Kertész receives better recorded sound.
DVOŘÁK: <i>Symphony No. 9, in E Minor, "From the New World"</i>	NBC Symphony/Toscanini (RCA Victrola VIC 1249; tape FTC 2082) Cleveland Orchestra/Szell (included in Columbia D3S 814; tape, included in Epic E3C 848, 3¾ ips)	Toscanini's is another of his finest recorded interpretations, and the sound is rather good, considering its age. Among the many other versions listed in the catalog, I like Bernstein, Kertész, Klemperer, Maazel, and Szell. (The Szell tape also includes his fine performances of Dvořák's Symphonies Nos. 7 and 8.)
ELGAR: <i>Enigma Variations</i>	NBC Symphony/Toscanini (RCA Victrola VICS (e) 1344) London Symphony/Davis (Philips PHS 900140) Tape: Hallé Orchestra/Barbirolli (Vanguard Everyman C 1915)	To my earlier favorites, the Toscanini and Barbirolli recordings, I have added Colin Davis' performance, an affectionate and carefully prepared version, well played and recorded.
FRANCK: <i>Symphony, in D Minor</i>	New York Philharmonic/Bernstein (Columbia MS 6072) New Philharmonia Orchestra/Klemperer (Angel S 36416) Chicago Symphony/Monteux (RCA LSC 2514; tape FTC 2092)	Bernstein's is an impassioned, dramatic reading; Klemperer's is noble and sober; Monteux's glows with a special warmth. All three rate superlatives. For some reason, RCA has withdrawn the tape of the Monteux performance; I continue to list it because of its quality.
GERSHWIN: <i>An American in Paris</i>	New York Philharmonic/Bernstein (Columbia MS 6091; tape MQ 322) Boston Pops/Fiedler (RCA LSC 2367; tape FTC 2004)	Here again we have an exuberant performance by Bernstein; the Fiedler reading cooks on a lower burner, but it is effective on its own terms.
GERSHWIN: <i>Piano Concerto, in F</i>	Wild, with Boston Pops/Fiedler (RCA LSC 2586; tape TR 3 5006, 3¾ ips) Previn, with Kostelanetz Orchestra (Columbia CS 8286)	Both these performances are full of the sparkle and vitality that are at the heart of this score.
GERSHWIN: <i>Rhapsody in Blue</i>	Bernstein, with Columbia Symphony/Bernstein (Columbia MS 6091; tape MQ 322) Wild, with Boston Pops/Fiedler (RCA LSC 2746; tape TR 3 5006)	Bernstein is somewhat freer in his approach than Wild, but both deliver highly idiomatic and satisfying performances.
GRIEG: <i>Piano Concerto, in A Minor</i>	Lipatti, with Philharmonia Orchestra/Galliera (Odyssey 32 16 0141) Rubinstein, with Symphony Orchestra/Wallenstein (RCA LSC 2566; tape FTC 2100) Freire, with Munich Philharmonic/Kempe (Columbia MS 7396)	Of the several new versions that have been released, the one by the twenty-five-year-old Brazilian pianist Nelson Freire moves close to the top of the list: it is a stunningly brilliant and musically alert performance. Lipatti's is strongly impassioned, Rubinstein's more deliberate and studied.
HANDEL: <i>Messiah</i>	Soloists, Chorus, and English Chamber Orchestra/Mackerras (Angel S 3705) Soloists, Chorus, and London Symphony/Davis (Philips PHS 3992; tape R 3992)	Both performances are extraordinarily sensitive and keenly attuned to Baroque performing practices—especially Mackerras'.
HANDEL: <i>Water Music</i>	<i>Complete</i> : Bath Festival Orchestra/Menuhin (Angel S 36173; tape Y2S 36279, 3¾ ips) <i>Harty Suite</i> : London Symphony/Szell (London CS 6236; tape L 80089)	Menuhin's continues to impress me as a highly imaginative treatment of the complete score; Szell's, of the versions of the Suite arranged by Sir Hamilton Harty, is the most vigorous.

Composer and Work	Recommended Recordings (Disc/Tape)	Capsule Commentary
HAYDN: <i>Symphony No. 94, in G, "Surprise"</i>	Cleveland Orchestra/Szell (Columbia MS 7006) Philharmonia Orchestra/Giulini (Angel S 35712) Tape: Royal Philharmonic/Beecham (included in Angel Y3S 3658, 3¾ ips)	Though they have withdrawn all the Beecham recordings of Haydn's "London" Symphonies (presumably they will re-appear on the Seraphim label), Angel has nevertheless retained the tape versions. Beecham's "Surprise" is bubblingly vital; both Szell and Giulini offer well-tailored accounts of the score.
HAYDN: <i>Symphony No. 101, in D, "Clock"</i>	Vienna State Opera Orchestra/Wöldike (Vanguard Everyman S 187) Tape: Royal Philharmonic/Beecham (included in Angel Y3S 3659, 3¾ ips)	Beecham's "Clock" exhibits the same qualities that distinguish his version of the "Surprise" above. Both are currently available only in their tape releases. Wöldike's performance is less airborne than Beecham's but solidly convincing nonetheless.
HAYDN: <i>Symphony No. 104, in D, "London"</i>	Vienna State Opera Orchestra/Wöldike (Vanguard Everyman S 166) Tape: Royal Philharmonic Orchestra/Beecham (included in Angel Y3S 3659, 3¾ ips)	As in the versions of the two Haydn symphonies above, Beecham's sparkling vitality makes irrelevant his use of corrupt orchestral scores. But in this particular work, Wöldike outdoes him even in performance, and employs authentic orchestral parts as well.
LALO: <i>Symphonie espagnole</i>	Perlman, with London Symphony/Previn (RCA LSC 3073) Grumiaux, with Lamoureux Orchestra/Rosenthal (Philips WS 9140) Stern, with Philadelphia Orchestra/Ormandy (Columbia MS 7003) Tape: Ricci, with Suisse Romande Orchestra/Ansermet (London K 80046)	The restoration of the elegant Grumiaux performance adds one more recording to the list of recommended versions.
LISZT: <i>Piano Concerto No. 1, in E-flat</i>	Richter, with London Symphony/Kondrashin (Philips PHS 900000; tape, C 900000) Argerich, with London Symphony/Abbado (Deutsche Grammophon 139383; tape C 9383)	Richter's is still a masterly performance; of those more recently released, Martha Argerich's is superbly played, brilliantly recorded, and viscerally exciting.
MAHLER: <i>Das Lied von der Erde</i>	Vienna Philharmonic/Bernstein (London CS 26005; tape N 90127) Vienna Philharmonic/Walter (London 4212)	Bernstein most movingly communicates to me the poetry, passion, and longing of this score. And the mono-only Ferrier-Patzak-Walter set is still magical.
MAHLER: <i>Symphony No. 1, in D</i>	London Symphony/Solti (London CS 6401; tape L 80150) Columbia Symphony/Walter (Columbia MS 6394)	Notwithstanding RCA's release of an Ormandy performance that includes the recently discovered "Blumine" movement, Solti's recording remains my preference; and I now also want to recommend the Walter recording, despite a very wayward conception of the last movement.
MAHLER: <i>Symphony No. 2, in C Minor, "Resurrection"</i>	Soloists, chorus and New York Philharmonic/Bernstein (Columbia M2S 695; tape M2Q 604) Soloists, chorus and New York Philharmonic/Walter (Columbia M2S 601) Soloists, Chorus and London Symphony/Solti (London 2217; tape K 80187)	Bernstein's highly personal and emotional account will not be to everyone's liking; I am devastated by its overwhelming passion and sincerity. The versions by Walter and Solti are less idiosyncratic.
MAHLER: <i>Symphony No. 4, in G</i>	New York Philharmonic/Bernstein (Columbia MS 6152) New York Philharmonic/Walter (Odyssey 32 16 0026) Cleveland Orchestra/Szell (Columbia MS 6833; tape MQ 783)	Here again, Bernstein's impassioned performance may strike some as overdone. I don't feel that way, but those who do will not go wrong with either of the other listed versions.
MAHLER: <i>Symphony No. 9, in D</i>	New York Philharmonic/Bernstein (included in Columbia M3S 776; tape M2Q 993) London Symphony/Solti (London 2220) Berlin Philharmonic/Barbirolli (Angel S 3652) Columbia Symphony/Walter (Columbia M2S 676)	Bernstein's reading packs a tremendous emotional wallop, and it is very well recorded. Barbirolli sees the score along much the same lines as Bernstein; Solti and Walter are somewhat more contained.
MENDELSSOHN: <i>Violin Concerto, in E Minor</i>	Francescatti, with Cleveland Orchestra/Szell (Columbia MS 6758; tape MQ 742) Stern, with Israel Philharmonic/Bernstein (Columbia MS 7053; tape MQ 954) Zukerman, with New York Philharmonic/Bernstein (Columbia MS 7313; tape MQ 1197)	Both Francescatti and Stern bring an irresistible quality of soaring abandon to their performances. Zukerman's performance, a mite on the reserved side, is nevertheless most impressive.
MENDELSSOHN: <i>Symphony No. 3, in A Minor, "Scotch"</i>	New York Philharmonic/Bernstein (Columbia MS 6976) Tape: London Symphony/Maag (London L 80083)	For some unfathomable reason, London saw fit to withdraw the disc version of Maag's absolutely electrifying performance, though the tape is still listed.
MENDELSSOHN: <i>Symphony No. 4, in A, "Italian"</i>	Marlboro Festival Orchestra/Casals (Columbia MS 6931) Tape: Cleveland Orchestra/Szell (Columbia MQ 904)	Casals' version continues to dominate the field by virtue of its throbbing vitality.

Composer and Work	Recommended Recordings (Disc/Tape)	Capsule Commentary
MOUSSORGSKY-RAVEL: <i>Pictures at an Exhibition</i>	NBC Symphony/Toscanini (RCA Victrola VIC 1273) Suisse Romande Orchestra/Ansermet (London CS 6177) Tape: New York Philharmonic/Bernstein (Columbia MQ 538, also included in M2Q 578)	Toscanini's dynamic and dramatic performance is still the leader, with Ansermet's a good stereo alternative. In spite of the exaggerated stereo separation and the microscopic sonic spotlighting of solo instruments, my choice among tapes is Bernstein.
MOZART: <i>Piano Concerto No. 20, in D Minor</i>	Barenboim, with English Chamber Orchestra/Barenboim (Angel S 36430) Rubinstein, with Symphony Orchestra/Wallenstein (RCA LSC 2635; tape FTC 2182) Haskil, with Lamoureux Orchestra/Markevitch (Epic EC 820)	Some less than perfect ensemble notwithstanding, Barenboim's recording conveys to me more of the intensity and drama of this concerto than any other version available. The tape version of the Rubinstein is no longer listed in the Harrison catalog and so my recommendation is the Haskil-Markevitch version.
MOZART: <i>Piano Concerto No. 21, in C</i>	Rubinstein, Symphony Orchestra/Wallenstein (RCA LSC 2634; tape FTC 2123) Lipatti, Lucerne Festival Orchestra/Karajan (Angel 35931)	Despite the fact that it was Geza Anda's recording of the slow movement, used in the soundtrack of the film <i>Elvira Madigan</i> , that made this concerto a best-seller, I prefer Rubinstein's more intense performance.
MOZART: <i>Sinfonia concertante, in E-flat, for Violin and Viola</i>	Druian, Skernick, and Cleveland Orchestra/Szell (Columbia MS 6625) Tape: Stern, Trampler, and London Symphony/Stern (Columbia MQ 961)	Szell conducts an elegant performance, and his soloists—then both first-chair men of their respective sections in the Cleveland Orchestra—play with a good deal of spirit.
MOZART: <i>Symphony No. 35, in D, "Haffner"</i>	English Chamber Orchestra/Barenboim (Angel S 36512) Tape: Columbia Symphony/Walter (Columbia MQ 436)	Barenboim's absolutely poised and polished performance now carries the day, with Bruno Walter's the most satisfying among the tape versions.
MOZART: <i>Symphony No. 38, in D, "Prague"</i>	English Chamber Orchestra/Barenboim (Angel S 36512) Philharmonia Orchestra/Klemperer (Angel S 36129; tape Y3S 3662, 3¾ ips)	The degree of personal authority that Barenboim brings to his performance is quite remarkable. Klemperer's has a shade less vitality but it is nevertheless a sincere and convincing performance.
MOZART: <i>Symphony No. 39, in E-flat</i>	New York Philharmonic/Bernstein (Columbia MS 7029; tape MQ 942) Philharmonia Orchestra/Klemperer (Angel S 36129; included on tape Y3S 3662, 3¾ ips)	Last year's first choice, the Szell-Cleveland Orchestra recording, is no longer available. Bernstein's is an earnest and probing account, Klemperer's more grandiose.
MOZART: <i>Symphony No. 40, in G Minor</i>	English Chamber Orchestra/Britten (London CS 6598) Tape: Columbia Symphony/Walter (Columbia MQ 611)	Britten's highly personal approach may not be to everyone's liking; it is to mine. Of the versions on tape, Walter's is my first choice. Both these conductors, incidentally, adopt a rather free Romantic attitude toward this score.
MOZART: <i>Symphony No. 41, in C, "Jupiter"</i>	NBC Symphony/Toscanini (RCA LM 1030) Columbia Symphony/Walter (Columbia MS 6255; tape MQ 436)	Toscanini's heroic performance is still unparalleled; Walter's is gentler, and perhaps more human.
ORFF: <i>Carmina Burana</i>	Soloists, chorus and Berlin Opera Orchestra/Jochum (DGG 139362; tape C 9362) Soloists, chorus and Philadelphia Orchestra/Ormandy (Columbia MS 6163; tape MQ 347) Soloists, chorus and New Philharmonia Orchestra/Frühbeck de Burgos (Angel S 36333; tape YS 36333)	Any one of these three is eminently recommendable: all make the most of the score's visceral excitement and are well recorded. RCA has another reading "in the can" (Ozawa and the Boston) featuring the lovely young Philippine soprano Evelyn Mandac.
PROKOFIEV: <i>Peter and the Wolf</i>	Flanders, with Philharmonia Orchestra/Kurtz (Capitol SG 7211) Lillie, with London Symphony/Henderson (London CS 6187; tape L 80061)	Last year's recommendations still stand: Michael Flanders takes a no-nonsense (and highly musical) approach; Beatrice Lillie's gimmicky version nevertheless contains some characteristically inspired clowning.
PROKOFIEV: <i>Symphony No. 5</i>	Suisse Romande Orchestra/Ansermet (London CS 6406) New York Philharmonic/Bernstein (Columbia MS 7005) Moscow Radio Symphony Orchestra/Rozhdestvensky (Melodiya/Angel S 40126)	Rozhdestvensky's dynamic account is new since last year and it moves near the top. Ansermet is straightforward and highly effective, Bernstein is more personal (with a very measured first movement tempo) and for me he communicates the powerful drama and tragedy of the score superbly.
RACHMANINOFF: <i>Piano Concerto No. 2, in C Minor</i>	Rachmaninoff, with Philadelphia Orchestra/Stokowski (included in RCA LM 6123) Graffman, with New York Philharmonic/Bernstein (Columbia MS 6634; tape MQ 657)	The past year has wrought no change: the composer's own version is a classic; Graffman and Bernstein seem to me to be the most heroic team among present-day collaborators.
RACHMANINOFF: <i>Piano Concerto No. 3, in D Minor</i>	Cliburn, with Symphony of the Air/Kondrashin (RCA LSC 2355; tape FTC 2001) Horowitz, with London Symphony/Coates (Serafim 60063)	Cliburn virtually owns this work for our time. The 1958 sonics of his disc are now showing their age—is there a Cliburn-Ormandy-Philadelphia collaboration in RCA's future?

Composer and Work	Recommended Recordings (Disc/Tape)	Capsule Commentary
RACHMANINOFF: <i>Symphony No. 2, in E Minor</i>	Suisse Romande Orchestra/Kletzki (London CS 6569) London Symphony/Previn (RCA LSC 2899; tape TR 35030, 3¾ ips)	Kletzki's is now apparently the only uncut recording available (Sanderling's mono-only but more idiomatic uncut performance having apparently been withdrawn from the Heliodor catalog). Previn has a feeling for the music, but his cuts do damage to the architectural structure. Tape fans have no choice, however: no other performance exists in the tape medium.
RAVEL: <i>Boléro</i>	New York Philharmonic/Bernstein (Columbia MS 6011; tape MQ 522)	Bernstein's is still the version that makes the most musical sense to me.
RAVEL: <i>Daphnis and Chloë</i>	<i>Complete:</i> Suisse Romande Orchestra/Ansermet (London CS 6456) Boston Symphony/Munch (RCA LSC 2568) Tape: London Symphony/Monteux (London L 80034) <i>Second Suite only:</i> Chicago Symphony/Martinon (RCA LSC 2806; tape FTC 2196)	Munch has atmosphere and splendid virtuosity in the orchestral playing; Ansermet gets clearer recorded sound. The Monteux and Martinon tapes have apparently now been withdrawn, but they are worth seeking out.
RESPIGHI: <i>The Pines of Rome and The Fountains of Rome</i>	New Philharmonia Orchestra/Munch (London 21024; tape L 75024) NBC Symphony Orchestra/Toscanini (RCA Victor-la VIC 1244)	As in the <i>Daphnis and Chloë</i> above, Munch creates a vivid atmosphere, and he secures brilliant playing from the orchestra; here he is also the beneficiary of luminously clear and vivid sonic reproduction.
RIMSKY-KORSAKOV: <i>Capriccio espagnol</i>	Hamburg Radio Symphony Orchestra/Monteux (Vanguard Everyman S 257) RCA Symphony Orchestra/Kondrashin (RCA LSC 2323)	Both Monteux and Kondrashin—and for that matter Argenta, too (London 6006)—translate the essential spontaneity of this score into an exciting experience. Kondrashin's is the best recorded, and he is dealing with brilliantly virtuosic players.
RIMSKY-KORSAKOV: <i>Scheherazade</i>	Royal Philharmonic/Beecham (Angel S 35505; tape Y1S 35505) London Symphony/Previn (RCA LSC 3042)	Beecham's recording is still matchlessly sophisticated and imaginative; Previn's, too, is worthy.
ROSSINI: <i>Overtures</i>	NBC Symphony/Toscanini (RCA Victor-la VIC 1274) Tape: London Symphony/Gamba (London L 80096)	For sheer vitality, Toscanini's performances are still in a class by themselves.
SAINT-SAËNS: <i>Carnival of the Animals</i>	<i>With verses:</i> Coward, with Kostelanetz Orchestra (Columbia CL 720) <i>Music only:</i> Menuhin and Simon, with Philharmonia Orchestra/Kurtz (Capitol SG 7211)	The straightforward and musically direct performance conducted by Kurtz is very satisfying; if you like Ogden Nash with your <i>Carnival</i> , the verses are delivered with absolutely perfect slyness by Noel Coward.
SAINT-SAËNS: <i>Symphony No. 3, in C Minor</i>	Boston Symphony/Munch (RCA LSC 2341; tape FTC 2029)	The Munch-Boston Symphony performance is still a model of cumulative tension, brilliantly played and excitingly recorded.
SCHUBERT: <i>Symphony No. 5, in B-flat</i>	Royal Philharmonic/Beecham (Capitol SG 7212) Tape: Columbia Symphony/Walter (Columbia MQ 391)	Maazel's reading (Deutsche Grammophon 138685) is perhaps the most imaginative, but this disc has been deleted and is hard to find. Both Beecham and Walter offer affectionate accounts of the music.
SCHUBERT: <i>Symphony No. 8, in B Minor, "Unfinished"</i>	New York Philharmonic/Walter (Columbia MS 6218; tape MQ 391)	I may always prefer Bruno Walter's unique mellow-ness and tender warmth in this score—for me, no one has done it better as yet.
SCHUBERT: <i>Symphony No. 9, in C</i>	Berlin Philharmonic/Furtwängler (Heliodor S 25074) London Symphony/Krips (London CS 6061; tape L 80043)	The extraordinary vibrancy and fluidity of Furtwängler's reading are truly enhanced by Heliodor's splendid artificial stereo sound. The disc has been recently deleted but may still be obtainable in stores.
SCHUMANN: <i>Cello Concerto, in A Minor</i>	Rostropovich, with Leningrad Philharmonic/Rozhdestvensky (Deutsche Grammophon 138674; tape C 8674)	Continuing to lead the field is the sensitive and penetrating performance by Rostropovich.
SCHUMANN: <i>Piano Concerto, in A Minor</i>	Lipatti, with Philharmonia Orchestra/Karajan (Odyssey 32 16 0141) Rubinstein, with Chicago Symphony/Giulini (RCA LSC 2997) Freire, with Munich Philharmonic/Kempe (included in Columbia M2X 798) Tape: Fleisher, with Cleveland Orchestra/Szell (Epic EC 812)	That his performance can be listed along with Lipatti's fleet-fingered and deeply perceptive version and Rubinstein's noble conception is a measure of the success achieved by Freire, a new artist on the international scene.
SCHUMANN: <i>Symphony No. 1, in B-flat, "Spring"</i>	Berlin Philharmonic/Kubelik (Deutsche Grammophon 138860; tape C 8860)	Despite some patches of less than perfect orchestral ensemble, Kubelik's recording seems to me more spontaneous and joyful than any other.

Composer and Work	Recommended Recordings (Disc/Tape)	Capsule Commentary
SCHUMANN: <i>Symphony No. 3, in E-flat, "Rhenish"</i>	New York Philharmonic/Bernstein (Columbia MS 6294) Berlin Philharmonic/Kubelik DGG 138908) Tape: Cologne Symphony Orchestra/Wand (Vanguard Everyman E 235)	Both Bernstein and Kubelik offer sensitive and insightful performances. The version by the all-but-unknown Günther Wand is also very fine, and well-played and recorded.
SCHUMANN: <i>Symphony No. 4, in D Minor</i>	Berlin Philharmonic/Furtwängler (Heliodor S 25073) New York Philharmonic/Bernstein (Columbia MS 6256) Tape: Cento Soli Orchestra/Wand (Vanguard E 235, 3¾ ips)	Again it is a Furtwängler performance, in enhanced electronic stereo sound, that is the most meaningful version for me. This disc also has been deleted but should be findable. A real surprise is the splendid Vanguard Everyman version conducted by Wand.
SHOSTAKOVICH: <i>Symphony No. 1, in F</i>	Symphony of the Air/Stokowski (United Artists UAS 8004; tape UATC 2209) Czech Philharmonic/Ančerl (Artia S 710)	No conductor currently in the lists has so intuitively captured the vitality of this score as Stokowski, whose reading is deleted. I list the disc and tape numbers here on the chance that some dealers may still have them in stock. Next to his, Ančerl's is the best of a rather poor lot.
SHOSTAKOVICH: <i>Symphony No. 5</i>	New York Philharmonic/Bernstein (Columbia MS 6115; tape MQ 375)	The cumulative drama of the Bernstein performance makes it the standout version for me, though the Previn-London Symphony reading for RCA is a strong alternative.
SIBELIUS: <i>Symphony No. 1, in E Minor</i>	Vienna Philharmonic/Maazel (London CS 6375; tape K 80162)	The passion and drama of Maazel's version still carry the day for me.
SIBELIUS: <i>Symphony No. 2, in D</i>	Amsterdam Concertgebouw Orchestra/ Szell (Philips 900092) Vienna Philharmonic/Maazel (London CS 6408; tape K 80162)	With the withdrawal of Crossroads' recording conducted by the late Sibelius specialist Tauno Hannikainen (22 16 0226), the field is once again narrowed to the performances by Szell and Maazel: the former operates at a high level of emotional intensity, the latter less so; but his is the better recorded performance of the two.
SIBELIUS: <i>Symphony No. 5, in E-flat</i>	New York Philharmonic/Bernstein (Columbia MS 6749) Vienna Philharmonic/Maazel (London L 80185)	Bernstein still best molds this score's diverse elements—its strength, nobility, sensitivity, poetry—into a totality. With the tape (MQ 765) of his performance gone, Maazel's is my choice.
SMETANA: <i>The Moldau, from My Fatherland</i>	RCA Victor Symphony/Stokowski (RCA LSC 2471; tape FTC 2058)	Stokowski's sorcery imbues this much-played work with a new freshness and dynamism.
STRAUSS: <i>Also sprach Zarathustra</i>	Philharmonia Orchestra/Maazel (Angel S 35994) Los Angeles Philharmonic/Mehta (London CS 6609; tape L 80209) Chicago Symphony/Reiner (RCA VICS 1265; tape FTC 2115)	The recommended Reiner disc and tape are not the same performance: the disc version is Reiner's earlier recording of the score and has a marginally more heroic quality than the later (tape) version. Both Maazel and Mehta deal very successfully with the shifting character of the score. In short, all these performances are winners.
STRAUSS: <i>Don Juan</i>	NBC Symphony/Toscanini (RCA Victrola VIC 1267) New York Philharmonic/Bernstein (Columbia MS 6822; tape MQ 779)	Toscanini's rendering has a quite unique imaginative impetuosity; among modern performances, Bernstein's is my preference.
STRAUSS: <i>Ein Heldenleben</i>	Los Angeles Philharmonic/Mehta (London CS 6608) Royal Philharmonic/Beecham (Seraphim S 60041) Tape: Boston Symphony/Leinsdorf (RCA FTC 3006)	Mehta is here revealed as a superb interpreter of this score, and the Los Angeles Philharmonic as one of the world's front-rank orchestras. Beecham's budget-price disc is also a remarkable performance, lucid and especially moving in the contemplative final pages. In addition, there is available to members of the Arturo Toscanini Society a 1941 Toscanini performance that glows with matchless inner fire and vitality. Further details can be obtained from the Society at P.O. Box 1746, Amarillo, Texas 79105.
STRAUSS: <i>Till Eulenspiegel's Merry Pranks</i>	NBC Symphony/Toscanini (RCA Victrola VIC 1267) New York Philharmonic/Bernstein (Columbia MS 6822; tape MQ 779) Berlin Philharmonic/Kempe (Seraphim S 60122)	Toscanini's performance is the one for unbridled excitement, Bernstein's for snap and spirit (the tape version may be hard to come by but it's worth the effort), Kempe's for wit and charm.
STRAVINSKY: <i>The Firebird—Suite</i>	London Symphony/Stokowski (London 21026; tape L 75026) BBC Symphony/Boulez (Columbia MS 7206; tape MQ 1063)	Stokowski's performance of the more familiar sequence of movements from the complete ballet is hair-raising in its orchestral brilliance and sonic splendor. Boulez uses the original 1910 Suite (it omits the Berceuse and Finale).

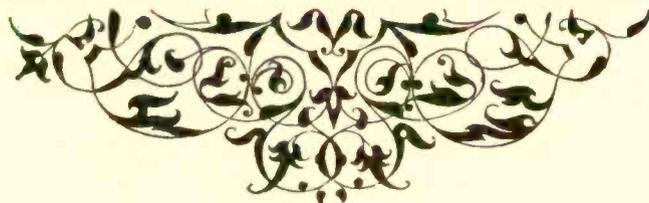
Composer and Work	Recommended Recordings (Disc/Tape)	Capsule Commentary
STRAVINSKY: <i>Petrouchka (complete)</i>	Suisse Romande Orchestra/Ansermet (London CS 6009; tape K 80006) Boston Symphony/Monteux (RCA LSC 2376; tape FTC 2007)	The Ansermet performance is a classic of penetrating interpretation and pellucid reproduction. The tape of the Monteux version, though deleted, is worth looking for.
STRAVINSKY: <i>Le Sacre du printemps</i>	New York Philharmonic/Bernstein (Columbia MS 6010) Tape: Columbia Symphony/Stravinsky (Columbia MQ 481)	Bernstein's is a savage interpretation that has an overwhelming impact, greater even than that of the composer's own more objective approach. It is overall a more satisfying account for me than the recent Boulez version.
TCHAIKOVSKY: <i>Piano Concerto No. 1, in B-flat Minor</i>	Cliburn, with Orchestra/Kondrashin (RCA LSC 2252; tape FTC 2043) Freire, with Munich Philharmonic/Kempe (Columbia MS 7396)	Cliburn continues to be my first choice, with Freire very much in the running.
TCHAIKOVSKY: <i>Violin Concerto, in D</i>	Heifetz, with Chicago Symphony/Reiner (RCA LSC 2129) Zukerman, with London Symphony/Dorati (Columbia MS 7313) Tape: Perlman, with Boston Symphony/Leinsdorf (RCA TR 3 5029, 3¾ ips)	The pyrotechnics of the Heifetz account are still awesome; Perlman's is persuasive, but in a much gentler way. Zukerman's is a neat combination of the two: fiery and impassioned, with a leavening of rhapsodic lyricism.
TCHAIKOVSKY: <i>The Nutcracker</i>	<i>Complete</i> : London Symphony/Dorati (Mercury SR 2-9013) Tape: Suisse Romande Orchestra/Ansermet (London K 80027) <i>Suite</i> : New York Philharmonic/Bernstein (Columbia MS 6193; tape MQ 469)	Dorati's performance of the complete score is rich in color and dynamism, and has a fine sense of stage atmosphere.
TCHAIKOVSKY: <i>Romeo and Juliet</i>	Hamburg Radio Symphony Orchestra/Monteux (Vanguard Everyman S 257) Suisse Romande Orchestra/Stokowski (London SPC 21032) Boston Symphony/Munch (RCA LSC 2565; tape FTC 2098) Tape: Berlin Philharmonic/Karajan (DGG C 9029)	Monteux, Stokowski, and Munch all bring to their performances youthful ardor and passion that are quite appropriate to this musical portrait of the famous love story—a fact especially interesting in the cases of Monteux and Stokowski, whose recordings were made when the respective conductors were well into their eighties. The Munch tape seems no longer to be available; hence a recommendation for Karajan's Berlin Philharmonic reel.
TCHAIKOVSKY: <i>Serenade in C, for Strings</i>	London Symphony/Barbirolli (Angel S 36269) Tape: Philadelphia Orchestra/Ormandy (Columbia MQ 431)	The strings of the London Symphony provide playing of silky smoothness. The same can be said for the Philadelphia Orchestra strings, making their recording the choice among tape versions.
TCHAIKOVSKY: <i>Symphony No. 2, in C Minor, "Little Russian"</i>	London Symphony/Dorati (Mercury ST 2-9015) Tape: Vienna Philharmonic/Maazel (London K 80166)	Though slightly cut, Dorati's performance is an imaginative and graceful one. Maazel plays the score complete—without excisions in the final movement.
TCHAIKOVSKY: <i>Symphony No. 4, in F Minor</i>	Vienna Philharmonic/Maazel (London CS 6429; tape L 80161)	For its exhilarating directness and virtuoso playing, I continue to prefer Maazel's recording over all others.
TCHAIKOVSKY: <i>Symphony No. 5, in E Minor</i>	New Philharmonia Orchestra/Stokowski (London SPC 21017; tape L 75017) Chicago Symphony/Ozawa (RCA LSC 3071) Israel Philharmonic/Mehta (London CSA 2224; tape K 80217)	Stokowski's recording can be regarded either as outrageously personal (wholesale instrumental changes are made) or as extraordinarily communicative (how he makes the old warhorse come alive!). I tend toward the latter view, but for a more traditional performance I recommend either Ozawa or Mehta.
TCHAIKOVSKY: <i>Symphony No. 6, in B Minor, "Pathétique"</i>	Philharmonia Orchestra/Giulini (Seraphim S 60031) Tape: Philadelphia Orchestra/Ormandy (Columbia MQ 368)	Giulini's budget-priced version captures for me the essence of this music more successfully than any competing version. The tape fancier should be forewarned that the earlier Columbia Ormandy/Philadelphia version is better than the more recent one on RCA.
VAUGHAN WILLIAMS: <i>Fantasia on a Theme by Thomas Tallis</i>	Vienna State Opera Orchestra/Boult (Westminster WST 14111) Tape: Symphony Orchestra/Gould (RCA FTC 2164)	Boult's long identification with this music makes him its ideal interpreter. Gould also delivers an uncommonly perceptive account.
VIVALDI: <i>The Four Seasons, from Cimento dell'Armonia e dell'Invenzione</i>	New York Sinfonietta/Goberman (Odyssey 32 16 0132) Tape: New York Philharmonic/Bernstein (Columbia MQ 736)	Goberman's imaginative awareness of Baroque performing practices makes his performance the one I find most satisfying.
WAGNER: <i>Siegfried Idyll</i>	Philharmonia Orchestra/Klemperer (included in Angel S 3626; tape Y 1S 35947) San Francisco Symphony/Monteux (RCA Victrola VICS 1457) English Chamber Orchestra/Barenboim (Angel S 36484)	Klemperer, who employs the original instrumental force of sixteen, clarifies the textures incomparably and delivers a reading of gentle but exalted serenity. Employing larger forces, Monteux is more straightforward, Barenboim more inflected—but both deliver large measures of musical fulfillment.



Phono styli (though perhaps not the cartridges themselves) are subject to wear and accidental damage, and one of the services offered by Sam Goody, Inc., "world's largest record and audio dealer," is a free microscope checkup at its cartridge clinics.

Difficult problems seldom have easy solutions, but Julian Hirsch nevertheless offers the benefits of his experience for those needing expert advice on

BUYING A PHONO CARTRIDGE



WHEN faced with the problem of choosing a new or replacement phono cartridge, many audiophiles are quickly reduced to a state of nervous confusion. There are perhaps seven or eight major manufacturers of phono cartridges, and each of them offers several different models. Examination of published specifications is likely to add to the confusion, since few manufacturers even hint, much less state unequivocally, that their cheapest model is in any way inferior to their top-price offering. Since current cartridges have prices ranging from about \$10 to \$100, the average

consumer must have some buying guidelines if he is to make an intelligent choice that will satisfy both his ears and his pocketbook.

One source of information is the critical test report—such as those offered in STEREO REVIEW, in other audio publications, and by consumer testing organizations. But all of these reports require some additional interpretation, for there are several degrees of sophistication involved in evaluating the worth of a phono cartridge. To the layman, almost any high-quality cartridge will sound superb by comparison with those in mass-pro-

duced record players, although he may not appreciate the finer nuances of cartridge performance. Further, anyone who has not changed his record-playing system or cartridge in five or six years can easily hear the improvement in sound quality that would be provided by even a moderate-price 1970 cartridge. But audio enthusiasts who make it their business to keep abreast of current developments are generally more critical listeners. They will be able to appreciate the difference in performance between cartridges priced at \$20 and at \$70, and can frequently discern the subtleties that distinguish equivalently priced cartridges from each other.

There is also a relatively small group of "golden-eared" listeners who hear—or imagine they hear—extremely subtle differences in sonic character. They are often quite dogmatic and outspoken in their preferences in *all* types of audio components. It is easy for neophyte audiophiles to be swayed by the unequivocal statements of such forceful friends into "hearing" qualities that are, at best, unverifiable. Quite frankly, I often cannot hear the subtle effects that some of these gifted people find so apparent and so significant. It might therefore be wise to remember the fable of the emperor's new clothes and try to put your trust in the verdict of your own senses.

A major problem in the critical evaluation of phono cartridges is the limitation imposed by test conditions. Meaningful objective measurements are very difficult to perform, and they are even more difficult for anyone but an expert in cartridge design to interpret. In the final analysis, the consumer must judge a cartridge subjectively, by its sound quality.

This brings us squarely up against another "weak link" in the audio chain—the loudspeaker. If a "perfect" loudspeaker (whatever that is) existed, it might be possible to judge cartridges in a universally acceptable way by listening. But, in practice, loudspeaker aberrations modify—or even mask—many of the finer distinctions between cartridges. As a result, it is possible that a given cartridge will sound superb on one loudspeaker in a particular listening room and noticeably less impressive playing through a different speaker in a different room.

This is not to say, as some pundits have, that the cartridge should somehow be sonically "matched" to the loudspeaker in the hope that the failings of each will somehow cancel out. Such a procedure would be, at best, sonic roulette. In general, the buyer should get the best speaker and cartridge he can afford, keeping in mind the preservation of an *economic* balance between the components of the system. Just as one would not use a \$150 receiver with a pair of \$800 speakers (or *vice versa*), it would be foolish to pair a highly refined cartridge costing upwards of \$60 with a \$40 record player and cheap speakers. The possible benefits of an expensive cartridge would not only be inaudible in such a com-

ination, but the cartridge would in all probability be unusable at the tracking forces needed to operate the inexpensive changer's trip mechanism. In the reverse situation, an ultra-low-distortion amplifier, precision arm, and wide-range speakers will mercilessly expose the deficiencies of a rugged, low-price cartridge intended to be used with low-cost equipment and designed to track at several grams.

It is obvious, but nonetheless often overlooked, that the cartridge must be coordinated with the tone arm. Turntables selling for upwards of \$75 or so usually have well balanced, low-friction arms that can function at tracking forces as low as 1 gram. And no matter what you have heard or read, there is *no* cartridge (at least that I know of) that should be operated at less than 1 gram. Notice that I say "should be" and not "can be." I will discuss the difference below.

IF your budget will not stretch to cover a top-price record player, you can choose among the many adequate models available at much lower prices. Arm friction goes up as price goes down, however, and the minimum usable force is likely to be about 2 grams in turntables selling for \$60 or so, and nearer 3 grams in the under-\$50 range. No automatic turntable I have tested recently required more than 3 grams for satisfactory operation, and I would not recommend using any cartridge that needs more than that force. From this it can be inferred—correctly—that the tracking-force requirement designed into a cartridge is a major clue to its suitability in any given installation. Not so obvious, but also true, is the fact that the required tracking force of a cartridge is the nearest thing to a single-value "figure of merit" that we have for judging a cartridge. But this statement must be qualified. It is certainly *possible* for a cartridge to be able to track most records at 1 gram—though it might not sound particularly good. On the other hand, there are a few cartridges that require 2 or more grams for tracking and yet (in my opinion) sound better than many others that operate at lower forces. Aside from these rare exceptions, it is a general rule that a cartridge designed to track at 3 or 4 grams will *not* sound as good as another (even from the same manufacturer) designed for 1- to 1.5-gram operation. Whether the audible difference is significant to you is, of course, a matter of personal judgment.

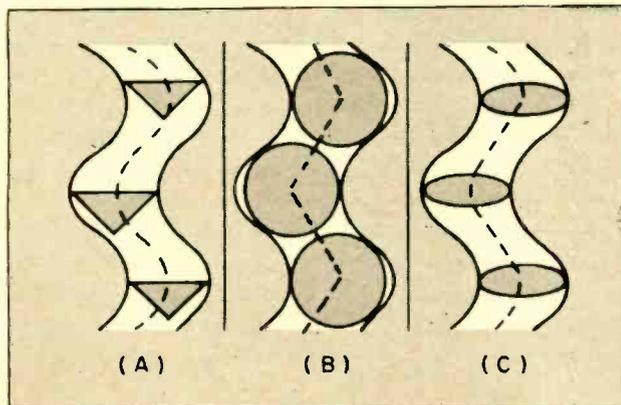
The special significance of tracking force as a criterion for cartridge selection is based on the interrelation of many aspects of cartridge design. A low-mass moving system (*i.e.*, the stylus assembly plus voltage-generating parts such as a coil, magnet, or armature) is needed to track high frequencies accurately. Such a cartridge is usually expected to operate at a low tracking force, which in turn calls for a high-compliance stylus suspension for satisfactory low-frequency performance.

Although it might be possible to make a cartridge with superior tracking ability at a high force across the full frequency range, the realities of the marketplace dictate that the cartridges with the best tracking ability are almost always those that operate at the lowest tracking forces.

All manufacturers specify a range of tracking forces (e.g., $\frac{3}{4}$ to $1\frac{1}{2}$ grams, 2 to 5 grams, etc.) for their cartridges. The implication is that they will function properly anywhere within that range. This is the truth, but not the whole truth. On many discs recorded at a low level—especially those containing musical material of limited dynamic range—the peak recorded velocity in the grooves may be low enough that undistorted reproduction is possible at minimum tracking forces. But a certain percentage of records will contain passages whose recorded velocity exceeds the tracking ability of the cartridge at that force, and severe distortion results. Increasing the tracking force may cure a particular problem, but eventually some other record will require still more force. Even when the maximum rated force is reached, it is almost certain that some records will still not be playable without distortion.

Every cartridge I have tested, without exception, has had its lowest distortion when used at or near its maximum rated force. To be sure, at the risk of encountering distorted peaks occasionally, I could operate them at lower forces. However, in addition to the audible unpleasantness, a mistracking stylus tends to abuse the record groove and cause permanent damage. Cartridge manufacturers acknowledge that it is better to err on the side of too much force than in the other direction. I would suggest using the *maximum* rated force (set with an accurate stylus-force gauge) as the initial basis for judging the real capability of a cartridge. Then, by slowly reducing the force while listening for a shattering quality in high-level, high-frequency material (such as cymbals), you will be able to judge the minimum

The groove walls made by cutting stylus (A), shown in mono and exaggerated for clarity, cannot be played back accurately by a conical stylus (B), which is unable to follow the sharp groove-wall curves. An elliptical stylus (C) does a better job because its smaller edge radius permits it to trace the narrower grooves.



STEREO REVIEW'S TEST RECORD

An excellent tool to assist in the installation and adjustment of a phono cartridge is STEREO REVIEW's Model SR12 Stereo Test Record. Among the tests for evaluating cartridge performance that can be made with the unaided ear are: (1) phasing and channel identification, (2) stereo separation, (3) low- and high-frequency cartridge tracking ability, and (4) tone-arm anti-skating adjustment. There are also tests for system frequency response, channel balance, turntable hum, rumble, and flutter, and a variety of test bands meant to be used in conjunction with instruments. The Model SR12 Stereo Test Record is available for \$4.98 (postpaid) from: Stereo Test Record, Ziff-Davis Service Division, 595 Broadway, New York, N. Y. 10012. Outside the United States, the cost is \$7.00. New York State residents please add local sales tax.

force that can be used with a particular combination of cartridge and tone arm.

What about record and stylus wear? Despite extensive research, both theoretical and experimental, there still doesn't seem to be very much definite information on this subject. It seems likely that a cartridge that can track properly well below 1 gram will not exceed the elastic limits of the vinyl record material and hence will cause no record wear. To my knowledge, no such cartridge has yet been made available commercially, although some of the better ones are rapidly approaching that state of development. It is my view (considered heretical by some) that if a cartridge causes audible groove damage after fifty or one hundred plays, this is of little practical importance to most people. If you listen to the same records incessantly, and have a well developed ear and fine playback equipment, you may notice some deterioration in time. In such a case, it would seem to be reasonable and economical to buy several pressings of such favorites and discard them when they are worn out. I suspect that most people do not play their records more than a couple of dozen times at most, so that a great deal of concern over record wear is mere tilting at windmills.

Similarly, a diamond stylus has a life of indefinite duration when used with reasonable care. The chances are that every few years you will wish to upgrade your system with a new cartridge. If you discover some stylus wear after a couple of years of service (periodic check-ups under a microscope are advisable), it is probably wise to replace the entire cartridge rather than just the stylus. That way you can take advantage of continuing advances in cartridge design.

It might seem that I have been recommending making a cartridge selection without a listening comparison. To some extent this is correct, even though it goes against my often expressed view that the ear must be the

final judge of sound quality. If you can listen to a cartridge in your own home, through your own speakers, and using your own records, by all means do so. However, in a dealer's showroom, with unfamiliar records and speakers, it is doubtful that any but gross differences in cartridge quality would be detectable. I frankly don't think this sort of "listening" is helpful.

I have refrained from discussing the fine distinctions in sound between cartridges of comparable quality. They can usually be heard only under carefully controlled listening conditions, with certain specific records and with the finest speakers and amplifiers. Sometimes the quality that seems desirable to one listener leaves another cold. For example, a cartridge with a slight high-frequency peak often sounds crisper than a cartridge with a flat frequency response over the same range. If you are lucky enough to find a loudspeaker with a response deficiency in the same range, the cartridge with the peak may yield a more pleasing overall sound. Some cartridges have a totally neutral character, with no particular "sparkle" or emphasis at any point in the frequency spectrum. These are probably the best cartridges in the sense that they are the most *accurate* reproducers, but some people find them bland.

Listen to a broad variety of musical recordings to ferret out the subtler aspects of cartridge performance. (I recommend the STEREO REVIEW Demonstration Record, which covers the gamut of recorded musical sound on a single 12-inch disc.) But be aware that most of the audible differences between top-grade cartridges can be removed by a slight adjustment of the treble control in one direction or the other. Also remember that a quality so subtle that *you* can't easily hear it is of doubtful value to you—particularly if it costs more money.

Which brings us to the economic aspect of cartridge selection. Obviously, a cartridge designed to follow the groove faithfully at very low tracking forces over a wide range of recorded velocities and frequencies is going to be expensive. In contrast to the heavy-tracking

cartridges, its moving parts are smaller and more delicate. Greater care is needed in assembly and testing, and smaller jewel tips are used, requiring more precise shaping and polishing. All of these factors have their cost. Elliptical styli, in particular, are expensive to manufacture and install, and their use in a cartridge may have a substantial effect on its price. There continues to be considerable controversy as to their merits, however. My opinion is that, on some records, a good elliptical stylus used in a top-grade cartridge sounds slightly better than a conical stylus with the same records. Many expensive cartridges come only with elliptical styli. I doubt that the benefits would be worth the added cost to most people if there were a choice (as there sometimes is). The usual 0.2 x 0.7-mil elliptical stylus should not be used at forces greater than 1.5 grams, and preferably not much above 1 gram. If the cartridge you are considering must operate at 2 or 3 grams, you should get a 0.6- or 0.7-mil conical stylus. Ellipticals of 0.4 x 0.7-mil dimensions can be operated at these forces, but I do not *hear* much advantage in their use compared to the results achievable with conventional conical-tip styli.

At any given price there will be several competing cartridges available. Almost always their tracking forces are similar, and so is their general level of performance. One cartridge may favor the highs slightly while another has a fuller mid-range, but in general the sonic differences are quite small. On the basis of sound alone, I would not be able to make a choice for myself among many of these competing products, and certainly would not want to advise others. In most cases you won't go astray making a selection from among a group of similarly rated cartridges on the basis of price alone. Indeed, the price may well be the largest difference between them!

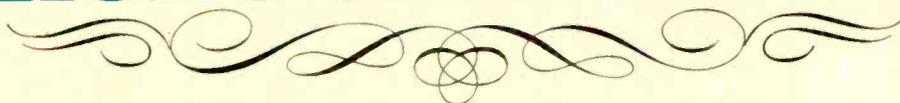
IN summary, you should first select a suitable complete player or separate turntable and tone arm compatible with your other system components—and, of course, your budget. Using the guidelines I have presented above, determine the lowest tracking force that is consistent with your tone-arm design. Study published cartridge specifications, and list a number of cartridges whose maximum rated tracking force is consistent with the arm you have selected. If you can audition the cartridges under good conditions, listen critically for any characteristics you particularly like or dislike. Otherwise, find out which of the acceptable cartridges you can get at the lowest price.

When you have finally chosen your new cartridge, keep this in mind: there probably *are* better ones available, but if you could have heard the difference and been able to pay for it, wouldn't you have bought one of them in the first place? So, relax and enjoy the satisfactions of what you have!

STEREO REVIEW'S DEMONSTRATION DISC

EXCERPTS from twelve different—and excellent—commercial discs are gathered together on STEREO REVIEW's own demonstration record. Each selection is designed to show off one or more specific aspects of musical sound and its reproduction. Included with the recording is a booklet describing the aspect of stereo sound to listen for in each selection. The recording is available in both 33 $\frac{1}{3}$ - and 45-rpm versions. To get your copy (postpaid), send \$4.98 (and a note stating which speed you want) to: Stereo Demonstration Record, Ziff-Davis Service Division, 595 Broadway, New York, N.Y. 10012. Outside the United States, the cost is \$7.00. New York State residents please add local sales tax.

A Stereo Review forum: **THE ENGINEERS DISCUSS PHONO CARTRIDGES**



CONSIDER, if you will, the problem faced by the phono-cartridge designer. He must construct a device with a hard, minute stylus that will follow the twists and turns of a soft plastic groove whose undulations can deflect it vertically and laterally up to 40,000 times a second. Furthermore, his device must produce a pair of electrical signals that are precisely analogous to the motions of that stylus, preferably leaving the groove unaltered by its passage. Given the complexity of the problem, it is not surprising that some weird and wonderful phono-pickup systems have been designed. Among the principles and configurations that have been put to use are the strain gauge, frequency modulation, moving coil, moving iron, moving magnet, photo-electric, piezo-electric, and, more recently, the electrostatic.

But despite the diversity of design paths taken by the cartridge engineers, it is clear that cartridges in general are steadily approaching the design goal: to extract, without distortion, the full range of information that is in the record groove. In fact, the art of phono-cartridge design is advancing so fast that audiophiles are often surprised to find that new cartridges reveal recorded musical details that previously went unheard or were obscured by distortion. As a possible consequence of the multiplicity of designs (and of the "hype" that often accompanies them), audiophiles tend to create for car-

tridges the same sort of myth and mystique that has grown up around speakers. To make matters worse, cartridge designers employ approaches even more exotic than those found in the speaker field, and the sound quality ultimately produced by the various designs differs in ways even more subtle than those encountered in loudspeakers. Given this situation, it is easy to see how the cartridge field provides particularly fertile ground for the growth of mythology.

But, as we shall see, these designs are just different approaches to the solution of common problems. To help our readers assay for themselves just what these problems are, and to what degree they have been—and are being—solved, STEREO REVIEW conducted a survey among the chief technical personnel of cartridge manufacturers. Our questions—as in previous symposia of this kind—were designed to draw out fact, opinion, and even emotion. What follows was extracted from over forty pages of technical comment from our respondents. For the sake of brevity and clarity, we have distilled and at times paraphrased the original remarks. It perhaps goes without saying that we have done our best to preserve accurately the content and intent of our forum contributors. Insofar as we have failed, we tender our apologies to all parties involved; insofar as we have succeeded, a clarifying light will be shed on a rather murky and certainly much misunderstood subject. —Larry Klein

From the standpoint of audible performance, what phono-cartridge measurements and specifications are the most meaningful?

Peter Pritchard of ADC succinctly summed up the basic difficulty here: "There are no recognized or internationally agreed-upon standards or techniques of measurement." Yet the lack of standards showed up more in the terminology than in the content of the replies we received. For, stripped of all conflicting verbiage, the characteristic singled out by most of our respondents was *tracking ability*, the accuracy with which a cartridge stylus will follow every undulation of a record groove over a wide range of recorded frequencies and amplitudes at a given tracking force.

Bernhard Jakobs, the spokesman for Shure's engineer-

ing department (which coined the term "trackability" to refer to the concept), not too surprisingly called it the single most meaningful cartridge specification, "notwithstanding the importance of such specifications as frequency response and separation." This ranking reflects Shure's feeling that, since mistracking is the most severe type of record-playing distortion ("once the stylus tip is no longer able to follow the groove modulations, distortion increases at an exponential rate"), tracking ability is a good index of a cartridge's overall quality. Herb Horowitz of Empire expressed a similar opinion. The companies that did not refer to tracking ability *per se* tended to list factors that relate to it. Ortofon, for instance, referred to "effective stylus-tip mass—a decisive factor affecting the ability to track high frequencies at a

low tracking force." Joseph Grado and Alfred Zuckerman (representing Elac), held similar views.

A manufacturer's *recommended* tracking force—itsself a reflection of tracking ability—was singled out by John Bubbers of Pickering: "Other individual parameters are meaningful only when considered as part of the entire picture of stylus tip mass, compliance, damping, and so forth. More meaningful is the recommended range of tracking forces; given a high-quality tone arm, the lowest specified tracking force should play cleanly 99 per cent of all records now available, while the maximum specified tracking force should give reliable performance with virtually any record ever made. In effect, for the cartridge buyer, the individual parameters, of and by themselves, are no longer useful; and for the engineer they are useful only when considered in the context of mass, compliance, and damping." Stanton and Ortofon also stressed tracking force in their replies.

Although frequency response is probably the most frequently quoted cartridge specification in advertisements, those engineers who mentioned it at all were careful to link it to other aspects of cartridge performance. ADC, for example, would like to be able to "specify also both harmonic and intermodulation distortion for the whole audible range of frequencies," but feels the lack of accepted measurement standards precludes the use of such a specification.

K. Hagen-Olesen of Ortofon felt that the frequency-response curve should be correlated with a *crosstalk* curve as well, and IMF's Irving M. Fried went even further on the same subject. In his opinion, a close examination of the shape as well as the amplitude of the crosstalk waveforms would be "the best check on cartridge quality in terms of what we actually hear."

What is the significance of stylus compliance and tip mass, and how do they relate to tracking ability?

This, of course, is one of the basics in cartridge design, with universal agreement that stylus tip mass is a vital factor in the determination of tracking ability, smoothness of frequency response, and record wear at high frequencies. Compliance is most influential at low frequencies. ADC, Elac, and Grado also pointed out the influence of compliance on the frequency at which the arm/cartridge system will resonate. "Ideally," said Elac, "The arm/cartridge resonant frequency should be lower than the lowest rumble frequency of the system, and should not coincide with the resonant frequency of the suspension system used to isolate the player from shock and vibration."

Ortofon spelled out the significance of stylus tip mass and its relation to tracking forces: if a stylus with a tip mass of 1 milligram (0.001 gram) encounters accelerations of 1,500 G (gravities) in loud passages of musical records, the resulting accelerating force would be 1.5

grams—"but to ensure good contact between stylus and groove walls, the stylus force would have to be higher—say, 2 grams. If the stylus tip mass were only 0.5 milligram, however, a stylus force of 1 gram would suffice."

The *effective* stylus tip mass, in a practical record-playing situation, is more than that of just the diamond tip alone. Shure points out that the greatest contributor to the overall effective mass is the stylus lever arm, at the end of which is the diamond tip. Shure, in order to eliminate "the possibility of confusion," advocates the use of the descriptive phrase "equivalent mass referred to the stylus tip," which includes the effect of all moving parts—diamond tip, lever arm, and moving magnet, coil, or other element.

How does tracking force affect record and stylus wear, and what other factors are involved?

It is not surprising that the consensus was that the lighter the tracking force the better, *provided* the force is high enough to prevent mistracking, which causes accelerated record wear. ADC's opinion was that tracking forces below 1.5 grams seem to have little measurable effect on wear, but that "those qualities (mass, compliance, damping) that determine whether a cartridge will track at very low forces have significance for both wear and distortion." A cartridge capable of tracking at a half gram or less—but actually used at about 1 gram—would, in their opinion, be entirely satisfactory.

Elac acknowledged the relationship between tracking force and wear, and pointed out that the effective mass of the stylus tip has an important bearing on damage to high-frequency groove modulations (the higher the mass, the more the damage). Grado agreed, calling excessive tip mass the primary cause of record wear. The degree of polish on the diamond stylus tip can also affect groove wear. In Elac's view, "Other cartridge characteristics being more or less equal, we find that the difference in cost between cartridges is related to the higher cost of obtaining a fine polish on the diamond stylus tip."

Shure reiterated their view that for adequate low-force tracking at all frequencies, *all* parameters of the stylus structure—compliance, damping, effective mass, and the structure of the stylus lever arm—must be optimal. Ortofon, incidentally, has concluded that the advice often given about setting stylus force—to use the lightest force at which no breakup is heard on loud passages—is not quite correct. "With regard to record wear," they say, "it is better to keep the stylus force well above the point of breakup than to approach it."

Is there an optimum size for elliptical-tip styli?

Most of the engineers felt that elliptical tips should be 0.7-mil wide, since that dimension is determined by the width of the record groove. But the edge radius, as Shure pointed out, is determined by the need to minimize

both tracing distortion and record wear, which tends to increase when small radii are used at tracking forces above 1.5 grams. The engineers suggested edge radii that ranged from a low of 0.2 mil (Shure and Empire) to a high of 0.4 mil (Shure). Shure showed up on both the high and low ends of the scale because they specified *two* minor radii: 0.4 mil for tracking forces to 4 grams, and 0.2 for tracking forces to 1.5 grams.

ADC, which makes a cartridge that comes with stylus tips for three different sizes, said that they "obviously don't believe there is an optimum size for every record. However, we think the single size that will do the most satisfactory all-around job is 0.3 x 0.7 mil." John Bubbers of Pickering, which makes styli from 0.4 x 0.9 mil to 0.2 x 0.9 mil, summarized by saying: "The tip size must take into account such factors as tracking force, desired frequency response, maximum groove curvature, tone-arm tracking-force requirements, life expectancy—and probably some others." Walter Stanton concurred.

How valid are frequency-response measurements?

All but one of the respondents agreed that frequency-response measurements are valid *if* done under sufficiently rigorous conditions. But most also agreed that the considerable differences between test records—even of the same brand—made those rigorous conditions hard to achieve.

Shure felt that test records should be rechecked carefully and frequently, especially after they have been played with pickups that mistrack at high frequencies. Ortofon added that the cartridge-test lab should be kept at a constant temperature, since the mechanical properties of the disc and cartridge (especially those of the damping material and stylus suspension) may vary with temperature. They also recommended that the lab keep at least one standard test record under lock and key, for use as a reference only.

But even if all testers used the same test record, and rechecked it frequently against a reference standard, the

results, though having some value, would still not provide meaningful guidance as to the *sound* quality of the cartridge.

Do cartridges wear out?

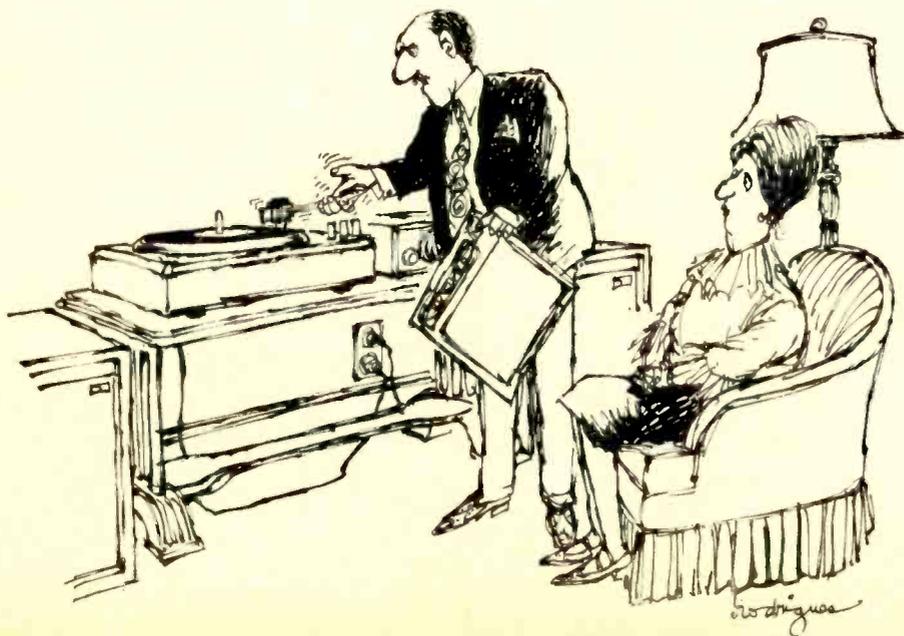
There seems to be no basic reason why cartridges should wear out (though styli do). Yet cartridges do become defective at times, and varying explanations were given. Ortofon blamed accidental damage, citing that as the cause for the return of 90 per cent of the cartridges they receive back for repair. Since the average age of those returned is four years, the presumption is that cartridges not suffering accidental damage will last more than four years. Other manufacturers reported experiences that tended to support this conclusion.

ADC suspects that volatile solvents from record-cleaning chemicals, and perhaps even from polluted air, cause chemical deterioration of the stylus-suspension materials or the cements bonding the parts together. They have "no real proof" of this, they admit, though there has been definite atmospheric deterioration of aluminum stylus-shank assemblies in such areas as Southeast Asia. Shure prescribes cartridge materials that won't deteriorate. And Grado suggests a partial solution: since the parts likely to wear or deteriorate are the moving parts—all of which are part of the stylus assembly—a stylus replacement can make the cartridge virtually as good as new again; perhaps even better if the replacement stylus assembly incorporates improvements made since the original production.

Subjectively, how much stereo-channel separation is necessary, and at which frequencies is it most important, with respect to listening quality?

The consensus was that there should be at least 15 dB of separation across the mid-frequency range, but there was little agreement as to the definition of "mid-frequency." Suggested bandwidths averaged out at 600 to 9,000 Hz.

(continued overleaf)



"... Perhaps I shouldn't say this, Louisa, but your late husband was a little careless about the stylus force on this arm..."

Elac specified 25 dB of separation from 500 to 6,300 Hz, and 15 dB above that up to 10,000 Hz. Shure held that 20 dB from 300 to 6,000 Hz should be the minimum, with 30 dB provided by better pickups and 40 dB obtainable—but only under lab conditions. And Empire stressed that *uniform* separation across the mid-range frequencies was very important.

How critical, in general, is cartridge installation?

Stanton, Pickering, ADC, and Empire seemed to feel that it is not *100* critical. "If, for instance, a cartridge is out of vertical by as much as a horrible-looking 10 degrees," said Pritchard of ADC, "measurements would probably show that separation had deteriorated to some 10 dB on one channel and to about 20 dB on the other. But I doubt that the difference could be heard."

Elac, Grado, and IMF, on the other hand, felt that it made a marked difference. Said IMF's Fried: "I have never found a player with a good cartridge and tone arm that could not be audibly improved by careful re-adjustment."

Shure's position is that "though great care is needed to install a cartridge with every factor optimal, small angular deviations do not appear to cause audible problems." Pickering and Stanton added that elliptical styli, though no more critical than conical styli with regard to the features both have in common, are more critical than conical styli with regard to angular adjustment.

Ortofon also expressed the opinion that "most users would be better off with a tone arm that had minimum possibilities for misadjustment." And Grado had particular praise for those tone arms and turntables that come with gauges to ensure accurate cartridge positioning.

How serious is the effect of record-player cable capacitance and preamplifier input capacitance on cartridge response?

Though not too many audiophiles are aware of it, the electrical characteristics of the equipment into which cartridges feed their signals (in addition to those of the cables through which the signals pass) can strongly affect the response of the cartridge. These factors, by the way, may well account for a good part of the differences heard when cartridges are used in similar, but not identical, systems.

Some cartridges with very low impedances are not affected by the capacitance they work into, but many cartridges react to higher or lower capacitances with a change in the frequency and amplitude of their resonances, their overall frequency response, and sometimes even their output levels.

Our respondents suggested several solutions to this problem. Shure has measured capacitances at the phono inputs of a number of current amplifiers and receivers and found capacitances ranging from nearly zero to as

high as 350 picofarads (pF). They stated that it is "advantageous to design pickups that are capable of operating with capacitive loadings on the order of 400 to 500 pF, including record-player wiring (which can add approximately 100 to 200 pF). For systems where the total capacitance is less, capacitors can always be added. In addition, a pickup designed to work with a higher capacitance permits use of longer cables from turntable to amplifier."

Some manufacturers felt that it was best to design cartridges so that they are relatively unaffected by capacitances up to at least 300 pF. Ortofon suggested that test reports and data sheets state the input capacitance and resistance of the measuring set-up.

But although it may be important that a cartridge face the optimum (not just the minimum or maximum) capacitive load, it is difficult for the audiophile to find out just what capacitive load a cartridge requires or what his system provides. The optimum *resistive* load is stated in your cartridge's instruction sheet (usually 47,000 ohms), and the input capacitance of your amplifier, preamplifier, or receiver may appear somewhere in the manual that accompanied the unit. If not, you may be able to get this information by writing to the manufacturer. Of course, to figure out the total system load, you must add the capacitance of the cables in and from your record player (which varies from brand to brand) to that of your system's phono input. If the total capacitive load is greater than that recommended by the cartridge manufacturer, you will have to use shorter cables (or low-capacitance cables). If the load is less than optimum, you can raise capacitance by using longer cables or by adding suitable miniature capacitors somewhere across the cartridge-output leads.

Obviously, it would be a good thing if cartridge, record-player, and amplifier manufacturers all stated the relevant capacitances in their specification and instruction sheets. But that seems at this juncture to be quite some little way off: a few of our respondents did not even seem to understand the intent of our question.

The Technical Panel

Peter E. Pritchard, *President*, Audio Dynamics Corp. (ADC)
Alfred M. Zuckerman, *Chief Engineer*, Benjamin Electronic Sound Corp. (Elac)
Dr. Erhardt Ahrens, *Director of Laboratories*, Elac
Herb Horowitz, *President*, Empire Scientific Corp.
Joseph Grado, *President*, Grado Laboratories, Inc.
Irving M. Fried, *President*, IMF Products (Goldring)
K. Hagen-Olesen, *President*, Ortofon S.A.
John J. Bubbers, *Vice President*, Pickering and Company, Inc.
Bernhard W. Jakobs, *Manager, Electromechanical Development*, Shure Brothers, Inc.
Walter O. Stanton, *President*, Stanton Magnetics, Inc.

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



CLASSICAL

NIELSEN'S FIFTH SYMPHONY: A UNIQUE PERFORMANCE

Nonesuch offers the first recording of the work as originally published

IN A tandem article in this magazine (September 1965) celebrating the hundredth anniversaries of the Scandinavian symphonists Jean Sibelius and Carl Nielsen, I made the following observation: "... the final status of the Sibelius and Nielsen musical repertoires may devolve eventually on the tastes of the individual record buyer rather than on the interest of any institutionalized concert organizations." Modesty aside, that statement now makes me feel rather like a prophet. At that time, the Nielsen "boom" was just beginning, and I note that the April 1966 Schwann Catalog carried a paltry ten entries under the Danish composer's name. The April 1970 catalog, just four years later, gives him forty-eight entries, a 380 per cent increase that may be laid totally, I believe, to the credit of the adventurousness and the discernment of the American record buyer.

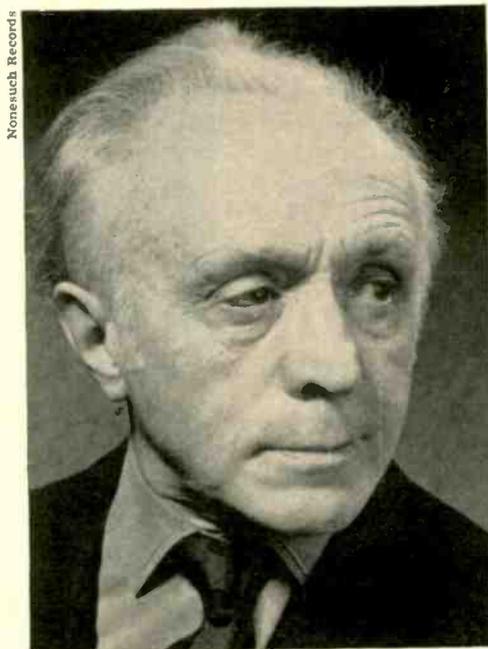
Nielsen fans now have further reason to rejoice: an important and unique recorded performance of the Fifth Symphony, a work that stands alongside the best of those by Sibelius and Vaughan Williams as one of the greatest symphonies of the twentieth century. This Nonesuch disc's importance stems not only from the symphony's musical and formal substance, but also from the fact that it is the first and only recording of the music as originally published. All other recorded versions I have heard (the 78-rpm version by Erik Tuxen with the Danish State Radio Orchestra, the out-of-print London LP done by

Thomas Jensen with the same orchestra, and the 1962 Columbia stereo issue with Leonard Bernstein and the New York Philharmonic) use the 1950 score edited by Mr. Tuxen and the composer's son-in-law, violinist Emil Telmányi. There are significant differences between the two versions—in scoring and dynamics—that become clear on close comparison. Most striking is the very last chord of the work, which is heard here with a highly effective grace-note embellishment.

Jascha Horenstein, who conducts London's New Philharmonia Orchestra in the Nonesuch release, is now in his seventies, and he had the good fortune, as a young man just under thirty, to rehearse the score under the composer's supervision—this in preparation for Furtwängler's performance of the work at the 1927

International Society for Contemporary Music (ISCM) festival in Frankfurt. As a recorded performance *per se*, even though there are balance and other problems in the recorded sound, this is the first reading on disc that communicates fully the total sum and substance of the music. Of the dozen or more other performances I have heard "live" and on records, I can think of only two that have come up to it: a broadcast by Erik Tuxen from the 1953 Danish Music and Ballet Festival, which I have on tape, and a performance by the Swedish conductor Sixten Ehrling and the Detroit Symphony Orchestra, which I heard in Carnegie Hall.

The Nielsen Fifth is a vastly complex, yet tightly organized,



Nonesuch Records

JASCHA HORENSTEIN

A total grasp of the musical architecture

two-movement work, and it takes a conductor with the highest poetic instincts and with a total grasp of musical architecture to put it across in all its elemental power. This Horenstein has done, beginning with the extended introductory pages, which here emerge from the speakers as an absolutely seamless sonic tapestry. The savage fury of the conflict between snare drum and orchestra toward the end of the first movement is an obvious high point; but Horenstein heightens the effect by having the snare drummer make use of rim shots during the improvisatory episode, where, in line with the composer's specific directions, he must attempt, at all costs, to halt the progress of the orchestra. Horenstein's pacing of the second movement is more deliberate than either Bernstein's or Jensen's, and its rich polyphonic texture gains more impact thereby, while the movement as a whole becomes more elemental in rhythm and dynamics—to reach an overwhelming culmination in the long *allargando* over timpani pedal that leads to the final chords.

But mastering the musical and formal substance of the Nielsen Fifth does not end the challenges for the conductor. Problems of balance, which are tough enough to handle for concert purposes, have proved a bane for both this and the Bernstein recorded performance. Though the snarly timbre of Bernstein's snare drum is just right, the excessive reverberation of the recording locale (Manhattan Center?) leads to an overbalancing of the first-movement texture at that point where snare drum, triangle, and rolled cymbals are heard together initially over a sinister march-like *ostinato* figure. The same episode comes a near cropper in Horenstein's version: snare drum pitch is not high and dry enough, cellos and bass *pizzicatos* are over-prominent for stereo balancing. But this is at least tolerable; what is more disturbing is the uncomfortable over-prominence of the solo celesta and tambourine in the quasi-improvisatory episode that follows the *ostinato* section. I am surprised that this was allowed to pass, particularly in that the recording sessions were supervised by Dr. Robert Simpson, the leading British authority on Nielsen.

The recording in general, though full-bodied and ample in dynamic range, sounds curiously cramped to my ears, a bit lacking in the topmost frequencies, and the climaxes missing a genuine "open" quality.

Despite the reservations set forth above, I welcome and will treasure this recording, for not even the defects can obscure the immense musical richness and the interpretive power embodied in it. As a bonus, we get Horenstein's fine reading of the fascinating and mysterious *Saga-Dream*, which is evocative of a famous episode in the Icelandic *Njal's Saga*.
David Hall

NIELSEN: *Symphony No. 5, Op. 50; Saga-Dream, Op. 39.* New Philharmonia Orchestra, Jascha Horenstein cond.
NONESUCH H 71236 \$2.98.

BERLIOZ'S *TROJANS*: FINAL SCENES

A spectacular reading for Angel by the London Symphony Orchestra under Alexander Gibson

ANGEL's new release of a recording of the final scenes from Hector Berlioz's opera *Les Troyens* should bring a leap of joy to the heart of anyone who admires that great renegade Romantic composer's music. Even in these few scenes, the character of Dido, especially as she is so gloriously sung by mezzo-soprano Janet Baker, cannot help but win one's deepest sympathy. She is truly a queen. She is also a passionate woman abandoned by her lover and, in her final moments, a believable seer and a suicide. Berlioz made it impossible to react to her with any shallow sentiments, for he gave this character some of the most crushingly beautiful music ever to come from his pen. And the orchestral writing, especially in the opening of Scene 2 of Act V, produces one of those hair-raising, multi-rhythmic spatial expanses which, even if there were not a lot of other evidence, would mark this composer as a genius.

The performance by Miss Baker, the other soloists, the Ambrosian Opera Chorus, and the London Sym-

JANET BAKER
A passionate and sympathetic Dido



Angel Records



ART GARFUNKEL AND PAUL SIMON
Reviving the spirit of high romance

phony Orchestra under Alexander Gibson is nothing short of spectacular. Since, of these last scenes from *Les Troyens*, the first is a series of long, complex arias for Dido, set off only by a few choral and orchestral sections and relatively brief contributions by the other soloists, dramatic focus is inexorably concentrated on her. Miss Baker basks in the opportunity. She *becomes* the character of Dido. Her voice is one of absolutely ravishing beauty, and her musicianship is of that special kind which makes strangers fall passionately in love, at unrequitable distance, with a few very exceptional opera stars.

The second and the final scenes of *Les Troyens* are more weighted toward massive choral and orchestral utterances. But even in the midst of this bombardment of high Romantic drama, Miss Baker gives her few delicate interjections such intense emotional coloration that one waits, breath bated, for every word and nuance.

The recording is no less handsome than the performance. One marvels that such immense quantities of sound, such massive assemblages of performance personnel, can be handled not only with force, but with such exquisite delicacy and realism on a stereo recording.

I can't warm to Berlioz's "Lyric Scene" for voice and orchestra, *The Death of Cleopatra*, in the same way I do to the music on side one of this disc. It's a more con-

sistently formalized and, to me, less intoxicating example of the composer's work. But that's just my personal preference; Janet Baker, and the orchestra, do another stunning job.

Lester Trimble

BERLIOZ: *Les Troyens: Final Scenes (The Death of Dido)*. Janet Baker (mezzo-soprano), Dido; Bernadette Greevy (contralto), Anna; Keith Erwen (tenor), Iopas; Gwynne Howell (baritone), Narbal; Ambrosian Opera Chorus; London Symphony Orchestra, Alexander Gibson cond. *The Death of Cleopatra*. Janet Baker (mezzo-soprano); London Symphony Orchestra, Alexander Gibson cond. ANGEL S 36695 \$5.98.

ENTERTAINMENT

ANOTHER TRIUMPH FOR SIMON AND GARFUNKEL

"Bridge Over Troubled Water" is a gem
of subtle composition and polished performance

SIMON AND GARFUNKEL have apparently joined that select group of recording artists whose new records sell a million copies even before they leave the pressing plant. "Bridge Over Troubled Water," their latest for Columbia, also won a gold record almost simultaneously with its release. It is nice to be able to say for once that such extraordinary success is deserved, that it is based on real worth. Everything in the new album has been accomplished superbly: the songs by Paul Simon, the performances by him and by Art Garfunkel, and the actual production of the recording.

The title song has already become something of a miniclassic, along the lines of the duo's earlier *Mrs. Robinson* and *Parsley, Sage, Rosemary, and Thyme*, and it reflects beautifully the gentle essence of their art. The lyrics are moving without being maudlin, and the tune itself has a classic purity that makes it both memorable and distinctive. This track alone makes the album worth having, but it is not the only triumph. *Cecilia*, *Bye Bye Love*, and *Baby Driver* are all superior songs that stand on their own as really good material faultlessly performed. The subtlety of composition, mood, and delivery that Simon and Garfunkel can put into their work never ceases to astonish me, and neither does their ability to reveal what is at the core of so many of today's young people: that spirit of high romance that hasn't been in the mainstream of the arts since the nineteenth century. *Bridge Over Troubled Water* might seem on the surface to be only a benevolent promise along the lines of S & G's assurance to Mrs. Robinson that God loves her, but when probed a little deeper it reveals itself as an almost passionate declaration of fidelity.

If it is true that we are on the verge of another Romantic period in the arts, then I hope that it comes first from pop culture, where the vitality, concision, and directness are. Simon and Garfunkel seem to be heading in that direction, and though their style is inimitable, their influence is so vast that I look forward to a whole group of young writers, composers, and performers like them romping over the horizon. While I wait, I can listen to this lovely album again and again. *Peter Reilly*

SIMON AND GARFUNKEL: *Bridge Over Troubled Water*. Simon and Garfunkel (vocals and instrumentals); orchestra. *Bridge Over Troubled Water*; *El Condor Pasa*; *Cecilia*; *Keep the Customer Satisfied*; *So Long*, Frank Lloyd Wright; *The Boxer*; *Baby Driver*; *The Only Living Boy in New York*; *Why Don't You Write Me*; *Bye Bye Love*; *Song for the Asking*. COLUMBIA KCS 9914 \$5.98, Ⓜ HC 1212 (3¾) \$6.98, Ⓐ 14 10 0750 \$5.98, Ⓑ 18 10 0750 \$6.98, Ⓒ 16 10 0750 \$6.98.

JAZZ

PIANIST BILL EVANS: WORLD'S GREATEST

His simple, uncluttered style finds perfect expression in his latest album for Verve

I DON'T know what there is left to say about Bill Evans that hasn't already been well said elsewhere. I (and many others) consider him to be the greatest jazz pianist in the world today. He has weathered decades, changes in the world's musical tastes, and tragic personal problems. He has the strength of a warrior and the soul of a poet. He remains one of the simple but intellectual masters of modern piano interpretation. On every one of Bill's albums in my collection (I've lost count of the number) I think I can feel his heart. And on Verve's just-released "Alone" I can hear his thoughts as well.

The secret of Bill Evans' genius (aside from his incredible ability to first-guess every tricky nuance in a composition) is the way he prunes away all the clutter. He rejects the Liberace frills that contaminate the playing of even the hippest of the "today" pianists, such as Peter Nero and Rubin Mitchell, but he never goes so far in the opposite direction that he leaves the listener off orbiting alone the way the gifted but impossible-to-follow Ran Blake does. Bill Evans never loses the melodic line; he soothes it, lets it talk, then creeps up from behind to clue in its most important thematic statements with accuracy and respect. Listen to *Here's That Rainy Day* and you'll see what I mean.

Also on this disc, he goes the solo route Brubeck



Verve Records

BILL EVANS

The strength of a warrior, the soul of a poet

traveled on "Brubeck Plays Brubeck" some years back. But he is not a man alone in a control room fiddling around with contrapuntal trapezoids for his own amusement. He lets the listener in on his thoughts and his music, expressing completely the sad-happy frustrations of left-over dreams. He plays the way Sinatra sings at three in the morning. And through his creativity, negative emotional downs become rhapsodic, positive highs.

One of the best cuts he has ever made is on this album: it is a fourteen-minute piece of musical embroidery over *Never Let Me Go* that takes up the entire second side. I have never heard better music. He spins a spectacularly neat and fine fabric from a beautiful song, twisting its laments into a pattern as intricate as any to be found in a magic carpet. But Evans' majestic jazz styling is derived from his passion for restraint; he refuses to give in to the easy indulgence of adding *too many* frills. This restraint has never been more obvious or more thrilling than in these soothing solos by a great artist alone with his thoughts. For my money, this is one of the finest records in a decade.

Rex Reed

BILL EVANS: *Alone*. Bill Evans (piano). *Here's That Rainy Day*; *A Time for Love*; *Midnight Mood*; *On a Clear Day*; *Never Let Me Go*. VERVE V6 8792 \$4.98.

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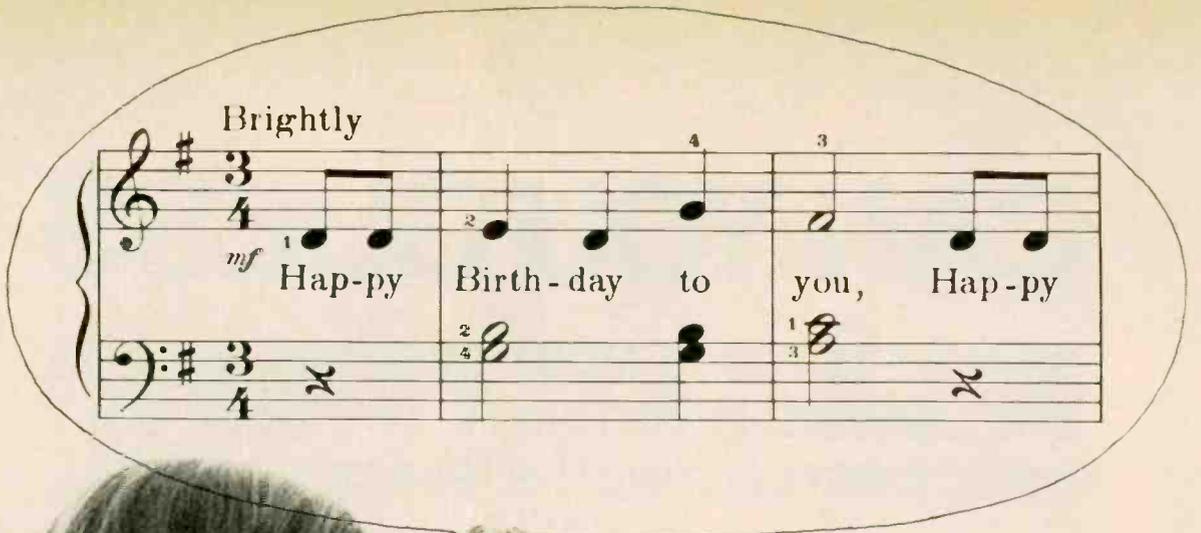


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CLASSICAL

Reviewed by BERNARD JACOBSON • DAVID HALL • GEORGE JELLINEK
IGOR KIPNIS • ERIC SALZMAN • LESTER TRIMBLE

BACH: *Magnificat, in D Major*. Lucia Popp and Anne Pashley (sopranos); Janet Baker (mezzo-soprano); Robert Tear (tenor); Thomas Hemsley (baritone); New Philharmonia Orchestra and Chorus, Daniel Barenboim cond. **BRUCKNER:** *Te Deum*. Anne Pashley (soprano); Birgit Finnila (contralto); Robert Tear (tenor); Don Garrard (bass); New Philharmonia Orchestra and Chorus, Daniel Barenboim cond. ANGEL S 36615 \$5.98.

Performance: Bach very bad, Bruckner mediocre

Recording: Good
Stereo Quality: Atmospheric

Here for once is Daniel Barenboim thoroughly out of his depth. I will not conceal that I listened to these performances, especially the Bach, with a feeling rather like relief, for it is good to know that the man is humanly fallible after all the wonderful records he has given us lately. In spite of some fine solo singing, the Bach sounds out of control from start to finish. The helterskelter treatment of the opening chorus sets a standard of untidiness and interpretive superficiality that is unfortunately maintained throughout, and many moments provoked an unbelieving shake of the head at the clumsy execution that Barenboim and his producer have been irresponsible enough to pass for release. The old Geraint Jones performance available on Seraphim remains my favorite version (and it shares with this one the advantage of Thomas Hemsley's participation—he sings the bass aria better than anyone else I have heard). For its age, the Jones is pretty well recorded. But if you must have really good modern sound, the recent Münchinger release on London would be my recommendation, though there the male soloists are completely overshadowed by soprano Elly Ameling and alto Helen Watts—the latter of whom is also to be heard in the Jones performance.

The much simpler textures of the Bruckner work find Barenboim less disastrously baffled, though still hardly authoritative. Angel's recording for once does justice to the organ part, but this advantage is not enough to make Barenboim's version a real competitor of Haitink's excellent one (coupled with

the Seventh Symphony on Philips) or even of Jochum's (coupled with the Ninth on Deutsche Grammophon).

This shockingly bad release might serve as a salutary warning to Barenboim not to rush through all of Western music too fast. But I doubt whether it will be heeded. My wife thought that he must have done the Bach this way deliberately, just to see if it would get reviews as rapturous as those that have greeted everything else to which he has turned his hand. She can't be right, of course. Still, I feel that the adulation that surrounds him in England cannot be a healthy in-



KURT EQUILUZ

Superb Evangelist for a dramatic Passion

fluence. And it is amusing, if sad, to see the English press, with its usual weakness for choosing an idol and then sticking to him, falling over itself not to admit the doubts this record arouses. "So greatly talented a musician as Barenboim," says one English critic, "does not fail, it need hardly be said [my italics], but neither does he wholly succeed in his task." Another says, "Two marvelous performances that each miss some small something. Is it possible to write that they are great without being finally convincing?"

Is it, indeed? Maybe it is. Or can my wife be right after all? B. J.

RECORDING OF SPECIAL MERIT

BACH: *St. Matthew Passion (BWV 244)*. Heather Harper (soprano); Gertrude Jahn (alto); Kurt Equiluz (tenor), Evangelist

and tenor arias; Marius Rintzler (bass), Jesus; Jakob Stämpfli (bass, in arias); instrumental soloists; Vienna Academy Chamber Choir; Vienna Choir Boys; Vienna State Symphony Orchestra, Hans Swarowsky cond. NONESUCH HD 73021 four discs \$11.92.

Performance: Extremely well-paced
Recording: Very good
Stereo Quality: Excellent

Out of some eleven versions of the *St. Matthew Passion* currently available, this latest, inexpensively priced entry holds its own with pride. In some respects, it is not ideal: the orchestral and choral ensembles are not always immaculately precise, nor are all the vocal soloists the best imaginable. The performance, however, is marvelously well paced and, perhaps most important, the conception is both dramatic and convincing spiritually. There is nothing superficial here, no effect for effect's sake.

Kurt Equiluz is quite simply superb as the Evangelist (I presume he will duplicate the role in the forthcoming Telefunken recording with the Concentus Musicus); another fine singer is Heather Harper, who makes her arias sound easy. Hans Swarowsky keeps things moving (his tempo for the opening chorus may in fact surprise listeners unused to hearing this movement sound dance-like). His attitude toward the score, though not sentimental, results in a warm, often passionate rendition, with a sincerity that reminds me very much of the long-deleted Fritz Lehmann performance, one of the first long-playing versions of this work. The sonic quality is most satisfactory, the stereo placement is especially well conceived, and the album provides both libretto and excellent historical notes by Joshua Rifkin. I. K.

BARTÓK: *Piano Concerto No. 2; Four Pieces for Orchestra, Op. 12*. Alexis Weissenberg (piano); Philadelphia Orchestra, Eugene Ormandy cond. RCA LSC 3159 \$5.98, Ⓜ R8S 1156 \$6.95, Ⓒ RK 1156 \$6.95.

Performance: Good
Recording: Adequate
Stereo Quality: Overblown

RECORDING OF SPECIAL MERIT

BARTÓK: *Piano Concerto No. 2. STRAVINSKY: Concerto for Piano and Wind Instruments*. Stephen Bishop (piano); BBC Symphony Orchestra, Colin Davis cond. PHILIPS 839761 LY \$5.98.

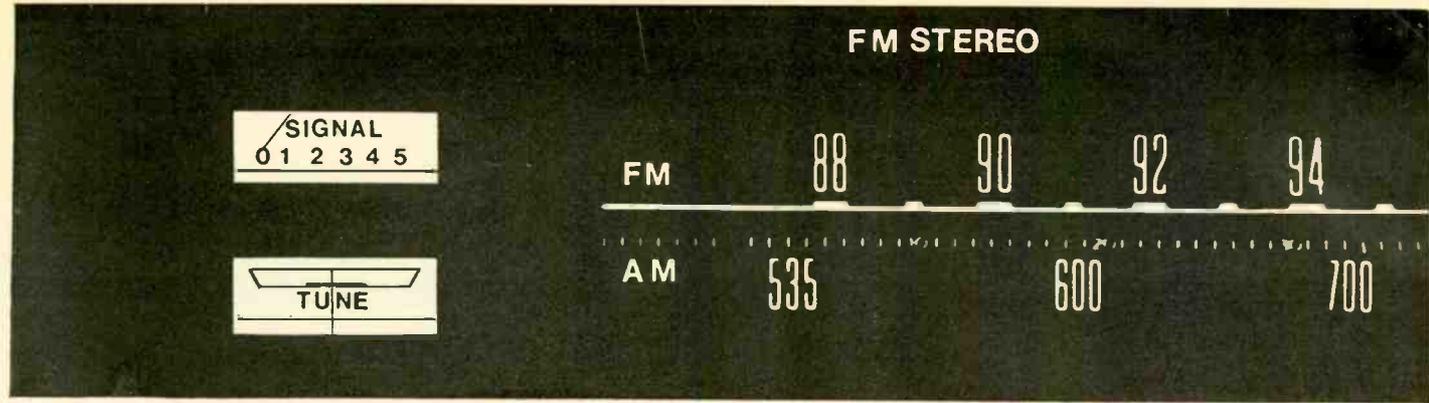
Performance: Superb
Recording: Excellent
Stereo Quality: Natural

(Continued on page 82)

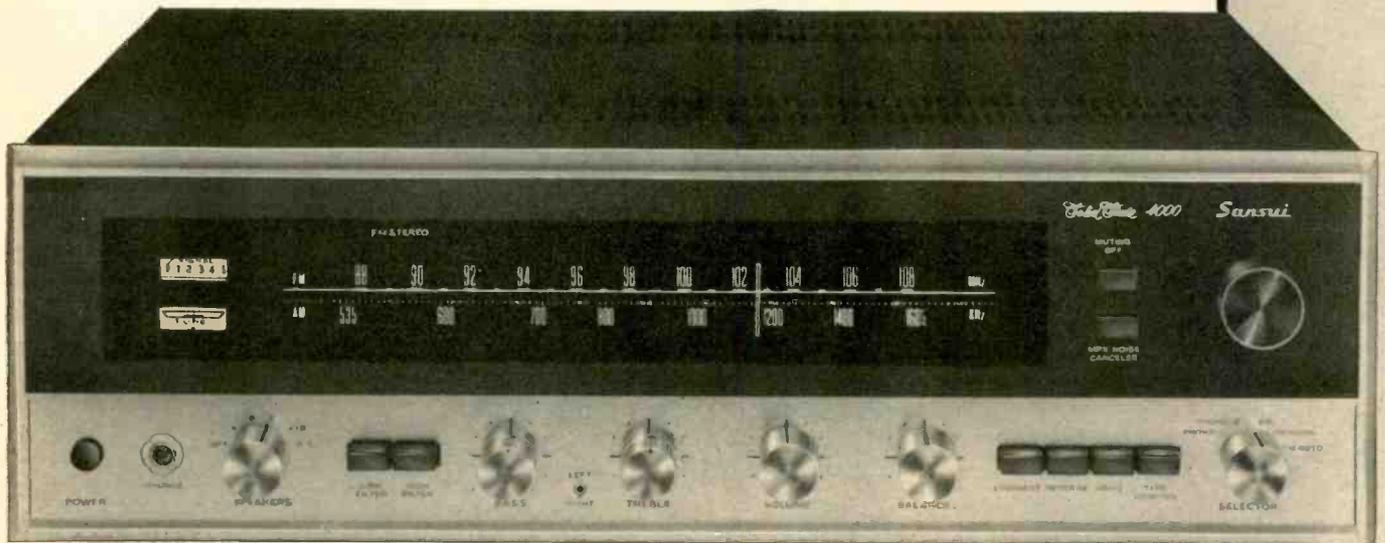
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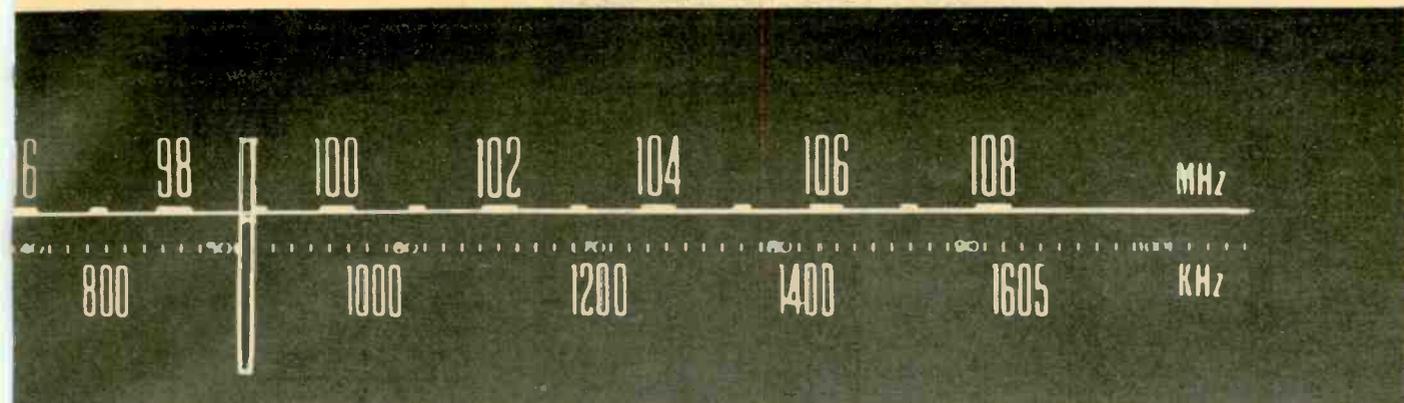
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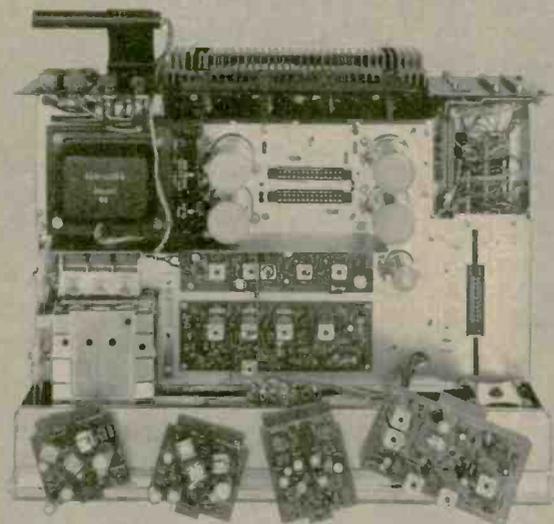
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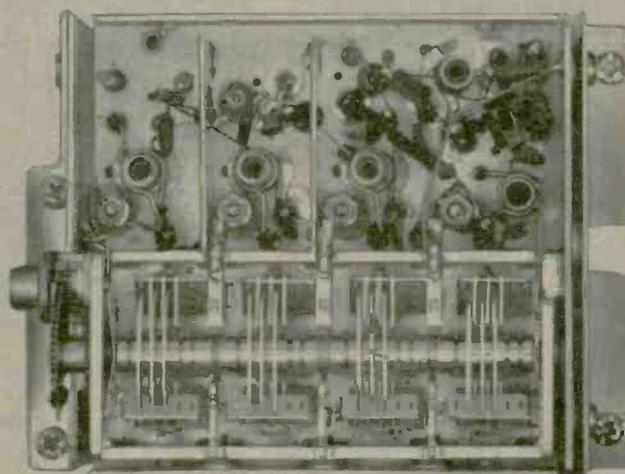
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Of two admirable performances of Bartók's Second Piano Concerto, Stephen Bishop's seems to me marginally the better. His approach is slightly lighter than that of Alexis Weissenberg—who digs into the accents more incisively at times—but he never undercharacterizes the music, and in the end his wider, subtler range of tone color results in a more comprehensive presentation of this great, many-faceted work. But though the work of the two soloists achieves a shared level of excellence that precludes easy choice, the contributions of the conductors, orchestras, and recording engineers weights the balance decisively in Bishop's favor. The Philips disc is cut at a much lower volume level than the RCA, and you may have to turn your controls higher than usual to compensate, but I find its spacious, natural quality far preferable to the sharper, more artificial bite of its rival.

Colin Davis gives a wonderfully fresh, alert account of Bartók's orchestral part. He sounds perfectly at home in the tricky rhythms of the outer movements, where Ormandy, though he draws fine, enthusiastic playing from his orchestra, seems uncomfortable, as if he would prefer to relapse into squarer, less mercurially shifting patterns. The crucial difference, though, comes in the slow movement: Ormandy adulterates the muted, *non vibrato* string music with an altogether inappropriate quantity of *espressivo*; Davis realizes its mystery with a firm yet almost immaterial pianissimo tone as exquisite as I have heard anyone achieve in the piece.

Bishop and Davis couple the Bartók with an equally likable performance of the Stravinsky Concerto for Piano and Winds. The juxtaposition is perhaps unfair to Stravinsky, for the two works are just similar enough in superficial ways to underline the greater depth of Bartók's. But if you listen to the Stravinsky for what it is—good extrovert entertainment—it can be a thoroughly enjoyable experience, and this brilliant reading, leavened again by a welcome touch of unsentimental tenderness in the slow movement, shows it at its very best.

The Philadelphia coupling is a Bartók rarity, the Four Pieces for Orchestra, Op. 12, written in 1912, first played in America less than a year ago under Ormandy's direction, and now apparently recorded for the first time on an American label. Those who hope for a neglected masterpiece should be warned that the interest of the music is primarily historical, for this is decidedly minor Bartók. The work seems to be an ideal Ormandy vehicle. It is full of the lush, colorful effects at which he excels, without any notable contrapuntal or formal interest to stimulate the listener's intellect or test the interpreter's structural powers, and Ormandy leads a persuasive performance marred only occasionally by a certain laxity of ensemble.

Speaking of structure, Bartók's own explanation of the Second Piano Concerto's overall arch pattern is quoted in the Philips liner note, but RCA's annotator seems to have been unaware of it. In every respect, then, a warm recommendation for Bishop and Davis, and a more qualified nod of welcome to Weissenberg and Ormandy. *B. J.*

RECORDING OF SPECIAL MERIT

BEETHOVEN: "Eroica" Variations (15 Variations with Fugue in E-flat Major.

Op. 35); 32 Variations on an Original Theme in C Minor; 6 Variations in F Major, Op. 34. Claudio Arrau (piano). PHILIPS 839743 LY \$5.98.

Performance: Masterly
Recording: Superb
Stereo Quality: Very good

There is always a special excitement when a great pianist lays hold of a composition and begins to mold it to the contours of his own conception. Authority, when it's present, is an unmistakable quality, and always compelling. This quality, of course, Arrau has in abundance, and his playing of these sets of Beethoven variations bespeaks it at every moment.

His tone is gorgeous. And yet he doesn't hesitate to thump out a raucous bass occasionally when it's thematic, or to hammer a

Vancouver production in which the principals were performing their roles for the first time, and London, to whom the rights have now reverted, has no doubt reissued the set to coincide with the Met production featuring Sutherland, Horne, and Bonyngé.

Despite occasional moments of sloppy diction, faulty intonation, and awful scooping, Sutherland's recorded Norma has always impressed me, and for a very simple reason: the main requirement for *bel canto* opera is beautiful singing, and Miss Sutherland provides this in abundance. Her runs and trills are truly awe-inspiring, saving an otherwise disappointing "Casta Diva." There is no Callas ferocity in this interpretation; instead, Sutherland gives us a very feminine Norma, which lends a special credibility to the scenes with Adalgisa and the children. At the risk of drawing fire from the army of Callas fans, I must say that I greatly prefer Sutherland's Norma to either Callas recording, for Callas, in spite of her superior dramatic sense, had a misplaced *verismo* approach to the opera coupled with some very painful vocalism.

Marilyn Horne, who sings Adalgisa, possesses an amazing voice, ranging from high soprano to contralto, which is perfectly even in all registers, requiring no awkward gear-shifting. She is also a superior actress; I could cite a great many examples of the care and imagination with which she colors words. As she has so often done on other occasions, Miss Horne inspires Sutherland to her best work, making their "Mira, o Norma" the finest version of that duet since the Ponselle-Telva recording of the 78-rpm era.

Although Norma is a ladies' opera, John Alexander manages to capture a fair share of attention with his handsomely sung and virile Pollione. Alexander is one of the most intelligent tenors around today and I, for one, hope that he will do more work in the *bel canto* repertoire. Richard Cross, as Oroveso, also contributes attractive work that is somewhat negated, however, by moments of off-pitch singing.

Richard Bonyngé's enigmatic and erratic conducting is the weakest link in this operatic chain. He frequently turns Bellini's music into a series of Rossinian allegros and crescendos—as in the opening chorus, for example. On other occasions, he slows down the orchestra for Miss Sutherland, and things come to a near-standstill, especially in "Dormono entrambi." Yet he has an obvious affection for Norma, and manages to secure some very beautiful playing from the London Symphony Orchestra.

I find that I am far kinder to this performance than George Jellinek was when he reviewed the original set in May 1965, for it comes far closer to what I believe were Bellini's original intentions than any other recorded Norma. *Michael Mark*

BERLIOZ: *Les Troyens: Final Scenes; The Death of Cleopatra* (see Best of the Month, page 74)

BRAHMS: *Violin Concerto in D Major* (see TCHAIKOVSKY)

RECORDING OF SPECIAL MERIT

BRAHMS: *Violin Sonata No. 3, in D Minor, Op. 108.* **FRANCK:** *Violin Sonata, in A Major.* David Oistrakh (violin); (Continued on page 84)

Next Month in

Stereo Review

SPECIAL SPEAKER ISSUE

-
- How Hirsch-Houck Laboratories Tests Speakers
-
- Stereo Speaker Placement
by Larry Klein
-
- Speaker Size and Room Acoustics
by Ralph Hodges

few notes in some other register to make his and the composer's intent absolutely clear. Heard in his general context of tonal opulence, these moments can come as minor jolts, but they also serve a very good and ruggedly honest purpose. "The idea is the thing," Arrau seems to insist. And, indeed, it is a sign of the master interpreter that, no matter how much personality he himself may contribute, he hangs his interpretation on the idea. That describes Arrau. *L. T.*

BELLINI: *Norma.* Joan Sutherland (soprano), Norma; Marilyn Horne (mezzo-soprano), Adalgisa; John Alexander (tenor), Pollione; Richard Cross (bass), Oroveso; Yvonne Minton (mezzo-soprano), Clotilde; Joseph Ward (tenor), Flavio. London Symphony Orchestra and Chorus, Richard Bonyngé cond. LONDON OSA 1394 three discs \$17.94.

Performance: Stylish
Recording: Excellent
Stereo Quality: Excellent

This recording of *Norma* was first issued in 1965 by RCA. It was based on the 1963

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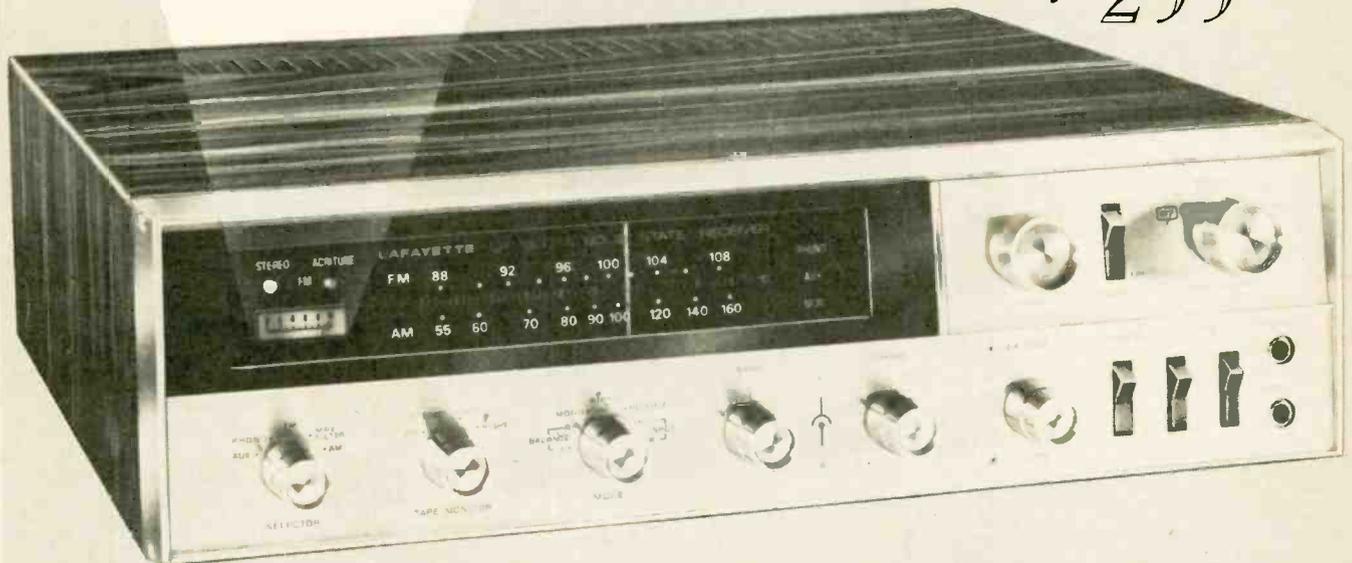
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Sviatoslav Richter (piano). MELODIYA/
ANGEL SR 40121 \$5.98.

Performance: Deeply compelling
Recording: Excellent for "live" conditions
Stereo Quality: Atmospheric

Few among today's violinists maintain a consistent enough standard of technical execution to emerge with honor from the test of a recording made under concert conditions, without retakes to correct flaws of intonation. David Oistrakh is certainly one of the few, and this record, taped at a public performance in the Grand Hall of the Moscow Conservatory, exemplifies the extraordinary level of accuracy he maintains in recitals. It offers, too, a good many other attractions: the sweep and spontaneity of real performance; recorded tone and balance that compare favorably with the results of many a studio session; an audience that must be considered—especially since this was Moscow in midwinter—to have shown exceptional restraint in its control of bronchial irritations; and, most important of all, the collaboration of a true chamber-music partner, instead of one of those bland accompanists too often heard spreading a patina of respectable mediocrity over violin recitals both "live" and recorded.

The chief musical item here, the Brahms D Minor Sonata, elicits magnificent performances from both men. Compounded in equal measure of passion and poise, their interpretation fully reveals the stature of one of the greatest works in the violin-and-piano repertoire. I was a little disappointed that Oistrakh and Richter did not make a better shot at matching their *sforzandi* in the tricky subsidiary theme of the first movement—in this respect Suk and Katchen, whose fine performance on London is my favorite among the rival versions I have heard, must be given precedence—but, that detail aside, the Oistrakh-Richter reading possesses a weight and an expansiveness that make it, in overall terms, my first recommendation.

Where couplings are concerned, Suk and Katchen have the advantage, for they manage to include all three Brahms sonatas on their single disc. Oistrakh and Richter take a whole side for the D Minor, and devote the other side of the record to Franck's sonata. Personally I find this piece a terrible bore—it sounds to me, in a curious way, like nineteenth-century Britten or inferior nineteenth-century Shostakovich—and yet I know this is a minority view, and this new performance makes the strongest possible case for the work. So if you like Franck you need not hesitate.

I cannot conclude without offering Angel a brickbat for the bad presentation of the record. The liner notes consist largely of an unnecessary and not very illuminating puff for the players, and the brief nod in the direction of explicating the music is accomplished with the rapidity that is afflicting far too many Angel liners these days. Oistrakh and Richter deserve much, much better than this.

B. J.

BRUCKNER: *Te Deum* (see BACH, *Magnificat*)

RECORDING OF SPECIAL MERIT

DEBUSSY: *Suite Bergamasque*; *Danse*; *Deux Arabesques*; *Pour le piano*; *La Plus que lente*; *L'Isle joyeuse*; *Masques*. Tamás

Vásáry (piano). DEUTSCHE GRAMMOPHON
139458 \$5.98.

Performance: Ranks with the best
Recording: Sumptuous
Stereo Quality: Superb

Pianist Tamás Vásáry brings to these works an admirably refined sense of the relationship, in Debussy, between the finely drawn line and what could be called the broad water-color wash. These critical elements seem to be kept in almost instinctive balance here. His playing is virile yet exquisitely sensitive to nuances of timing and resonance. The piano sound has a consistent luminescence, and Vásáry keeps everything—which is to say both the most miniscule and the most sweeping elements of texture—under sure though never over-tight rein. This is Debussy interpretation to rank in company with the finest. The recorded sound is both airy and sumptuous.

L. T.



BOHUMIL GREGOR
Understanding leadership for Jenůfa

FRANCK: *Violin Sonata in A Major* (see BRAHMS)

RECORDING OF SPECIAL MERIT

JANÁČEK: *Jenůfa*. Libuše Domanínská (soprano), Jenůfa; Naděžda Kniplová (soprano), Kostelníčka Buryja; Vilém Přibyl (tenor), Laca Klemeň; Ivo Židek (tenor), Števa Buryja; Marie Mrázová (contralto), Grandmother Buryja; Jindřich Jindrák (baritone), the Miller; Zdeněk Kroupa (bass), the Mayor; Slávka Procházková (mezzo-soprano), the Mayor's Wife; others. Chorus and Orchestra of the National Theater, Prague, Bohumil Gregor cond. ANGEL SBL 3756 two discs \$11.96.

Performance: Understanding
Recording: Good
Stereo Quality: Well defined

If Leos Janáček held the place on the operatic stage that public esteem currently allots to Giacomo Puccini, there would be greater hope for the survival of opera as a living art-form. Only four years separate the birth-dates of the two men. But whereas Puccini, who was born in 1858, was in all essentials a nineteenth-century man whose talents, real as they were, flowered within a severely

circumscribed conception of Romanticism leavened by realism of an equally nineteenth-century brand, Janáček, though born in 1854, speaks to modern minds with far greater directness and universality. His powerful human sympathy, his acceptance of the whole of life—good and bad, grand and trivial—his perception of the earthy origins that underlie the most "sophisticated" of man's needs and problems—all these qualities clearly prefigure the central expressive character of Alban Berg's genius, and parallel in operatic terms the explorations of Mahler in the symphonic field.

In order of composition, *Jenůfa*, completed in 1903, is only the third of Janáček's ten operas (counting the two acts of *Mr. Brouček's Excursions* as the separate works they really are). It is a drama of village life in which Jenůfa bears an illegitimate child and is deserted by her lover; her confused though loving stepmother murders the child so it will not harm Jenůfa's chances of marriage with the man who really loves her, and the work ends on a note of deep human suffering tempered by a glimpse of possible happiness as Jenůfa realizes she has gained a better man than she has lost.

Jenůfa is a great work. It lacks the complex richness of reference and the rare myth-making quality of the much later *Makropoulos Affair* (1923-1925). But together with *Katya Kabanova*, it is probably the most readily approachable of Janáček's operas, and though this first stereo recording is far from perfect, it would make an excellent introduction to his dramatic work for anyone who has not had the opportunity to experience its power "live." Bohumil Gregor's conducting is not as crisp or fiery as one could wish, but he understands Janáček's intensely personal idiom, and in such moments as the great final scene he draws inspiration from the music and cuts loose with overwhelming effect. The leading roles are strongly done. Much of the singing suffers from Slavic wobble, and there are inaccuracies of pitch and rhythm, but the experience of an ensemble that has often performed the work in the theater can be discerned in the unflinching dramatic rightness of the performers' approach. Libuše Domanínská captures both the appealing youthfulness and the intelligence of Jenůfa, Vilém Přibyl makes a believable hero of Laca, Ivo Židek is equally convincing as the worthless Števa, and Naděžda Kniplová catches most of the complex nuances in the character of the stepmother Kostelníčka.

A useful booklet with an informative introduction, libretto, and translation, and a recording in which stereo is discreetly but effectively used to pinpoint the action, augment the value of this very welcome release.

B. J.

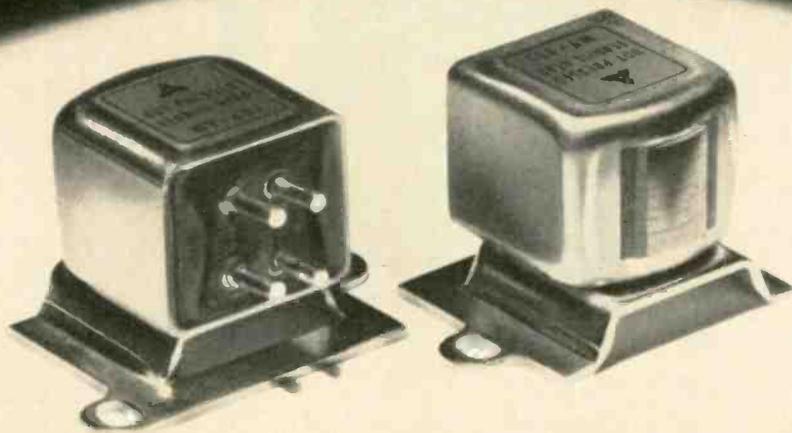
RECORDING OF SPECIAL MERIT

KODÁLY: *Háry János: Suite*. PROKOFIEV: *Lieutenant Kijé: Suite, Op. 60*. Toni Kovcs-Steiner (cimbalon, in *Háry János*); David Zauder (cornet, in *Lieut. Kijé*); Cleveland Orchestra, George Szell cond. COLUMBIA MS 7408 \$5.98.

Performance: Almost perfect
Recording: Superb
Stereo Quality: Ultra-modern

Both Kodály's *Háry János Suite* and Prokofiev's *Lieutenant Kijé* (Continued on page 86)

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Concord Mark III

fiav's *Lieutenant Kijé* Suite are, of course, immensely colorful scores. Instrumental sound is, to a large degree, what they are about. No doubt this was the reason why so much care was taken here to highlight every delicious detail of orchestration. The far-in-the-distance cornet sound of the opening and end of *Lieutenant Kijé*, the sonority of a *con sordino* string-bass solo in the same work's *Romance*, the bright ring of piccolo, triangle, cymbal, harp—one could go on forever: every feature of Prokofiev's orchestration is so carefully enhanced and spotlighted within the overall texture that hearing this performance is a little like examining a chest of sparkling, multicolored jewels in an intense white light.

The *Háry János* Suite is given the same kind of meticulous treatment, with the result that some things are brought very much into the foreground. On this point, one might question a bit the recording's "credibility." Though it's a long time since I've heard one of these native Hungarian instruments in the flesh, so to speak, my memory tells me that the cimbalom is a rather faint-sounding instrument (at least as compared to standard orchestral instruments), and hardly one to be heard blazing in very audible glory against a full, loud orchestral texture, as sometimes happens on this recording. Nevertheless, Kodály wrote a really extensive and complicated part for this instrument. One might assume he wanted it to be heard, and that would seem to justify the pervasive sound of the instrument on this record, where a special mike was obviously hovering close by to catch every twangy sixteenth note.

So far, I've written almost entirely about the recording, and little about the performance. With Szell on the podium, and the Cleveland Orchestra in front of him, no one will be surprised to hear that the playing is utterly perfect, and the interpretation beyond cavil. But, in a way, neither the performers nor the compositions have primary roles in the scenario for this record; the recording itself is the star.

L. T.

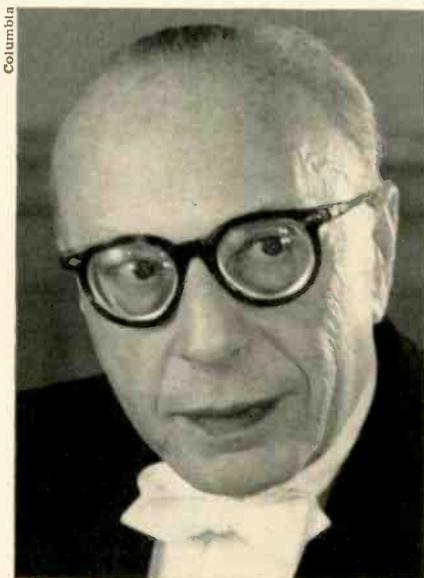
MAHLER: *Symphony No. 3*, Christina Krooskos (contralto); University of Utah Civic Chorale, Utah Symphony Orchestra, Maurice Abravanel cond. VANGUARD CARDINAL VCS 10072/3 two discs \$7.96, © VSS 4/5 (7½ ips, 4-channel) \$29.98.

Performance: Fair
Recording: Excellent
Stereo Quality: Excellent

There are many fine things in Maurice Abravanel's direction of the Mahler Third Symphony. Nevertheless, his dazzling performance of the Second remains an isolated Everest of greatness in a series that otherwise stimulates praise of a more qualified kind. (I have not yet heard No. 9, released simultaneously with this No. 3.) The "Resurrection" had the advantage of a quite extraordinarily lifelike recording, but since then, producer Seymour Solomon (though his work is never less than excellent) has not managed to hit on the same ideal technical arrangements again. In comparable sections of the two works, I find here a slight lack of the astonishing clarity and definition in bass register that distinguished No. 2—though it should be emphasized that the quality of this recording is still well above the ordinary, and that the four-channel tape version, of which I have heard snatches,

adds a new and uniquely impressive dimension of its own.

Abravanel's performance follows the new Critical Edition, which embodies a number of changes in the traditional text, though they are neither as numerous nor as far-reaching as the variants in the Seventh Symphony. His conducting is, as always, sane and sensitive. The voluminous first movement is clearly and powerfully set forth, with due emphasis on both its lugubrious and its literally Pan-ic elements. The minuet that follows is gracefully done (though Mahler's minute differentiation of note-values is not always strictly observed), the posthorn bit in the third movement has good balance and something of the right shimmering haze of Romanticism, and Abravanel keeps a tighter rein than most conductors on the subtly shifting rhythms of the contralto's Nietzsche movement. Both here and in the fifth movement, where the choral



GEORGE SZELL
Utter perfection for Kodály and Prokofiev

masses are effectively deployed, the contralto soloist, Christina Krooskos, sings solidly and conscientiously.

Along with these strengths, however, there are disturbing weaknesses. The orchestral playing is not as good as it was in No. 2. And then, the conducting itself is less masterly here. Though Abravanel sets a delightfully easy-going tempo for the third movement, he controls it with less than perfect steadiness. But it is in the closing slow movement that the problems are most conspicuous. Abravanel shirks nothing. His serene pacing shows that he has fully apprehended the majesty of the music and its need to express itself through unhurried expansion. Yet in the very attempt he underlines, by default, the supreme achievement of Bernstein's recording (and, still more, of the performance Bernstein conducted for his farewell appearance as music director of the New York Philharmonic last year). For whereas Bernstein, whose tempo is even slower, contrives to keep the rhythm flowing from one note to the next with apparent inexorability, Abravanel seems by contrast to be stepping, pace after disconnected pace, through a quicksand that sucks at each lifted foot and precludes any real sense of forward motion.

Among the other versions available, Bernstein's is the one that says the most to me personally. He has refined and deepened his interpretation enormously in the eight years since he recorded the work, but even in its unperfected state it was a reading of marvelous breadth and comprehension, and the recording still holds up well. Those who find Bernstein's touch in the inner movements too idiosyncratic may prefer Haitink's splendid performance on the Philips label. Haitink and Kubelik (DGG) both give strong, well-planned performances of No. 3, but Haitink is the more imaginative of the two, except in his disappointing finale. Shirley Verrett's superb singing is, unfortunately, the only recommendable feature of Leinsdorf's superficial and spineless performance, and Solti ruins a magnificent beginning with a stupefyingly insensitive romp through the finale.

B. J.

MAHLER: *Symphony No. 9*, Utah Symphony Orchestra, Maurice Abravanel cond. VANGUARD CARDINAL VCS 10075/6 two discs \$7.96, © VSS 6/7 (7½ ips, 4-channel) \$29.98.

Performance: Very good
Recording: Excellent
Stereo Quality: Excellent

Legend has it that the sound of a pin dropped on the floor anywhere in the great hall of the Mormon Tabernacle in Salt Lake City can be clearly heard everywhere else in the hall. It has been some time since I made my experiment, and I can't recall whether I used a pin, or perhaps something heavier, a thumb-tack, for instance. But a person who has heard music performed in that unique auditorium will realize on listening to this record that, in addition to the composer, conductor, and orchestra, there is another actor involved in the scene: the Tabernacle acoustics.

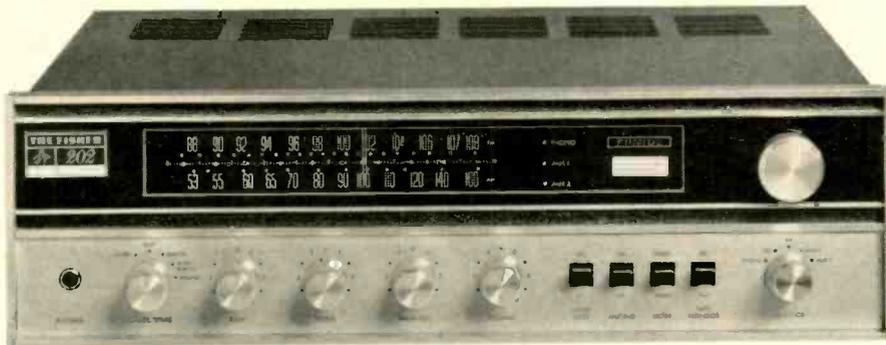
They are beautiful, and a little disconcerting by virtue of being so unusual. One is constantly amazed by the extraordinarily equal balances achieved on this recording among all forces, even between such extremes as the violins and the double-basses; by the way a solo instrument penetrates at the same moment that a totally equalized wash of sound is flowing forth from both stereo speakers. A first reaction is to bask in the luxuriance of excellently handled stereo effect. Then comes a moment of disbelief. Clearly, something extra is involved. But what? Again, the acoustics.

Maurice Abravanel is a supremely fine musician, and his interpretation of the very difficult Ninth Symphony reflects that fact. Within the limits of established performance tradition for Mahler, he has found fresh nuances at every turning, and they speak convincingly both for Mahler and for the conductor's view of Mahler. I wouldn't say his is a "better" reading than some already on records. There are spots where more strongly pointed statements have been made by other conductors. But both the heart and the mind of the Ninth Symphony are intact and functioning quite well in this performance.

L. T.

MENDELSSOHN: *A Midsummer Night's Dream—Incidental Music, Opp. 21 & 61 (complete)*. Hanneke van Bork (soprano); Alfreda Hodgson (contralto); Ambrosian
(Continued on page 88)

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Singers; New Philharmonia Orchestra, Rafael Frühbeck de Burgos cond. LONDON OS 26107 \$5.98.

Performance: Excellent
 Recording: Good
 Stereo Quality: Good

For those who want the music Mendelssohn composed for *A Midsummer Night's Dream* absolutely complete (but without the accompanying dialogue), here it is. At least five bits—"melodramas" written to be played along with words and action—appear here for the first time on records since deletion of the 1954 Old Vic version of the play with all of Mendelssohn's music (RCA Victor LM 6115, which should be reissued on Victrola). I would have liked to have, on the present recording, the spoken dialogue accompanying the doings following the rehearsal of the "mechanicals" in Act III, Scene 1. But having two thirty-minute sides of music by itself inspires gratitude.

Frühbeck de Burgos, his chorus, and his players communicate the magic of Mendelssohn's score in ample measure, backed by bright and clear sonics. Only the solo singers are decidedly below par, seeming ill at ease in the delightful "You Spotted Snakes," at least as compared with Jennifer Vyvyan and Marion Lowe in the recording under Peter Maag's direction, now available in London's budget-price Stereo Treasury series. Indeed, for those who will settle for less than the complete Mendelssohn score, this latter disc still remains my favorite. *D. H.*

RECORDING OF SPECIAL MERIT

MENDELSSOHN: *Octet, in E-flat Major, Op. 20.* WOLF: *Italian Serenade in G Major.* ROSSINI: *Sonata a Quattro No. 3 in C Major.* I Musici. PHILIPS 802725 LY \$5.98.

Performance: Superb
 Recording: Superb
 Stereo Quality: Superb

Two of the works on this recording bubble with youthful brightness and energy, and one should hardly be surprised, for Mendelssohn, when he composed the E-flat Octet, was only sixteen years old, and Rossini, at the writing of his *Sonata a quattro*, was all of twelve! Hugo Wolf's *Italian Serenade* was the product of a later period in his pathetically troubled life, and represents Romanticism at a relatively late stage of its development.

There are a number of recordings of the Mendelssohn Octet, and I have not heard them all. But I would not hesitate to recommend this performance to anyone not already committed. I Musici give a vivacious and fluently lyrical reading of the work. Their ensemble unity is astonishing; all the transparent colors evoked by Mendelssohn are delicately realized, and the difficulties of balance inherent in a double string-quartet setting (four violins, two violas, two cellos) are easily surmounted.

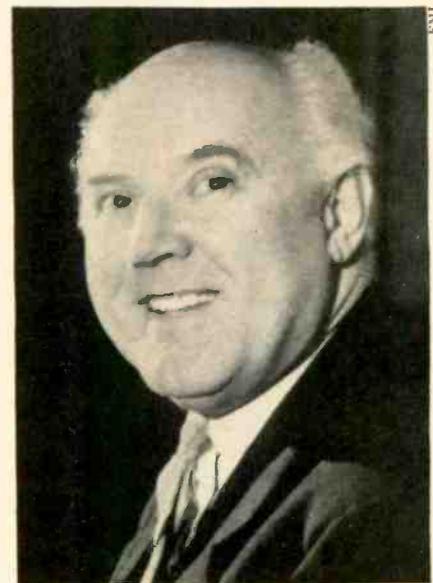
No one could guess from hearing Rossini's *Sonata a quattro* that the composer was a child. It has the sound of absolutely mature music. Dating from 1804, it preceded the Mendelssohn Octet by twenty-one years and has, not surprisingly, a slightly more Classical and Haydn-esque cast combined with tangibly Italianate warmth and *élan*. An utter delight, and the performance is gorgeous.

Thought Wolf's *Italian Serenade* does not rank with the composer's finest lieder as a masterpiece, it is nevertheless a lovely and fascinating work. On this particular recording, it provides an ideal moment of contrast, and I Musici treat it tenderly indeed. *L. T.*

MENDELSSOHN: *Violin Concerto, in E Minor* (see TCHAIKOVSKY)

RECORDING OF SPECIAL MERIT

MOZART: *The Complete Music for Piano Solo, Vol. 1. Sonatas: No. 2, in F Major (K. 280); No. 4, in E-flat Major (K. 282); No. 8, in A Minor (K. 310); No. 11, in A Major (K. 331); No. 13, in B-flat Major (K. 333); No. 16, in B-flat Major (K. 570); Sonata, in C Minor (K. 457) and Fantasia, in C Minor (K. 475). 8 Variations, in G Major (K. 24); 7 Variations, in D Major*



WALTER GIESEKING

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Performance: Incomparable
 Recording: Okay

Giesekeing's Mozart comes right after Schnabel's Beethoven as the earliest and greatest of the big boxed cycles that have become such a major part of the recording scene. First issued in 1954 as a deluxe \$75 set, these have now been reissued by Angel in three volumes (containing four, four, and three discs respectively) on its "paper-back" label. They are warmly recommended.

Giesekeing, one of the most remarkable keyboard colorists who ever lived, consciously realized this music in black and white. He was not in fact a triple-A, certified authentic eighteenth-century performance-

practice scholar; we can second-guess him on edition and ornamentation problems, but only from a scholarly and historical point of view. It is not so easy to second-guess him musically. Here a short appoggiatura, there a bare line left unadorned, an erratic choice of repeats, and a dry 1954 sound. But what utter clarity! Perfect tempos, sure and lucid line, no pedal, elegant and expressive articulation, every part delineated with deft, sure draughtmanship. Without the slightest exaggeration, everything is perfectly differentiated and highly poetic. In short, this is the classical idea in its most expressive form.

This review is based on extensive relistening to eight sides—Volume I, as specified above. But the whole three-volume set seems to be on a consistently high level and, with the aid of a slight treble cut, the remastered sound is quite acceptable. E. S.

MOZART: Opera Arias. Der Schauspieldirektor (The Impresario): Bester Jüngling. Die Entführung aus dem Serail: Traurigkeit ward mir zum Lose. Le nozze di Figaro: Dove sono. Die Zauberflöte: Ach, ich fühl's. Don Giovanni: Mi tradi quel' alma ingrata; Non mi dir, bell' idol mio. Così fan tutte: Per pietà, ben mio, perdona. Eleanor Steber (soprano); Columbia Symphony Orchestra, Bruno Walter cond. ODYSSEY 32 16 0363 \$2.98.

Performance: Very satisfying
Recording: Still enjoyable

This worthy reissue (of Columbia ML 4694, recorded in 1953) revives the memory of Eleanor Steber's many distinguished Mozartian interpretations in the Fifties. Hers was one of the loveliest voices the Met could boast in that period, and it is faithfully reproduced here. Passing moments of unsteadiness aside, the tone is round and vibrant, and the style is always appropriate to the character portrayed. The treacherous florid requirements of "Non mi dir" strain Miss Steber's capacities somewhat, but her accomplishment is entirely acceptable. The recorded sound stands up very well, and Bruno Walter's relaxed, warm-hearted, and thoroughly idiomatic conducting adds an element many current Mozart conductors could study both for pleasure and for profit. G. J.

NIELSEN: Symphony No. 5 (see Best of the Month, page 73)

PROKOFIEV: Lieutenant Kijé—Suite (see KODÁLY)

PROKOFIEV: Violin Sonatas: No. 1, in F Minor, Op. 80; No. 2, in D Major, Op. 94a. Wanda Wilkomirska (violin); Ann Schein (piano). CONNOISSEUR SOCIETY CS 2016 \$5.98.

Performance: Disappointing
Recording: Excellent
Stereo Quality: Fine

RECORDING OF SPECIAL MERIT

PROKOFIEV: Violin Sonatas: No. 1, in F Minor, Op. 80; No. 2, in D Major, Op. 94a. Itzhak Perlman (violin); Vladimir Ashkenazy (piano). RCA LSC 3118 \$5.98.

Performance: Revelatory
Recording: Superb
Stereo Quality: Fine

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JULY 1970

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SPECIFICATIONS BASED ON STANDARD TEST TAPE

CIRCLE NO. 39 ON READER SERVICE CARD

mances of the two Prokofiev violin sonatas currently listed in the Schwann catalog—astonishingly, because the D Major Sonata (the first in order of composition, and itself adapted from an earlier flute-and-piano version) is constantly cropping up on recital programs, and because the F Minor Sonata ranks with the finest of Prokofiev's output. Indeed, since I first heard it, I have regarded it as, possibly, his very best work. It has a somber intensity that the composer rarely achieved—or rarely, at least, in so sustained a fashion and with so high a concentration of thought.

The young Polish violinist Wanda Wilkomirska is a magnificent musician, and the lackluster quality of her playing in this, her first recording for Connoisseur Society, will surely prove to be a temporary aberration. Her tempos are consistently slower than Prokofiev's markings by twenty per cent or more, and there are many technical imperfections and interpretive shortcomings.

A glaring instance is at the initial appearance of the muted scale passage on the fourth page of the F Minor Sonata. Wilkomirska speeds up noticeably here, and the acceleration comes precisely at the violin's entry, instead of four beats earlier at the piano's introductory chordal phrase—so that when the piano repeats its chords six measures later, at the fuller tempo, the inconsistency destroys any sense of an interpretive nuance worked out between true partners and suggests, instead, pure accident.

Ann Schein's piano-playing is excellent, and Miss Wilkomirska's artistry shows through from time to time. But it is only in the last movement of the D Major Sonata that she is heard at anything like her best. She is particularly good in the rapid arpeggios of this movement's subsidiary theme, where, for once, the downward swoops are correctly begun after, not on, the beat. This, however, is not enough to save the performance, which is further handicapped by the omission of the first-movement exposition repeat and, on my copy, by extremely noisy surfaces.

Fortunately, the Perlman-Ashkenazy disc more than makes up for this disappointment. Last fall, at the Edinburgh Festival, I heard Perlman play a Prokofiev concerto with cavalier disregard for nuances of dynamics and articulation and even for rhythmic accuracy. I would scarcely connect that self-indulgent virtuoso with the superbly disciplined artist to be heard in these sonata performances. He and Ashkenazy make music to the height of their powers, and I cannot imagine a more convincing or absorbing interpretation of either work.

So infectious is their enthusiasm that, for the first time in my experience, the D Major Sonata emerges not as a mere divertimento but as a work whose stature very nearly approaches that of the F Minor Sonata. I doubt if the impression will last, because the piece has a number of serious weaknesses—most notably, the melodic repetitiveness of its first movement—but that the piece can seem, even for a while, so close a rival to its companion is a tribute to the skill and artistry of the performers.

I hope we will have many more records from this team, especially if they are as well recorded as this one. B. J.

ROSSINI: Sonata a Quattro No. 3 (see MENDELSSOHN)

RUBINSTEIN: Piano Concerto No. 4, in D Minor, Op. 70. SCHARWENKA: Concerto No. 2, in C Minor, Op. 56 (Finale). Raymond Lewenthal (piano); London Symphony Orchestra, Eleazar de Carvalho cond. COLUMBIA MS 7394 \$5.98.

Performance: **Committed**
Recording: **Excellent**
Stereo Quality: **Excellent**

It's rather startling to read in the liner notes to this recording that a Romantic "revival" is in full swing, and will apparently put an end to the "Brahminism" (not "Brahmsianism") because of which Romantic music has been neglected. Coming almost on the heels of a survey made by the American Symphony Orchestra League and Broadcast Music, Inc., which showed that out of the fifty "standard" (post-seventeenth-century and pre-twentieth-century) composers most performed by orchestras in this coun-

The first two movements of the Scharwenka were not recorded because the pianist found them lacking in substance. The Finale does have charm, however, and he decided to record it separately. The third movement of the Rubinstein Concerto too is a rather empty vessel; even Lewenthal's splendid playing can't disguise that fact. Nevertheless, the Concerto would have no shape without it.

Eleazar de Carvalho, conducting the London Symphony Orchestra, elicits extremely sympathetic and evocative accompaniments. His collaboration with the pianist is admirable, and the orchestra sounds warmly handsome. A seven-inch bonus record is included with the album, on which Lewenthal discusses and illustrates passages from the music. L. T.

STRAVINSKY: Concerto for Piano and Winds (see BARTÓK)

TCHAIKOVSKY: Violin Concerto, in D Major, Op. 35. BRAHMS: Violin Concerto, in D Major, Op. 77. MENDELSSOHN: Violin Concerto, in E Minor, Op. 64. Jascha Heifetz (violin); Chicago Symphony Orchestra, Fritz Reiner cond.; Boston Symphony Orchestra, Charles Munch cond. (in Mendelssohn). RCA VCS 7058 two discs \$6.98.

Performance: **Peak Heifetz**
Recording: **Good**
Stereo Quality: **Good**

Taking its cue from Vox-Turnabout and Westminster, RCA has evidently embarked upon a series of inexpensive multiple-disc packages featuring its best-selling classical artists. Certainly you can't lose with this Tchaikovsky-Brahms-Mendelssohn package recorded by the redoubtable Jascha Heifetz in the late Fifties and early Sixties. In these instances he had conductorial collaborators endowed with the kind of vitality necessary to push him beyond merely slick, high-powered, super-glittery performances. I had not heard these recordings in some years, and this was what came home to me from a re-hearing. For Heifetz in peak form does bring to bear on the music at hand flawless technique, unique elegance of phrasing and intonation, and—when impelled by the orchestral partnership here—immense vitality. I don't normally listen to these oft-played concertos simply for the pleasure of the moment, but I must say that this enforced re-hearing turned out to be an immensely exhilarating experience. The recorded sound in every instance still stands up well, and is appropriately scaled to the music—i.e., the Mendelssohn, as befits its more intimate style, has less room reverberation than the Brahms and Tchaikovsky. D. H.

RECORDING OF SPECIAL MERIT

VAUGHAN WILLIAMS: Five Tudor Portraits. Elizabeth Bainbridge (contralto); John Carol Case (baritone); Bach Choir; New Philharmonia Orchestra, David Willcocks cond. ANGEL S 36685 \$5.98.

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

This is a delightful piece of first-rate Vaughan Williams. It is a choral suite with full orchestral accompaniment, contralto, and



RAYMOND LEWENTHAL
New life for forgotten Romantic piano works

try, *thirty-seven* were Romantics, the idea of a revival seems absurd. How do you "revive" music that is already so heavily represented in concert halls and on radio?

However, what's really involved here is the interest of a superb pianist, Raymond Lewenthal, in resuscitating some pieces from the nineteenth century which he considers to be unjustly ignored. Of the two works on this recording, Anton Rubinstein's Piano Concerto No. 4, and the Finale from Xaver Scharwenka's Piano Concerto No. 2, the former cannot be said to have been utterly neglected, for Levant and Mitropoulos recorded the Rubinstein Concerto some years ago with the New York Philharmonic, and that performance is still available on Odyssey. The Scharwenka, however, is certainly not familiar.

Both compositions present a pleasant, amiable kind of nineteenth-century music, with the gestures and smoothly burnished exterior typical of that period, and some nice ideas. Lewenthal plays them beautifully. His tone is glowingly warm, his spirit is vivacious and lyrical, and his technical and interpretive equipment are of the very first water. He clearly believes in every phrase his fingers so gracefully and sensitively enunciate, and this makes even the very minor statements convincing and attractive.

baritone soloists; an apt and ample setting of poems by John Skelton, one of those British bad boys, who lived between 1460 and 1529. The verses, as selected by Vaughan Williams, skirt bawdiness without really getting impolite. The treatment is affectionate, skillful, and often gently amusing. By 1936, when the composer wrote this work, he had long been a master of his individual style and his craft. The work gives great satisfaction in the sincerity of its lyricism and in its demonstration of the composer's ability to handle a light subject on a large scale.

The performance is exemplary in every respect but one: you can't understand the words. But, then, the fault was the composer's most of the time. He called for a lot of fast singing of clipped syllables which no chorus on earth could enunciate clearly. The Bach Choir does as well as anyone could (though I'm not sure Miss Bainbridge and Mr. Case couldn't have done better in their solo roles). However, it really doesn't matter. If the composer had worried more about the words, he would have produced a less impressive overall construction. And the liner notes provide the texts. L. T.

WOLF: *Italian Serenade in G Major* (see MENDELSSOHN)

COLLECTIONS

RECORDING OF SPECIAL MERIT

ALI AKBAR KHAN: *The 80-Minute Raga: Rag Kamava Prakaar*. Ali Akbar Khan (sarod); Mahapurush Misra (tabla); accompanied by tamboura. CONNOISSEUR SOCIETY CS 2012 two discs \$11.96.

Performance: Deeply satisfying
Recording: Superb
Stereo Quality: Full of atmosphere

Given the state of the world today, this record is simply therapeutic. There is a calm authority about Khan's playing here that will make this set the material for many healing hours of listening. The expansiveness of the performance is undoubtedly due in part to the two-record format. Connoisseur Society's earlier "Forty-Minute Raga," also by Khan, was the first recording I had encountered that broke the one-side barrier with Indian music, and this new release is the logical next step toward approximating the authentic conditions in which the performance of a single rag may occupy several hours.

Khan plays with wonderful beauty of tone and phrase, and on the second disc, where he is joined by the virtuoso drummer Mahapurush Misra, the exuberance and sheer fun of the interchanges between the two—each trying to push the music a little farther off the beat—are a joy to hear. The recording is the best I have heard in music of this kind, with the subtle tonal shading both of the sarod and of the tabla uncannily "present." Only the liner note, which is sketchy and sometimes incomprehensible, is unworthy of this magnificent production. B. J.

VICTORIA DE LOS ANGELES: *Songs of Catalonia*. Toldrà: *Cançó de grumet*; *Cançó incerta*; *Maig*; *Anacreòntica*. Mompou: *El Combat del Somni*. Rodrigo: *Triplic de Mosén Cinto*. Three folk songs arranged by Ros-Marbá. Victoria de los Angeles (soprano); Orquesta Ciudad de Barce-
(Continued on page 93)

NEW RELEASES

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Marilyn Horne, Pilar Lorengar, Helen Donath—Chorus and Orchestra of The Royal Opera House, Covent Garden—Georg Solti.

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The London Symphony Orchestra—Richard Bonyngé.

OS-26168

Britten: SUITE FOR CELLO (Op. 72) SECOND SUITE FOR CELLO (Op. 80)

Mstislav Rostropovich.

CS-6617

Mozart:

SYMPHONY NO. 31 IN D (K. 297) ("Paris") SYMPHONY NO. 35 IN D (K. 385) ("Haffner")

The Klassische Philharmonie Stuttgart—Karl Münchinger.

CS-5625

Prokofiev: PIANO CONCERTO NO. 3 IN C (Op. 26)

Ravel: CONCERTO FOR LEFT HAND Gershwin: RHAPSODY IN BLUE

Julius Katchen—The London Symphony Orchestra—Istvan Kertész.

CS-6633

Beethoven:

PIANO SONATA NO. 27 in E MINOR (Op. 90) PIANO SONATA NO. 22 in F (Op. 54) PIANO SONATA NO. 16 in G (Op. 31, No. 1)

Wilhelm Backhaus

CS-6639

Gounod: FAUST—Highlights

Joan Sutherland, Franco Corelli, Nicolai Ghiaurov and other soloists — The London Symphony Orchestra — Richard Bonyngé.

OS-26139

Mozart: LA CLEMENZA DI TITO—Highlights

Tereša Berganza, Werner Krenn, Lucia Popp and other soloists—The Vienna State Opera Orchestra—Istvan Kertész.

OS-26138

Twenty-fifth 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

NOEL COPPAGE

By ROBERT S. CLARK



NOEL COPPAGE remembers that his father was a "Kentucky kind of fox hunter" whose principal pleasure was to sit out in the woods and listen to the hounds bay as they chased the fox. According to Noel, "A hunter can tell which dog is which by his voice, and the dog that runs the longest is much admired. It is abstract music of a sort—what they call 'coarse-mouth' dogs baying bass, high-voiced dogs barking soprano, some dogs holding a long, whining vibrato, others serving percussive functions with short, choppy barks, and the whole thing *moving* completely around the listener—a good fox runs in a large circle."

Though Noel is far from Kentucky now—Connecticut, to be precise—down-home sounds like these have a way of staying with a person, in that nook of one's memory that is reserved for aural experiences. Some of the long-buried impressions collected there can, in fact, return to lay hold of a person with a powerful grip. Noel testified to this in the first article he had published by STEREO REVIEW, "The Secret (C-&W) Life of Noel Coppage" (January 1968). In it, he confessed that, although for years he had disdained the country-and-western music he had heard so plentifully in his childhood, he had recently become fond of it once more. Early in 1970, Noel placed two more articles with the magazine, "Oh Say! Can You Sing the Star-Spangled Banner?" (February) and "The Vanishing Art of Whistling" (May), and after giving STEREO REVIEW some record and tape reviews for the May issue, he was invited to become the newest of the magazine's contributing editors.

Noel was born at Dundee, Kentucky, a little more than thirty years ago. His mother taught school and his father, a farmer and carpenter, played country fiddle at Saturday-night barn dances and in the parlor at home.

Noel's ear for music was nurtured in another, more familiar, way: he used to lie awake late at night listening to Chicago and Cleveland disc jockeys on the radio. At Dundee High School he became interested in writing, and at Western Kentucky State College he took his degree in English literature. Because he "couldn't abide the rock-and-roll of the late Fifties, except for isolated phenomena like Chuck Berry," he took to listening to classical music, and soon developed an affection for Beethoven, Dvořák, Bartók, Bach, and Sibelius that has persisted to this day.

After graduating, he taught high-school English and art for a year, but "decided there must be a better way to almost make a living," and in 1960 he talked a newspaper editor in Bowling Green, Kentucky, into hiring him as a reporter. He was in a National Guard unit that was activated when the Berlin Wall went up, and after his release he went to work as a reporter-columnist for the Sarasota (Fla.) *Herald-Tribune*. It was there he met his wife Jannette; they were married in November of 1965, and decided to see the country. They zig-zagged across the nation and into Mexico in a second-hand Volkswagen camper, occasionally pausing long enough to put together free-lance articles. Noel sold a piece he wrote on a picnic table at the edge of Lake Pontchartrain to *Golf Digest* for \$35; Jannette sold a piece to *Small World*, the Volkswagen owners' magazine, for \$200. About this time Noel decided that his self-image as breadwinner was in jeopardy, and he'd better find another full-time job.

After a short stint in Colorado Springs, Noel became bureau chief for the Grand Junction (Colorado) *Daily Sentinel* in 1967. With some spare time on his hands, he began writing free-lance articles again—he sold one to the *Newsday* supplement on the subject of ministering to a sick Venus flytrap—and

was gradually reintroduced to popular music. "It had made a comeback by then," he recalls. "The Beatles had done 'Revolver,' and the Rolling Stones were coming up fast. One couldn't hear much besides bubble-gum on AM out in Colorado, but it was nice to know the good stuff was there, somewhere in the air around you."

About fifteen months later Noel and Jannette were on the road again, this time with a Porsche containing their tent, sleeping bags, all their belongings—and a baby daughter, Kimberley, born in October of 1967. They landed in Williamstown, Massachusetts, and Noel took a job with the North Adams (Massachusetts) *Transcript*. A year or so later, he accepted his present position as assistant state editor of the Waterbury (Connecticut) newspapers, the *Republican* and the *American*. The Coppages, increased in number to four by the birth of a second daughter, Amy, in April of this year, now live in Cheshire, near Waterbury.

I ASKED Noel about his musical preferences. "I identify with the kind of music today's college students like. With the Beatles split up, the Rolling Stones are the best band in the world, I think, and the Jefferson Airplane the best in the U.S.

"I suppose what I admire most in music is originality. I hate borrowing, from oneself or from others. Some rock groups—the Archies, for instance—are cut to a pattern the way, say, the movie *Rio Bravo* was—do you remember it? They just gathered together a little stock something for everyone: Ricky Nelson for the teens, John Wayne for the old-style Western fans, Dean Martin to play a drunk, and Walter Brennan to take his teeth out and play an old-timer. Commodities like this are not bad because they are salable, but because salability is their *only* characteristic. This is true of a lot of studio rock. If a group is incapable of appearing 'live,' I'm suspicious.

"Why have I traveled around so much?" He considered the question with a thoughtful air. "The nature of journalism is partly responsible, of course, and I had always wanted to see the country anyway. I have no regrets about having sidestepped the professional escalator that would have taken me from Bowling Green to, say, Louisville to St. Louis to Chicago to the New York *Times*. What would I have seen along that route? I find cities a bit confining—I like cars and I like territory I can move them across fast."

And, of course, away from the cities' crowded airwaves, late at night, you can sometimes pick up that high-lonesome country sound on your car radio.

lona and Lamoureux Orchestra, Antonio Ros-Marbá cond. ANGEL S 36682 \$5.98.

Performance: Very enjoyable
Recording: Very good
Stereo Quality: Very good

The Catalan language, spoken by several million people in this important region of Spain as well as in other parts of the world, is no mere dialect but an independent language that contains Provençal and Italian elements. Catalan folk music is, accordingly, very different from the indigenous music of other Spanish regions. Here we are treated to an appealing sampling by Victoria de los Angeles, a native of Barcelona and, as the annotations assure us, "a true Catalan."

Although only three of the selections are identified as folk songs, it may be assumed that the works of the Catalan composers Eduardo Toldrà, Federico Mompou, and Joaquín Rodrigo are also rooted in the folk heritage. They are attractive songs suffused with a poetic, mystic aura. A languid mood prevails, and one is threatened with finding it monotonous if one takes the entire recital in one sitting. The orchestral backgrounds are sinuously evocative in the Canteloube manner, providing a jewel-like setting for Victoria de los Angeles' delectable singing. The sensuous *Maig* and the haunting *La Dama d'Arago* are my favorites in this unusual and appealing collection. G. J.

RECORDING OF SPECIAL MERIT

ENGLISH MUSIC FOR STRINGS. Purcell: *Chacony, in G Minor* (ed. Britten); Elgar: *Introduction and Allegro, for Quartet and String Orchestra, Op. 47*; Britten: *Simple Symphony, for String Orchestra, Op. 4*; Delius: *Two Aquarelles* (orchestrated Fenby); Bridge: *Sir Roger de Coverley*. Emanuel Hurwitz and Kenneth Sillito (violins); Cecil Aronowitz (viola); Bernard Richards (cello); English Chamber Orchestra, Benjamin Britten cond. LONDON OS 6618 \$5.98.

Performance: Marvelous
Recording: Superb
Stereo Quality: Splendid

This is a thoroughly lovely recording. Benjamin Britten, doubling as composer and conductor, has assembled a varied and charming group of English compositions for string orchestra, and given them all the suavest and most musical of performances. His own *Simple Symphony*, Opus 4, was composed when he was only twenty-one years old, and is based on materials drawn from pieces he had written even earlier, between his ninth and twelfth years. It's a delightful, unpretentious work. So is Frank Bridge's *Sir Roger de Coverley*. Elgar's *Introduction and Allegro* is a work of substantial length and, like all his music, songful, well-upholstered, and rather soberly Romantic. I find it a little stodgy, but it is certainly a worthy, well-crafted piece.

Were they not so brief, one would probably pick out Delius' *Two Aquarelles* as the brightest gems on this recording. Arranged by the composer's amanuensis, Eric Fenby, from unaccompanied part-songs which Delius had specified were "to be sung of a summer's night on the water," they are touchingly sweet and genuine—a tiny whiff of summer air, in Delius' most convincingly bucolic style. L. T.

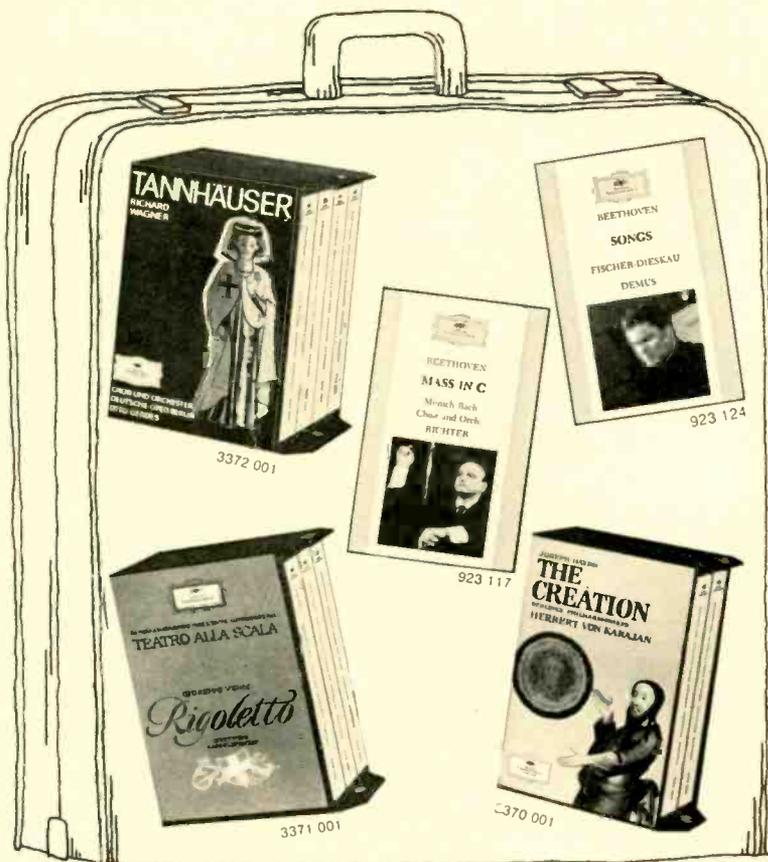
RECORDING OF SPECIAL MERIT

ZARA NELSOVA/GRANT JOHANNESSEN: *Sonatas for Cello and Piano*. Chopin: *Sonata in G Minor, Op. 65*. Franck: *Sonata in A Major*. Rachmaninoff: *Sonata in G Minor, Op. 19*. Poulenc: *Sonata*. Zara Nelsova (cello), Grant Johannesen (piano). GOLDEN CREST CRS 40899 two discs \$11.96.

Performance: Excellent
Recording: Good
Stereo Quality: Piano left, cello right

Zara Nelsova and Grant Johannesen—wife and husband, by the way—represent the solid, old-fashioned virtues of musicianship and expressive playing. To say their playing is traditional is to imply no criticism at all—

quite the contrary. Three of these pieces are big, singing, sobbing Romantic machines (the fourth is pure camp), and it is only too easy to let them run away or, in an attempt to bring them under control, to stifle them. In fact, real balance and dynamic equilibrium are achieved here. The pieces are shaped through a highly sensitive use of expressive line; they end up sounding like better music than they mostly are! Oddly enough, the Rachmaninoff is probably the most successful composition in the album; it dates from the composer's best period. The Poulenc is amusing minor matter. The Franck is nothing more than the composer's violin sonata played, with the sanction of a curious tradition, on the cello. The many instrumental problems of the Chopin are solved through wide stereo separation. E. S.



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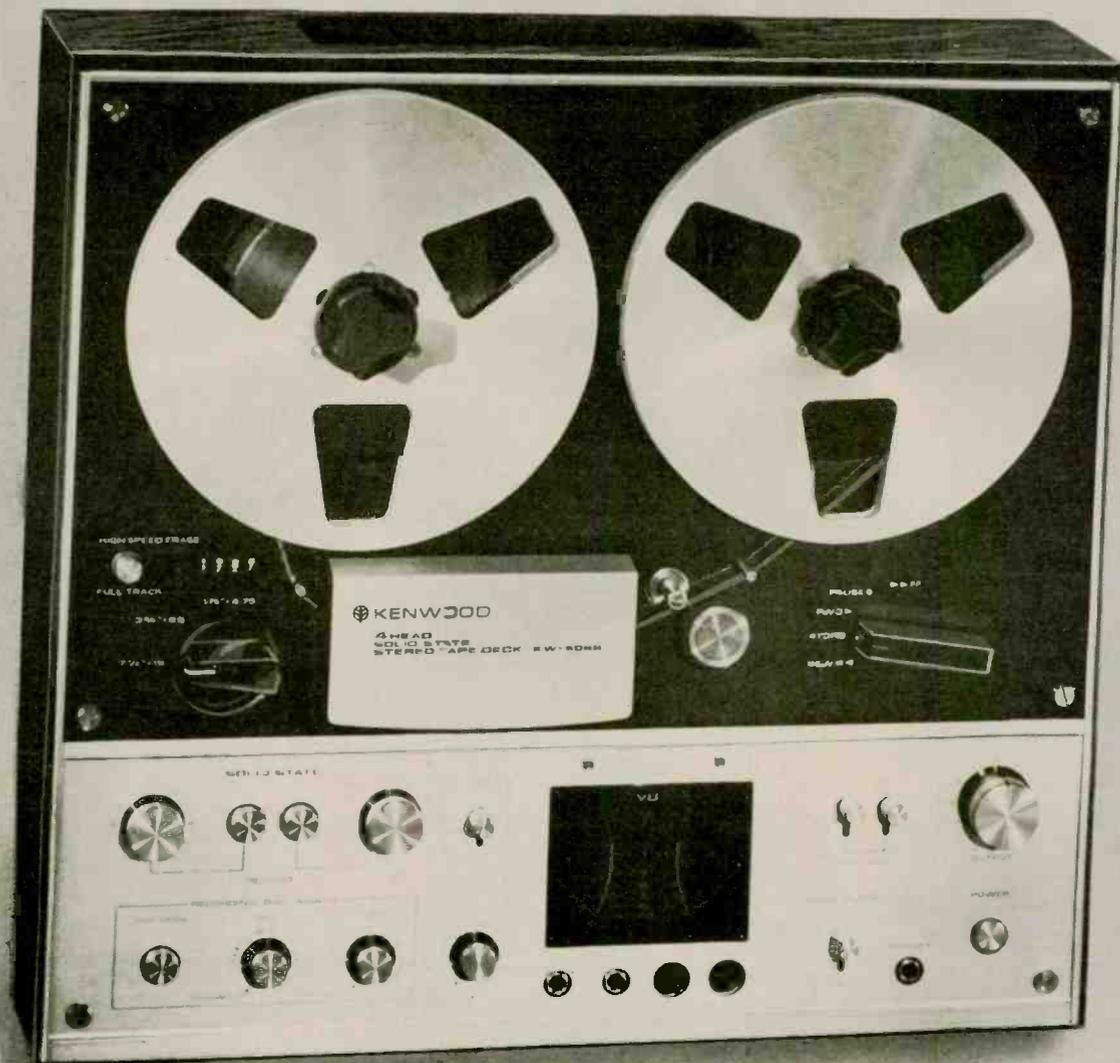
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ENTERTAINMENT

POPS • JAZZ • FILMS • THEATER • FOLK • SPOKEN WORD

Reviewed by NOEL COPPAGE • DON HECKMAN • PAUL KRESH • REX REED • PETER REILLY

ERIC ANDERSEN. Eric Andersen (vocals and guitar); orchestra. *It Wasn't a Lie; I Will Wait; She Touched Me; Lie with Me; Secrets;* and five others. WARNER BROS. 1806 \$4.98.

Performance: Distant
Recording: Good
Stereo Quality: Good

Eric Andersen is one of those puzzling phenomena of the music business. For the past several years he seems to have been poised on the brink of big-time stardom, yet each year it eludes him. He has everything going for him: good looks, a strong performing manner, and the ability to write some very good songs. This latest album, recorded in Nashville, is another puzzle. It is well and professionally recorded and performed, in every respect, and yet somehow it misses. Well, Hortense, I think that this time Arsène has cracked the case! What is missing in Andersen's work both as composer and performer is believability and a sense of commitment. By believability I mean that Andersen, for all his drama and performing urgency, often strikes the listener as being hollow at the core. His commitment seems more to himself than to moving his audience. The best thing here is *She Touched Me*, in which he sounds as if someone really did. P. R.

JOAN BAEZ: *One Day at a Time.* Joan Baez (vocals); various accompaniments. *Sweet Sir Galahad; No Expectations; Long Black Veil; Ghetto; Carry It On;* and six others. VANGUARD VSD 79310 \$5.98.

Performance: Baez waiting
Recording: Good
Stereo Quality: Good

Joan Baez has reached that special pop pantheon in which public and private images become inextricably intertwined. The point behind the title of this new recording is obvious. Miss Baez is awaiting the release from jail of her husband David, serving a term for refusing to be drafted; in the meantime, she has become a kind of earth-mother symbol of the Resistance. Thus, the selection of such songs as the Stones' *No Expectations*, Miss Baez's own *A Song for David*, and, of course, the title track.

Explanation of symbols:

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

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

None of this makes Miss Baez a better (or worse) singer, but it does tell us something about her artistic focus. I remain as unenthusiastic as ever about her quavering soprano, and even the accompaniment of some of Nashville's finest studio musicians doesn't make the collection a winner for me. Her misunderstanding of a piece like *No Expectations* simply suggests that she should have stayed with the simple folk melodies that were the principal staple of her early repertoire. D. H.



JACQUES BREL

A good composite course in his teachings

JACQUES BREL: *If You Go Away—Jacques Brel Is Alive and Singing in Paris.* Jacques Brel (vocals); orchestra. *Ne me quitte pas; Marieke; Le Moribond; Les Flamandes; La Tendresse; La Colombe;* and four others. PHILIPS PCC 634 \$5.98.

Performance: Excellent
Recording: Good
Stereo Quality: Okay

Jacques Brel is a towering musical figure in France and has had more influence in America than most people realize. In this country, though, he has done it as a songwriter: his *Ne me quitte pas* was a smash hit on these shores when outfitted with a set of Rod McKuen lyrics and called *If You Go Away*. The American audience for his performances probably will remain limited because Brel is so foreign. He's out there in another country and almost in another time. And yet East-Village hippies have been buying his records by the padful, and in some American circles

one's degree of hipness is measured in part by how long ago he knew about Jacques Brel.

The songs on this disc span most of Brel's career. Naturally, he wrote all of them. The most remarkable one, I thought, was *L'Air de la bêtise* ("The Song of Folly," charmingly called on the album "The Song of Polly"), which seems an extreme instance of the way Brel generally looks at life (in his music anyway)—as a tragicomedy. Brel the performer can extract from a song a certain haunting quality, and he can display more tension than the G-string on Eric Clapton's guitar. This is not an album with which one relaxes and forgets the cares of the day, as they used to say, nor is it for sitting on the edge of one's seat and worrying about the cares of the day. It is a good, composite, short course in the teachings of Jacques Brel. N. C.

RECORDING OF SPECIAL MERIT

CHAMPION JACK DUPREE: *From New Orleans to Chicago.* Champion Jack Dupree (piano, guitar, and vocals); John Mayall (harmonica); Eric Clapton and Tony McPhee (guitars); Malcolm Pool (bass); Keef Hartley (drums); Bill Shortt (washboard). *Third Degree; T.V. Mama; He Knows the Rules; Ain't it a Shame; Oob-La-La; Big Leg Emma's; Won't Be a Fool No More;* and seven others. LONDON PS 553 \$4.98, Ⓜ M 72168 \$6.95, ⓐ M 57168 \$6.95.

Performance: Up-to-date classic blues
Recording: Fair to good
Stereo Quality: Electronic

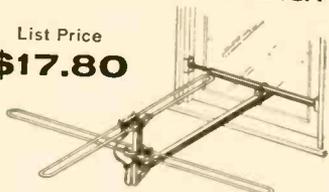
When the rock history of the Sixties finally is written, blues pianist Champion Jack Dupree may play a surprisingly important role. A European resident for the last decade or so, Dupree and his work have been well known to many of the young white English blues players of the early Sixties, and undoubtedly had significant influence upon their styles. The date this recording was made is uncertain (probably around 1965), but it obviously took place before Clapton and Mayall were known to a wide public. Despite the topical glamour their names lend to the recording, however, Dupree is the star—all the way. He is still a first-class barrelhouse pianist (one of the few left), he still sings with a warm, masculine sound, and he is aware enough of current trends to bridge the gap between older, pre-World War II blues and today's rock. In any case, Clapton and Mayall are heard only briefly on a few tracks, with most of the back-up guitar work provided by Tony McPhee's excellent acoustic playing. On one tune, *Down the Valley*, Dupree himself plays a surprisingly adept

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guitar behind his vocal. Also worth noting are his stark, brooding solo performance of *Poor Poor Me*, and the Fiftyish r-&b sounds of *Shim-Sham-Shimmy*. If you care about blues, you shouldn't overlook Champion Jack and his young English disciples.

D. H.

ARETHA FRANKLIN: *Today I Sing the Blues*. Aretha Franklin (vocals); orchestra, Ellen Starr cond. *Walk On By*; *One Room Paradise*; *Take a Look*; *Evil Gal Blues*; *Trouble in Mind*; and five others. COLUMBIA CS 9956 \$4.98, Ⓢ 18 10 0860 \$6.98.

Performance: A bit tentative

Recording: Good

Stereo Quality: Good

It was not until Aretha Franklin joined Atlantic that she had any substantial success on records. In her years at Columbia she was able to develop only what amounted to a cult audience. The tracks here are drawn from her recording years at Columbia, and while they give ample evidence of her vitality and musicianship, they lack the fire and the force of her later work. Franklin, the least intellectual of singers interpretively, has had a tremendous influence on a whole group of young singers, not the least of whom is Barbra Streisand. This influence can be traced to the raw emotion she was always able to project vocally, and this album is no exception. What stamps it as an earlier effort, however, is the tentative feeling of the performances. She is not yet totally her own woman here, and one is always aware of the guiding hand of the producer Billy Jackson, which results in a rather puppet-like quality in some things.

The most successful song here is *Today I Sing the Blues* (produced by her discoverer, John Hammond, in association with Billy Jackson) in which she literally tears the speakers to shreds with a performance that is as good as anything she has ever done. *Walk On By* deserves honorable mention, as does *Evil Gal Blues*. No question that Aretha is one of the great pop-gospel singers, but this album's main interest is as a record of a brilliant apprenticeship. P. R.

ASTRUD GILBERTO: *Astrud Gilberto/September 17, 1969*. Astrud Gilberto (vocals); orchestra, Albert Gorgoni and Michael Leonard arr. and cond. *Beginnings*; *Here There and Everywhere*; *Light My Fire*; *Let Go*; *Let's Have the Morning After*; *Think of Rain*; *A Million Miles Away Behind the Door*; *Love is Stronger Far than We*; *Don't Leave Me Baby*; *Summer Sweet*. VERVE V6 8793 \$4.98.

Performance: Nice and easy

Recording: Very good

Stereo Quality: Good

New Astrud Gilberto recordings are like monarch butterflies in summer—as regular, as fragile, as lovely, as wispy, and as easily overlooked. Her latest doesn't give any hint that things will be different, but after I listened a few times, beautiful new spots began to appear, and an exciting mutation in her work and in her voice now seems to have occurred. She is still all breathy accent, but her style is now more specific and her phrasing and intonation have improved considerably. She is lifted to new heights by the crisp arrangements provided by Albert Gorgoni and Michael Leonard. Best of all,

the material is flawless. Imagine tiny Astrud singing *Light My Fire*. Not only does she do it, but she wins my total approval. All the songs in this collection are first-rate, especially *Let Go* and *A Million Miles Away Behind the Door*, the Alan Jay Lerner-André Previn love song from the film *Paint Your Wagon*. Bravo Astrud. R. R.

THE INCREDIBLE STRING BAND: *Changing Horses*. The Incredible String Band (vocals and instrumentals). *Big Ted*; *White Bird*; *Dust Be Diamonds*; *Sleepers, Awake*; *Mr. and Mrs.*; *Creation*. ELEKTRA EKS 74057 \$4.98, Ⓢ ELK 84057 \$6.95, Ⓢ ELK 54057 \$6.95.

Performance: Very good

Recording: Excellent

Stereo Quality: Excellent

The Incredible String Band, which is not really *incredible*, nevertheless manages to



JONI MITCHELL
An excellent sampling of her art

come up with some very good tracks here. In intent, the major effort is *Creation*, which is too long (over sixteen minutes) and too much. An excursion into what can be only described as metaphysical meandering, it goes from pretension to pretension in its lyrics and bogs down early on, musically. Much more successful are such things as *Dust Be Diamonds* and *White Bird*. Robin Williamson is the lead vocalist in most of the songs, and he is quite good. With the rabbit-like proliferation of groups today, I don't suppose the String Band has much chance of setting the world on fire, but it has a match or two. P. R.

JIM & JESSE: *We Like Trains*. Jim & Jesse (vocals); unidentified accompaniment. *I Like Trains*; *Streamlined Cannon Ball*; *Wabash Cannon Ball*; *Pan American*; *Tennessee Central (Number 9)*; and five others. EPIC BN 26513 \$4.98.

Performance: Easy-listening country music

Recording: Very good

Stereo Quality: Very good

Jim & Jesse are country-and-western performers whose beautifully blended harmonies have made them long-time favorites at the Grand Old Opry in Nashville. This must be their seventh or eighth recording for Epic,

few of which are ever heard outside the environs of country radio stations. Too bad! The music will, I suspect, sound pleasant to ears that have been de-sensitized by too long an exposure to electric guitars and roaring percussion. Jim & Jesse's happy train songs—including the classic *Wabash Cannon Ball*—great guitar pickin', and bouncy accompaniments should have beneficial effects on most listeners. My only complaint is that the record is a little short on time—something less than thirteen minutes on each side. D. H.

RECORDING OF SPECIAL MERIT

LITTLE SONNY: *New King of the Blues Harmonica*. Little Sonny (harmonica and vocals); other musicians. *Baby, What You Want Me to Do?; Eli's Pork Chop; Hey Little Girl; Hot Potato*; and five others. ENTERPRISE ENS 1005 \$4.98.

Performance: Great new blues harpist
Recording: Good
Stereo Quality: Good

I'll buy the title. If there's a better harmonica player around than Little Sonny, I sure haven't heard him. The blues harmonica is a musical style not exactly calculated to bring joy to the hearts of very many listeners, but if it's your thing, you should hear Little Sonny, a fresh, vibrant voice out of Detroit.

Two vocals are included, *Baby What You Want Me To Do?* and *Don't Ask Me No Questions*, probably as a crumb or two for those of us who lack total devotion to the instrument. The rest is all "harp"—with Little Sonny playing single lines, chords,

blues riffs, countermelodies, rhythmic bits and pieces, and just about everything else the instrument can do, plus some things I didn't know it could do. I've always loved Paul Butterfield, but Little Sonny does indeed sound like the "new king." D. H.

RECORDING OF SPECIAL MERIT

JONI MITCHELL: *Ladies of the Canyon*. Joni Mitchell (vocals, guitar, piano); various accompaniments. *Morning Morgantown; For Free; Ladies of the Canyon; The Arrangement; Rainy Night House; The Priest; Blue Boy; Woodstock*; and four others. RE-PRISE 6376 \$4.98, (R) B 6376 (3¾) \$6.95, (R) 8 RM 6376 \$6.95, (C) CRX 6376 \$5.95.

Performance: Excellent
Recording: Very good
Stereo Quality: Excellent

Worshiping at the feet of Joni Mitchell was fashionable last summer, when she sang several of these songs before audiences in the United States. Now here they are on plastic—*For Free, Willy, Circle Game*, and so forth—but it's a full year later and, fashion being what it is, the process of recording may have required too much lead time. So much for economics. On the subject of art, or something approaching it, the difference in summers makes no difference at all. Regardless of how Joni Mitchell's image is holding up with the hip people, and regardless of whether the Woodstock Nation has been hopelessly broken, and all those other non-factors, this is one of the best pop-music records in recent months.

It is flawed—of course it is flawed. Joni the songwriter pumps in too much midnight oil at times, and a song like *Conservation* comes out sounding contrived, especially in its melodic line, and Joni the singer goes a bit too far with that simplified Canadian yodel at times and sounds almost cloying. But anything by Joni Mitchell is judged by harsh standards, and you get so much here. *Willy* is an extraordinary song and shows you how far we've come from green-queen-sixteen: "... you know it's hard to tell/ When you're in the spell if it's wrong or if it's real/ But you're bound to lose/ If you let the blues get you scared to feel." And there is *Circle Game*, of course, its melody alone making it a modern art song of sorts, and *Morning Morgantown* and *For Free*. In introducing *For Free* (which is about a street-corner clarinet player), Miss Mitchell has said she gave it a country sound—"sort of a Roy Rogers and Dale Evans Happy Trails to You song," she called it. To me, it sounds more like Eastern Kentucky than Nashville; somehow this Canadian girl has got something of Appalachia into her soul. She may not know what generations of mountain folk singers have known, but she seems to feel some of the things they felt.

This isn't as good an album as "Clouds," but that's hardly an indictment; "Ladies of the Canyon" is representative of Joni Mitchell's work, and that's pretty good. N. C.

RECORDING OF SPECIAL MERIT

MELBA MOORE: *Living to Give*. Melba Moore (vocals); orchestra, Charlie Calello

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arr. and cond. *Time and Love*; *I Messed Up on a Good Thing*; *The Flash Failures (Let the Sun Shine In)*; *Captain St. Lucifer*; *I Love Making Love to You*; *We're Living to Give*; *Sunny*; *Easy to Be Hard*; *He Come Down This Morning*; *People*; *The Facade*. MERCURY SR 61255 \$4.98.

Performance: A star is born
Recording: Good
Stereo Quality: Okay

There was a time when to be born a black girl-child in that sprawling metropolis on the wrong side of the Hudson River was just about all the bad luck anyone needed in one lifetime. But the times, they are a-changing, and Melba Moore has emerged a black, beautiful woman from Newark who must wonder where the bad luck went. Just a few short years ago she was a New Jersey schoolteacher. Melba now stands each night in that magic circle called a spotlight—a Broadway star, in the hit musical *Purlie* (for her performance she won the Antoinette Perry Award). Before *Purlie*, she had taken over the leading role in *Hair*. Melba has all the talent needed to have accomplished these once impossible dreams. She has the capacity to spur on a Jowdown rock song through her soulful emotion, and still to interpret Laura Nyro's lyrics with a fine intelligence. The combination is, as always, unbeatable. Contrast must be an integral part of Miss Moore's life style; she has known both sides now, and contrast is certainly present on this album.

Socko! Melba starts off with Nyro's *Time and Love* with all the intricate tempo changes and octave-switching required to do justice to this winning song. She quick-changes into the hard-rock beat of *I Messed Up a Good Thing*, one of four songs here by a promising new lyricist, Jim Fragale. *Flesh Failure (Let The Sun Shine In)* from *Hair* is comfortably familiar to everyone by now, but it seems to belong to Melba personally. My favorite on the album is Fragale's *We're Living to Give*, a sweet, insidiously sexy ballad that is given a strong and expert arrangement by Charlie Calello. Side two is nice listening, right on through *He Come Down This Morning* and *The Facade*. In fact, Melba Moore is nice to have around, either in the spotlight or on the stereo set. (If you see *Purlie*, you'll see a freshly innocent Melba Moore, looking quite different from the bizarre picture on this album, which doesn't do her justice.) R. R.

J. F. MURPHY. J. F. Murphy (vocals, piano, organ, bass, guitar, percussion); various accompaniments. *If You Buy My Morning*; *The Pawnbroker*; *Brother*; *Ship*; *Soft September*; *Hey, Artie*; *Standing at the Crossroads*; and three others. VERVE/FORCAST FTS 3085 \$4.98.

Performance: Good
Recording: Excellent
Stereo Quality: Very good

J. F. Murphy qualifies as a blues singer, jazz singer, rock singer, jazz pianist, folk guitarist, rock organist, sometimes excellent arranger, and promising songwriter. He also plays bass and percussion. I don't know whether, in his spare time, he also makes coffee for the other musicians, but he is so young-looking he could easily be mistaken for a busboy and sent out to Dunkin' Donuts. In fact, he is 100 young-looking to have the

kind of musical savvy he seems to have. Yet you have only to hear his performance of *Ship* to realize he is an important new personality in pop music. Occasionally he does sound like an adolescent, but most of the time he wails with authority and confidence.

He wrote all the selections here except *Nobody Wants You When You're Down and Out* (on which he is surprisingly effective as a performer). But *Ship*, six minutes and nineteen seconds long, is the best in the show, and everyone knows it. The song's lyrics constitute the liner notes on the jacket. It is an extraordinary song—mind-jolting imagery in the lyrics and a melody that's just complicated enough and jazz-slanted to the right degree. It isn't written in the blues format, but it's a blues song. I cannot imagine a better arrangement for it than the one done here by Murphy and Vinny Testa. The next cut, *Soft September*, represents a drastic change of pace, one that Murphy manages



MELBA MOORE
Soulful emotion and fine intelligence

but the engineer doesn't quite. Murphy's voice isn't miked properly, or something; this is the only spot on the album with any sort of technical problem. It is a good little Tim Hardin sort of tune, radically unlike the others written by Murphy. Also good are *It Don't Work That Way*, *Sonny Goodtime*, *It's a Rainy Day*, and *Brother*. Some of the others sound a bit contrived, but there are other things to listen for, especially the beautiful harmonica of George Christ wafting in and out. It isn't the low-down Jimmy Reed blues harmonica you might expect, but one of those sweet and mournful summertime-in-Southern-Indiana harmonicas. My impression is that Murphy can produce subsequent recordings that take off in different directions, and still stay Murphy. N. C.

RECORDING OF SPECIAL MERIT

CARL OGLESBY. Carl Oglesby (vocals and guitar); accompanying ensemble. *Suburbs of Eden*; *Le Chinois*; *Staring at the Sunshine*; *The Prophet*; *Black Panther*; and four others. VANGUARD VSD 6527 \$4.98, Ⓜ M 86527 \$6.95, Ⓞ M 56527 \$6.95.

Performance: Contemporary folk songs
Recording: Good
Stereo Quality: Good

(Continued on page 100)

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Carl Oglesby's background is fascinating. He was one of the organizers and a national president of the Students for a Democratic Society, and he is a first-class political theoretician with one of the brightest, most influential minds in New Left politics. But that's not all. He writes pretty good songs, too. Oglesby was a playwright and a fiction writer before his involvement in politics, and he has a feeling for poetic imagery that has resulted in a lot of fine material for this, his first recording. The songs are surprisingly apolitical—at times loving, often pessimistic about the quality of today's life.

Oglesby's songs are neither as specifically tract-like as Bob Dylan's, nor as romantic as, say, Leonard Cohen's—the two most immediate references who come to mind—but elements from the work of both men drift in and out. He does not yet write melodies that match the quality of his poetry, but then neither did Dylan in his earliest songs, and Cohen still doesn't. In any case, the songs are good enough, with sufficient poetic quality to warrant your attention. D. H.

IVAN REBROFF. Ivan Rebroff (bass); balalaika ensemble. *Evening Bells; Two Guitars; Dark Eyes; Song of the Volga Boatmen; The Nighthingale; Volga Song*; and five others. COLUMBIA MS 7373 \$5.98.

Performance: Too much of a good thing
Recording: Excellent
Stereo Quality: Spectacular

Ivan Rebroff is billed by Columbia as possessing "the richest, darkest, lowest, highest bass in the world," and I would be the last to quarrel with such claims. He does indeed sing over a range of three octaves with power, as the car ads say, to spare—a sort of male Yma Sumac from Moscow. He also stands opposed to the usual presentations of folk music with elaborate orchestras, and confines himself to a brace of balalaikas by way of accompaniment. Mr. Rebroff's tastes in programming are as catholic as his vocal range. He sings *Two Guitars* and *Dark Eyes* and *Song of the Volga Boatmen* and *Meadowland*, but he is not above turning the full force of his voice, which has been compared, I am told, with Chaliapin's, upon such vehicles as *Lava's Theme* from *Dr. Zhivago*. To display all three of his octaves, he devotes a number of minutes to Alexander Alabieff's *The Nighthingale*, which used to be a display-piece for sopranos. Somehow Mr. Rebroff, his three octaves, and his abrupt changes of pace from *Bublitschki* to *Lava's Theme* add up to a bit too much, but his voice is as sensational as his touters claim, his timing is superb, and he sings everything on the list with style and fervor. P. K.

SIMON AND GARFUNKEL: *Bridge Over Troubled Water* (see Best of the Month, page 75)

RECORDING OF SPECIAL MERIT

FRANK SINATRA: *Watertown*. Frank Sinatra (vocals); orchestra, Charles Calello and Joe Scott conds. *Watertown; Michael and Peter; Elizabeth; What a Funny Girl; The Train*; and five others. REPRIS 1031 \$5.98, (R) LIBERTY A 1031 (33/4) \$6.95.

Performance: Heavy, man, heavy
Recording: Excellent
Stereo Quality: Excellent

"Watertown" is a musical attempt to create an image of small town life, complete with lonely train whistles puffing away into the night. Sinatra is in very good voice for the occasion, and the material suits him like a new Bill Blass dinner jacket. The title song, in particular, has a sad and heady gray-morning sound, reminiscent of his old "In the Wee Small Hours" album on Capitol. Sinatra is always at his best when he's doing material that he is proud enough of not to sing down to his audience with. The songs on "Watertown" will not cause Stephen Sondheim any sleepless nights, but they are respectable enough tone poems of unrequited love, and lonely memory songs of innocent, better days.

Bob Gaudio and Jake Holmes, two writers until now unknown to me, are musical stylists and lyrical story-tellers worth building



FRANK SINATRA

Poignant small-town tone poems

an album around. There is, in these songs, something of that pulse and routine of unspoken, everyday hick-town living that makes the stories and novels of Eudora Welty works of art. They seem so simple, yet in retrospect, they capture, in a line here or a phrase there, the poet's wisdom of life in its many phases and colors. Take *Michael and Peter*. No mention is made, in the lyrics, that it is a song about a parent raising two sons alone, yet when Sinatra sings it, you can see the lonely man, writing a letter by lamplight, never making the points a hack would come right out with, but getting to the heart of the torment ("You'll never believe how much they're growing... John Henry came to cut the lawn, again he asked me where you'd gone, can't tell you all the times he's been told... but he's so old."). Sinatra's voice, weak in the belly and cracked around the edges, echoes these emotions with manly grace and an almost feline affection. It's corny, but I liked it. I have no idea whether the album will be a popular commercial success or not. The songs have no strong melodic lines, and they aren't hummable. You have to listen—a physical commitment to music rare among today's insensitive young record buyers. But I found "Watertown" a poignant, deeply reflective musical expression. Now's the time, Silent Majority! Phonograph needles to the alert! R. R.

TEN WHEEL DRIVE: Construction #1. Ten Wheel Drive (vocals and instrumentals). *Tightrope*; *Lapidary*; *Eye of the Needle*; *Candy Man Blues*; and four others. POLYDOR 24-4008 \$4.98.

Performance: Good singer, so-so band
Recording: Very good
Stereo Quality: Very good

There's a temptation to compare Ten Wheel Drive with, say, Blood, Sweat & Tears, or Chicago, or one of the other new horn-dominated rock bands. But that would be misleading. A similarity in type is there, to be sure, but these groups represent individual aspects of a new genre of popular music, and the differences between them are as noticeable as those that existed in the Thirties between Glenn Miller and Tommy Dorsey or Duke Ellington and Count Basie.

Ten Wheel Drive's source of energy is the powerful singing of Genya Ravan. Her voice has the nubby-rough sound of a hoarse meadowlark—pleasant and lyrical, but with a slightly grating edge. Without her, Ten Wheel Drive would be a pretty anonymous group. They play well enough, and their *élan* owes as much to the impulses of jazz as to rock, but the group's slickness and polish reflect too much studio glow, and the glibness tends to expose just how weightless the music really is. Fortunately, Miss Ravan is around most of the time, and her presence makes Ten Wheel Drive a group that should be heard. *D. H.*

COLLECTIONS

RECORDING OF SPECIAL MERIT

ROCK 'N' ROLL SURVIVAL. Bill Haley, Buddy Holly, the Shirelles, the Kalin Twins, the Flamingos, Len Barry, others (vocals). 1-2-3; *When*; *Peggy Sue*; *Rock Around the Clock*; and eight others. DECCA DL 75181 \$4.98, Ⓢ DEC 65181 \$6.95.

Performance: Excellent
Recording: Variable
Stereo Quality: Simulated

This collection of some of the big rock hits from the late Fifties and early Sixties is instant nostalgia. Can it really have been that long ago that Bill Haley and His Comets recorded *Shake, Rattle, and Roll*? And the Shirelles—is their *I Met Him on a Sunday* really a decade old? For those of us who were around, it is, unfortunately, all too true. If you want to feel old just go to one of the concerts that currently feature groups like the Comets or the Shirelles at one of the rock auditoriums scattered around the country and see young audiences greet them as elder statesmen and their work as pop-music history.

The big question of this album is, of course, how do these recordings sound now? In most instances, I am happy to report, the answer is: just great. Haley's two big hits, the aforementioned *Shake* and *Rock Around the Clock*, are still enormous fun to listen to, as are the Shirelles and the Flamingos (*The Ladder of Love*). Buddy Holly and the Crickets are the only disappointments, at least to me. An album of really basic rock repertoire and of interest to anyone who has an interest in pop music, this one is valuable as a document and vastly entertaining as well. *P. R.*

(Continued on next page)



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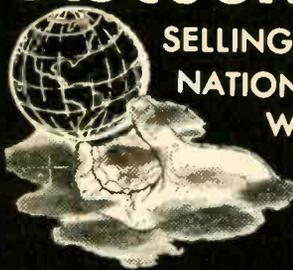
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JAZZ



BILL EVANS: *Alone* (see Best of the Month, page 76)

HAMPTON HAWES: *The Seance*. Hampton Hawes (piano); Red Mitchell (bass); Donald Bailey (drums). *The Seance*; *Oleo*; *Easy Street*; *Suddenly I Thought of You*; *For Heaven's Sake*; *My Romance*. CONTEMPORARY S7621 \$5.79.

Performance: Dated West-Coast jazz
Recording: Good
Stereo Quality: Good

Hamp Hawes was one of jazz's most swinging pianists in the mid-Fifties, and almost a fixture in West-Coast rhythm sections. He still cooks, but his style now has a sadly dated feeling. The continuous reliance upon double-octave chording and too-familiar bebop licks was appealing a decade or so ago, but today it is simply too reminiscent of years of dull piano trios. In addition, since the date was recorded "live"—in 1966 in Los Angeles—performances tend to run past the point of real productivity. It may have been fun to be there, but the enthusiasm doesn't carry over to the recording. *D. H.*

RECORDING OF SPECIAL MERIT

MONTREAL: *A Summer's Night*. Montreal (vocals and instrumentals). *What about the Wind*; *A Summer's Night*; *Circles and Lines*; *Sometimes in Stillness*; *Third Floor Walkup*; and four others. STORMY FOREST SFS 6002 \$4.98.

Performance: Pleasant Canadian jazz
Recording: Very good
Stereo Quality: Good

This is a debut album for an unusually pleasant and talented trio—two boys, Jean Cousineau and Gilles Losier, and a girl, Fran Losier, who call themselves Montreal after their home base. They have the best of all possible musical assistants in Jeremy Steig on flute, Buzz Linhart on vibes, Skeeter Camera on drums, and Richie Havens on sitar and koto. They are a formidable assist to the three unknown youngsters, and they indicate nice things to come. Nice things do come from the moment the group starts spinning a sweet folksy Cajun-type jazz tale. Montreal creates a musical tour of the Canadian countryside, through both their music and their gentle lyrics. Slowly, as this record moves on, Montreal reveals a slice of urban sophistication, especially in *Third Floor Walkup*. A special treat is *Summertime*, the only selection not written by the group: it is flowered with Jeremy Steig's fabulous flute fantasies. This recording is an experiencing and exchanging of talent. It makes for great listening. I'm sorry the group picked such a limiting name, for I suspect there is much traveling in their future and a wide world to discover them. *R. R.*

BARRE PHILLIPS: *Journal Violone*. Barre Phillips (string bass). OPUS ONE #2 \$4.98.

Performance: Bass alone
Recording: Good
Stereo Quality: Good(?)

Barre Phillips has been an active but little-known member of the jazz avant-garde for at least the last seven or eight years. Despite his lack of prominence, he has demonstrated an admirable single-mindedness about his dedication to one of the less commercially viable forms of jazz. Fascinating though this recording may be, however, I doubt it will do much to widen Phillips' audience. It consists of two LP sides (I didn't time them, but they add up to probably thirty to forty minutes total) of non-stop bass solo work. To his credit, Phillips



Blue Note

WAYNE SHORTER

A meaningful mix of contemporary jazz

comes up with an extraordinary number of interesting sounds—*arco*, *pizzicato*, harmonics, and virtually everything in between, including a few sounds produced by means that are unidentifiable to me. Still, a continuous bass solo for an entire disc is a bit much. Too bad that Phillips' excellent skills didn't receive a more reasonable showcase. *D. H.*

RECORDING OF SPECIAL MERIT

WAYNE SHORTER: *Super Nova*. Wayne Shorter (soprano saxophone); John McLaughlin, Sonny Sharrock, Walter Booker (guitars); Miroslav Vitous (bass); Jack DeJohnette (drums, African thumb piano); Chick Corea (drums, vibes); Airtio Moreira (percussion); Maria Booker (vocals). *Super Nova*; *Sweet-Pea*; *Dindi*; *Water Babies*; *Capricorn*; *More than Human*. BLUE NOTE BST 84332 \$5.98.

Performance: Saxophonist Shorter on his own
Recording: Very good
Stereo Quality: Very good

Shorter has been a promising jazz star for nearly a decade now, never quite breaking through to the public and critical acceptance his talent deserves. He has spent the last four or five years as a valuable sideman with Miles Davis' remarkable sextet, moonlighting simultaneously as the leader of his own groups on several Blue Note discs. To me

this is Shorter's most successful outing under his own name. In part, the good vibrations can be attributed to a really super band, one that includes most of Shorter's confreres from the Davis group. Equally important, Shorter has included five of his own compositions—compositions that are rapidly establishing him as one of the few jazz writers who can make a meaningful mix out of the diverse elements coursing through the mainstream of contemporary jazz.

But good musicians and eclectic compositions aren't enough. The leader of a contemporary jazz group has to be a kind of musical Grotowski, creating a spontaneous blend of solos and ensembles, while maintaining control of the music's dramatic thread, building complex tensions that relax into moments of cool placidity. Shorter, obviously learning from his experience with Davis, is becoming better and better at this musical director's task, and it is that skill, more than anything else, that makes this such a fascinating recording. The only unexceptional moment comes from an Astrud Gilberto-ish vocal on the bossa nova *Dindi*; fortunately, the vocal section is sandwiched between two colorful ensembles that can best be described as hip sambas. Filled with shaking, vibrating percussion, Shorter's wildly screaming soprano sax, and irrepressible, foot-shuffling samba rhythms, they typify the gusty jazz included here. *D. H.*

COLLECTIONS

RECORDING OF SPECIAL MERIT

BLUE NOTE'S THREE DECADES OF JAZZ, VOL. 1. 1949-1959. Thelonious Monk Quintet; Sonny Rollins Quartet; John Coltrane Sextet; Clifford Brown Sextet; Milt Jackson Quintet; Miles Davis Quartet; Jimmy Smith; Bud Powell Trio; Horace Silver Quintet; Lou Donaldson; Art Blakey's Jazz Messengers; Sonny Clark; J. J. Johnson Sextet. *A Night in Tunisia*; *Criss Cross*; *Bag's Grove*; *Get Happy*; *Cherokee*; *Señor Blues*; *Yardbird Suite*; and six others. BLUE NOTE BST 89903 two discs \$5.98.

Performance: Brilliant survey of modern jazz
Recording: From fair to very good
Stereo Quality: Electronic

This two-disc collection is the second of three volumes that will commemorate Blue Note's extraordinary three decades of jazz activity. Since there are three volumes, each covering one decade from 1939 to 1969, I'm not quite clear why this one should be labelled Volume 1. But with quality of this sort one doesn't get fussy about details. The list of names included, obviously, is a virtual jazz lexicon, but more important than their simple presence is the fact that they are represented by some stunning performances. It's difficult to single out high points, but I keep returning to Bud Powell's incredible interpretation of Dizzy Gillespie's *A Night in Tunisia*, Miles Davis' soulful lyricism on *It Never Entered My Mind*, Horace Silver's pioneering blues/funk *Señor Blues*, John Coltrane's classic *Blue Train* and, perhaps best of all, Sonny Rollins' devastating series of variations on *Tune Up*.

The Blue Note catalog is so rich in good jazz that the very selection of tracks for a commemorative collection must have been difficult, but the company has done very well indeed. *D. H.*

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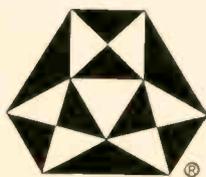
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STEREO TAPE

Reviewed by NOEL COPPAGE • DAVID HALL • IGOR KIPNIS • PAUL KRESH

BACH, J. S.: *Musical Offering (BWV 1079)*. Aurèle Nicolet (flute); Otto Büchner and Kurt Guntner (violins); Siegfried Meinecke (viola); Fritz Kiskalt (cello); Hedwig Bilgram (harpsichord); Karl Richter, harpsichord continuo and cond. DEUTSCHE GRAMMOPHON ARCHIVE © 924014 \$6.95, Ⓜ C 3220 (7½) \$7.95, Ⓜ M 83220 \$6.95.

Performance: Skillful
Recording: Disappointing
Stereo Quality: Very good
Playing Time: 46'46"

Perhaps because of faulty processing, this DGG *Musical Offering* is not nearly up to the quality of that company's high standard of cassette production. The sound is edgy, almost distorted in reference to the clean, natural-sounding disc equivalent, and not very pleasant to listen to. Stereo separation is marked. In two places, once in each of the *Ricercari*—which are played, as harpsichord solos, skillfully if not particularly inspiringly by Hedwig Bilgram—there is a registration addition which makes the instrument sound particularly distorted on cassette, and a slight flutter afflicts the recording here, again not present on the disc. The performance as a whole is accomplished but not especially refined or *galant*. I. K.

BEETHOVEN: *Coriolan Overture, Op. 62; Symphony No. 5, in C Minor, Op. 67*. Chicago Symphony Orchestra, Fritz Reiner cond. RCA © RK 1005 \$6.95, Ⓜ FTC 2032 (7½) \$7.95, Ⓜ R8S 1005 \$6.95.

Performance: Fierce
Recording: Resonant
Stereo Quality: OK
Playing Time: 37'48"

Fritz Reiner's decade-old recording of the *Coriolan Overture* and the Fifth Symphony strikes me as an odd choice for cassette release in view of the vastly superior sonics of the comparatively recent Leinsdorf-Boston Symphony reading. This is not to deny the effectiveness of Reiner's supercharged interpretations (his *Coriolan* verges on the

hysterical), but rather to point out the need for a very clear-sounding original master in order to produce a good-quality cassette under the present limitations of the cassette's frequency response and dynamic range. Unhappily, the more than ample reverberation characteristics of Chicago's Orchestra Hall, combined with the difficulties of the cassette medium and traces of overload at climactic points, make for a pretty rough listening experience. And the break midway in the slow movement for cassette turnover is just plain infuriating. D. H.



W. A. MOZART

RECORDING OF SPECIAL MERIT

MOZART: *Concertos for Horn and Orchestra: No. 1, in D Major (K. 412); No. 2, in E-flat Major (K. 417); No. 3, in E-flat Major (K. 447); No. 4, in E-flat Major (K. 495)*. Gerd Seifert (horn); Berlin Philharmonic, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON © 923091 \$6.95, Ⓜ C 9038 (7½) \$7.95, Ⓜ M 89038 \$6.95.

Performance: Lifting with laughter
Recording: Splendid
Stereo Quality: Well balanced
Playing Time: 56'03"

Humor and playfulness abound in these elegant concertos. Mozart wrote three of them—the first, second, and fourth—for a young horn player in Salzburg named Ignaz Leitzgeb. The mood of these pieces is reflected in an inscription the composer penned as a heading for the second concerto: "Wolfgang

Amadé Mozart has had pity on Leitzgeb, ass, ox, and fool at Vienna on the 27th May 1783." The score of the fourth was written in blue, green, black, and red ink to confound poor Leitzgeb. The second is decorated with false playing instructions and sarcastic scribbles, all, again, to throw Leitzgeb. At any rate, the three pieces are so witty and winning that even the most confirmed horn-hater is likely to succumb to them, and the Concerto No. 3, a more ambitious, sumptuous, and extended work, makes especially satisfying listening.

Karajan recorded these pieces some years ago for Angel (mono only) with the late, great British hornist Dennis Brain. The new ser presents Hamburg-born Gerd Seifert, no mean man with a horn in his own right, and the playing by the Berlin Philharmonic is as supple and silken as anyone could wish. The sound on the cassette is quite good, aside from some faint hiss, and DGG is to be commended especially for finding a way to include a set of liner notes—neatly folded in the tiny package. P. K.

STRAUSS, R.: *Ein Heldenleben, Op. 40*. Berlin Philharmonic Orchestra, Herbert von Karajan cond., Michel Schwalbe (violin). DEUTSCHE GRAMMOPHON © 923109 \$6.95, Ⓜ C 8025 (7½) \$7.95.

Performance: Giant schmaltzburger
Recording: Very good
Stereo Quality: Aids big sound
Playing Time: 45'51"

Nothing could have been more solemnly Teutonic of Richard Strauss than to decide to compose his own autobiography in music at the age of thirty-four. That was in 1898, and since he went on after that to write *Salome, Elektra, Der Rosenkavalier*, and a number of other masterworks, and lived until 1949, the memoir can scarcely be called complete. In some ways, *Ein Heldenleben*, with its passages of self-pity and self-glorification, its mocking "enemies," and its culmination in a passage marked "the hero's retreat from the world and his fulfillment," represents all that is most meretricious and ridiculous in the German Romantic tradition. On the other hand, the design of the work is so grand and sweeping, and the composer's mastery of the orchestra so formidable, that the piece can sweep the listener who is willing to put his sense of humor aside right off his feet. The "hero" is, of course, the Artist, in the old Romantic sense, triumphing over the sneers of his adversaries, comforted and caressed by a wife who is a paragon of femininity and understanding, felling the critical opposition on the high battlegrounds of artis-

Explanation of symbols:

- Ⓜ = reel-to-reel tape
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The first listing is the one reviewed; other formats (if available) follow it.

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tic achievement, solacing himself with "nature" and exalted memories at the end of the whole pretentious program. In the course of the work, the composer also quotes from his own earlier pieces a number of times, affording an opportunity for those familiar with *Don Juan*, *Till Eulenspiegel*, et al., to congratulate themselves on recognizing the musical allusions. Karajan, with his sense of scope and his ability to urge mighty climaxes from his well-trained forces, is the ideal interpreter for this big score. The sound on the cassette is slightly compressed and therefore frustrating in the biggest moments, but glowing for all that, and remarkable relative to what we have been hearing in this format. A descriptive text is included. P. K.

COLLECTIONS

PRAETORIUS AND HIS TIME: CHRISTMAS CAROLS. Eccard: *O Freude über Freud; Sei mir willkommen, edler Gast*. Cappius: *Nun ist es Zeit zu singen hell*. Schein: *Dialogue of the Annunciation (Maria, gegrüßet seist du, Holdselige)*. Othmayr: *Vom Himmel hoch, da komm ich her; Er ist auf Erden kommen arm*. Jacob Praetorius: *Des lasst uns alle fröhlich sein; Lob, Ehr sei Gott im höchsten Thron*. Michael Praetorius: *Wie schön leuchtet der Morgenstern; Quem pastores laudavere; In dulci júbilo*. Freundt: *Wie schön singt uns der Engel Schar*. Osiander: *Gelobet seist du, Jesu Christ*. Schaerer: *Des ewigen Vaters ewig Kind*. Walter: *Den aller Welt Kreis nie beschloss*. Scheidt: *Das ewig Licht geht da herein; Ein Kind geboren zu Bethlehem*. Gumpelzhaimer: *Der Sohn des Vaters, Gott von Art*. Bodenschatz: *Das hat er alles uns getan*. Margot Guillaume (soprano); Helmut Krebs (tenor); Eppendorf Academy Boys' Chorus; Hamburg City Chorus; Archive Instrumental Group, Adolf Detel cond. DEUTSCHE GRAMMOPHON ARCHIVE © 924016 \$6.95.

Performance: Delightfully festive
Recording: Good
Stereo Quality: Excellent
Playing Time: 48'45"

This truly delightful Christmas program consists of ten tunes of the time of Praetorius, several in settings by more than one composer, performed by vast instrumental and choral forces. The disc, one which I have long enjoyed, was issued seven years ago, and it (Archive ARC 73216) definitely belongs in anyone's Christmas library. The cassette version is a reasonably good transfer; the massed sounds in such a festive piece as Praetorius' "In dulci júbilo," which includes antiphonal choirs, clarinos, recorders, trombones, timpani, viols, organ, and harpsichord among other instruments, emerge quite clearly, without much boxed-in effect. There is, however, a fair amount of noise on the tape itself, and I found a slight treble boost necessary to avoid dullness. The plastic cassette holder contains program notes but no texts. I. K.

RECORDING OF SPECIAL MERIT

ROMANTIC LOVE SONGS. Beethoven: *Adelaide; Ich liebe dich*. Fritz Wunderlich (tenor); Hubert Giesen (piano). Schubert: *Nähe des Geliebten*. Rita Streich (soprano); Erik Werba (piano). *Rastlose Liebe*. Grace Bumbry (mezzo-soprano); Erik Werba (pi-

ano). *Lachen und Weinen*. Irmgard Seefried (soprano); Erik Werba (piano). *Frühlingstraum*. Hans Hotter (baritone); Jörg Demus (piano). Schumann: *Widmung*. Dietrich Fischer-Dieskau (baritone); Jörg Demus (piano). Brahms: *Vergebliches Ständchen*. Rita Streich (soprano); Gunther Weissenborn (piano). *Trennung*. Grace Bumbry (mezzo-soprano); Sebastian Peschko (piano). Wolf: *Der Gärtner*. Ernst Haefliger (tenor); Hertha Klust (piano). Strauss: *Ständchen*. Evelyn Lear (soprano); Erik Werba (piano). Twelve others. DEUTSCHE GRAMMOPHON © DGG 921107 \$6.98.

Performance: Musical Liebfraumilch
Recording: Very good
Stereo Quality: Subtle
Playing Time: 49'14"

What a valentine for *Liebeslieder-lovers!* Deutsche Grammophon has not only assem-



THE ALLMAN BROTHERS BAND
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bled nearly two dozen of the most beautiful songs in the German Romantic repertoire, in performances by half a dozen of its most talented singing stars, but has even provided a tiny booklet with the complete texts of everything in the program from Goethe to Heine (in German and English) and fitted it neatly into the tape package. (The type, of course, is smallish, but clear and utterly readable). The contents of the cassette itself could not have been more generous. Here are Beethoven's ardent *Adelaide* and *Ich liebe dich* sung with pure passion by Fritz Wunderlich, whose airy tenor is later applied more darkly to the restless longing of Schubert's *Ungehduld*. In other Schubert lieder, Grace Bumbry turns the works into little operatic arias, but soprano Irmgard Seefried is more a strict constructionist, subduing her powers to the scale of the occasion. Hans Hotter's inward interpretation of the *Frühlingstraum* from the *Winterreise*, which follows, leaves both ladies sounding relatively superficial. Fischer-Dieskau, with his sense of dynamics and shadings, and that magnificent baritone he can shrink to a musical shadow or swell to the roar of a giant, comes on next, singing Schumann's *Widmung* and five songs from the *Dichterliebe* cycle with such conviction that the dust is blown off these familiar compositions and one almost begins to believe there must really be a lady

as dainty as a lily and as pure as a dove. He later returns to espouse further aspects of the Romantic fallacy in Schumann's *Du bist wie eine Blume*. Miss Bumbry and soprano Rita Streich, meanwhile, make heavenly music with some Brahms pieces, including, for welcome comic relief, his *Vergebliches Ständchen*. After that, it's mostly heavy but urgent going with songs by Hugo Wolf and Richard Strauss—with the dividend of soprano Evelyn Lear completing the entire tour de force with the Strauss *Ständchen*. Such a set of singers is unlikely to be signed up for an evening in a concert hall anywhere, but it happens on this cassette. As an introduction to the subject of lieder, I can think of no more convincing example. The sound is quite good throughout. P. K.

ENTERTAINMENT

RECORDING OF SPECIAL MERIT

THE ALLMAN BROTHERS BAND. The Allman Brothers Band (vocals and instrumentals). *Every Hungry Woman; Dreams; Whipping Post; Don't Want You No More; It's Not My Cross to Bear; Black Hearted Woman; Trouble No More*. ATCO © M 5308 \$6.95, ® M 8308 \$6.95.

Performance: Excellent
Recording: Good
Stereo Quality: Very good
Playing Time: 31'51"

Perhaps it's true that no white man can really play blues the way it should be played, but these six young men, five of whom are white, play the blues the way I like to hear it played. There are at least two excellent guitar players here, and by that I mean they're in a class with Eric Clapton and B. B. King, no less. King, I'll concede, has more soul, but the Allman Brothers convey great sincerity, and they do things with the instruments that haven't been done before. The arrangement on *Dreams* even includes some neo-Hawaiian guitar techniques, and the boys pull it off. The guitars and an organ counterbalance each other delicately, and beautifully, on *Black Hearted Woman*. The vocals are hard-driving thrusts of power in the manner of, but not like, those of Steppenwolf. Not like anybody's. *Every Hungry Woman* features a high-pitched guitar that beats out a sort of electric soprano ornamentation and, since it's normally the first song they do, one assumes that it is the band's trademark. Not so. The Allman Brothers' sound isn't that simple. This is a recording that has to be heard several times to be appreciated. At first the band will seem directionless and without identity, but keep listening. It's all there. The Allman Brothers have, as they say, got it together. N. C.

ANDRÉ BENICHO: *Jazz Guitar Bach*. André Benichou (guitar); the Well-Tempered Three (guitar, bass, drums). NONE-SUCH © N5 1069 \$6.95, ® E 1069 (3¾) \$4.95.

Performance: A bit mechanical
Recording: Fair
Stereo Quality: Fair
Playing Time: 27'

In recent years, Bach melodies have been Swingle-sung, Mooged, New York Rock-&-Roll-Ensembled, guitared, sitared, kazooed, (Continued on page 108)

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and, I think but cannot prove, honked out on the horns of Renaults, Citroens, and Volkswagens. All of that is fine with me; the more people exposed, in whatever way approaching the musical, to these delightful melodies, the better. I think, though, that if Ernest Tubbs and Loretta Lynn start producing Bach recordings it will be time to back off and take another look at the whole phenomenon.

André Benichou appears here with a whimsically titled small combo, and a whimsically illustrated cassette cover—but he plays it straight. Except for some spiffy drumming and a fanciful bass slap now and then, there is little that is jazzy about this recording. Benichou gives the impression that he doesn't care to fool around with the score—which is all right. There's nothing wrong with the music as Bach wrote it, it's just that the packaging leads the listener to expect something else.

Frankly, I would rather hear the same thing done by Charlie Byrd. This is personal, of course, but the sound Benichou achieves with his guitar—because of the way it is amplified, I suppose—is not my idea of the optimum guitar sound. It is a bit harsh and clipped. The sound as preserved on this tape is not my idea of optimum tape sound either, for it has print-through and stereo balance problems. But I recommend all the melodies as such without equivocation (big of me, eh?), and if you are familiar with Benichou and like his sound, you will like this collection.

N. C.

JOSÉ FELICIANO: *A Bag Full of Soul.* José Feliciano (vocals, guitar); unidentified accompaniment. *Go on Your Way; Spoonful; Work Song; Where I'm Goin'; If I Really Bug You; You're Takin' Hold of Me; Help!; A Happy Guy; Masters of War*; and three others. RCA © PK-1113 \$6.95, Ⓟ P8S 1113 \$6.95.

Performance: Hokey
Recording: Very good
Stereo Quality: Very good
Playing Time: 35'10"

RECORDING OF SPECIAL MERIT

JOSÉ FELICIANO: *Alive Alive-O! (Part One).* José Feliciano (vocals, guitar); unidentified accompaniment. *Hi-Heel Sneakers; Guantanamo; Day Tripper; Rain; A Day in the Life; California Dreamin'*; and three others. RCA © PK 1537 \$6.95, Ⓟ P8S 1537 \$6.95.

Performance: Convincing
Recording: Good
Stereo Quality: Very good
Playing Time: 47'03"

The Ugly Duckling thesis lives!—a claim I can make thanks to whatever corner of the barnyard of Providence it is that gets two recordings such as these to the same reviewer at the same time. Who would have thought the Feliciano who did "Bag Full of Soul" would go on to record something like "Alive Alive-O!"? Admirers of H. C. Anderson, I suppose, and some of José Feliciano's close relatives, no doubt, and RCA, apparently. I doubt that many would have been so perceptive, or faithful, or whatever.

"Bag" is mostly a bore, with a few truly awful songs completely overwhelming its occasional bright spots. "Alive" is vibrant and spontaneous. Since the first recording was made in a studio and the second during a

"live" performance at the London Palladium (this is one half—the rest is on PK 1538), the point is obvious: Feliciano responds positively to an audience. The older recording also seems to have been overdone by the studio people—over-arranged especially. But Feliciano is partly to blame; his rendition of *Goin' to Chicago Blues* is a piece of self-indulgent nonsense, and his delivery is so melodramatic in the "pity-the-poor-laboring-man" *Work Song* that I felt like foreclosing on a few aged widows just to restore something approaching balance.

He's a good—nay, tremendous—guitar player on both recordings, but the one recorded in London has fewer distractions, so we can hear more of the guitar. Feliciano uses classic Latin-American guitar techniques, and uses them as well as any pop



JOSÉ FELICIANO

Vibrant and natural in a "live" recording

artist being recorded. I don't like the way he does *California Dreamin'* on the "Alive" cassette. His jumpy, animated vocal style robs the song of its pace and timing, which largely account for its charm. But his bit about Coca-Cola commercials has more than enough redeeming social value; his version of *Guantanamo* is the version of that oft-recorded song, as far as I am concerned; and he is the only non-Beatle so far to present a decent recording of *A Day in the Life*. As the swan paddles off into the sunset, you'll hear a slight hiss on the "Alive" cassette, but it's a small price to pay.

N. C.

THE FRIENDS OF DISTINCTION: *Highly Distinct.* The Friends of Distinction (vocals); unidentified accompaniment, Ray Cork Jr. arr. and cond. *Let Yourself Go; It's a Wonderful World; Light My Fire; This Generation; It's Sunday; Impressions; It's Just a Game Love; Why Did I Lose You?; We Got a Good Thing Goin'; Workin' on a Groovy Thing.* RCA © PK 1489 \$6.95, Ⓟ P8S 1489 \$6.95.

Performance: Not very distinctive
Recording: Exceptionally good
Stereo Quality: Good
Playing Time: 30'13"

If this group had become established before the 5th Dimension came along, we'd all be

better off. The Friends of Distinction are, singularly and collectively, more sophisticated and imaginative than the Dimension and probably are the best makers of this kind of music—soft rock, I suppose you would call it. It is not the kind of music I would choose to listen to for more than five or ten minutes every six months or so. It's difficult to believe Mitch Miller isn't responsible for some of the more insipid arrangements in this collection (or for a fair percentage of the Dimension's work, for that matter). One suspects this is how the old guard in popular music—those involved in the careers of Snookie Lanson or Joni James, say—would have wanted rock to turn out. It sounds like short hair, knee-length skirts, and station wagons to me.

Groups caught up in that style obviously shouldn't sing songs like *Light My Fire*, but the Friends of Distinction do, with predictable results. They should stick with the likes of *Workin' on a Groovy Thing*.

If you like rock as it might have sounded in the 1940's, you can't do better than this. The tape is exceptionally well recorded, too.

N. C.

THE GUESS WHO: *American Woman.* The Guess Who (vocals and instrumentals). *8:15; Humpty's Blues; No Time; American Woman; No Sugar Tonight; Talisman; 969 (the Oldest Man); When Friends Fall Out; New Mother Nature; Proper Stranger.* RCA © PK 1518 \$6.95, Ⓟ TP3 1036 (33/4) \$6.95, Ⓟ P8S 1518 \$6.95.

Performance: Cautious
Recording: Good
Stereo Quality: Slightly unbalanced
Playing Time: 39'39"

Where were these fellows when we needed them, back when the best we could get were the Coasters, and what we usually got were the Platters? The Guess Who would have been giants in the industry then. Today they are relatively light in weight, but still considered somewhere close to the ultimate in musical groups by those in their middle teens. They certainly are among the most honest groups making music slanted to that market, and—what with the Archies, Ohio Express, 1910 Fruitgum Co., and Jackson Five still clogging the airwaves—perhaps they are still needed.

Matched against groups the college students know about, the Guess Who fall short in one department after another. Their guitar playing is heavy on volume and low on finesse, and their vocals are strained. Most of the time, the boys concentrate on expressing a single emotion, something like resignation—grinning wryly and bearing it—in songs about how one has no more time for his old girl friend, or is positively finished chasing American women around, or is looking forward to having no sugar for his tea. But at least three of the songs in this set were commercial hits as singles, giving fans of groups like this a nucleus to go on, and the rest of the cassette is fleshed out fairly well musically, all things considered, and in relatively high-quality sound.

N. C.



By CRAIG STARK



TAPE HORIZONS

ORAL HISTORY

MOST of us tend to think of history in terms of printed books and ancient manuscripts. Very often, however, what comes eventually to be written down derives its freshness and full significance from what was first narrated orally. Thus, for example, much of the historical material in the Bible and in Homer retains its liveliness and descriptive richness because it is the product of an oral tradition handed down for centuries. Clearly too, a historian who could converse informally with the leaders of an era would gain invaluable and otherwise unobtainable insights.

Thoughts such as these lie behind a new and growing form of historical research that will be of interest to many readers of this column. Largely under the auspices of local historical societies, programs of taped interviews with members of communities and ethnic groups are being inaugurated to preserve important recollections that may extend over the greater part of a century. Few such people write lengthy journals and memoirs, and, unless recorded, their recollections of the personalities, local affairs, and informal understandings that have determined events will be irretrievably lost. And in so increasingly mobile a culture as ours, the fruits of a carefully planned program of taped oral history may be the only way in which a newcomer can come to perceive the roots of the community into which he has moved.

The equipment needed to tap these reservoirs of historical information is disarmingly simple. A light-weight (under ten pounds) recorder, possibly battery-operated, capable of using 5-inch reels and running at $3\frac{3}{4}$ ips is normally recommended. (Increasing use is being made of cassette machines, however.) It should have an instant start/stop facility (usually a switch on the microphone) to facilitate possible later transcription. A machine with a built-in automatic recording-level control circuit is also suggested, because it can help prevent an interviewer from calling undue attention to the recording process and so, perhaps, inducing "mike fright" in his narrator. As long-term storage will be involved, non-aging polyester or Mylar base tape should be used, and a permanent repository such as the local library must be found.

The most important ingredient of a successful program of oral history, however, is the dedication of the tape researchers themselves. They must hunt out prospective narrators, develop a facility for interviewing, and carefully index and sometimes transcribe their findings for future use. Local newspapers and schools often find more immediate applications for the material gathered, but some of it may be restricted for a specified period of time if individuals still living might be embarrassed or otherwise harmed by its being made public. Fortunately, provided proper care is taken, potential legal complications are minimal. A complete treatment of suggested procedures and techniques for setting up a taped oral history program would be too lengthy for this column, but a highly informative booklet on the subject is available. Interested readers should write for Willa K. Baum's "Oral History for the Local Historical Society," obtainable for \$1.75 from the Conference of California Historical Societies, University of the Pacific, Stockton, California 95204.

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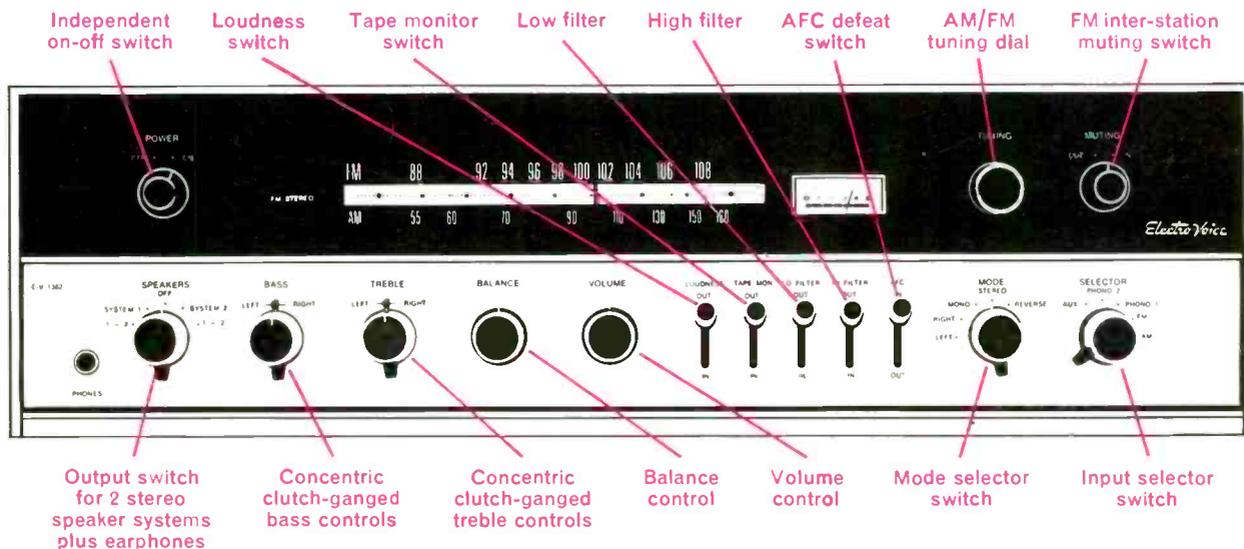
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