

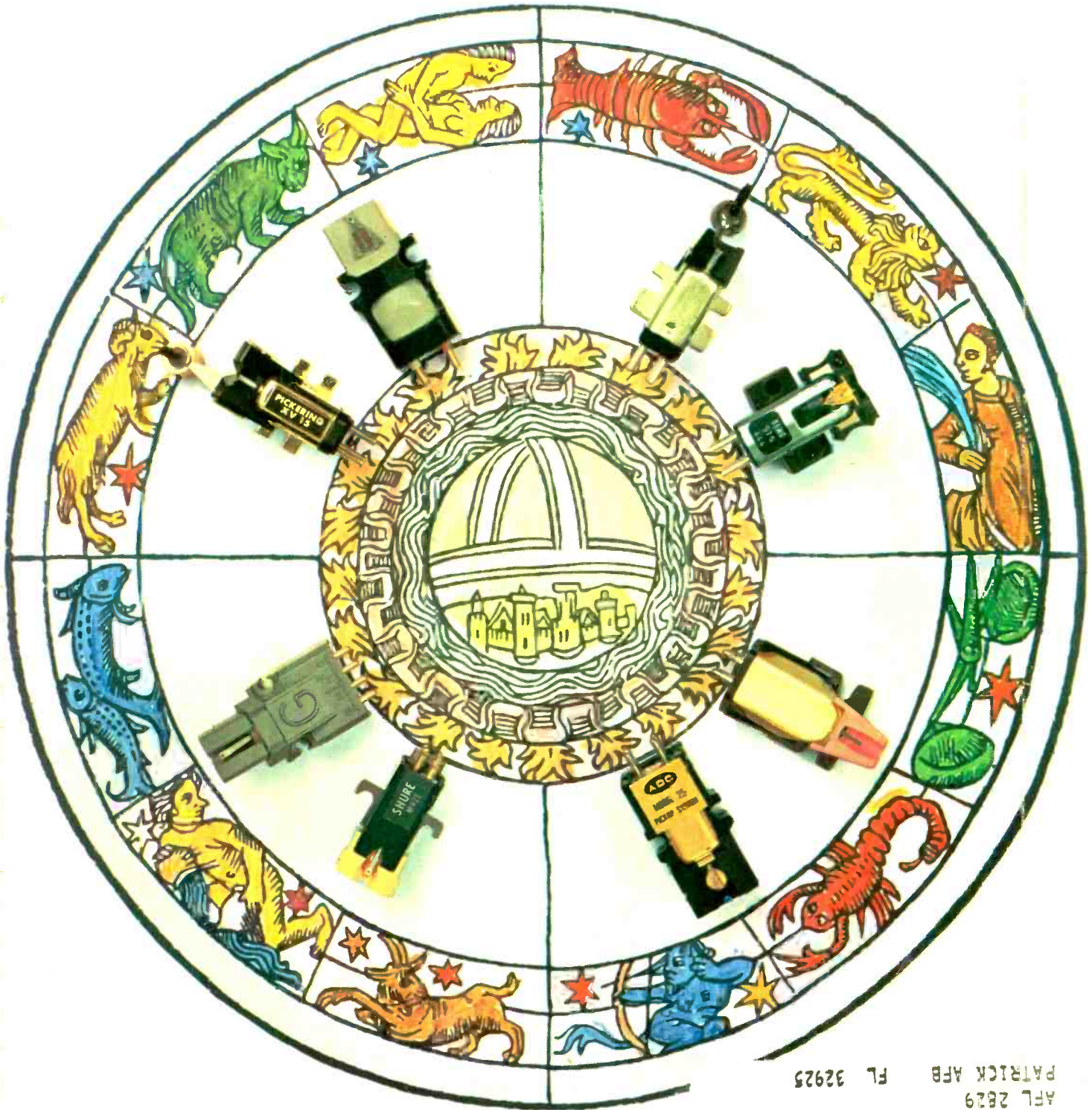
FORMERLY HI FI/STEREO REVIEW

BASE LIBRARY, AFL 2829
PATRICK

Stereo Review

JULY 1969 • 60 CENTS

**LABORATORY TESTS: TWELVE STEREO PHONO CARTRIDGES
COMPOSERS AND THE ZODIAC * BASIC REPERTOIRE UPDATED**



351372 282 98LA2096 SEP70 6 H
 BASE LIBR
 AFL 2829
 PATRICK AFB FL 32925
 H
 07



Fisher 500-TX is the satellite receiver.

Tune it manually.

Traditionalists can tune AM and FM stations in the normal way, with Fisher's ultrasmooth flywheel drive.

Or by push button.

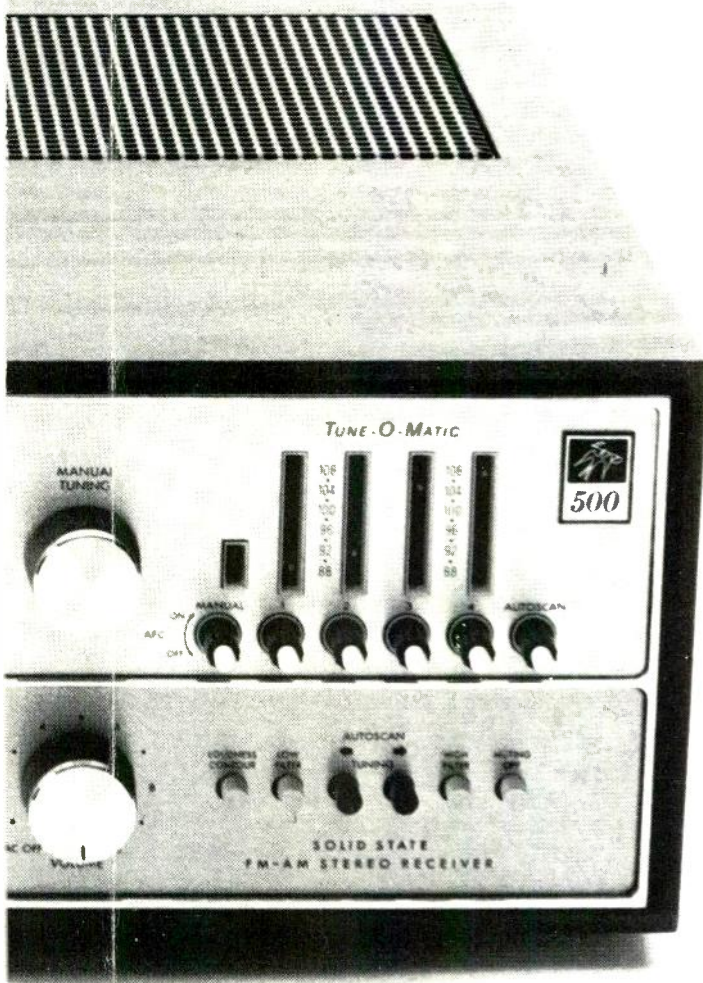
Preset your four favorite FM stations on the miniature dials. After that, tune to any one instantly, at the touch of a button. The station will be locked in electrically, so there'll be no drift.

Or by AutoScan™

Touch one of these two buttons and the next FM station up or down the dial is automatically tuned in, dead center. Hold down either button and all FM stations up or down the dial come in, one by one.

Or by remote control.

With this optional accessory (the Fisher RK-30, \$9.95) you can operate the AutoScan from your easy chair or bed.



not having to switch the stereo mode. per-channel speaker remote speaker any-

3. If you connect a you'll be able to k, or both tracks, reo speakers with a onitor switch.

Fisher 500-TX has le connection of an id an extraordinary your stereo sound. (er for details.)

the 500-TX. e about the Fisher ow.

tremendous power 500-TX offers tre-

mendous sensitivity. (Usable sensitivity 1.7 microvolts.) And it has a highly selective crystal filter that lets you pull in weak, distant stations located right next to stronger, local stations. In our tests the 500-TX was able to receive more clear stations than any other receiver or tuner, regardless of price.

And speaking of price, that's the best feature of all.

It costs less than other, less powerful, less versatile, less sensitive receivers.

It's \$449.95. (Walnut cabinet, \$22.95. Prices slightly higher in the Far West.)

*190 watts \pm 1dB at 8 ohms. Other receivers that claim big power are nearly always rated at 4 ohms. Their power into normal 8-ohm speaker systems is actually less.

The 190-watt* Fisher world's most vers



Mail this coupon for your free copy of The Fisher Handbook, 1969 edition. This reference guide to hi-fi and stereo also includes detailed information on all Fisher components.

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

Name _____
Address _____
City _____ State _____ Zip _____
0207691

The Fisher

OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO:
FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N.Y. 11101.
PRICES SLIGHTLY HIGHER IN THE FAR WEST.

You'll be able to do more things with the new Fisher 500-TX than with any other receiver in history.

In addition to being able to choose your favorite FM station manually, or three ways automatically, the 500-TX lets you control speakers throughout your home.

You can set up, and control, a center-channel speaker in your main stereo set-up. *Plus*, you can set up remote stereo speakers in another room and listen to just the remote speakers. Or just the main stereo system. Or all at the same time.

Plus, since the 500-TX delivers an enormous 190 watts into an 8-ohm load, you'll have enough power to feed still another pair of stereo remote speakers.

Plus, you can feed a single, remote

mono speaker without the receiver out of the room. Simply use the center-channel connection to feed a room where in your home!

And there's more. You can use the stereo tape recorder monitor either through both your stereo speakers or in special mode/tape monitor.

And more. The 500-TX has facilities for the simple operation of a reverberation effect accessory that will add a reverberation effect to your music. (Ask your Fisher dealer for details.)

Other features of

There's even more. The 500-TX you should know.

In addition to its power and versatility, the

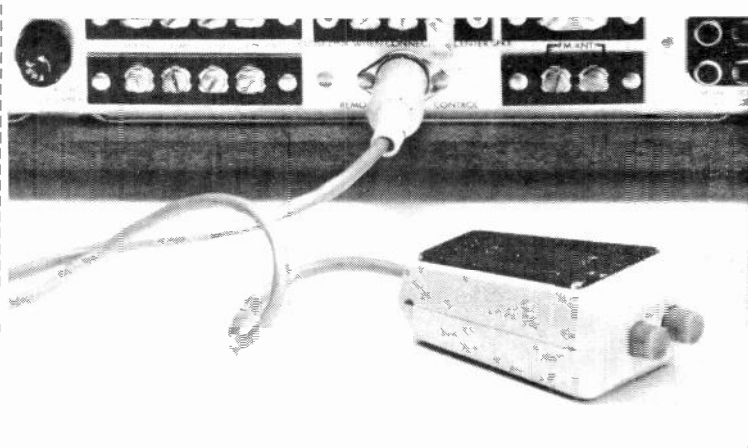
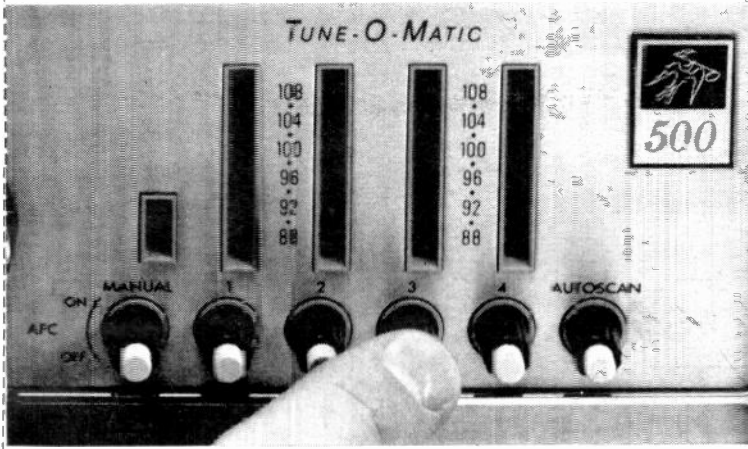
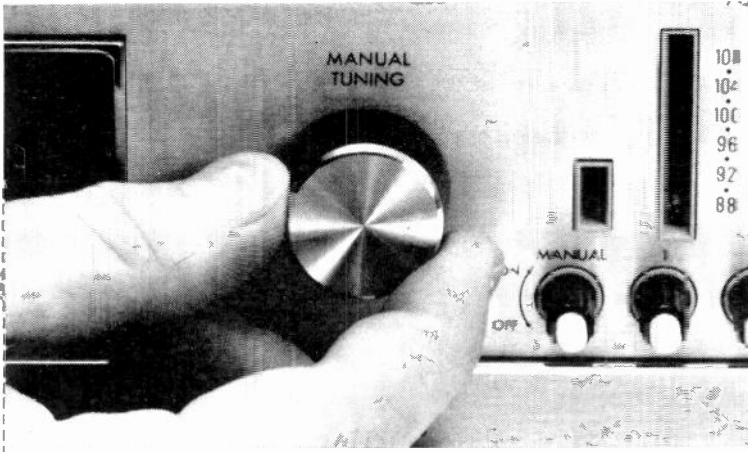
Do this.

Or do this.

Or do this.

Or do this.

Bound by DOBBS BROS. LIBRARY BINDING CO., INC., St. Augustine, Florida.





State of the art in automatic turntables.
Be critical. Motors: 3 types—2 good—1 better

The Induction Motor... most popular, least accurate. Most automatic turntables are built around induction motors. Some are given special names (usually describing their pole structure or starting torque). When well designed and manufactured, they have high starting torque... get the platter up to full speed quickly... and are relatively free from rumble. But, the rotor of the induction motor "slips" in relation to the magnetic field and varies the motor's speed with changes in power line voltage, turntable load and temperature. Under less than ideal conditions, as in your home, these speed changes can raise or lower not just the tempo, but the pitch of your recorded music.

The Synchronous Motor... correct speed, incorrect choice. At first glance the ideal turntable motor would seem to be the conventional synchronous type. This rotor never "slips" to affect turning accuracy because it is locked in to the precise 60-cycle frequency of the power supply. Turning speed cannot vary when voltage fluctuates... when room and/or motor temperatures change... or when record loads increase. However, the conventional synchronous motor also has its drawbacks. Starting torque and running power are often too low. And, to increase the torque and power means to increase noise and rumble levels... and involves disproportionately high expense.

The Synchro-Lab Motor™... perfect speed, perfect choice. A motor that combines high starting torque *and* synchronous speed accuracy has obviously been needed. The Garrard Laboratories designed the Synchro-Lab Motor to meet these needs, by combining the advantages of both types of motors. This new synchronous motor reaches the correct speed instantly and locks in to the 60-cycle current... no matter how the power line voltage varies... or the temperature changes... or how many records you play at one time. For the many people whose musical senses are easily distressed by variations in pitch, the Synchro-Lab Motor will be a constant assurance of listening pleasure.

There are, of course, other benefits which stem from the Synchro-Lab Motor, notably the elimination of the need for variable controls to obtain proper speed, and of heavy turntables which tend to cause rumble through accelerated wear on the important center bearing over a period of use in your home. The Synchro-Lab Motor powers five Garrards, priced from \$59.50 to \$129.50 for the SL 95 Automatic Transcription Turntable shown above. These units incorporate other Garrard-engineered innovations such as anti-skating compensation; cueing and pause controls; highly advanced, low-mass tonearm systems. Feature-by-feature descriptions of all models are to be found in a complimentary Comparator Guide. Let us send you one. Write Garrard, Dept. AG59, Westbury, N.Y. 11590.

Garrard
World's Finest



FORMERLY HI FI/STEREO REVIEW

Stereo Review

JULY 1969 • VOLUME 23 • NUMBER 1

THE MUSIC

SERIOUS MUSIC—AND ALL THAT JAZZ!
A review of a new book by Henry Pleasants.....DON HECKMAN..... **34**

THE BASIC REPERTOIRE
Updatings and Second thoughts for 1969.....MARTIN BOOKSPAN..... **38**

THE SANG PRIZE FOR MUSIC CRITICISM
Winners Eric Salzman and Michael Steinberg discuss their craft..... **64**

STELLAR COMPOSERS AND MUNDANE ASTROLOGY
A disquisition on relations between music and the spheres.....ROBERT OFFERGELD..... **68**

THE PERSISTENCE OF ELVIS
Still with us fifteen years later.....DON HECKMAN..... **112**

THE EQUIPMENT

NEW PRODUCTS
A roundup of the latest high-fidelity equipment..... **18**

AUDIO QUESTIONS AND ANSWERS
Advice on readers' technical problems.....LARRY KLEIN..... **22**

AUDIO BASICS
How Many Speakers?.....HANS H. FANTEL..... **28**

LABORATORY TESTS OF TWELVE STEREO CARTRIDGES
Full reports on current models.....JULIAN D. HIRSCH AND GLADDEN B. HOUCK..... **57**

INSTALLATION OF THE MONTH
"Inspired" Stereo.....WILLIAM WOLLHEIM..... **67**

TAPE HORIZONS
Live versus Recorded.....CRAIG STARK..... **121**

THE REVIEWS

BEST RECORDINGS OF THE MONTH..... **75**

CLASSICAL..... **79**

ENTERTAINMENT..... **107**

STEREO TAPE..... **119**

THE REGULARS

EDITORIALLY SPEAKING.....WILLIAM ANDERSON..... **4**

LETTERS TO THE EDITOR..... **6**

GOING ON RECORD.....JAMES GOODFRIEND..... **30**

INTRODUCING THE STAFF: ERIC SALZMAN.....JAMES GOODFRIEND..... **104**

ADVERTISERS' INDEX; PRODUCT INDEX..... **124**

COVER: PHOTO BY BRUCE PENDLETON; DESIGN BY BORYS PATCHOWSKY

Copyright © 1969 by Ziff-Davis Publishing Company. All rights reserved. Stereo Review, July, 1969, Volume 23, Number 1. Published monthly at 307 North Michigan Ave., Chicago, Illinois 60601, by Ziff-Davis Publishing Company—also the publishers of Airline Management and Marketing, Boating, Business & Commercial Aviation, Car and Driver, Cycle, Electronics World, Flying, Modern Bride, Popular Electronics, Popular Photography, Skiing, Skiing Area News, Skiing Trade News, and Travel Weekly. One year subscription rate for U.S., U.S. Possessions and Canada, \$6.00; all other countries, \$7.00. Second class postage paid at Chicago, Illinois and at additional mailing offices. Authorized as second class mail by the Post Office Department, Ottawa, Canada, and for payment of postage in cash. SUBSCRIPTION SERVICE: Form 3579 and all subscription correspondence should be addressed to Stereo Review, Circulation Department, Portland Place, Boulder, Colorado 80502. Please allow at least six weeks for change of address. Include your old address, as well as new—enclosing if possible an address label from a recent issue.

Stereo Review

FORMERLY HI FI/STEREO REVIEW

PUBLISHER
PHILLIP T. HEFFERNAN

EDITOR
WILLIAM ANDERSON

MANAGING EDITOR
WILLIAM LIVINGSTONE

MUSIC EDITOR
JAMES GOODFRIEND

TECHNICAL EDITOR
LARRY KLEIN

ASSOCIATE EDITOR
ROBERT S. CLARK

ART DIRECTOR
BORYS PATCHOWSKY

ASSISTANT TECHNICAL EDITOR
WILLIAM WOLLHEIM

CONTRIBUTING EDITORS

CLIVE BARNES
MARTIN BOOKSPAN
HANS H. FANTEL
WILLIAM FLANAGAN
DAVID HALL
DON HECKMAN
JULIAN D. HIRSCH
GEORGE JELLINEK
IGOR KIPNIS
PAUL KRESH
REX REED
PETER REILLY
ERIC SALZMAN
CRAIG STARK

EUROPEAN EDITOR
FREDERIC GRUNFELD

LONDON EDITOR
HENRY PLEASANTS

ADVERTISING MANAGER
JAMES J. SULLIVAN

ADVERTISING SERVICE MANAGER
ARDYS C. MORAN

ASSOCIATE PUBLISHER
LARRY SPORN

Editorial and Executive Offices
Ziff-Davis Publishing Company
One Park Avenue, New York, New York 10016
212 679-7200
Michael Lands, Royce Richard
Midwestern Office
307 North Michigan Avenue, Chicago, Illinois 60601
312 726-0892
Midwestern Advertising Manager: Royce Richard
Western Office
9925 Wilshire Boulevard
Beverly Hills, California 90211
213 Crestview 4-0265; BRadshaw 2-1161
Western Advertising Manager: Bud Dean
Japan: James Yagi
4, Sakuragaoka, Shibuya-ku
Ishikawa Mansion
Tokyo, Japan
Telephone: 462-2911-3
Circulation Office
Portland Place, Boulder, Colorado 80302
EDITORIAL CONTRIBUTIONS must be accompanied
by return postage and will be handled with reasonable
care; however, publisher assumes no responsibility
for return or safety of art work, photography
or manuscripts.

Member Audit Bureau of Circulations



ZIFF-DAVIS PUBLISHING COMPANY
William Ziff, President
W. Bradford Briggs, Executive Vice President
Hershel B. Sarbin, Senior Vice President
Philip Sine, Financial Vice President
Walter S. Mills, Jr., Vice President, Circulation
Stanley R. Greenfield, Vice President, Marketing
Phillip T. Heffernan, Vice President,
Electronics Division
Frank Panowitz, Vice President, Creative Services
Arthur W. Butzow, Vice President, Production
Edward D. Muhlfield, Vice President, Aviation Division
Irwin Robinson, Vice President, Travel Division
Furnan Hebb, Administrative Vice President
George Morrissey, Vice President
Sydney H. Rogers, Vice President

By WILLIAM ANDERSON



EDITORIALLY SPEAKING

THE CASSETTE—GETTING READY

LIKE a good part of the staff of this magazine (the first five names in the column at left, for example), I am what is known as a Moon-child, born under the constellation Cancer, a sign whose denizens are reputed to be home-loving, fond of good food and drink, reverent toward the past, sentimental, essentially rather conservative, and, as a result, somewhat resistant to rapid change. Well, all right . . . guilty as charged, and it comforts me that I keep good company—Proust, Rembrandt, and Franz Schubert, among others. I must say, though, that the last part of it—"resistant to rapid change"—does tend to make life in the fast-moving field of audio rather difficult. But we Cancerians also have a firm sense of duty, and it was for that reason that I undertook last month a quick tour of European equipment manufacturers and record companies to check on the progress of the latest industry phenomenon—the tape cassette. I had heard from a number of domestic sources the rather alarming (to me) prediction that the cassette would be the *primary* format for new releases of recorded material within ten years (how's that for "rapid change"?), and this round of polite industrial spying was intended to unearth any corroborating evidence from abroad—where, of course, the concept got its start.

First stop was Hildesheim, Germany, where I was the guest of Blaupunkt, known in this country principally for its car radios, but also manufacturers of TV receivers, home and portable radios, and stereo playback equipment. And last, a number of hurried interviews and innocent questions later, was Swindon, England, home of Garrard turntables. The whole trip made a neater package than I had originally thought it would—what, for example, have a German manufacturer of car radios and an English producer of record turntables to do with one another? The answer is the cassette. Blaupunkt had recently brought out, just in time for the 1969 Hanover Industrial Fair, its first car-cassette unit (mono record, stereo playback). And Garrard, when tweaked with the suggestion that they may soon have reason to make common cause with buggy-whip manufacturers, replied by showing me through their new cassette-player facility, one which at that moment was busily turning out the mechanical and pre-amplifier sections for—you guessed it—Blaupunkt's new car unit. Garrard already has several contracts for its cassette equipment in this country, and further has on the drawing boards a number of improvements, for both mechanical and electronic efficiency, that appear at the moment to be just this side of science fiction.

Though Philips, who started it all, has recently had to double the production capacity of all its European prerecorded cassette factories (in Holland, France, England, Spain, and Germany), I gathered from the many record-industry people I talked with that there is still a good deal of cautious pessimism coupled with a measure of wait-and-see. This is understandable on two counts: all these companies have enormous investments in disc-pressing facilities, and, since recorded material comes into being in tape form originally anyway, a switch-over to cassette production is, though complicated and expensive, less a tooling-up problem than that faced by equipment manufacturers. Or perhaps it's just that they have their own Cancerians to deal with.

Now—Discount Store Prices on any Record...any Label ...any Artist!

No Obligation to buy any Records—Ever.... Just
the opportunity to **SAVE UP to 55%!**
More than **35,000** records to choose from!



THE Longines Symphonette's new service, THE CITADEL RECORD CLUB gives you any record, any artist, any label at savings up to 55% off manufacturer's suggested price. No obligation to buy any records • Free Record Bonus Certificates • Jet Speed Service • See details below for your special \$1.00 Trial Membership!

The new Citadel Record Club acts like a "record buyers' cooperative" . . . giving you FREE choice of any record available today at discounts up to 55%, with 35% guaranteed! There are **no compulsory purchases** . . . and, any member of your family may share your privileges as a Lifetime Member! Read on to learn why the Citadel Record Club is the fairest of them all!

1. ANY RECORD, ANY ARTIST, ANY LABEL, ANY KIND OF MUSIC YOU PREFER . . . you name it, and if it's in print, you have it at a guaranteed 35% off manufacturer's list price (often as high as 55%). This even includes imported labels and hard-to-find specialties.
2. YOU ARE NOT REQUIRED TO BUY ANY RECORDS AT ALL! Buy as many or as few records as you need—records of your choice!
3. MAKE YOUR SELECTIONS FROM THE SCHWANN CATALOG . . . 300 pages, more than 35,000 records listed. Same book used by the biggest stores. You also get 2 FREE Bonus Catalogs listing special bargains and current top sellers.

Typical Citadel Super-Bargains!

PERFORMER
GLEN CAMPBELL
ROGER WILLIAMS
FRANK SINATRA
MANTOVANI
HARRY BELAFONTE
ROLLING STONES
COUNT BASIE
STAN GETZ
HENRY MANCINI
PETULA CLARK
DIONNE WARWICK
JOHNNY CASH

LIST PRICE \$4.98

Citadel Price
\$ 2.59

4. **IRON CLAD GUARANTEE! FACTORY-FRESH RECORDS!** Any record that is imperfect replaced without additional cost to you.
5. **24 HOUR SERVICE . . . FASTEST ANYWHERE!** Your orders mailed promptly . . . mostly within 24 hours of receipt of order.
6. **DID YOU EVER WANT TO VOTE FOR YOUR FAVORITE ARTIST . . . HELP GET AN AWARD FOR A BELOVED RECORDING?** The Citadel Record Club, in cooperation with The Longines Symphonette Society, has been selected to help nominate and select the recordings and artist to receive the GOLD MEDAL AWARDS of merit. This is the only group of awards granted as the direct result of record-buying consumers' own preference. To make certain that you are completely familiar with the nominations, you will be sent the particular record to play and to evaluate without obligation to buy. And, since once a record is played Citadel will not resell it, you can own the record (if you wish) for a tiny fraction of the list price! Now your voice can be heard—your wants recognized—your favorite recording artists rewarded!

SEND NO MONEY NOW . . . JUST TRY US! Remember: any member of your family can order from Citadel for three full months if you just take the time to mail us the coupon below! We will bill you later for just \$1.00 for your 3-Month Trial Membership in the greatest record club ever! As a Citadel Member, all the above benefits, and a lifetime of musical satisfaction is yours!

SEND NO MONEY—MAIL COUPON TODAY!



CITADEL RECORD CLUB C. S., Inc.
Symphonette Square, Larshmont, N.Y. 10538

Enroll me in the club for all the privileges described in the advertisement. I get FREE kit including SCHWANN catalog, two big bonus books, plus enrollment in the exclusive Gold Medal Awards program. I AM NOT OBLIGATED TO BUY ANY RECORDS . . . but save up to 55% on those I really want, any artist, any label. Bill me for \$1.00 for my 3-Month Trial Membership in the greatest record club ever!

CHECK HERE FOR STEREO TAPE MEMBERSHIP includes FREE kit plus famed Harrison Stereo Tape Catalog (just 50¢ additional)

Mr.
 Mrs.
 Miss
ADDRESS _____

CITY _____

STATE _____

I am enclosing \$1.00 now, for our mutual convenience.

775 025

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

The Only Watch Ever to Win 10 World's Fair Grand Prizes. 28 Gold Medals. Highest Observatory Honors for Accuracy. Official Watch for World's Leading Sport Associations.

Longines honors are your guarantee of the finest. The inherited skills of generations of craftsmen in the Longines factory at St. Imier, Switzerland are your bond of quality. Add Longines' unchallenged style leadership and you have the World's Most Honored Watch.

* Longines start at \$75; Automatics from \$95; Ultra-Chrons from \$120. Creations D'Art to \$15,000. See them at your Franchised Longines-Wittnauer Jeweler.



The Incomparable Ultra-Chron #8150. Guaranteed accurate to a minute a month. Water Protected to a Depth of 20 Atmospheres. 10K gold cap on stainless steel case gilt dial, bold, matching link bracelet \$160.



THE WORLD'S MOST HONORED WATCH®

LONGINES

LONGINES-WITTMAUER WATCH COMPANY
Since 1867 Watches of the Highest Character.
Longines-Wittnauer Building, New York
Sold & Serviced in 150 Countries Around the World.

If necessary, will be adjusted to this tolerance by Longines Jeweler. Guarantee is for one full year.



LETTERS TO THE EDITOR

Shocker

● Your May cover is a shocking and unforgivable offense to decency and good taste. Any violinist with so wild a bow arm and so incredible a left-hand wrist position ought not to be permitted on the front of a serious musical journal—think of all the young violinists reading your magazine whose minds might be corrupted by such a display. But I was highly pleased by William Anderson's editorial, in which, as usual, style, intelligence, and sanity gratifyingly prevailed.

HARRY WELLS McCRAW
Hattiesburg, Miss.

Harmonica's Hard Times

● I was most pleased and enlightened to read Fritz Kuttner's article "The Long Life and Hard Times of the Harmonica" (May). The harmonica has been a large part of my life since I made my first public appearance on radio at the age of three, winning a contest for harmonica amateurs. Unfortunately, public rejection of this instrument has forced me to base my livelihood as a music teacher and entertainer on other instruments. Occasionally, at the club where I work, I will play a few light classics on the harmonica, but always with the result Mr. Kuttner mentions—the general attitude seems to be, "Why waste time and effort on a toy?" This attitude, I believe, stems largely from the way the public is exposed to the harmonica. Sales displays usually set it alongside such items as the kazoo and the jews-harp, and the harmonica has also become associated with comedy and slapstick humor.

But the battle for acceptance is slowly being won. Here in Canada, a few years ago, the Toronto Conservatory of Music finally accepted the accordion as an instrument worthy of serious music. It won't be long now.

PAUL PALACE
Winnipeg, Can.

FM Transmission

● Of what value are the magnificent FM tuners and receivers available to the public, with their high sensitivity, low signal-to-noise ratio, low distortion values, and other fine specifications when so many FM stations transmit their music in such a haphazard fashion? To have it playing over superb equipment only accentuates the defects of the transmission.

I dare say that certain companies with tuners in the \$700-\$1000 range are finding a more restricted market for their sales than anticipated, because any audiophile would think twice before pouring all that money into a tuner to listen to the worn recordings the broadcasters have on hand.

PAUL TARTELL
Roslyn, N. Y.

Cage

● In the article on John Cage in the May issue, Richard Kostelanetz says, "pursuing the logic of his previous intellectual development, Cage took the aesthetic leap that made his music even more indeterminate in both conception and execution, so that each performance of a piece would be hugely different from all the others." This follows a mention of a fixed, "permanent form" work of 1952. The next mention is of a "free, free, free" piece of 1957.

Mr. Cage himself states, in his own chronology of his works and methods, that his first "indeterminate" works were done in 1958. Given that it might have been 1957, as Mr. Kostelanetz says, there is an interesting historical-musicological leap somewhere between 1952 and 1957.

Could this leap be connected with the fact that in 1952 Earle Brown wrote seven works, the most pertinent to the point being *December 1952* and a prototype sketch of *25 Pages* entitled *1953*? Both of these, as far as I and others can determine, are the first examples of indeterminate and "open form" music, by Cage's own definition of the word in his book *Silence* ("composition which is indeterminate with respect to its performance"), allowing improvisation and free realization on the basis of the graphic implications with any sound materials. Would not these seem to be the works which took the "aesthetic leap"? As Heinz-Klaus Metzger has said, "There is . . . reason to remind the public of Brown's early experimental pioneer achievements since their glory has been dimmed by Cage's experiments which followed right afterward."

SARAH MENEELY
Baltimore, Md.

Mr. Kostelanetz replies: "Miss Meneely's quotation of Cage's authority notwithstanding (no source is given), A' 33" (1954) is a
(Continued on page 8)

unique: revolutionary Sound Effect Amplifier.



Unique "S.E.A." Sound Effect Amplifier tone control system of models 5001 and 5003 eliminates conventional bass and treble controls. Provides individual control of the five different frequencies that comprise the total tonal spectrum; 60, 250, 1000, 5000 and 15000 Hz.

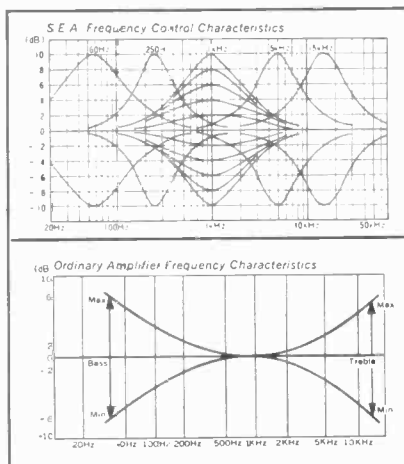
In introducing the striking all solid state 60 watt 5001 and 140 watt 5003 AM/FM Multiplex Stereo Tuner Amplifiers, JVC brings the stereo fan a new dimension in stereo enjoyment—the complete control of sound effects.

This exciting innovation is made possible through the incorporation of a built-in Sound Effect Amplifier (S.E.A.), a versatile component that divides the audio range into five different frequencies. It enables the 5001 and 5003 to be tailored to the acoustic characteristics of any room, or to match the sound characteristics of any cartridge or speaker system, functions that were once reserved for expensive studio equipment. But even without the built-in S.E.A. system, the 5001 and 5003 would be outstanding values. They offer improved standards in FM sensitivity and selectivity by utilizing the latest FET circuitry with four IF limiters in the front end of the 5001 and five in the 5003. They both deliver a wide 20 to 20,000Hz power bandwidth while holding distortion down to less than 1%. They feature completely automatic stereo switching with a separation figure of better than 35dB. They allow two speaker

systems to be used either independently or simultaneously. Indicative of their unchallenged performance is their refined styling. All controls are arranged for convenient operation. The attractive black window remains black when the power is off, but reveals both dial scales and tuning meter when the power is on. For the creative stereo fan, the JVC 5001 and 5003 are unquestionably the finest medium and high powered receivers available today.

How the SEA System Works

Glance at the two charts appearing on this page. In looking at the ordinary amplifier frequency characteristics where only bass and treble tone controls are provided, you can see how response in all frequency ranges at the low and high levels is clipped off. Compare this chart with the one showing the SEA frequency response characteristics, and the difference is obvious. No clipping occurs in the SEA system. It offers full control of sound in 60, 250, 1,000, 5,000 and 15,000Hz frequency ranges from -10 to +10db. For the first time ever, you have the power to determine the kind of sound you want to hear.

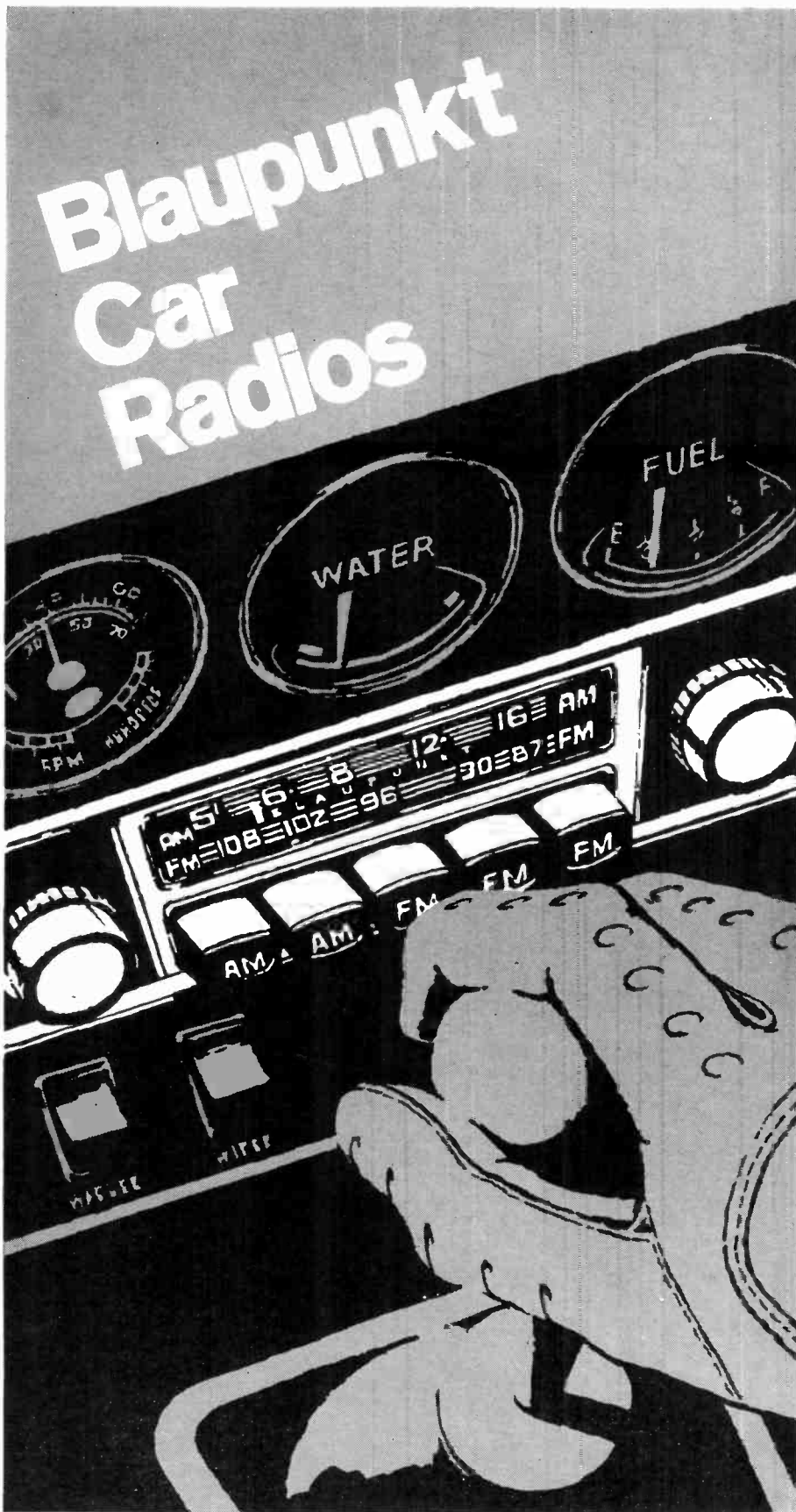


For additional information and a copy of our new full color catalog write Dept. SR:
JVC America, Inc., A Subsidiary of Victor Company of Japan, Ltd., c/o Delmonico International Corp.
50-35 56th Road, Maspeth, N. Y. 11378, Subsidiary of Elgin National Industries, Inc.

JVC

Manufactured by Victor Company of Japan, Ltd.

CIRCLE NO. 32 ON READER SERVICE CARD



Quality stereo in high gear. Shift up to the sound of the Blaupunkt Frankfurt stereo car radio, and enjoy the ultimate in stereo sound tailored to your individual taste. It's an automobile radio that combines AM/FM stereo with convenient push-buttons, and blends beautifully into the instrument panel. Get the details on the complete line of Blaupunkt car radios and auto/portables. See your Blaupunkt dealer or write to Robert Bosch Corporation, 2800 South 25th Avenue, Broadview, Illinois 60153. New York • Chicago • San Francisco

CIRCLE NO. 9 ON READER SERVICE CARD

thoroughly indeterminate work; so is Music for Piano, 4-19 (1953), among other pre-1958 pieces. There is indeed a case to be made for the work of Earle Brown, but Miss Meneely could do more for her cause by concentrating on him, rather than sniping at Mr. Cage and his admirers."

● In Richard Kostelanetz's article on John Cage, he says that Time Records' recording of Cage's *Avia* and *Fontana Mix* (S 8003) has been deleted from our catalog. Please be advised that this recording, and several others which contain the works of John Cage in our Contemporary Sound Series, are still available.

CHET WOODS
National Sales Manager
Time Records, Inc.
New York, N. Y.

To Amplify or Not to Amplify?

● In your April issue, in the article "Electro-Acoustics in the Concert Hall," you printed excerpts from two *New York Times* pieces, by Henry Pleasants and Harold Schonberg, on whether or not to amplify singing voices. Over the years I have become an enthusiastic partisan of the great majority of Henry Pleasants' ideas on music, especially the controversial ones. This question of amplification is, to the best of my recollection, the one time I have ever seriously disagreed with him.

Do you recall Nino Martini in the movies? He sounded like a serious competitor of Gigli. As it turned out, he had a good top, but was just a charming tenorino whose voice, through amplification, took on enormously impressive dimensions. The same was true of a chap who sang in a film with Grace Moore—Michael Bartlett. They did the *Bobème* duet, as I recall, and he sounded like a cross between Caruso and Fleta. Of course he was nothing of the kind. It isn't merely the volume of the voice which is affected by amplification. Certain voices, if they are cleanly produced and forward, are helped by the building up electronically of the natural timbre. In other words, it's not just the *size* of the voice that is affected.

A truly fine singer never sings at the top of his voice. There is always something to spare. It is a matter of technique. But in high and/or dramatic passages there is always an inevitable tension—not to be confused with forcing—and no amount of amplification can obviate the need to really "give" at such moments. If one gives less voice in the belief that the difference can be made up by the mike, then there is an inevitable drop in artistic intensity, in "thrill."

As far as phrasing is concerned, a fine artist always pays attention to this critical aspect of the vocal art. I question whether a singer with a small voice will phrase any better when he is helped by amplification if he is not *artistically* motivated to do so.

Being able to give less voice can, in certain cases, help good articulation of the words. But then, many great singers got their words out in spite of pouring out big sound—Caruso, Flagstad, Tibbett, Thomas, Peerce, Gedda, Farrell. And then what do you do during a stage performance when you have several singers with voices of different sizes? Must you cast either all large unamplified voices or all small beefed-up voices?

(Continued on page 14)

Why did over $\frac{3}{4}$ million record collectors pay \$5 to join Record Club of America

when other record or tape clubs would have accepted them free?

ANNOUNCING...
SPECIAL INTRODUCTORY
HALF-PRICE MEMBERSHIP
ONLY \$2.50
MAIL COUPON BELOW TODAY!

Compare Clubs and see

	Columbia Record Club (as advertised in Stereo Review April 1969)	Capitol Record Club (as advertised in Look Feb. 4, 1969)	RCA Victor Record Club (as advertised in N.Y. Times Feb. 16, 1969)	Columbia Stereo Tape Cartridge Service (as advertised in Playboy May 1969)	RECORD CLUB OF AMERICA
CAN YOU CHOOSE FROM ALL LABELS? LP'S OR TAPES, INCLUDING CARTRIDGE, CASSETTE AND REEL-TO-REEL TAPES?	NO	NO	NO	NO	YES! Choose any LP or tape on any label! No exceptions! Over 300 different manufacturers including Capitol, Columbia, RCA Victor, Angel, London, etc.
MUST YOU BUY A "MINIMUM" NUMBER OF RECORDS OR TAPES? HOW MANY?	11	10	4	3	NONE! No obligations! No yearly quota! Take as many, as few, or nothing at all if you so decide!
HOW MUCH MUST YOU SPEND TO FULFILL YOUR LEGAL OBLIGATION?	\$43.78 TO \$54.78	\$39.80 TO \$49.80	\$19.92 TO \$23.92	\$27.80	ZERO DOLLARS You don't have to spend a penny—because you're not "legally obligated" to buy even a single record or tape!
CAN YOU BUY ANY RECORD OR TAPE YOU WANT AT A DISCOUNT?	NO	NO	NO	NO	ALWAYS! Your discount up to 79% OFF. Guaranteed never less than a third! No exceptions!
DO YOU EVER RECEIVE UNORDERED RECORDS OR TAPES?	YES	YES	YES	YES	NEVER! There are no cards which you must return. Only the records and tapes you want are sent—and only when you ask us to send them.
HOW LONG MUST YOU WAIT FOR SELECTIONS TO ARRIVE?	5 to 6 weeks	5 to 6 weeks	5 to 6 weeks	5 to 6 weeks	NO LONG WAITS! Your order processed same day received. No shipping on cycle.

AT LAST A RECORD CLUB WITH NO "OBLIGATIONS"—ONLY BENEFITS!

This is the way you want it—the only record and tape club with no strings attached! Ordinary record or tape clubs make you choose from just a few labels—usually their own! They make you buy up to 12 records or tapes a year usually at full price—to fulfill your obligation. And if you forget to return their monthly card—they send you a record or tape you don't want and a bill for \$4.98, \$5.98 or \$6.95! In effect, you may be charged almost double for your records and tapes.

But Record Club of America Ends All That!

We're the largest and only all label record and tape club in the world. Choose any LP or tape, including cartridges and cassettes... on any label... including new releases. No exceptions! Take as many, or few, or no selections at all if you so decide. Discounts are **GUARANTEED AS HIGH AS 79% OFF!** You never pay full-price! You get best sellers for as low as 99¢, plus a small handling and mailing charge.

How Can We Break All Record and Tape Club Rules!

We are the only major record and tape club **NOT OWNED... NOT CONTROLLED... NOT SUBSIDIZED** by any record or tape manufacturer anywhere. Therefore, we are never obliged by company policy to push any one label, or honor the list price of any manufacturer. Nor are we prevented by distribution commitments, as are other major record or tape clubs, from offering the very newest records and tapes.

Join Record Club of America now and take advantage of this special **INTRODUCTORY HALF PRICE** membership offer. Mail coupon with check or money order

Beware...
Of "imitation all-label" clubs. For example Records Unlimited is secretly owned by Columbia Records! They don't send a "master LP catalog" with all labels (we send one with over 15,000 listings on all labels). Their announcements stress Columbia products and they charge extra for many other labels. (We have no "parent" company telling us what label to push and there is never an extra charge for any label.) And they don't offer any tape at all! So beware of imitators. We are still the only major record and tape club **NOT OWNED OR CONTROLLED** by any record or tape manufacturer.

—NOT for regular \$5.00 fee—but only **HALF THAT PRICE**... just \$2.50. You **SAVE \$2.50**. This entitles you to **LIFETIME MEMBERSHIP**—and you never pay another club fee.

Look What You Get
Lifetime Membership Card—guarantees you brand new LP's and tapes at discounts up to 79%... Never less than 1/3 off.

Free Giant Master Catalog—lists available LP's of all labels! Over 15,000 listings! Also, **FREE** Master Catalog of Tapes sent on request.

Disc Guide—The Club's **FREE** Magazine, and special Club sales announcements which bring you news of just-issued new releases and **extra discount specials**.

Guaranteed Same-Day Service

Record Club of America's own computer system ships order same day received! Every record brand new, fully guaranteed.

Money Back Guarantee

If you aren't absolutely delighted with our discounts (up to 79%)—return items within 10 days and membership fee will be refunded **AT ONCE!** Join over one million budget wise record and tape collectors now. Mail coupon to: Record Club of America Club Headquarters, York, Pa. 17405

Your \$2.50 membership fee entitles you to buy or offer gift memberships to friends, relatives, neighbors for only \$1.00 each with full privileges. You can split the total between you—the more gift members you get—the more you save!

COMPLETE TAPE SERVICE AT NO EXTRA MEMBERSHIP FEE

LP DISCOUNTS TO **79%**—PRICES AS

LOW AS **99¢** PER RECORD!

Typical all-label "Extra Discount" sale

BUDGET SERIES AT 1/2 PRICE \$.99

Frank Sinatra • Petula Clark • Glen Campbell
Nat Cole • Dean Martin • Dave Brubeck
Jack Jones • John Gary and others...

BUDGET SERIES AT 1/2 PRICE \$1.25

Woodie Guthrie • Oistrakh • Richter • Callas
Roc McKuen • Tebaldi • Steinberg • Krips
Peter Seeger • Munch • Casals and others...

BEST SELLERS AT 1/2 PRICE \$2.49

Herb Alpert • Simon & Garfunkel • Ramsey Lewis
Belafonte • Supremes • Mamas & Papas
The Cream • Eddie Arnold • Monkees and others...

plus... from 50% to as high as 79% discount on famous labels: RCA Victor, Capitol, Columbia, Decca, Liberty, Motown, Elektra, Vanguard, and others.

TAPE DISCOUNTS—33 1/3%—ALL LABELS

Cartridges, Cassettes and Reel-to-Reel

★ Choose any LP or tape on any label! No exceptions! Cartridges and cassettes included!

★ No "quotas" to buy. Take 0 records or tapes or 100!

★ Save! Discounts up to 79%! Prices as low as 99¢ per LP!

★ Every record and tape brand new, first quality, factory fresh—and guaranteed fully returnable!

★ All orders shipped same day received—no long waits!

★ No "hold back" on exciting new records and tapes!

FREE! World's largest Master Catalog of available LP's to choose from when you join Record Club of America

Lists over 15,000 available LP's on all labels! Classical—Popular—Jazz—Folk—Broadway & Hollywood sound tracks—Spoken Word—Rock and Roll—Comedy—Rhythm & Blues—Country and Western—Dancing—Listening—Mood! No Exceptions!

FREE! Master Tape Catalog of available cartridge, cassette and reel-to-reel tapes sent on request at no extra membership fee.



RECORD CLUB OF AMERICA X917-J
Club Headquarters, York, Pa. 17405

Yes—Rush me Lifetime Membership Card, Free Giant Master Catalog(s) (check box below) and Disc Guide at this limited Special Introductory Half Price membership offer. I enclose **NOT** the regular \$5.00 membership fee—but only \$2.50. (Never another club fee for the rest of my life.) This entitles me to buy any LP's and Tapes at discounts up to 79% plus a small mailing and handling charge. I am not obligated to buy any records or tapes—no yearly quota. If not completely delighted I may return items above within 10 days for immediate refund of membership fee.

Send Master LP Catalog Send Master Tape Catalog

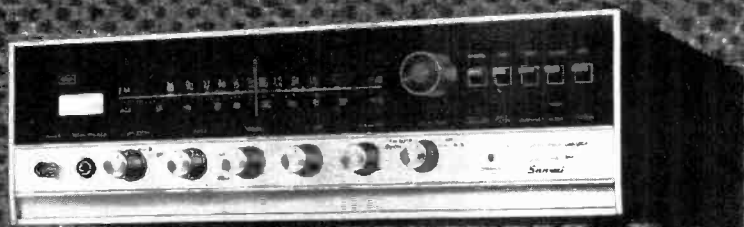
Also send _____ Gift Membership(s) at \$1.00 each to the names on attached sheet. Indicate master catalogs required. I enclose Total of \$_____ covering one \$2.50 Lifetime Membership plus any Gift Memberships at \$1.00 each.

Print Name _____
Address _____
City _____ State _____ Zip _____

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



Sansui 350 • 46 watts • \$199.95



Sansui 800 • 70 watts • \$269.95



Sansui 2000 • 100 watts • \$299.95



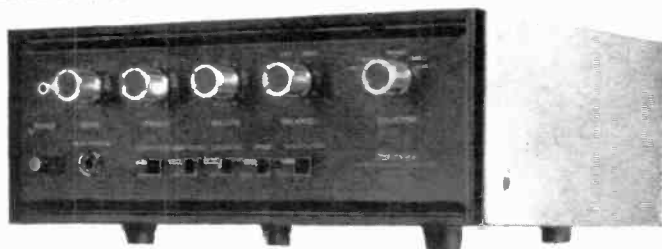
Sansui 5000 • 180 watts • \$449.95

Sansui®

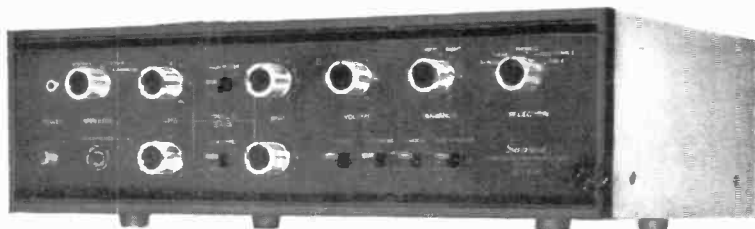
SANSUI ELECTRONICS CORP. Woodsice, New York, 11577 • Los Angeles, California, 90007
 SANSUI ELECTRIC CO., LTD., Tokyo, Japan • European Office Frankfurt a.M., West Germany • Electronic Distributors (Canada), British Columbia

CIRCLE NO. 45 ON READER SERVICE CARD

“and stereo control amplifiers”



Sansui Stereo Control Amplifier AU-222 • 46 watts



Sansui Stereo Control Amplifier AU-555 • 60 watts



Sansui Stereo Control Amplifier AU-777 • 70 watts

“and new speaker systems,
new power amplifiers, and
multi-channel dividers”

No, here I subscribe to all that Harold Schonberg says. Except the business about Barbra Streisand. It is through the drive and intensity of her singing that you can judge whether her voice carries well—and it does. An electronically beefed-up Dinah Shore or Doris Day can become as loud as Streisand, but the basic oomph is missing.

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

Mr. Pleasant replies: "I'm happy to assure my old friend George London that we don't disagree at all. We are talking about different things. He is talking about opera singing, and is talking sense. I, in my letter

to the New York Times, was talking about popular singers, prompted by Harold Schonberg's suggestion that what makes Barbra Streisand is a mike. If that were true, any girl with healthy pipes and a microphone could be a Barbra Streisand. It may well be that it's the mike that makes a Barbra Streisand possible—or a Crosby, a Sinatra, an Andy Williams, or a Billie Holiday. But it doesn't make a Barbra Streisand. That's all God, musical and artistic sensibility, a communicative instinct, and a lot of hard work. Come to think of it, was Barbra amplified when she was singing in I Can Get It for You Wholesale?

"But there is an element that Mr. London, I think, overlooks. The fact of the microphone, and its potentiality both as auxiliary and critic, has prompted singers (excepting

opera singers) to sing differently, certainly to produce their voices differently. It's a lighter production and, in the good ones, more forward, which probably accounts for their superior enunciation and may well serve good phrasing. And being bred to the mike, they use it better than opera singers do, exploiting it rather than offering their voices for exploitation. Frank Sinatra, in an article "The Secrets of My Success" for Life magazine, wrote: 'Many singers never understood, and still don't, that a microphone is their instrument. . . . Instead of playing a saxophone, they're playing a microphone.'

"My own guess, if I may revert to my normal controversial self, is that the operatic style of vocal production will die with opera. The microphone renders it obsolete. Opera will be with us for another generation or so, maybe longer, and as long as it is, I side with George London and Harold Schonberg in opting for the unamplified voice—in opera! But even granting amplification, as we must in moving pictures, TV, and records, does Mr. London really remember Nino Martini sounding like a competitor to Gigli, or Michael Bartlett suggesting a cross between Caruso and Flea? I don't."

English Music and American Conductors

● I was delighted that William Flanagan found Leonard Bernstein's recording of the Vaughan Williams Fourth Symphony an "electrifying" performance (February). It comes very near to achieving the hectic, exhilarating vitality of the composer's own 78-rpm version, which dates from 1937, and gives the lie to the unfortunate belief, held only too widely in England, that foreign conductors cannot do justice to English music. Mr. Bernstein's compatriot André Previn has been doing sterling work (with the London Symphony Orchestra) on the Vaughan Williams symphonies, and it will be interesting to compare his version of the Fourth, which he recorded recently in London, with Mr. Bernstein's.

I can only hope that these issues will be successful enough for the American companies to consider recording some more English works. Above all, there still remains unrecorded the stupendous "Gothic" Symphony of Havergal Brian, whose catalog includes thirty-two symphonies, more than any other composer has written in this century. The "Gothic" is the largest symphony known—bigger than Mahler's Eighth—and calls for a vast choir of adults and children, four soloists, four brass bands, and an enormous orchestra with a percussion section including chimes, chains, a thunder machine, and bird scares!

EDWARD JOHNSON
London, England

Record Clubs

● William Anderson's editorial in the April issue must have been read with interest by many. Hardly a month goes by, it seems, without a letter to the editor complaining about high prices for discs of poor quality. And Mr. Anderson's remarks hit directly at a second of our—the record-buying public's—problems: where can we get what we want when we want it? His praise of King Karol is certainly justified, but even they cannot put a "friendly local" within reach of every potential record buyer. The only solution,

(Continued on page 16)

uniCLUB

saves you more
on more of what you want!

RECORDS TAPES STEREO GEAR BOOKS



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

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

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

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

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

5. LIFETIME MEMBERSHIP

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

6. FREE CLUB MAGAZINE

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

7. FASTEST SERVICE ANYWHERE

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

8. SAVE UP TO 50% ON STEREO GEAR

Individual components or complete systems—

uniCLUB supplies hi-fidelity equipment of virtually every manufacturer at tremendous savings. This month's "Hi-Fi Special" is a Garrard SL95 turntable; List \$129.50, to members only \$83.00.

9. BOOKS OF ALL PUBLISHERS

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

*Texts are reduced 10%.

10. FOUR CLUBS IN ONE

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

SAVE MONEY EVEN ON YOUR MEMBERSHIP FEE

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

Send my Free Schwann catalog; order blanks & uniGUIDE by return mail. \$5 enclosed guarantees me:

1. LIFETIME MEMBERSHIP in uniCLUB
2. 35%-80% savings on LP albums, 1/3 off on tapes, 25% on books.
3. No requirements ever to buy anything. Nothing will ever be sent until I order it.

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

uniCLUB Inc.

730 5th Avenue Dept. HS 79
New York, N. Y. 10019

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

Send gift memberships at \$2.50 each to names and addresses listed on attached sheet.
 I am also interested in pre-recorded tapes.

CIRCLE NO. 59 ON READER SERVICE CARD

The Pioneer Outperformers are here!

There's a lot more enjoyment coming your way from the brand new Pioneer OUTPERFORMERS. We are introducing an exciting array of all new products; compacts, tape decks, stereo receivers, tuners, amplifiers, speaker systems, turntables and headphones that will delight even the most discriminating listener.

Illustrated here is the brand new SX-440 Stereo Receiver. Pleasing in every detail, a smartly styled, midnight black front panel with 3-dimension subdued illumination graces the esthetic handcrafted cabinet. Its FET front-end provides excellent selectivity and delivers clear, interference-free reception. Frequency response is 20 — 70 kHz; inputs;

magnetic phono, tape monitor and auxiliary. Outstanding sensitivity. Music power is a solid 40 watts (IHF) with stereo channel separation at better than 60 db (phono).

Priced at only \$189.95, the Pioneer SX-440 is an ideal component for the budget minded or the audiophile. You'll discover qualities of sound you never knew existed with the full line of OUTPERFORMERS which only Pioneer can bring you.

See and hear the PIONEER OUTPERFORMERS at your franchised Pioneer dealer. Write for details.

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



PIONEER 

**Another
KING KAROL
Mail Order Special!
THE ENTIRE MOVIE
SOUNDTRACK and
ORIGINAL B'WAY CAST**

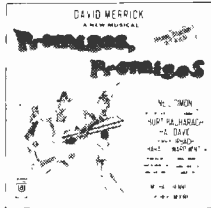


RECORD SERIES

Reg. \$5.98
and \$6.98

NOW ONLY. . . .

\$4.15
EACH



**CHECK ALBUMS DESIRED AND SEND
NOW WITH REMITTANCE AND COUPON**

- | | | |
|--------------------------|--------------------------------------|----------|
| <input type="checkbox"/> | The Vikings | UAS-5003 |
| <input type="checkbox"/> | The Big Country | UAS-5004 |
| <input type="checkbox"/> | Never On Sunday | UAS-5070 |
| <input type="checkbox"/> | Phaedra | UAS-5102 |
| <input type="checkbox"/> | Mondo Cane | UAS-5105 |
| <input type="checkbox"/> | The Great Escape | UAS-5107 |
| <input type="checkbox"/> | Dr. No | UAS-5108 |
| <input type="checkbox"/> | Irma La Douce | UAS-5109 |
| <input type="checkbox"/> | It's A Mad, Mad, Mad, Mad World | UAS-5110 |
| <input type="checkbox"/> | Tom Jones | UAS-5113 |
| <input type="checkbox"/> | From Russia With Love | UAS-5114 |
| <input type="checkbox"/> | The Seventh Dawn | UAS-5115 |
| <input type="checkbox"/> | Goldfinger | UAS-5117 |
| <input type="checkbox"/> | Topkapi | UAS-5118 |
| <input type="checkbox"/> | How To Murder Your Wife | UAS-5119 |
| <input type="checkbox"/> | The Greatest Story Ever Told | UAS-5120 |
| <input type="checkbox"/> | What's New Pussycat (Bacharach) | UAS-5128 |
| <input type="checkbox"/> | The Knack | UAS-5129 |
| <input type="checkbox"/> | A Race To Live | UAS-5130 |
| <input type="checkbox"/> | Billie | UAS-5131 |
| <input type="checkbox"/> | Thunderball | UAS-5132 |
| <input type="checkbox"/> | Anya (Orig. Broadway Cast) | UAS-5133 |
| <input type="checkbox"/> | Tom Jones/Irma La Douce | UAS-5134 |
| <input type="checkbox"/> | Viva Maria! | UAS-5135 |
| <input type="checkbox"/> | Lord Love A Duck | UAS-5137 |
| <input type="checkbox"/> | Cast A Giant Shadow | UAS-5138 |
| <input type="checkbox"/> | Duel At Diablo (Ilertti) | UAS-5139 |
| <input type="checkbox"/> | Khartoum | UAS-5140 |
| <input type="checkbox"/> | Africa Audio | UAS-5141 |
| <input type="checkbox"/> | The Russians Are Coming | UAS-5142 |
| <input type="checkbox"/> | Hawaii (E. Bernstein) | UAS-5143 |
| <input type="checkbox"/> | Funny Thing Happened-Way To Forum | UAS-5144 |
| <input type="checkbox"/> | The Fortune Cookie | UAS-5145 |
| <input type="checkbox"/> | Return Of The Seven (Bernstein) | UAS-5146 |
| <input type="checkbox"/> | A Man And A Woman | UAS-5147 |
| <input type="checkbox"/> | After The Fox | UAS-5148 |
| <input type="checkbox"/> | The Way West | UAS-5149 |
| <input type="checkbox"/> | King Of Hearts | UAS-5150 |
| <input type="checkbox"/> | How To Succeed In Business | UAS-5151 |
| <input type="checkbox"/> | Marat/Sade | UAS-5153 |
| <input type="checkbox"/> | You Only Live Twice (Barry) | UAS-5155 |
| <input type="checkbox"/> | Eight On The Lam | UAS-5156 |
| <input type="checkbox"/> | The Birds, The Bees And The Italians | UAS-5157 |
| <input type="checkbox"/> | The Corrupt Ones | UAS-5158 |
| <input type="checkbox"/> | The Honey Pot | UAS-5159 |
| <input type="checkbox"/> | In The Heat Of The Night (Q. Jones) | UAS-5160 |
| <input type="checkbox"/> | The Whisperers | UAS-5161 |
| <input type="checkbox"/> | Triple Cross | UAS-5162 |
| <input type="checkbox"/> | Divorce American Style | UAS-5163 |
| <input type="checkbox"/> | Live For Life | UAS-5165 |
| <input type="checkbox"/> | Hour Of The Gun | UAS-5166 |
| <input type="checkbox"/> | Up The Down Staircase | UAS-5169 |
| <input type="checkbox"/> | The Penthouse | UAS-5170 |
| <input type="checkbox"/> | Battle Of Algiers | UAS-5171 |
| <input type="checkbox"/> | The Good, The Bad, And The Ugly | UAS-5172 |
| <input type="checkbox"/> | Fitzwiller | UAS-5173 |
| <input type="checkbox"/> | Billion Dollar Brain | UAS-5174 |
| <input type="checkbox"/> | Here We Go Round The Mulberry Bush | UAS-5175 |
| <input type="checkbox"/> | The Scalphunters | UAS-5176 |
| <input type="checkbox"/> | Charge Of The Light Brigade | UAS-5177 |
| <input type="checkbox"/> | Hang 'Em High | UAS-5179 |
| <input type="checkbox"/> | House Of Flowers (B'way Cast) | UAS-5180 |
| <input type="checkbox"/> | Yours, Mine And Ours | UAS-5181 |
| <input type="checkbox"/> | The Thomas Crown Affair | UAS-5182 |
| <input type="checkbox"/> | We Still Kill The Old Way | UAS-5183 |
| <input type="checkbox"/> | A Man And A Woman (English) | UAS-5184 |
| <input type="checkbox"/> | Revolution | UAS-5185 |
| <input type="checkbox"/> | Inspector Clouseau | UAS-5186 |
| <input type="checkbox"/> | Salt And Pepper | UAS-5187 |
| <input type="checkbox"/> | Chitty Chitty Bang Bang | UAS-5188 |
| <input type="checkbox"/> | The Big Gundown | UAS-5190 |
| <input type="checkbox"/> | The Night They Raided Minsky's | UAS-5191 |
| <input type="checkbox"/> | Buona Sera Mrs. Campbell | UAS-5192 |
| <input type="checkbox"/> | Ilya Darling | UAS-9901 |
| <input type="checkbox"/> | Promises, Promises | UAS-9902 |

FREE Shipping Anywhere in USA, APO & FPO
Addresses! (Add 15% for Foreign Shipments—
Min. charge \$1.50) Send check or M.O.

KING KAROL RECORDS DEPT SR-7

P.O. Box 629, Times Sq. Station, New York, N.Y. 10036

Enclosed find \$Send to:

NAME

ADDRESS

CITY..... STATE..... ZIP.....

*N.Y. State residents please include local Sales Taxes

OUR RETAIL STORES STOCK EVERYTHING!

WEST SIDE EAST SIDE
111 West 42 at 6th Ave. 940 3rd Ave. at 57 St.
CIRCLE NO. 35 ON READER SERVICE CARD

though fault it has, is for us to buy our records by mail, which, as Mr. Anderson pointed out, is becoming more prevalent.

May I suggest that STEREO REVIEW plan an article discussing the relative merits of the various mail-order record dealers, such as the all-label clubs (Uniclub, Record Club of America, etc.), the big-name clubs (RCA, Columbia), and the non-club dealers such as King Karol? Many of us would appreciate such an article, since it could inform us where we could get the most reliable and economical service.

GARY L. ROOT
Marshall, Mich.

We have tried to "plan" such an article many times, but have been repeatedly foiled by the impossibility of making it really helpful. If we were, for example, to set up a dummy name and address, join every club, and order a mess of records, of what worth would the experience thus gained be to others? We might be very lucky and receive 100 per cent service, prompt and errorless, on everything we ordered; or we might well strike out on all counts. The results would depend on what we ordered, when, and the condition of the mails and the bookkeeping efficiency of the clubs at the time (both are subject to change). Geography is also a factor, and together with the other important variables makes even assessment difficult, let alone prediction.

Group Listening

William Anderson's editorial on group listening in the February issue was particularly interesting to me, because I have been playing records for small groups in my home for twenty years. My recipe is simple: choose people who are genuinely interested in classical music and turn the lights off. I have had as many as twelve guests in my living room, though usually we are eight. I play not more than four compositions, with a chat about the music, or the arts in general, between numbers. And when the music is on, my guests are as quiet as mice, obviously absorbed. I hold a musical evening once a month during the winter, and it is only the lack of comfortable seating space that prevents me from inviting all those who at one time or another have been my guests and who, I am sure, would be glad to come more often. A typical program: Beethoven's Quartet, Op. 132; Kodaly's Sonata for Cello and Piano, Op. 4; and Dvorak's Symphony No. 2. I'd be delighted to have Mr. Anderson join us.

W. B. HOLLIDAY
Kamloops, B. C., Canada

The Editor replies: "Delighted! It's better with the lights out!"

The Stone Flower

In reviewing excerpts from Prokofiev's score for the ballet *The Stone Flower* (January), Eric Salzman raised the question whether Prokofiev had also composed the score for a Russian film by the same title and whether there was some connection between the film and the ballet. According to the May 31, 1947, issue of *The Monthly Film Bulletin of the British Film Institute*, the music for the film *The Stone Flower* was composed by L. Schwartz.

KURTZ MYERS
Detroit, Mich.

Sorry, Wrong Number!

David Hall's endorsement of the Karajan recording of Bruckner's Ninth Symphony (February) led me to send away immediately for this recording. The record I received, however, was a fine rendition of Schubert's Eighth and the overtures *Leonore III* and *Coriolan* by Beethoven. This was Deutsche Grammophon SLPM 139001, the number David Hall used to identify the Bruckner Ninth.

ROBERT P. HOGAN
New Bedford, Pa.

We apologize for the error, and are relieved that Mr. Hogan liked what he got!

Flanagan Fancier

I want to thank William Flanagan for his many fine and helpful record reviews, which often lead to my best buys. I have just gotten the Desto recording of his songs and cycles, as well as the same label's Rorem release, which Flanagan reviewed (March), and both are delightful.

DUNCAN FRASER
Johnstown, N. Y.

Reissues

In regard to the World Series recording of the Kodaly First String Quartet performed by the Roth Quartet, I believe this recording was first announced in 1954 as Mercury 101-46. It is unfortunate that Mercury is not more scrupulous about identifying the provenance of its World Series releases. Reissuing at these prices is a fine idea, but other companies are more straightforward about what they are offering.

REV. JEROME F. WEBER
Syracuse, N. Y.

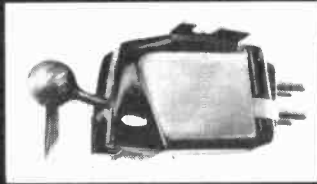
According to a Mercury Records representative, Mr. Weber is absolutely right about the Kodaly recording—it is a reissue, and is electronic stereo. Although it is Mercury's policy, as it is that of most record companies, to comply with the FTC ruling that electronically reprocessed discs be clearly labeled as such—vide the recent reissues on the World Series label of Mozart's Zaide, Gluck's Orpheus and others—the Kodaly recording managed to get past all the checkpoints without being identified as a stereo "impostor."

Chagrin

I do not wish to be impolite, but nevertheless I definitely wish to voice a complaint. On George Jellinek's recommendation in his "Essentials of an Opera Library" (December) I purchased the London recording of *Don Giovanni* and found to my chagrin that a libretto was not enclosed with the records.

WERNER K. OSTMANN
Providence, R. I.

We're impressed with the strength of Mr. Ostmann's convictions—other readers ask only that we cancel their subscriptions. But we are certain that the omission of a libretto was the result of a lapse in London's quality control, and that the company will gladly send Mr. Ostmann a copy if he writes to them and asks for one.



STANTON 681EE CALIBRATION STANDARD

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

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

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

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

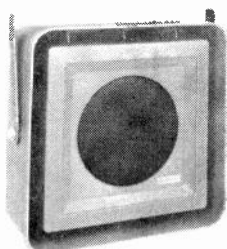
You don't have to be a professional to hear the difference a Stanton 681 will make in your system, especially with the "Longhair" brush that provides the clean grooves so essential for flawless tracking and clear reproduction.

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



NEW PRODUCTS

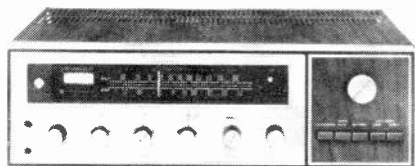
A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT



● **Electro-Voice** has introduced two new "Musicaster" portable outdoor speaker systems. Both units, the Model IA (shown) and the Model IIA use glass-filled polyester enclosures housing a 12-inch wide-range speaker. The speaker is silicone treated and a ¼-inch "Acoustifoam" barrier between the speaker and the grille provides additional weatherproofing. Both units have an 8-ohm impedance and a power-handling capacity of 30 watts. Frequency response of the IA is 80 to 10,000 Hz, and the IIA has a response of 80 to 16,000 Hz. Weight is about 30 pounds. Prices: Model IA, \$69.90; Model IIA, \$88.50.

Circle 145 on reader service card

● **Kenwood** has introduced the Model KR-100 AM/stereo FM receiver, rated at 110 watts total music power (IHF) into 8 ohms. The continuous-power output, both channels driven, is 66 watts into 8 ohms. Other amplifier-section specifications include less than 0.5 per cent harmonic distortion and less than 0.5 per cent intermodulation distortion at rated power output. Power bandwidth (IHF) is 18 to 30,000 Hz. Signal-to-noise ratios are -60 dB at the magnetic-phono inputs, and -70 dB at the auxiliary inputs. FM sensitivity is 1.8 microvolts (IHF). The capture ratio is 2.5 dB, FM signal-to-noise ratio is 60



dB, FM harmonic distortion is less than 0.5 per cent, and stereo separation is 35 dB.

The controls include five pushbuttons for high- and low-frequency filters, interstation-noise muting, tape monitor, and loudness compensation. There is a six-position input-selector switch, a five-position mode selector, volume, balance, a combined power/speaker-selector switch, and separate bass and treble controls for each channel. There are front-panel jacks for a pair of stereo headphones and for connecting a second tape recorder. There are separate preamplifier-output and power-amplifier input jacks on the rear panel. Overall dimensions of the receiver are 16½ x 12¼ x 5½ inches. Price, including a walnut-grained metal cabinet: \$299.95.

Circle 146 on reader service card



● **Elpa Marketing** has added the Model PE-2018 to its imported line of Perpetuum-Ebner automatic turntables. The three-speed unit (33½, 45, and 78 rpm) has a single lever to control both the turntable operation

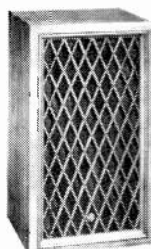
and tone-arm cueing. Specifications include flutter and wow of 0.01 per cent and rumble of less than -13 dB (both by the DIN standard). A pitch control permits varying the speed by ±3 per cent. Anti-skating compensation is set automatically when the tracking force is established. Tone

arm set-down is determined automatically, and the arm will not lower onto the turntable unless a record is in place. The cartridge shell has a manual adjustment for vertical-tracking angle to compensate for the number of records on the turntable. Price: \$99.50. An optional wood base (shown) is \$7. A dust cover is also available for \$7, and an automatic 45-rpm spindle is \$1.95.

Circle 147 on reader service card

● **Craig** is offering a free illustrated folder covering its line of audio products. Included are portable and component reel-to-reel tape recorders, mono and stereo cassette recorders, home and automobile tape-cartridge players, and tape recording accessories. Pictures, descriptions, and prices of all the items are included.

Circle 148 on reader service card

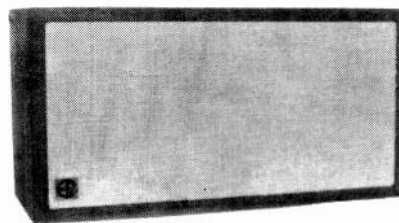


● **Pioneer** has announced the CS-11 two-way speaker system. The drivers are an 8-inch air-suspension woofer and a 2½-inch cone tweeter; the crossover frequency is 2,500 Hz. Overall frequency response of the system is 35 to 20,000 Hz. Maximum power-handling capacity is 25 watts; amplifiers rated at 10 watts per channel can be used. The oiled-walnut enclosure measures 19 x 11 x 9½

inches and has a wood-lattice grille over a dark brown grille cloth. Price: \$67.50.

Circle 149 on reader service card

● **Epicure Products** has brought out its first product, the EPI Model 100 bookshelf speaker system. The drivers are an 8-inch acoustic-suspension woofer crossing over at 1,800 Hz to a 1-inch tweeter. Overall frequency response of the system is 40 to 18,000 Hz ±3 dB. Minimum recom-



mended amplifier power is 18 watts; maximum power-handling capacity is 60 watts. Dimensions of the oiled walnut enclosure are 9 x 11 x 21 inches. Each speaker comes with a graph of its frequency response and a ten-year warranty. Price: \$109.

Circle 150 on reader service card

● **RCA** has augmented its "Starmaker" line of dynamic microphones with six new models, three with cardioid pickup responses and three omnidirectionals. All six microphones come with cables and holders, and are packed in attache-type carrying cases. Five of them are of dual-impedance design, which permits switching from high (15,000 ohms) to low (200 ohms) impedance by rotating the five-pin connector. The exception is the HK-105, which has a fixed impedance of 200 ohms. The HK-105 has a frequency response of 70 to 12,000 Hz. It is made of die-cast metal, weighs 5 ounces including the 10-foot cable, and measures

(continued on page 20)

The new Sony savings plan: \$119.50

A Really Spectacular Buy. The new solid-state stereophonic Sony model 252-D is loaded with exciting quality features including sound-with-sound! Handsomely mounted in a low profile walnut wood cabinet. Here is the most tape deck recorder for the money. And it's a Sony!

Scrape Flutter Filter. Special precision idler mechanism located between erase and record/playback heads eliminates tape modulation distortion. This feature formerly found only on professional studio equipment.

Sound-with-Sound. A versatile feature that enables you to record on one channel while listening to the other. Ideal for learning or teaching foreign languages as well as perfecting diction, singing and instrumental music.

Vibration-Free Motor. An important new Sony development utilizing "floating" shock absorber action to isolate completely any motor vibration from the tape mechanism.

Four-Track Stereophonic and Monophonic Recording and Playback. Seven-inch reel capacity provides hours and hours of stereo enjoyment. Stereo headphone jack for private listening. Automatic sentinel shut-off. Two VU meters. Pause control. Three-digit tape counter. Record interlock. Separate record selector buttons. Vertical or horizontal operation.

Non-Magnetizing Record Head. Head magnetization build-up—the most common cause of tape hiss—has been eliminated by an exclusive Sony circuit which prevents any transient surge of bias current to the record head.

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



Sony Model 252-D. Just \$119.50! For your free copy of our latest tape recorder catalog, please write to Mr. Phillips, Sony/Superscope, Inc., 8146 Vineland Avenue, Sun Valley, California 91352.

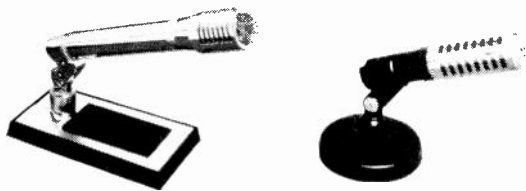
SONY SUPERSCOPE The Technology in Stereo

You never heard it so good.

NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

approximately 4½ inches long by 1 inch in diameter. List price: \$20. The other two omnidirectionals are the HK-111 and HK-112. The 111 has a frequency response of 50 to 20,000 Hz. It comes with a removable windscreen and 20 feet of cable. Its dimensions are 10½ inches by 1½ inches. List price: \$78. The HK-112 has a frequency response of 100 to 13,000 Hz. It comes with a metal desk stand and 20 feet of cable. Its dimensions are 5 inches by 1½ inches. List price: \$50.



The three cardioid units are the models HK-103, 106, and 110. The HK-103 (left) has a frequency response of 100 to 15,000 Hz and is meant for vocal and orchestral recording. It is 7 inches long by 1 inch in diameter. List price: \$93. The HK-106 (right) has a low-frequency roll-off and is intended for voice applications outdoors or in other locations with high ambient noise. Its frequency response is 150 to 10,000 Hz. List price: \$64. The HK-110 has a built-in windscreen and on/off switch and is suitable for close-talking applications. It has a frequency response of 100 to 12,000 Hz. List price: \$78.

Circle 151 on reader service card

● **Telex** is offering free a new eight-page brochure covering its line of communications and dictation headphones, pillow loudspeakers, and accessories. The brochure contains photographs, specifications, prices, and information on applications for all of the products included. It is available by requesting catalog BI-2166 from the Telex Communications Division, 9600 Aldrich Avenue South, Minneapolis, Minn. 55420.

Circle 152 on reader service card

● **Fisher's** newest stereo amplifier, the Model TX-50, has a continuous-power output of 20 watts per channel at 1,000 Hz into an 8-ohm load. Other specifications include harmonic distortion of 0.5 per cent at 1,000 Hz, intermodulation distortion of 1 per cent, and a power bandwidth (IHF) of 25 to 25,000 Hz into 8 ohms. Hum and noise



figures are -55 dB at the magnetic phono inputs, and -65 dB at the high-level auxiliary inputs. The controls include power on-off/volume, mono or stereo mode, balance, bass, treble, and a three-position input-selector switch. Four rocker switches control main and remote speakers on-off, high-frequency filter, and loudness compensation. There is

a pilot light and a front-panel headphone jack. The amplifier's dimensions are 15½ x 9 x 4¾ inches. Price: \$149.95. An optional walnut enclosure (shown) is available for an additional \$22.95.

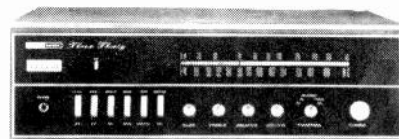
Circle 153 on reader service card



● **Garrard** has introduced the X-10 "Module," a three-speed (33¼, 45, and 78 rpm) automatic turntable that is premounted on a base with dust cover and comes with a factory-installed stereo cartridge. The turntable has interchangeable automatic- and manual-play spindles. Storage space for the unused spindle is built into the base. One lever sets both the turntable speed and indexes the arm set-down. A cueing lever is provided. The cartridge is a ceramic type with a turnover diamond stylus. The relatively high output of the cartridge makes the unit suitable for use as a replacement turntable in consoles or with inexpensive amplifiers that do not have magnetic-cartridge inputs. The dust cover is designed so that it can either be lifted off, tilted back and locked into place, or slid off if the unit is placed under a shelf limiting overhead space. Price: \$52.50.

Circle 154 on reader service card

● **Harman-Kardon** has introduced the Nocturne Three Thirty AM/stereo FM receiver rated at 70 watts (both channels combined) music power into 4 ohms. Total music power into 8 ohms is 65 watts. Both intermodulation and harmonic distortion are less than 0.8 per cent at rated output. The signal-to-noise ratios are 80 dB at the high-level inputs, and 60 dB at the low-level inputs. The FM-tuner section has a sensitivity of 2.7 microvolts (IHF) and a capture ratio of 3 dB. Spurious-response rejection is 75 dB



and stereo separation is 30 dB. The controls include volume, balance, bass, treble, and a five-position input selector. An indicator light shows which input the receiver is set to. Six rocker switches control power on/off, main and remote speaker systems, mono or stereo mode, tape monitor, and loudness compensation. There is a front-panel headphone jack and a signal-strength tuning meter. The receiver measures 13 x 15¾ x 4½ inches. Price: \$199.95. An optional walnut enclosure (shown) is \$24.95.

Circle 155 on reader service card

● **Revox** is importing the Bib tape-head maintenance kit. Included in the kit are a bottle of special tape-recorder cleaning fluid, two plastic tape-head cleaning swabs, two tape-head polishers, ten cotton swabs, a double-ended brush, and a packet of cleaning tissues. The various items, along with an instruction leaflet, are packed in a foldable plastic "wallet." Price: \$2.95.

Circle 156 on reader service card

90Watts. AM/FM. \$199⁹⁵.

And that's only the beginning.

Most receivers that cost about \$200 are severely compromised. If they have reasonable power, they lack features. If they have features, their power is usually marginal. And most \$200 receivers are less than elegant looking. The kindest thing you can say about them is that they are adequate. For \$200, we don't think adequate is good enough. So we've introduced our Nocturne Three Thirty.

It's beautiful. It has big power. (90 watts, 1HF, ± 1 db.) Ultra-wide-band sound. A truly sophisticated AM/FM tuner. And every important feature you could possibly want in a receiver. Like function indicator lights. Defeatable contour. Headphone receptacle. Tape monitor switch. And front panel switching for stereo in two rooms, separately or at once. (The Three Thirty has enough reserve power to drive 4

speaker systems without stress or distortion.)

The Three Thirty is at your Harman-Kardon dealer now. See and hear it soon. We think you'll agree that it delivers a degree of excellence never before available at such a modest price.

For complete technical information write: Harman-Kardon, Inc., Dept. SR7, 55 Ames Court, Plainview, N.Y. 11803.



Harman-Kardon receivers range from \$199.95 to \$330.00



harman kardon

A subsidiary of Jervis Corporation
CIRCLE NO. 28 ON READER SERVICE CARD

This is
the world's
finest
cartridge.
Ask
anyone.



Ask Stereo Review.

Their latest cartridge report rated it #1 in lightweight tracking ability.

And charted its frequency response as virtually flat, with a picture-perfect square wave.

Ask England's Hi Fi Sound.

They call it "a remarkable cartridge . . . a real hi-fi masterpiece."

Ask High Fidelity.

They know the 999VE needs "only 0.8-gram stylus force to track the demanding bands 6 & 7 of CBS test record STR-120, and the glide tone bands of STR-100."

Ask any stereo expert. Then ask yourself what you've been waiting for.

THE 999VE • \$74.95



Empire Scientific Corp.

1055 Stewart Avenue, Garden City, N.Y. 11530
CIRCLE NO. 24 ON READER SERVICE CARD

By LARRY KLEIN



AUDIO QUESTIONS & ANSWERS

Magnetic-Phono Sensitivity

Q. The magnetic-phono input sensitivity on my amplifier is rated at 1.4 millivolts. My phono cartridge, according to its manufacturer, has an output of 3.4 millivolts. What, if any, bad effects could result from this mismatch?

ROBERT HOGAN
New Bedford, Pa.

A. *What the sensitivity rating of your amplifier means is that a signal of 1.4 millivolts in each channel will drive the amplifier to its full rated power output if the amplifier's volume control is fully turned up. Since no one runs an amplifier wide open in that way, a cartridge that puts out 1.4 millivolts would probably not have enough output to achieve a good signal-to-noise ratio with your amplifier.*

You should be aware that although the input sensitivity rating of amplifiers is pretty well standardized, all manufacturers are not using the same output-rating method for cartridges. But in any case, a phono-cartridge output of 3.4 millivolts sounds about right for your amplifier's sensitivity.

In general, the more expensive the amplifier, the higher its input sensitivity; and the more expensive the cartridge, the lower its output voltage. In respect to the cartridge, this comes about because in order to reduce the moving mass and thereby increase the cartridge's performance capability, the manufacturer has had to physically minimize the voltage-generating elements in the cartridge. However, since a high-quality cartridge is usually used with a high-quality amplifier, the signal levels end up well matched.

There's one possible difficulty. Some amplifiers that have high enough sensitivity to operate well with low-output cartridges are not able to take the output of a medium- or high-output cartridge without going into overload clipping on loud high-frequency (high-velocity) recorded passages. In the latest amplifier designs this is being taken care of either by circuits that are designed to handle a wide range of signal levels or by the use of a phono-sensitivity switch.

Same Products, Different Results

Q. Within the past year I have noticed that STEREO REVIEW and *Electronics World* had checked the same model receiver, but with different results. I find that odd, since the Hirsch-Houck Laboratories are conducting tests for both magazines.

ARNOLD WILSON
Chicago, Ill.

A. *No two samples of any product in this world are going to check out identically in all areas, and I would find it odd if they did.*

Phono-Cartridge Frequency Response

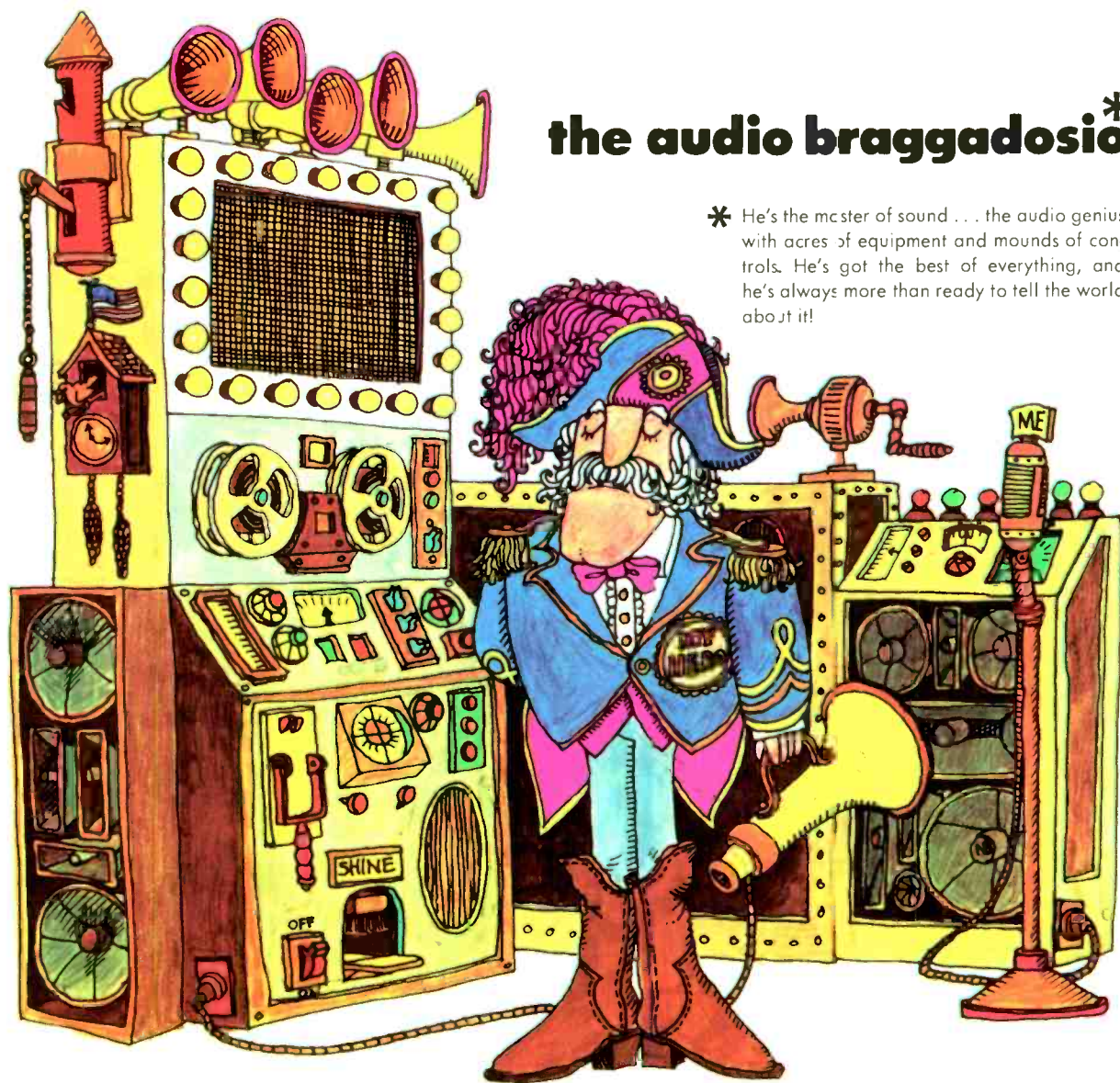
Q. It has been stated numerous times in your publication that frequency-response figures without a qualifying tolerance (plus or minus so many dB) are essentially meaningless. However, I notice that several of the top-name manufacturers of phonograph cartridges give the frequency response of their cartridges without such qualifications. Why is this?

PHILIP POTZMAN
Long Branch, N.J.

A. *Oddly enough, the cartridge manufacturers do have some justification for their omission. A phonograph cartridge is designed to play a recording and deliver, ideally, an exact electrical analog of the physical motion imposed upon its stylus by the record groove. Unfortunately, however, there exists no industry-wide standard that defines the test record, measuring equipment, or procedure to be used in checking a cartridge's frequency response. In addition, the cartridge's response will vary depending on the mechanical characteristics (shield-to-inner-conductor capacitance) of the tone-arm cable, and the electrical characteristics of the amplifier's input circuit. As a matter of fact, a cartridge's frequency response will even be influenced by the relative hardness of the vinyl in the test disc.*

It would follow, therefore, that for a company legitimately to specify a fre-

(continued on page 25)



the audio braggadosio*

* He's the master of sound . . . the audio genius with acres of equipment and mounds of controls. He's got the best of everything, and he's always more than ready to tell the world about it!

to help him sound-off, Ampex Stereo Tapes sound better!

Now Braggadosio is so easy to listen to . . . and so is all his beautiful equipment. Why? Because he's playing Ampex Stereo Tapes. And who minds a little boasting when there's sound really worth listening to. Ampex sound . . . brilliant sound! Sound that comes through your tape equipment like the original live performance.

And Ampex offers all kinds of sounds. Every major artist, all the latest releases are on Ampex Stereo Tape for the kind of quality sound that Braggadosio brags about! Over 5,000 selections from more than 65 different

recording labels . . . pop, rock, folk, jazz, soul, classical, showtunes and spoken word . . . available on open reel for the ultimate stereo sound . . . also 4-track cartridge, 8-track cartridge, cassette and micro cassette. For every kind of tape player/recorder, Ampex has it all!

Look for the AMPEX name on the carton . . . it's the quality name! *It's Artistry in Sound.*

We've made it easy for you to build your own tape library with our great new Ampex Stereo Tape Catalog. For your copy send 50¢ to: Catalog, Dept. S-70-2, P.O. Box 7340A, Chicago, Illinois 60680.

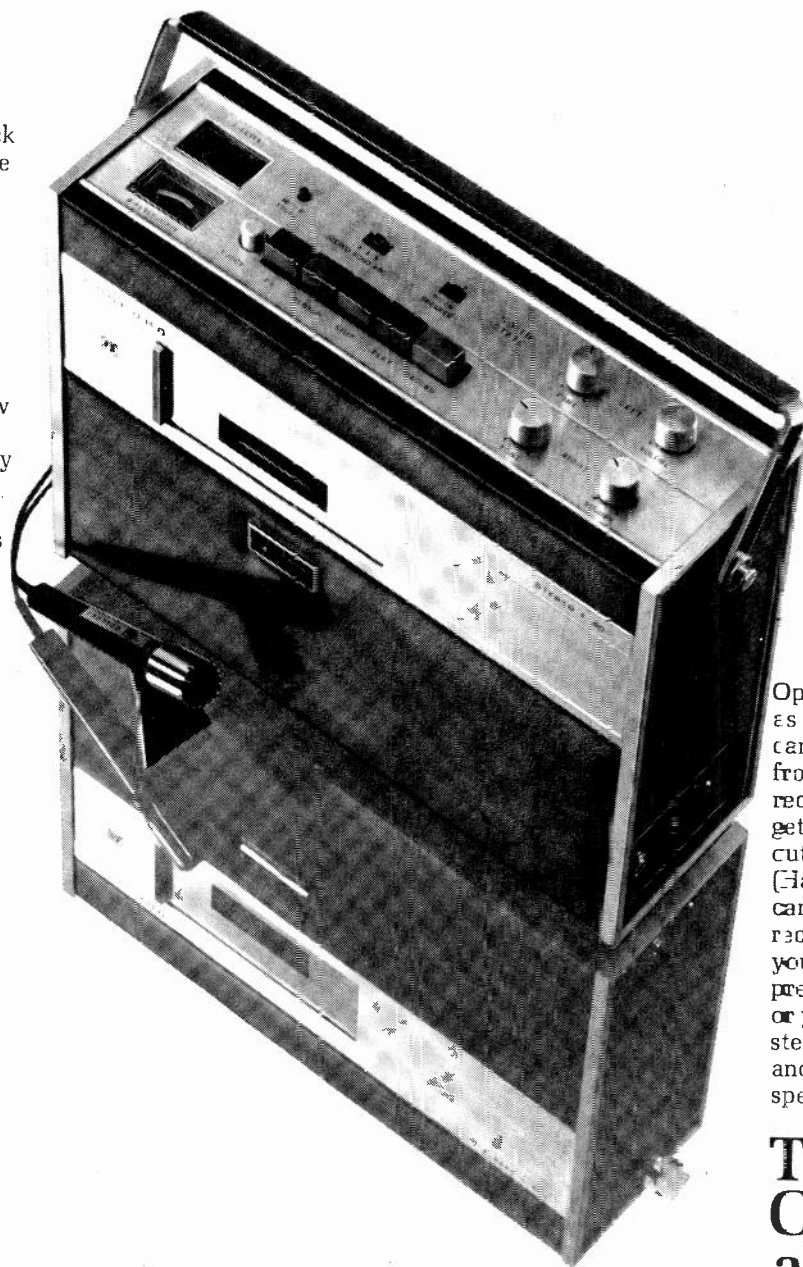
AMPEX

STEREO TAPES Ampex Stereo Tapes Division • AMPEX CORPORATION • Elk Grove Village, Illinois 60007

CIRCLE NO. 4 ON READER SERVICE CARD

The portable Concord F-400 a superb stereo tape deck

Combines cassette handling convenience with record and playback performance comparable to some of the finest reel-to-reel units. How? A newly engineered transport mechanism and an electronically-controlled capstan motor that all but eliminate the wow and flutter bugs. Plus narrow gap, flux-field heads for wide range frequency response. Has inputs for recording live, off-the-air, from records or from reel-to-reel tapes, or other program source. And outputs for playback thru external speakers, or thru your own home system power amplifier and speakers.



Operates on batteries as well as AC. So you can also enjoy it away from home. Make live recordings on field trips get-togethers—indoors, outdoors—anywhere. (Has VU meters, or you can use the automatic record-level control.) Or you can entertain with pre-recorded cassettes, or your own. Has built-in stereo power amplifiers and matched stereo speakers.

The portable Concord F-400 a superb tape recorder

The Concord F-400 is like getting two instruments in one. Under \$180 complete with microphone, patch cords and cassette. Modern solid-state circuitry throughout. Concord Electronics Corporation, 1935 Armacost Ave., Los Angeles, Calif. 90025. Subsidiary of Ehrenreich Photo-Optical Industries, Inc.

quency response for a cartridge, they would have to state all the conditions and test equipment used to derive the response—which would not be particularly helpful to the user who had different equipment.

From a practical point of view, however, the situation is not as bad as the above might make it appear. Bumps and dips of 3 or 4 dB, whose placement and amplitude would be dependent upon the test conditions, would either not be particularly audible in normal playback, or could have their effect neutralized by the speaker systems' mid-range and treble level controls or by a slight off-setting of the amplifier's treble control.

Turn-Off Wear and Tear

Q. I have a solid-state receiver that I use about four hours a day. I have heard that turning an amplifier on and off ages the components as much as several hours of play. What is your opinion on this?

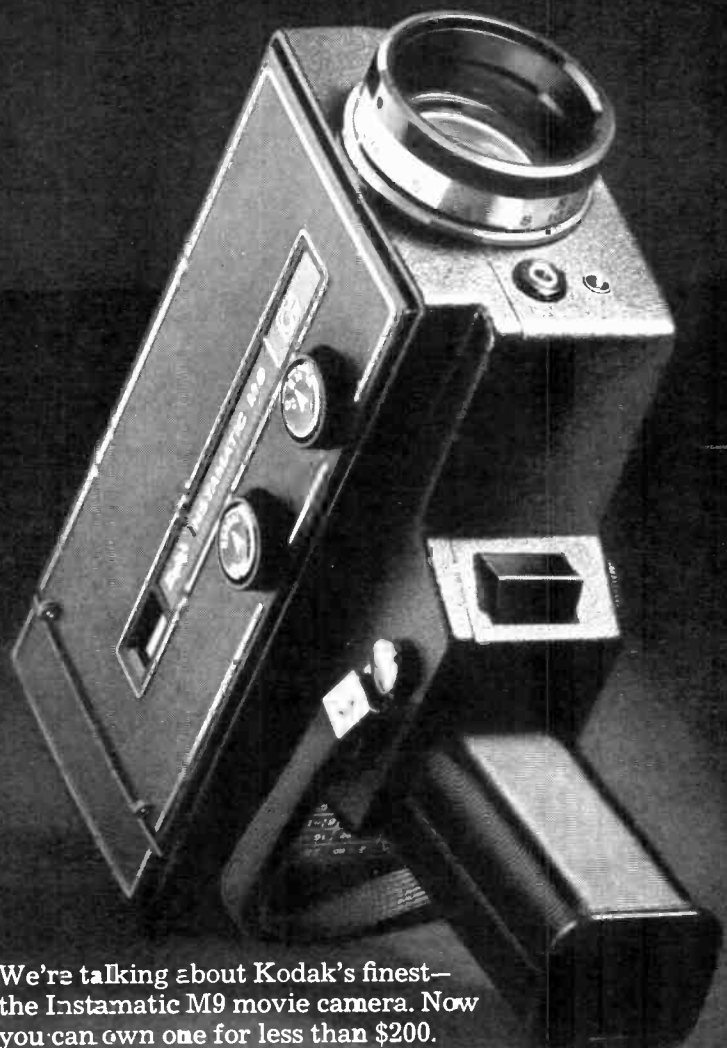
A. R. KHAN
Ann Arbor, Mich.

A. Let's first look at what happens with tube equipment. Stress occurs in several areas of the circuit at the moment it is turned on. Tube filaments, which have a low resistance when cold, experience a very large rush of current (this is the reason that light bulbs tend to burn out at the moment they are switched on), and the input filter capacitor, particularly if the unit has a silicon rectifier, is hit with an abnormally high voltage (perhaps 500 to 600 volts). An additional factor, the initial charging current through this same input filter capacitor, may cause an abnormally high level of current to be drawn from the power supply. The rectifier diodes are also stressed at the moment of turn-on for several other reasons.

Obviously, transistors have eliminated the tube-filament warm-up problem. And the voltage levels in transistor circuitry are so much lower—say, 35 to 70 volts—that the other parts are not stressed particularly during warm up. Probably the only components in a transistor amplifier that might suffer from repeated on-off switching would be the pilot lamps and (possibly) the power-supply rectifier diodes that have to supply the capacitor-charging current surges at the moment the amplifier is switched on. However, it is not expensive for the manufacturer to provide over-rated large-current rectifiers and thereby to eliminate that potential breakdown area.

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

Now the finest costs less than \$200.



We're talking about Kodak's finest—the Instamatic M9 movie camera. Now you can own one for less than \$200.

And what a camera it is. Just drop in the film cartridge and you're ready to shoot. The 5-to-1 zoom lens lets you capture the long shots by telephoto, and gives you the broad view by wide angle. You've got your choice of fingertip power zoom or manual zoom.

Four filming speeds from slow motion to fast action let you set the pace. Through-the-lens CdS electric eye gives you the correct exposure automatically. And the sports-type finder lets you see action outside the area you're filming. There's even provision for remote control and for single-frame exposure for animation.

The Kodak Instamatic M9 movie camera with ultra-fast f/1.8 power zoom lens is waiting for you for less than \$200. See your Kodak dealer. Price subject to change without notice.

Kodak Instamatic M9 movie camera.

Kodak

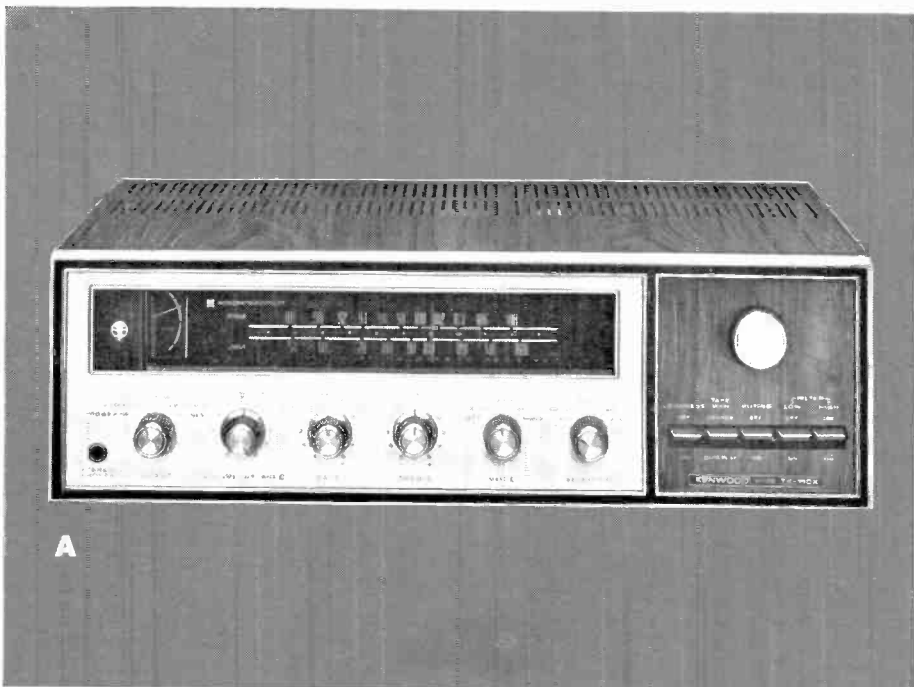


KENWOOD: RECEIVERS, RECEIVER SYSTEMS, AMPLIFIERS, TUNERS

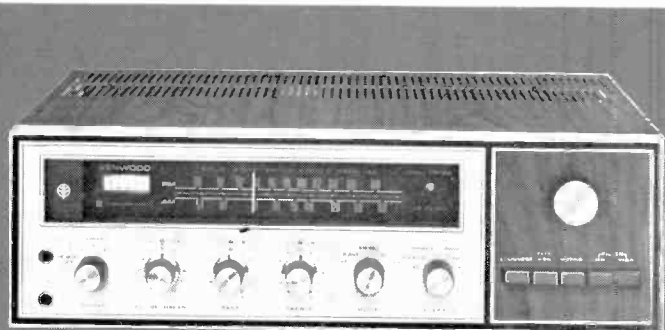
No better way to say "Stereo Excellence"!

- A. TK-140X . . . 200-Watt, FET, IC, Solid State, FM/AM Stereo Receiver . . . \$349.95*
- B. KR-100 140-watt, FET, IC, Solid State, FM/AM Stereo Receiver . . . \$299.95*
- C. KR-77 75-Watt, FET, IC, Solid State, FM/AM Stereo Receiver . . . \$239.95*
- D. KR-70 75-Watt, FET, IC, Solid State, FM Stereo Receiver . . . \$199.95*
- E. KR-44 48-Watt, FET, IC, Solid State, FM/AM Stereo Receiver . . . \$179.95*
- F. KT-7000 FET, IC, XTAL, Solid State, FM/AM Stereo Tuner . . . \$249.95*
- G. KA-6000 180-Watt, Solid State Stereo Amplifier . . . \$249.95*
- H. KRS-44 48-Watt, FET, IC, Solid State, FM/AM Stereo Receiver and 2 Speakers . . . \$239.95*
- I. KS-33 30-Watt, FET, Solid State, FM/AM Stereo Receiver and 2 Speakers . . . \$199.95*
- J. KT-3500 FET, IC, Solid State, FM/AM Stereo Tuner . . . \$119.95*
- K. KA-2500 70-Watt, Solid State Stereo Amplifier . . . \$119.95*
- L. KT-1000 FET, Solid State, FM/AM Stereo Tuner . . . \$89.95*
- M. KA-2000 40-Watt, Solid State Stereo Amplifier . . . \$89.95*

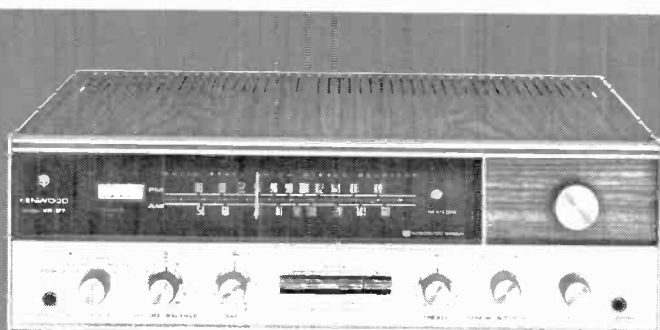
*INCLUDING CABINET



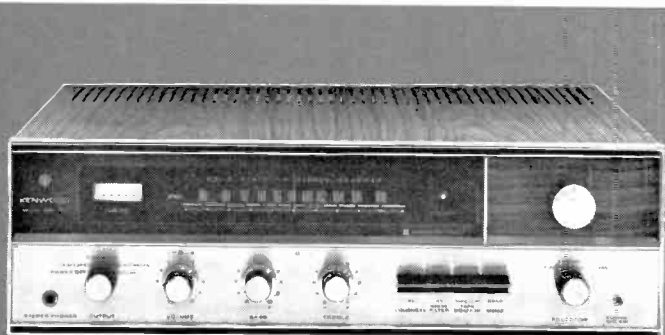
A



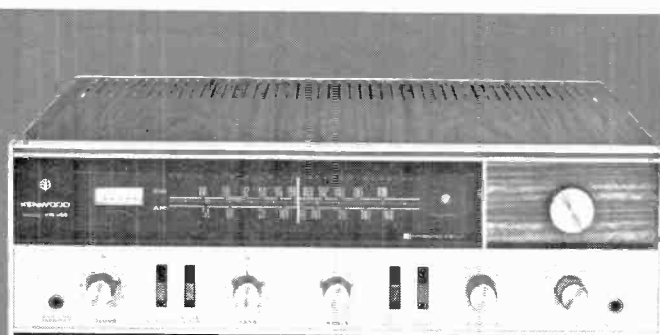
B



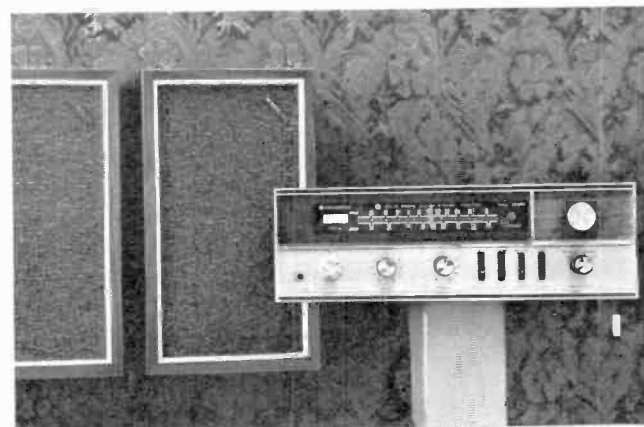
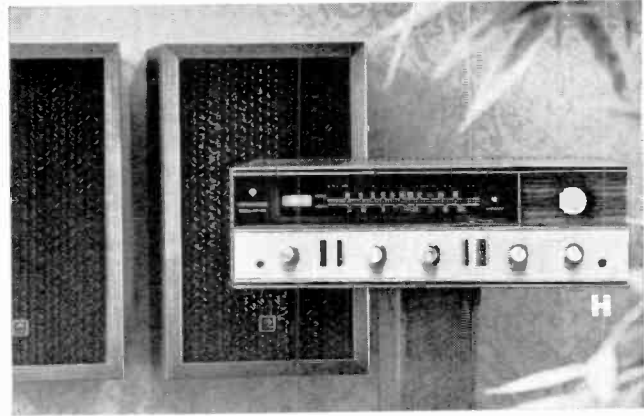
C



D



E



... the sound approach to quality



All these fine KENWOOD products are available at your nearest KENWOOD Dealer now. Come in and "sound test" them today.

3700 S. Broadway Pl., Los Angeles, Calif. 90007
 69-41 Calamus Ave., Woodside, N. Y. 11377
 Exclusive Canadian Distr. — Perfect Mfg. & Supplies Corp. Ltd.
CIRCLE NO. 34 ON READER SERVICE CARD

By HANS H. FANTEL



AUDIO BASICS

HOW MANY SPEAKERS?

WHEN a "Supersound Deluxe Console" or any of its pre-packaged cohorts are touted in banner headlines as having "a total of six"—or ten, or twelve—speakers, the manufacturer implies that there is some virtue in the numbers, that more speakers automatically mean better sound. This is pure myth-making. In practice, the number of speakers employed in a speaker system is irrelevant—except to the design engineer. What counts is the system's ability to cover the entire musical frequency range evenly and with a minimum of distortion. The listener should therefore be primarily concerned with the final result, and not get hung up on the question of how it is achieved.

A speaker designer has a number of options. He may choose a simple woofer and tweeter combination with a sufficiently wide range. Or he may decide to add a separate mid-range unit, thereby narrowing the frequency band handled by each speaker. Decisions of this sort are not arbitrary. The engineer must weigh the relative merits of his alternatives. Adding the mid-range unit, for example, frees the woofer and tweeter from the need of extending into that part of the audio spectrum. This, in turn, may permit the use of a large-cone woofer (large woofers have difficulty handling mid-range and higher frequencies) with greater power-handling capacity in the bottom reaches.

If three driver units are used in the system, problems of overall balance may arise that must be overcome through elaboration of the crossover network. If the designer is constrained by cost, he may have to cut corners to produce a three-way system (which may be requested by the sales department) within a budget that would have permitted him to create a possibly better-sounding two-way system. The advertisements would probably stress the fact of the extra speaker as if that in itself were assurance of merit.

Advertised ambiguities of this kind also abound in regard to speaker enclosures. A friend of mine who lives in a converted barn with a room of baronial dimensions prides himself on two enormous corner-horn speakers for which he claims inherent superiority in all areas. He got into quite an argument with an audiophile neighbor who was convinced that the acoustic-suspension design is objectively "the best." The cheerful fact is that both men own superb loudspeaker systems, and neither type has any kind of overriding *a priori* merit. Again, the choice between equally promising design options depends on the engineer's "taste" and what he is aiming for. If he wants top efficiency (lots of clean volume from low amplifier wattage) and has no objection to bulk, his choice may be the horn. If he wants compactness and is willing to sacrifice efficiency (thus requiring a more powerful amplifier), he'll choose acoustic suspension. However, either design can be executed well or badly. To claim inherent superiority for *any* speaker using *any* principle—no matter how theoretically sound the principle seems to be—is a mistake.

The point I'm rather obviously pounding in is this: as far as the listener is concerned, engineering choices should be left to the engineers. Advertisements making much of specific design principles should be taken with a grain of salt until the speaker—or whatever—proves out in practice.

who cares about your stereo after you take it home?

you do... and Scott does!

Looking at stereo equipment? Take an extra minute and look at warranties. They'll tell you a lot about a manufacturer's confidence in his own product. Scott has a full two-year, no-fooling-around warranty, backed by the most stringent and expensive testing program in the audio industry. The Scott warranty is our assurance to you of matchless performance and unceasing reliability in our product. You care about how your stereo works after you take it home, and two weeks later, and two years later, and twenty years later... and Scott cares, too!



All H. H. Scott professional quality tuners, amplifiers, receivers, compact stereo music systems, and loudspeaker systems are warranted against defects in material and workmanship for two years from the date of sale to the consumer. The unit must be delivered to and picked up from either an authorized Scott warranty service station or the Customer Service Department, H. H. Scott, Inc., 117 Powdermill Road, Maynard, Massachusetts 01754.

This warranty covers repair and/or replacement of any part found by the manufacturer, or his agent, to be defective, including any associated labor cost.

The above warranty does not apply to (1) accessory parts explicitly covered by the field warranty of an original manufacturer; (2) units subjected to accidental damage or misuse in violation of instructions; (3) normal wear and tear; (4) units repaired or altered by other than authorized service agencies; and (5) units with removed or defaced serial number.

This applies to 1968 and later model year units.

SCOTT®

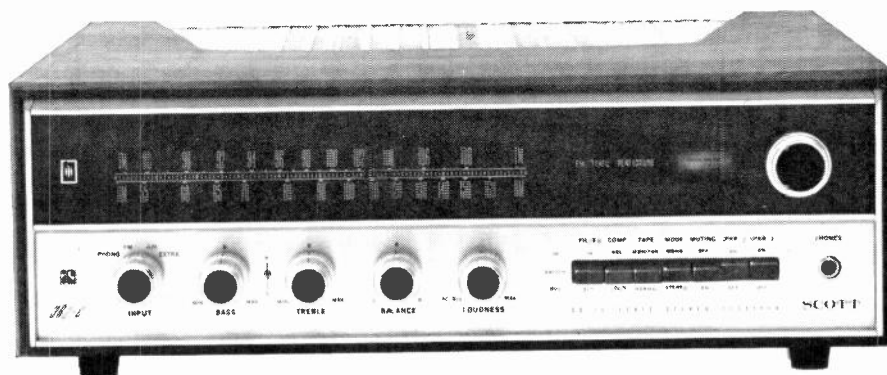
H. H. Scott, Inc., Maynard, Mass. 01754

Export: Scott International,
Maynard, Mass. 01754

© 1969, H. H. Scott, Inc.

Scott introduces AM high fidelity

POWERFUL NEW SCOTT 382C
AM/FM STEREO RECEIVER
MAKES BOTH FM AND AM
LISTENING A PLEASURE



Ready for an incredible listening experience? Then try the AM section of the new Scott 382C. It pulls in stations so strongly . . . eliminates interference and drift so thoroughly . . . delivers sound of such clarity . . . that you'll think you're listening to the FM section. The only difference is the programming!

Until now, the high fidelity fan has either had to miss out on programming available only on AM or he has had to forego good sound. Now, using all the latest FET and Integrated Circuit techniques, Scott engineers have designed a brilliant new AM section. The result . . . the new Scott 382C AM/FM Stereo Receiver, the first high fidelity AM ever available! In AM or FM stereo, the 382C receives both strong and weak stations perfectly. Weak stations burst forth loud and clear. Strong stations never distort.

Scott introduces 4 AM circuit innovations

- New Scott 4-pole LC filter improves selectivity.
- Use of IC's and FET's in the AM IF amplifier gives better signal/noise ratio, lower distortion, and better signal-handling capacity.
- New FET mixer gives improved cross modulation rejection and adjacent-station interference.
- New Scott transistor oscillator dramatically reduces drift and pulling.

Listen to the AM section of the new 382C at your dealer. You'll hear an incredible improvement in AM sound. Then switch to FM or records . . . the 382C is identical in design to the 342C FM stereo receiver introduced so successfully a few months back. In addition to the totally new AM section the 382C has all these advanced 342C features:

- (1) Perfectune . . . a light that snaps on automatically when you're perfectly tuned to an FM station.
- (2) Quartz crystal lattice filter IF section . . . your 382C will never need realignment.
- (3) "Wire-Wrap" . . . a permanent connection technique that eliminates solder joints.
- (4) New IC multiplex section . . . for better stereo performance and reliability.
- (5) Printed circuit modules . . . which snap into the main chassis.

382C SPECIFICATIONS:

Power (± 1 dB), 110 Watts; IHF Dynamic Power @ 4 Ohms, 45 Watts per channel; IHF Continuous Power @ 4 Ohms, 33 Watts per channel; IHF Continuous Power @ 8 Ohms, 25 Watts per channel; Selectivity, 40 dB; Frequency response ± 1 dB, 20-20,000 Hz; Hum and noise, phono, -55 dB; Cross modulation rejection, 80 dB; Usable sensitivity, 1.9 μ V; Tuner stereo separation, 30 dB; FM IF limiting stages, 9; Capture ratio, 2.5 dB; Signal to noise, 65 dB; Phono sensitivity, 3 mV; Dimensions: 15 $\frac{3}{4}$ " L x 5" H x 11 $\frac{1}{2}$ " D.

382C 110-Watt AM/FM Stereo Receiver . . . ONLY \$299.95.

342C 110-Watt FM Stereo Receiver . . . \$269.95.

Walnut finish case optional extra.

SCOTT®

H. H. Scott, Inc., Dept. 245-07, Maynard, Mass. 01754

Export: Scott International, Maynard, Mass. 01754

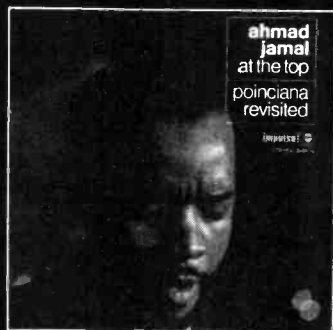
© 1969, H. H. Scott, Inc.

impulse- power.



GIRL TALK: Shirley Scott AS-9141

The power of jazz with the passion of soul!



AT THE TOP — POINCIANA REVISITED: Ahmad Jamal AS-9176



THREE FOR A QUARTER AS-9162
ONE FOR A DIME: Archie Shepp



BLUES FOR WE: Mel Brown AS-9180



KARMA: Pharoah Sanders AS-9181

impulse! **abc**
RECORDS

A PRODUCT OF ABC RECORDS, INC.
A SUBSIDIARY OF AMERICAN BROADCASTING COMPANIES, INC.

asionally even a little harmonic daring. But it is all directed toward the accomplishment of a very small thing—what really keeps up the interest is the social picture: the gardens of Vauxhall, the great democratic meeting place where urbane royalty mixed with country bumpkins, the demi-monde, and the intellectuals, all in search of entertainment; the outdoor orchestral pavilion, the fireworks, the pageants, the homely bits of banter between waiter and customer at every table. Vauxhall and places like it preoccupied the minds of Londoners for over a century, filling what seems to be a basic need of Englishmen: to do something civilized, but to do it outdoors. Thomas Rowlandson made a wonderful water-color painting of a scene with identifiable personages of the time. But the youngest Bach's songs recreate the scene equally well, if differently, and link (as does the painting) artistry with social history to produce something more delightfully entertaining than either would have been alone.

CERTAINLY, there is no one who will deny that at least half the appeal of something like a Neapolitan boat song, Viennese *Schrammelmusik*, or Parisian *bal musette* is extra-musical; that it lies in the pictures of a different life they evoke. And we cannot insist that the value of the music of such national-minded composers as Smetana, Dvořák, Sibelius, Rimsky-Korsakov, Elgar, and Villa-Lobos (to give a mere half-dozen instances) lies completely in the music and not in the nationalism. The music—even intentionally—is not just about itself; it has a subject, and that subject is part of the music's appeal. The music tells us something—perhaps something quite important—about a place and a time. What it tells us is nonverbal, of course, but verbalized knowledge is not the only knowledge there is.

I have a small group of records at home that I keep separate from the rest of my collection. I call it my sociology shelf, and it contains records whose musical value is dubious but whose social efflorescence is so pungent that it sustains interest by itself. A few titles: *Average Girl and Average Boy*, by a duo called Paul and Paula; *The Brewer's Big Horses Can't Run Over Me* (a temperance song) sung by Homer Rodeheaver with Mrs. Rodeheaver at the piano; the black preacher T.N.T. Jones giving a sermon (with singing) called "Let God Fight Your Battles"; *Primrose Hill*, by the Daniels-Deason Sacred Harp Singers (a Fa-Sol-La group). Someone in the future will be quite interested in such records: aesthetic pleasure aside, they will give him a more immediate and penetrating insight into social circumstances in the United States during the first sixty years of the twentieth century than a dozen books will.

NEW FINCO®

HOME ENTERTAINMENT DISTRIBUTION WIRING SYSTEM FOR DO-IT-YOURSELFERS



HWK-75 75 ohm
HWK-300 300 ohm

Everything needed to wire
your home for multiple set re-
ception — in easy-to-handle kit form.

- For Color TV — UHF/VHF ● Black & White TV ● FM/FM Stereo

Turn your whole house into a home entertainment center. Operate up to four sets, or be able to move your entertainment equipment from room to room. Kit includes all necessary parts, fittings and instructions.



THE FINNEY COMPANY

34 W. Interstate Street, Dept. SR 7
Bedford, Ohio 44146

Please send free brochure 20-520 on FINCO HOME TV
DISTRIBUTION KIT.

Name _____

Address _____

City _____ State _____ Zip _____



Bozys Patchowsky

Henry Pleasants' *Serious Music—and All That Jazz!*

A Book Review by Don Heckman

HENRY PLEASANTS, an Establishment needler from 'way back (*The Agony of Modern Music*, 1955), has lost not one whit of his remarkable ability to get to the heart of musical matters in his latest book, *Serious Music—and All That Jazz!* It is, in fact, essentially two perceptive books running concurrently. One is a brilliantly catholic survey of contemporary music that describes everything from chance music, serialism, and neoclassicism to rhythm-and-blues, jazz, country-and-western, and pop. The other is an elaboration of the premise, first advanced by Pleasants in the mid-Fifties, that twentieth-century Serious (the capitalization is Pleasants') music fails to fulfill the first criterion of a truly viable contemporary music—that of communication.

Remarkably, before *Serious Music—and All That Jazz!*, no single book had managed to explore the many intersecting streams of contemporary American music. But, as Pleasants so exhaustively points out, most of the available literature has been supplied by authors who have a vested interest in supporting the aims of the musical Establishment. Pleasants, on the other hand, far from avoiding a confrontation with the Establishment, seems to take delight in twitting it. In his description of the decline and fall of Serious music as a significant twentieth-century force, he provides an editorial commentary that will surely raise hackles everywhere in virtually symphonic proportions—from Academies to Cultural Foundations to Centers for Performing Arts.

Consider, for example, his suggestion that "European music grew steadily more intellectual during the nineteenth century . . . Wagner especially having been a kind of intellectual monster—but this may well be considered a symptom

of its decline." And again, writing of the dependence of the Serious music performer upon precise interpretation of written notes: "It must seem inevitable, however, that any musician constantly subject to such inhibitions and restraints will be—or become—emotionally and imaginatively handicapped and stunted." And, in a final indictment: ". . . a somnolent Establishment, obese and obsolescent, but still greedy . . . has spawned and continues to sponsor . . . a degradation and debasement of the arts, a mortification of the senses, a mockery of intelligence, a repudiation of the spirit and a celebration of impotence. . . ." And so on—words that are not precisely calculated to win him friends in the musical groves of academe.

But I assume they *are* intended to influence people. And the real question the book raises is whether Pleasants has provided an argument effective enough to break through the deepening slumber of that "somnolent Establishment." The kernel of his proposal offers *viability*—or, if you will, the potential for wide popularity—as the true test of music. He is willing, perhaps eager, to throw out the traditional attitude that a work of art possesses *implicit* value. To Pleasants, it is a work's effect, rather than its content, that is its significant measure, and toward this end he writes extensively—and knowledgeably—of the importance of *style* in all forms of music. But the full thrust of his argument comes through in a paragraph which tells us that "Art is no more a profession than excellence is a profession, or mediocrity. It is a distinction, the name we give to a superior craft of communication—music, painting, theater, literature, *etc.*; and the artist is, or should be, the master craftsman."

Inevitably, this leads him to the forms of music described by Serious musicians (usually pejoratively) as Popular. In *The Agony of Modern Music*, Pleasants advanced jazz as the true contemporary

music. Now he broadens his definition, suggesting that recent jazz has wound up in the same *cul-de-sac* as contemporary Serious music—that is, it has become ingrown, infantile, and aimed solely toward the sterile objective of satisfying its own needs, rather than attempting to reach a wide audience. Pleasants is aware (though he gives it fairly short shrift) of the obvious retort that music—or, indeed, any art—intended to please a great number of people can, like Lyndon Johnson's politics of consensus, lead to numbing mediocrity.

A better solution might be to determine the definition of excellence that the popular-music forms—jazz, rhythm-and-blues, motion picture scores, and the rest—provide for themselves. For example, although Pleasants is willing to group these forms under a geographic/chronological category which he refers to as the "Afro-American Epoch," he seems to me too little willing to accept the implicit aesthetic standards of excellence that such a grouping implies. When he writes that jazz owes the *explicit* beat (and the propulsive characteristics that are derived from it) and ". . . certain related melodic characteristics of attack, contour and cadence . . . to the black musician," he is not only minimizing other significant influences stemming from African music, but fails to specify the aesthetic importance of the influences he *has* listed.

And more seriously, he accepts, with little comment, the pattern of black innovation and white exploitation that has recurred again and again in popular music. The effects of this exploitation upon black performers—especially the boppers of the Forties—may more appropriately be a topic for the social anthropologist, but they surely might have played some role in a book that emphasizes so strongly the importance of a music which has received most of its creative energies from black culture.

FINALLY, I am not as convinced as Pleasants seems to be that both contemporary Serious music and contemporary jazz are lacking in communicative value. The levels at which art—and the art of music in particular—communicates are diverse indeed. I suspect that a McLuhanized society, in which perceptual images of all sorts are fragmented, overlapped, multiplied and divided, may be more responsive to the non-melodic, organized sound of young contemporary musicians than Pleasants realizes.

Obviously, *Serious Music—and All That Jazz!* is a book that merits reading, discussion, and argument, and that's about all any author can expect. For anyone—repeat, *anyone*—who cares about the condition of music today, it is necessary reading, even if you have to hide it under a copy of the *Journal of Music Theory*.

Serious Music—and All That Jazz!, by Henry Pleasants, Simon and Schuster, New York (1969) \$5.95.

Fisher introduces the world's first faultless headphones.

Audiophiles have always been aware that, at least theoretically, headphones are the ideal way to listen to reproduced music, particularly stereo.

"Direct coupling" to the original.

With headphones, the information received by the microphones is channeled directly to the ears, completely bypassing the unpredictable acoustics of the living room. The microphones become, in effect, the listener's ears and only the original concert hall acoustics are heard. This "direct coupling" to the concert hall is, of course, impossible with conventional loudspeakers, as is the 100% stereo separation inherent in headphone listening.

We said theoretically. Because, in actual use, headphones have thus far been hampered by a number of practical disadvantages.

Fisher engineers have never believed that these disadvantages are insurmountable. But it took them until now to solve all the problems to their satisfaction.

The result is a pair of headphones called the Fisher HP-100 which can truly be considered the first commercially available model with all plusses and no minuses. Listening to them, or rather with them, is a new and different experience. The theoretical potential of headphones has finally been realized.

The comfort factor.

One of the main objections to conventional headphones is that they are uncomfortable. After wearing them for half an hour, the listener wants to go back to loudspeakers.

Excessive weight and unpleasant clamping of the head are only the lesser reason, although most headphones are certainly much too heavy and confining. More important is the uncanny isolation of the listener from the audible world around him, as though his head were encapsulated. This, of course, is due to the more or less airtight "cup" that fits over the entire ear, to provide close coupling of the acoustic cavity of the phone to the eardrum. Otherwise, with conventional headphones, there would be a serious loss of bass.

The Fisher HP-100 solves this problem in a highly imaginative way. The phones are not only extremely light but are also allowed to rest lightly against the ear on large, flat foam-rubber cushions, leaving the perimeter of the ear unconfined. The diaphragm of the driver is completely covered by the foam rubber and acoustically "sees" the thousands of tiny air bubbles in it, instead of a single cavity. This, combined with special acoustic delay slots in the back of the driver, maintains proper bass loading without the conventional airtight seal and its attendant discomforts.



As a result, wearing the HP-100 is as pleasant physically as listening to loudspeakers. In fact, to some people the sound does not appear to originate in the phones but seems to come from a certain distance, as in loudspeaker listening, but with a much more pronounced stereo effect.

No more boominess.

Eliminating the single air cavity of conventional headphones also gets rid of another common fault: boomy bass. The low-frequency response of the Fisher HP-100 is amazingly smooth and is essentially flat down to 19 cycles, which is just about the low-end cutoff of the human ear.

As a matter of fact, the overall frequency response of the HP-100 is essentially uniform from 19 to 22,000 Hz, an unprecedented achievement due, in part, to the sophisticated driver design, which borrows from advanced microphone technology. It is, in effect, a reversed dynamic microphone with the coil driving the lightweight diaphragm, instead of vice versa.

Which brings us to another unique advantage of the HP-100.

Smooth treble response.

Nearly all headphones exhibit a certain roughness in their high-frequency response curve. Not the HP-100. The light microphone-type diaphragm provides completely smooth treble and superb transient response, so that the sound has the airy immediacy known only to owners of exceptionally fine tweeters.

Needless to say, distortion is nonexistent at normal listening levels. The impedance of the HP-100 is compatible with all types of amplifiers and receivers. Power input for average listening levels is 2 milliwatts.

The phones are supplied with a fully adjustable vinyl-covered headband, velvet-soft, non-stick foam pads that are removable (and therefore washable!), and 8 feet of cable.

After reading all this, you will be prepared for an important listening experience when you first try the Fisher HP-100.

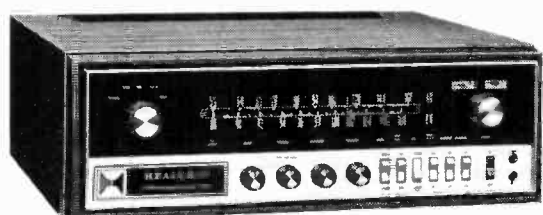
But you are not yet prepared for the price. Only \$34.95. Which may be, for the makers of the world's first faultless headphones, the greatest achievement of all.

(For more information, plus a free copy of The Fisher Handbook, 1969 edition, an authoritative reference guide to hi-fi and stereo, use coupon on front cover flap.)

The Fisher®

FISHER RADIO CORPORATION, INC., 31-35 45TH ROAD, LONG ISLAND CITY, N. Y. 11101. OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N. Y. 11103.
CIRCLE NO. 26 ON READER SERVICE CARD

Praise-Winning Stereo Components

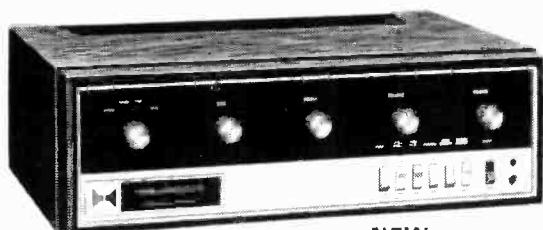


kit AR-15 Wired ARW-15
\$339⁹⁵* **\$525⁰⁰***

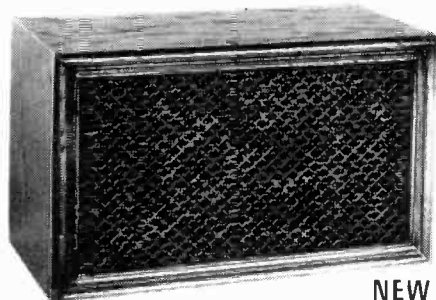
**NOW, THE TUNER AND AMPLIFIER OF
 THE HEATH AR-15 RECEIVER ARE
 AVAILABLE AS SEPARATE COMPONENTS**



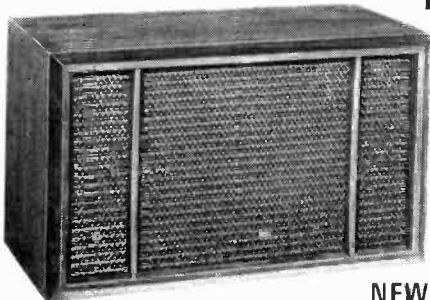
NEW kit AJ-15
\$189⁹⁵*



NEW kit AA-15
\$169⁹⁵*



NEW kit AS-48
\$169⁹⁵



NEW kit AS-38
\$144⁹⁵

HEATHKIT AR-15 Deluxe Stereo Receiver

The World's Finest Stereo Receiver . . . the Heathkit AR-15 has received high praise from every leading audio & electronics magazine and every major consumer testing organization. Here are some of the many reasons why. The AR-15 delivers 150 watts music power from its 69 transistor, 43 diode, 2 IC's circuit — 75 watts per channel. Harmonic and IM distortion are both less than 0.5% at full output for clean, natural sound throughout the entire audio range at any listening level. The FM tuner has a cascode 2-stage FET RF amplifier and an FET mixer to provide high overload capability, excellent cross modulation and image rejection. The use of crystal filters in the IF section is a Heath first in the industry and provides an ideally shaped bandpass and adjacent channel selectivity impossible with conventional methods. Two Integrated Circuits in the IF amplifier provide hard limiting, excellent temperature stability and increased reliability. Each IC is no larger than a tiny transistor, yet each contains 28 actual parts. The FM tuner boasts sensitivity of 1.8 uV, selectivity of 70 dB and harmonic & IM distortion both less than 0.5% . . . you'll hear stations you didn't even know existed, and the elaborate noise-operated squelch, adjustable phase control, stereo threshold control and FM stereo noise filter will let you hear them in the clearest, most natural way possible. Other features include two front panel stereo headphone jacks, positive circuit protection, transformerless outputs, loudness switch, stereo only switch, front panel input level controls, recessed outputs, two external FM antenna connectors and one for AM, Tone Flat control, a massive electronically filtered power supply and "Black Magic" panel lighting. Seven circuit boards & three wiring harness make assembly easier and you can mount your completed AR-15 in a wall, your own custom cabinet or the rich walnut Heath cabinet. For the finest stereo receiver anywhere, order your AR-15 now. 34 lbs. *Optional walnut cabinet AE-16, \$24.95.

HEATHKIT AJ-15 Deluxe Stereo Tuner

For the man who already owns a fine stereo amplifier, Heath now offers the superb FM stereo tuner section of the AR-15 receiver as a separate unit. The new AJ-15 FM Stereo Tuner has the exclusive FET FM tuner for remarkable sensitivity, exclusive Crystal Filters in the IF strip for perfect response curve and no alignment; Integrated Circuits in the IF for high gain, best limiting; Noise-Operated Squelch; Stereo-Threshold Switch; Stereo-Only Switch; Adjustable Multiplex Phase; two Tuning Meters; two Stereo Phone jacks; "Black Magic" panel lighting. 18 lbs. *Walnut cabinet AE-18, \$19.95.

HEATHKIT AA-15 Deluxe Stereo Amplifier

For the man who already owns a fine stereo tuner, Heath now offers the famous amplifier section of the AR-15 receiver separately. The new AA-15 Stereo Amplifier has the same superb features: 150 watts Music Power; Ultra-Low Harmonic & IM Distortion (less than 0.5% at full output); Ultra-Wide Frequency Response (—1 dB, 8 to 40,000 Hz at 1 watt); Front Panel Input Level Controls; Transformerless Amplifier; Capacitor Coupled Outputs; All-Silicon Transistor Circuit; Positive Circuit Protection. 26 lbs. *Walnut cabinet AE-18, \$19.95.

HEATHKIT AS-48 High Efficiency System

Our finest Heathkit System . . . the new AS-48 uses famous JBL® speakers custom-designed for Heath. The specially constructed 14" woofer employs a 4" voice coil, a massive 11½ pound magnet assembly and an inert, self-damping material to suspend the cone to deliver clear, full bodied bass down to 40 Hz. Crisp, open highs, up to 20 kHz come from the 2" direct radiator. A three position high frequency control conveniently mounted on the rear panel lets you adjust the balance to your taste. Easy, one-evening assembly. Just wire the high frequency control, and the 2500 Hz LC-type crossover, then install the speakers. All components mount from the front of the one-piece cabinet for easier assembly and a more solid sound. And the beautiful pecan finish will blend graciously with any decor. For very high performance stereo, order two of these remarkable bookshelf systems today. 43 lbs.

HEATHKIT AS-38 Bookshelf System

The new Heathkit AS-38 is a medium priced system that's small enough to be used in apartments, yet delivers sound that readily qualifies it for use with the very best of components. The 12" woofer and 2" tweeter, custom-designed for Heath by JBL® produce clean, lifelike response from 45 Hz to 20 kHz and the variable high frequency level control lets you adjust the sound to your liking. For easier assembly and more realistic reproduction, all components mount from the front of the one-piece walnut cabinet. Build the new AS-38 in an evening, enjoy rich, complete sound for years. Order two for stereo. 38 lbs.

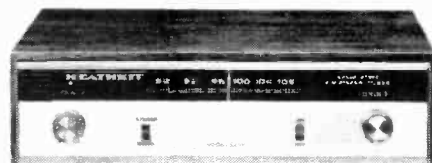
From The Leader



HEATHKIT AJ-14 Transistor Stereo Tuner

You've read about this low cost, high quality Heathkit Stereo Tuner with performance that far exceeds that of assembled units in its price range ... and owners, experts, leading testing organizations agree! Advanced circuitry is the key to the AJ-14's superlative performance. 14 transistors, 5 diodes in all. 3 transistors in the "front-end" tuning section ... 4 transistors in the 4-stage IF section insure high sensitivity and selectivity. A solid-state transformer-operated power supply. Filtered outputs for beat-free stereo tape recording. Only 4 controls for simple operation ... On-Off Switch, flywheel tuning knob, Mono-Stereo switch, and Stereo Phase control for maximum separation. Also has an automatic stereo indicator light, edge-lighted slide-rule dial, and antenna connectors. Prealigned, preassembled "front-end" tuner and one circuit board make assembly fast, easy ... finish in one evening. Team it with the AA-14 amplifier. 6 lbs. Walnut cabinet AE-25 \$9.95; beige metal cabinet AE-35 \$3.50.

Kit AJ-14
\$54.95*

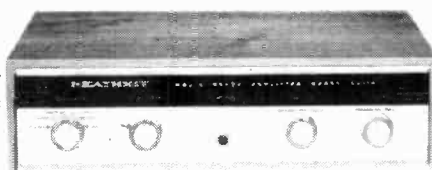


The famous Heathkit AJ-14 & AA-14 are used in the Heathkit AR-14 Receiver and Heathkit AD-27 & AD-17 Compacts

HEATHKIT AA-14 Solid-State 30-Watt Stereo Amplifier

In the traditional Heath concept of fine performance at less cost ... the AA-14 amplifier out-performs, by far, comparable factory built units ... a fact confirmed by the experts. Delivers a cool 30 watts IHF music power (20 watts RMS) at ± 1 dB over the wide 15 to 50,000 Hz range ... thanks to a generous power supply design. The transformerless complementary output circuit insures minimum phase shift and low distortion. A 6-position source switch handles your records, tuner or tapes ... stereo or mono. For independent adjustment of each channel there's a clutched volume control ... full-range tandem controls for bass and treble boost and cut. Edge-lighted dial, and a front panel mounted stereo headphone jack, plus a speaker-off switch for private listening. Easy to build too, with fast circuit board construction ... choice of 3-way installation. 11 lbs. Walnut cabinet AE-25 \$9.95; metal cabinet AE-35 \$3.50.

Kit AA-14
\$64.95*



HEATHKIT AR-14 30-Watt FM Stereo Receiver

The superb AR-14 is today's best value in the transistor stereo marketplace. It is a marriage of the AJ-14 tuner and AA-14 amplifier above. Two preamplifiers and two power amps deliver the coolest 30 watts of music power you've ever heard ... at ± 1 dB from 15 to 50,000 Hz. And its sensitive FM tuner pulls in stations far and near. Other features include: advanced transformerless output circuit for lower phase shift, lower distortion, and wider response; 6-position source switch selects tuner, tape, or records, stereo or mono; adjustable phase control; dual concentric volume control; tandem treble control with push-pull power switch; tandem bass control with push-pull speaker on-off switch; front panel stereo headphone jack; stereo indicator light; filtered output for beat-free stereo taping. 18 lbs. Walnut cabinet AE-55 \$12.95; beige metal cabinet AE-65 \$3.95. Assembled ARW-14. 22 lbs. (less cabinet) ... \$169.95

Kit AR-14
\$114.95*



HEATHKIT AD-27 FM Stereo Component-Compact

We call the AD-27 a "Component-Compact" because it is masterfully engineered from the proven high quality Heathkit stereo components shown above ... modified only physically to fit into a handsome walnut cabinet with sliding tambour door, and a top performing BSR McDonald 500A Turntable added. The amplifier delivers an honest 15 watts of music power per channel and has output impedance from 4 to 16 ohms. Frequency response is virtually flat from 12 Hz to 60 kHz. The FM stereo tuner portion boasts 5 uV sensitivity and 27 dB channel separation. Harmonic & IM distortion throughout the system are both less than 1% ... order yours today. 41 lbs.

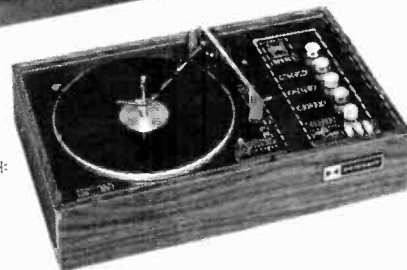
Kit AD-27
\$179.95*



HEATHKIT AD-17 Stereo Compact

Using the same proven Heathkit stereo component approach of the AD-27, Heath engineers took the solid-state stereo amplifier section of the AD-27, matched it with a high quality BSR-400 Turntable and put both of these fine components in a handsomely styled walnut finish cabinet. The result is the "17" — featuring 30 watts music power, 12 Hz to 60 kHz response, auxiliary and tuner inputs, less than 1% Harmonic & IM distortion, adjustable pressure and anti-skate control and much more. Circuit board construction and wiring harness make assembly fast and easy. 29 lbs.

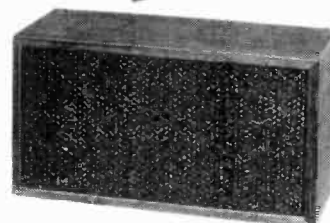
Kit AD-17
\$109.95*



HEATHKIT Miniature Acoustic Suspension Speaker System

The AS-18 Speaker is perfect for all the Heathkit stereo components shown on this page. Features famous high quality Electro-Voice® speakers — 6" woofer, 2 1/2" tweeter and assembled walnut cabinet. Handles 25 watt program material, 50 watts peak. And you can save an extra 5% by ordering a complete system. Here's all you do: (1) pick a separate amplifier and tuner, match them with speakers and you have a system; (2) choose a receiver, add a turntable and speakers; or (3) choose a stereo compact and speakers and you also have a system. Then just add up the cost and subtract 5% from the total price (the complete system must be ordered at the same time). That's all there is to it!

Kit AS-18
\$32.95*



NEW

FREE 1969 CATALOG!

Now with more kits, more color. Fully describes these along with over 300 kits for stereo/hi-fi, color TV, electronic organs, electric guitar & amplifier, amateur radio, marine, educational, CB, home & hobby. Mail coupon or write Heath Company, Benton Harbor, Michigan 49022.

HEATH COMPANY, Dept. 40-7
Benton Harbor, Michigan 49022

Enclosed is \$ _____, plus shipping.

Please send model (s)

Please send FREE Heathkit Catalog.

Please send Credit Application.

Name _____

Address _____

City _____

State _____

Zip _____

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

HF-227

CIRCLE NO. 29 ON READER SERVICE CARD



THE BASIC REPERTOIRE

Updatings and Second Thoughts for 1969

By MARTIN BOOKSPAN

THIS magazine was just a few months old in the summer of 1958 when David Hall, music editor at that time and now senior record critic, phoned to ask me to prepare a series of monthly articles, each installment focusing on a different work from the standard repertoire and assessing the available recordings of that work. The point of departure was Virgil Thomson's remark, made when he was music critic of the *New York Herald Tribune*, that the backbone of the orchestral literature consisted of "fifty pieces," and the initial plan called for a five-year "Basic Repertoire" series, by which time the fifty backbone items would have been exhausted. But in the years since Thomson made his statement, the literature of the concert hall has expanded greatly, making the figure of fifty no longer valid. So before long we decided to broaden the coverage and let the series run indefinitely. Thus the Basic Repertoire has continued uninterrupted in these pages since November 1958.

In any twelve-month period, new versions of many of the Basic Repertoire pieces are bound to be added to the recordings catalog, and others are withdrawn. I am therefore constantly called upon to do more listening and re-evaluation; the result is my annual "updatings and second thoughts," of which the following is the eleventh. The efficient and concise format of last year's "updatings" is used again this year, with all one hundred and fourteen items so far included in the series covered in a single installment. 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.

Before going on to the recommendations, however, I want to state once again the principles that may be called my critical procedure in the Basic Repertoire series.

1. Only recorded performances that are readily available in record shops throughout the country are considered in these comparisons. It is the Schwann catalog and the supplementary catalog of imported records that are my sources for determining the general availability of discs; similarly, the Harrison catalog serves as my guide to available tape performances.

2. The judgments offered necessarily reflect my own tastes. I feel very strongly 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 projection 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 is such a rarity in the music-making of our time—even rarer, for understandable psychological reasons, in the recording studio than on the concert platform.

FOLLOWING are my recommendations, updated for 1969, of the best performances of the works of the Basic Repertoire. For those many readers who have written over the years asking for complete reprints of the original essay versions of the Basic Repertoire articles, I am happy to report that Doubleday has recently published my book, *101 Masterpieces of Music and Their Composers*, which contains greatly expanded historical and analytical material on the Basic Repertoire works, along with biographies of the composers, a glossary of musical terms, a check-list of recommended discs and tapes, a bibliography of supplementary reading, and a complete index. The book is now available at \$7.95 in book and music shops and departments throughout the country.

REPRINTS of this 1969 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>	Lucerne Festival Strings/Baumgartner (Deutsche Grammophon ARC 198142/3) Vienna Concentus Musicus/Harnoncourt (Telefunken S 9459/60, 9459/60) Tape: Saar Chamber Orchestra/Ristenpart (Nonesuch A 3013)	Despite the release of several worthy new integral recordings during the past year, my first choice remains the consistently satisfying, if unspectacular, performances conducted by Rudolf Baumgartner. My tape preference is now Ristenpart's Nonesuch reel, more stylish and imaginative than Klemperer's, my former choice.
BACH: <i>Chaconne, in D Minor, from Violin Partita No. 2</i>	Szeryng, violin (included in Deutsche Grammophon 139270/1/2) Szigeti, violin (included in Vanguard BG 627/8/9) Segovia, guitar (Decca DL 79751) Tape: none available	Both Szeryng and Szigeti bring to this music a sense of fiery and passionate conviction; Szeryng's, a much more recent recording, has far better sound. Segovia's performance on the guitar gives evidence of similarly high artistic commitment.
BACH: <i>Magnificat, in D</i>	Soloists, Chorus, New York Philharmonic/Bernstein (Columbia MS 6375, ML 5775) Soloists, Munich Bach Choir and Orchestra/Richter (Deutsche Grammophon ARC 198197) Tape: Soloists, Saar Chamber Orchestra and Chorus/Ristenpart (Nonesuch E 1011)	Bernstein's continues to be my preferred disc version because of its spontaneity and uninhibited exhilaration. Tape fanciers are directed to Ristenpart's imaginative performance.
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)	On discs, it is a toss-up between Bernstein's searing intensity and Solti's drama and power. As for tape, RCA has now apparently withdrawn Leinsdorf's more controlled performance, leaving Haitink's rather high-strung version as my favorite.
BEETHOVEN: <i>Piano Concerto No. 3, in C Minor</i>	Gilels, with Cleveland Orchestra/Szell (included in Angel S 3731) Fleisher, with Cleveland Orchestra/Szell (Epic BC 1138; tape EC 828) Rubinstein, with Boston Symphony/Leinsdorf (RCA LSC 2947; tape RCA TR 3-5038)	The recent Gilels-Szell collaboration, in their integral set of the Beethoven piano concertos, is an unusually light-textured and intimate performance. The Fleisher-Szell version is more heroic; Rubinstein and Leinsdorf lean toward breadth and elegance.
BEETHOVEN: <i>Piano Concerto No. 4, in G</i>	Rubinstein, with Boston Symphony/Leinsdorf (RCA LSC 2848; tape TR 3-5019) Schnabel, with Philharmonia Orchestra/Dobrowen (included in Angel GRE 4006) Istomin, with Philadelphia Orchestra/Ormandy (Columbia MS 7199)	Rubinstein's performance has an impressive stately dignity, Schnabel's a warm feeling of intimacy, and Istomin's a gentle introspection and poetry. All three are highly recommended.
BEETHOVEN: <i>Piano Concerto No. 5, in E-flat, "Emperor"</i>	Serkin, with New York Philharmonic/Bernstein (Columbia MS 6366, ML 5766; 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, ML 5415)	Francescatti's is a tender, loving performance; Stern's is more impassioned but no less loving.
BEETHOVEN: <i>Piano Sonata No. 14, "Moonlight"</i>	Rubinstein (RCA LSC 2654) Moravec (Connoisseur Society S 1566, 1566) Tape: Serkin (Columbia MQ 582)	All three of these pianists bring remarkable powers of evocation to their performances. Rubinstein's, for me, is the most consistently beguiling of all.
BEETHOVEN: <i>Symphony No. 1, in C</i>	NBC Symphony Orchestra/Toscanini (included in RCA Victrola VIC 8000) Cleveland Orchestra/Szell (Epic BC 1292; tape EC 843)	This genial, unhurried performance is one of the finest of all Toscanini's Beethoven recordings. Szell's benefits from much more recent and far more clearly defined sonic reproduction.
BEETHOVEN: <i>Symphony No. 2, in D</i>	Royal Philharmonic/Beecham (Angel S35509) New York Philharmonic/Bernstein (Columbia MS 7084) Tape: Cleveland Orchestra/Szell (Epic EC 843)	All three of these are 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 Y1S 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 first movement.
BEETHOVEN: <i>Symphony No. 4, in B-flat</i>	BBC Symphony/Toscanini (included in Seraphim IC 6015) London Symphony/Monteux (RCA Victrola VICS/VIC 1102) Tape: Suisse Romande Orchestra/Ansermet (London K 80057)	This early Toscanini-BBC Symphony recording is far more spontaneous and genial than his later NBC Symphony reading. Those who must have up-to-date sound are directed to Monteux, Schmidt-Isserstedt, or Ansermet.

Composer and Work	Recommended Recordings (Disc/Tape)	Capsule Commentary
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)	London has apparently again withdrawn the mighty recording by Erich Kleiber and the Amsterdam Concertgebouw. In its absence, the Szell-Concertgebouw version is my recommendation, with Reiner's headlong and inspired performance a good second choice, despite badly overloaded sonic reproduction.
BEETHOVEN: <i>Symphony No. 6, in F, "Pastoral"</i>	Columbia Symphony/Walter (Columbia MS 6012; tape MQ 370)	Walter's decade-old 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, ML 6331) 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) Soloists, Chorus and Bayreuth Festival Orchestra/Furtwängler (Angel GRB 4003)	No performance of the past twelve months has displaced the lucid and brilliantly recorded Schmidt-Isserstedt disc as my first choice among modern recordings. Furtwängler's is an acquired taste—full of personal idiosyncrasies, but deeply moving.
BEETHOVEN: <i>Trio No. 6, in B-flat, "Archduke"</i>	Istomin/Stern/Rose Trio (Columbia MS 6819) Tape: still none available!	Still unrivaled for poetry and personal involvement is the performance by Eugene Istomin, Isaac Stern, and Leonard Rose.
BERLIOZ: <i>Symphonie fantastique</i>	Suisse Romande Orchestra/Ansermet (London CS 2101) London Symphony/Davis (Philips PHS 900-101) 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)	The new Trampler-Prêtre account scores in recorded sound, but I continue to prefer the elegance of Primrose-Munch or the unbridled emotionalism of Lincer-Bernstein. On tape, the rather soporific 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) French National Radio Orchestra/Beecham (Capitol SG/G 7237) Tape: Suisse Romande Orchestra/Ansermet (London L 80090)	The recent Bernstein recording is a fleet and fluent performance of this minor masterpiece, a reading easily the equal of the best previously available.
BRAHMS: <i>Piano Concerto No. 1, in D Minor</i>	Fleisher, with Cleveland Orchestra/Szell (Epic BC 1003; tape EC 802) Curzon, with London Symphony/Szell (London CS 6329; tape L 80126)	I find the recent Serkin-Szell performance disappointingly heavy-handed. Both Fleisher and Curzon (with the indefatigable Szell conducting for them both) deliver much more satisfying performances.
BRAHMS: <i>Piano Concerto No. 2, in B-flat</i>	Barenboim, with New Philharmonia Orchestra/Barbirolli (Angel S 36526) Serkin, with Cleveland Orchestra/Szell (Columbia MS 6967, ML 6367; tape MQ 891) Watts, with New York Philharmonic/Bernstein (Columbia MS 7134; tape MQ 999) Horowitz, with NBC Symphony Orchestra/Toscanini (RCA LCT 1025; tape TR 3-5027)	Each of these four performances has its special virtues. I lean toward the ripe Romanticism of the Barenboim-Barbirolli approach, but an equally persuasive argument could be made on behalf of any of the others.

(Continued on page 42)

match your auto-turnstile to the quality of a Sherwood 6000

The No-Compromise "Sound Center" for Limited Space.

Now get maximum performance in a mini-space! Sherwood's new 6000 is the full-feature, 120-watt music power AM/FM "STEREO SOUND CENTER" that provides unlimited choice of matching components. Choose *any* automatic turntable*—*any* magnetic cartridge. Mount perfectly on the pre-cut oiled walnut cabinet. Choose *any* speaker. Big or little, low or high efficiency. Your Sherwood 6000 has the power to spare for clean, pure, wall-to-wall sound. Compare features. FET FM tuner for ultra-sensitivity. Front-panel tape dubbing and headphone jacks. Stereo *and* mono extension speakers. As the high-performance heart of the finest component system, the Sherwood 6000 takes no more space than "compromise compacts." It's the modern solution to big sound in small space. Features: 120 watts music power, 1.8 μ v IHF sensitivity, -95 db crossmodulation rejection, automatic FM stereo switching, zero-center tuning meter, front and rear panel tape inputs/outputs, mono speaker output. Perfect match for your 6000—Sherwood's new Berkshire II speaker system: slim 9" deep cabinet with 12" woofer, 5" mid range, 160° "omni-polar" tweeter, 28-22,000 Hz response.



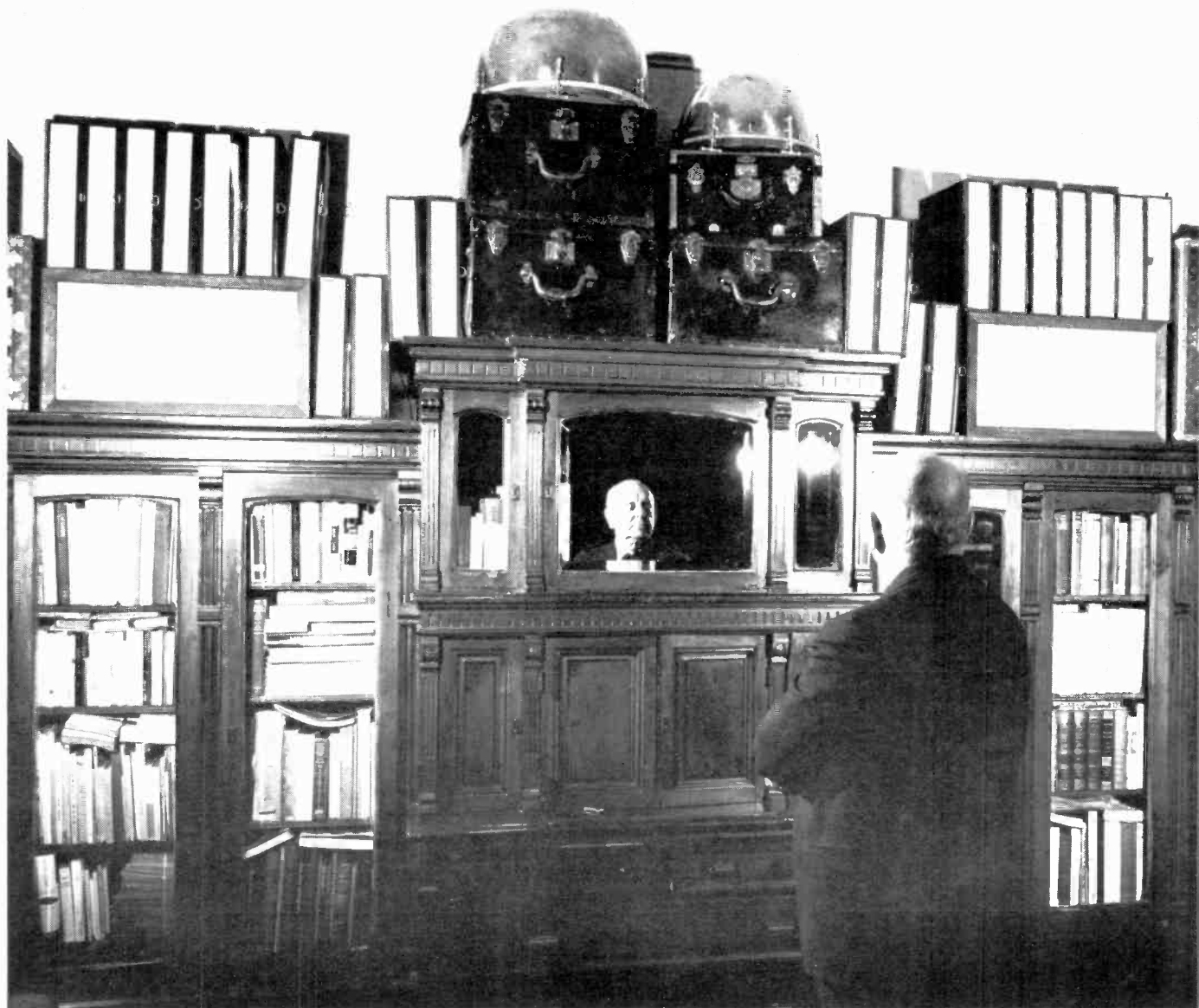
INNOVATORS IN FINEST QUALITY TUNERS / AMPLIFIERS / RECEIVERS / SPEAKERS
4300 North California Avenue, Chicago, Illinois 60618
Write Dept. 7R

*Any of the Dual (current models) or Garrard SL55 or SL65.



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 measured and somewhat monolithic account by Oistrakh and Klemperer is my own choice; those in search of a less Teutonic approach 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) Heifetz and Feuermann, with Philadelphia Orchestra/Ormandy (RCA LCT 1016) Tape: Schneiderhan and Starker, with Berlin Radio Symphony/Fricsay (Deutsche Grammophon C 8753)	The rich, warm lyricism of the Francescatti-Fournier-Walter performance is still deeply satisfying to me.
BRAHMS: <i>Symphony No. 1, in C Minor</i>	Philharmonia Orchestra/Klemperer (Angel S 35481) Philadelphia Orchestra/Ormandy (Columbia MS 6067) Tape: Pittsburgh Symphony/Steinberg (Command GRT 22002)	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 is my recommendation, if you can find it; Walter's (Columbia MQ 337) is a reasonable alternative.
BRAHMS: <i>Symphony No. 2, in D</i>	Vienna Philharmonic/Monteux (RCA Victrola VICS/VIC 1055) Vienna Philharmonic/Kertész (London CS 6435) Tape: no satisfactory version available	Both Monteux and Kertész have the benefit of the lustrous sound of the Vienna Philharmonic in their generally mellow accounts of this mellowest of the Brahms symphonies. There is no satisfying tape version to be had at the moment.
BRAHMS: <i>Symphony No. 3, in F</i>	Philharmonia Orchestra/Klemperer (Angel S 35445) Cleveland Orchestra/Szell (Columbia MS 6685, ML 6085) Tape: Columbia Symphony Orchestra/Walter (Columbia MQ 371)	Klemperer continues to be the conductor who, in my view, responds most intuitively to this score's possibilities, but again his sound is dated. Both Szell and Walter get better sonic treatment, and both offer persuasive accounts of the score.
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; tape MQ 323) Cleveland Orchestra/Szell (included in Columbia D3S 758, D3L 358)	Though several new performances have been released in the past year, 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.
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 K 9138)	Despite several new releases in the past year, 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 (included in Deutsche Grammophon KL 27-31) 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. This DGG "Furtwängler in Memoriam" album has been deleted, but I am told the Bruckner Ninth will reappear on Heliodor in the fall.
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)	Rubinstein's most recent recording lacks something in conviction; 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, ML 5575; tape MQ 397)	I doubt that the absolutely brilliant Bernstein performances will ever be surpassed.
DEBUSSY: <i>Ibéria, No. 2 from Images for Orchestra</i>	Suisse Romande Orchestra/Argenta (London STS 15020) Tape: Suisse Romande Orchestra/Ansermet (London L 80085)	The Boulez-Cleveland Orchestra disc of the complete <i>Images</i> , on the way from Columbia, may alter things; for now, either Argenta or Ansermet gives most pleasure. Argenta's reading is just a mite more zestful, but Ansermet has more modern sound reproduction.
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 other quarters, I find considerably more passion and personality in any of these three versions.

Because accuracy of reproduction is essential to him, Virgil Thomson listens to music using AR-3a speaker systems.



After many years of composing, listening and writing* about music, Virgil Thomson requires music reproduction which is accurate, reliable and convenient to use. Some years ago, he became the owner of a pair of AR-3s. He has recently changed these to AR-3a systems, and replaced his older amplifier with the new AR amplifier.

Mr. Thomson's system consists of: a Dual changer, KLH tuner, Ampex tape recorder, AR amplifier, and AR-3a speaker systems.

Acoustic Research makes AR speaker systems, amplifiers and turntables. All are described in our catalog, obtainable for the asking.

*Virgil Thomson, Mr. Thomson's autobiography, is an interesting and informative chronicle of music history during recent decades by a man who has helped make that history. It is published by Alfred A. Knopf.



Acoustic Research Inc.

24 Thorndike Street, Cambridge, Massachusetts 02141

Overseas Inquiries: Write to AR International at above address

CIRCLE NO. 2 ON READER SERVICE CARD

Composer and Work	Recommended Recordings (Disc/Tape)	Capsule Commentary
DVOŘÁK: <i>Cello Concerto, in B Minor</i>	Casals, with Czech Philharmonic/Szell (Angel COLH 30) Rostrupovich, with Czech Philharmonic/Talich (Parliament 139) Gendron, with London Philharmonic/Haitink (Philips PHS 900189) Tape: Fournier, with Berlin Philharmonic/Szell (Deutsche Grammophon K 9120)	To the classic performances by Casals and Rostrupovich may now be added the Gendron disc—not quite so blindingly brilliant as the other two, but a fully matured performance that benefits from a superb orchestral performance and crystal-clear sonic reproduction.
DVOŘÁK: <i>Symphony No. 7, in D Minor</i>	London Symphony/Kertész (London CS 6402; tape K 80189) Cleveland Orchestra/Szell (Epic BC 1111; tape EC 823)	Kertész and Szell, both of them Hungarian-born, respond with the deepest conviction to this most Bohemian of Dvořák's symphonies.
DVOŘÁK: <i>Symphony No. 8, in G</i>	London Symphony/Kertész (London CS 6358; tape K 80193) Cleveland Orchestra/Szell (Epic BC 1015; tape EC 806)	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) Cleveland Orchestra/Szell (Epic BC 1026; tape, included in 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 VIC(e)/VIC 1344) London Symphony/Davis (Philips PHS 900140) Hallé Orchestra/Barbirolli (Vanguard Everyman 184SD, 184; tape C 1915)	To my previously recommended Toscanini and Barbirolli recordings I must now add Colin Davis' new performance, an affectionate and carefully prepared version, well played and recorded.
FRANCK: <i>Violin and Piano Sonata, in A</i>	Morini and Firkusny (Decca DL 710038, 10038) Stern and Zakin (Columbia MS 6139, ML 5470) Tape: none available	No new performances have been released since last year, so Morini-Firkusny and Stern-Zakin remain my choices.
FRANCK: <i>Symphony, in D Minor</i>	New York Philharmonic/Bernstein (Columbia MS 6072, ML 5391) 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) 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 (included in Columbia M2X 798)	Of the several new versions that have been released since last year, the one by the twenty-four-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.

Introducing Scott's new Q100 Quadrant

The first successful 360° full range speaker system.

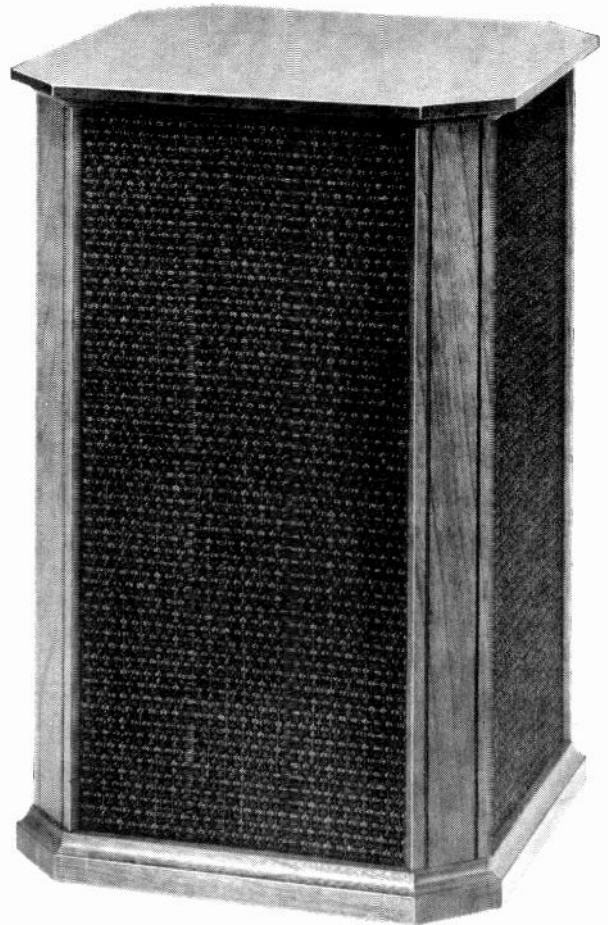
There have been many attempts to develop a speaker system that would reproduce the full-frequency sound *and* 3-dimensional audio effect of an actual live performance. Until now, all of these attempts have failed. Either the frequency range was limited, or speaker placement was critical, or the listener had to sit in a limited area, or the expense involved was beyond the average audiophile. Now, Scott engineers have succeeded!

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

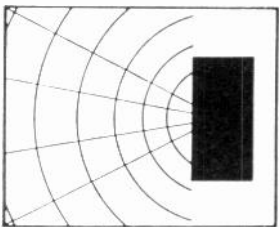
Stereo follows you everywhere

Place the Quadrant speakers virtually anywhere in the room (even with one corner against the wall!). No matter where you go, you hear full-range, 3-dimensional stereo. Even the elusive high notes follow you everywhere. Even in a funny-shaped room. Even in a room with so-called "dead spots."

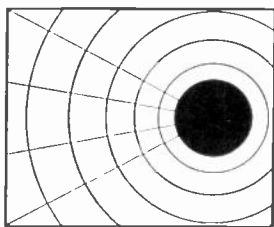
A live performance is a 3-dimensional sound source. You hear sounds, not only directly, but also reflected from the walls. Similarly, the Quadrant uses the reflective qualities of the walls to heighten the "live" stereo effect. Scott's new Quadrant speaker system, an incredible state-of-the-art advance . . . in stereo realism . . . is priced at only \$149.95, actually much less than many speakers which can't measure up to the Quadrant sound.



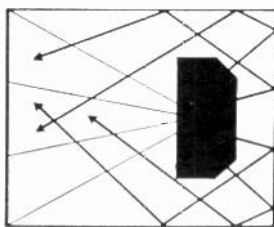
COMPARE SCOTT'S NEW QUADRANT WITH ANY OTHER SPEAKER SYSTEM!



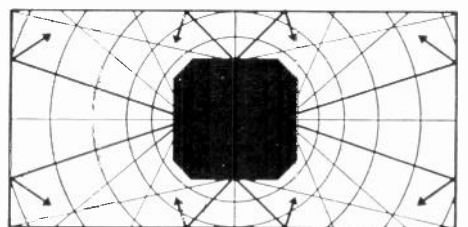
Conventional speakers tend to be directional. They have good wide-range response only within a relatively narrow triangular listening area.



Omnidirectional speakers are omnidirectional only in the bass range. The vital high frequencies are perceptible only in a limited area.



Reflective speakers can give an illusion of presence and depth. However, they require an equalizer for flat response, and the use of separate (and expensive) pre-amps and ultra-high-wattage power amps.



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

SCOTT

H. H. Scott, Inc., 111 Powdermill Road
Maynard, Mass. 01754
Export: Scott International, Maynard, Mass.

CIRCLE NO. 100 ON READER SERVICE CARD

© 1969, H. H. Scott, Inc.

Composer and Work	Recommended Recordings (Disc/Tape)	Capsule Commentary
HAYDN: <i>Symphony No. 94, in G, "Surprise"</i>	Royal Philharmonic/Beecham (Angel S 36242; tape, included in Angel Y3S 3658, 3¾ ips) Cleveland Orchestra/Szell (Columbia MS 7006)	To the bubbly vital Beecham reading I would now add the more sedate but superbly balanced Szell account, which also boasts exceptionally clear orchestral reproduction.
HAYDN: <i>Symphony No. 101, in D, "Clock"</i>	Royal Philharmonic/Beecham (Angel S 36255; tape, included in Angel Y3S 3659, 3¾ ips) Vienna State Opera Orchestra/Wöldike (Vanguard Everyman S 187; tape, included in Vanguard F 1916)	Beecham's "Clock" exhibits the same qualities that distinguish his version of the "Surprise" above. Wöldike is less airborne but solidly convincing nonetheless.
HAYDN: <i>Symphony No. 104, in D, "London"</i>	Royal Philharmonic/Beecham (Angel S 36255; tape, included in Y3S 3659, 3¾ ips) Vienna State Opera Orchestra/Wöldike (Vanguard Everyman 166SD; tape, included in F 1916)	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) Stern, with Philadelphia Orchestra/Ormandy (Columbia MS 7003) Tape: Ricci, with Suisse Romande Orchestra/Ansermet (London K 80046)	The recent Perlman-Previn performance is a unique blend of intimacy and virility. Along with the Stern-Ormandy recording, it is now at the top of my list. Only Ricci's somewhat less elegant version is available to tape collectors.
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)	Richter's is still a masterly performance; of those released since last year, 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>	Vienna Pro Musica Orchestra/Horenstein (included in Vox VBX 116) London Symphony/Solti (London CS 6401; tape L 80150)	Horenstein's aging mono-only recording is still the finest ever of this symphony, with Solti's my continuing choice among the modern versions. Kubelik's recent version (DGG 139331), too, is an attractive, rather easygoing performance.
MAHLER: <i>Symphony No. 4, in G</i>	New York Philharmonic/Bernstein (Columbia MS 6152, ML 5485) New York Philharmonic/Walter (Odyssey 32 16 0026) Cleveland Orchestra/Szell (Columbia MS 6833, ML 6233; tape MQ 783)	At least four new versions of this symphony have been released in the past twelve months, those conducted by Haitink, Abravanel, Kubelik, and Oistrakh. None of them alters my previous preferences: Bernstein's is an individual but highly persuasive account; Walter's, now available in fake "stereo," has moments of powerful poetic insight; and Szell's, among the more literal performances, seems to me the most impressive.
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)	Bernstein's reading packs a tremendous emotional wallop, and it is very well recorded. Solti's is only slightly less moving.
MENDELSSOHN: <i>Violin Concerto, in E Minor</i>	Francescatti, with Cleveland Orchestra/Szell (Columbia MS 6758, ML 6158; tape MQ 742) Stern, with Israel Philharmonic/Bernstein (Columbia MS 7053, ML 6453)	Both Francescatti and Stern bring an irresistible quality of soaring abandon to their performances. Stern's derives from the "live" concert given atop Jerusalem's Mount Scopus only a few weeks after the six-day war of June 1967.
MENDELSSOHN: <i>Symphony No. 3, in A Minor, "Scotch"</i>	New York Philharmonic/Bernstein (Columbia MS 6976, ML 6376) Tape: London Symphony/Maag (London L 80083)	For some unfathomable reason, London has seen fit to withdraw the disc version of Maag's absolutely electrifying performance, though the tape is still listed. Until Maag's disc again becomes available (on the Stereo Treasury label?), my recommendation is Bernstein.
MENDELSSOHN: <i>Symphony No. 4, in A, "Italian"</i>	Marlboro Festival Orchestra/Casals (Columbia MS 6931, ML 6331) Tape: Cleveland Orchestra/Szell (Columbia MQ 904)	Casals' version continues to dominate the field by virtue of its throbbing vitality.

“The finest loudspeakers I’ve ever listened to, regardless of size, type or price.”

That's how Ronald M. Benrey, electronics editor of *Popular Science*, described a pair of **Rectilinear III** speaker systems in the May 1968 issue of his magazine, in an article on "The Stereo System I Wish I Owned."

Mr. Benrey went on to justify his ranking of the **Rectilinear III**'s:

"They produce beautiful bass tones without boom, accurate midrange tones without a trace of coloration, and crystal-clear treble tones without a hint of harshness. And they do it at any volume, including 'window-rattling' sound levels."

Of course, one expert's opinion may differ considerably from another's. But here's what Julian D. Hirsch wrote in the "Equipment Test Reports" of *Stereo Review*, December 1967:

"The **Rectilinear III** ranks as one of the most natural-sounding speaker systems I have ever used in my home. Over a period of several months, we have had the opportunity to compare it with a number of other speakers. We have found speakers that can outpoint the **Rectilinear III** on any individual characteristics—frequency range, smoothness, distortion, efficiency, dispersion, or transient response. However... none of the speakers combine *all* of these properties in such desirable proportions as the **Rectilinear III**."

Summing up his test report, Mr. Hirsch concluded: "In our opinion, we have never heard better sound reproduction in our home, from any speaker of any size or price."

Of course, both Mr. Benrey and Mr. Hirsch write for the readers of popular, large-circulation magazines. But here's what Larry Zide wrote for the more specialized audience of *The American Record Guide* ("Sound Ideas" column, October 1968):

"The transient response of the speaker is superb... the overall quality is extreme in its fidelity to 'live' music. The bass is solid and firm, the midrange is clear and neutral, and highs are bell-like in their cleanliness.

"It all comes down to this: there are only a handful of speakers that I find

completely satisfactory... I have had these **Rectilinear III** units for a month now. Lately I have found myself listening to them just for the pleasure of it. They are among the very best speakers on the market today."

Of course, all of the opinions above appeared in publications that accept advertising. But here's what *Buyer's Guide* magazine wrote in their August 1968 issue, just in case you're more inclined to trust a consumer review without ads:

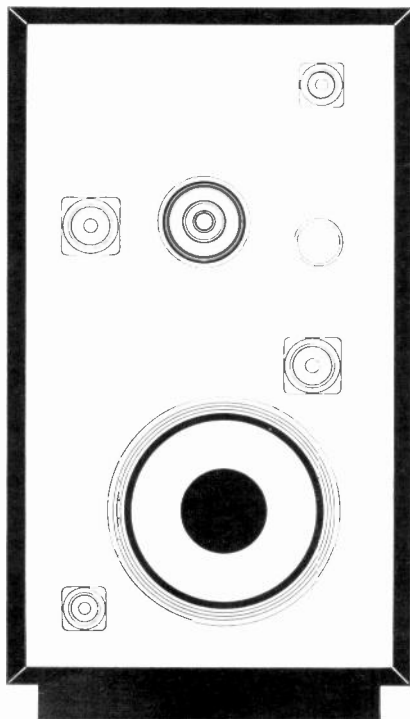
"**Rectilinear III**... has had tremendous impact on the hi-fi industry... This speaker's virtue is the fact that it is the first and only full-range dynamic speaker system that possesses sound quality which is directly comparable to electrostatic speakers.

"... Flute and violin concertos as well as string quartet were reproduced with honest clarity... Piano and organ music were effortlessly reproduced in a manner that suggested the instruments were being performed live. Jazz and rock music were unpretentious and true sounding..."

To such unanimity from such varied sources we need only add the dimensions and price of the **Rectilinear III**: 35" by 18" by 12" deep, \$279.00 in oiled walnut.

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

Rectilinear III



CIRCLE NO. 43 ON READER SERVICE CARD

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)	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. If the Rubinstein tape should prove to be elusive—it is no longer listed in the Harrison catalog—my alternative recommendation would be the Haskil-Markevitch version (Epic EC 820).
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) Schnabel, London Symphony/Sargent (Angel COLH 67)	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. The older versions by Lipatti and Schnabel are both very special.
MOZART: <i>Clarinet Quintet, in A</i>	Boskovsky, with Vienna Octet members (London CS 6379; tape L 80145)	The calm, genial Boskovsky-Vienna Octet performance still leads the pack for me.
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—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. 39, in E-flat</i>	Cleveland Orchestra/Szell (Epic BC 1106) Tape: New York Philharmonic/Bernstein (Columbia MQ 942)	The Szell/Cleveland performance has a robust vigor and penetration that are quite appropriate to the music; in the absence of a Szell tape, Bernstein's is my first choice.
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, ML 5655; tape MQ 436)	Toscanini's heroic performance is still unparalleled; Walter's is gentler, and perhaps more human.
PROKOFIEV: <i>Peter and the Wolf</i>	Flanders, with Philharmonia Orchestra/Kurtz (Capitol SG/G 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, ML 6405) Tape: Boston Symphony/Leinsdorf (RCA FTC 3007)	Ansermet is the more straightforward, Bernstein the more highly personal (with a very measured first-movement tempo); the powerful drama and tragedy of the score are devastatingly communicated to me by Bernstein. In the absence of the now deleted Ansermet tape, my recommendation goes by default to Leinsdorf.
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, ML 6034; 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.

IF YOU REALLY VALUE YOUR RECORDS DON'T UNDERRATE THE GRAM!

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

TRACKABILITY:

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

The key parameter is "AT LIGHT TRACKING FORCES!"

A general rule covering trackability is: the higher the tracking force, the greater the ability of the stylus to stay in the groove. Unfortunately, at higher forces you are trading trackability for *trouble*. At a glance, the difference between $\frac{3}{4}$ gram and 1, 1½, or 2 grams may not appear significant. You could not possibly detect the difference by touch. *But your record can! And so can the stylus!*

TRACKING FORCES:

Perhaps it will help your visualization of the forces involved to translate "grams" to actual pounds per square inch of pressure on the record groove. For example, using $\frac{3}{4}$ gram of force as a reference (with a .2 mil x .7 mil radius elliptical stylus) means that 60,000 lbs. (30 tons) per square inch is the resultant pressure on the groove walls. At one gram, this increases to 66,000 lbs. per square inch, an increase of *three tons* per square inch—and at 1½ grams, the force rises to 75,000 lbs. per square inch, an increase of *7½ tons* per square inch. At two grams, or 83,000 lbs. per square inch, *11½ tons* per square inch have been added over the $\frac{3}{4}$ gram force. At 2½ grams, or 88,000 lbs. per square inch, a whopping *14 tons* per square inch have been added!

The table below indicates the tracking force in grams and pounds, ranging from $\frac{3}{4}$ gram to 2½ grams—plus their respective resultant pressures in pounds per square inch.

TRACKING FORCE		GROOVE WALL PRESSURE	
GRAMS	POUNDS	POUNDS PER SQUARE INCH	
(See Note No. 1)			
$\frac{3}{4}$.0017	60,000	
1	.0022	66,000	+10% (over $\frac{3}{4}$ gram)
1½	.0033	75,000	+25% (over $\frac{3}{4}$ gram)
2	.0044	83,000	+38% (over $\frac{3}{4}$ gram)
2½	.0055	88,000	+47% (over $\frac{3}{4}$ gram)

SPECIAL NOTE:

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

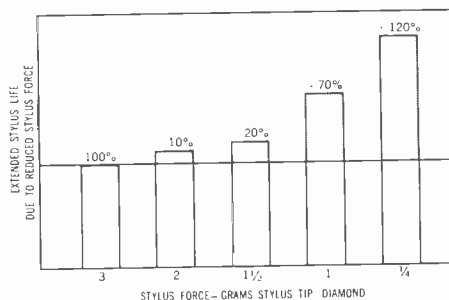
or a high quality automatic turntable *arm* capable of tracking at $\frac{3}{4}$ gram.)

TESTS:

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

- At tracking forces over 2 or 2½ grams, vinylite record wear is dramatically increased. Much of the "high fidelity" is shaved off of the record groove walls at both high and low ends *after a relatively few playings.*
- At tracking forces over 1½ grams, *stylus wear is increased to a marked degree.* When the stylus is worn, the chisel-like edges not only damage the record grooves—but tracing distortion over 3000 Hz by a worn stylus on a brand new record is so gross that many instrumental sounds become a burlesque of themselves. Also, *stylus replacements are required much more frequently. The chart below indicates how stylus tip life increased exponentially between 1½ and $\frac{3}{4}$ grams—and this substantial increase in stylus life significantly extends the life of your records.*

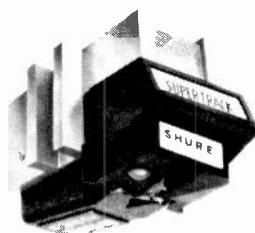
RELATIVE AVERAGE TIP LIFE VS. TRACKING FORCE



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

NOTES:

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



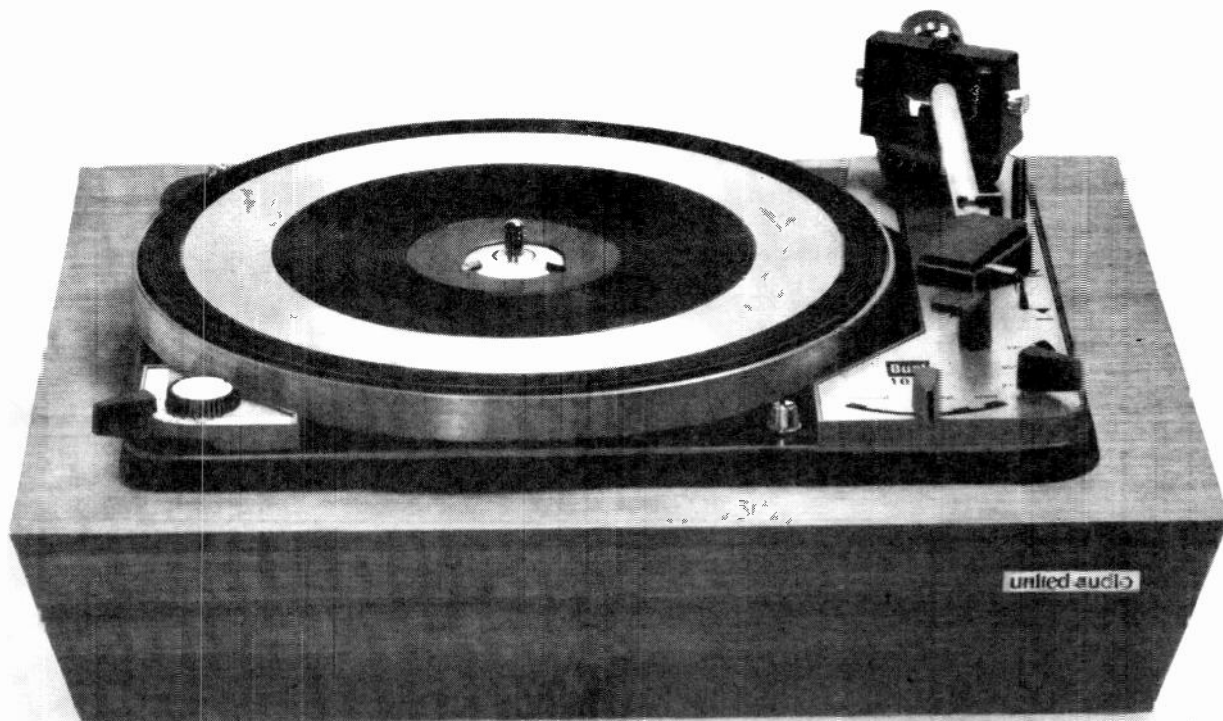
SHURE
V-15 TYPE II

SUPER-TRACK HIGH FIDELITY PHONOGRAPH CARTRIDGE

Write: Shure Brothers, Inc., 222 Hartrey Avenue, Evanston, Illinois 60204

CIRCLE NO. 49 ON READER SERVICE CARD

Composer and Work	Recommended Recordings (Disc/Tape)	Capsule Commentary
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 (Seraphim 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?
RAVEL: <i>Boléro</i>	New York Philharmonic/Bernstein (Columbia MS 6011, ML 5293; 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.
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 Victrola 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; tape FTC 2009)	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 ZS 35505) London Symphony/Previn (RCA LSC 3042)	Beecham's recording is still matchlessly sophisticated and imaginative; Previn's is a worthy new addition to the lists.
ROSSINI: <i>Overtures</i>	NBC Symphony/Toscanini (RCA Victrola 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/G 7211) Tape: no satisfactory reel available	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>String Quintet, in C</i>	Vienna Philharmonic Quintet (London CS 6441; tape L 80183)	The seraphic elegance of the playing by the Vienna Philharmonic Quintet is still supreme.
SCHUBERT: <i>Piano Quintet, in A, "Trout"</i>	Peter Serkin and friends (Vanguard VSD 71145; tape C 1713)	Peter Serkin and his colleagues bring great ebullience and vitality to their performance.
SCHUBERT: <i>Symphony No. 5, in B-flat</i>	Royal Philharmonic/Beecham (Capitol SG/G 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 may be 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, ML 5618; tape MQ 391)	I may always prefer Bruno Walter's unique mellowness and tender warmth in this score.
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.
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. <i>(Continued on page 52)</i>



Four years ago, the Dual 1019 was years ahead of its time.

And it still is.

Of course, the Dual 1019 did start out in life with all the advantages an automatic turntable could have.

For example, a tonearm that could track well below the minimum tracking force recommended for any cartridge made (and still can). Plus, the ability to spin records at selected variable speeds for special purposes (as well as dead-accurate speed for ordinary purposes). And a unique cueing system that not only allows you to lower the tonearm slowly and smoothly on any portion of the record, but can also be used with automatic start.

After we gave the 1019 everything we could, we let the professionals put it to the test.

Results? The 1019 (and every other Dual since) has lived up to or surpassed every single claim we've ever made.

Not only that, but every Dual

model also exceeds NAB standards for broadcast turntables in rumble, wow, flutter and speed accuracy. (We'll be glad to send you reprints of the test results, exactly as published.)

It's no wonder that most professionals who earn their living in the hi-fi business have Dual turntables in their own component systems.

Today, there are four Duals available. Ranging from the 1212 at \$79.50 (introduced a few months ago) all the way to our four-year old 1019 at \$139.50. They're all included in our full-color brochure which is also yours for the asking.

Whichever one you choose, you'll be getting a 1969 automatic turntable with the exclusive Dual features and precision performance that keep it years ahead of its time.

United Audio Products, Inc.
535 Madison Ave., New York,
New York 10022.

Dual

Composer and Work	Recommended Recordings (Disc/Tape)	Capsule Commentary
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.
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)	Again it is a Furtwängler performance, in enhanced electronic stereo sound, that is the most meaningful version for me. A real surprise is the splendid Vanguard Everyman version conducted by Günther Wand, a conductor I would like to know better if this performance is a true indication of his powers.
SHOSTAKOVICH: <i>Symphony No. 1, in F</i>	Symphony of the Air/Stokowski (United Artists UAS 8004; tape UATC 2209)	The Stokowski recording is now no longer listed in either the Schwann or the Harrison catalogs. But no other conductor currently in the lists has so intuitively captured the brash and boisterous vitality of this score. This one is worth an arduous search.
SHOSTAKOVICH: <i>Symphony No. 5</i>	New York Philharmonic/Bernstein (Columbia MS 6115, ML 5445; 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)	Despite the release of several new performances since last year, the passion and drama of Maazel's version still carry the day for me.
SIBELIUS: <i>Symphony No. 2, in D</i>	Concertgebouw Orchestra/Szell (Philips 900092) London Sinfonia/Hannikainen (Crossroads 22 16 0226) Tape: Vienna Philharmonic/Maazel (London K 80162)	The Crossroads release of the 1959 recording by the late Tauno Hannikainen adds another first-rate performance to the lists. Szell's is on a higher level of emotional intensity, however.
SIBELIUS: <i>Symphony No. 5, in E-flat</i>	New York Philharmonic/Bernstein (Columbia MS 6749; tape MQ 765)	Bernstein still best molds this score's diverse elements—its strength, nobility, sensitivity, poetry—into a totality.
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>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's recent recording stamps him as a superb interpreter of this score; it also proves conclusively that the Los Angeles Philharmonic now belongs in the front rank of the world's orchestras. Beecham's budget-price disc is also fine.
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)	Toscanini's performance is the one for unbridled excitement, Bernstein's for snap and spirit.
STRAVINSKY: <i>The Firebird—Suite</i>	London Symphony/Stokowski (London 21026; tape L 75026) BBC Symphony/Boulez (Columbia MS 7206)	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), and he, too, scores a triumph.



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

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

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

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

You hear all the highs wherever you are, because Grenadier's wide-angle acoustic lens spreads the music across a 160° arc... more than double the dispersion of ordinary speakers, with no need to aim or angle.

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

domed tweeter with a low-mass aluminum voice coil.

All together, a three-way system with enough magnetic power to lift a ton of steel. A speaker system that can turn 100 watts of amplifier power into enough music to fill a concert hall.

Or to make your living room sound like one.

EMPIRE

Empire Scientific Corp.
1055 Stewart Ave., Garden City, N.Y.

CIRCLE 21 ON READER-SERVICE CARD



THE ROYAL GRENADIER 900
With imported marble top, \$299.95
Other Grenadier speaker systems
from \$179.95

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 is now apparently no longer being distributed, but is worth looking for.
STRAVINSKY: <i>Le Sacre du printemps</i>	New York Philharmonic/Bernstein (Columbia MS 6010, ML 5277) 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.
TCHAIKOVSKY: <i>Piano Concerto No. 1, in B-flat Minor</i>	Cliburn, with Orchestra/Kondrashin (RCA LSC 2252; FTC 2043) Freire, with Munich Philharmonic/Kempe (included in Columbia M2X 798)	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) Tape: Perlman, with Boston Symphony/Leinsdorf (RCA TR 3-5029)	The pyrotechnics of the Heifetz account are still awesome; Perlman's is persuasive, but in a much gentler way.
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, ML 5593; tape MQ 469)	Dorati's performance of the complete score is rich in color and dynamism, with a fine sense of stage atmosphere.
TCHAIKOVSKY: <i>Romeo and Juliet</i>	Hamburg Radio Symphony Orchestra/Monteux (Vanguard Everyman S 257) Boston Symphony/Munch (RCA LSC/LM 2565; tape FTC 2098)	Both Monteux and Munch bring to their performances a youthful ardor and passion that are quite appropriate to this musical portrait of the famous love story.
TCHAIKOVSKY: <i>Serenade in C, for Strings</i>	London Symphony/Barbirolli (Angel S 36269) Tape: Philadelphia Orchestra/Ormandy (Columbia 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)	Stokowski's recording can be regarded either as outrageously personalized (wholesale instrumental changes are made) or as extraordinarily communicative (how he makes the old war-horse come alive!). I tend toward the latter view.
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 far better than the more recent Ormandy/Philadelphia performance for RCA.
VAUGHAN WILLIAMS: <i>Fantasia on a Theme by Thomas Tallis</i>	Vienna State Opera Orchestra/Boult (Westminster WST 14111, XWN 18928) 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, 32 16 0131) 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.

Anyone who
wants the best,
and is worried about
spending an extra \$20,
ought to have
his ears examined.



Look at what you're getting for the extra \$20.00.

The Papst hysteresis motor for reduced noise and rumble, unvarying speed accuracy. An exclusive feature of the Miracord 50H.

The cartridge insert with slotted lead screw for precise stylus overhang adjustment. Without this Miracord exclusive, your whole investment in a record-playing instrument could go down the drain. Because if the stylus overhang is incorrect, the finest cartridge will not track accurately.

The exclusive Miracord pushbuttons—the gentlest touch is all that's needed to put the 50H into automatic play (stacks of 10 or single records). Or you can start the turntable and play single records manually by simply lifting the arm and placing it on the record.

In addition to these exclusive features, the Miracord 50H offers a metal cam (not plastic) for greater reliability; piston-damped cueing; effective anti-skate, a dynamically balanced arm that tracks to ½ gram.

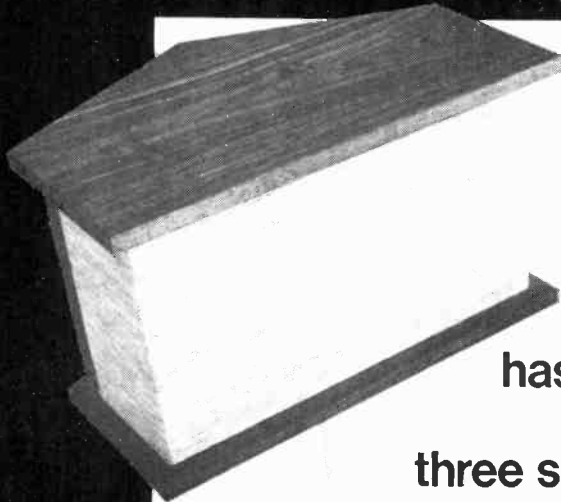
Finally, consider what the leading experts are saying about the Miracord 50H. That \$20 bill looks pretty tiny now, doesn't it? Miracord 50H less cartridge arm and base, \$159.50. The Miracord 620 (\$99.50) and the Miracord 630 (\$119.50) follow in the great tradition of the 50H. See what we mean at your hi-fi dealer.

Benjamin Electronic Sound Corp., Farmingdale, N. Y. 11735. Available in Canada.

MIRACORD 50H
another quality product from BENJAMIN.

CIRCLE NO. 7 ON READER SERVICE CARD

Dealers, editors, salespeople
and customers are telling us...



**“Never before
has any high fidelity
product received
three such rave reviews!”**

“you feel you've made some sort of stereo discovery . . . if your own response to it is like ours, you'll be reluctant to turn it off and go to bed.”

**Norman Eisenberg in High Fidelity,
August, 1968**

“all the room-filling potency of the best acoustic-suspension systems, combined with the tautness and clarity of a full-range electrostatic speaker . . . I have never heard a speaker system in my own home which could surpass, or even equal the BOSE 901 for over-all 'realism' of sound.”

**Julian Hirsch in Stereo Review,
September, 1968**

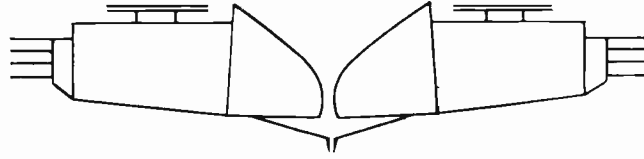
“the illusion of an orchestra spread across the wall is uncanny . . . To hear a thunderous 'low C' organ pedal . . . or a clean weighty impact of a large bass drum is truly impressive . . . There is no doubt that the much-abused term, 'breakthrough,' applies to the BOSE 901 and its bold new concepts.”

Bert Whyte in Audio, December, 1968

Ask your franchised BOSE dealer for complete reprints of these unprecedented reviews. More important, ask him for an A-B comparison of the BOSE 901 speaker system with the best conventional speakers — *regardless of their size or price. Then, go back to your present speakers — if you can.*

You can hear the difference now.

THE **BOSE** CORP.[®]
East Natick Industrial Park
Natick, Massachusetts 01760



LABORATORY TESTS OF TWELVE STEREO CARTRIDGES

Cartridges covered in this report:

ADC 25 • Elac STS-444-12 • Empire 808E and 888VE
Goldring G800E Mk II and G800 Super E • Grado FTR
Pickering XV-15/750E • Shure M91E, M92E, and M93E
Stanton 681SE

By JULIAN D. HIRSCH and GLADDEN B. HOUCK

PHONO CARTRIDGES, like most audio components, seem to get better and better each year. As we tested a number of cartridges for the annual July cartridge report, we were struck by the great sonic similarity between most of the units, and by the clear superiority of a few of them.

In testing cartridges, we are faced with measurement problems not unlike those of speaker testing. Armed with an imposing array of special test records, we measured most of the obvious characteristics of a cartridge, including the required tracking force, output-signal level, frequency response and crosstalk, square-wave and tone-burst distortion, and intermodulation distortion. When you examine our test data, presented in somewhat abbreviated form with the individual cartridge reports, you may be more impressed by their similarities than by their differences. So were we. Even where a difference appeared, it was not always obvious what its audible subjective effect, if any, would be. One must conclude, as we did, that these tests, valuable as they may be as an indication of various factors, are not in all cases measuring what we hear, since there *are* some differences in the sounds of the various cartridges that do not seem to be related to the measured data.

Inevitably, as with loudspeaker testing, we rely on our ears for the final judgment. By playing a standardized series of difficult-to-track musical excerpts, we were able to determine, in a rough fashion, how well each cartridge could play heavily cut recordings without "shattering" (break-up) distortion. Also, by playing a number of commercial pressings, and switching in an A-B

fashion between two cartridges, we were often able to detect and evaluate the very subtle differences that distinguish the outstanding product from the merely good one.

For testing, we installed each cartridge in a Shure-SME 3012 arm. Using Cook and Fairchild test records (no longer available) that have very high recorded velocities at low and medium frequencies, we determined the minimum tracking force required to play them. This force, which in every case was lower than the manufacturer's recommended maximum, was used for the subsequent tests.

We measured intermodulation distortion (IM) with the RCA 12-5-39 record at velocities from 4.3 centimeters per second (cm/sec), an average recording level, to 27.1 cm/sec, which is probably far greater than would normally be encountered on all but a few commercial stereo discs. This test is a measure of mid-range tracking ability, and does not correlate particularly well with the way the cartridge handles high-velocity, high-frequency material.

Many of the cartridges tested showed a rapid distortion rise above 15 to 20 cm/sec, while some could play the full 27.1 cm/sec without serious distortion. At low levels, a distortion of about 1 per cent is typical, although some measure as low as 0.5 per cent. Actually, it appears that the ability to play the high velocities of this record has little to do with the more subtle differences that one hears between cartridges when they are playing normal musical material.

Much more important, we believe, is the ability to

play actual records of music without "shattering" distortion. The Shure "Audio Obstacle Course" record is our test medium, and by assigning arbitrary numerical demerits every time a cartridge mistracked, we arrived at a crude quantitative rating. To show how much things have improved recently, only two years ago many cartridges scored over 100 demerits (not very good), and scores less than 20 were rare; this year the *average* was in the low 20's, none exceeded 50, and the best were in the 8-to-12 region. We do not publish the actual scores, which are easily misinterpreted, but we gave them great weight in our own evaluation.

We measured output voltage, frequency response, and channel separation with the CBS STR-100 record, using an automatic chart recorder to plot the response curves. The curves shown in each cartridge report are exactly as measured (averaging the two channels) except that we have applied a correction factor to the response below 500 Hz for an ideal RIAA-reproducing characteristic. In any case, departures from a flat response below 500 Hz result from record and preamplifier characteristics, since cartridge design has almost no effect on low-frequency response (above 40 Hz, at least). Our test record had been used for many other cartridge tests, which had affected its high-frequency response and introduced a slight peak around 15 kHz (1 kHz = 1,000 Hz), and some loss at 20 kHz. Since we depended on this measurement mostly for a comparison between cartridges rather than an absolute, objective response curve, this peak was not eliminated from the frequency-response curves, but we made allowances for these effects in our evaluations and descriptions.

THE sensitivity of a cartridge to induced hum from external magnetic fields, such as those surrounding a power transformer, was measured with our own test jig, which provides us with purely relative information. All the cartridges tested were adequately shielded for normal use, but there was a 20-dB difference among them; therefore, anyone whose audio installation has a tendency to pick up electromagnetic hum should choose one of the cartridges that we have listed as better than average in this respect.

The transient response of each cartridge was measured with the square-wave bands of the CBS STR-110 record, and with the sweeping tone bursts of the new STEREO REVIEW SR-12 test record. Oscilloscope photos of the square-wave response give a clue to the frequency and amplitude of the high-frequency stylus resonance. Unfortunately, the SR-12's sweeping tone-burst test does not lend itself to photography or to the exact determination of the frequency at which a response irregularity occurs. Almost every cartridge showed some amount of distortion of the tone-burst output at the highest frequencies (about 20 kHz), and we have commented on this in

How to Interpret the Curves

THE upper curve in the frequency response and separation graph represents the *averaged* frequency response of the cartridge's right and left channels. The lower curve, which starts at 500 Hz, represents the *averaged* separation between channels. The amount of separation at any frequency is indicated by the vertical distance between the upper and lower curves, and is expressed in decibels.

Inset at the lower left of the frequency-response graph is an oscilloscope photograph of the cartridge's response to a 1,000-Hz square wave on a test record. The shape of the reproduced wave is an indication of a cartridge's high- and low-frequency response and resonances.

Note that the distortion figures shown in the distortion-*vs.*-recorded-velocity graph are not directly comparable, in terms of audible effect, with distortion figures obtained on other components. The vast majority of the program material on discs has velocities well below 15 cm/sec and rarely hits as high as 25 to 30 cm/sec. The curve is therefore useful as a means of comparing cartridges, but not as an indicator of absolute distortion. With most cartridges, the distortion at the higher recorded levels decreases as the tracking force is increased. However, with average program material, the distortion remains about the same over the range of rated tracking forces.

the individual cartridge reports. Some were quite poor in the highest octave, while one was near-perfect. The analogy to our use of tone bursts in speaker tests suggests that these responses should correlate with sound quality, and they seem to in most cases.

For listening tests, we mounted two arms on the same turntable, switching between cartridges in pairs, and listening for differences when playing the same passages. This, in the final analysis, is the best and perhaps the only way to detect the real differences between closely comparable cartridges. As in our previous tests, we found that most cartridges sounded pretty much alike, and even where differences were audible it was not easy to decide which was better. However, we did determine, to our satisfaction, that three cartridges of the group were audibly superior to the others. Please understand that the differences were quite subtle, and could be detected only by a direct A-B comparison. While not everyone might agree with our choices, we will offer them for what they are worth.

In view of the impressive \$100 price tag on the ADC-25, we expected it to be good, and we were not disappointed. In the A-B tests, this cartridge had a silkiness, definition, and an indefinable "open" quality which set it apart from most others. Frankly, we cannot account for this open quality, but it was always apparent when switching from any other cartridge to the ADC-25. It was a totally easy cartridge to listen to, with any record.

Incidentally, its compliance is very great, and it should be used in only the best of arms, with low friction and low mass.

We were not as fortunate in detecting differences between its three interchangeable styli. Perhaps with an unlimited budget of time and choice of records we could have heard differences, but as it was, we must report no difference, measurable or audible, between the styli. We would like to see the ADC-25 sold with only one stylus, at a lower price—a step that ADC is considering.

The Elac STS-444-12 aroused our special interest because of its outstanding tracking ability (the best of the group and unsurpassed by any other cartridge we have tested) and because of its practically perfect tone-burst response, which was not approached by any of the other cartridges. Intuitively, we knew it had to sound good, and it did. We would have a hard time deciding between it and the ADC-25. It sounded different—perhaps not quite as open or warm—but very, very good.

The ultimate surprise came from the \$9.95 Grado FTR. Past experience with Grado cartridges has taught us that they often sound much better than their price or measured performance would indicate. Even so, we were not prepared for the FTR. Objectively, it checked out well, with good, but not outstanding, tracking and IM distortion, and excellent frequency response and separation. Tone bursts and square waves were also good, though not the best of the group.

It was in listening quality that the Grado FTR excelled. Its clarity and definition, particularly at the high frequencies, were equal to any cartridge we have heard. Though not as warm and relaxed sounding as the ADC-25, it brought a freshness to some of our records that we had not realized was in them. If its 2-gram tracking force does not present a problem, it certainly is an exceptional buy.

To summarize, the top three this year include one selling for \$100 and one for less than \$10, and we would not have an easy time choosing between them on the basis of hearing alone. The Elac, without any special sound of its own, was so smooth and sweet sounding that it clearly deserved its place with the others.

We compared these cartridges with the top units of the past two years (Empire 999VE, Shure V-15 Type II, and Stanton 681EE). Good as they were and are, they have been equaled by the newcomers. This is the nature of progress, and we have no doubt that next year some new cartridges may equal or outperform the three we have chosen this year.

If we seem to have ignored the other nine cartridges tested, it was merely because no one of them seemed to be clearly superior to the others. There were differences in sound, to be sure, but mostly of such a nature that individual taste would be the deciding factor. All had one or more failings in their measured performance which

kept them from the top category, although we should mention the exceptional channel separation of the Goldring G800 Super E, which was not equaled by any of the others. Another problem was that we could not critically compare each cartridge against *all* of the others in listening tests, for reasons of time. We had to content ourselves with comparing each with the ADC-25, as representative of the best available, and it emerged the better choice from each such comparison.

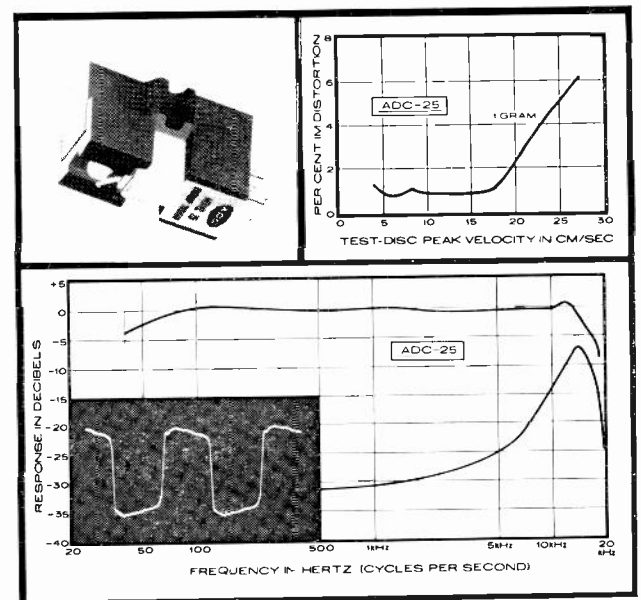
Please understand that *all* the cartridges are good ones—good enough so that we could be perfectly happy living with any of them. But, even though they are nearly equal, some are a "bit more equal" than others.

AUDIO DYNAMICS ADC-25

● THE ADC-25 enjoys the distinction of being the most expensive cartridge on the market. It is called a "cartridge system" by its maker, since the cartridge is supplied with three easily interchangeable styli of different dimensions, to suit various types of record grooves.

The two elliptical styli have radii of 0.3 x 0.7 mil and 0.3 x 0.9 mil, respectively. According to ADC, the degree of record wear and the groove depth will determine which of the two ellipticals will sound better. The spherical stylus has a radius of 0.6 mil and is designed for optimum performance with RCA Dynagroove and other records that incorporate "pre-distortion" to reduce tracing distortion in playback. All the styli have similar compliance and tracking-force requirements, and all are intended to be used from 0.5 to 1.25 grams force.

We made our measurements with the 0.3 x 0.7-mil stylus, and spot checked the other two to assure ourselves

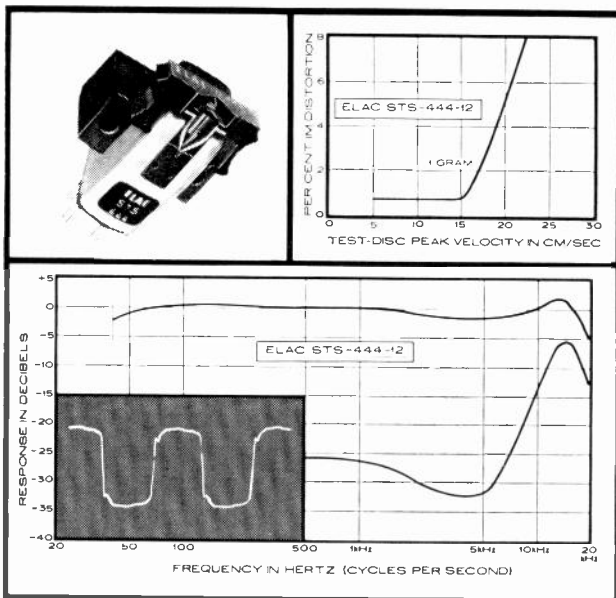


that they would give the same results (they did). A 1-gram force was used throughout. The output of 2.5 millivolts was among the lowest we have measured, but ADC informs us that future production versions will have somewhat more output. The ADC-25 was slightly more sensitive to induced hum than most of the others tested, but not significantly so. In any case, with components that match the quality of this cartridge, no difficulty from either cause will be experienced.

In its tracking ability, the ADC-25 was one of the top-ranking cartridges we have tested. Its frequency response was exceptionally smooth, with no significant resonance or response peak. Separation exceeded 20 dB up to about 8 kHz, and became approximately 5 dB at 15 kHz and higher. The ADC-25 tracked 19.8 cm/sec at 2 per cent IM distortion. Its square-wave response was nearly perfect, and the tone-burst response showed only a slight irregularity at 20 kHz. Price: \$100.

ELAC STS-444-12

● In last year's tests, the Elac STS-444E proved to be one of the better cartridges in our test group. In this



year's survey, we checked the STS-444-12, which is the same cartridge with a 0.5-mil spherical stylus instead of the elliptical stylus used in the 444E. Whether because of normal production tolerances, product improvement, or the different stylus dimensions, the STS-444-12 emerged as distinctly superior to the cartridge previously tested, and it is in fact one of this year's top three.

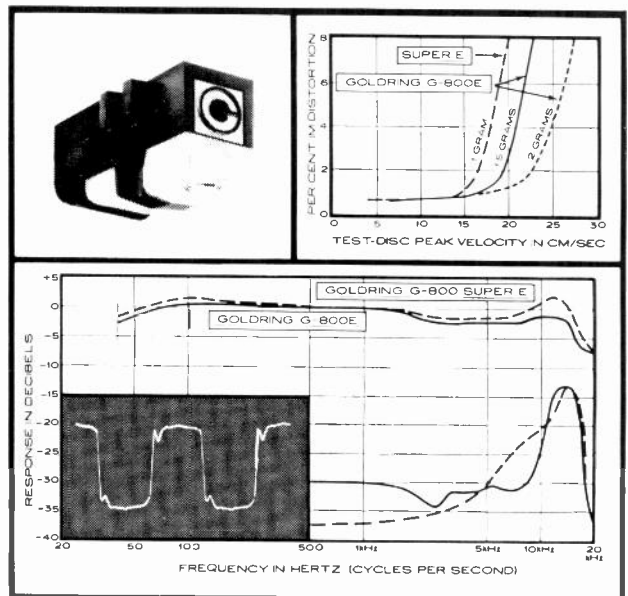
The STS-444-12 is rated for tracking forces of 0.75 to 1.5 grams, and we were able to operate it at 1 gram. Its output was 3.3 millivolts, with average hum-shielding effectiveness. Its tracking ability was outstanding

and equal to the best cartridges we have tested. The STS-444-12 had a smooth frequency response, with a slight rise at 14 kHz. Its separation was 25 to 30 dB up to 8 kHz, reducing to 5 to 10 dB above 10 kHz.

In our IM tests, the Elac STS-444-12 tracked 17.5 cm/sec at 2 per cent distortion. Its square-wave response was excellent, with no detectable ringing and only one slight overshoot. The tone-burst response of this cartridge was nearly perfect, and it was easily the best of this group of cartridges in this respect. Price: \$59.50.

GOLDRING G800E MK II AND G800 SUPER E

● LAST year we reviewed the newly introduced Goldring G800E cartridge, imported from England by IMF Products of Philadelphia, Pa. For the current report,



we tested a more refined version, the G800 Super E, as well as a recent production model of the G800E, the Mk II.

Both cartridges use a 0.3 x 0.8-mil elliptical diamond stylus. The G800E is rated for tracking forces from 0.75 to 1.5 grams, while the Super E operates from 0.5 to 1.25 grams. By our tracking criteria, the G800E required 1.5 grams, and the Super E could track at 1 gram. Its vertical compliance was so great, in fact, that forces exceeding 1 gram caused the cartridge body to contact the record surface.

The output of the G800E was 3.6 millivolts, while the G800 Super E had the lowest output of any of the cartridges tested—2.2 millivolts. Its susceptibility to induced hum was somewhat greater than that of the other cartridges tested, but not sufficient to cause any problem in actual use.

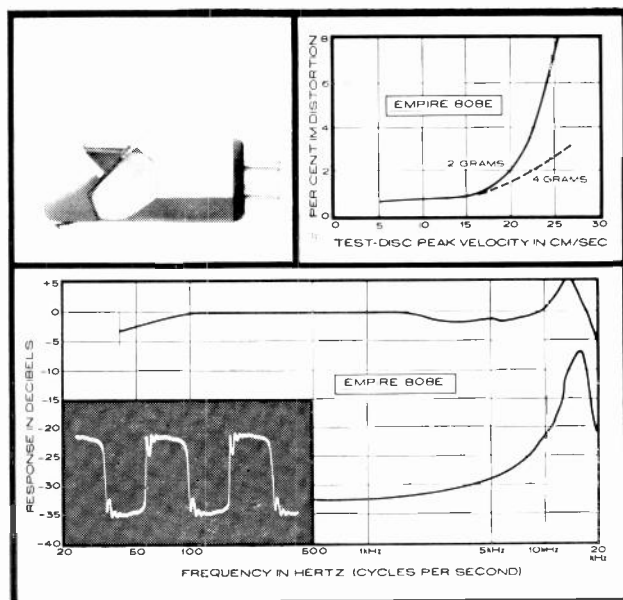
The tracking ability of the Super E was just below

the top-performing cartridges tested, while the G800E was noticeably behind the Super E in this respect. Both cartridges had very smooth frequency response up to 20 kHz, with the G800E slightly flatter than the Super E above 10 kHz. The channel separation of both units was excellent. In fact, the Super E had the best separation of any of the cartridges tested in this group. It exceeded 30 dB up to 6 kHz, and was more than 10 dB all the way to 20 kHz.

The G800E had 2 per cent IM distortion at 19.4 cm/sec, and the Super E reached this distortion level at 16.3 cm/sec, using the 1-gram force. Their square-wave responses were quite similar, nearly ideal with very slight ringing (the Super E square wave is shown). Both cartridges had exceptionally good tone-burst response, with only a slight irregularity at 20 kHz. Price: G800E, \$49.95; G800 Super E, \$69.50.

EMPIRE 808E

● THE Empire 808E cartridge, designed to operate over the relatively wide range of stylus forces from 1 to 4 grams, has a 0.4 x 0.9-mil elliptical diamond stylus. The relatively moderate ellipticity of this stylus makes it practical to use the higher tracking forces without damage to record grooves. In our test, the 808E required 2 grams for optimum tracking.



Its output was 5 millivolts, and its hum shielding was somewhat better than average. In tracking ability, the 808E had a low ranking among this group of cartridges, but nonetheless tracked in a perfectly satisfactory manner. In the rankings of a year or two ago, it would have stood higher, but many of the newer cartridges reflect the continuing improvement in cartridge performance, and

the 808E, while a good unit, is a slightly older design.

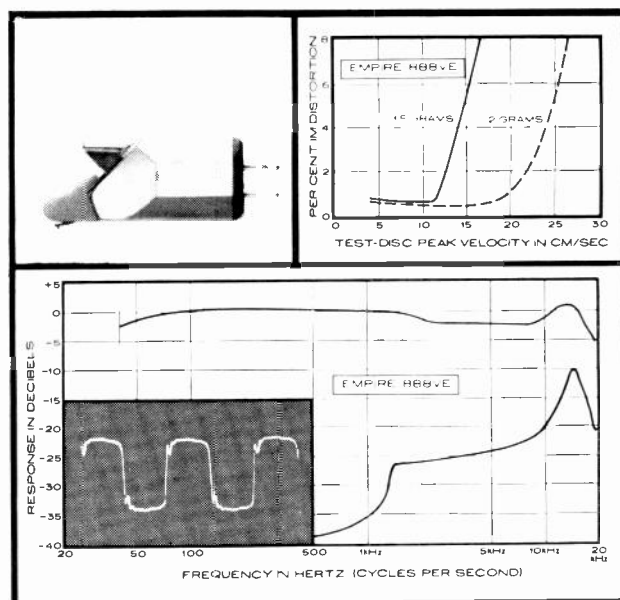
The Empire 808E had a pronounced peak in its response at 14 kHz, but separation was very good over the full frequency range. It exceeds 30 dB at mid-frequencies and is better than 8 dB all the way to 20 kHz.

The 808E tracked 20.2 cm/sec at 2 per cent IM distortion. Its square-wave response showed one cycle of ringing at 15 kHz, followed by several rapidly damped low-level ringing cycles. The tone-burst response was good to 10 kHz, but was quite irregular in the highest octave. Price: \$29.95.

EMPIRE 888VE

● THE Empire 888VE is a lower-cost version of the 999VE, which was one of the best cartridges tested last year. Its physical appearance is similar to that of the 808E, and it is the most refined version of the 888 series, available with a choice of five stylus assemblies.

The 888VE has a 0.2 x 0.7-mil diamond, rated for operating forces between 0.5 and 2 grams. We used a



tracking force of 1.5 grams in our tests. The output was 4.2 millivolts, with average hum-shielding effectiveness. Tracking ability was very good, though slightly below the 999VE and the top cartridges in the current tests.

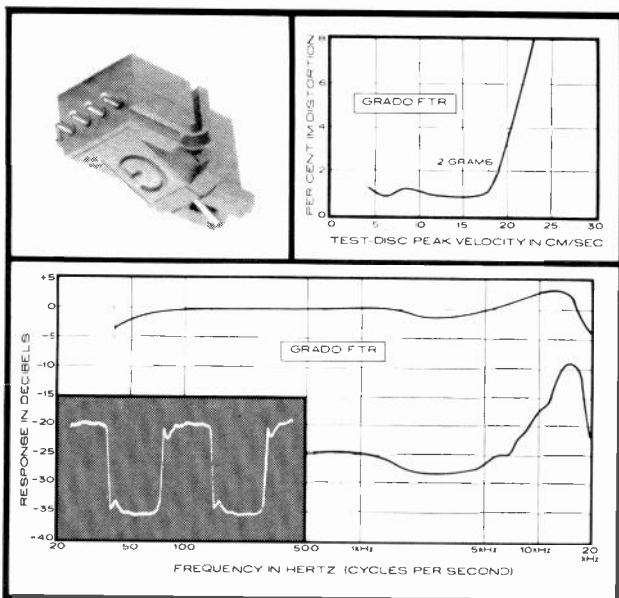
The frequency response was smooth to 20 kHz, and the separation was very good, varying from 30 dB at mid-frequencies to better than 10 dB between 15 kHz and 20 kHz. The 888VE had 2 per cent IM distortion at 13 cm/sec when operating at 1.5 grams. Increasing the tracking force to 2 grams enabled it to track 22.3 cm/sec at 2 per cent distortion. The square-wave response showed only one cycle of ringing with excellent damping. The tone-burst response showed some ir-

regularity in the uppermost octave, from 10 kHz to 20 kHz. Price: \$59.95.

GRADO FTR

● THE FT Series is a new cartridge design by Grado Laboratories that is available with several interchangeable styli. The unit we tested was fitted with a 0.6-mil spherical stylus, designed for a tracking force of between 1.5 and 3.5 grams. We used a 2-gram force.

The FTR had an output of 5.1 millivolts, with hum shielding slightly less effective than average. Its tracking

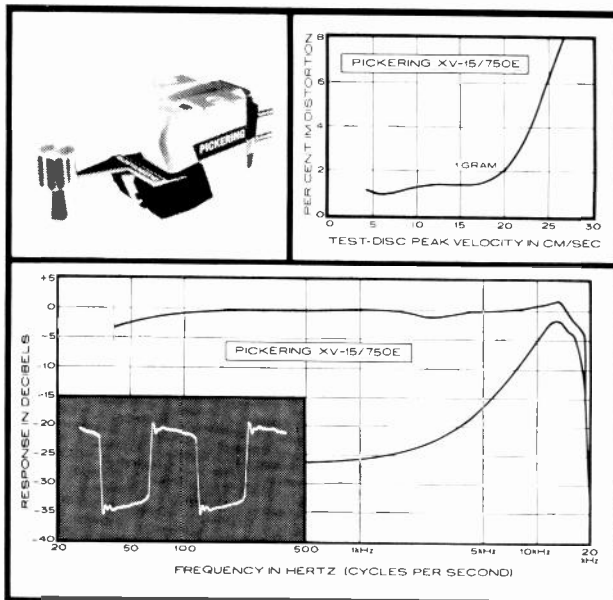


ability was very good, ranking just below the top cartridges. The frequency response was smooth all the way to the 20-kHz limit of the test record, with only a slight rise in the 15-kHz region. Channel separation was exceptionally uniform with frequency and was closely matched between channels. It was 20 dB or better up to 10 kHz, reached a minimum of about 10 dB at 15 kHz, and exceeded 20 dB at 20 kHz.

The FTR tracked 19.3 cm/sec at 2 per cent IM distortion. Its square-wave response had only a single overshoot, with negligible ringing. The tone-burst response showed some irregularity just above 10 kHz, but was otherwise excellent all the way to 20 kHz. Price: \$9.95.

PICKERING XV-15/750E

● THE XV-15/750E is Pickering's top-of-the-line cartridge. The same cartridge body is available with a choice of nine styli, making it perhaps the most universally applicable cartridge on the market. The built-in brush rides on the record ahead of the stylus, and does a fairly good job of record cleaning and a fine job



of keeping the stylus from getting clogged with dust.

The 750E stylus, used in the tested cartridge, is a 0.2 x 0.9-mil elliptical diamond, designed to track between 0.5 and 1 gram. We used 1 gram in our tests. The output was 3.3 millivolts, with hum shielding slightly less effective than average. The tracking ability of the XV-15/750E was very good, only slightly behind the highest ranking cartridges. Its frequency response was exceptionally flat, with little evidence of any high-frequency resonance below 20 kHz. Channel separation was better than 20 dB below 2 kHz, but it reduced smoothly at higher frequencies and was only a couple of decibels above 13 kHz.

The IM distortion reached 2 per cent at 20.2 cm/sec. Square-wave response was very good, with slight ringing at the stylus resonance that appeared to be somewhat above 20 kHz. The tone-burst response was also good except at the very highest frequencies just below 20 kHz. Price: \$60.

SHURE M91E, 92E, 93E

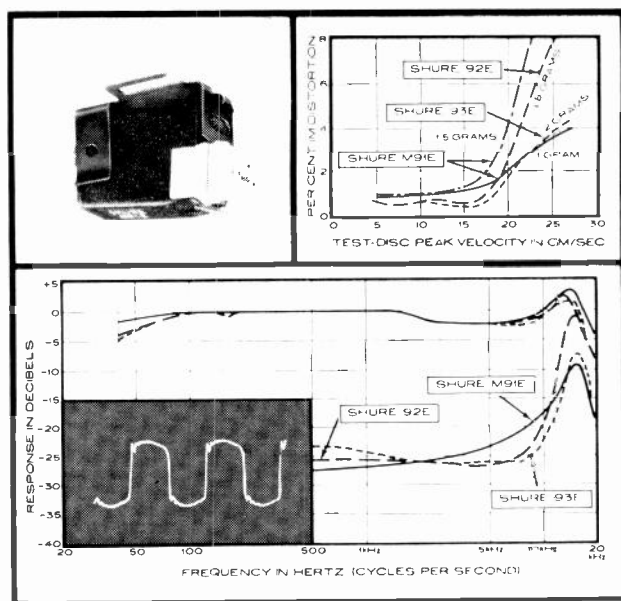
● SHORTLY after Shure introduced their "Hi-Track" series of cartridges, we reported on the M91E (February, 1969 issue), noting at the time that it came very close to matching the performance of their widely acclaimed V-15 Type II at a much lower price.

The M92E and M93E use the cartridge body of the M91E, which snaps into an "Easy-Mount" bracket for simplified installation. Like the M91E, the M92E uses a 0.2 x 0.7-mil elliptical stylus, rated for tracking forces from 0.75 to 1.5 grams. It has a slightly higher output voltage than the M91E, and is rated to track velocities 2 to 3 dB lower than the M91E. The M93E is similar, but has a 0.4 x 0.7-mil stylus designed to operate from 1.5 to

3 grams, and with 1 to 2 dB less "trackability" than the M92E.

Both the M91E and the M92E required 1.5 grams in our tracking tests, while the M93E operated at 2 grams. The M91E had an output of 5.7 millivolts, while the M92E and M93E had 6.5-millivolt outputs, the highest of this year's group of cartridges. Hum shielding was slightly better than average. The M93E tracked slightly better at 2 grams than the M92E did at 1.5 grams, but both ranked just behind the best cartridges in this group and not far from the M91E, which tracked as well as any cartridge we have tested to this date. The M91E IM distortion at the highest velocities was about the same as the M93E, but with a tracking force of 1.5 grams instead of 2 grams. In essence, however, the cartridges had similar distortion characteristics.

All three cartridges had similar frequency-response characteristics. The cartridges had excellent response up to 20 kHz, with a slight peak in the 13- to 15-kHz region.



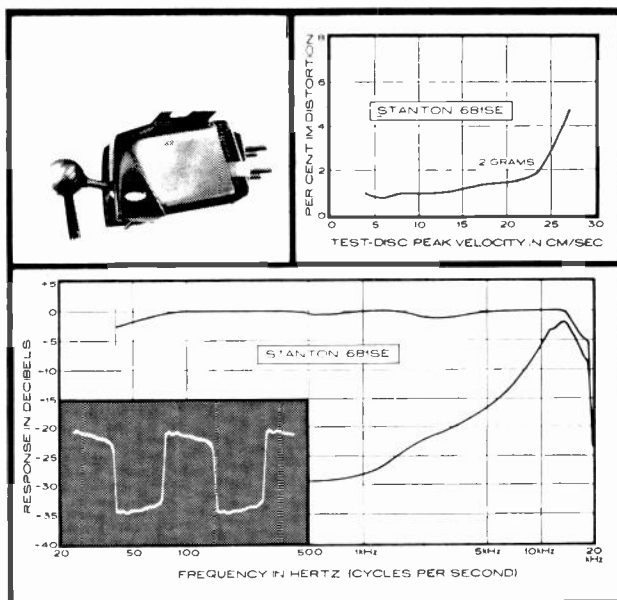
Their channel separation was excellent up to 10 kHz. The M92E lost separation above 11 kHz, while the separation of the M93E remained at 5 to 10 dB all the way to 20 kHz. The M91E showed better separation than either of the others between 10 and 20 kHz.

The M92E and M93E were able to track velocities of 20 to 21 cm/sec at 2 per cent IM distortion. Their square-wave responses were essentially identical, with several cycles of ringing at about 15 kHz (the M91E square wave is shown). The tone-burst response showed considerable degradation between 15 and 20 kHz. The STEREO REVIEW SR-12 test record was not yet available at the time the M91E was tested, so we do not have tone-burst response data on it. Prices: M91E, \$49.95; M92E, \$44.95; M93E, \$39.95.

STANTON 681SE

● WHEN we tested the Stanton 681EE cartridge last year, it proved to be one of the top-ranking units in respect to smoothness and tracking ability. This year we tested the 681SE, which is the same cartridge body with a less-compliant 0.4 x 0.9-mil stylus. The rated tracking force of 2 to 5 grams suggests that this cartridge may be intended for the rigors of commercial and broadcast service rather than in a pampered home music system.

We found 2 grams to be a suitable tracking force. The output was 4.5 millivolts, and hum shielding was average. Although its tracking ability was good, it



did not match that of the 681EE or of several other top-quality cartridges in this respect. The 681SE had a very flat frequency response to 20 kHz, marred only by a sharp (but inaudible) dip at 11.5 kHz. Channel separation was better than 20 dB up to 2 kHz, reducing to 6 dB or less at frequencies above 10 kHz.

The Stanton 681SE tracked 23.8 cm/sec at 2 per cent IM distortion. Its square-wave response was the best of this group of cartridges, with negligible ringing. The tone-burst response was also excellent except at 20 kHz, where it became slightly irregular. Price: \$55.

PAST CARTRIDGE REPORTS

The following cartridges reported on in July, 1967, are still available: ADC 10/E Mk II and 220, Empire 808 and 888SE, Shure V-15 Type II and M75-6.

The following cartridges were reported on in the July, 1968 survey: ADC 550-E, Elac STS 244-17, 344-17, and 444E, Empire 999VE, Goldring 800E, Ortofon SL-15, Pickering XV-15/AME/100, Shure M75-E, Stanton 500-E and 681EE.



Dr. Murray Baylor of the Knox College music faculty presents the Sang Award plaque to Eric Salzman. The accompanying citation read (in part): "He ventures into fields where opinions have not yet been fully formed and is able to seize on and illuminate . . . whatever he discusses."



William Kilkenny, Director of Public Relations at Knox College, presents the Sang Award plaque to Michael Steinberg. The accompanying citation read (in part): "His approach to criticism is that of a thoroughly trained musician with a keen ear for the highest musical standards."

MICHAEL STEINBERG
"Criticism: Why Go On?"

The Sang Prize for MUSIC CRITICISM

THE Elsie O. and Philip D. Sang Prize for Critics of the Fine Arts, sponsored by Knox College, Galesburg, Illinois, is intended to give public recognition to those performing a cultural service in the field of criticism, a profession in which acclaim is seldom given but which has a tremendous effect on success in the arts. The prize, which consists of a \$5,000 cash award and a commemorative plaque, was awarded this year in the field of music criticism by a jury that included composer-conductor Aaron Copland, composer Vladimir Ussachevsky, conductor Stanislaw Skrowaczewski, and Prof. Murray Baylor of the Knox College music faculty. Basing their decision on critical articles and reviews submitted for the prize competition, the jury members selected Michael Steinberg, music critic of the Boston *Globe*, and Eric Salzman, contributing editor of *STEREO REVIEW*, as co-winners. Mr. Steinberg, who writes regularly for a number of professional music journals in Europe and the U. S., has been with the *Globe* since January 1964. He has taught in the music faculties of Princeton, Hunter College, Manhattan School of Music, the University of Saskatchewan, Smith, and Brandeis, and is now on the faculty of the New England Conservatory of Music and a member of the visiting faculty in the Critics' Training Program at the University of Southern California. Mr. Salzman has been a monthly contributor to *STEREO REVIEW* since January 1967 and is the subject of this month's staff biography (see page 104). On the following pages are reproduced the substance of the co-winners' remarks at the award ceremonies at Knox College on April 27.

—Editor

MUSIC criticism in America is in bad repute, and deservedly so. Most of the writing about music in daily papers appalls with its ignorance, caprice, triviality, its intellectual and even journalistic slovenliness, its tone of condescension, its bad prose. The record magazines publish some good criticism, but also much bad; the general magazines, weekly, monthly, and quarterly, do rather poorly on the whole, and most of them ignore music anyway.

Understandably, almost everyone is discouraged about the situation, and many are ready to doubt that music criticism can be a valuable activity at all. As a reader of criticism in fields other than my own, I am convinced of the value of criticism as guidance (to start from something immediate and practical) and as stimulation. When I read such criticism, I notice that most of it is written by persons who are themselves professionally active in the field. The work of historians is criticized by other historians—but criticism of the work that musicians do is not, for the most part, written by musicians. The difference by no means guarantees good criticism of history books, but it does seem to ensure a rather dependable level of incompetence in music criticism.

We do not lack perceptive, informed, and literate persons capable of writing good music criticism. It is true, though, that being a music critic to many people implies a relationship to music that they find unattractive. I am often asked how, after five years and a bit, I like my job on a daily paper. I like it very much indeed and find it humanly and professionally rewarding and stimulating in ways I would not have anticipated; I am, however, also apt to answer that, while I love music more and more, I like concerts less and less. With their limited repertoire and their rigid and uncomfortable packaging generally, concerts give too narrow a view of music. There is, besides, something anomalous about being a consumer by profession. I am convinced that I am a better critic for being in touch with all sorts of musical activities, and a

saner one, too, because what I do for the Boston *Globe* is not all of my professional life. Some of this I imagine also helps to explain why record magazines use a few good critics whom a daily paper probably could not hold.

The critic must stand outside as well as inside. The visible surface of the music world is the result, to a considerable degree, of the interaction between an industrious public-relations effort and a docile public. What gets written about is apt to be whatever makes the best copy, but it is the critic's job to do what the public relations people are not concerned with doing, and it may even be his job to try to undo their work. There is plenty to do. Amid the dreary academicism on one side and the claptrap and gimmickry of the know-nothings on the other, there is even some interesting new music being written. Some of the most fundamental and cherished assumptions about the relation of the audience to music and indeed about the limits of music itself are being questioned. It is a delightful moment to take the risk of standing up, thinking whatever you think, saying it clearly, reporting what you hear and see, not as a missionary or tastemaker or publicist, but as a teacher who hopes to make you truly possess your ideas by stirring you into thinking them up for yourself. It is more than delightful, it is necessary. The failures of criticism are failures of performance, but they do not indicate that criticism is not worthwhile. I see every reason to go on.

—Michael Steinberg



ERIC SALZMAN
"Criticizing Criticism"

THE occasion of receiving an award for criticism is, I suppose, as good as any to bring up the painful subject of music criticism—or rather the lack of it—in this country. In simplest terms, one can say that the state of American music criticism is a national disgrace. I say this not with the arrogance of someone who has just won a prize for being a good critic, but as an objective statement of a well-recognized (although not often publicly discussed) fact. I say it as someone who has been active in the field for a decade but now considers himself largely

out of the fray—at least as far as day-to-day "professional" reviewing is concerned.

My major activity is composition; my major writing is, with the exception of an article now and then in other publications, confined to STEREO REVIEW. It is only in magazines devoted to records and recording that a meaningful standard of music criticism—intelligent, relevant, and informed writing for a general audience—is maintained. There are deep-seated social and cultural reasons for this, and if we want to understand the present low estate of music criticism in this country, we must take a larger view of the role and history of music and criticism in American life.

"SERIOUS" music—the Western tradition of art music—was imported to this country from Europe, largely as an amusement and fashionable decor for the well-to-do and upper middle class. The role of the critic was, at this stage, that of educator, explicator, and proselytizer. A group of highly literate and very literary music critics developed a kind of elegant music-appreciation approach typified by the writing of such men as James Gibbons Huneker, William Henderson, and Lawrence Gilman; Olin Downes and even Paul Rosenfeld were also of this tradition.

Subsequently, however, when proselytizing for the classics no longer seemed necessary and the general level of performance went past the point at which most critics could tell the difference, their role became that of keepers of the sacred flame. Critics ceased to be interested in the living art of music (they had never been interested in its popular manifestations, but now they abandoned even its contemporary serious forms) and limited themselves to comments (usually clichés) on the interpretation of established classics. The intellectual as well as the larger public promptly lost interest in music criticism entirely.

One of the sources of the problem is the basic lack of interest on the part of our so-called intelligentsia—our intellectual and literary establishment—in music at all. Music is still taken seriously in European intellectual life, and it once was here too. No more. One gets an idea of just how deep the general magazine editor's mistrust of music and writing about music really is when one tries to do freelance articles on music. I was taken to lunch with one prominent and influential gentleman recently who would talk

about nothing but international politics (he was sure we were going to war with China any day now), and the implication was clear: next to these issues, music is trivial. Another editor told me even more explicitly: "Well, you know, we have so many more important things." Still another said, "That was a marvelous article you wrote, but it's not really for us. Do you write on anything else besides music?"

It is indeed a wretched situation. Music criticism is hardly even a profession. There are a few vestigial full-time positions, but, with very rare exceptions, these jobs are filled by luck or happenstance—often someone is simply pulled out of the newsroom or off the woman's page. The basic attitude of 99 per cent of the newspapers in this country, starting with the *New York Times*, is that the critic owes his allegiance not to the art he criticizes, but to the newspaper and its median readership. The critic—or, more accurately, reviewer—is to provide an entertainment guide to help newspaper readers decide whether or not they should see (or should have seen) the show. Critics who actually know something about and are active in the art they write about are definitely not wanted.

THESE attitudes are prevalent in all the arts, but they hit music the hardest. The result is that serious criticism, knowledgeable criticism, personal criticism, criticism with a broad view, is virtually nonexistent in the daily press or in periodicals of a general nature. Even the bit of reviewing that passes muster for criticism cannot mean anything without a larger context. A critic must have a point of view, he must know something about his art and become part of its history. He is a participant in a dialogue, and must see not only the close-up view—the scrape of the bow on the string—but must also have some larger vision of the relationship of this art to the rest of life. This is perhaps the area in which criticism has really failed most dramatically. Not only have our critics failed to comprehend the revolution that has taken and is taking place in music, not only have they failed to see the relationship of music to contemporary life, but they have walled music off from the rest of experience, creating their own imaginary room which they call "art." Alas, even some of the well-intentioned journals and newsletters dealing with contemporary mu-

sic have, in their reactions to the inanities and misconceptions of so-called popular journalism, only emphasized one of its grossest misrepresentations—that music is an insiders' mystique, unconnected with the rest of life. The critic who bumbles about "passionate sweep" or "impeccable octaves" and the analyst who straightens us out on "contiguous diads" and "intersecting parameters" are equally irrelevant.

THE problem of criticism is actually part of a wider issue, the crisis of the traditional institutions of music. Why, after all, should it matter whether music criticism is any good or not? Why, after all, should performers cringe and quake at what the *New York Times* will or will not say? What is this nonsense that is still perpetuated about the "power of the critics" or the "power of the New York press"? It is, I assure you, purely and totally a myth, and, like most myths, it is operative only so long as people continue to believe in it.

Well, the myth has long since ceased to have any reality, and the time has come to explode it. I mean the myth of the Carnegie Hall debut and the cheering audience and the grumpy critic on the aisle and the rapturous reviews in the next morning's paper and the calls from Sol Hurok and the glamorous career springing therefrom. It is all pure poppycock; it hasn't happened that way, outside the movies, in decades. Even Van Cliburn had to get his start in Russia. And yet, every year, literally hundreds of aspiring young singers, pianists, and fiddlers spend thousands of dollars they cannot afford to give meaningless recitals, before papered houses, or, sadder still, a handful of friends, all in a totally vain and absurd hope. Still others, already on their way up (with reputations built on European tours or recordings), will hire a hall and paper it just for the reviews. Why? Because they hope that their preceding reputation will snow the New York critics (it often does) and that the New York reviews will convince some managers to book them across the U.S.A. What a system! This has nothing to do with art, music, or life. It works not because the New York critics and managers are so all-powerful, but because you—Galesburg, U.S.A.—fall for this nonsense. The average American music-lover—the same one who complains about the powerful New York Establishment—nevertheless demands New York certified Grade-A artists with a Good House-

keeping Seal of Approval. It is always a mystery to me why mid-America continues to fall head over heels for the New York review:

"Young Sascha Tonkunstler's attempts at a poetic tone would be ludicrous if it were not for the fact that his most brilliant passagework is marred by technical mishaps."

or the blurb that pretends to be the New York review:

"... Sascha Tonkunstler's ... poetic tone ... brilliant passagework. ..."

Why should the good people of Galesburg care two cents for what the New York papers said or what S. Hurok sends out as packaged culture? If you really want to hear Jascha Superstar, go out and buy his records. If you want live music, why don't you build your own right here and make it part of your community? Why don't you have a group of young players in residence? Why don't you have and create you own new music? Why don't you have your own opera company? Kaiserslautern (population 90,000) in Germany has one. This country is full of fantastic talent without an outlet—a fabulous, unused, wasted natural resource. Believe me, you are better off making your own decisions and judgments than trusting those of the critics—whichever they are.

SO who needs criticism? In truth, a good deal of it has become simply irrelevant. The older print-visual generation, which reads (or might read) music criticism, is not interested in the object of that criticism—the music itself. A younger generation grooves on music, but couldn't be less interested in criticism. Well, perhaps they are right. Perhaps real music criticism takes place in other ways, other places. There are tremendous changes taking place in our culture generally and in music particularly and, as we grope to understand these changes, we find most criticism is no help at all; so we look for other ways, other techniques. Perhaps a new work, a new composition, might be a more significant act of criticism than a dozen written critiques!

One of the changes that has had an overwhelming impact on musical life is the growth of the recording medium, and this has a great deal to do with my being here in the first place. In fact, although I have been a concert reviewer, the bulk of my writing has been about records and my share of the Sang Award is being given specifically for a series of articles and re-

views published in *STEREO REVIEW* in 1968. Concerts retain a residual prestige, but recordings have long since become the principal means of musical communication, and in fact are now the major influence on every area of musical life. Similarly, although journalistic criticism also retains a residual prestige, it is only in the record magazine that one can find any amount of serious, high-quality writing about music for the general reader. In fact, the record magazines are now the *only* general music magazines published in this country.

OF all the publications I have written for, *STEREO REVIEW* is easily the most far-sighted editorially, and the most involved and responsive in terms of what I have to say (this is true of both editorial management and readership). The record audience is the *real* music audience in this country, and its involvement and commitment are literally changing the nature of musical culture. If music criticism can survive and make a meaningful contribution, if new talent and new ideas can find a place to develop and get across, it will be through the record magazines. In this sense, Knox College's award to a record-magazine critic has an importance that might not be immediately obvious. I am personally grateful to the magazine, not only for giving me a forum, not only for allowing me my sometimes unconventional and gadfly views, not only for letting me sound off on unpopular subjects or dive into even the most freakish contemporary music and ideas, but also for a deeper sympathy for and understanding of what it is all about. Records and record magazines represent the vital part of living musical culture, not yet entirely anesthetized, sliced up, and preserved in so many labeled pickle jars. They have helped to bring into being a new audience, and opened this audience up to kinds of music and musical experiences that were previously only esoteric byways in the province of a few scholars and experimenters. They have helped make music a relevant part of contemporary life and opened a dialogue between the musician and the listener. In making the whole of human musical expression and aural experience a relevant part of contemporary life, they have given music a past, multiple presents, and, perhaps, even a future. If criticism survives and continues to make its own contribution to music, it will be thanks to them.

—Eric Salzman



INSTALLATION OF THE MONTH

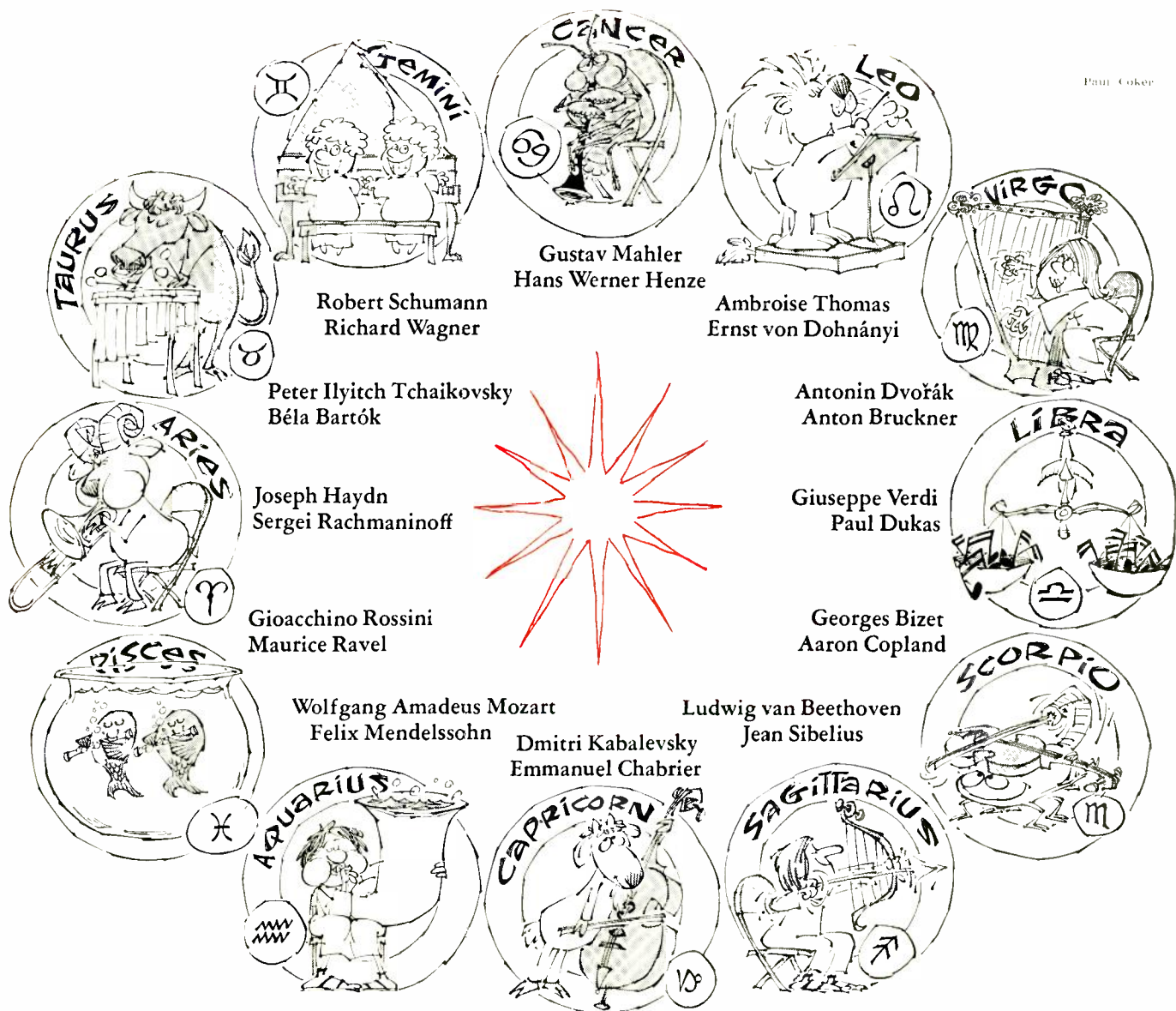
"INSPIRED" STEREO

SINCE the *raison d'être* for STEREO REVIEW's Installation of the Month feature is providing our readers with ideas for their own audio installations, we were very much pleased when Paul Muchlinski, of North Platte, Nebraska, wrote to tell us that the ideas for his stereo control panel came from the readers of STEREO REVIEW. And we were even more pleased to see that the inspiration had produced such an attractive installation.

Mr. Muchlinski designed the cabinet with the help of a friend, but had it built by professionals. It is made of book-matched walnut with solid walnut stiles, and it stands 4 feet wide by 6½ feet high. The cabinet is mounted on casters for easier access to the rear. The back of the cabinet is covered with four separately removable sections of peg-board, and a small fan provides additional ventilation for the equipment. The speaker enclosures on either side of the cabinet were manufactured by Barzilay. Each houses a Jensen 15-inch G-600 Triax full-range speaker.

Mounted on the sloping panel of the cabinet are, from left to right, a Concord AM/stereo FM receiver used to drive speakers in the basement recreation room, a McIntosh MX-110 combination preamplifier/stereo FM tuner, and a Monarch four-band communications receiver. The power amplifier, a McIntosh MC-240, is concealed in the large drawer on the right. The drawer on the left is used for storing records and tapes. The two tape decks are a Concord 776D and a Crown SS-822-P4. The turntable, flush-mounted like the other units, is an Empire 398 with an Empire tone arm and 880P stereo cartridge. In addition to housing the amplifier, the right-hand drawer also provides space for a Fisher K-10 reverberation unit and a home-built switching panel that feeds signals from the various components to the tape decks.

Mr. Muchlinski listens mostly to semi-classical music and writes that "after a busy day, I enjoy the music of Mantovani, the Ray Charles Singers, and the Melachrino Strings, who rate high on my list." —W.W.



STELLAR COMPOSERS AND MUNDANE ASTROLOGY

In an imaginary interview, a longtime tourist of the zodiac reports some ancient liaisons between music and astrology

By **ROBERT OFFERGELD**

The world's Musicke is an Harmonie, caused by the motion of the starres, and violence of the Sphaeres. . . . Now the cause wee cannot heare this Sound, according to Pliny is, because the greatnesse of the sound doth exceed the sense of our eares.

—Andreas Vogelmaier, *Musice active micrologus*, Leipsig, 1517 (translated by John Dowland, London, 1609)

Mr. Offergeld: As I understand it, we're supposed to discuss music and. . . Really, I can scarcely bring myself to say it—do you mean to tell me that you *believe* in astrology?

Mr. Agonistes: How can I believe in it? It is not susceptible of clinical demonstration.

Mr. O.: Thank heaven—using that expression loosely. For a moment you had me worried. I take it then that actually you *disbelieve* in astrology.

Mr. A.: How can I disbelieve in it? It too often works.

Mr. O.: You can't be serious. How can anybody believe and disbelieve in the same thing?

Mr. A.: That's easy. Or haven't you heard Milton Babbitt? Definitely unbelievable, but it's no use pretending that he isn't there. . . .

Mr. O.: That sort of dig should be beneath you. I suppose you're telling me that astrology is one of those ambiguous things—ESP, for example, or telekinesis—that you can't accept and can't reject, either.

Mr. A.: You're getting warm. But this particular dilemma *has* a solution, you know. It isn't my solution, it's the Emperor Vespasian's. Perhaps you'll recall that Vespasian was a highly practical man, one whose interest in the occult wasn't all that superstitious. For example, his humorous deathbed remark—"I think I am about to become a god"—expresses the sardonic view he took of such religious nonsense as the public deification of dead Roman emperors. Yet when policy forced him to banish all the Chaldean astrologers from Rome, Vespasian quietly made an exception of his personal stargazer, as being rather too useful an administrative aide to dispense with.

Mr. O.: I daresay you expect me to feel that it was perfectly rational of Vespasian to *have* a staff astrologer, in the first place.

Mr. A.: I've noticed that many intelligent people do not share the common superstition about being rational. Did you ever see the great Spanish dancer Escudero? His mother was a gypsy, a notoriously strong-minded one. After her son became famous, she systematically threw out everybody who tried to sell him insurance on his feet. In the gypsy view, insurance simply invites disaster, on the theory that when it becomes all that profitable to have bad luck, bad luck is sure to come. Rational, no. Intelligent, yes.

Mr. O.: First Chaldean stargazers! Now gypsies! What century *is* this, may I ask?

Mr. A.: Happily, it's not the nineteenth, which was the first civilized century scared to death of finding these dark perceptions relevant to daily experience. The same century, of course, thought nothing of spending five hours listening to a Wagner opera, and I'd like your opinion on the rationality of *that*.

Mr. O.: Now you're simply being perverse.

Mr. A.: Not at all. Doesn't it strike you as odd that the nineteenth-century rationalists who were so queasy about astrology were happy to drown themselves in music? From Beethoven's Fifth to Wagner's *Tristan*, the most popular nineteenth-century music is still generally felt to

be about death, the dark night of the soul, eroticism—and, above all, fate. Opera, for example, offers the greatest assortment of *ill-starred* enterprises known to literate man, and it is never more characteristically operatic than when its heroine goes to a fortune-teller, as in *Ballo in Maschera*, or when she is one herself, like Carmen. Or when the fortune-teller is disguised as a goddess, like that sepulchral old bat Erda in *Das Rheingold*. The fact is that even quite brainy people love to inspect the dark workings of fate when they are presented in musical form. The music itself provides all the logic needed, and the metaphysics can be conveniently left unstated.

But if it will reassure you, the alliance between music and astrology is not my idea. It was established so long before written history that it must be called aboriginal, and we find it already full-fledged in the oldest myths. In the Philadelphia University Museum you will find some shell plaques that decorated the harp of a King of Ur in Chaldea. They are engraved with zodiacal animals making music on primitive instruments, and they represent episodes in the Babylonian epic about Gilgamesh, twelve incidents of which story gave the zodiac its original twelve signs—"zodiac," as you know, meaning "circle of animals." Likewise, the number of strings on prehistoric instruments always had an astrological significance by way of the lunar calendar. The three-stringed tortoise-shell lyre of the pre-patriarchal Goddess of Heaven referred to her three-season sacred year—spring (the goddess as maiden), summer (as nubile woman), and winter (as tyrannical crone). The seven strings on the classic Chinese zither (the *ch'in*) were identified with the five planets then known plus the sun and the moon.

Mr. O.: I draw no very clear conclusions from all this.

Mr. A.: It might help if we pinpointed the real reason that astrology provoked such hostility among the rationalists. I imagine you'll agree that astrology is the oldest form of metaphysics known—a speculative system based on the empirical observation of planets and people. But the really radical thing about astrology is its *intention*, an ancient idea but one so bold in the context of modern life that neither theology nor science will touch it with fire-tongs. The real intention of astrology is nothing less than this: *to discover a direct and meaningful relation between individuals and the rest of the universe*. By a coincidence, it is some sense of precisely this relation that we obtain from great music.

Mr. O.: Now hold on. Astrology as a primitive metaphysical system may be everything you say it is. But you are glossing over the nature of its assumptions, which are intellectually disreputable. How can the positions of the planets at the hour of your birth possibly affect your destiny? The notion is utterly arbitrary.

Mr. A.: No more arbitrary than some of Plato's most useful ones—not to mention Arnold Schoenberg's. You and I may not like some of the uses to which astrology is put—

its vulgarized exploitation in the tabloids, let's say—but its utility is a matter of historical fact.

Astrology proposed a serviceable logic of the irrational, for example, long before psychiatry got around to it. Certain kinds of music are an essay in the same direction, and I sometimes think that astrology's profoundest insight is also its most musical one: namely, its recognition that reality cannot be halted for inspection. Today any bright college freshman can tell you that the real world (as distinguished from a number of simplistic theoretical ones) is always composed of mutating forms. Correspondingly, the human situation—political, biological, historical, what have you—is to be sensed only as a perpetual flux. It is graspable only as music is grasped, being in no case a stasis but always a *process*. As such, it is only feebly represented by frozen statistical fact—a perception familiar not only to Plato but to the Chinese astrologers who wrote music about it fifteen hundred years before him.

Mr. O.: I grant you that astrology seems to introduce a sort of principle of evolving forms into human biography. But I still fail to understand how this principle validates the underlying occult assumptions.

Mr. A.: I'm coming to that. As it turned out, the historical weakness of astrology was not its occult assumptions but its methodology—which, as I noted a moment ago, is empirical. Through the centuries, astrology amassed an encyclopedic store of astro-behavioral data, but these data were imprecise, being based on trial and error. They therefore became "unscientific" the moment theoretical science replaced the real universe as an object of study with a mechanically plausible laboratory model of it.

Please note that this development, which followed Newton and Leibniz by about a century, described the association of man and the rest of the universe as a purely fortuitous one. Each was discovered to be merely an ingenious contraption, and you'll recall that both were thought to be engaged mainly in running down. No meaningful relation between these two contraptions was discoverable or even desirable, since that might indicate some kind of shaping purpose in nature (and you'll also recall that "teleology" has been the dirtiest word in higher thought for well over a century).

Astrology therefore had to go, and it was not rejected, as you might have thought, after exhaustive inspection of its data. It was rejected *a priori* as being inexplicable in terms of the closed system of universal truth that science—somewhat prematurely, as it happened—had adopted. Today our college freshman can also tell you that this closed system—particularly its notion of the universe as a Newtonian static Absolute—proved a catastrophic bust all of fifty years ago. Meanwhile the ambitious young scientists who have their hands on the nucleus of the atom (and the genetic codes in our chromosomes—talk about fortune-telling!) have inherited some grave communica-

tional difficulties from their simplistic grandfathers. If we are to judge from certain public statements, not even a Nobel prize guarantees its winner's ability to utter ten coherent words on such subjects as "the meaningful relation of the individual and the rest of the universe."

Perhaps the moment has arrived to give these gentlemen the address of a good astrologer. It might even be helpful if they listened to some of the music that I would like, in a moment, to discuss.

Mr. O.: Do I at this point, and of course with the proper respect, note the birth of a new intellectual discipline—one we might call astromusicology?

Mr. A.: That's fine with me, so long as you also note something else. Unlike some musicologists, I shall attempt to prove nothing. You can no more "prove" a horoscope than you can a fugue. You can only say of either of these forms that it works or it doesn't. If it is successful, its subject is startlingly illuminated and its value is self-evident. The only inference I derive from either project is a practical one: for the best results, you have to consult a pro.

Now it is a curious fact that until the age of Darwin, Marx, and Freud, you could often get the best music *and* the best horoscope by consulting the same man, who in many cases could also have helped you with your logarithms, conic sections, and celestial navigation. Such men were of course by definition polymaths—the exact opposite of the specialists fashionable today. Pythagoras and Ptolemy were only the best remembered ones in Classical times. Boëthius was quoted as the common authority on music and mathematics throughout the Middle Ages (which also carved zodiacal figures on its Gothic cathedrals). In the Renaissance, of course, you were polymath or nothing much, and a notable proficiency in either music, mathematics, or astrology could almost always be taken as *prima facie* evidence of a serious involvement with the other two.

Mr. O.: But did any of these people ever really write music?

Mr. A.: Some wrote it. Others, and not the least interesting of them, just *thought* it—like the great seventeenth-century astronomer and mathematician Johann Kepler, a friend of Galileo and Tycho Brahe's pupil.

Galileo was of course the son of the composer-mathematician-lutenist Vincenzo Galilei, who was associated with Jacopo Peri and other Medicean composers in the production of the first lyric drama in the monodic style, a form later called opera. Kepler's teacher Tycho Brahe was the Danish astronomer who approached the astrological aspects of his science as "something divine." After a minute study of the comet of 1577, Tycho made perhaps the most famous prediction recorded outside of Holy Writ. He affirmed that a prince would be born in the north, in Finland, who would lay waste to Germany and vanish in the year 1632. Seventeen years later, Sweden's king Gustavus Adolphus obligingly got born in Finland, subse-

quently laid waste to Germany in the Thirty Years War, and died in the year 1632. You'll pardon me for thinking that the U. S. State Department and Pentagon could cultivate a better informed class of scientist than they now do. Mr. O.: Are you perhaps suggesting that Jean Dixon should get a Cabinet post?

Mr. A.: I'd have to know first how she rates at the infinitesimal calculus and triple counterpoint!

Meanwhile, you'll admit that Tycho was a hard act to follow, but Kepler managed it nicely. In the early 1600's, he drew horoscopes for both the Emperor Rudolph II and Wallenstein, who happened to have the job of waging war against the invader predicted by Tycho. Simultaneously, and by his own account, Kepler was led to some of his greatest scientific discoveries by musical analogies. As a mathematician, he explained among other things the eccentric orbit of Mars, the laws of optics, the solar rotation, and the lunar tides—also anticipating, in the view of some later scientists, Descartes' theory of vortices. In *De Harmonice Mundi*, summarizing the incredible diversity of his thought in a single world-view, he elaborated a music of truly cosmic origin, analyzing the planetary movements specifically in terms of musical intervals (he assigns a strange little melodic fragment on *mi* and *fa*, for example, to the planet Earth).

Among the more noted writers in this genre were the Frenchman Mersennus (Père Mersenne) and the Englishman Robert Fludd (or Flud). In 1626, just seven years after Kepler published his *Harmonices Mundi*, Mersenne issued *Des Paralleles de la musique*, in which he enlarges Kepler's theories of planetary musical intervals. Mersenne expounds a highly detailed relation between these intervals and "colors, tastes, figures, geometrical forms, virtues, vices, sciences, the elements, the heavens, the planets,

and many other things." He proposes a "concert of the planets" in which Saturn and Jupiter take the bass, Mars the tenor, Venus and Earth the alto, and Mercury the soprano. He even finds that the numerical ratios of the intervals correspond to the hierarchies of Being as expounded by the Scholastics, and this leads him to a consideration of inaudible pitches, which he compares to the nine orders of invisible angels surrounding the Holy Trinity.

On the other hand, Robert Fludd's *Monochordon mundi symphoniacum*, published in 1622, takes issue with both Kepler and Mersenne. Fludd was a distinguished and prosperous physician, a Cabalist, and a Rosicrucian, and the precise points of his dissent are a little hard to make out, since he observes that the whole universe, including God's heaven, is in fact a great musical instrument, its keyboard being the intervals between the angelic hosts, the fixed stars, the planets, and the elements. God figures in this scheme as the tuner of the instrument, and Fludd's book contains an engraving in which the structure of the universe is derived from the intervals on the Pythagorean monochord.

Mr. O.: Did any of this occult theorizing ever have discernible issue in composed music?

Mr. A.: That depends somewhat on who does the discerning. In my opinion there are definite traces of it as early as the fourteenth century, when occult influences reportedly invaded the church in music by Philippe de Vitry, Guillaume de Machaut, and others. Also, the dark and brooding quality of much medieval Christmas music derives from a mystery much older than the Christian one—namely, the prehistoric ritual of the winter solstice.

But it happens that we also have, as a reference in this matter, some music of great importance composed by a

The "fossil" science of astrology was anything but to scientists and thinkers of the early seventeenth century—astronomer-mathematicians Tycho Brahe (left) and his pupil Johannes Kepler (center) and the French mathematician and musical theorist Marin Mersenne.

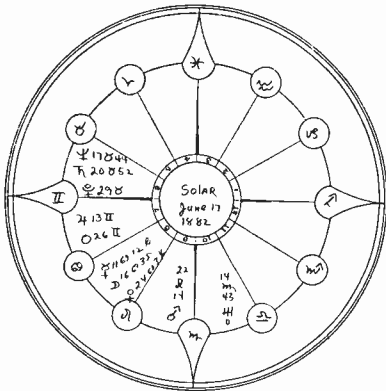


practicing astrologer. I was a student, fourteen or fifteen, when I first ran across the name of John Dunstable, plus one of his motets, in a venerable edition of Grove. More interesting to me than the sound of his motet—at least as played by me on the piano—were the scanty facts

of his life. It is certain that this elusive Englishman, in addition to being the chief composer of his age (roughly the interval between the death of Chaucer and the birth of John Skelton) was a widely respected mathematician and astrologer.

AN EXPERIMENT IN ASTROMUSICOLOGY

By
Eleanor Bach
and
Robert Offergeld



The beautiful solar chart
of Igor Stravinsky.

THE LIGHT that music may throw upon astrology is any imaginative person's discovery, but that is at best only half the story. What remains to be considered is the light that astrology may throw upon music—or at least upon musicians. I have asked a New York astrologer of my acquaintance, Eleanor Bach, to give me briefly her impression of the solar charts of five celebrated musicians whose identities have been withheld from her.

Miss Bach has been a practicing astrologer for ten years and is also a teacher of the subject. She has no knowledge of music, and her familiarity with musical biography does not exceed that of the average non-musician. Miss Bach was given only the dates and places of birth. She was not told whether the subject in question functioned chiefly as a composer or a performer. Since the precise hours of birth were unknown to me, no circumstantial horoscope was possible, and it was agreed that only a general impression of the solar charts would be attempted. Miss Bach devoted roughly half an hour to each nativity, and her estimates were made in my presence.

The five examples chosen were:

- (1) May 8, 1829, New Orleans, Louisiana
- (2) September 13, 1874, Vienna, Austria

- (3) October 20, 1874, Danbury, Connecticut
- (4) June 17, 1882, St. Petersburg, Russia
- (5) May 10, 1916, Philadelphia, Pennsylvania

Each of the persons represented in this list occupies a singular position in the musical history of his time, but one with which only a student of music would be apt to possess an offhand familiarity.

Miss Bach's impressions are given first, after which the subjects are identified in subsequent paragraphs.

(1) May 8, 1829, New Orleans, Louisiana: A very unusual and interesting chart. There are four planets operating with great power in their own signs—the Moon in Cancer, Saturn in Capricorn, Venus in Taurus, and Uranus in Aquarius. This was certainly a conspicuous and superior personality. The Sun, Mercury, and Venus are conjunct in Taurus, giving great aesthetic perception and liveliness of sensation. A rather traditional or conventional sense of structure in his work, but also much emotion and a sense of fantasy. There is great control here but also great moodiness. Something unexpectedly and almost explosively big happens in connection with this person. Also the public is affected by something very sensual and earthy about him. There is an aggressive sexuality and also much concern with death. I would also guess at a very strong tie to the subject's mother, perhaps a great and inhibiting idealization of her.

The subject is Louis Moreau Gottschalk, singularly conspicuous as an internationally famous American composer and pianist in the Civil War era. After his debut in Paris, where he was ranked with Liszt and Thalberg, he remained in the headlines until his death twenty years later. One of his published essays on musical aesthetics begins with the remark, "Music is a thing eminently sensuous." Although his sense of form in composition was conventional, being largely confined to the *thème varié*, he was the first to use the earthy and sensuous folk material of the Americas in concert music. His most famous piano pieces are concerned with death: *The Last Hope*, *The Dying Poet*, and *Morte!* His unflappable public self-control was as proverbial as his private moodiness. Dozens of his

pieces are subtitled *Fantasy*. He was famous for "monster concerts" with hundreds of performers, including enormous orchestras and in some cases dozens of pianos. His amatory legend was international and perennial, and he was forced to leave the United States by an explosive and nationally reported scandal. He was profoundly attached to his mother, and although he had innumerable affairs, he never married.

(2) September 13, 1874, Vienna, Austria: This subject is a great revolutionary. Saturn in opposition to Uranus indicates something profoundly revolutionary in relation to the structure of his art, changing or challenging its aesthetic values and theory. Equally clear is a very difficult life: there is a grand cross here, four planets (Uranus-Saturn and Venus-Neptune) in stress aspect to each other. There is a remarkable division or split in these influences. There is sensuality, also a great sense of drama, probably a pioneering one. But the Sun in Virgo gives also a quality of purity and a kind of structural precision. The Moon and Jupiter are in Libra, so that there is a strong melodic trait—but of a peculiar kind, with something involved and intensely moody about it. And yet all these divisive elements are reconciled by thought, a highly pronounced intellectuality.

The subject is Arnold Schoenberg, widely felt to be the most revolutionary figure in modern music, perhaps in all music. His promulgation of the serial or twelve-tone method of composition gave modern music an entirely new structural concept, changing both its theory and its aesthetic values. The extraordinary trials of his career are well documented. His early music particularly may be called intensely moody, particularly in its harmonic texture, and his concept of the tone-row may justly be called a melodic peculiarity. He composed numerous works of great dramatic power for the theater as well as dramatic episodes conceived for recitation with orchestra. Even those who disagree with his principles concede his single-minded purity of intention, and no other composer or teacher has ever insisted so relentlessly that *all* the elements of music shall be subjected to a single intellectual system.

(3) October 20, 1874, Danbury, Connecticut: At first this chart seems similar in a way to the last one, but actually it is very different. This is

In his day, Dunstable's reputation as a seer must have been great, for John of Whethamstede, Abbot of St. Albans, wrote some Latin verses about him under this English heading: "Upon John Dunstable, an astrologian, a mathematician, a musitian, and what not." That "what

not" nicely expresses the Abbot's dismay at his subject's versatility, but the verses roundly affirm that Dunstable was: (1) "another Michael" (referring to the chief of the archangels, the only one who knew the secret "word" of the Creation); (2) "a new Ptolemy" (meaning the

a more complicated, much less single-minded person. This subject is very energetic, very busy, much involved in big affairs. He is apparently quite versatile, for the affairs are diversified. There is also, as in the preceding chart, a pronounced originality (Uranus opposite Saturn), but here it is less clearly defined. However, theory is just as important for this subject as for the last one, and there is also a strong pioneering force. With Neptune in Aries, this is all stated in a lively, energetic way, with great movement. His Moon is situated very close to that of the United States, which speaks of American traditions and feelings. Yet there is also here some difficulty with the public, a difficulty not apparent in the preceding chart. The sextile of Jupiter and Venus indicates an involvement with money, administration in relation to it, affections, and a generally expansive temperament. The relation of Mercury and Pluto indicates a native shrewdness, even something detective-like, in this subject.

The subject is Charles Ives, who after two generations of public neglect is now considered by many to be America's most original composer. Ives' music is much concerned with American history, American philosophical values, and American musical sources. But this composer's originality, which involved polytonal writing, considerable dissonance, and a high degree of ideological saturation (all of them far in advance of their time), kept the public and the establishment at a distance during his lifetime. As the head of a large insurance company, Ives was much involved in large affairs unrelated to music. In particular, he never committed all his energies to the kind of savagely single-minded fight for his musical principles that Schoenberg did. Both as a businessman and a composer, Ives was involved with large concepts: large groups of clients, large orchestral forces, large social ideas concerned with the common welfare. His shrewdness of mind and verbal pertinacity, both very much in the astringent New England tradition, are a matter of record.

(4) June 17, 1882, St. Petersburg, Russia: What a beautiful chart for a musician! It has Neptune leading or ruling music at one end of the train of planets and Uranus bringing up the other. The Moon is in good aspect for both, harmonizing their in-

fluence—and meanwhile the planets are all in one third of the chart, giving this career a beautifully self-contained quality and clarity of aim. This subject is another revolutionary, but in a very different sense than the two preceding. Neptune is conjunct Saturn, which refers to established patterns and respect for tradition, while Uranus brings in a new order—really the avant-garde. Yet Neptune, Uranus, and Saturn are trine, so that the new forms and ideas have a profound relation to the past. Uranus in Virgo gives great originality, also remarkable precision as to detail. The Moon, Venus, and Mercury are in Cancer, a very emotional sign, and in this case also prophetic of new forms and new techniques. Mars is in Leo, indicating a strong sense of theater, and the Sun and Jupiter in Gemini indicate also a deep preoccupation with words. This subject has great sensitivity, great pride, great stubbornness. There is also a strange anger here, perhaps at confusion, deception, or negligence.

The subject is Igor Stravinsky, who is still enjoying what is demonstrably the most lucidly ordered and clearly defined career in modern music. In the early years of the century he led the musical avant-garde into the theater with a succession of revolutionary and epoch-making ballets. Later he led it into a highly formalized neo-classicism, and in still later works, as well as in his extensive polemical writings, he proposed a kind of systematic renewal of tradition and of historical materials and disciplines as a basic condition of real progress. His insistence on clarity of statement, his meticulous attention to detail, and his general abhorrence of inaccuracy are legendary. His preoccupation with words, with legend and myth, has produced a series of musical settings for important literary texts, including the Psalms, certain Greek classics, and contemporary works by such writers as André Gide and W. H. Auden.

(5) May 10, 1916, Philadelphia, Pennsylvania: This subject is definitely a spokesman for new trends, and as such would have a peculiarly disturbing effect. Uranus is in the same degree as the United States' Moon, indicating a certain kind of public response—but it is perhaps a response of consternation, or even disaffection. In certain directions

there is a distinct rapport, but there is even more conflict. Unorthodox procedures are indicated, and Mars in Leo gives an emphatic impulse of drama, with a curious regality and great passion in connection with this dramatic situation. Uranus in Aquarius indicates a primary concern with inventions and mechanical matters—in fact, the main configuration of this chart is a T-square, Uranus opposite Mars and both of them square the Sun, which relates some kind of mechanical contrivance to sensation. The challenge of this subject is to do something completely novel, particularly as regards technique. There are many planets in Cancer, and they indicate particularly a concern with structural matters, the human voice, an analytical approach to sound, and also a peculiar obsessiveness. Also indicated are tremendous skill and cleverness. This chart exhibits the same Leo-Aquarius axis as does the second one [Arnold Schoenberg's], but the emphasis is very different. The second subject was a real fighter against tradition, and his revolt against the old forms was the specific issue. But for this subject tradition simply does not exist, and the only issue seems to be the effective dramatization of something completely new.

The subject is Milton Babbitt, the leader and spokesman of a movement devoted to "total serialization" as an organizational device in music and the exploitation of electronically produced and manipulated sound in place of that derived from traditional sources, instrumental or vocal. Babbitt reportedly has no interest whatever in the expressive potential of music, considering its chief value to be the mathematical integrity of its organization. Pieces produced by this composer on an electronic synthesizer are considered by the initiate to be the chief showpieces and also the intellectual justification of his aesthetic theory. These works have won wide academic attention and considerable public resistance. Babbitt unquestionably occupies a dominant if not "regal" position in his academic province, and a recent biographer mentions his "passionate" nature, particularly in relation to his didacticism. Although a great deal of the tradition against which Schoenberg revolted can be deduced from the nature of his revolt, Babbitt's music seems to acknowledge no history but its own and no experience but that of its composer.

second-century Alexandrian astronomer whose *Almagest* was still the definitive work on planetary and prognostical affairs); and (3) "a youthful Atlas unshakably upholding the heavens."

My early brush with Dunstable presently inspired me with a nagging curiosity: What kind of music would an astrologer be likely to compose, anyway? Nobody I knew of at the time was singing Dunstable's motets and masses, so I had to invent the genus "astrologer's music" in my own fancy.

Now suppose that somebody gave *you* that problem as an assignment. Have you any idea of what *sort* of sound you might come up with? Mozartean? Bachian? Ravelian? Gregorian?

Mr. O.: Well, let's see. Maybe something like Webern. What did you produce?

Mr. A.: Webern is not bad, not bad at all. What came in my case was of course much more provincial. But greatly to my surprise, the principal elements of such a music prefigured themselves for me unbidden, and they were quite strange. I understood instinctively that the melody of this music would not be the usual full sentences at all, but something in the nature of disjunct oracular fragments. And its harmony would consist for the most part of mysterious clusters of starry sounds, growing and dissolving in a great stillness that was not exactly a silence. Like the night sky in winter, this aural void would be lit dimly by a kind of sonorous galactic dust, an almost-sound that trembled on the threshold of audibility.

In the absence of subtle composing techniques (or of handy do-it-yourself devices—say, electronic synthesizers), such imaginings of course produce no viable music. Today I recall only that my experiments took shape in the region of Capricorn and the key of F \sharp Minor—or rather, *near* that key, for the operative tone-cluster was a polytonal chord (G, C, F \sharp , A, C \sharp , located left to right on the piano) that I was later to encounter in the white magic of a great modern masterwork, which I'll identify in a moment.

So *my* zodiacal fantasy was a halting affair. But ever since this curious exercise, and no doubt as a result of it, I have been able to spot true astrologer's music instantly. There is more of it around than you might suspect, and I mention the following examples mainly because they happen to be available on recordings.

Dunstable's great motet *Veni sancte Spiritus—Veni creator Spiritus* (it was possibly composed for the Notre Dame coronation of Henry VI) is of course astrologer's music by professional coincidence. But, in contrast to Dunstable's shadowy existence as a historic figure, this music leaves in the memory a quite remarkable effect of a somewhat cryptic but very strong personality. So do two ancient Chinese pieces, *Sound of the Temple* and *The Elegant Orchid* (available on Lyrichord LL-142). These works are performed on the astrologically tuned *ch'in*

that I mentioned earlier, and the latter piece is attributed to Confucius, a well known polymath *circa* 550 B. C. Then there is that well known *non*-polymath J. S. Bach—and if you think *he* didn't know about astrologer's music, listen to *The Art of Fugue*. If I were a practicing stargazer, I'd use nothing else as background music in my waiting room.

Mr. O.: Can you recommend anything more recent?

Mr. A.: In addition to Gustav Holst's orchestral suite *The Planets*, there's Constant Lambert's ballet suite *Horoscope*—plus, from 1966, Jacques Bondon's *Concerto de Mars* for guitar and orchestra (RCA VICS 1367). Bondon was a disciple of Darius Milhaud, and his concerto makes sometimes boisterous, sometimes somber play with Mars as a planet, as the Roman god of war, and as the month of the vernal equinox. And of course Hindemith's "symphony" *Harmonie der Welt*, with its "Musica Humana" and "Musica Mundana" movements, does try, like astrology, to relate the universe to the individual—and musically. Meanwhile, the last word for (and from) the revolutionary young is "The Age of Aquarius" (Soul City Records SCS-92005), the 5th Dimension's version of the big hit from *Hair*.

IF THERE is a contemporary dean of musical astrologers, his name is of course Igor Stravinsky, a senior Magus whose arcane touch is perpetually self-renewing. Long before I had run across Jean Cocteau's witty drawing of Stravinsky in the robe and peaked hat of a stargazer, I had received something of the same illumination myself during a performance of *Apollon Musagète*. I say "something of the same" because Cocteau's medieval costume more properly belongs to, let us say, Olivier Messiaen. Stravinsky represents a far older Orphic branch of the guild, and despite its neo-classical references and its unearthly serenity, *Apollon* is surely as oracular as anything in music. If I needed any proof, I received it with the plangent, prophetic, polytonal chord that announces the nativity of Apollo. The chord is C, F, B, D, F \sharp (located from left to right on the piano), and you will see that it is simply my old post-Dunstable tone-cluster transposed up a fourth. Perhaps nothing could reveal more clearly the contrary influence of the planets in different horoscopes than the accompanying change in the function of the chord. To me it had meant an occult darkness. To Stravinsky it obviously meant the even more mysterious effulgence of Mount Parnassus, and the eternal equipoise of the healing shrine at Delphi. The gods know another order of the heavens than mortals do, and the lyre of Apollo makes a different music than the harp of the King of Ur.

Robert Offergeld, formerly music editor of this magazine and a regular contributor, was born under the sign of Cancer, thought by astrologers to be one particularly sensitive to the occult.

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



CLASSICAL

MASCAGNI'S "OTHER" OPERA: *L'AMICO FRITZ*

Angel's recording under Gianandrea Gavazzeni is a laudable release of a lovable work

IN HIS excellent introduction to Angel's new recording—the first in stereo—of *L'Amico Fritz*, Mosco Carner offers this quote from an older, wiser Pietro Mascagni reflecting on his early years: "It was a pity that I wrote *Cavalleria* first. I was crowned before I was king." It is true that the tremendous success of Mascagni's first opera aroused expectations of future grandeur—expectations that he was never able to fulfill. On the other hand, it is also true that, amid all the lamentation about the composer's fall from greatness, insufficient recognition has been given to his "other"—and, in its own way, equally excellent—opera, *L'Amico Fritz*.

Despite certain melodic similarities, the two works are miles apart. Whereas *Cavalleria* is passionate, *L'Amico Fritz* is gentle. The characters in the former seem to be governed by impulses (Sicilian impulses, at that); those of the idyllic *L'Amico Fritz* are calm, practical Alsatians, with the likable figure of David thrown in to provide a measure of rabbinical wisdom. They do have one element in common: the virtue of brevity. In both operas, Mascagni was working with concise, clear-cut stories, and, to his everlasting credit, he did not believe in writing vast stretches of music to conceal a lack of profundity. The story of *L'Amico Fritz* is very simple: a young and allegedly confirmed bachelor is brought to the safe harbor of matrimony through the gentle manipulations of his friend, who feels that, though love may often triumph

unaided, a little nudging will hurt no one. There isn't an unsympathetic character in the entire opera, and in his music Mascagni presents apt portrayals of the whole attractive lot of them. This is a subtle yet consistently inventive and rewarding score, worthy of immediate resurrection in our opera houses.

The opera has fared well on records. Mascagni himself conducted its first recording during World War II, with the youthful Ferruccio Tagliavini and Pia Tassinari happily cast as Fritz and Suzel. This authoritative and altogether felicitous performance is still available (Everest 429-2), but sonically it quite naturally shows its advanced age. I am happy to report that it may now be affectionately laid aside (*not* discarded) in favor of Angel's new set. Here we have Mirella Freni in her accustomed excellent form as a disarming, irresistible Suzel, full of girlish charm and unaffected lyricism, and Luciano Pavarotti as an ardent, temperamental Fritz, with his brand of passionate Italianate singing combined with artistic control and clearly pointed diction. In the grateful role of Rabbi David, the friend who brings these not-quite-immovable objects together, the young Spanish baritone Vincenzo Sardinero reveals vocal and interpretive qualities that will undoubtedly make him a major figure on the international operatic scene in short order. These three characters *are* the opera. The role of the wandering minstrel Beppe could be made into something more important, but the interpreter here is not fully up to the challenge.



A caricature of Pietro Mascagni by Cevan d'Ache, from the satirical journal Lustigen Blätter

Conductor Gavazzeni's approach to this opera understates its lyricism to some extent. Perhaps Mascagni, in the older recording, went to the other extreme, not being able to resist lingering over his own expansive melodies. Still, the high points of the opera—the lovely Cherry Duet, Fritz's "Ed anche Beppe amò"—and even the orchestral Intermezzo could use more poetry and expressiveness. Nonetheless, Gavazzeni's leadership has its impressive aspects—it is obvious that he too loves the score in his own cooler, twentieth-century fashion.

Sonically, of course, a comparison between the two recordings is pointless. Only the Angel set brings out the colors and flavors of Mascagni's clever orchestration. For me, this is a lovable opera and a laudable release.

George Jellinek

MASCAGNI: *L'Amico Fritz*. Luciano Pavarotti (tenor), Fritz Kobus; Mirella Freni (soprano), Suzel; Vincenzo Sardinero (baritone), Rabbi David; Laura Didier Gambardella (mezzo-soprano), Beppe; Benito Di Bella (bass), Hanezò; Luigi Pontiggia (tenor), Federico; Malvina Major (soprano), Caterina. Orchestra and Chorus of the Royal Opera House, Covent Garden, Gianandrea Gavazzeni cond. ANGEL SBL 3737 two discs \$11.96, ® Y2S 3737 (3¾), \$11.98.

MOZART (AND HAYDN) ON THE HARPSICHORD

*Igor Kipnis' latest disc for Columbia
couples two delightful keyboard works*

THIS NEW Columbia release marks the first time that the Mozart Concerto No. 9, in E-flat (K. 271), has ever been recorded on the harpsichord. That fact would normally be of minor interest to record collectors, while arousing a few snorts (both pro and con) and some small debate among musicologists. But when the performance has the kind of wings this one has—Igor Kipnis with Neville Marriner directing the pseudonymous London Strings—then the musicological event becomes secondary to the musical one.

This is a stunning performance of Mozart's first great keyboard concerto, a work, by the way, that has not fared at all badly in previous piano performances. But Mr. Kipnis has the style of the music in his fingers and in his heart, and the harpsichord, rather than diminishing the expressivity of the music, enhances it. The paradox is easily explained. Most pianists (at least those with any historical acumen) recognize the piece as an early work—it was, after all, composed in 1777, a mere quarter century after Bach—and tend to bend over backwards not to overplay it. They often produce "pretty" performances. But the harpsichord, almost by nature, cannot overplay

the music, especially in matters of dynamics, and the performer is free to show what he can do in the way of eighteenth-century expressivity. Mr. Kipnis can do a lot: I don't think there is a harpsichordist around today with more imagination and taste.

The Haydn concerto, of course is *known* as a harpsichord work and has been recorded in that form several times in the past, though most currently available recordings are with piano. It is a thoroughly delightful piece of music, and Mr. Kipnis gives it a performance that is full of inventiveness and good spirits.

The orchestra, under the direction of Neville Marriner, plays with spirit and finesse (there is even a second harpsichord for the continuo), but those who are acquainted with the group under its real name on another label may find that the Columbia recording does not provide the same sheen on the strings those other recordings do. The balance between harpsichord and orchestra is totally unreal compared to concert performance, but then—how many times must one say it?—records are *not* concert performances, and *vice versa*. I find the balance, musically, a trifle too favorable to the solo instrument, but quite listenable nonetheless.

In all, the record is an only slightly flawed joy. I might mention that the notes, by Mrs. Igor Kipnis, are informative and explicit without being at all proselytizing.

James Goodfriend

MOZART: *Piano (Harpsichord) Concerto No. 9, in E-flat Major (K. 271, "Jeunehomme")*. **HAYDN:** *Harpsichord Concerto in D Major, Op. 21*. Igor Kipnis (harpsichord); London Strings, Neville Marriner cond. COLUMBIA MS 7253 \$5.98.

ENTERTAINMENT

INSTANT "LAUGH-IN" FOR SUMMER'S DOLDRUMS

*Reprise's second album from the popular TV
romp has everything—except Rowan and Martin*

STUDENTS of the mad, mod Monday night TV circus known as "Rowan and Martin's Laugh-In" will applaud Reprise's bringing them a second album of the show direct from beautiful downtown Burbank. As an avowed member of the fan club, I can assure the entire constituency that all the proper ingredients are present in the latest excursion—all, that is, except one. Somewhere in the course of the move from Epic to Reprise the troupe seems to have misplaced Dan Rowan and Dick Martin. Their names do not even appear on the cover. The show does survive the unexplained loss of its two bland, batty protagonists bravely on the new disc, although I confess I missed the presence of both ding-

a-lings (as I believe they refer to one another) if only for sentimental reasons.

But the rest of the ritual is preserved intact for ready reference: Arte Johnson, his long black overcoat all but visible as he creaks into position on a park bench to ask sourpuss Ruth Buzzi if she'd "care for a Walnetto"; the frantically informative segment devoted to the news of the past, present, and future, introduced alluringly by the "Ladies of the Ensemble" and climaxed by the sports report—Alan Sues ringing his little chime and reducing the whole tribe of sportscasters to the absurdity they already border on; the gags-galore cocktail party ("People in backward countries are too forward," was one of the remarks I managed to catch on the wing); Henry Gibson reciting his poem; professional dumbbell Goldie Hawn suggesting that Christmas be moved to July when the stores aren't so crowded; and all the key phrases that send all us "Laugh-In" addicts up by sheer dint of repetition: "YOU BET YOUR SWEET BIPPIE," "SOCK IT TO ME," and "LOOK THAT UP IN YOUR FUNK AND WAGNALS."

The fun, of course, is in the pace, and jotting down samples proved too much for a mere pencil, but I could almost swear I understood Miss Buzzi to say at one point that she had taken up a collection for a man in her office but failed to raise enough to buy one. Jibes at "the establishment" also abound, as well as such useful suggestions as "Let's get sex out of the movies and back in the motels where it belongs."

If "Laugh-In" harbors a secret, beyond the skill of its writers in pressing incredible numbers of old gags into new and useful service, it is the refusal of the show ever to take refuge in the "but seriously, folks" ploy of its comedic rivals. Over-inflated balloons in all categories are punctured exclusively by the needles of comedy, never by preachment. The new album should prove es-

MILES DAVIS: *classic modern jazz*



pecially comforting to the faithful on those Monday evenings when NBC sees fit to pre-empt the "Laugh-In" hour for some "special" or other, as has happened far too often of late. And then there are those summer TV doldrums—better get your copy quick. *Paul Kresh*

LAUGH-IN '69. Original-cast recording. Judy Carne, Arte Johnson, Ruth Buzzi, Henry Gibson, Goldie Hawn, Dave Madden, Gary Owens, Alan Sues, Chelsea Brown, Dick Whittington, Joanne Worley, and Connie Stevens (performers); orchestra, Ian Bernard cond. REPRISE RS 6335 \$4.79, © 54617 \$5.95.

MILES DAVIS' "FILLES DE KILIMANJARO"

*His new Columbia disc is a brilliant
synthesis of current pop and jazz trends*

THE PROMISE of Miles Davis' previous recording, "Miles in the Sky," has been brilliantly fulfilled in his new collection of contemporary jazz, "Filles de Kilimanjaro," on the Columbia label. Pulling together the many disparate musical influences flowing through pop music and jazz, Davis has managed to effect the synthesis that everyone else has only been talking about—and he does it without sacrificing a whit of his jazz powers.

He is aided in this program—and in no small way—by an absolutely overwhelming rhythm section, one of the best jazz has ever seen. The solo-ensemble interchanges are on such an exalted level of achievement that they must be heard to be believed. I can think of few major players who would allow the independence of action that Davis permits behind his solos here; it is a measure of his musical strength that he can give his rhythm players a free hand and not worry about its effect on his own playing.

This is classic modern jazz, and the sound of everything is stunning, from the quasi-rock rhythms of *Frelon Brun* to the Gil Evans-styled ensemble textures of *Tout de Suite*. On two tracks the rhythm section changes, and these pieces (*Petits Mâchins* and *Mademoiselle Mabry*) are accordingly the weakest. But granting that slight diminution in quality, this disc preserves one of the most brilliant outings in Davis' recording career. Don't miss it. *Don Heckman*

MILES DAVIS: *Filles de Kilimanjaro.* Miles Davis (trumpet); Wayne Shorter (tenor sax); Herbie Hancock (piano, electric piano); Ron Carter (bass); Tony Williams (drums). Also Chick Corea (piano); Dave Holland (bass) on two tracks. *Frelon Brun; Tout de Suite; Petits Mâchins; Mademoiselle Mabry; Filles de Kilimanjaro.* COLUMBIA CS 9750 \$4.79.

Make your tape library as good as ours.

RCA **3 3/4** **VICTOR** **4**
STEREO TAPE TRACK

ED AMES / *A Time for Living, A Time for Hope*

CONTAINS ONE COMPLETE STEREO ALBUM

RCA **3 3/4** **VICTOR** **4**
STEREO TAPE TRACK

Songs of the Young World
EDDY ARNOLD

WALKIN' IN LOVE LAND
Eddy Arnold

CONTAINS TWO COMPLETE STEREO ALBUMS

RCA **3 3/4** **RED SEAL** **4**
MONO TAPE TRACK

MARIO LANZA

Love Songs and A Neapolitan Serenade

THE GREAT CARUSO

COLLECTOR'S SERIES

CONTAINS TWO LONG-PLAYING ALBUMS

RCA **3 3/4** **VICTOR** **4**
STEREO TAPE TRACK

HENRY MANCINI

A WARM SHADE OF IVORY
THE PIANO, ORCHESTRA AND CHORUS OF
HENRY MANCINI

CONTAINS ONE COMPLETE STEREO ALBUM

3 3/4 **COLGEMS** **4**
STEREO TAPE TRACK

THE MONKEES
INSTANT REPLAY

CONTAINS ONE COMPLETE STEREO ALBUM

RCA **3 3/4** **RED SEAL** **4**
STEREO TAPE TRACK

THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY

Mozart: Symphony No. 41 Jupiter
Schubert: Symphony No. 8 Unfinished

CONTAINS ONE COMPLETE STEREO ALBUM

RCA **3 3/4** **RED SEAL** **4**
STEREO TAPE TRACK

SEIJI OZAWA/CHICAGO SYMPHONY

Thank You, Symphony No. 5

A Night on Bare Mountain

Also song by Pictures at an Exhibition

Also song by The Young Person's Guide to the Orchestra

CONTAINS TWO COMPLETE STEREO ALBUMS

RCA **3 3/4** **VICTOR** **4**
STEREO TAPE TRACK

NINA SIMONE
AND TIANCA!

CONTAINS ONE COMPLETE STEREO ALBUM

RCA Reel Tapes

* Manufactured and Distributed by RCA RECORDS

CIRCLE NO. 62 ON READER SERVICE CARD



CLASSICAL

Reviewed by WILLIAM FLANAGAN • DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS • ERIC SALZMAN

RECORDING OF SPECIAL MERIT

BACH: *Brandenburg Concertos (complete)*. Hans-Martin Linde (flute and recorder); Günter Höller (recorder); Helmut Hucke (oboe); Franzjosef Maier (violin and violino piccolo); Edward H. Tarr (clarino trumpet); Gustav Leonhardt (harpsichord); Collegium Aureum. RCA VICTROLA VICS 6023 two discs \$5.00.

Performance: **Emphasis on authenticity**
 Recording: **Excellent**
 Stereo Quality: **Good**

It seems to be the Brandenburg season again; at least three new versions are imminent in addition to this one. The Collegium Aureum, a recording group of some of the best European freelancers, emphasizes historical authenticity in the present performances, not only through the use of the original instruments (violino piccolo, clarino trumpet, gambas, etc.) but also by approximating the size of the forces believed to have been used by Bach and others—often no more than one person per part. In the case of the Fifth Brandenburg, for instance, they use a string quintet plus flute and harpsichord. Curiously enough, these quite reduced forces don't sound emaciated, thanks mainly to fairly resonant acoustics, and their clarity is quite exceptional. The level of instrumental playing is first-rate (listen particularly to Tarr's sensational account of No. 2 on the snail-shaped valveless, razor-clean clarino trumpet), and these fine players make their instruments sound anything but antiquated. I am dubious about their tendency to remain for long periods of time at a fairly loud dynamic level, and one might wish for a bit more "soul" to add to the group's fine sense of ensemble, efficiency, and stylistic understanding. From that standpoint the Concentus Musicus of Vienna (Telefunken S 9459/60), who also employ reduced forces and old instruments, are perhaps a little warmer in outlook—but overall, the Collegium Aureum interpretations must be considered among the very best of the many recorded versions now available. The recording is most satisfactory, and stereo is not overly pronounced but quite good; but the liner notes miss an important point in not includ-

ing comment on the disposition of the forces, much less a description of the instruments, with illustrations, as Telefunken has done. *I. K.*

RECORDING OF SPECIAL MERIT

BACH: *Cantata No. 1, "Wie schön leuchtet der Morgenstern"; Cantata No. 4, "Christ lag in Todesbanden."* Edith Mathis (soprano, in No. 1); Ernst Haefliger (tenor, in No. 1); Dietrich Fascher-Dieskau (baritone); Munich Bach Choir and Orches-

No. 4) chorus is wonderfully stirring. The sonic reproduction is equally impressive, and texts and translations are included. *I. K.*

RECORDING OF SPECIAL MERIT

BACH: *Easter Oratorio (BWV 249)*. Elly Ameling (soprano); Helen Watts (contralto); Werner Krenn (tenor); Tom Krause (baritone); Vienna Akademiechor; Stuttgart Chamber Orchestra, Karl Münchinger cond. LONDON OS 26100 \$5.98.

Performance: **Warm and devoted**
 Recording: **Excellent**
 Stereo Quality: **Fine**

This is a particularly humane-sounding *Easter Oratorio*, far warmer than the fairly recent and also excellently performed Maazel interpretation. Münchinger's vocal soloists are first-class; the chorus is most satisfactory and so also are the fine instrumental soloists. One has only to hear the thrilling trumpets of the opening to feel that this promises to be one of the best recordings of the music currently available. There are a few shortcomings, mainly minor stylistic details, but overall (and not least in quality of sonic reproduction) this performance can be recommended with pleasure. *I. K.*



KARL RICHTER
Large-scale, dramatic Bach cantatas

tra, Karl Richter cond. DEUTSCHE GRAMMOPHON ARCHIVE 198465 \$5.98.

Performance: **Large-scale and dramatic**
 Recording: **Excellent**
 Stereo Quality: **Fine**

Both of these cantatas are superb pieces, even though No. 1, with its impressive opening chorus and Christmas motif, is not as well known as it should be. The performances, too, are generally excellent, in spite of the fact that Richter in some sections of No. 4 has a tendency to be idiosyncratic. This is a large-scale, flamboyantly dramatic reading; if it is somewhat Romanticized, sounding in places like Bach writing Beethoven's *Missa Solemnis*, it is also, by virtue of its intensity and canny avoidance of stodginess, the best currently available performance of this cantata, in my opinion. The soloists are first-rate, the instrumentalists are exceptional, and the large (rather *too* large-sounding in

BARTÓK: *Sonatina (Folk Tunes of Transylvania, transcribed by Gertler); Român Tâncok (Roumanian Folk Dances, trans. Székely); Este a Székelyeknél; Magyar Nép dalok (Hungarian Folk Tunes, trans. Szigeti)*. DOHNÁNYI: *Ruralia Hungarica, Op. 32c*. KODÁLY: *Adagio; Intermezzo from Háy János (trans. Szigeti)*. Robert Gerle (violin); Regis Benoit (piano). WESTMINSTER WST 17150 \$4.79.

Performance: **Spirited**
 Recording: **Satisfactory**
 Stereo Quality: **Fine**

In at least one respect, record reviewers are damned if they do and damned if they don't. Should one of our number make an unfavorable comment, or an error in fact that he wouldn't have if he had read the liner notes of a given release carefully (or read them at all), all hell breaks loose in the letters column. On the other hand, I, for example, always read annotative material—but just as often with horrified fascination as with interest and subsequent enlightenment. And since jacket notes are written with the inevitable specific intention of influencing the listener's opinion of what he is to hear, I cannot avoid regarding them as quite as much subject to criticism as the music itself. Often I find that my reaction to what I hear may indeed be in some way—either nega-

Explanation of symbols:

- Ⓜ = reel-to-reel tape
- ④ = four-track cartridge
- ⑧ = eight-track cartridge
- Ⓢ = cassette

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

Stereo Review

Record and Tape Service



Have you been having a little difficulty obtaining some of the records and tapes reviewed in this issue? STEREO REVIEW Record and Tape Service to the rescue! Not a record club—no discounts, no special deals. We're here simply as a service to those of our faithful music-loving readers who are about to give up the search for "hard-to-get" records and tapes. If you want help in your musical dilemma, all you need do is complete the coupon below and mail it in with your remittance. We'll

see to it that your records and tapes are mailed to you promptly, well packed and fully guaranteed against damage or defects.

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

STEREO REVIEW RECORD & TAPE SERVICE • DEPT. SD
ONE PARK AVENUE • NEW YORK, NEW YORK 10016

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

- Check or Money Order for \$_____ is enclosed.
- C.O.D. (Within the continental limits of the U.S. only. No C.O.D. for APO's and FPO's).

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

PAGE NO. OF REVIEW	RECORD OR TAPE TITLE	RECORD (TAPE) NUMBER (SEE REVIEW)	MANUFACTURER	PRICE (SEE REVIEW)
(New York State residents add local sales tax)				
Total				

Name (please print).....
 Address.....
 City.....State.....Zip.....

tively or positively—conditioned by what I have read. Once again, should my criticism of the liner notes be negative, all hell breaks loose in the letters column.

Lately, I seem to be having trouble with Hungarians, e.g., my recent review of a work by Tibor Serly and the resulting verbal crossfire. Now, I have read Hungarian violinist Robert Gerle's notes for his own performances of transcriptions of works by three Hungarian composers, and they have so confused me that I don't honestly know whether he personally (and the musical selection involved on the program) is making a pitch for folk music and its proper transcription or just for transcription *per se* so long as it is done well. After citing certain classics and, in most cases, special precedents (Ravel's orchestration of Moussorgsky's *Pictures at an Exhibition*, for one), Mr. Gerle writes: "This illustrious list . . . may well offer food for thought to those who would look with disdain on the word 'transcription.' It is the artistry with which it is accomplished which determines the value." But earlier in his essay, Mr. Gerle beats the drums for the transcription of folk music as if it were a matter of comparable controversy.

Well, if Mr. Gerle's continuing commentary on each work involved is accurate and if my ears do not deceive me, he has recorded a recital about forty-five minutes in length to demonstrate that (so long as they've got "artistry," of course) transcriptions of folk music or just about anything else should be a matter of something close to missionary concern with all of us. Since I would scarcely advocate dragging the inhabitants of, say, the Kentucky hills onto the stage of Town Hall to enlighten us as to the nature of their musical folklore, I am one hundred percent in favor of transcriptions (so long as they're done with artistry) in an area such as this. But why one should listen spellbound to a transcription for violin and piano of the Intermezzo from Kodály's opera *Háry János* is somewhat less than ineluctable to me. And when, finally—if I read Mr. Gerle correctly—we are to be asked to find unique merit in transcriptions of pieces by Béla Bartók which, originally composed for other instruments, were either Bartók's own folk transcriptions or pieces developed from his own folk transcriptions, then I willingly concede that Mr. Gerle has just about lost me altogether.

As I very much feared when I began this notice, I have written little about the music or its performance. The playing is beyond reproach; it is entirely possible that I would have found the program itself somewhat less monotonous had I been unaware of Mr. Gerle's virtually unique premise. Maybe I should stop reading liner notes! W. F.

BECKWORTH: *Sbaron Fragments* (see POULNEC)

RECORDING OF SPECIAL MERIT

BEETHOVEN: *Piano Concerto No. 4, in G Major, Op. 58*. Eugene Istomin (piano); The Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 7199 \$5.98.

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

(Continued on page 82)

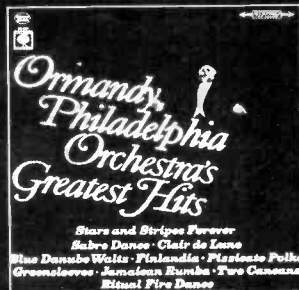
More of Columbia's Greatest Hits



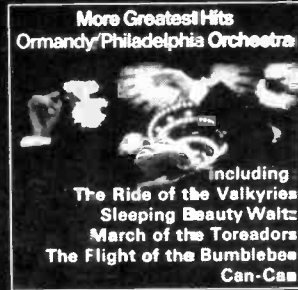
The following
Greatest Hits albums are also available:



MS 6988**†



MS 6934**†



MS 6992**



MS 7072**†

*Available in 4-track reel-to-reel tape †Available in 8-track stereo tape cartridge

On Columbia Records
CIRCLE NO. 13 ON READER SERVICE CARD

DELUXE RECORD AND TAPE CASES

plus *Free* cataloging forms

- PADDED BACK
- DUST PROOF
- GOLD EMBOSSED



These decorative, yet sturdily constructed cases are just what you've been looking for

to keep your records and tapes from getting tossed about and damaged, disappearing when you want them most and just generally getting the "worst of it" from constant handling. They're ideal too for those valuable old '78's" that always seem to get thrown about with no place to go.

Constructed of reinforced fiberboard and covered in rich leatherette in your choice of nine decorator colors, the HIFI/STEREO REVIEW Record and Tape Cases lend themselves handsomely to the decor of any room, whether it be your library, study, den, music room or pine-paneled garage. The padded leatherette back (in your color choice) is gold tooled in an exclusive design available only on HIFI/STEREO REVIEW Record and Tape Cases. The sides are in standard black leatherette to keep them looking new after constant use.

With each Record and Tape Case you order you will receive, free of charge, a specially designed record and tape cataloging form with pressure-sensitive backing for affixing to the side of each case. It enables you to list the record names and artists and will prove an invaluable aid in helping you locate your albums. The catalog form can be removed from the side of the case at any time without damaging the leatherette.

Record Cases are available in three sizes: for 7", 10" and 12" records. Each case, with a center divider that separates your records for easy accessibility, holds an average of 20 records in their original jackets. The Recording Tape Case holds 6 tapes in their original boxes.

• The Tape Cases and the 7" Record Cases (with catalog forms) are only \$4 each; 3 for \$11; 6 for \$21.

• The 10" and 12" Record Cases (with catalog forms) are \$4.25 each; 3 for \$12; 6 for \$22.

Add an additional 75c per order (regardless of number of cases ordered) for shipping and handling. Outside U.S.A. add \$1 per case ordered.

Ziff-Davis Publishing Company, Dept. SD IP-68
One Park Avenue, New York, N.Y. 10016

My remittance in the amount of \$ _____
is enclosed for the Cases indicated below.

Quantity	
_____	Tape Case at \$4 each; 3 for \$11, 6 for \$21.
_____	7" Record Case at \$4 each; 3 for \$11, 6 for \$21.
_____	10" Record Case at \$4.25 each; 3 for \$12, 6 for \$22.
_____	12" Record Case at \$4.25 each; 3 for \$12, 6 for \$22.

Add 75c PER ORDER for SHIPPING and HANDLING
Outside U.S.A. add \$1 per case ordered.

Check color choice for back of case (sides in black only):

- | | | |
|--|---------------------------------|--------------------------------------|
| <input type="checkbox"/> Midnight Blue | <input type="checkbox"/> Red | <input type="checkbox"/> Saddle Tan |
| <input type="checkbox"/> Pine Green | <input type="checkbox"/> Orange | <input type="checkbox"/> Yellow |
| <input type="checkbox"/> Grey | <input type="checkbox"/> Black | <input type="checkbox"/> Spice Brown |

Name _____

Address _____ SR 79

City _____ State _____ Zip _____

PAYMENT MUST BE ENCLOSED WITH ORDER

The Great Philadelphia Orchestra Sweepstakes goes on, as Columbia continues to pull items like this out of cold storage to compete with RCA's brand-new Philly/Ormandy releases. Well, score one for Columbia. This recording is billed as "in commemoration of the twenty-fifth anniversary of his debut," and that isn't Ormandy's debut they're talking about. Istomin has, incredibly enough, been playing in public for a quarter of a century, and his association with the Philadelphia dates back just that far. Istomin's Beethoven has the estimable virtues of simplicity—strong, unmannered, rather grand, never fussy, never stiff, flowing across an impressive Beethovenian landscape. The two Eugenes work well together, and the recorded sound is also happy. *E. S.*

BRAHMS: Piano Quintet, in F Minor, Op. 34. Christoph Eschenbach (piano); Amadeus Quartet. DEUTSCHE GRAMMOPHON 139397 \$5.98.

Performance: Lean and dramatic
Recording: Bright and clear
Stereo Quality: Good

What with Rudolf Serkin and the Budapest Quartet and Artur Schnabel and the Guarneri, this latest entry with young Christoph Eschenbach and the Amadeus Quartet makes three absolutely first-rate stereo recordings of the darkly dramatic Brahms F Minor Piano Quintet (I am not familiar with the Fleisher-Juilliard Quartet performance on the Epic label, which might make four). Outstanding in the Rubinstein-Guarneri recording was the exquisite playing of the slow movement, but my overall preference has continued to be the more dramatic and somewhat weightier Serkin-Budapest reading. Eschenbach and the Amadeus, too, prefer a leaner treatment of both tempo and texture than the Serkin group, but they also pack plenty of dramatic contrast into the score. Even so, the earlier recording still has the edge when it comes to getting the most out of the contrast between the mysterious staccato-ostinato opening of the scherzo and the triumphant outburst that follows. And the absolutely *secco* quality of the string playing is beautifully conveyed in that recording. Decidedly different, too, is the treatment of the slow movement as between Serkin-Budapest and Eschenbach-Amadeus. In the one instance, we are made aware of the music's sultry nocturnal aspect, in the other of its almost barcarole-serenade quality.

The DGG recording is very clean and clear, and decidedly on the bright side—to the point that Eschenbach's instrument sounds a bit clattery in mid-register at climactic points. *D. H.*

CAVALLI: L'Ormindo. John Wakefield (tenor), Ormindo; Peter Christoph Runge (baritone), Amida; Isabel Garcisanz (soprano), Nerillo; Hanneke van Bork (soprano), Sicile; Jean Allister (contralto), Melide; Hugues Cuenod (tenor), Erice; Anne Howells (mezzo-soprano), Erisbe; Jane Berbié (mezzo-soprano), Mirinda; Federico Davia (bass), Ariadeno; Richard van Allan (bass), Osmano; London Philharmonic Orchestra; Raymond Leppard cond. ARGO (Z)NG 8, 9/10 three discs \$17.85.

Performance: Lush
Recording: Good
Stereo Quality: Good

If an art dealer offered you a painting that purported to be a Titian or a Veronese but was in fact almost entirely repainted a couple of years ago by a "restorer" you would be right to feel dubious. And if a museum bought such a work and put it up for public display, the institution would no doubt be said to have "fallen for a fake." I'm afraid this is exactly the case with the modern history of Cavalli's *L'Ormindo*. Francesco Cavalli was, like Titian or Veronese, one of the great creative spirits of the Venetian Republic. He was the pupil and successor of a great master—Claudio Monteverdi—and the first major and prolific opera composer of international reputation. Within a quarter of a century—1639 to 1666—he composed some forty operatic works and was, more than any other single figure, responsible for the development of the genre of opera in the modern sense. But operatic and theater fashions change quickly, and Cavalli was



EUGENE ISTOMIN
Beethoven with the virtue of simplicity

obsolete in his own lifetime; at the time of his death in 1676 he was a distinctly unfashionable figure, and his works, his music, his style vanished completely. Unfortunately, the scores that have survived are mere outlines; lead sheets, to use the modern term. Cavalli, like most seventeenth-century composers (and many pop musicians today), jotted down no more than the tune and a short-hand for the harmony. With the composer dead and the tradition lost, it became virtually impossible to resurrect this music as it must have sounded when it astonished and seduced the whole of Europe.

The problem of reviving, say, Dixieland or the Broadway style of the Twenties would be just as great if we had only lead-sheets or printed sheet music to go by; fortunately we have recordings to keep alive the tradition of "how it goes." But, alas, the lost tradition of seventeenth-century opera remains lost. Raymond Leppard, the "editor," the "realizer," and the director (and, one is tempted to add, the composer) of *L'Ormindo*, has not succeeded in reviving it. What Mr. Leppard has done is to compose a new work based on some of the Cavalli material. It is charming, no doubt, but it has only a very little to do with Cavalli.

(Continued on page 84)

These magnificent stereo receivers have one thing in common...Unbeatable Value!



75 watts*
LR-500TA
\$179.95



150 watts*
LR-1000T
\$239.95



220 watts*
LR-1500T
\$299.95

LR-1500T

"High performance and an abundance of features... an excellent buy on today's market."

"HIGH FIDELITY"

LR-1000T

"... it offers most of the refinements (and performance) typical of receivers selling for twice its price... clearly one of the best buys in audio."

"HI-FI STEREO REVIEW"

LR-500TA

"... a unit with excellent tuner characteristics... I suspect that Lafayette will have a great many satisfied customers."

"MODERN HI-FI & STEREO GUIDE"

If you can believe the advertising, unequalled values in stereo receivers abound everywhere. Almost every receiver ad claims to offer more of everything for the money — more power, more features, more sophisticated circuitry, better performance... and so on. Not that we don't do the same ourselves. But with all these claims, it's becoming harder than

ever to decide on a receiver. Who can you believe then? Well, we took our receivers to the experts to find out what *they* had to say. Their unbiased findings are summed up in the comments above.

Now, who do you think offers the finest value in stereo receivers?

*IHF = 1db (in accordance with the high fidelity industry's latest test procedures for rating power outputs.)

LAFAYETTE®

FREE!
1969 Catalog 690
Over 500 Pages



Featuring Everything in Electronics for

- HOME • INDUSTRY
 - LABORATORY
- from the "World's Hi-Fi & Electronics Center"

LAFAYETTE RADIO ELECTRONICS CORP.
Dept. 11079 Box 10, Syosset, N.Y. 11791

Send Me The FREE Lafayette Catalog 690

11079

Name

Address

City State Zip

NEW RELEASES

Leoncavallo: PAGLIACCI

James McCracken, Pilar Lorengar, Robert Merrill, Tom Krause — Orchestra of The Accademia Nazionale di Santa Cecilia, Rome — Lamberto Gardelli

JAMES MCCRACKEN OPERATIC RECITAL — Side 4

Arias from Andrea Chénier, Cavalleria Rusticana, Turandot, Tosca OSA-1280

Mahler:

SYMPHONY NO. 3 IN D MINOR

Helen Watts — The Ambrosian Chorus — Boys from Wandsworth School — The London Symphony Orchestra — Georg Solti
CSA-2223

Wagner:

DIE WALKÜRE — Highlights

Birgit Nilsson, Régine Crespin, Christa Ludwig, James King, Hans Hotter. The Vienna Philharmonic Orchestra — Georg Solti
OS-26085

Beethoven:

PIANO SONATAS

NOS. 11 (Op. 22), 9 (Op. 14, No. 1), 20 (Op. 49, No. 2)

Wilhelm Backhaus
CS-6584

Beethoven:

PIANO SONATAS NOS. 2 (Op. 2, No. 2), 10 (Op. 14, No. 2), 19 (Op. 49, No. 1)

Wilhelm Backhaus
CS-6585

Handel:

OVERTURES AND SINFONIAS

Overtures to Solomon; Berenice; Teseo; Ariodante; Esther; Rinaldo; Sosarme. Sinfonias from Solomon; Jephtha; Rinaldo. The English Chamber Orchestra — Richard Bonyngé
CS-6586

Brahms:

PIANO TRIO NO. 1

IN B MAJOR (Op. 8)

PIANO TRIO NO. 3

IN C MINOR (Op. 101)

Julius Katchen (piano), Josef Suk (violin), Janos Starker (cello)
CS-6611

Copland:

A LINCOLN PORTRAIT

William Kraft:

CONCERTO FOR FOUR PERCUSSION SOLOISTS AND ORCHESTRA

CONTEXTURES: RIOTS — DECADE '60

Gregory Peck (narrator) — The Los Angeles Philharmonic Orchestra — Zubin Mehta
CS-6613

Brahms:

HUNGARIAN DANCES

NOS. 1-10

Dvořák:

SLAVONIC DANCES (Op. 46)

Bracha Eden & Alexander Tamir (Piano-Four Hands)
CS-6614

LONDON
RECORDS

L'Ormindo, on a text of Giovanni Faustini, was produced in 1644 at the San Cassiano theater, the first public opera house in the world. It was revived a year or two ago under Mr. Leppard's curatorship at the Glyndebourne Festival Opera House in England, and it has been performed more recently at Juilliard and elsewhere. These performances were enthusiastically received, and the work was recorded by the Glyndebourne forces.

Mr. Leppard, in his Glyndebourne program notes, reprinted in the libretto to this album, makes the following defense of what he has done: "... we can, with due humility ... using all the historical and stylistic evidences at our command, make at least an honest attempt to bring the warm-hearted theatrical vitality which is so strong in [these works] back into circulation again. No half-hearted attempt dampened by academic restraint will do; performing these works again is like a love-affair; you either give and risk all or better leave it alone."

The argument is an impressive one, and Mr. Leppard has certainly given his all. What he has not convincingly demonstrated is why this should be considered an honest attempt to revive Cavalli and not a new work vaguely based on some old motives. In such a context, one wonders about the use of words like "humility" and "honesty" not to mention "historical and stylistic evidences." If this is a reconstruction based on historical and stylistic evidences but brought up-to-date for a modern audience, why does so much of it sound like middle-high Italian Baroque opera of half or even three-quarters of a century after Cavalli? Mr. Leppard has composed lush orchestral music throughout — not just "orchestrated," mind you, but actually composed page after page of luxuriant instrumental counterpoint. He has developed rich harmonies, instrumental and timbral elaborations, highly inflected rhythms, accents and dynamics, etc., etc. He has sliced out generous chunks of the work but, at the same time, has taken pieces of other Cavalli operas (or rather his versions of pieces from other operas) and inserted them in this one. He has rather awkwardly ornamented the vocal lines in many places but totally omitted some of the most essential and obvious cadential ornaments. He has added and elaborated all manner of orchestral interludes and *ritornellos*. Finally, he has altered the entire ending of the opera, totally omitting the essential scenes in which Ormindo, who is in love with the wife of the King of Morocco and Fez, is revealed to be the king's son. Without the characteristic and typical recognition scene, the king's sudden decision to reprieve the erring pair and permit them to marry and inherit the kingdom is totally absurd. By the way, none of this is mentioned or even implied in Mr. Leppard's notes.

Mr. Leppard's principles are not unsound. Of course one must study and understand the period and its practice and, with humility and honesty, reconstruct a living theater work, not just an academic exercise. I do not quarrel with Mr. Leppard's theory, only with his practice. He has produced a work of theatrical viability and charm, but he has not followed any of his other precepts at all. He is, in effect, hiding behind an austere and impressive name from a great past. It's a re-run of an old and favorite story. The "experts" (i.e., the critics) have

been fooled, and somehow there's a moral lesson in it all for us somewhere (if we can only find it). The piece is fun, and the very capable cast and orchestra under Mr. Leppard play it for everything it's worth—milk it, one would say. Its connections with the seventeenth century are tenuous indeed, but anyway it's all very hot-blooded in a campy sort of way. It ain't Cavalli, but then, these days, what is? E. S.

COOPER: *Sonata for Flutes and Piano* (see PROKOFIEV)

DOHNÁNYI: *Ruralia Hungarica* (see BARTÓK)

DONIZETTI: *La Favorita*. Giulietta Simionato (mezzo-soprano), Leonora di Gusman; Gianni Poggi (tenor), Fernando; Ettore Bastianini (baritone), Alfonso; Jerome Hines (bass), Baldassare; Piero di Palma (tenor), Don Gasparo; Bice Magnani (soprano), Ines. Chorus and Orchestra of the Maggio Musicale Fiorentino, Alberto Erede cond. RICHMOND SRS 65510 three discs \$7.47.

Performance: Tenor troubles

Recording: Good

Stereo Quality: Good

La Favorita is top-grade Donizetti: a hopelessly passé story redeemed by some of the composer's best lyric inspirations in a succession of arias, duets, and ensembles. London's 1955 recording, which is now restored to us in this attractively priced reissue, offers an almost thoroughly distinguished representation of the opera, a laudable effort marred by one bit of unfortunate casting. That is tenor Gianni Poggi, a singer of in-artistic style and unattractive vocal manners, whose overall performance ranges from the passable to the downright painful.

The tenor part in *La Favorita* is central, and therefore Mr. Poggi's effect on the overall enterprise is nearly lethal. Still, there are extended passages when he is totally absent, and in such moments the performance comes to life. Giulietta Simionato sings the part of Leonora in the grand tradition, in splendid voice, and with a strong dramatic presence. Her big scene ("*Via dunque vero . . . O mio Fernando*") is something to treasure, and she does her very best to make something memorable of her final scene despite Poggi's intrusions. In the part of King Alfonso, the late Ettore Bastianini offers little characterization, but his tonal quality is luxuriant and his style securely *bel canto*.

Jerome Hines, too, is a strong asset, even if he fails to make a powerful impact in the big confrontation scene, and Piero di Palma turns in one of his usual expert characterizations. The orchestral performance has occasional rough edges, but Erede's way with the music has many virtues, and the early stereo sound is entirely satisfactory.

Technically, the Richmond set holds an edge over its rival (Everest 405/3), but otherwise the choice is not easy. Simionato and Bastianini are mighty factors in Richmond's favor, but Everest's tenor, Gianni Raimondi, is superior, and its bass, Giulio Neri, also scores over Jerome Hines. A new recording of *La Favorita* with Alfredo Kraus, Fiorenza Cossotto, and Sherrill Milnes as Alfonso would settle matters. G. J.

(Continued on page 86)

How to build a better tape recorder.

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

Non-Magnetizing Record Head. Head magnetization build-up—the most common cause of tape hiss—has been eliminated by an exclusive Sony circuit, preventing any transient surge of bias current to the record head.

ServoControl Motor. Automatically corrects for speed variations and maintains precise timing accuracy. Vari-speed feature of motor can be adjusted up or down to match musical pitch of tape playback to any piano.

Instant Tape Threading. Retractable pinch rollers permit simple one-hand threading. Other features: Four-track Stereophonic and Monophonic recording and playback. Also records in reverse direction. Three speeds. Two VU meters. Stereo headphone jack. And more.



Noise-Suppressor Switch. Special filter eliminates undesirable hiss that may exist on older prerecorded tapes.

Scrape Flutter Filter. Special precision idler mechanism located between erase and record/playback heads eliminates tape modulation distortion. This feature formerly found only on professional studio equipment.

Sony Model 550D. Priced under \$349.50. **Also available:** The Sony Model 560 Tape System with stereo control center, stereo pre-amplifier and stereo amplifier, microphones, and lid-integrated full-range stereo extension speakers for less than \$449.50. For your free copy of our latest tape recorder catalog, please write to Mr. Phillips, Sony/Superscope, Inc., 8146 Vineland Avenue, Sun Valley, California 91352.

SONY **SUPERSCOPE** The Economy in Stereo

You never heard it so good.

DUTILLEUX: *Sonatine* (see PROKO-
FIEV)

RECORDING OF SPECIAL MERIT

DVOŘÁK: *Trio, in E Minor, Op. 90* ("*Dumky*"). **SPOHR:** *Double String Quartet, in D Minor, Op. 65*. Jacob Lateiner (piano); Jascha Heifetz (violin); Gregor Piatigorsky (cello); Israel Baker (violin); Pierre Amoyal (violin); Paul Rosenthal (violin); Milton Thomas (viola); Allan Harshman (viola); Laurence Lesser (cello). RCA JSC 3068 \$5.98.

Performance: **Fine**, especially the Dvořák
Recording: **Good**
Stereo Quality: **Good**

Aside from a rather hard-driven opening, this latest disc to come to us from "the Heifetz-Piatigorsky concerts" offers a performance of the Dvořák "*Dumky*" Trio (its six movements are inspired by a sort of Slavic lament called a *Dumka*) that is singular in its tonal beauty, expressive poignancy, and rhythmic vitality. Jacob Lateiner's pianism, with its exquisitely sensitive communication of dynamic nuance and finely shaded phrasing, haunts the imagination long after the record is removed from the turntable.

The D Minor Double Quartet by Weber's slightly older contemporary Ludwig Spohr is a first recording. It's a perfectly amiable, entertaining, even brilliantly scored piece, whose first movement keeps reminding me of Mozart's "Haffner" Symphony in a minor key. But I'll take the Berwald Septet any time. The performance by Heifetz and his friends is altogether vital and brilliant. The recording throughout is of the close-miked intimate type, but excellent of its kind. This is one of the finest recordings I have yet encountered in this series. *D. H.*

FELDMAN: *Piece for Four Pianos* (1957); *Intersection 3 for Piano* (1953); *Extensions 4 for Three Pianos* (1952-3); *Two Pieces for Two Pianos* (1954); *Projection 4 for Violin and Piano* (1951); *Structures for String Quartet* (1951); *Extensions 1 for Violin and Piano* (1951); *Three Pieces for String Quartet* (1954-56). David Tudor, Russell Sherman, Edwin Hymovitz, and Morton Feldman (pianos); Matthew Raimondi and Joseph Rabushka (violins); Walter Trampler (viola); Seymour Barab (cello). ODYSSEY 32 16 0302 \$2.98.

Performance: **Still good**
Recording: **Historic**
Stereo Quality: **Early American**

Let me take this opportunity to . . . well, right a wrong (sort of). I have never been temperamentally very much in tune with Morton Feldman's music. Feldman's style was and is a minimal art, and my own work is anything but mini ("maxi" would be the term, I suppose). When this record first came out I wrote a review (for another publication, and, it would seem, in some other lifetime) putting it down. This review and a couple of similar ones were the cause of a feud which will have to be relegated to some (very) small footnote in the history of contemporary music.

Let's start all over again. Around 1949 or 1950, Feldman came into contact with John Cage and some of the advanced painting circles of the period. Feldman quickly evolved a personal musical speech consisting of very

soft, isolated sounds, often notated in a graphic form with certain elements specified and other elements (usually pitch or duration) left up to the performers. The fame (or notoriety) of these pieces is a result of their introduction of "chance" or performer choice. But this at-one-time sensational aspect of this music no longer seems so extraordinary and has been somewhat overemphasized. Many of the pieces are in fact fully written out; others give all the pitches, leaving rhythm and ensemble co-ordination as an open element. But these techniques are really a means rather than an end—a means to achieve the dissolution of the notions of development, of process, of linearity which have dominated Western music until recently. Feldman, like the abstract expressionist painters with whom he is associated, has tried to create a kind of pure experience,



Next Month in

Stereo Review

SPECIAL ANNUAL SPEAKER ISSUE

The New Omnidirectional Speakers
Tips for the Speaker Buyer
Loudspeakers and Room Acoustics

Musical Geriatrics
by Henry Pleasants



an experience that represents nothing, that stands for nothing, that is not in the process of going somewhere from somewhere else, that just *is*. The paint on an abstract expressionist canvas *is* the experience itself and so are the isolated, abstracted sounds of a Feldman work.

Feldman began to write graph music in the early Fifties. For a while he returned to written-out works—presumably because most performers often could not help introducing subconsciously the very elements of relationship and process that Feldman has sought to avoid. More recently he has returned to various open or graphic notations. Some of the earlier music, in fact, has a considerable variation in dynamic and energy level. However the characteristic Feldman gesture—soft, spare sounds set in an empty, limitless, purposeless silence—is already present in most of these works. Again, like the painters, Feldman establishes a gesture that is recognizably his own, as recognizable as the gesture of a Kline or a Rothko.

Feldman's music has assumed additional importance in recent years as the forerunner of a great deal of art which deals in single,

cool, sustained, repeated, or slowly changing experiences; it is, in short, the prototype of minimal art.

This record was originally issued as part of Columbia's pioneering "New Directions in Music" series with an excellent essay by the late Frank O'Hara. It has been reissued on *Odyssey* under the rather pretentious (put-on?) title of "Morton Feldman: The Early Years." The new version has an amusing photo by the painter-photographer Howard Kanovitz of Feldman on what looks like the Staten Island Ferry (replacing the less amusing but more *à propos* Guston drawing on the cover of the original). It also gives more precise listings for the excellent performers than the original release did. But, alas, it omits the O'Hara essay, which certainly deserved to be reprinted. The sound—which was some kind of stereo from the start—is okay, although, given the fact that much of the music is at the outer edge of audibility, background noise and hiss are something of a problem. But it would be ungrateful not to thank Columbia for putting out a record that is virtually a historical document. Now how about "Morton Feldman: The Later Years," and with a Dolby, please. *E. S.*

RECORDING OF SPECIAL MERIT

GOLDMARK: *Symphony, in E-flat Major* ("*Rustic Wedding*"). New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 7261 \$5.98.

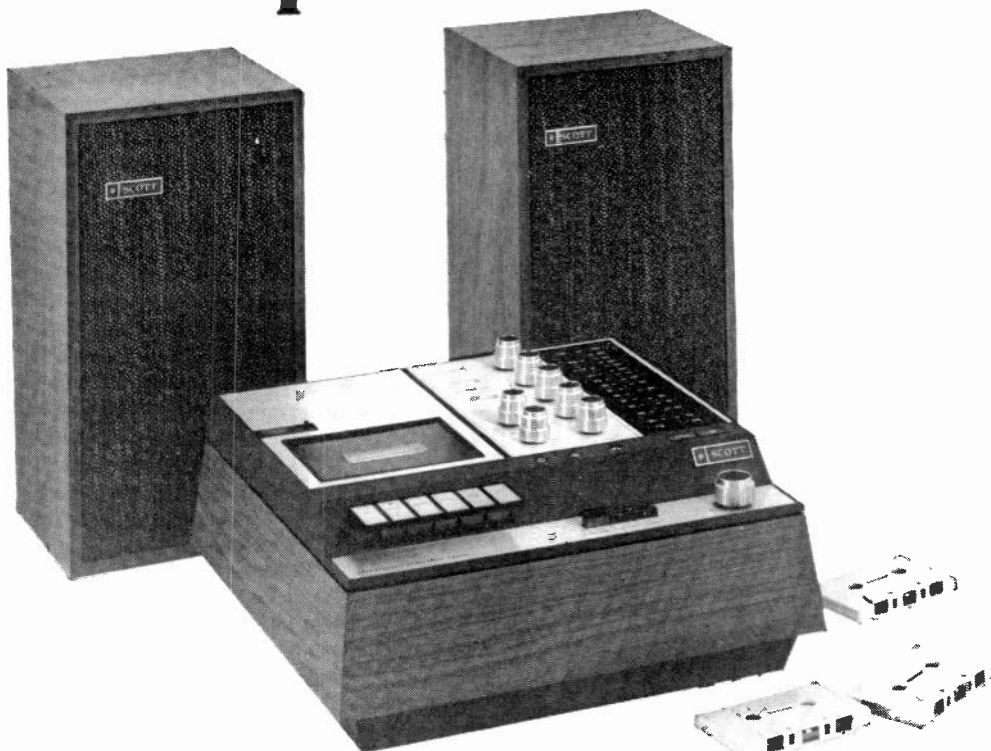
Performance: **Delightful**
Recording: **Splendid**
Stereo Quality: **Fine**

Karl Goldmark (1830-1915), friend of Brahms, teacher of Sibelius, and one of the most popular figures in Viennese musical life just before the turn of the century, has been all but forgotten as a composer these days. An occasional violinist, in search of a change from Bruch, Mendelssohn, and Tchaikovsky, will program Goldmark's highly effective Violin Concerto every so often, and a pop-concert program may now and then offer the *Sakuntala* Overture or the ballet music from *The Queen of Sheba*. But very rare indeed is the conductor who will program the "Rustic Wedding" Symphony.

Leonard Bernstein has both programmed the symphony for New York Philharmonic subscribers and—now—recorded it superbly well. One of the hallmarks of a first-rate conductor is his ability to take in hand works long since dropped from the repertoire and to breathe new life into them, often to the point of rehabilitating them as working program items. Toscanini, Beecham, Mengelberg—all three had this gift in abundance; and there is no doubt that, when he puts his mind and heart to the work at hand, Leonard Bernstein has this gift, too. "Wedding March (Variations)," "Bridal Song," "Serenade," "In the Garden," "Finale: Dance"—so go the titles of the five movements of Goldmark's Symphony. Under a less gifted baton, the variations can sound pedantic, the "Bridal Song" and "In the Garden" sweetly sentimental, the "Serenade" merely cute, and the concluding "Dance" tiresomely brash. But Bernstein makes us appreciate the humor and ingenuity of the first movement, the charm of the third, the rapt tenderness of the fourth, and the high spirits of the last.

(Continued on page 88)

New Scott 2560 Compact Casseiver..



Could
this be
the end of records?

No more scratched, warped, or broken records, no more "hold it by the edges only, please," no more shelf-buckling accumulations of albums. Scott's new 2560 cassette-receiver not only plays pre-recorded cassettes . . . it will record AM, FM, or FM stereo, right from its own AM/FM stereo tuner, or from microphones and/or guitar (mikes plug right into the control panel). If you still treasure your records, plug a professional turntable with magnetic cartridge into the 2560 for excellent listening . . . or, better still, transfer your favorites and rarities to compact, virtually indestructible cassettes.

Best of all, the electronics are those of a Scott *component* . . . including FET front end for perfect AM and FM stereo reception . . . Integrated Circuits, in both IF and preamplifier, to cut interference and distortion to nearly unmeasurable levels . . . and a cassette section with constant-speed synchronous AC motor, so that what gets played back is virtually identical to what you've recorded.

The speakers? A pair of Scott air-suspension Controlled Impedance bookshelf systems (you can fit them where the records used to be). They deliver sound rivalling that of many speakers twice their size. And the price? Only \$339.95, including speakers!

New 2560 Compact Casseiver Features Include:

- Complete component controls
- Control panel headphone output
- Dual microphone inputs
- Dual record level meters
- Dual record level controls
- Resettable digital counter
- Automatic stereo indicator light
- Power indicator light
- Scott air-suspension speakers
- Scratch-proof, impact-proof case

SCOTT®

H. H. Scott, Inc., Maynard, Mass. 01754
Export: Scott International, Maynard, Mass. 01754
© 1969, H. H. Scott, Inc.

CIRCLE NO. 100 ON READER SERVICE CARD

The Columbia engineers have done their part, too, in helping to achieve a wholly convincing and enjoyable result, for the sound is solid, warm, and brilliant. *D. H.*

HAYDN: *Harpsichord Concerto, in D Major* (see Best of the Month, page 76)

HONEGGER: *Sonatine for Violin and Cello* (see RAVEL)

KODÁLY: *Adagio: Intermezzo from Háry János* (see BARTÓK)

MAHLER: *Symphony No. 9, in D Major*. Moscow Philharmonic Symphony Orchestra, Kiril Kondrashin cond. MELODY/A/SERAPHIM SIB 6029 two discs \$5.98.

Performance: *À la Russe*
Recording: **Good**
Stereo Quality: **Good**

In view of the great influence of Mahler on the later large-scale symphonies of Shostakovich, it was with more than mild interest that I looked forward to hearing the Viennese master's last complete and most complex work performed under the baton of a seasoned Soviet conductor. But this ninth stereo recording of Mahler's poignant score is not going to make me abjure the Solti, Bernstein, and Bruno Walter versions, even though it comes at a bargain price, for the music demands for full realization the virtuosic orchestras that the aforementioned conductors have at their command, and the Moscow Philharmonic simply isn't in that class, especially in the brass and woodwind departments. However, the strings really do come into their own in the valedictory final movement. In general, Kondrashin pays little heed to the middle-European style of Mahler performance, which tends to emphasize every element of contrast between dramatic and lyrical episodes. This applies especially to matters of tempo. I get the impression that Kondrashin is trying to imbue the music with a Tchaikovskian flow and in general to soft-pedal its episodic aspects. He keeps the music's many-stranded textures very clear throughout, no mean feat even with the best of orchestras. However, it must be said again that this is a Mahler performance far removed from the *Mittel-europä* tradition, and becoming disconcertingly so when the saxophone-like Russian horns are in the open, as they are many times in the course of this music.

As for this Kondrashin recording, the sound is full and spacious, and the balances are generally good except for a few over-prominent solo trumpet spots, which may have been as much the fault of the player as of the engineers. *D. H.*

MASCAGNI: *L'Amico Fritz* (see Best of the Month, page 75).

RECORDING OF SPECIAL MERIT

MOZART: *Concertos for Piano and Orchestra: No. 14, in E-flat Major (K. 449); No. 15, in B-flat Major (K. 450)*. Daniel Barenboim (piano); English Chamber Orchestra, Daniel Barenboim cond. ANGEL 36546 \$5.98.

MOZART: *Concertos for Piano and Orchestra: No. 15, in B-flat Major (K. 450); No. 17, in G Major (K. 453)*. Robert Casa-

desus (piano); members of the Cleveland Orchestra, George Szell cond. COLUMBIA MS 7245 \$5.98.

MOZART: *Concertos for Piano and Orchestra: No. 11, in F Major (K. 413); No. 15, in B-flat Major (K. 450)*. Geza Anda (piano); Camerata Academica of the Salzburg Mozarteum, Geza Anda cond. DEUTSCHE GRAMMOPHON DGG 139393 \$5.98.

Performance: Listed in descending order
Recording: **Good to excellent**
Stereo Quality: **Good**

Barenboim is a phenomenon, no doubt. But if he is impressive in a wide variety of music, this is really home territory for him: playing a Mozart concerto and conducting it from the keyboard. Because a whole pride of Mozart specialists decided to record their own versions of K. 450, Barenboim gets measured

Angel Records



DANIEL BARENBOIM

A phenomenon in home territory: Mozart

against some apparently stiff competition. Music isn't a competition, and I generally hate these Beauty Queen contests. But I must award Barenboim points for clarity, phrasing, dash, *expressivo*, sense of form, and style. Above all, his tempos seem just right. Whereas both Anda and Szell rip right through the fast movements, Barenboim holds back just a shade . . . and the music breathes. He is working from a better edition, or perhaps has just a better grasp of style and practice. He has an excellent group of players and good, clear, attractive sound. And he has the marvelous and curiously neglected K. 449 on the overside. I personally think that K. 449 is one of Mozart's two or three greatest works in the genre, and one of his masterpieces in any idiom or form. An A-plus record from any point of view.

Barenboim is, of course, not the only one to have an excellent supporting cast in this distinguished Mozart concerto line-up. By using a smaller group out of the larger Cleveland orchestra, Szell gains similar advantages of wind-string balance, general clarity, and chamber-music ensemble. I enjoyed these performances and, if we were not comparison shopping, I would have no hesitation about recommending them. Still,

I must say that Szell does sometimes clug on through in a way that Barenboim never does. And there are lots of missed stylistic points: dynamic levels, certain trills, and so forth. I will bet a dotted hemidemisemi-quaver that Szell still uses the highly inaccurate nineteenth-century parts so long in circulation; and Casadesus, of course, learned the music—probably long ago—from some similar edition. In one sense, this is a highly modern performance: direct, strong, no fluff. But it does not benefit from modern knowledge about the piece and about contemporary performance practice.

This is even more true of Anda and the orchestra of the institution named for Mozart in his own home town. In the rare and quite fascinating K. 413, Anda does not even play Mozart's own cadenzas, although they exist and were published with the work almost fifteen years ago. Otherwise there's nothing terribly wrong: it's just that these performances lack character—eighteenth-century or otherwise. Everything is distant and routine-sounding. Whereas every sound that Barenboim makes has vitality and tension, all of that is lacking here.

Footnotes on the program notes: Columbia's notes for Szell/Casadesus are an obvious case of compilation from secondary sources. K. 453 cannot represent Mozart's first use of a flute in a concerto-finale since the flip side, K. 450, has a lovely flute all over its last movement. The Angel sleeve features the following statement: "Daniel Barenboim is an S. Hurok Attraction"—surely the musical graffito of the year. *E. S.*

RECORDINGS OF SPECIAL MERIT

MOZART: *Die Entführung aus dem Serail: Hier soll ich dich denn sehen; Constanze, dich wiederzusehen; Wenn der Freude Tränen fließen; Ich baue ganz auf deine Stärke. Die Zauberflöte: Dies Bildnis ist bezaubernd schön; Wie stark ist doch dein Zauberton. Così fan tutte: Un'aura amorosa; Tradito, scernito. Don Giovanni: Dalla sua pace; Il mio tesoro. La Clemenza di Tito: Se all'impero, amici Dei.* Peter Schreier (tenor); Dresden State Orchestra, Otmar Suitner cond. LONDON OS 26079 \$5.98, ® 90153 (7½) \$7.95.

MOZART: *Die Zauberflöte: Der Vogelfänger bin ich ja; Ein Mädchen oder Weibchen; Papagena, Papagena! Così fan tutte: Rivolgete a lui lo sguardo; Donne mie, la fate a tanti. Don Giovanni: Finch'han dal vino; Deb vieni alla finestra; Metà di voi quà radano; Ho capito. Le Nozze di Figaro: Se vuol ballare; Non più andrai; Aprite un po' quegli occhi; Vedrò, mentr'io sospiro.* Hermann Prey (baritone); Dresden State Orchestra, Otmar Suitner cond. ANGEL S 36481 \$5.98.

Performance: **Both first-rate, with minor reservations**
Recording: **Both excellent**
Stereo Quality: **Both excellent**

These two records—made for different companies but with the same orchestra and conductor—place before us Mozart singing on the highest current level. Both artists are German, are in their vocal prime (Schreier is thirty-four, Prey forty), and are distinguished members of the operatic jet set—and deservedly so.

(Continued on page 90)

The sound system at Disney Studios is Altec.

So there must be something in it. There is. Great sound. In every Altec system. Take our Corona speakers. Finer sound in the price range you can't buy. They're only \$85.50 each. But still, you get rich, full, clear sound. Better sound, in fact, than you can get in speakers costing as much as thirty dollars more.

Now along with the Corona is a companion FM Stereo Receiver. The 711B. 100 watts. We should mention, of course, that it has IC's, a FET

front end, great sensitivity. All the things everybody else talks about. But what makes the 711B really different is the amplifier. (It's designed by the engineers that build sound systems for many of the motion picture, radio, TV and recording studios, and most Broadway theatres.)

At any rate, it's the amplifier that gives you clean, distortion-free sound from the tuner, tape deck or record player. And that, after all, is what high fidelity's all about. Then when you hear that sound through Altec speakers, you'll find you can't beat

the system. And these systems start for as little as \$549.00. Complete.

You can hear our story at the better high fidelity component dealers.

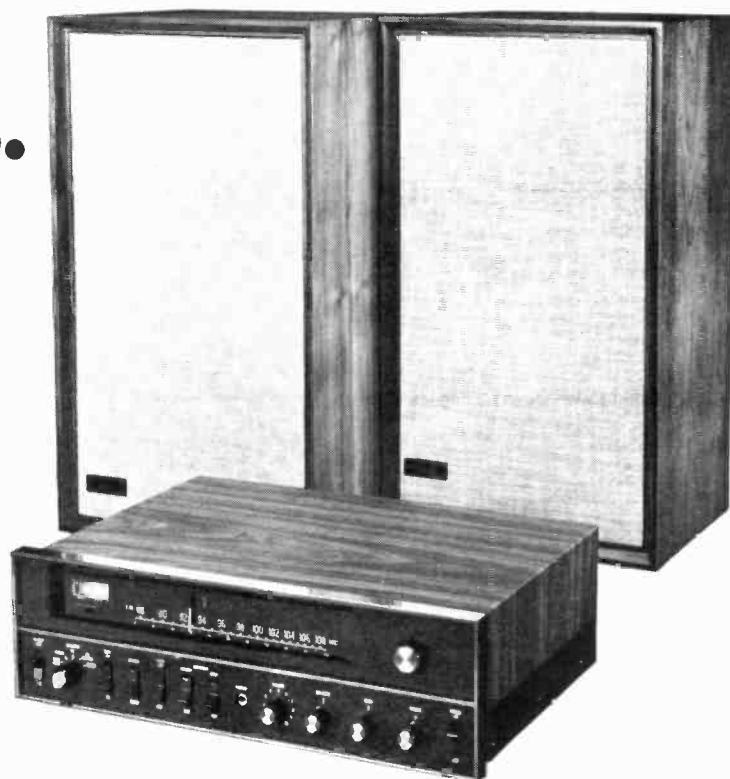
Write for our catalog, too. Altec Lansing, 1515 So. Manchester Ave., Anaheim, Calif. 92803.



A DIVISION OF BSV LING ALTEC, INC.



So is this.



CIRCLE NO. 3 ON READER SERVICE CARD

The first side of the Schreier recital, devoted to the German Mozart of *Die Entführung* and *Die Zauberflöte*, is an unqualified success. The voice quality is pure, lyrical but manly, and malleable enough to execute long-spun phrases and extended runs without effort. The difficult "*Ich baue ganz auf deine Stärke*" is brought off with impressive virtuosity. The same artistic equipment shines through the "Italian" arias, but Schreier's Italian pronunciation, though improved since his earlier efforts, is still in need of further polish. He does not break any endurance records in "*Il mio tesoro*," but the singing is consistently graceful, and always on pitch. The seldom-heard aria from *La Clemenza di Tito*—very rewarding, like almost everything else in that neglected score—is a welcome bonus.

The Prey recital is a little less even. The Papageno scenes are superbly done, full of warmth and charm and absolute assurance—no one today can outdo him in this part. There is also an endearing quality of playful youth in his characterization of *Così fan tutte*'s Guglielmo. The *Figaro* arias are creditable but not really outstanding, even though conductor Suitner gets more temperament out of the singer than does the more placid Böhm in DGG's complete set. As for Prey's *Don Giovanni*, the Champagne Song has plenty of dash, but the Serenade is spoiled by an overdose of vibrato. Neither "*Metà di voi*" nor Masetto's "*Ho capito*" makes much sense out of context, and their inclusion here is of doubtful merit. Prey too sounds more at home in German, but in general he is an immensely attractive singer.

Apparently, recording dates in East Germany are very advantageous in these competitive and inflationary times. Whatever the reason, it pays to record in Dresden—and we get to hear a fine orchestra and its outstanding conductor.

G. J.

MOZART: Piano (Harpsichord) Concerto No. 9 (see Best of the Month, page 76)

RECORDING OF SPECIAL MERIT

NANCARROW: Studies for Player Piano, Nos. 2, 7, 8, 10, 12, 15, 19, 21, 23, 24, 25, and 33. COLUMBIA MS 7222 \$5.98.

Performance: Two modified Ampico player pianos

Recording: On the spot

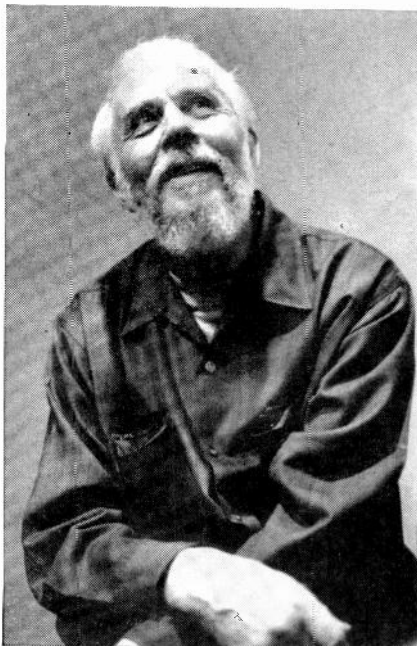
Stereo Quality: Close-up

Yes, player piano; no, this is not a put-on. Conlon Nancarrow, who is quite real, occupies what is surely one of the strangest, loneliest, and least likely corners of contemporary music. Nancarrow was born in Texarkana, Arkansas, in 1912. In the mid-Thirties he was regarded as one of the most promising young composers on the scene and was a frequent contributor to the journal *Modern Music*, an important general publication of the period roughly equivalent to *Art News* (there is no comparable music publication in the country today!). Nancarrow went to Spain in the Thirties and later settled in Mexico City, where he has lived for a quarter of a century now. Since 1948 he has composed thirty-seven "studies" for player piano by making player piano rolls with a puncher of his own devising. Personalities as diverse as John Edmunds of the Americana Division of the New York Public Library, John Cage (who arranged

six of the studies for a Merce Cunningham dance), and Elliott Carter have called attention to Nancarrow's work. But, aside from the problem of the general disappearance of the player piano, these works were really meant to be played on a pair of Ampicos which Nancarrow altered to his own specifications, using hammers of metal and leather. Fortunately, Columbia had the initiative to go down to Mexico City and record the authentic versions on Nancarrow's pianos.

Was it worth it? Well, you have to hear this stuff to believe it. With his piano rolls, Nancarrow can, of course, make his pianos do things that no human fingers could remotely approach. But besides the merely "virtuosic" cascades of sound, he uses his unique approach to produce the most complex rhythmic and polyrhythmic structures, as well as all kinds of fascinating keyboard textures—glissandos, clusters, blocks of sonority, and the like. Some of

Columbia Records



HARRY PARTCH

An originality more apparent than real?

the pieces have stylized pop elements—rag, blues, Latin. Others are complex rhythmic canons of various kinds (one piece starts out with a speedy treble and a very slow, one-note-at-a-time bass and oh so gradually slows down the top and speeds up the bottom until the two parts criss-cross and exchange roles). Still other pieces are concerned with textures and energy blocks of sound. One can, in fact, identify aspects of this music with all kinds of contemporary trends: Cage's prepared piano, Carter's metrical modulation and rhythm/tempo structures, serialism, pop art, composition densities and textures . . . even electronic music. But none of it is arcane or merely of historical or curiosity interest. The ideas, the discipline, and the techniques are put to work with great wit, charm, and imagination. The rather clunky piano sounds take a little getting used to, but they are, of course, part of the aesthetic effect. If you have a bent for something odd, original, eccentric, and delightful and, as they say, *sui generis*, don't miss this one.

E. S.

PARTCH: Daphne of the Dunes; Barstow; Castor and Pollux. Various ensembles of

voices and instruments, Dantee Mitchell cond. COLUMBIA MS 7207 \$5.98.

Performance: Authentic

Recording: Excellent

Stereo Quality: Exceptional

For better or for worse, and from Charles Ives to Grandma Moses, it seems that Americans have a distinct fascination for making heroes out of "originals." And, by "original" I do not mean an innovator in the European sense: *i.e.*, the composer or painter who, through some device or set of devices, suddenly amplifies a continuing tradition with a shocking giant step into the future. The American "original" is, instead, imbued with something of the American pioneer tradition of rugged individualism. And, like Harry Partch, whose music has been recorded at length here, he might sit stoically in the Arizona and New Mexico deserts doing, as the hippies would put it, "his own thing," while the rest of the world sloshes about in the mainstream, whether it be left, center, or right. If someone cares to pay heed, to "discover" the "original" and found a cult on him, then the "original" is only slightly more euphoric than he was in isolation.

It is my perhaps unfortunate fate to be glandularly suspicious of "originals." (The precise meaning or correct application of this word to composers, painters, or writers has been a highly debatable matter of semantics for some time now.) I admire the tenacity of a Harry Partch, his ability to have stuck out the "doing of his own thing"—inventing instruments and a forty-three-tone-to-the-octave theory, indulging a distinct predilection for Far-Eastern musical Evocation, and evolving the rather unearthly philosophical concepts that lie behind the music. Furthermore, although the music *has* to be self-resembling by its very nature, I am not by any means unattracted to the lovely sound of the man's work or opposed to his belated recognition. Instead, as I am again reminded by this new Columbia recording, I am merely curious about an "originality" that seems to me more apparent than real; that, for whatever pleasure or diversion it may offer us as listeners, is of precious little pertinence to the art in the long run.

There are three works recorded here—the longest of which is *Daphne of the Dunes* (1958). It is not in the least surprising to read that the music was originally the sound track for a film called *Wind Song*. It has Partch's characteristic instrumental and harmonic texture, and its share of curiously haunting melodic fragments; it is also so excessive in length that, for me, these none too tangible qualities are soon vitiated and *rigor mortis* sets in before the piece is over. *Barstow* (1956) is subtitled and, I guess, described as "Eight Hitchhiker Instructions from a Highway Railing at Barstow, California." Its text, delivered by Partch and John Stannard against one of Partch's typically exotic instrumental backgrounds, is either very original or very embarrassing as an idea and in treatment. For me, it was the latter. Finally, *Castor and Pollux* (1952), "a Dance for the Twin Rhythms of Gemini from Plectra and Percussion Dances," is simply more Harry Partch. I could weary you with descriptions of its technical makeup as described by the jacket notes, but I don't think it would help either you or me very much.

(Continued on page 92)

If there can be such a thing as high fidelity in a camera, the Beseler Topcon Auto 100 has it! The meter is on the mirror, immediately behind the lens. It faithfully records every drop of light the lens receives. It transmits this light to the metering system

and *automatically* adjusts the aperture to where it belongs. However, if you want to be creative, you can take this camera off automatic and decide on your own exposures. And for even more photographic excitement you can select from lenses

that range from wide angle panoramic to super telephoto. You'll find it only at good camera stores.

BESLER TOPCON AUTO 100

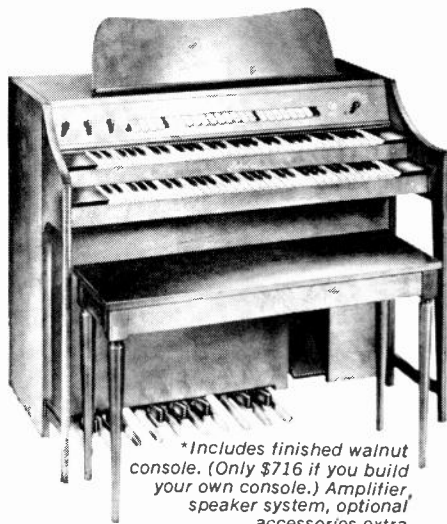
solid statement



Charles Beseler Co., 219 South 18th Street, East Orange, N.J. 07018

CIRCLE NO. 8 ON READER SERVICE CARD

Build this exciting Schober Console Organ for only \$925!*



*Includes finished walnut console. (Only \$716 if you build your own console.) Amplifier, speaker system, optional accessories extra.

You couldn't touch an organ like this in a store for less than \$1800—and there never has been an organ of the Console II's graceful small size with 22 such pipelike, versatile voices, five-octave big-organ keyboards, and 17 pedals! It sings and schmaltzes for standards, pops, old-time favorites, speaks with authority for hymns and the lighter classics, all with a range of variety and satisfying authenticity you've never found before in an instrument under church or theatre size. If you've dreamed of an organ of your own, to make your own beautiful music, even if your home or budget is limited, you'll get more joy from a Schober Console II than any other "home size" organ—kit or no kit.

You can learn to play it. And you can build it, from Schober Kits, world famous for ease of assembly without the slightest knowledge of electronics or music, for design and parts quality from the ground up, and—above all—for the highest praise from musicians everywhere.

Send right now for the full-color Schober catalog, containing specifications of all five Schober Organ models, beginning at \$599.50. No charge, no obligation. If you like music, you owe yourself a Schober Organ!

The *Schober* Organ Corp., Dept. HR-29
43 West 61st Street, New York, N.Y. 10023

- Please send me Schober Organ Catalog and free 7-inch "sample" record.
- Enclosed please find \$1.00 for 12-inch L.P. record of Schober Organ music.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

CIRCLE NO. 47 ON READER SERVICE CARD

In short, Partch's music must be listened to by anyone interested in its ilk, and it can be responded to on purely aural terms (much to its credit, I believe). It turns on many, but others, like myself, can take it or leave it. Columbia has done a fine job of recording the music, and its performance—Danlee Mitchell's conducting of it was supervised by the composer—is presumably ideal. If you don't know Partch's work, I suggest you have a try at it with this disc; because if it isn't exactly mine, that doesn't mean that it might not just be your dish of tea. *W. F.*

POULENC: *Airs Chantés: Air champêtre; Air vi.* *Trois Chansons (García Lorca/Gattegno). Cinq Poèmes (Jacob). Trois Poèmes (Lalanne). Fiançailles pour rire. Trois Poèmes (Vilmorin). Metamorphoses.* Maxine Makas (soprano); Anthony Makas (piano). WESTMINSTER WST 17146 \$4.79.

Performance: Tidy
Recording: Good
Stereo Quality: Okay

Not so many moons ago, comprehensive recitals of songs by the late Francis Poulenc were so rare among American commercial recordings that, as a reviewer who admires this repertoire, I found myself treading very lightly indeed—very reluctant to put down any performer who undertook such a project. Now, with the availability of several such discs and with the inevitable prospect of more to come, I find myself casting a more scrutinous eye—I mean ear—on style and performance.

Miss Makas, an American soprano and (judging by the photograph on the jacket) a young one, has a light, well-schooled voice which she uses with almost excessively obvious care, and is by no means to be put down—if for no other reason than her trim musicianship. Yet, all told, I am left thoroughly cold by her performances here. The music involves a time span of several years, from 1927 to 1943. But, although stylistic range was not precisely one of Poulenc's strong points, Miss Makas does a remarkably proficient job of making every song sound alike. She rarely gets *into* the text; her voice, as heard here, seems to work in essentially one rather pale color. There is something too pristine—a lack of either sensuousness or sensuality—about her view of Poulenc. And if that's what this music is all about, then for the sake of my own continuing gratification, I will stubbornly keep my head buried in the sand.

None of this should suggest that, in terms of notes *per se*, the music is ill represented. Were it the first recording of its kind, I frankly might be tempted to ignore or minimize my disenchantment with this disc, a disenchantment rooted in the fact that skimming the surface of the music of a composer whose particular private joke was to write music that merely *appeared* to be nothing but surface is a losing game.

The accompaniments are clean and evidently approached from a view quite like the singer's. *W. F.*

RECORDING OF SPECIAL MERIT

POULENC: *Mass in G Major (1937); Two Motets.* **SOMERS:** *God the Master of This Scene.* **RUSSELL:** *Who is at My Window, Who?* **BECKWORTH:** *Sbaron*

Fragments. Festival Singers of Ontario, Elmer Iseler cond. SERAPHIM S 60085 \$2.49.

Performance: Eloquent Poulenc
Recording: Commendable
Stereo Quality: Well-realized

Since Seraphim's sleeve annotator, Giles Bryant, writes that "Poulenc, according to . . . acquaintances who wrote about him, was the blending of seeming opposites that enabled him to combine intense personal religious fervor with a Hedonistic and flippant attitude to life," I can dispense with any reiteration of the same observation I have made so frequently in these columns. Poulenc's Mass in G is certainly no novelty to aficionados, and, after its fashion, strikes me once again as a virtually flawless work. Its technique, its intentions, its continuity are so miraculously clear and perfectly realized that one feels that consultation of the printed score for amplified insight into the work would be virtually a waste of time. In the best sense of the word, the Mass is an almost unbelievably "pretty" piece; yet this aspect of the work seems remarkably natural and unaffected. (It might be of interest for me to recall that Poulenc's friend, the American composer Ned Rorem, once surprised me by revealing that Poulenc never wearied of describing at length this or that miraculous modulation or progression in his own work.) Be that as it may, the Mass in G is one of those works so unstudied and sure-footed that I would find it all but impossible to make an honest, preferential choice of one of its movements over the other. The lyrical flow is almost obsessively unabating, but one listens without boredom; the solo vocal writing and choral writing are impeccably clear, idiomatic, and ravishing. In sum, the piece—for me at least—hasn't a dead spot. And the motets which accompany it here, while somewhat less probing expressively, are scarcely less winning.

Although I suppose Canadian composers Harry Somers, Welford Russell, and John Beckworth might well consider their occupying a position on a record involving top-drawer Poulenc a commercial advantage, the artistic merits of the arrangement are somewhat open to question. Their pieces are all composed in a somewhat similar stylistic vein, but the clear, exquisite technical and expressive focus of the Poulenc pieces make them seem ever so slightly gauche by comparison, when, in another context, they might have given considerable pleasure.

But even considering this, the record is an extremely attractive one. The performances seem to me both sensitive and musicianly. The recorded sound and stereo effects are tasteful and effective, although there is some surface racket during the first few minutes of side one on my review copy. *W. F.*

PROKOFIEV: *Sonata, in D Major, for Flute and Piano, Op. 94 (1942-44).* **COOPER:** *Sonata for Flutes and Piano.* **DUTILLEUX:** *Sonatine.* The Bryan and Keys Duo. LYRICHORD L1ST 7204 \$5.98.

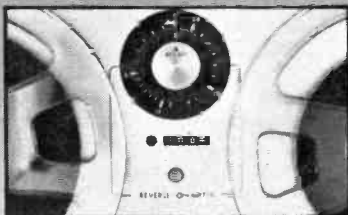
Performance: Solid but listless
Recording: Good
Stereo Quality: Good

I suspect that the principal reason for the shrug this release produced in me is the choice of music itself. For one thing, personal taste aside, I find each of the pieces in
(Continued on page 94)

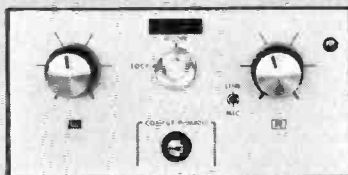


ROBERTS 420XD

**"COMPUTERIZED" FOR
24-HOUR PROGRAMMING**



AUTOMATIC CONTINUOUS REVERSE (REVERSE-O-MATIC) This device automatically reverses tape motion under timed sequential control.



AUTOMATIC VOLUME CONTROL (COMPUT-D-MATIC) Provides automatically adjusted sound level for perfect high fidelity recording.

PROFESSIONAL STEREO TAPE DECK

- **CROSS FIELD HEAD**... Exclusive ROBERTS feature offers amazing frequency response and perfect recording even at low tape speeds
- **4 TAPE SPEEDS STANDARD**... 7½, 3¾ and 1⅞ ips via 3-speed electrically switched motor. 15 ips via built-in pinch wheel/capstan change
- **MAGNETIC BRAKE CONTROL**... Engineered to bring tape to an immediate stop without sag or pull. Adjusts brakes to thickness of tape
- **AUTOMATIC DUST MINDER**... Indicates automatically dust deposits on heads with indicator lamp. Prevents loss of high-end frequency response
- **PLUS**... 4-Track Stereo/Monaural Record/Playback • Sensing Tape Reverse • Solid State • Fully Shielded Play Head for Superior S/N Ratio • Electrical Track Selector • Automatic Stop and Shut-off • Automatic Pinchwheel Release • Sound on Sound • Fine Oil-finished Walnut Cabinet • Rack Mountable • Price \$699.95

ROBERTS 420XD also available as FULL STEREO TAPE RECORDER, Model 420X • Price \$799.95

For complete specifications, write ...



The Pro Line

ROBERTS

Div. of Rheem Manufacturing Co.
Los Angeles, California 90016

When you're number one in tape recorders you don't make the number-two tape.

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



You never heard it so good.

©1968 SUPERSCOPE, INC.

SONY SUPERSCOPE

Sun Valley, California 91352

CIRCLE NO. 53 ON READER SERVICE CARD

its own way a little dour and heavy-handed. The Prokofiev Sonata—the original version of the perhaps better known Second Violin Sonata, and by far the longest and most ambitious work on the recital—struck me as “manufactured,” somehow almost consistently falling short of the grace and idiomatic charm that was its apparent expressive intent. Admittedly, I am but casually familiar with the work and may very well be missing the point warranting the obviously careful attention its composer gave it.

Paul Cooper, an American and composer-in-residence at the College-Conservatory of Music in Cincinnati, is a composer whose name and work were both new to me. His short, cryptic Sonata for Flutes and Piano evidently does not require (as its title suggested to me) the presence of two flutists, but instead the alternation of C flute, alto flute, piccolo, etc. As I always do when I draw a virtual blank on a new piece by a composer I've never (to my recollection, at least) heard, I played it more than once or twice, and at different times, to try to get through to it—but I'm afraid I lost the ball game. This may very well be because the piece, although not especially recondite in musical technique, strikes me as a bit quirkish and exhibitionistic in its attempt to exploit both flute and piano in “original” ways. In any case, although it's part of my job to have one, a reaction or general opinion of the piece simply does not shape itself in my perception.

For the most part, the Dutilleux Sonatine struck me as the most original and expressively meaningful work on the program, although I think it rather too brief to have given full realization to the possibilities of its materials or, for that matter, real justification for its seriousness of tone.

Keith Bryan and Karen Keys, flutist and pianist respectively, play with fluency and musicality, but I am familiar enough with at least the Prokofiev idiom to sense that in this work, and very probably the others, their work here is a little wanting in flair, a little wary of taking the chances that make for first-class playing. Recorded sound and stereo are both fine.

PUCCHINI: *Il Trittico: Suor Angelica.* Rosanna Carteri (soprano), Sister Angelica; Miti Truccato Pace (mezzo-soprano), Princess; Marta Solaro (mezzo-soprano), Abbess; Amelita Minniti (mezzo-soprano), Sister Monitor; Lia Ceri (mezzo-soprano), Mistress of Novices; others. Chorus and Orchestra of Radio Italiana, Fernando Previtali cond. ***Il Tabarro.*** Antenore Reali (baritone), Michele; Glauco Scarlini (tenor), Luigi; Clara Petrella (soprano), Giorgetta; Ebe Ticozzi (mezzo-soprano), Frugola; Giuseppe Nessi (tenor), Tina; Dario Caselli (bass), Talpa. Orchestra of Radio Italiana, Giuseppe Baroni cond. ***Gianni Schicchi.*** Giuseppe Taddei (baritone), Gianni Schicchi; Grete Rapisardi (soprano), Lauretta; Giuseppe Savio (tenor), Rinuccio; Fernando Corena (bass), Simone; Agnese Dubbini (contralto), Zita; others. Orchestra of Radio Italiana, Alfredo Simonetto cond. EVEREST S-464/3 three discs \$8.94.

Performance: Passable to good
Recording: Dated
Stereo Quality: Artificial

These were the first complete recordings of the Puccini one-acters (originally issued on

the Cetra label), and as such they are gratefully remembered. But they all date back to 1949, and the weight of the past twenty years lies heavy on their sonics. The most severely affected is *Gianni Schicchi*, an ensemble opera with concerted vocal passages which suffer here from distortion and/or insufficient clarification. *Suor Angelica* shows the strongest signs of survival in this performance. It offers the best balanced singing in the group, and its subdued orchestra is tolerably reproduced.

Actually, apart from the technical deficiencies which constantly intrude, each performance offers something worthwhile. All are idiomatically conducted and well-paced, with a reasonable amount of theatrical feeling. In *Suor Angelica*, Rosanna Carteri makes something memorable of the tragic figure of Angelica, and she handles the considerable vocal challenges remarkably well. Miti Truccato Pace offers a well-etched por-



AGUSTÍN ARLEN

Rachmaninoff Second with power and glitter

trayal of the icy Princess in contrast. Giuseppe Taddei's lusty characterization and resonant singing dominate *Gianni Schicchi*, as they probably should. He gets little help from the Lauretta and the Rinuccio, who are barely adequate, but there are strong contributions in the cameo roles, particularly from the young Fernando Corena as Simone and from Franco Calabrese in the two roles of the Doctor and the Notary. *Il Tabarro* gets a taut, exciting performance enlivened by atmospheric stage effects suggesting life on the Seine. The best performance here is Clara Petrella's passionate Giorgetta. Antenore Reali's rough vocalism helps in the evocation of Michele's brutality, but the overall effect is not pleasurable.

In sum, the Everest set is distinctly inferior to its stereo competitor, London 1364. *Gianni Schicchi* and *Suor Angelica* are also available individually on Angel (both with Victoria de los Angeles) in superior productions. The music is far better served in these sonically modern versions, and this makes me withhold recommendation from this Everest release despite the attractive price factor. Incidentally, Aldo Bertocci, whose name is featured on the cover of the album, does not appear on the records.

G. J.

RECORDING OF SPECIAL MERIT

PURCELL: *Te Deum, in D Major; Jubilate Deo, in D Major; In guilty night (Saul and the Witch of Endor); Man that is born of Woman (Funeral Sentences)*. Honor Sheppard and Christina Clarke (sopranos); Alfred Deller (countertenor); Neil Jenkins (tenor); Maurice Bevan (baritone); Philip Jones and Edgar Howard (trumpets); Robert Elliott (organ); Anna Shuttleworth (cello); Stour Music Festival Choir and Orchestra, Alfred Deller cond. RCA VICTROLA VICS 1407 \$2.50.

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

Whether in the festive *Te Deum* and *Jubilate*, the choral pieces intended for St. Cecilia's day, or the gloomier *scena* between Saul and the Witch of Endor and the affecting verse anthem *Man that is born of Woman*, this disc presents Purcell at the very peak of his creativity. All these are immensely expressive, exciting, and moving works, and it would be difficult to imagine more devoted performances than the ones to be heard here. Deller is in exceptionally good voice in his many solos, and he directs the four items with great sensitivity. The recording, furthermore, is first-rate, making this a Purcell collection of the highest distinction. Texts are included, along with fine notes by Stoddard Lincoln. I. K.

RECORDING OF SPECIAL MERIT

RACHMANINOFF: *Piano Concerto No. 2, in C Minor, Op. 18; Rhapsody on a Theme of Paganini, Op. 43*. Agustín Anievas (piano); New Philharmonia Orchestra, Moshe Atzmon cond. SERAPHIM S 60091 \$2.49.

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

Although there are several excellent stereo couplings of the ever-popular Rachmaninoff Second Piano Concerto and Paganini Rhapsody, Seraphim has here given us one with a bargain-basement price tag, and it's a first-rate buy. Save for some bottom-heaviness in the opening chords of the Concerto, Anievas, the 1961 Mitropoulos International Music Competition winner, gives performances that have power, glitter, and warmth in ample and well-proportioned measure. Conductor Moshe Atzmon is a new name to me, but his orchestral support goes far beyond that of mere accompaniment. He and Anievas work wonderfully hand-in-glove, and are accorded gratefully warm and spacious sonics in the bargain. D. H.

RACHMANINOFF: *Symphony No. 1, in D Minor, Op. 13*. USSR Symphony Orchestra, Yevgeny Svetlanov cond. MELODIYA/ANGEL SR 40084 \$5.98.

Performance: **Wild and wooly**
Recording: **Good**
Stereo Quality: **Highly effective**

If you like your Rachmaninoff with all stops out, with the utmost contrast in tempo and dynamics, this recording is for you. The wildly hysterical treatment of the final pages will illustrate my point sufficiently. Personally, I prefer the more justly proportioned

readings of Ormandy or Zanderling, since the music itself contains sufficient inherent dramatic contrast without the kind of over-emphasis it gets here at Yevgeny Svetlanov's hands.

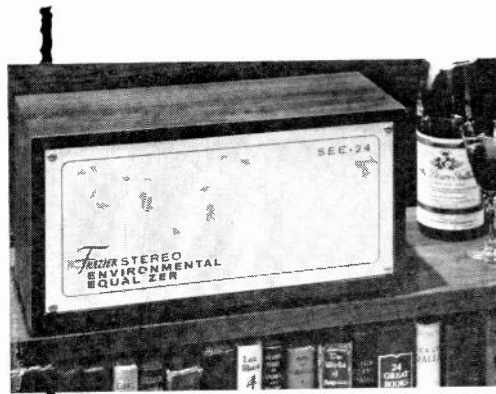
Let it be said, however, that the recorded sound is brilliant and spacious, and the stereo localization is used to telling effect in the brass and string interchanges in which the Symphony abounds. As I have said in previous reviews of this music, Rachmaninoff's Op. 13, which he disavowed following its unfortunate first performance in 1897, still remains my favorite among the Russian composer-pianist's symphonies. D. H.

RAVEL: *Sonata for Violin and Cello*. **HONEGGER:** *Sonatine for Violin and Cello*. **VILLA-LOBOS:** *Cbôros No. 2 for*

Violin and Cello. Schoenfeld Duo EVEREST 5245 \$4.98.

Performance: **Sensitive**
Recording: **Excellent**
Stereo Quality: **Unusually good**

While it is both unlikely and, as the facts have it, untrue that none of these pieces has ever been recorded before, Everest's inclusive title for its new release (in billing impressively bold enough to keep an Elizabeth Taylor happy)—THE WORLD PREMIERE RECORD—somehow manages to convince me that the company has a point to make even though its facts are wrong. For the record, the Ravel was once available on the Concert Hall label, the Honegger as a French import (Boîte à Musique), and the Villa-Lobos on several different discs. Still, the medium and some



Hear *
How It Improves
Even The Finest
Stereo System!

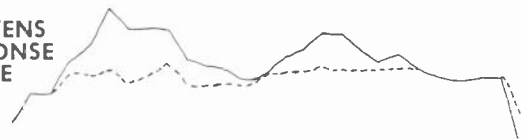
The new Frazier Stereo Environmental Equalizer—a totally new concept in electronic instrumentation — employs twelve 2/3-octave

tuned circuits for each of two channels, to reduce acoustical peaks either in the loudspeakers or room acoustics by a factor of 15 decibels maximum. Flattens the response curve for new balance in sound reproduction never before available.

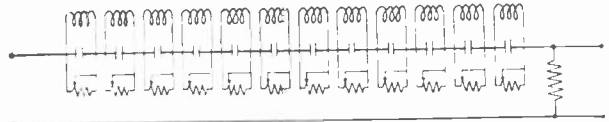
FRAZIER STEREO ENVIRONMENTAL EQUALIZER

*Provides Exclusive...
In Home Sound Reproduction...*

FLATTENS RESPONSE CURVE



EMPLOYS THIS PATENTED CIRCUITRY



*Get demonstration of ENVIRONMENTAL EQUALIZER at your dealer's . . . or . . . WRITE for literature and name of Frazier dealer nearest you.

FRAZIER INCORPORATED

* 1930 VALLEY VIEW LANE
DALLAS, TEXAS 75234
PHONE 214-241-3441

of the music involved are off the beaten path, and though the disc, by its very nature, will scarcely precipitate a stampede in retail shops, it achieves something of a coup in bringing together difficult-to-obtain works by names of such long-standing international stature.

Usually when pieces are ignored, there is ample reason for it. But, as luck would have it, such is not the case here. The Ravel piece was begun in 1920 and completed in 1922. Ravel, like Stravinsky, is a composer whose pieces almost invariably seem exactly right as to duration—unless, as in certain cases I could cite, the pieces give so much pleasure that one wishes they might go on a bit longer. But the Sonata for Violin and Cello, which the Rollo Myers study of the composer suggests gave Ravel a bit of a hard time, is almost twenty minutes long and perhaps *too* long. It is certainly a comparatively ungainly and even inconsistent work for this particular composer. It nonetheless has its fascination, inasmuch as it appears to be one of those brain-stretching works that composers with highly personal and cultivated styles often undertake in hope of a therapeutic broadening of musical vocabulary and technique. The "modernism" initiated by Stravinsky's *Sacre*—specifically its polytonality and its rhythmic dynamism—are clearly echoed in Ravel's Sonata, quite as if the composer felt that he must come to terms with their implications in his own way.

The Honegger piece is perhaps the most successful and certainly the most charming piece of the three. It is Honegger at his most "French"—which is to say, in his most modest lyrical vein. The Villa-Lobos *Cbôros* is brief and completely forgettable, but pleasantly lyrical and effective while it goes about its glib business.

The Schoenfeld Duo (Alice on the violin and Eleanor on the cello), it seems to me, does about as well by this program as anyone could ask. The playing is uniformly clean, elegant, impressive, and appropriately unostentatious. Everest's sound is good, its stereo separation meaningful rather than just showy. W. F.

RUSSELL: *Who Is at My Window, Who?* (see **POULENC**)

SCHUBERT: *Moments Musicaux, Op. 94 (D. 780)*. **SCHUMANN:** *Nachstücke, Op. 23*. Emil Gilels (piano). **MELODIYA/ANGEL SR 40082 \$5.98.**

Performance: Original and attractive
Recording: Good
Stereo Quality: Good

I'll make no secret of it: with the exception of a few pieces, Franz Schubert's music is my particular "deaf" spot in the work of the traditionally Great Masters (most musicians have a couple of such spots, whether they care, or dare, to admit it or not). So perhaps I am not to be taken seriously by the True Schubertian when I suggest that the Russian pianist Emil Gilels' performance of Schubert's *Moments Musicaux* gave me genuine pleasure because Gilels plays the music with an extremely winning Slavic abandon instead of the rigid Germanic style to which we are accustomed, and which, to me, produces a set of piano pieces that is little more than high-class *Kitsch*. The pianist plays with wonderful freedom and flair—ever in

command of his intentions, you may be sure—and the music has a resultant Romantic sweep that would almost lead one to think it ahead of its time.

If Gilels gives Schubert a quasi-Tchaikovsky treatment, the opportunities to go even further in this direction in Schumann's *Nachstücke* are apparent enough. Here, the results are somewhat less felicitous; Schumann's rather loose formal molds need tightening rather than loosening, and there are at least two or three massive climaxes in Gilels' readings that, for all their pianistic and musical power, seem unmotivated and tend to make the work's expressive tenor somewhat ambiguous and confusing. Still, at its best, this Schumann playing has an irresistibly soaring *grande ligne* and, whatever else one might say for or against it, it is anything but dull and pedestrian.

The recorded sound is puzzlingly bass-heavy, but a little fiddling with your dials should be sufficient corrective. W. F.



EMIL GILELS
Schubert with winning Slavic abandon

SCHUBERT: *Wanderer-Fantasie (D. 760); Moments Musicaux, Op. 94 (D. 780)*. Wilhelm Kempff (piano). **DEUTSCHE GRAMMOPHON SLPM 139372 \$5.98.**

Performance: Both solid and stolid
Recording: Good
Stereo Quality: Excellent

Pianist Wilhelm Kempff has accomplished pretty much what one might have expected of him in this all-Schubert release. Judging by what is commonly considered to be the "right" stylistic attitude toward the music, Kempff just about hits the bull's-eye. But even so, his playing of *Moments Musicaux*, for all its deadly accuracy and blinding textural clarity, is somehow so excessively idiomatic that the music loses its charm; its rather oversimple lyricism has, as a matter of fact, an almost military precision about it.

The *Wanderer-Fantasie*, by the very nature of its more flexible and improvisatory musical design, resists such treatment. Still, much as I admire Kempff's mastery of the notes and unassailable success in getting results that seem almost uncomfortably close to his intention, I would prefer to hear the work played more freely—with less of an eye to the stylistic manner preceding Schu-

bert's early Romanticism and more to the more flexible stylistic manner of the later Romanticism that followed him and that the *Wanderer-Fantasie* so clearly foreshadows.

Your interest in this release, then, will depend in large part on your attitude toward Schubert's music and your concomitantly fixed opinions as to how it should be played. DGG's engineers have done a masterly job of reproducing the sound of Kempff's piano. W. F.

SOMERS: *God the Master of this Scene* (see **POULENC**)

SPOHR: *Double String Quartet, in D Minor* (see **DVORÁK**)

TCHAIKOVSKY: *Symphony No. 6, in B Minor, Op. 74 ("Pathétique")*. Philadelphia Orchestra, Eugene Ormandy cond. **RCA LSC 3058 \$5.98, (R) TR3 5040 (3¾) \$10.95, (R) R8S 1112 \$6.98.**

Performance: Straightforward, virile
Recording: A bit unsettling
Stereo Quality: All right

TCHAIKOVSKY: *Symphony No. 6, in B Minor, Op. 74 ("Pathétique")*. Royal Philharmonic Orchestra, Henry Lewis cond. **LONDON SPC 21034 \$5.98, (R) 75034 (7½) \$7.95, (R) 95034 \$6.95, (R) 94034 \$5.95.**

Performance: Slowish
Recording: Film-studio ambiance
Stereo Quality: Effective in its way

These two releases bring to twenty-six the number of recorded versions of the Tchaikovsky Sixth Symphony listed in the Schwann catalog. There is at least a sentimental *raison d'être* for Ormandy's, since this was the first major work he recorded for RCA Victor with the Philadelphia Orchestra three decades ago upon succeeding Leopold Stokowski. To my mind, it was one of the finest versions of this work in the 78-rpm era. This newest reading, his fourth with the Philadelphia and marking his return to the RCA label, follows much the same highly dramatic, straightforward pattern, though the 5/4 movement is a shade weighty for my taste. The chief interpretive competition, to my way of thinking, comes from Karajan on DGG and from Ormandy's still available Columbia disc.

I am disturbed by aspects of the sonics of the recording, which evidently was done in the Philadelphia Academy of Music with its normally short decay period lengthened through the use of delayed sound fed to distant loudspeakers. Having used this technique as far back as 1952 in Minneapolis, when I was part of a recording team for Mercury, I know that this can be a very tricky operation: if the delayed signal is fed to the distant speakers at too high a level, a howling feedback will result, at worst; at the very least, the timbre of the speakers will be added to that of the hall. It is the latter that I keep hearing from time to time on this RCA disc, especially during the decay period of pauses following abrupt attacks and figurations. The initial questioning expository phrases in the first movement are among the more striking instances in point. I have no objection to this type of decay enhancement, but I hope that the technique can be further refined in the course of future Academy of Music recording sessions.

(Continued on page 98)

If you think all watts are alike, you may get apples the next time you buy oranges.

Which is our way of saying that all amplifiers and receivers aren't rated the same way.

The several different methods of rating an amplifier's power capacity are so far apart that an amplifier rated at 250 watts by one system actually puts out only 50 watts by another.



Look for our dealer members' window decal and our manufacturer members' identifying product tag.

It's not a Question of "Right" and "Wrong"

We don't mean that some power rating systems are "wrong" and others are "right." What we are saying is that one component may appear to be more "powerful" (i.e. deliver more watts) than another, when the real difference may be in the methods used to measure their respective outputs.

Let's end the confusion by defining the three main rating methods:

"RMS" Rating—The standard laboratory method. The output of an amplifier is measured at a single given frequency. Not especially useful in measuring a component's capacity to

reproduce a complicated signal like music.

EIA Rating—Derived by measuring output at a single frequency. But permits a higher distortion factor (5%), and thus results in a much higher wattage number than the comparable IHF rating (at 1%).

IHF Rating—Arrived at in accordance with the published Institute of High Fidelity Standard, which sets forth two methods of power measurement: "continuous power" method (same as RMS method above) and "dynamic or music power" method. Additionally, it specifies that measurements are to be made with all amplifier channels driven. These two methods, as set forth in the publication IHF-A-201, are accepted as the industry standard by quality manufacturers.

The IHF Method is More Musically Inclined

Clearly, the IHF rating of an amplifier or receiver is more meaningful to anyone buying high fidelity equipment. Because it uses conditions that the listener encounters, while still maintaining strict limits where distortion is concerned.

So it makes sense to check the IHF power rating when you're looking for an amplifier or receiver. The specification sheets of our member manufacturers carry this rating. As the common yardstick of the industry, it best reflects the concerns of those who developed the concept and craft of high fidelity.



The organization of the quality sound equipment makers and dealers. Specifications stated in terms such as "100 watt IHF ± 1 db" are not true ratings.

The London Phase 4 recording of the "Pabétique" leaves me with mixed feelings of sadness and chagrin. Young Henry Lewis, conductor of the New Jersey Symphony Orchestra and first of the black race to head an American symphonic organization, led the Royal Philharmonic Orchestra in a London concert shortly after his appointment; the Tchaikovsky symphony was the mainstay of the program, and the reviews were friendly, if not wholly ecstatic. At any rate, the London Phase 4 artist-and-repertoire people have seen fit to have Mr. Lewis record this work when the catalog is crowded with other versions, most of them by considerably more seasoned conductors.

Mr. Lewis's reading of the work is a bit on the slow and careful side, lacking somewhat in dramatic urgency, and downright heavy-handed in the always tricky 5/4 second movement. The recorded sound is comparable to that of film sound studios twenty years ago: a sense of warm and spacious room tone has been sacrificed in order to achieve greater detail of instrumental texture. I find this no help to the music or to Lewis, who could have been given an opportunity to display his very ample conductorial prowess in music represented by far fewer "big-name" competitive recordings, and I see no point whatever in going back to the dear "dead" studio recording days of the late Thirties and early Forties. *D. H.*

RECORDING OF SPECIAL MERIT

VERDI: *Aida*; *Ritorna vincitor*; *O patria mia*. *Don Carlo*: *Tu che le vanità*. *Mac-*



GWYNETH JONES
A natural Verdian

beth: *Nel dì della vittoria . . . Vieni! Paffretta!* (with George Macpherson, bass). *Otello*: *Willow Song and Ave Maria* (with Maureen Lehane, mezzo-soprano). Gwyneth Jones (soprano); Orchestra of the Royal Opera House, Covent Garden, Edward Downes cond. LONDON OS 26081 \$5.98, ® 26081 (7½) \$7.95.

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

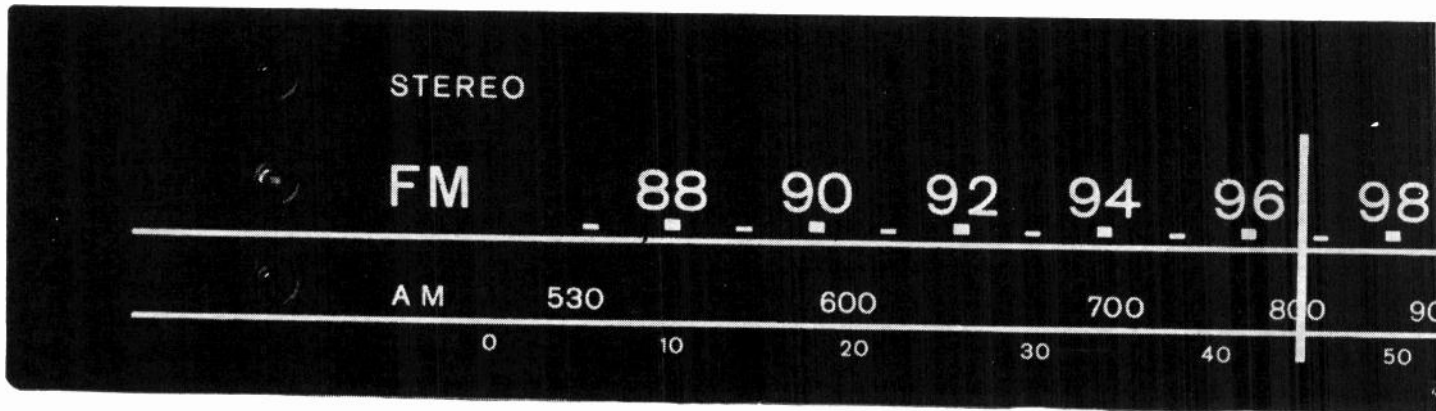
Gwyneth Jones sounds like a natural Verdian here: the voice is strong and impressively colored; she can rise to powerful climaxes and can float lovely pianissimos. There is strong determination in her Lady Macbeth (though her reading of the letter is rather tentative), a sense of convincing despair in her Elisabetta, and true poignancy in her Desdemona. The *Aida* scenes are also well thought out, but here the intonation is not always very secure, nor is the ascent to that formidable high C in "O patria mia" the last word on the subject. But these are small quibbles in an otherwise first-rate achievement. Edward Downes favors leisurely tempos, particularly in *Aida*, but the orchestra plays extremely well, and the engineering is splendid. *G. J.*

VILLA-LOBOS: *Cbôros No. 2* (see RAVEL)

WAGNER: *Die Walküre*: Act I, Scene 3; Act III (complete). Helen Traubel (soprano); Emery Darcy (tenor); Herbert Janssen (baritone); others. New York Philharmonic, Artur Rodzinski cond. ODYSSEY 32 26 0018 two discs \$4.98.

Performance: **Traubel and Rodzinski excel**
Recording: **Good for its age**
Stereo Quality: **Artificial**

Recorded in 1945, these generous excerpts from *Die Walküre* provided valued service to Wagnerians through the years when a complete recording of this opera (to say nothing of a complete *Ring*) was only a dream. They are not new to LP (Columbia



Try the Sony station countdown test

SL-105 was their previous incarnation). but as budget reissues they are welcome. Technically, of course, they are outdated alongside the current luxurious representations of Wagnerian sound, but they possess enduring artistic values. Helen Traubel's opulent voice is captured in its remembered strength and security; Brünnhilde's part (Act III) was better suited to her commanding tone and manner, but she excels in both acts. Needless to say, the ecstatic close of Act I would have been different had Lauritz Melchior, who was under contract to Columbia at the time, taken the part of Siegmund. Emery Darcy's effort was laudable, but he simply could not measure up to the part's requirements. Herbert Janssen also found the music of Act III strenuous, yet he offers the clear authority and meaningful phrasing of a major artist. The uncredited Sieglinde in Act III was Irene Jessner.

The ceaseless momentum and energy of Artur Rodzinski's conducting is a major strength here; it often makes one forget the faded sonics. The set is not a "best" of anything, but it is an interesting and valuable souvenir.

G. J.

RECORDING OF SPECIAL MERIT

WOLF: *The Italian Song Book*. Elisabeth Schwarzkopf (soprano); Dietrich Fischer-Dieskau (baritone); Gerald Moore (piano). ANGL SB 3703 two discs \$11.96.

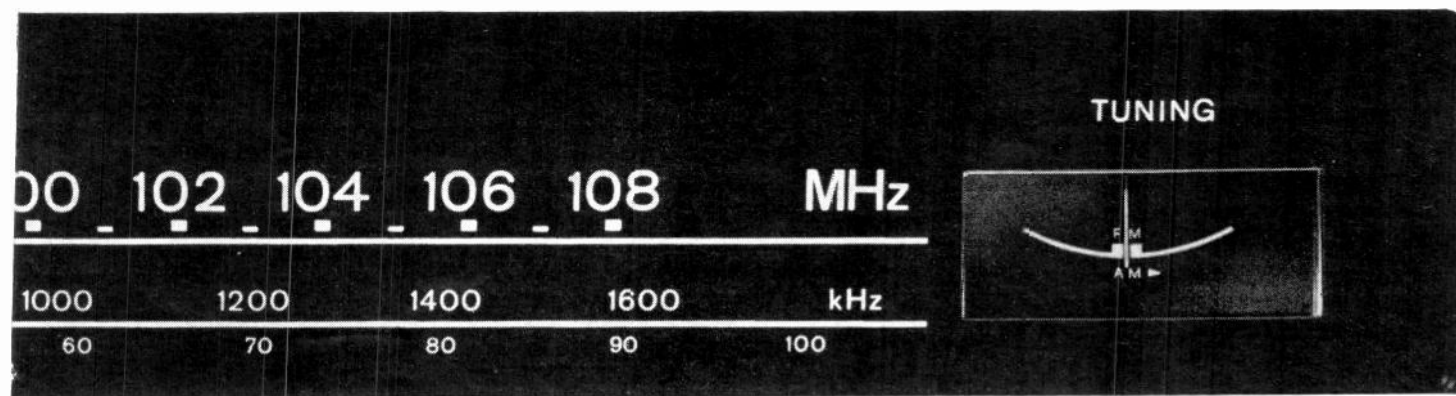
Performance: Outstanding
Recording: Excellent
Stereo Quality: Proper

The Italian Song Book (Italienisches Liederbuch) is a product of Hugo Wolf's full maturity as a composer. He began working on this collection late in 1890, five months after the completion of the *Spanisches Liederbuch*. Here again he turned to folk lyrics translated by Paul Heyse, one of the two poets of the *Spanish Song Book*. The Italian collection is superior to the other because of the variety of its moods and because of its attractive combination of Mediterranean sentiment and disciplined Germanic expression. It is important to remember that this is not a cycle: the songs may be assembled in varying sequences, and several of them could be sung by either male or female interpreters. As it happens, the present set follows the sequence of the published edition, and the even allotment of the forty-six songs to the two singers is just from every viewpoint.

Both artists are masterly Wolf interpreters. Schwarzkopf, in particular, is in inspired form throughout. As Ernest Newman pointed out in his remarkable essay on these songs, "Wolf has deliberately passed over the more passionate type of female mentality in order to concentrate on the bitter, the contemptuous, or the ironic type." Schwarzkopf has judged the emotional content of each song unerringly, and turns each into a compact little drama. A good example is "Wer rief dich denn?", a brilliant sketch of female malice, in which the artist leaves no doubt that the jealous rage is a manufactured one; or "Ich esse nun mein Brot," in which the mock-serious emotions of a childish mind are caught with uncanny art. And of course one cannot pass over the priceless

miniature of "Wie lange schon war immer mein Verlangen," a masterpiece in six lines, capsulizing the plight of a woman who has always longed for a musician lover, and has had her prayers answered—but in his sentimental moods the gentleman prefers to fondle his violin. In this song, Wolf gave the pianist a hilarious postlude and, needless to say, Gerald Moore rises fully to the occasion. Vocally, Schwarzkopf is fine. She simply does not allow the music to tax her fading but still considerable resources. Her sense of proportion remains unsurpassed; no singer is her match when it comes to conveying coyness and feminine wiles, and, in her angry moments, she can seethe with venom, but the musical line is never compromised through excessive passion.

In this respect, Dietrich Fischer-Dieskau is in a more difficult predicament. Some of his songs do call for honest-to-goodness passion and a wider range of emotional expression. For the most part, his singing is superb, displaying his fine control over phrasing and nuance, exemplary clarity of diction, a caressing lyric line, and an uncompromising respect for the composer's intentions. There are, however, a few miscalculations. The scorn in "Hoffärtig seid Ihr, schönes Kind" takes on exaggerated proportions, so that the climax becomes explosive and tonally strained. Similarly, the beautiful "Wenn du mich mit den Augen streifst" is built to an over-vehement climax that cancels out the carefully achieved effects in the song's opening lines. Fortunately, these instances are few, and the baritone starts the first disc with a performance of "Auch kleine Dinge" the



Start at 88 MHz on the nine-inch long dial of the Sony 6060 and tune your way slowly to 108 MHz. Stations you were never able to enjoy before will pop out all along the dial. And when you tune to 96.3, you'll hear the station that is broadcasting on 96.3. That's how precisely the dial is calibrated.

But there's more to the 6060 than just logging stations. It's how they sound once you get them. If it's a stereo station, the music is rich and full. Strong stations won't overpower weak ones. Adjacent stations don't overlap. And the same magnificent FM reception you hear today, you'll hear years and years from now. Sony solid-state i.f. filters make sure of this. They never need to be realigned.

The Sony 6060 is a superb performer FM stereo, FM and AM broadcasts, records and tapes. Here's why: 110 watts IHF power into 8 ohms; distortion, less than 0.2% at rated output; sensitivity, 1.8 uV; selectivity, 80 dB; capture ratio, 1.5 dB and spurious signal rejection, 90 dB.

A host of conveniences enhance your pleasure: automatic stereo reception; zero-center tuning meter; front panel headphone jack; switches for tape monitoring, muting, speaker selection, tape or aux. input, loudness that works.

Next time you visit your Hi-Fi dealer, take a trip from 88 MHz to 108 MHz. You'll make some delightful discoveries along the way. Sony 6060, \$399.50 suggested list. Other Sony receivers from \$279.50 to \$699.50. Sony Corporation of America, 47-47 Van Dam St., Long Island City, N.Y. 11101.

SONY® 6060 STEREO RECEIVER
CIRCLE NO. 50 ON READER SERVICE CARD

moving eloquence of which is characteristic of his superior art throughout.

This is a cherishable release, and deserves a longer life in the catalog than that usually allotted to Hugo Wolf collections. The songs in *The Italian Song Book* have exquisite piano accompaniments, and are often rounded out with postludes of extreme subtlety and sophistication. More than any other pianist, Gerald Moore is capable of making the piano parts essential components of the song. Balances between voices and piano are ideal, and excellent translations by Walter Legge are provided. G. J.

WOLF: String Quartet in D Major. La Salle Quartet. DEUTSCHE GRAMMOPHON SLPM 139376 \$5.98.

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

Along with the symphonic poem *Pentecost* and the *Italian Serenade* for string orchestra, the String Quartet in D is pretty much the complete story of Hugo Wolf's purely instrumental output. The Quartet is a relatively early work, built along superficially conventional lines. Yet for a man who felt most comfortable and made his major contribution to the art in the small vocal forms, the quartet is imposing. In terms of length, workmanship, and scope, it is an impressive, frequently eloquent, and moving work. Furthermore, the discreetly innovative lyrical impulse, and, even more strikingly, the subtlety and understated boldness of harmonic language that were to make Wolf's achievement in the lied virtually in a class by itself are in more than occasional evidence in the quartet. The work has power and originality, even if it doesn't quite sustain its length.

Since I must confess that the piece is news to me, and that I am reviewing it without a score, I can only guess about the performance quality. The La Salle Quartet, I would vouch, knows what it is doing and has given a performance of skill and rugged power. The recorded sound and stereo quality are excellent. W. F.

COLLECTIONS

MARILYN HORNE: Bach and Handel Arias. Bach: *Magnificat in D: Et Exultavit*; *Esurientes*; *Christmas Oratorio: Schlale mein Liebster*; *St. Matthew Passion: Erbarme dich mein Gott, Bist du bei mir* (arr. Smith). Handel: *Messiah: O thou that tellest: I know that my redeemer liveth*; *Rodolinda: Scaccia dal suo nido; Dove sei; Vivi tiranno*. Marilyn Horne (mezzo-soprano); Vienna Cantata Orchestra, Henry Lewis cond. LONDON OS 26067 \$5.98, ® 26067 (71)2 \$7.95.

Performance: **Sumptuous voice, varied interpretations**
Recording: **Very good**
Stereo Quality: **Very good**

Let me begin by saying that the sheer sound of Marilyn Horne's voice is a joy to the ear. Her smooth technique in executing ornated music is matched by few singers in any vocal register. She is clearly one singer in a million, and the reservations voiced hereafter must be weighed against these incontrovertible facts.

I have no reservation at all about the

Rodolinda arias, which are sung with boldness, accuracy, and fine expressive shading. The music, incidentally, is marvelous—if any Handel opera deserves to be staged, this is it, the absurdity of its plot notwithstanding. The alto aria from *Messiah* is also beautifully sung, though somewhat wanting in breadth of phrasing. But Miss Horne's decision to undertake "I know that my redeemer," a soprano aria, was, I think, misguided. The tessitura is too high for her to manage the notes without strain, and as a result, her phrasing loses its usual freedom and her intonation falters.

The Bach side of the disc is less consistently impressive, because with the customary sumptuous tone we do not get enough expressive and emotional variety. For my taste, it all sounds a shade too cool, even mechanical. The neat but matter-of-fact conducting of Henry Lewis may be partly to blame for this, and I also miss a firm bass line in

London Recently



MARILYN HORNE
One singer in a million

"*Erbarme dich*." Whatever the Vienna Cantata Orchestra may be, it plays well, and has a very fine concertmaster in Alfred Staar. G. J.

MASTERWORKS FOR ORGAN: Vol. 7—The Netherlands (17th Century). Cornet: *Toccata del 3 tono*. Sckronx: *Echo*. Bull: *Prelude and Carol, "Lact ons met ber ten reijn."* Speuy: *Palm 118, "Dmcket den Heer seer hoogh' gheprezen."* Luython: *Fuga suavissima*. Sweelinck: *Fantasia (Echo)*. Van Noordt: *Psalms 6, "Heer, toon mij uw genade."* Van den Kerckhoven: *Fantasia pro duplici organo*. Jorgen Ernst Hansen (Marcussen Organ at Jaegersborg, Denmark). NONESUCH H 71211 \$2.50.

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

Few of the above composers can be considered "household" names, except perhaps to musicologists or organists. Yet they are all representative of the best keyboard work done in seventeenth-century Belgium and Holland. If the appearance of the Englishman John Bull here comes as a surprise, it must be remembered that he ended his days as an organist in Antwerp.

The most impressive pieces are on the second side: a splendid echo-styled Fantasia by the Netherlands' most august composer, Sweelinck, and, close behind, two grandiose works of the later seventeenth century—Anthoni van Noordt's Psalm 6, an inventive chorale setting, and Abraham van den Kerckhoven's Fantasia for an instrument with two manuals.

The collection has excellent variety and (like the earlier volumes in this worthwhile series) should be of great interest to connoisseurs of organ literature. The performances, on the fine Marcussen tracker organ in Jaegersborg, Denmark, are on the whole most commendable. Hansen reveals his usual skill in registration, although he tends to run phrases together and inclines toward severity in his rhythmic expression. The recording is first-rate, and the jacket includes informative notes by Joshua Rifkin. I. K.

HERMANN PREY: A Festive Evening. Beethoven: *Die Himmel rühmen den Ewigen Ebre; Bitten*. Bach: *Willst du dein Herz mir schenken*. Handel: *Nerxes: Largo (Ombra mai fu)*. Handel (spurious): *Dank sei Dir, Herr*. Mozart: *Ate verum corpus*. Giordani: *Cavo mio ben*. Mendelssohn: *Auf Flügeln des Gesanges*. Liszt: *Es muss ein Wunderbar sein*. Martini: *Plaisir d'amour*. Bohm: *Still wie die Nacht*. Brahms: *Wiegenlied*. Hermann Prey (baritone); Orchestra and Chorus, Wilhelm Schüchter cond. LONDON OS 26055 \$5.98.

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

Here are a dozen concert favorites for light entertainment, somewhat sentimentalized and refurbished in modernized settings that are sometimes appropriate (*Still wie die Nacht*), but more often not. The whole program seems like a German equivalent of the kind of radio concert John Charles Thomas presented more than twenty years ago—harmless but certainly not serious. The orchestrations are by Franz Josef Breuer, whose name I have encountered before on similar ventures. I hope Herr Breuer is the happy recipient of sizable royalty checks, because aesthetically he is mired in a losing proposition (a syrupy treatment of Mozart's beautiful *Ate verum corpus*, harpsichord arpeggios and plucked bass in *Auf Flügeln des Gesanges*—that sort of thing).

The enterprise is partly redeemed by Prey, who sings with commendable restraint and with a judicious application of intimacy, sentiment and fervor whenever needed. Despite occasional intonation flaws, the singing is still the best part of what is, all things considered, a disc that one can live without. G. J.

ROYAL OPERA HOUSE COVENT GARDEN: Anniversary Album. Bizet: *Carmen: Prelude to Act 1*. Donizetti: *La Fille du regiment: Scene from Act III* (Joan Sutherland, soprano). Berlioz: *Les Troyens à Carthage: Act IV, Scene 3* (Josephine Veasey, mezzo-soprano). Moussorgsky: *Bois Godounov: Coronation Scene* (Joseph Rouleau, bass; John Lanigan, tenor). Mozart: *Le Nozze di Figaro: Dove sono* (Joan Carlyle, soprano). Verdi: *Otello: Fuoco di gioia . . . Inaffa l'ugola* (Tito Gobbi, baritone; John Lanigan and John Dobson, tenors). (Continued on page 102)

The Most Spectacular Sound Exhibition of STEREO FIDELITY Ever Available on one Disc.



This record is the result of two years of intensive research in the sound libraries of Deutsche Grammophon Gesellschaft, Connoisseur Society, Westminster Recording Company and Cambridge Records Incorporated. The Editors of Stereo Review have selected and edited those excerpts that best demonstrate each of the many aspects of the stereo reproduction of music. The record offers you a greater variety of sound than has ever before been included on a single disc. It is a series of independent demonstrations, each designed to show off one or more aspects of musical sound and its reproduction. Entirely music, the Record has been edited to provide self-sufficient capsule presentations of an enormous variety of music arranged in a contrasting and pleasing order. It includes all the basic musical and acoustical sounds that you hear when you listen to records, isolated and pointed up to give you a basis for future critical listening.

WIDE RANGE OF DEMONSTRATIONS

- Techniques of Separation & Multiple Sound Sources • Acoustic Depth • Ambiance of Concert Hall • Sharp Contrasts of Dynamics • Crescendo & Diminuendo • Very High & Very Low Pitched Musical Sounds • Polyphony (2 or more melodies at once) With Both Similar & Contrasting Instruments • Tonal Qualities of Wind, String & Percussion Instruments • Sounds of Ancient Instruments • Sounds of Oriental Instruments • Sound of Singing Voice, Both Classically Trained and Untrained • Plus a Large Sampling of Finger Snapping, Hand Clapping, Foot Stamping & Other Musical & Percussive Sounds.

13 SUPERB SELECTIONS

- STRAUSS:** Festive Prelude, Op. 61 (excerpt) DGG.
- DEBUSSY:** Feux d'artifice (excerpt). Connoisseur Society.
- BEETHOVEN:** Wellington's Victory (Battle Symphony) (excerpt from the first movement) Westminster Records.
- MASSAINO:** Canzona XXXV à 16 (complete) DGG Archive.
- CORRETTE:** Concerto Comique Op. 8, No. 6, "Le Plaisir des Dames" (third movement) Connoisseur Society.
- KHAN:** Raga Chandranandan (excerpt) Connoisseur Society.
- RODRIGO:** Concert—Serenade for Harp and Orchestra (excerpt from the first movement) DGG.
- MANITAS DE PLATA:** Gypsy Rhumba (complete) Conn. Soc.
- MARCELLO:** (arr. King); Psalm XVII "The Heavens are Telling" (complete) Connoisseur Society.
- PRAETORIUS:** Terpsichore: La Bourrée XXXII (complete) DGG Archive.
- BERG:** Wozzeck (excerpt from Act III) DGG.
- BARTOK:** Sonata for two pianos and Percussion (excerpt from the first movement) Cambridge Records.
- BEETHOVEN:** Wellington's Victory (Battle Victory) (excerpt from the last movement) Westminster.

AVAILABLE IN YOUR CHOICE OF 33 1/2 RPM OR 45 RPM

The Stereo Demonstration Record is processed and pressed on a newly developed, improved vinyl. It is permanently anti-static, repels dust and dirt and promotes longer stylus wear. The use of this material is conducive to low surface noise and contributes to the production of full dynamics and frequency range. The record continually looks new, sounds new and wears longer.

FREE Descriptive Booklet Enclosed includes discussion of the selections on the record, plus a complete description of each selection and the purpose behind its demonstration.

ORDER YOUR STEREO DEMONSTRATION RECORD TODAY
Only \$4.98 Postpaid

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

Please send me _____ HiFi/Stereo Review Stereo Demonstration Record Albums at \$4.98 each, postpaid. My check (or money order) for \$ _____ is enclosed.

Check One: 33 1/2 rpm 45 rpm

(outside U.S.A. please send \$7.00 per album ordered.) New York State residents please add local sales tax.

Print Name _____

SR-79

Address _____

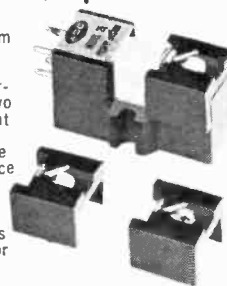
City _____ State _____ Zip Code _____

PAYMENT MUST BE ENCLOSED WITH ORDER

Audio Dynamics makes the finest Stereo Magnetic Cartridges... at any price.

ADC 25 Triple Stylus Stereo Pickup System With Grain Oriented Diamonds

The most advanced stereo pickup system available to the critical audiophile. Features three interchangeable styli (two elliptical of different radii and one spherical) to provide optimum performance with all types and brand of record. Induced magnet design minimizes mass of moving system for perfect tracking at lowest pressures. Sugg. resale...\$100.



ADC 10/E Mark II Cartridge

Professional quality cartridge with unique ADC induced magnet principle. Uses grain oriented diamond for truer fidelity and longer record life. Sugg. resale...\$59.50



ADC Point Four/E Cartridge

World acclaimed cartridge for professionals. Top-rated. Recommended for manual turntables but can be used in best automatic. Induced magnet principle. Sugg. resale...\$49.50



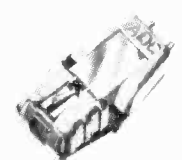
ADC 550/E Cartridge

Considered most versatile of top quality stereo cartridges available. At optimum tracking force of only 1 1/2 grams, ADC 550/E performs in almost any equipment with results matched by few cartridges. Sugg. resale...\$44.95



ADC 660/E Cartridge

First low priced induced magnet cartridge designed for automatic turntables that use elliptical stylus advantageously. Sugg. resale...\$39.50



ADC 990/E Cartridge

Because of its tracking force range from 1 1/2 to 4 grams, ADC 990/E is a fine choice for a wide variety of quality equipment. Elliptical stylus reduces inner groove distortion. Sugg. resale...\$29.50



ADC 770 Cartridge

An all-purpose magnetic cartridge for excellent reproduction. Top-rated. Rugged, durable, highly compliant. Incorporates induced magnet principle. Sugg. resale...\$27.50

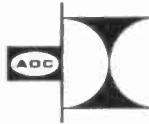


ADC 220 Cartridge

Designed for minimum cost, ruggedness and durability without sacrifice of performance. Well rated by leading publications. Sugg. resale...\$19.50



Cut out this handy buying guide when you're shopping for a Stereo Magnetic Cartridge...or write for detailed specs.



AUDIO DYNAMICS CORPORATION
NEW MILFORD, CONNECTICUT 06776

Quality Magnetic Cartridges • Home Entertainment Electronics • Hi Fidelity Speaker Systems

CIRCLE NO. 5 ON READER SERVICE CARD

ors). *Falstaff: Eb! Taverniere* (Geraint Evans, baritone). **Puccini:** *La Bobème: Addio, dolce stregliare* (Elizabeth Vaughan and Maria Pellegrini, sopranos; Jean Bonhomme, tenor; Delme Bryn-Jones, baritone). **Britten:** *A Midsummer Night's Dream: Scene from Act III* (Elizabeth Robson, soprano; Anne Howells, mezzo-soprano; Kenneth Macdonald, tenor; Delme Bryn-Jones, baritone). *Billy Budd: Act I, Scene 3* (Forbes Robinson, bass). **Tippett:** *King Priam: Act I, Scene 2* (Richard Lewis, tenor; John Williams, guitar). **Walton:** *Troilus and Cressida: Act II, Scene 1* (Marie Collier, soprano; Peter Pears, tenor). **Beethoven:** *Fidelio: Mir ist so wunderbar* (Elizabeth Robson and Gwyneth Jones, sopranos; John Dobson, tenor; David Kelly, bass).

Strauss: *Der Rosenkavalier: Act II Finale* (Michael Langdon, bass; Yvonne Minton, mezzo-soprano). *Elektra: Allein! Weh, ganz allein* (Amy Shuard, soprano). **Wagner:** *Das Rheingold: Abendlich strahlt* (David Ward, bass). Covent Garden Opera and Chorus, Georg Solti, Edward Downes, Rafael Kubelik, Richard Bonyngne, Reginald Goodall, and Sir William Walton cond. LONDON OSA 1276 two discs \$11.96, © 90152 (7½) \$14.95.

Performance: **Mostly good, some outstanding**
 Recording: **Good to excellent**
 Stereo Quality: **Good**

According to the information in the illustrated booklet that comes with this elaborate

set, it commemorates either the 236th anniversary of the existence of the Royal Opera House as a permanent institution, or the 110th anniversary of its opening at its present site, or the twenty-second anniversary of its reopening after World War II. In any case, it is an anniversary celebration made possible through the cooperation of the Friends of Covent Garden, and it appears to be a proud stock-taking of the company's present resources. Georg Solti, the current musical director, takes the lion's share of the conducting burdens.

A laudably high standard is maintained throughout. Solti gets the parade off with a characteristically supercharged performance of the *Carmen* Prelude, after which Sutherland's gleamingly vocalized but typically monochromatic Donizetti contralto appears to be somewhat earthbound. Josephine Veasey's fine account of Dido's final scene is followed by the *Boris* Coronation Scene, in which Joseph Rouleau is revealed as a creditable but by no means outstanding Tsar. The second side is all Mozart and Italian opera. Joan Carlyle's "*Dove sono*" reaches a high international standard. It is followed by an extended scene from *Otello's* first act, in which the "*Fuoco di gioia*" chorus is presented by Solti with maximum energy but with less than maximum subtlety. Gobbi's Iago and Evans' Falstaff are both immensely authoritative, but neither artist appears in his best vocal form. The side ends with the quartet from Act Three of *La Bobème*, involving younger members of the company, all of them promising.

Side three is all English opera. The *Midsummer Night's Dream* excerpt offers fine ensemble singing in a piece of music that shows remarkable craftsmanship but suffers from being heard out of context. Forbes Robinson reveals outstanding power of characterization as the evil Claggart in *Billy Budd*, though his music is unmemorable. Unfortunately, the excerpts from *King Priam* and *Troilus and Cressida* leave an even less lasting impression, but Marie Collier's singing of her exceedingly difficult music is impressive despite occasional stridencies. On the fourth side, devoted to German music, Gwyneth Jones dominates a fine rendering of the *Fidelio* quartet, Langdon and Minton come surprisingly close to Viennese authenticity in the *Rosenkavalier* scene, and Amy Shuard confirms her growing international fame in Elektra's monologue. In the closing excerpt, however, David Ward appears to be just a dependable singer.

Full texts and interesting illustrations are supplied. This is a set clearly intended for the British market. Over here it makes a perfectly enjoyable, but not really essential, contribution to our catalogs. **G. J.**

RICHARD TAUBER: Auber: *Fra Diavolo: Ewig will ich dir gehören*. Verdi: *Rigoletto: Questa o quella; La donna è mobile. La Traviata: De' miei bollenti spiriti. Il Trovatore: Ah si, ben mio; Di quella pira. Aida: Duet from Act IV* (with Sabine Kalter, mezzo-soprano). Smetana: *The Bartered Bride: Es muss gelingen*. Bizet: *Carmen: Ich seh' die Mutter dort* (with Elisabeth Rethberg, soprano). Kienzl: *Der Evangelimann: Selig sind die Verfolgung leiden. Der Kretzeigen: Lug' Dursel, lug' Puccini: Tosca: Recondita armonia; E lucevan le stelle*. D'Albert: *Tiefeland: Wolfserzählung*. R. Strauss: *Der Rosenkavalier:*

For people who like classical music in a small way.



The newest pocketful from the world's largest classical cassette catalogue.



Deutsche Grammophon Cassettes are distributed in the USA by Polydor Inc.; In Canada by Polydor Records Canada Ltd.

CIRCLE NO. 16 ON READER SERVICE CARD

vi rigori armato. Wolf-Ferrari: *The Jewels of the Madonna*; *Madonna unter Tränen*. (Richard Tauber (tenor); orchestral accompaniment. SFRAPHIM (M) 60086 \$2.49.

Performance: **Unique**
Recording: **Dated**

This is a reissue devoted to the early Tauber (1920-1932), a young, vigorous, supremely confident tenor who would attack any kind of repertoire and, one way or another, would come to terms with every technical or interpretive challenge imaginable. In those days, he was an artist fighting his way up, and singing the full range of the tenor repertoire from Radames to such distinctly passé, if once respectable, roles as the Kienzl or Wolf-Ferrari items here. But already Tauber was an individual, and everything he does here exhibits his uncommon vocal personality. With the exception of the *Rosenkavalier* arias, everything is sung in German, yet nothing sounds really unidiomatic. He is a determined Radames (assisted by the exciting Amneris of Sabine Kalter); he is an ardent Manrico whose "Di quella pira" (in B-flat) is convincingly martial; and he is downright heroic-sounding in the *Tiefeland* aria. In the more lyrical selections, of course, he was even more at home, sounding at times so absolutely right that it was as if he had actually composed some of the music for his own use and delectation. He does remarkable things (sudden transitions from full voice to *messa-voce*, incredible *voix mixte* effects, daring rubato while the orchestra keeps to strict tempo) that only an artist of his virtuoso musicianship and almost excessive charm can, and should, get away with. Technically, the recordings are old-sounding, but this is a disc for Tauber fans, and they couldn't care less about such things. *G. J.*

RECORDING OF SPECIAL MERIT

WALTZES FROM OLD VIENNA. Josef Lanner: *Die Romantiker*; *Tyroler Ländler*; *Dombacher Ländler*. Johann Strauss, Jr.: *Wiener-Bonbons*; *Wiener Blut*. Josef Strauss: *Mein Lebenslauf ist Lieb' und Lust*. The Alexander Schneider Quintet: Alexander Schneider, Felix Galimir, and Paul Wolfe (violins); Walter Trampler (viola); Julius Levine (bass). ODYSSEY 32 16 0300 \$2.98.

VIENNA. Johann Strauss, Sr.: *Radetzky March*; *Explosions Polka*. Johann Strauss, Jr.: *Blue Danube Waltz*; *Die Fledermans Overture*. Lehár: *Vilja*; *Das ist mein ganzes Herz*. Anon: *Erzherzog Johann Jodler*. Kreisler: *Schön Rosmarin*. *Waldteufel*: *Skater's Waltz*; *Sieczynski*: *Wien, Wien Nur Du allein*. Karas: *The Third Man Theme*; *Von Suppé*: *Morning, Noon and Night in Vienna Overture*, Werner Müller and his orchestra. LONDON SP 44118 \$5.98, (R) 74118 (7 1/2) \$7.95, (C) 14118 \$6.95, (C) 84118 \$5.95.

Performance: **Sublime vs. ridiculous**
Recording: **Odyssey good, London awful**
Stereo Quality: **Ditto**

How do you like your Viennese *schmaltz*? Straight, cold, or souped up? There couldn't be a greater gamut than is run by these two albums. In the Odyssey reissue are old-time Strauss waltzes and *Ländler* by Josef Lanner with all the sentimentality removed, executed by a small chamber group with the kind of elegance and musicianship to be ex-

pected from Alexander Schneider, who is, after all, a superb chamber musician of long standing. Yet the familiar melodies remain utterly Viennese, and lose little of their charm for being stripped of the glittering treatment they usually receive at the hands of big orchestras. The whole album, to put it mildly, is free of the slightest vulgarity.

Vulgarity, on the other hand, is the whole stock in trade of Mr. Müller, and visiting his Vienna after leaving Mr. Schnieder's is like traveling from the somber formalities of Town Hall to arrive at Radio City Music Hall in time for the stage show. The wide-range spectacularities of Phase Four sound become an absolute menace as his insane alterations and additions are inflicted on such victims as *The Blue Danube*, the overture to

Die Fledermans, *Vilja* from *The Merry Widow*, and other Viennese innocents. The Strauss pieces are subjected to so many hastenings and slowings of tempo, such lunatic orchestral ornamentation and wholesale abridgement, that it's hard to recognize them in their whorish new garb. *Vilja* opens with a thousand plucked strings and goes on from there to an incredible blatant blare. The Explosions Polka actually explodes. But Herr Müller is only warming up! On side two he breaks into 1930's jazz in the middle of the *Radetzky March* (all that's missing is the line of Rockettes), sprinkles tinsel snowflakes all over *The Skater's Waltz* of Waldteufel, and ends with a *Morning, Noon and Night in Vienna* that I wouldn't care to live through again. *Paul Kresh*

Somebody finally designed a speaker that's compatible with the human ear.

Speakers are shaped like cones, right?

The existing cone type speaker was invented by A. S. Sykes in 1919. Then it was refined by C. W. Rice and S. W. Kellogg. The enclosure and bass reflex enclosure happened between 1920 and 1930. The exponential horn was developed about 1919. By 1930, the fundamentals were perfected. And today, these fundamentals are still the same.

Recently, manufacturers have tried to reproduce sound which they believe is comfortable to the human ear — thus, the advent of unreal booming bass and strident highs. And, a great many people like it that way because they think it's high fidelity (in a way it is), but it usually isn't NATURAL sound the way it was originally produced.

With full consideration of the human ear and with the desire to produce a speaker which faithfully reproduces sounds as they were originally created, **Yamaha successfully developed the NATURAL SOUND SPEAKER.** It's not based on the piston motion concept of conventional cone type speakers. It's based on the principles of acoustic musical instruments such as the piano, guitar or violin. The quality of sounds produced are directly correlated to the acoustical design of their sounding boards. The sounds are called **BENDING MOTIONS** of sound, and they are natural sounds.

Following the concept of acoustical bending motions of sound, Yamaha developed the Natural Sound Speaker. Its construction is entirely different from that of a conical type speaker. It has a rigid diaphragm constructed of a spe-

cially formulated polystyrene. The entire edge of the speaker is firmly fixed on a frame.

What about the unusual shape of our speaker? Well, a grand piano isn't exactly round. Like we said, the Natural Sound Speaker operates on the same concept as the sounding board of a grand piano, violin or guitar. They are shaped the way they are for a very good reason, and so is the Yamaha Natural Sound Speaker. Tests show that a symmetrical design (round, rectangular, square, triangular, etc.) gives rise to degeneration in the vibration mode at specific frequencies.

In summary: The tone quality of the Natural Sound Speaker is uniquely natural. The design of the speaker provides for a virtual omnidirectional effect (rather than having the sound blast with a tunnel effect—common with many conventional speaker systems) yet, a full and distinct stereophonic effect is retained.

The Yamaha Natural Sound Speaker brings more live and psychologically pleasing sounds to the human ear.

Listening fatigue is reduced to a minimum, if not

eliminated entirely.

The specifications:

NS-15	NS-10
Impedance — 8 ohms	8 ohms
Power capacity — 30 watts	20 watts
Tone control — Continuously Variable	Continuously Variable
Speakers — Natural Sound: 13 x 17" Cone, 2"	Natural Sound: 11 x 15" Cone, 2"
Cabinet — Removable grille	Removable grille
American Walnut	Straight-grain American Walnut
Open pore, oil finish	Open pore, oil finish
Dimensions — Height, 23 1/2"	26"
Width, 16 1/2"	14"
Depth, 7 1/2"	7"
Weight, 22 lb	15 1/2 lb

For more information write Audio Products Division

YAMAHA
INTERNATIONAL CORPORATION, U.S.A. INC.

7733 Telegraph Road, Montebello, California

Other Yamaha products include pianos, skis, motorcycles, guitars.

CIRCLE NO. 61 ON READER SERVICE CARD

Thirteenth 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, composer-critic

ERIC SALZMAN

By JAMES GOODFRIEND



ERIC SALZMAN is the fastest walker I know. "Actually," he says, "I don't always walk fast. It depends on the tempo of the particular day." Maybe. My own experience leads me to believe that most of his days are *Allegro molto*, with a tendency to accelerate into *Presto*. *Andantes* I consider rare, and I have yet to see him in the throes of an *Adagio* (*espressivo* or otherwise). Measuring the scope and extent of his accomplishments against the fact that he was born no more than thirty-six years ago tends to support such observations on his life tempo. Any man who does as much as he does *has* to walk fast.

Eric is professionally a composer, a critic, a writer, a lecturer, a radio music director, and a concert director and producer. He has something to say about all of them, "But," he says, "I tend to regard all my musical activities as aspects of one. I believe that music is a social art and that all manifestations of it are relevant to contemporary life and not an escape. Therefore, I have an interest in technology and the new media as well as the old."

That gets us into composition. Eric studied composition with Otto Luening and Vladimir Ussachevsky at Columbia University (B.A. 1954; Phi Beta Kappa), and with Roger Sessions and Milton Babbitt at Princeton (M.F.A. 1956). He also held a Fulbright Fellowship for two years at the Conservatorio di Sta. Cecilia in Rome, taking time out to visit the modern-music center at Darmstadt, Germany. He has been composing since he was eleven, and his works have been performed in New York, Boston, Minneapolis, Buffalo, Paris, Vienna, Belgrade, Budapest, and a lot of other places. Some of his recent works are *Verses and Cantos*, a music theater for voices, instruments, and electronics, written with the avant-garde poet John Ashbery; *The Peloponnesian War*, a tape score

for a full-evening (that's what he said) dance work by Daniel Nagrin; *The Nude Paper Sermon*, for actor, Renaissance consort, chorus, and electronics, the first multimedia music-theater work commissioned by a record company (Nonesuch); and *Can Man Survive?*, tape and electronic "environments" for a walk-through, mixed-media exhibition about pollution, conservation, and ecology now at New York's American Museum of Natural History.

Relating what the music sounds like is a bit difficult, but the aesthetic basis is clear. "My own path is outside the modern-music establishment, and I have a rather independent position. I don't believe in the old dogmas of modern music, which really come out of Romanticism—such as that a certain style of composition is current or contemporary and therefore that everything else is passé. We're entering a post-modern-music, or, actually, a post-modern-art age, in which these questions are secondary. Technology makes C Major, the Aeolian mode, chromatic harmony, the twelve-tone method, aleatory music, and practically everything else simultaneously available. In the last decade, and through records, all of these have become integral parts of contemporary life, and this is the deeper meaning of the word 'multi-media'—a conflict or dialogue of music of every kind. Speaking as a composer, my own music, for better or worse, is tied up with all these things."

Eric was born in New York City in 1933 and attended Forest Hills High School. His college background we've already been through, and that brings us to music criticism. He is, of course, one of the two recipients of the 1969 Sang Prize for music criticism, of which more is reported elsewhere in this issue. That alone gives him the right to some strong opinions on the subject. But his experience in the field goes back quite a few years. He was

music critic for the *New York Times* from 1958 to 1962, and for the *New York Herald Tribune* from 1963 to its demise in 1966. In recent years, with the exception of a few articles, his critical writings have appeared exclusively in *STEREO REVIEW*. And that brings us to his thoughts about records.

"The experience of records is a very strong one, and it transforms the whole experience of listening to music. This is partially because the sound is coming from speakers, not from a visible group of musicians, and partially because the conditions of listening are so different—and when listening habits change, the way people listen changes too.

A few more of Eric's credits wait patiently to be listed. He is currently Music Director of radio station WBAI, New York's non-commercial, educational, and, recently, controversial FM station. He is also Artistic Director for the concert series called "New Image of Sound," now just finishing its second successful year at Hunter College. And he is artistic advisor to "The Electric Ear," a series of electronic music and mixed media events at the famous New York discotheque the Electric Circus.

Eric's book, *Twentieth-Century Music: An Introduction* (Prentice-Hall, 1966), is selling extremely well, and he has another now in preparation. He has taught at Princeton, Hunter, and Queens College, and conducted master classes at Bayreuth. He has given talks and lectures all over the world, and since he has combined his lectures with actual mixed-media performances, he could probably make a good living off that alone.

ERIC lives, with his charming wife Lorna and two lovely daughters, in an old house, on an old street, in an old section of New York called Brooklyn Heights. The walls of most of the rooms are all but covered with old master paintings, drawings, and prints. He likes to eat, to drink wine, and to entertain, and he has several thousand friends, of whom the writer of this piece is one. What does he do on those rare occasions when he finds himself at home and at leisure? He thinks up new projects. "I plan to start a music theater company—musicians, technicians, singers, theater people—to do a great variety of musical-theater and multimedia things," he says, "to create as well as recreate. I want a pool or a group of people who can work in collaboration—like the sort of local center I mentioned earlier. I think maybe it can be sponsored by WBAI. Where? I don't know yet. But I'm working on it."

For technical sound recording everything points to Revox

Separate spooling motors of original high torque, low weight construction.

Sealed mains input section and cabinet safety link socket.

Capstan motor servo control panel maintaining speed accuracy to better than 0.2% and incorporating electronic speed change from 7½ to 32 ips.

Plug-in power amplifiers (optional).

Fully electronically stabilised power supply circuit.

Read head of capstan motor.

Capstan motor of patented construction, cool running, low current consumption and wow and flutter better than international broadcast requirements.

Tape transport logic control circuit panel.

Professional practice glass-fibre panel with integral gold-plated switch contacts.

Plug-in relays controlling all functions and eliminating damage from inadvertent mis-handling.

Unique multi-bank micro-switch unit, providing on-off, speed and spool size/tension variations on one control.

Plug-in record relay.

Plug-in 120 Kc/s bias oscillator obviates multiplex interference.

Plug-in audio input/output amplifiers.

New from the Wil Studer Factory comes the revolutionary Model 77 incorporating design developments based on experience gained in the broadcast field with the 37 and 62 Series Studer machines. The 77 is a studio quality machine compactly presented and offering features unique in this price class including total

indifference to fluctuations in mains supply periodicity. With a wow and flutter level below broadcast standard requirements plus a near response from 20-20,000 Hz at 7½ ips. (±2 db) and an ultra low noise level, this new Revox now sets the standard by which the rest will be judged.

Write or call for further information: —

REVOX CORPORATION, 212, Mineola Avenue, Roslyn Heights, N.Y. 11 77, New York.
Telephone: (516) 484-4650.



**Acoustic Research AR-3a speaker systems
are important professional tools to
composer/arranger Don Ellis.**



Don Ellis creates music that ranges from the ancient sitar to a novel four-valve quarter-tone trumpet specially made for him. His work is well exemplified by **Electric Bath** (Columbia 9585), which was Album of the Year (1968) in **Down Beat**, placed second in **Playboy's** annual poll, and third in **Melody Maker**; the record was also nominated for a Grammy Award.

Mr. Ellis' high-fidelity system in his studio consists of an AR turntable, a Bogen-Lenco B62 turntable, an AR amplifier, a JBL 600 amplifier, a Koss Pro 600A headset, Revox and Crown tape recorders, and a pair of AR-3a speaker systems.

Mr. Ellis advises AR that the turntables, amplifiers, and tape recorders are all capable of highest-quality reproduction, so that making comparisons of different tapes and records can be done dependably with any of them. However, he finds that only AR-3a speaker systems are accurate enough to use in his work.



Acoustic Research Inc.

24 Thorndike Street, Cambridge, Massachusetts 02141

Overseas Inquiries: Write to AR International at above address.

CIRCLE NO. 2 ON READER SERVICE CARD



ENTERTAINMENT

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

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

RECORDING OF SPECIAL MERIT

FANNY BRICE/HELEN MORGAN. Fanny Brice (comedy and vocals); instrumental accompaniment. *I'd Rather Be Blue over You*; *My Man*; *Second Hand Rose*; *Becky Is Back in the Ballet*; *Cooking Breakfast for the One I Love*; *Mrs. Cohen at the Beach*; *The Song of the Sewing Machine*. Helen Morgan (vocals); instrumental accompaniment. *Bill*; *Can't Help Lovin' Dat Man*; *Don't Ever Leave Me*; *More Than You Know*; *Frankie and Johnny*; *What Would I Do for That Man*; *Give Me a Heart to Sing To*; *Body and Soul*. RCA (M) LPV 561 \$4.98.

Performance: Smiles and sighs of yesterday
Recording: Remarkable restoration job

Exhuming the past is a precarious business, especially where popular entertainment is concerned. The much-touted miracles of modern technology can restore the quality of a voice, filter out record scratch with ingenious devices, and set out scholarly or nostalgic album notes in neat lines of type. Restoring the original ambiance of an era, however, or the frame of reference in which a performer first won renown, is still a bit beyond us. Our time machines—the phonograph and the late, late show—are only partly effective. The real miracle here, therefore, is not a technical one (although RCA's engineers have done a stunning job of that), but the fact that these two performers, one mainly merry and the other melancholy, can still reach us so effectively and shake us up when all the landmarks of their time have vanished or been altered beyond recognition.

Fanny Brice (she was born the daughter of a saloon-keeper in Brooklyn in 1892 under the name of Fannie Borach) became one of Broadway's most celebrated comic figures and was the model on which Barbra Streisand based her portrait in *Fanny Girl*. Yet Fanny Brice began her career as a torch-singer, and could break hearts any time with *My Man* as surely as she could lighten them with *Becky Is Back in the Ballet*. She can be heard singing both on this disc, in fact, and if you think you know all that can be done with *Second Hand Rose*, just wait until you discover—or rediscover—the original: the Rose you've been told of lately is strictly third-hand in comparison.

Explanation of symbols:

- Ⓜ = reel-to-reel tape
- Ⓐ = four-track cartridge
- Ⓢ = eight-track cartridge
- Ⓒ = cassette

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

There's also a comprehensible dubbing (at last) of the monolog *Mrs. Cohen at the Beach* (I remember as a child straining in front of the horn on my Aunt Jenny's wind-up Victrola understanding something like every fifth word and wondering why I was laughing). It must be the progenitor of every Jewish-mother portrait to which we've since been subjected (are you listening, Portnoy?), except that Fanny Brice's Mrs. Cohen has a gentleness about her that later and more corrosive satires have simply missed. There are also a couple of fillers: *Cooking Breakfast for the One I Love*, an old soundtrack ex-



Fanny Brice (top), with dancer Sally Rand, in a photo spoof of the fan dance (1934)

cerpt that should have been left lying in its Hollywood vault, and *I'd Rather Be Blue over You*, which Miss Brice co-authored with Billy Rose when she was married to him in the late Twenties (her first-hand Rose period, as it were). The recital concludes triumphantly, though, with *The Song of the Sewing Machine*, a heartbreaker about an immigrant girl fading fast in a garment-industry factory at the turn of the century. No Baby Snooks in this collection, and that's more than all right with me.

Miss Morgan, who supplies the moodier of the two sides here, was a Chicago high school dropout with unrealized ambitions (including the hope of a career in opera) until the night in 1925 when she climbed on top of a piano in a New York nightclub and established her image for what may turn out to be eternity. Her appeal may not be as sure-fire today as that of the more wholesome Miss Brice, but she once turned on an entire generation and is still a figure of nostalgic interest in this harsher age, if only as the

prototype for impersonations by Carol Burnett. Here, in that quavering, suicidal, alcoholic little voice that always holds this listener just a hair's breadth away from hilarity, she offers her famed renditions of *Bill* and *Can't Help Lovin' Dat Man* for which P. G. Wodehouse supplied the lyrics and which proved to be the biggest hits in Jerome Kern's score for *Show Boat*.

Other old favorites in Miss Morgan's act are *Don't Ever Leave Me* and *More Than You Know*, followed by her plaintive interpretation of Johnny Green's *Body and Soul*, at the sound of which strong men once were known to break down sobbing over their bathtub gin. There's also an attenuated *Frankie and Johnny* from the 1934 motion picture of that name, all cleaned up and transformed somehow from a salty ballad into another sad, sobby torch song. I waited in vain, though, for *Mean to Me*, that perennial favorite of the disciples of Herr L. Von Sacher Masoch. P. K.

THE FIRST EDITION: *The First Edition '69*. The First Edition (vocals and instrumentals). *But You Know I Love You*; *I Just Wanna Give My Love to You*; *It's Gonna Be Better*; *The Last Few Threads of Love*; *All That I Am*; and five others. REPRIS: RS 6328 \$4.98, © 6328 \$5.95.

Performance: Another good group
Recording: Okay
Stereo Quality: Good

Alright, already, so Laura Nyro is everyone's idol. Over and over we now hear those thin stringy imitative voices, jumping their tiny octaves (I know an octave is an octave, but unless it's Nyro doing the jumping, an ordinary octave just isn't as big). If imitation is the sincerest form of flattery, this group has a lot of sincerity. They jump in and out of other people's bags like red ants at a picnic. So if you don't care about originality and enjoy listening to ten sets of juvenile lyrics—well, enjoy, enjoy. Oh yes, there's a drummer for the First Edition who seems to be too big for his perambulator (a photo on the jacket shows him turned over on the sidewalk). Did the First Edition think of this all by themselves or did they see it on "Laugh-In"? R. R.

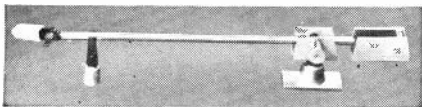
GENTLE SOUL: *Gentle Soul*. Gentle Soul (vocals); instrumental accompaniment. *Outrage*; *Marcus*; *Song for Eolia*; *Young Man Blue*; *Renaissance*; *See My Love*; and five others. EPIC BN 26374 \$4.98.

Performance: Too sweet, too soft
Recording: Very good
Stereo Quality: Very good

(Continued on page 108)

THE ULTIMATE IN LISTENING

The Euphonics Miniconic® phono system represents the ultimate in modern high-fidelity technology.



TOTAL CARTRIDGE RESPONSE
DC to 30 KHz. Acclaimed by Recording and Broadcast Engineers.

SEMICONDUCTOR ELEMENT
10,000 times the energy output of magnetic cartridges. PS-15 adapter supplied to match all amplifier inputs.

LOWEST EFFECTIVE TIP MASS AND COMPLIANCE
Unequaled tracking ability at high and low frequencies.

The amazing Euphonics Miniconic is truly a unique and rewarding auditory experience. At better dealers everywhere, or write for name of nearest Euphonics representative.

BOURNS
Euphonics DEPT. 51

8782 SW 131st ST. • MIAMI, FLA. 33156

CIRCLE NO. 11 ON READER SERVICE CARD

Toujay makes fine Stereo Furniture

and that is all we make!
VISIT OUR SHOWROOMS
TO SEE THESE EXCLUSIVE
DESIGNS PLUS MANY OTHERS



TOUJAY TOWERS EA-3
A collection of exciting vertical styles in all periods. Traditional Towers are available in many different decorator finishes and also as kits.



SOUND-X-PANDER

The most advanced concept in audio furniture. A console that actually increases your listening pleasure by: Aiming, Converging and Expanding the sound direction while isolating the speakers.

Designed by Jerry Joseph, F.I.P.D.

Toujay designs

CUSTOM DESIGNS & CONTRACT WORK
Showroom Visits through your Dealer or Decorator.
Hours: Tues. thru Sat. 10-5 pm

NEW YORK
146 E. 53rd St., New York, N.Y. 10022

LOS ANGELES
144 N. Robertson Blvd., Los Angeles, Calif.
For full line literature, color chart & Dealer Listing send 25¢ to N.Y. office only.

It's probably a measure of the times that music with the sweet felicity of that produced by Gentle Soul just doesn't sustain one's interest. Yes, it's well done; yes, it's pleasant, sweet, and vaguely reminiscent of a hundred distant folk themes and melodies. But is that enough? I don't think so. If I'm going to listen to folk music these days in its commercialized form, I prefer to hear the modified, but enormously more powerful, transformations provided by the likes of Bob Dylan, Tim Hardin, and Miss Joni Mitchell.

D. H.

RECORDING OF SPECIAL MERIT

JOEL GREY: *Black Sheep Boy*. Joel Grey (vocals); orchestra, Jimmy Wisner, George Tipton, Joe Renzetti arr. and cond. *If I Were a Carpenter*; 1941; *Scarborough Fair/Canticle*; *Both Sides Now*; *Lalena*; *She's Leaving Home*; and five others. COLUMBIA CS 9794 \$4.98.

Performance: Generous and giving

Recording: Tasteful

Stereo Quality: Fine

Joel Grey is a very generous, compassionate, and talented young man. His gifts have been obvious in many theatrical efforts, especially in *Cabaret* and *George M!*, and certainly in his previous recordings (which I loved). He's made his own big hits. On "Black Sheep Boy," he proves his generosity as an artist by how much he gives to other people's songs. He can hardly hide his enthusiasm for the talents of other contemporary artists. I suspect Joel is busy right now preparing his next album, to be filled with all the selections he didn't have room for on this one. And that will be welcome, too.

"Black Sheep Boy" is a veritable horn of plenty of great modern hits and a few other truly beautiful songs that may never make it to the top, but which musicians cherish. Joel's approach is compassionate—his soft, understated, simple singing is that of a minstrel whose life is in the lyrics as well as the music. "Black Sheep Boy" brings together a few of the real poets of our abundant "now" music: Mr. Tim Hardin, Messrs. Lennon and McCartney, Messrs. Simon and Garfunkel, Miss Joni Mitchell, Mr. Nilsson, and Mr. Donovan Leitch.

Joel Grey has done the world of recorded music an enormous favor by putting under one cover all this beauty, truth, and humor. In the words of Miss Jean Brodie, here is "the *crème de la crème*."

R. R.

ENGELBERT HUMPERDINCK: *Engelbert*. Engelbert Humperdinck (vocals); orchestra. *Love Can Fly*; *Let Me into Your Life*; *Marry Me*; *To Get to You*; *True*; *A Good Thing Going*; and six others. PARROT PAS 71026 \$4.98, (R) 79026 (3/4) \$5.95, (4) 79426 \$5.95, (8) 79026 \$6.95, (C) 79626 \$5.95.

Performance: Will the real Tom Jones stand up?

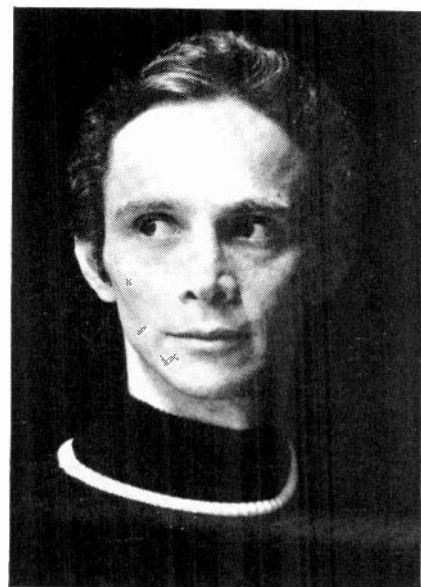
Recording: Fair

Stereo Quality: Good

Engelbert Humperdinck and Tom Jones have several things in common—recording and music-publishing companies of which they are part-owners, a large audience that is mostly female and mostly over thirty—and, judging by this new release, they must have about the same vocal-cord structure. I

have heard singers that sound alike before but seldom anything like this: after the first few bars of his lead-off number, *Love Can Fly*, were belted, I checked the label to see whether or not a Tom Jones recording had been substituted by mistake. No, it was Humperdinck all right—or all wrong, depending on how much you like Tom Jones. And he shares with Jones a plastic musical ear, a supreme indifference to the meaning of lyrics, and sonics that make him seem to be singing inside a steel drum. Both also overdramatize even the most benign lyric, so that something like *Les Bicyclettes de Bel-size*, heard here with gibbering chorus and oversized orchestra, sounds as if *Delilah* might be back in town with her four brothers, and all of them bent on revenge. I might add that both Jones and Humperdinck are tremendous commercial successes. Wonders never cease.

P. R.



JOEL GREY

A gentle minstrel sings other people's hits

SHAKE KEANE: *Dig It!* Shake Keane (flugelhorn); chorus and orchestra. *Bend Me*; *Shape Me*; *By the Time I Get to Phoenix*; *Green Onions*; *Soul Serenade*; *Sunny*; and seven others. LONDON SP 44115 \$4.98, (8) 74115 \$6.95, (C) 84415 \$5.95.

Performance: Shook, rattled, and winded

Recording: Okay

Stereo Quality: It's there, I guess

I see no reason why this record was made. Is there an underground cult of flugelhorn worshippers who want to see this instrument compromised as a substitute for a Chubby Checker vocal? As an instrument, it has had enough trouble just trying to live down its whimsical name. But at least that was nice, clean fun. Here, Shake Keane torments the sweet thing into screams, burps, and gasps that are enough to cast the poor flugelhorn as Pauline in a remake of the old *Perils* and put Mr. Keane in the role of the mustachioed villain. Unhand that lady, Keane!

There isn't much left to discuss. The songs are standard Shake items harking back to those already-mentioned Chubby Checker days when the organ was king of the twist palaces and the dancing girls wore Day-Glo scanties on their interminably quivering buns. Modern blues songs like *Goin' Out of My Head* and *Honey* don't benefit by having

flügelhorn rather than a good vocalist. And all the tortured blowing is a corny oris oohing and aahing over what's left of these numbers. When Shake Keane blows, the liner notes claim, "it envelops your role being in velvet." But it is the tacky eproof velvet of countless Peppermint ungues, now peeling off the walls of places here nobody goes anymore. R. R.

LEONDA: *Woman in the Sun*. Leonda (vocals and guitar); with various other musicians. *Mist in the Sky; Somebody's Gonna Ask Me Who I Was; When I Lived in My Grandmother's House; Blue Diamond in a Platinum Setting; Mother in Love*; and five others. EPIC BN 26383 \$4.79.

Performance: Pleasant, but unmemorable
Recording: Very good
Stereo Quality: Very good

Leonda's previous history is a mystery to me, he is a mildly pleasant singer with a mixed bag of mannerisms that are reminiscent of five or six other female balladeers who come to mind; her guitar playing, presumably, is adequate. Seven Leonda originals and two adaptations are included here—a considerable number for a first outing. Ironically, however, the one tune not written by Leonda, *When I Lived . . .*, is the most attractive in the album. With the number of new releases that pour out of record-company pop divisions every day, it's pretty difficult to become excited over anything less than sparkling originality. Leonda is competent enough, and her material has its moments; unfortunately, that's not enough. D. H.

HORACIO MALVICINO: *The Brazilian Touch of Malvicino*. Orchestra, Horacio Malvicino arr. and cond. *Jazz 'n' Samba; Quiet Nights of Quiet Stars; Goodbye Sadness; One Note Samba; Sal y pimienta*; and six others. DECCA DL 75083 \$4.98.

Performance: Too long at the samba
Recording: Okay
Stereo Quality: Good

If watered-down Jobim is to your taste, then Malvicino is your cup of Tia Maria. Personally, I'll pass. Antonio Carlos Jobim doesn't need me or anyone else to tell you of his particular genius as a composer and/or performing artist. And it follows he doesn't need Malvicino either.

But Malvicino has presented us with this album, and Jobim is too prominent among the composers to be ignored. When I get a Jobim number, I start humming a lot and longing for a vocal by Luiz Henrique or Francis Albert Sinatra. Only when there is a Jobim song can I respond at all to this album. Elsewhere it is hard to tell the difference between the selections. Most of the album is one long samba, and as they say in the song, it's a *One Note Samba*. The question is, just how badly do you need to samba, a dance once described by a Texas friend of mine as "people scooping each other up?" You know, it's bad for your back. R. R.

PAUL MASSE: *Butterfly Lake*. Paul Masse (vocals and guitar); orchestra. *Butterfly Lake; It's Gone; Something Bad; Dream Along; Whiskey; Suzanne*; and five others. LIBERTY LST 7600 \$4.79.

Performance: California c-&w
Recording: Good
Stereo Quality: Good

I guess the only thing more alert to sounds around him than a pop record producer is an underfed Doberman pinscher. For some time now, at least some as time is reckoned in the recording industry, it has been obvious that country-and-western music is having a big resurgence, bringing it into the mainstream of American pop music. Paul Masse, in this album, has tried an uneasy marriage of c-&w to psychedelic lyrics. Neither comes off very well. Not the most galvanizing of performers, Mr. Masse often sounds merely odd when he mixes his guitar and his down-home voice in such lyrics as "Chocolate men, silver wings/ marshmallow houses, and golden things/ kings and queens, magic songs/ all are waiting, so come along." Masse has written all the material in the album, and some of the songs are fairly good—but most are not. *Butterfly Lake, Forever*, and *Suzanne* struck me as the best of the lot, probably because in essence they are straight-on ballads without the psychedelic stalagmites. Suzanne, who inspired *Suzanne*, has provided the liner notes. It sounds like love, all right. P. R.

HELEN MORGAN (see Fanny Brice)

NICK NOBLE: *I'm Gonna Make You Love Me*. Nick Noble (vocals); orchestra, Pete Dino, Chuck Sagle, Jimmy Wisner arr. and cond. *I'm Gonna Make You Love Me; Lonely as I Leave You; The Look of Love; I'm So Busy Being Broken Hearted; To Wait for Love*; and five others. COLUMBIA CS 9810 \$4.98.

Performance: Swell fella
Recording: Poor Nick is swamped
Stereo Quality: Excellent technically

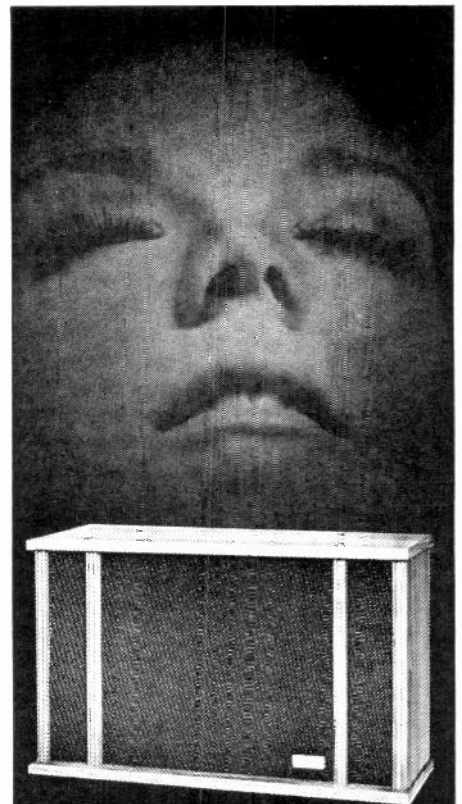
Such a nice fella, Nick—so kind, so ordinary, so good-hearted. I mean you can just hear how good-hearted Nick is. He must be or he'd have spoken up loud and clear and had the orchestra brought down a few decibels. But not our Nick, not our long-suffering Nick. He just stands there and sweetly tries to be heard; over, above, and around all those arrangements. Nick is well-known to the "in-crowds" at Playboy Clubs all over the country. Maybe he's been romping among the bunnies so long he has forgotten what it feels like to be a real wolf and bare his fangs once in a while. But then I have the feeling Nick Noble always plays it safe. Why else would every song he sings be someone else's big hit? R. R.

THE SACRED MUSHROOM. The Sacred Mushroom (vocals and instrumentals). *I Don't Like You; You Won't Be Sorry; Cationic Lover; All Good Things Must Have an End; I'm Not Like Everybody Else*; and three others. PARALLAX P 4001 \$4.98.

Performance: Anonymous rock
Recording: Good
Stereo Quality: Good

Two brothers named Larry and Danny Goshorn are the whole show here, singing fine solos and mellow harmony. Larry offers some driving guitar, as well. Unfortunately, that's about as far as it goes. Sacred Mushroom is certainly competent enough, but one has to search too far and too long for the phrases that might distinguish it from the plethora of faceless rock groups. D. H.

(Continued on page 110)



the Enticer

THE
JENSEN
TF-25

Only about the size of a breadbox, but the new Jensen TF-25 gives depth and excitement to the most intimate sound in a medium-priced 2-speaker, 2-way loudspeaker system. Dura-syn walnut finish. \$89.50.

Hirsch-Houck independent test laboratories puts it this way: "The Jensen TF-25 has a balanced, uncolored sound which can be listened to for hours without fatigue. We can only agree with Jensen's statements and claims."*

It's the kind of speaker you'd expect from the company which has pioneered almost every major advance in speaker technology since Peter Jensen's invention of the loudspeaker.

*For the complete report and Jensen's new catalog, write: Jensen Manufacturing Division The Muter Company 5655 West 73rd Street, Chicago, Illinois 60638

jensen

See the man with the button—your Jensen dealer—today.



CIRCLE NO. 33 ON READER SERVICE CARD

LOW PRICES

Stereo Corporation is one of America's largest wholesale franchised distributors. All merchandise shipped same day from our warehouse, fully insured in factory sealed cartons. Our one aim is your complete satisfaction, — merchandise-wise, price-wise! From HI-FI components to complete stereo systems, if it's nationally advertised, We have it! Discounts of course! Right now, write now . . . for your special quote. Savings are bigger than ever in honor of our recent expansion.

STEREO CORPORATION OF AMERICA
2122 Utica Ave., Bklyn., N.Y. 11234 (212) 338-8555

CIRCLE NO. 56 ON READER SERVICE CARD

ABOUT YOUR SUBSCRIPTION

Your subscription to STEREO REVIEW is maintained on one of the world's most modern, efficient computer systems, and if you're like 99% of our subscribers, you'll never have any reason to complain about your subscription service.

We have found that when complaints do arise, the majority of them occur because people have written their names or addresses differently at different times. For example, if your subscription were listed under "William Jones, Cedar Lane, Middletown, Arizona," and you were to renew it as "Bill Jones, Cedar Lane, Middletown, Arizona," our computer would think that two separate subscriptions were involved, and it would

start sending you two copies of STEREO REVIEW each month. Other examples of combinations of names that would confuse the computer would include: John Henry Smith and Henry Smith; and Mrs. Joseph Jones and Mary Jones. Minor differences in addresses can also lead to difficulties. For example, to the computer, 100 Second St. is not the same as 100 2nd St.

So, please, when you write us about your subscription, be sure to enclose the mailing label from the cover of the magazine—or else copy your name and address exactly as they appear on the mailing label. This will greatly reduce any chance of error, and we will be able to service your request much more quickly.

LEONARD SCHAEFFER: *A Boy and I Dog*. Leonard Schaeffer (vocals and instrumentals). *Dreamin'*; *Someone in My State Fair*; *The Artist*; *The Meeting*; *Lodgespear*; and six others. WARNER BROS. WS 1756 \$4.98.

Performance: Some sort of phenomenon
Recording: Good
Stereo Quality: Clever

Excuse me, I want you to come over here in a minute and meet the Schaeffers. This is N Schaeffer, the pianist. He told his son Leonard, "Music's a good profession, Len." It is Mrs. Schaeffer, Leonard's mother, the children's-story writer, and this is her father, a cantor from Russia, he should live and well, who said to his grandson, "Sing, Leonard, for it is our family's heritage to please ears." This is Grandpa Schaeffer, who toured the Orpheum Circuit when he was young. This is David, Leonard's older brother, a writer—at least, he wrote the liner notes for Leonard's album. And this is Leonard. He is eighteen. When he was five he wrote his first song which began "A horse is big, that true, indeed." Now he has his own group—not to mention his own record—and his style hasn't changed much. Leonard sings gently of homely matters: the pleasures of dreaming, the importance of smiling "on the outside," the vexation of waiting for a phone call that doesn't come, the excitement of state fair. The words are always a little crazy and Leonard's quavery voice sounds like Menasha Skulnick's might if he was ever let loose on country music. But the effect is not unpleasant, especially the instrumental backgrounds which comment with some wit on the action, such as it is. Never mind. Leonard is destined for big things. P. K.

CARL SMITH: *Faded Love and Winter Roses*. Carl Smith (vocals); orchestra. *I Put the Blue in Her Eyes*; *It's Been So Long Darlin'*; *You're Love*; *I'm a Lonesome Fugitive*; *She's Looking Good*; and six others. COLUMBIA CS 9786 \$4.98, (8) 1810632 \$6.98.

Performance: Assured
Recording: Good
Stereo Quality: Good

Carl Smith is the Cary Grant of country-and-western music. In personal appearances he is suave and witty, often acting as emcee to introduce the other acts. His performing attire is noticeably well tailored, and his hair, grown grey, has been allowed to stay that way. This is quite a relief from the many popular country-and-western singers who get themselves up in outfits that look as if they had been assembled by Trigger's personal tailor (who also owns a sequin factory), and whose hair is often dyed that peculiar metallic mahogany—when they have hair to dye. When they do not, they surmount their skulls with wigs that look either like spaghetti strands sewn to their scalp or widow's-peaks jobs that seem to be painted on. There is also something very carefully tailored about Smith's performances. I suppose they are c-&-w-oriented—the songs themselves most certainly are—but there is a certain tongue-in-cheek approach in his reading of lyrics that is very alien to this style. For instance, when he sings *The Party's Over*, one senses that possibly he might be remembering not the party's bitter rue but the glasses of brew. Personally, I rather like his approach, and since he has a passably good voice

COMMUNICATIONS HANDBOOK

148 fact packed pages for the CB, SWL or HAM. Equipment buyer's guide—photos—tables—charts—getting a license—everything to make this the world's most complete guide to communications.

1969 #86
1968 #53
1967 #47

ELECTRONICS INSTALLATION & SERVICING HANDBOOK

For the serviceman who is also a businessman—the hobbyist who is also a perfectionist! Covers all 8 areas of consumer electronics servicing—all the tricks of the trade—in one complete, up-to-date guide. This is the industry's "how-to" book for installing and servicing consumer electronics equipment.

1969 #83
1968 #58
1967 #43

ELECTRONIC EXPERIMENTER'S HANDBOOK

148 pages of the most fascinating and challenging construction projects for the electronics hobbyists. All with complete schematics, illustrations, parts list, and easy-to-follow instructions that guarantee you perfect finished products.

1969 Winter Edition #85
1968 Spring Edition #84
1968 Winter Edition #50
1966 Fall Edition #39
1966 Spring Edition #36
1965 Fall Edition #9

STEREO/HI-FI DIRECTORY

Giant 180 page buyer's guide listing more than 1,600 individual Stereo/Hi-Fi components by 176 manufacturers. Nine individual sections complete with specs, photos, prices—the works!

1969 #82
1968 #56

TAPE RECORDER ANNUAL

Over 130 pages covering every aspect of tape recording. Complete buyers guide to the brands and models on the market. Expert tips on equipment—making better tapes—editing—copying—everything you want and need to know about tape recording.

1969 #81
1968 #59

Ziff-Davis Service Division—Dept. W • 595 Broadway, N.Y., N.Y. 10012

I am enclosing \$_____ for the annuals circled below. My remittance includes an additional 25¢ per copy for shipping and handling (Outside U.S.A. all magazines are \$2.00 per copy, postpaid.)

\$1.25 each 9 39 43 47 50 53 56 **\$1.35 each** 36 81
58 59 82 84 85 88 83 86

PRINT NAME _____

ADDRESS _____

CITY _____

SR 79

STATE _____

ZIP _____

PAYMENT MUST BE ENCLOSED WITH ORDER

COMMUNICATIONS HANDBOOK 1969

ELECTRONICS HANDBOOK SPECIAL

ELECTRONIC EXPERIMENTER'S HANDBOOK

STEREO HI-FI DIRECTORY

TAPE RECORDER ANNUAL 1969



id excellent projection, I found this an enjoyable album—very smooth. P. R.

SPANKY AND OUR GANG: *Anything You Choose*. Spanky and Our Gang (vocals and instrumentals). *Yesterday's Rain; Hong Kong Blues; Without Rhyme or Reason; Mecca Flat Blues; Leopard Skin Phones*; and eight others. MERCURY SR 61183 \$4.98, © 1183 (3¾) \$5.95.

Performance: **Cheerful and competent**
Recording: **Good**
Stereo Quality: **Excellent**

A highly professional and musical group, Spanky and Our Gang are out to cover all the bases on this album. In songs ranging from the old time blues of *Mecca Flat Blues* to the mild psychedelia of their hit *Anything You Choose* and to the more or less straight-commerciality of *Without Rhyme or Reason*, they display a real versatility. Every-



Columbia Records

SPIRIT

Performers of skill and imagination

thing is extremely well performed, with no ragged edges, but, unfortunately, not very much real excitement either. Considering how many groups possess nothing *but* the excitement that comes from a kind of raw vitality, the quiet certainty of Spanky and Our Gang, who seem to know exactly what they are doing, comes as a refreshing change. For a group as intrinsically pop-oriented as they really are, their album cover here is something of a trial. On one side they are all looking rather glum and on the other they are all laughing it up. The record itself has a yellow label on one side and a red one on the other. What all this means escapes me, and I find it pretentious. P. R.

SPIRIT: *The Family that Plays Together*. Spirit (vocals and instrumentals). *I Got a Line on You; It Shall Be; Poor Richard; Silky Sam; Danlin' I; She Smiled*; and five others. Ode Z12 44014 \$4.98, © ZQ 1123 (7½) \$6.98, ④ Z14 44014 \$5.95, © Z18 11014 \$6.95.

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

Most of the songs here are written by Jay Ferguson. The ones that are not are by

Randy California. Both are members of Spirit. Though the Spirit seems willing, the material is weak. The songs that Ferguson and California have written seem to rely more on the good orchestrations and performances they receive here than on any intrinsic merit. But aside from the songs themselves—which run what is by now a pretty familiar gamut—this is a superior album in almost every respect. Spirit is an excellent group indeed, each of its five members being a strong performer in his own right. The album is beautifully produced, and the orchestrations are first-rate. This is one group whose future, I think, might better lie with the recording of works by other composers, at least for the time being. It seems a shame to waste so much performing skill and musical imagination on material that is still so formless. P. R.

THREE DOG NIGHT: *Three Dog Night*. Three Dog Night (vocals and instrumentals). *One; Heaven Is in Your Mind; It's for You; Let Me Go; Chest Fever*; and five others. DUNHILL DS 500-48 \$4.98, © 50 48 (3¾) \$5.95, ④ 450-48 \$5.95, © 850-48 \$6.95, © 550-48 \$5.95.

Performance: **Rock standards**
Recording: **Very good**
Stereo Quality: **Very good**

Three Dog Night is another one of the interpretive rock-blues groups—those that specialize in material not composed by members of the ensemble. It features three non-playing singers whose voices are well-matched to the swooping, in-and-out vocal counterpoint they employ. The tunes are familiar, but these renditions rarely approach the excellence of the original versions. Among the better tracks are Neil Young's *The Loner* (Young is a member of the Buffalo Springfield), Nilsson's *One*, Tim Hardin's *Don't Make Promises*, and, surprisingly, an old standard recently adapted as a rhythm-and-blues specialty, *Try a Little Tenderness*.

Oh, yes. "Three Dog Night" is a phrase referring to a practice of the Australian aborigines. Since their technology does not yet provide textiles, they depend upon the close companionship of dogs for warmth on cold nights. A one dog night is moderately cool, a two dog night is chilly, and a three dog night is absolutely frigid. At least that's what Dunhill says. D. H.

THE TYMES: *People*. The Tymes (vocals and instrumentals). *People; Look of Love; Alfa/For Once in My Life; Wichita Line-man; Make Someone Happy*; and six others. COLUMBIA CS 9778 \$4.98.

Performance: **Old smoothies**
Recording: **Good**
Stereo Quality: **Fine**

If you're a chart watcher (and I don't mean a medical or astrological chart, but good old *Cash Box*), you know that The Tymes' song *People* has had a place way up there for ages. Obviously, The Tymes are close chart watchers and just love to snatch those big hits created by other artists and then work them over in their own sometimes dreary but usually better than passable arrangements. What comes out are a lot of second-hand roses, neatly tied in a nosegay of only yesterday's memories, and smelling

(Continued on page 113)

NOW FREE!

STEREO INFORMATION

FM Station Directory

The directory lists 1571 FM stations in the United States and Canada. All the stations broadcasting in stereo are listed.

Test Reports

Test reports full of facts. The test reports were made by independent laboratories. Tests cover tuners, preamps, power amp/preamps. Read the facts from test experts.

Big 36-Page Catalog

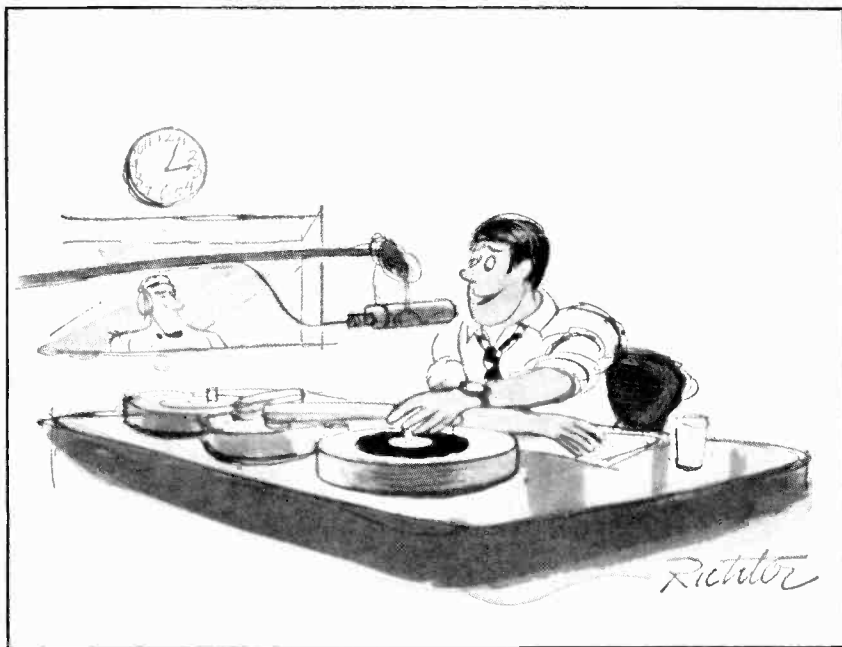
You get a 36 page catalog. It tells you about tuners, power amplifiers, preamplifiers, pre-amp/power amplifier combination and tuner preamps.

ALL FREE

McIntosh

PLEASE SEND ME YOUR CATALOG
McIntosh Laboratory, Inc.
1 Chambers St. Binghamton, N. Y. 13903

NAME _____
STREET _____
CITY _____
STATE _____ ZIP _____
CIRCLE NO. 38 ON READER SERVICE CARD



Drawing by Richter; © 1967 The New Yorker Magazine, Inc.

"And now it's time for a stroll down Memory Lane. Here's Elvis Presley and 'Blue Suede Shoes.'"

THE PERSISTENCE OF ELVIS

By DON HECKMAN

IT'S hard to believe that nearly fifteen years have passed since the placid surface of popular music was roiled to a froth by a swivel-hipped, pompadour-topped Memphis singer-guitarist named Elvis Presley. Those fifteen years, undoubtedly, have dimmed our memory of the upheavals attendant upon Presley's arrival, for it wasn't just the music industry that felt the impact. Arguments about the relative degree of immoral behavior that would be generated by each bump of Presley's gyrating pelvis raged across the land—from newspaper editorial to church pulpit.

Most observers expected Presley's appeal to fade rapidly. After all, meteoric careers in the entertainment arts were not exactly unprecedented, and more than one popular singer had arrived with an explosiveness comparable to Presley's, only to fade like the trailing vapor of a comet.

Obviously, Presley *hasn't* faded. In the intervening years he has made more than twenty-five movies, has produced forty-five records that have sold at least a million copies each, and has run up a single-record sales total of more than 83,000,000. No, he was not exactly a flash in the pan. The MGM publicity office, in fact, with a characteristic fondness for cosmic generalizations, informs us that Presley has "... one of the most heard voices in the history of mankind." And the poor Beatles merely aspired to a comparison with Jesus Christ!

What was it, then? What were—and are—the special circumstances that have made Presley such a remarkable phenomenon? In retrospect, it seems clear (as it did *not* in the mid-Fifties) that he was the right

man at the right time; in effect, he was the highly physical embodiment of an idea whose time had come.

Consider, for example, the state of popular music at the time. Consider that some of the more prominent hits were *The Ballad of Davy Crockett*, *The Little White Cloud that Cried*, *Love and Marriage*, and—can you believe it?—*Doggie in the Window*. There are those, of course, who would say that a generation that had allowed itself the luxury of silence during the various activities of Joe McCarthy was simply getting the popular music it deserved—music that was melodically banal, rhythmically turgid, and emotionally asexual. And in one sense, it surely was true that such bland, pablum-like music was a perfect reflection of the sentiments that brought Eisenhower to the presidency; it was a music that was a public extension of the private desire for a simple, understandable world. Seething beneath the surface of our society, however, was a black revolution that was slowly beginning to find its voice. The music of that revolution—although no one yet realized it—was the pulsating, visceral sound of rhythm-and-blues and the soul-reaching cry of gospel songs.

It didn't take long for a new generation of youth to discover that its implicit need for a music that was rhythmically active, alive, and expressive of its age was not satisfied by saccharine strings and moody ballads. But unadulterated black music was not quite the answer, either. A mediator was needed, one who could translate the gutsy, sometimes overtly sexual implications of black rhythm-and-blues into a form

more tolerable to the young white audience. Presley was the man.

His arrival was hardly viewed by all as a step forward in the salvation of popular music. An older generation, steeped in the rigidity of the Crosby/Como performing style, soon realized—correctly—that Presley's twisting, writhing body was an expression of emotions that it had carefully and deeply buried. And the exposure of those emotions was too much for some; when he appeared on network television, the cameramen were strictly admonished to direct their lenses only at the upper half of Presley's vibrating body. (One wonders how they might have dealt with, say, Chuck Berry.) His songs, dealing openly with emotions generally revealed only in the back seats of cars at drive-in movies, were offensive to this older generation, but they spoke directly and acutely to the young—to those who remembered World War II only as a distant image in childhood and who were ready now to loosen the shackles of the emotionally restrictive cultural environment which surrounded them.

Presley signalled the beginning of the breakout. Yes, there had been others before him—Bill Haley, for one, had already produced several rock-and-roll hits. But Presley put it all together. He had an electrifying personal presence; his distillation of rhythm-and-blues and country-and-western rarely went too far in one direction or the other; perhaps most important, he had the benefit of management and promotion that was thoroughly cognizant of his unique qualities.

NBC-TV's Presley special of last winter provided a fine opportunity to reexamine this remarkable performer. Unfortunately, the sound track leaves much to be desired, in both quality and presentation. Presley's light-hearted interchanges with his musical associates, his powerful visual image, and, more subtly, his natural *machismo* have not been adequately translated onto the record. The songs, virtually all of which will be familiar to the long-time Presley fan, are a careful mixture of best-sellers like *Hound Dog*, *Heartbreak Hotel*, *Jailhouse Rock*, and *Love Me Tender*, less familiar songs, and a few new pieces. Side two includes the obligatory "sacred" songs. In the rare moments when the heavy arrangements and the tinny television sound do not intrude, one can experience some sense of Presley's special performing mastery. But more often than not one simply recalls how much better the originals are.

The same is true, in a slightly different sense, of the Camden recording, a mish-mash of old and new. Old Presleyites will be bored by these tracks; the new listener will simply wonder what all the fuss was about.

ELVIS PRESLEY: *Elvis*. Original sound-track recording from his NBC-TV Special. RCA LPM 4088 \$4.98, ® TP3 (3¾) 1008 \$6.95, © PSS 1391 \$6.95.

ELVIS PRESLEY: *Elvis Sings Flaming Star*. *Flaming Star*; *Wonderful World*; *Night Life*; *All I Needed Was the Run*; *Too Much Monkey Business*; and five others. RCA CAMDEN CAS 2304 \$1.89.

mostly of other groups, like the Temptations, the Four Tops, and sometimes even vintage Mills Brothers.

If you don't mind your pop music distilled, The Tymes are really a first-rate quartet. The *People* arrangement is socko enough to deserve its high rating. Their *Those Were the Days* I classify as one of the more passable versions out of the hundreds currently making the scene—there is a charming piano strolling through the song (shades of Carmen Cavallero!). This is followed by an old church-camp picnic version of *God Bless the Child*, which is a good change of pace. But the very choice of such a play-it-safe as *Make Someone Happy* betrays the *Kitsch* lurking deep down inside this group. Still, if you prefer your hash well-done instead of tartare, this is your group. They apply an itsy-poo Mary Poppins approach to a hard-rock drum beat and then have the *chutzpah* to add the black falsetto of the head Ink Spot.

The Look of Love, *Alfie*, *For Once in My Life*, and *It's* can all be lumped together under the banner "Tyme Marches On!" Careful fellows, it may pass you right by while you are all still chart-gazing. R. R.

WICHITA FALL: *Life Is But a Dream*. Wichita Fall (vocals and instrumentals). *Morning Song*; *Once in the Morning*; *Sunny Road*; *Going to Ohio*; *Playground*; *Ornamental Sideshow*; and seven others. IMPERIAL LP 12-417 \$4.98, (4) LTR #918 \$6.95, (B) TR 8918 \$6.95, (C) C 0918 \$5.95.

Performance: Excellent
Recording: Fine
Stereo Quality: Fine

Wichita Fall is an enigma to me. I like it (them). I don't like it (them). It's (they're) good. It's (they're) mediocre. It's (oh, hell, let's settle for the singular) brilliant. It's just okay. Wichita Fall is a music drama that is to today what Gordon Jenkins was to 1945. The entire album tells a story, the story of a day in the life of . . . but then remember, the Beatles already did that—and better. The day represents the life of man. God knows how many people have already done this, starting way back with the riddle of the Sphinx. So my conclusion is that the premise of "Life Is But a Dream" is sophomoric. This is true, but I can't let go of it. The more I listen, the more I like Wichita Fall and its LP. We get lots of those clock-winding sound effects, crescendos, and violin sweeps that are supposed to knock us dead with their theatrical effect. But when Wichita Fall leaves out such sound effects it can make very pretty music.

Physically, it looks as if it (is about to embark on the Lewis and Clark expedition. But lyrically I discover it is only attempting to get from Ohio to Reno. Its (their) message once again is lost in a kind of muddled Thoreau-Walden-Pond syndrome of mists, rain, and falling leaves which I really can't believe has much to do with any youthful experience these days. When the group can't think of other words, they do "oo-la-la" a lot.

Sunny Road is a sweet and sadly romantic song. Sometimes Wichita Fall goes totally falsetto and almost barbershop-quartet in style, as in *Mr. Drake's Afternoon Show*. This must be why it is so mystifying—from barbershop to Beatles, from Thoreau to nursery rhymes. Just where are you, Wichita Fall? I love you hate you. R. R.

JULY 1969



ORNETTE COLEMAN: *Ornette at 12*. Ornette Coleman (violin, trumpet, alto sax); Dewey Redman (tenor sax); Charlie Hayden (bass); Ornette Denardo (drums). *C.O.D.*; *Rainbows*; *New York*; *Bell's and Chimes*. IMPULSE AS 9178 \$5.98, (R) 9178 (7 1/2) \$7.95.

Performance: Coleman & son
Recording: Good
Stereo Quality: Wandering

A decade has passed since Ornette Coleman exploded on the music scene, setting off a sequence of events that would reshape the substance of jazz. Most of Coleman's memorable work was produced within the succeeding four or five years. More recently, he has worked in spurts of activity, adding trumpet and violin to his instrumental battery, producing compositions for string quartet and woodwind ensemble, and picking up a Guggenheim Fellowship along the way.

In his newest group he has employed his son, Ornette Denardo, as drummer, noting that, "Ornette Denardo is hard to keep up with if you don't tell him what to do." I suppose that's a statement that most parents could make, although I doubt they would always express it with the positive connotation that Coleman does. On the evidence here included, Ornette Denardo is a remarkable twelve-year-old performer, but few listeners would mistake him for a mature musician.

Although this program—Coleman's first for Impulse—was apparently recorded at a "live" concert, the album gives no indication of when or where. It is a characteristic set, with the leader playing violin on one track, trumpet on another, and alto on the remaining two. Coleman has improved considerably in the last year or so on both the former instruments, and his trumpet work has gained a pitch focus and placement accuracy that was previously absent. Coleman's alto lines, however, continue to be his most attractive. Both *C.O.D.* and *New York*, the latter one of his most pleasant compositions, are filled with his sometimes ingenuous, sometimes complex, but always light and dancing improvised melodies. Tenor saxophonist Dewey Redman continues to impress, especially in his solo on *Rainbows*. Bassist Charlie Hayden, a veteran of Coleman's earliest groups, plays a particularly fascinating solo on *New York*, building his improvisation on successive fourths and fifths that echo Coleman's rising melody line.

Coleman's music no longer sounds radical, revolutionary, or ugly—a fact that may have as much to do with our environment as it does with our ears. This is not one of his best outings, but it is the work of an influential jazz musician. D. H.

MILES DAVIS: *Filles de Kilimanjaro* (see Best of the Month, page 77)

(Continued on next page)

*If you're
the man
we think
you are,*

*this is the
camera you
should own.*



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

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

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

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

*Honeywell takes the guesswork
out of fine photography.*

Honeywell Photographic
P.O. Box 22083, Denver, Colo. 80222
Please send Honeywell Pentax literature to:
Name _____
Address _____
City/State/Zip _____

Honeywell

CIRCLE NO. 31 ON READER SERVICE CARD

DISCOUNTS



SELLING HI-FI
NATION-WIDE
WORLD
WIDE
SINCE
1948

COMPONENTS • RECORDERS
KITS • SPEAKER SYSTEMS • TAPE

- New Lower Prices
- Same Day Reply To Your Inquiry
- Mfrs. Sealed Cartons
- Double Boxed Where Possible
- Fast, Insured Shipments
- Package Deals Save You More
- Franchised Distributors for Over 50 Mfrs.
- Open Monday thru Saturday
- Free Parking at Door
- Phones: N.Y.C. (212) 369-6212
Danbury, Conn. (203) 775-2562

WRITE FOR SPECIALS VISIT
OUR SHOWROOM/WAREHOUSE
CARSTON *Stores*
R.F.D. #3 — ROUTE 7
BROOKFIELD, CONN. 06804

THIS

OVER **64** YEARS
OF RELIABILITY

IS WHY STEREO & HI-FI
BUYERS CAN BE SURE OF
SAVINGS
AT RABSONS

At Rabsons Competitive Prices, Reliability and Personal Service have been bywords for over 62 years. It's so EASY and SAFE to deal with Rabsons. Up to 36 months to pay on Easy Pay Plan. As close as your telephone — as near as your mailbox. Fast Air Mail Response on Quotation Requests. Franchised Distributor for Hi Fi Lines. All merchandise brand new in factory sealed cartons, shipped double packed, fully insured promptly from our warehouse. Greater savings on complete systems. Export packing • 220 Volts, 50 Cycle merchandise a specialty. Free list of monthly specials.

**BEFORE YOU BUY GET A RABSONS
QUOTE... YOU'LL BE GLAD YOU DID!**

RABSONS 57 ST. INC.
119 West 57th Street, New York, N. Y. 10019
Tel. Area Code 212-247-0070

CIRCLE NO. 40 ON READER SERVICE CARD
114

WILD BILL DAVISON: *Wild Bill at Bull Run.* Wild Bill Davison (trumpet), orchestra. *I Found a New Baby; Black and Blue; You're Lucky to Me; Louisiana; Georgia on My Mind; Rosetta; Blue Turning Grey over You; Someday Sweetheart.* JAZZ-LOGY J 30 \$5.98.

Performance: A hot trumpet in tepid water
Recording: Another anachronism
Stereo Quality: Okay

This is another prize for the collectors of musical anachronisms. If you like your jazz memories fresh out of the garden and not out of the canned rerecorded versions of originals, this is good pickin's. Wild Bill Davison here gives us an excellent presentation of those good old times when trumpets were hot, trombones strutted, clarinets wailed, and the music was black and blue. Gloryoski! Those were the days! (Maybe.) R. R.

CHICO HAMILTON: *The Best of Chico Hamilton.* Chico Hamilton (drums); orchestra. *Forest Flower—Sunrise; Forest Flower—Sunset; People; Chic Chic Chico;* and four others. IMPULSE! A 9174 \$5.98, Ⓢ 9174 (7) 2 \$7.95, Ⓢ 89174 \$6.95, Ⓢ 59174 \$5.95.

Performance: Holy drummer
Recording: Drums and more drums
Stereo Quality: Drums to the left, drums to the right

If this is the new wave of jazz, I'm going under for the last time, screaming, "Don't make waves!" Chico Hamilton is a very good drummer—if you still like drummers. Jazz is a very fine American institution—if you dig institutions. Progressive schools of anything went out with Freud and the spare-the-rod-spoil-the-child theory. I admire these musicians for (pardon the pun) sticking to their drums, but do people still take trips on all this jazz? R. R.

RECORDING OF SPECIAL MERIT

ROLAND KIRK: *Left & Right.* Roland Kirk (manzello, stritch, flute, tenor sax, celeste, thumb piano, and other small instruments); various accompanying groups. *Black Mystery Has Been Revealed; Expansions; Lady's Blues; IX Love; Hot Chix;* and three others. ATLANTIC SD 1518 \$5.98, Ⓢ 81518 \$6.95.

Performance: Multi-talented Kirk at his best
Recording: Very Good
Stereo Quality: Well-balanced

Roland Kirk has never reached a large an audience as he should—a shame, because he is more directly concerned with setting up an intimate communication between himself and his listeners than almost any jazz player who comes to mind. A number of his recordings have contained works which, given appropriate commercial exposure, might have had a fair crack at hitting high on the pop charts. But one of his problems is simply that Kirk is too good a musician, too immersed in his own creativity, to be satisfied with the kind of bland performances that usually are required for pop (or jazz) "hits."

A case in point here is a lovely original titled *Lady's Blues* (obviously in memory of Billie Holiday), in which Kirk's gentle melodic line and markedly personal flute style have the quality of immediate familiarity that is the hallmark of all "hit" songs.

But as the music proceeds, Kirk seems to become impatient, and digs deeper into his improvisation, producing a series of vocal and instrumental sound effects that probably will lower the piece's popularity with disc jockeys.

Obviously, I don't want to criticize Kirk for the honest expression of his creative impulses—more power to him for possessing them. But I can't help but wish that Kirk and Atlantic's production staff would assemble shorter, perhaps more carefully edited, versions of some of Kirk's tunes for possible 45-rpm disc distribution. I see no reason why a patently inadequate flutist like the player with Jethro Tull (an English rock group) should be selling thousands of records while Kirk is still limited largely to a jazz audience.

Kirk's musical viewpoint, especially in this collection, reminds me of Yusef Lateef. Like Lateef, he has been continually fas-



ROLAND KIRK
A powerful jazzman and experimenter

inated with unusual tonal colors and exotic instruments; and, also like Lateef, he is a powerful jazzman whose experimentation is solidly underlined by excellent basic skills. I can think of few Kirk recordings of recent vintage that have given such a wide range of expression to those skills. From his brilliant rendering of Billy Strayhorn's *A Flower Is a Lovely Thing* to the up-and-down, episodic, but captivating nine-part suite titled *Expansions*, this is Roland Kirk at his finest. D. H.

HUBERT LAWS: *Laws' Cause.* Hubert Laws (flute and piccolo); various other musicians. *No More; If You Know; A Day with You; Please Let Go;* and three others. ATLANTIC SD 1509 \$5.98, Ⓢ 81509 \$6.95.

Performance: Nice flute, not much else
Recording: Very good
Stereo Quality: Very good

The flute is such a maligned instrument that it is a pleasure to hear it played in a manner that begins to exploit its enormous potential. Laws, one of the best studio-jazz flutists to come along in years, plays with a tonal richness and technical precision that aren't usually found in jazz flutists. The mu-

sic, however, does not extend his creative limits. It is an extremely uneven program, ranging from a light, rockish vocal piece (*No More*) to pianist Chick Corea's *Trio for Flute, Bassoon, and Piano*. Laws handles it all with ease. Even though very little of what he plays in this collection will be registered in your Undying Jazz Memory Book, Hubert Laws is a player who should be heard. *D. H.*

EMIL RICHARDS: *Journey to Bliss*. Emil Richards (percussion); Joe Porcaro (drums); Mike Craden (percussion); Dave Mackay (keyboard); Ray Neapolitan (bass); Tom Tedesco (guitar); Mark Stevens (percussion); Hagan Beggs (narration). *Mahaim-ba; Bliss; Mantra; Enjoy, Enjoy; Journey to Bliss*. IMPULSE AS 9166 \$5.98.

Performance: **The Microtonal Blues Band, and then some**

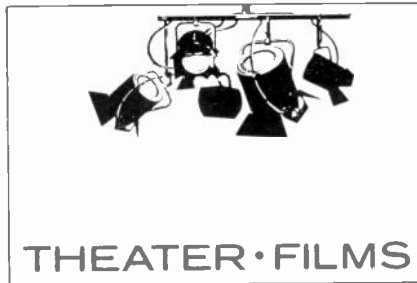
Recording: **Very good**
Stereo Quality: **Very good**

Percussionist Emil Richards was one of the participants in the improvisational experimentation with unusual rhythms and microtonal pitches that was taking place on the West Coast in the early Sixties. The most tangible result of that experimentation is the magnificently disciplined big band led by Don Ellis. But other players, not necessarily on the scale or in the directions advanced by Ellis, have continued their work; Richards is one of the more adventurous.

For this outing he has assembled a group of rhythm instruments to play a set of original compositions, all of which use rhythms that will sound disjunct and off-balance to the listener nurtured on the familiar 3/4 and 4/4 of Western music. The real question is whether facility with the playing of these rhythms is sufficient. At first I found myself sitting back in sheer wonder at the ease with which Richards' musicians improvised in such meters as 5/4, 7/4, 11/4, etc. But I soon began to feel that the actual musical content of the improvisations rarely possessed enough substance to sustain my interest.

Another problem that disturbs me about jazz improvisation using unusual meters—Richards' included—is that the meters tend to be used additively: that is, 11/4 becomes 3+3+3+2, 7/4 becomes 2+2+3 or perhaps 1+3, etc. I suspect it would be considerably more provocative if these rhythms were used divisively, as well—a method much more consistent with Western musical tradition. Thus, for example, a time signature of 7/4 might be superimposed over 14/8 with appropriately subdivided rhythmic accents; or, conversely, 5/2 might be superimposed over two measures of 5/4, again with appropriate rhythmic emphasis. No doubt Richards is aware of this, and *Enjoy, Enjoy* does use fascinating divisions of a basic 12/4 measure, with all the implicit potential of hemiola (3 against 2, 6 against 4, etc.) that such a measure contains; it is then made even more complex by uneven superimpositions of 5, 7, 9, etc. Because of this, *Enjoy, Enjoy* is one of the album's most effective tracks.

Side Two is devoted to a "Meditation Suite" titled *Journey to Bliss*. The poetry—written by Barbara Gess—is bland and derivative; the microtonal instruments sound like a borrowing from Harry Partch. I much prefer the original. *D. H.*



RECORDING OF SPECIAL MERIT

UP TIGHT (Booker T. Jones). Original-soundtrack recording. STAX STS 2006 \$4.79, \$4.79.

Performance **Atmospheric**
Recording **Excellent**
Stereo Quality: **Excellent**

Booker T. Jones has done an excellent job here of scoring several standard blues into a cohesive whole to serve as the music for *Up Tight*. Jules Dassin's re-make of *The Informer*. I have not seen the new version, but I am familiar with the plot from the old John Ford film. Jones has caught the right note of inexorable menace to express the doom that closes in on the informing hero, and his frantic, but useless, attempts to escape it. The performances by Jones and his group, the M.G.'s, are all excellent. Judy Clay is the vocalist in *Children, Don't Get W'ay*, and I think it is the strongest performance on the disc. Jones sings two songs, *Johnny, I Love You* and *Blues in the Gutter*, in good style, but his real achievement is his orchestrations. They are mordant and compelling, with top-flight performances by himself at the organ, Steve Cropper on guitar, Donald Dunn on bass, and Al Jackson Jr. on drums. I don't know if you could call music that is frequently so angry as this "entertainment," but it certainly makes for interesting listening. The value of the album is greatly enhanced by the fine quality of the recorded sound and the tasteful use of stereo. *P. R.*

(Continued on next page)

A Correction: Promises, Promises

David Merrick, producer of the musical show *Promises, Promises*, informs us that, contrary to the statement in Rex Reed's review (May issue) of the original-cast album of the show, the voices of the female chorus were not prerecorded and projected electronically to blend with the singing of the cast and the playing of the orchestra. Mr. Merrick says that there are, in fact, four female singers who constitute the live orchestral voices—Kelly Britt, Patti Davis, Betty McCormick, and Ilona Simon—who have been and are performing in the orchestra pit with the musicians at all performances. We are sorry that our reviewer did not understand the technique being used in this aspect of the show, and of course intended no slight either to Mr. Merrick or the production. *—L.J.*

Why?

DO THOUSANDS OF HI-FI ENTHUSIASTS BUY FROM AUDIO UNLIMITED

It's Obvious!

- LOWEST PRICES
 - FAST SERVICE
 - FACTORY SEALED UNITS
 - FULLY INSURED SHIPMENTS
 - PACKAGE DEALS—SAVE MORE
 - FRANCHISED DISTRIBUTORS
- Write for **FREE** Listing today

SEND US YOUR LIST
FOR OUR AIR MAIL
QUOTE TODAY

Visit Our Store Warehouse
CLOSED MONDAYS

 **AUDIO** unlimited, inc.

395-S Third Ave. (Nr. 28), N.Y., N.Y. 10016

WRITE FOR QUOTATION

FACTORY SEALED CARTONS
FRANCHISED DISTRIBUTOR
QUICK SHIPMENT

WE GIVE DISCOUNTS ON HI-FI COMPONENTS

SOUND REPRODUCTION, INC.

460 CENTRAL AVENUE
East Orange, New Jersey 07018
(201) 673-0600

CIRCLE NO. 54 ON READER SERVICE CARD

We Own The Sharpest Pencils In Town!



YOU SAVE MORE ON HI-FI COMPONENTS & TAPE RECORDERS

- We invite your test of our "We Will Not Be Undersold Policy."
- 15-day money-back guarantee.
- 2-yr. unconditional guarantee parts & labor no charge, at local warranty station or factory.
- Trade-ins—highest allow. Send your list.
- Most items shipped promptly from our \$250,000 inventory, fully insured.
- Our specialty—APO & Export.
- 23rd yr. dependable service—world wide.

Rated #1 service—satisfaction according to nationwide survey.

Write for Our Price First!
You'll Be Glad You Did!

HI-FIDELITY CENTER
"The House of Low Low Prices"

239-A East 149th St.,
New York, N.Y. 10451

CIRCLE NO. 30 ON READER SERVICE CARD

Stereo Review SUBSCRIBER SERVICE

Please include an address label when writing about your subscription to help us serve you promptly. Write to: Portland Place, Boulder, Colo. 80302

CHANGE OF ADDRESS: Please let us know you are moving at least four to six weeks in advance. Affix magazine address label in space to the right and print new address below. If you have a question about your subscription, attach address label to your letter.

TO SUBSCRIBE:

- Check boxes below.
- New Renewal
- 5 years \$21
- 3 years \$15
- 1 year \$6

SPECIFY:

- Payment enclosed—You get 1 extra issue per year as a BONUS!
- Bill me later.

← AFFIX LABEL →

If you have no label handy, print OLD address here.

name _____ please print

address _____

city _____

state _____ zip-code _____

[Add 1 postage: \$1 per year outside U.S., its possessions & Canada.]
0513

name _____ please print

address _____

city _____

state _____ zip-code _____



RECORDING OF SPECIAL MERIT

PORTRAIT OF ANDALUSIA: Andalusian Flamenco music, produced and recorded on location by Deben Bhattacharya. *Sietas; Soleá; Easter procession; Serrana; Cantina de Cádiz;* and five others. ARGO ZRG 560 (M) RG 560 \$5.95.

Performance: The real thing
Recording: Superb
Stereo Quality: Adds realism

Those enterprising people at Argo, who do not hesitate to send their documentary producers anywhere from the darkest pits of a Welsh mine to the heights of the Himalayas to capture the sounds of this world, have turned their attention here to the real music of Andalusia. To bring Flamenco back alive, Deben Bhattacharya, the producer of this one, decided to concentrate on the little town of Puente Genil, surrounded by the musical centers of Seville, Córdoba, Granada, and Málaga. In the cafés and squares of the town, his crew set up excellent equipment to capture the flavor of the *saeta* (a four-lined religious chant said to have obscure origins in Hebrew prayer ritual), the *soleá* (a kind of gypsy love song), the *serrana* (a love song from the mountains), the *faulango*, the *siguiriyá*, and the other categories of Flamenco. Examples of these austere forms are played by local guitarists like José Bidmar and sung by singers like Antonio Fernández and Manuel García with inimitable authenticity. But the real excitement comes with contrasts of nerve-tautening tension in field recordings taped at a Good Friday procession in Seville. Here, amid the throbbing of muffled drums, the procession is heard moving before the church of La Macarena, while *saetas* are intoned by men and women whose voices rise above the hubbub of the procession. All the passion of the occasion is captured as a lone voice sobs out to the Virgin, "You are in sorrow and in pain, but do not cry any more!" And the drums pound on until they fade in the distance, as the awesome pageant passes. A haunting experience, enhanced by an informative booklet of notes and photographs and complete texts. P. K.

RECORDING OF SPECIAL MERIT

SONGS OF A MACEDONIAN GYPSY. Ema Redžepova and Usnija Jašarova (vocals); Stevo Teodosievski, Urosevič, and Nasko Džorlev Ensembles (instrumentals). *Da Me Molat Ne Se Ženam (I Won't Get Married); Buda Dikljum (I Have Seen Much); Ab, Derla (Oh, My God); Soborsko Oro (Macedonian Hora); Me Suneste Aljan (Sweet Dream);* and seven others. MONITOR MFS 496 \$4.98.

Performance: The real thing
Recording: Excellent
Stereo Quality: Excellent

More gypsy music? Stiffen for the cimbalom, I told myself, brace for the balalaika. Here they come again. I was fooled! These songs from Macedonia—which in my atlas stretches vaguely across sections of Greece and Yugoslavia—are entirely free of the slobber and sprawl of the Hungarian restaurant music we're accustomed to associate with this genre. Instead, here is music of startling fire and energy. The topics of the songs are characteristic and simple, dealing with such homely matters as a bachelor who doesn't want to get married and enumerates his reasons, a widower mourning for his young wife lost in an earthquake, a bride shouting at her father to wake up because it's her wedding day. The music is something else—wild, swirling, filling the air with the freshness of its instrumentation, a mixture of Greek and Near-Eastern elements and something undefinably and altogether its own. Some of the songs are sung in Macedonian, some in Greek, some in Romany. All are alive with the unmistakable life yielded only by passionate performances. The two women who sing most of the numbers have clear and forthright voices free of tricks and glib mannerisms, and the several ensembles offer them extremely skilled support. P. K.

RECORDING OF SPECIAL MERIT

VIVA BAHIA. Conjunto Folclórico da Bahia (vocals and instrumentals). PHILIPS PCC 629 \$5.79.

Performance: Haunting
Recording: Superb field job
Stereo Quality: Superior

Salvador da Bahia, the two-level Brazilian city of teeming markets, twisted streets, and conglomerate architecture of ancient churches and all-glass skyscrapers, offers a variety of enchantments not only to the eyes but to the ears as well. The Bahians have established, along with other colorful customs, a unique music that blends the songs, sounds, and dances of black Africa with the chants of the Brazilian Indians and the Portuguese influences of the conquistadors. This stunning album, beautifully decked out with photographs, texts of lyrics and narration, and superb annotations by folklorist Henrietta Yurchenco, conveys the haunting quality of that music as it is played at carnival time, in the secret religious rites of *candomblé* (a curious mixture of African magic and Portuguese-style Catholicism), and during a February festival when fishermen honor Yemanjá, Goddess of Water. Here are songs of the bitter days of slavery, of the sadness Bahians feel when leaving their beautiful city with the luminous green waters of its harbor; of the gold and silver chains a Bahiana wears around her neck to guarantee her a paid-up funeral; of the raft called the *jungada* and its lonely fisherman passenger, tossing for days on the rough sea. Here, too, are chants for the hauling in of the nets, and the sounds of the conga-like drums that accompany the trances of *candomblé* initiates—all recorded on location, brilliantly edited, and put together in an altogether lovely package. P. K.



SPOKEN WORD



MOLIÈRE: Tartuffe. William Hutt, Douglas Rain, Martha Henry, Leo Ciceri, Pat Galloway (performers); Richard Wilbur, translator; Jean Gascon, director; Gabriel Charpentier, music. CAPDMON TRS 332 three discs \$18.85.

Performance: Good
Recording: Good
Stereo Quality: Good

There are both advantages and difficulties inherent in taking a stage cast and a stage production and recording it. The advantages are self-evident: it can be a performance far better rehearsed than one with a cast specially gathered together for recording. Also, the recording acts as an original-cast album, a most persuasive memento, for all who saw the actual production. Yet, on the other hand, a cast used to the audience interplay and obvious visual aids of theatrical performance may not settle down too well to the mere spoken word.

It is perhaps for this reason that this performance by the Stratford National Theater of Canada of Molière's *Tartuffe* seems marginally less impressive on discs than it did in the flesh in Stratford, Ontario, last summer, even though the cast is unchanged. It does, however, retain two enormous merits. The first is Richard Wilbur's beautifully idiomatic translation, which is supple and amusing, and sounds like an original text. The second is William Hutt's consummate performance of *Tartuffe*.

Mr. Hutt has long been regarded as one of Canada's finest actors, and this *Tartuffe* is a splendid reminder of his quality. Here is the complete hypocrite, with a voice that growls rather than whines, and makes virtue into its own forgery. The strength of Molière is to be found in the invincible humanity of his characters. *Tartuffe*, the ice-cold hypocrite, the religious caterpillar, piously deprecating his way to success, is as alive today as when Molière created him. So also is Orgon, the eternal gull, the essential dupe of *Tartuffe*'s plans.

It was the virtue of Jean Gascon's staging in Stratford that it not only moved as smoothly as a minuet, but also showed the shafts of feeling beneath the play's formal structure. Here were the positive and negative sides of knavery, the perfect con man and the perfect victim. Something of the elegance of this strongly patterned production is necessarily lost on record. Douglas Rain, the Orgon, was not ideally cast on the stage, and in this version his uncomplicated gullibility seems to make him an even less worthy foil for Hutt's *diabolie*.

Of the rest, the best, as they were on stage, are Martha Henry's sensible and feminine Elmira, the acid-tongued Dorine of Pat Galloway, and Leo Ciceri's bluff honesty as Cléante. C. B.

LILLIAN SMITH. Strange Fruit (selections). Lillian Smith (reader). SPOKEN ARTS SA 961 \$5.95.

Performance: Compassionate
Recording: Admirable

It is difficult to envisage now the impact the novel *Strange Fruit* made when it was first published in 1944. It was a novel about the South that cut through a great deal of hypocrisy about black and white relations. On this disc, which she recorded shortly before her death in the fall of 1966, Miss Smith reads some of the most touching and poignant episodes in the book, including the description of Tillie and her children and the harrowing whipping scene. She has also recorded a very moving introduction to the excerpts. At the end of this she notes that she had never considered it "a book about racial problems," and continues: "It is a book not about a lynching but about children in anguish; white and Negro children forbidden to grow openly as human beings; they are the strange fruit on white culture's twisted branches." *Strange fruit indeed!* C. B.

LAUGH-IN '69 (see Best of the Month, page 76)

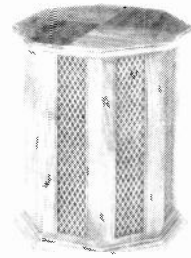
THE SOUND OF DISSENT. Voices of Eartha Kitt, Dr. Ralph Abemathy, George Wallace, Senator Eugene McCarthy, Martin Luther King, Stokely Carmichael, Al Capp, Hubert Humphrey, James Farmer, Senator Robert Kennedy and others. MERCURY SR 61203 \$1.98.

Performance: Exciting but oversaturated
Recording: Excellently edited
Stereo Quality: Enhances the action

Jack McMahon, the producer of this collection of typical confrontational sounds from the dissenting Sixties, had a good idea: take the voices we've been hearing on the air out of the archives and build a documentary that says something about the moment though which America is now passing. A cleverly engineered mosaic of sound is the result. Here is Eartha Kitt explaining why she got caustic at Lady Bird's luncheon table in the White House; Eugene McCarthy, in the days when he was still audible, promising, if elected, to curb the power of the Pentagon; Dr. Spock and the Rev. William Coffin and Paul Krasner, the editor of the *Realist*, talking against the war in Vietnam; and James Farmer and Stokely Carmichael expressing their respective views about black power. The soundtrack supplies not only the voices of individuals, but the sounds of mobs, the claxons of the riot squad cars during the Paris student riots, a podium getting smashed up as Peace Marchers in Washington rush a speaker. The most effective moments are when stereo is used imaginatively—so that the listener may hear, for example, Mayor Alioto making his nominating speech for Hubert Humphrey during the 1968 Democratic National Convention in Chicago over one speaker while the confrontation between kids and cops roars out simultaneously from the other. In the final moments, the late Robert Kennedy is heard warning solemnly about the "mindless menace of violence in America." Unfortunately for the effectiveness of the album, the mindless menace of Dan Armstrong's rock music, persists relentlessly throughout. P. K.

Hear and Compare

ATHENA IIa



No. 3 of a series

\$249⁹⁵



Your best value for the dollar spent anywhere

A classically styled and exquisitely crafted two-way acoustic suspension system in solid walnut or oak blends with Mediterranean or Italian Provincial decor. Has 12" bass speaker, three 3 1/2" midrange treble speakers and adjustable three-way crossover network. Strong solid bass down to 30 Hz with exceptionally low distortion. 25 1/2" x 20 3/4" x 20 3/4". Perfect as end table.

Available at the most respected high fidelity stores. Write for dealer nearest you.



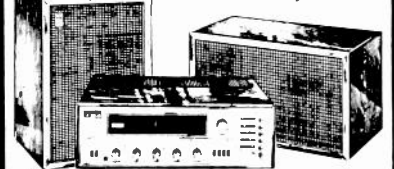
AZTEC SOUND CORPORATION

2140 So. Lipan Denver, Colo. 80223

CIRCLE NO. 6 ON READER SERVICE CARD

DEFA ELECTRONICS

Fisher 400-T Complete AM-FM Stereo System



Fisher 150 Watt AM-FM Stereo Receiver with Stereo Beacon and Tune-O-Matic Pushbutton Memory Tuning. List \$349.95. Two Fisher XP-60 Speakers featuring two 8" high-compliance bass speakers & two 3" wide dispersion speakers.

— ALL NEW DUAL 1212 AUTO/STANDARD —

TURNTABLE WITH BASE Includes: Balanced tone arm. Flawless tracking as low as a gram. Gentle cueing control. Built in Anti-skating. Variable speed pitch control. Constant speed motor. Change up to 6 records.

SHURE M91E HI TRACK CARTRIDGE New! Easy mount. 3.5 gram. 1 gram tracking. Bias: 0.0002 - 0.0007. Stylus frequency response: 20 - 20,000 Hz.

WRITE FOR OUR QUOTE ON PACKAGE #HFS 109 & ANY OTHER SYSTEM OF YOUR CHOICE

STEREO SYSTEMS—COMPONENTS

Send For Our Quote Today!
We Carry All the Famous Brands.

DEFA ELECTRONICS CORP.
2207 Broadway, N.Y., N.Y. 10024
PHONE 874-0900 & 874-0901

CIRCLE NO. 15 ON READER SERVICE CARD

"Scotch" Brand Cassettes prevent tape hangups

Here's the inside story.

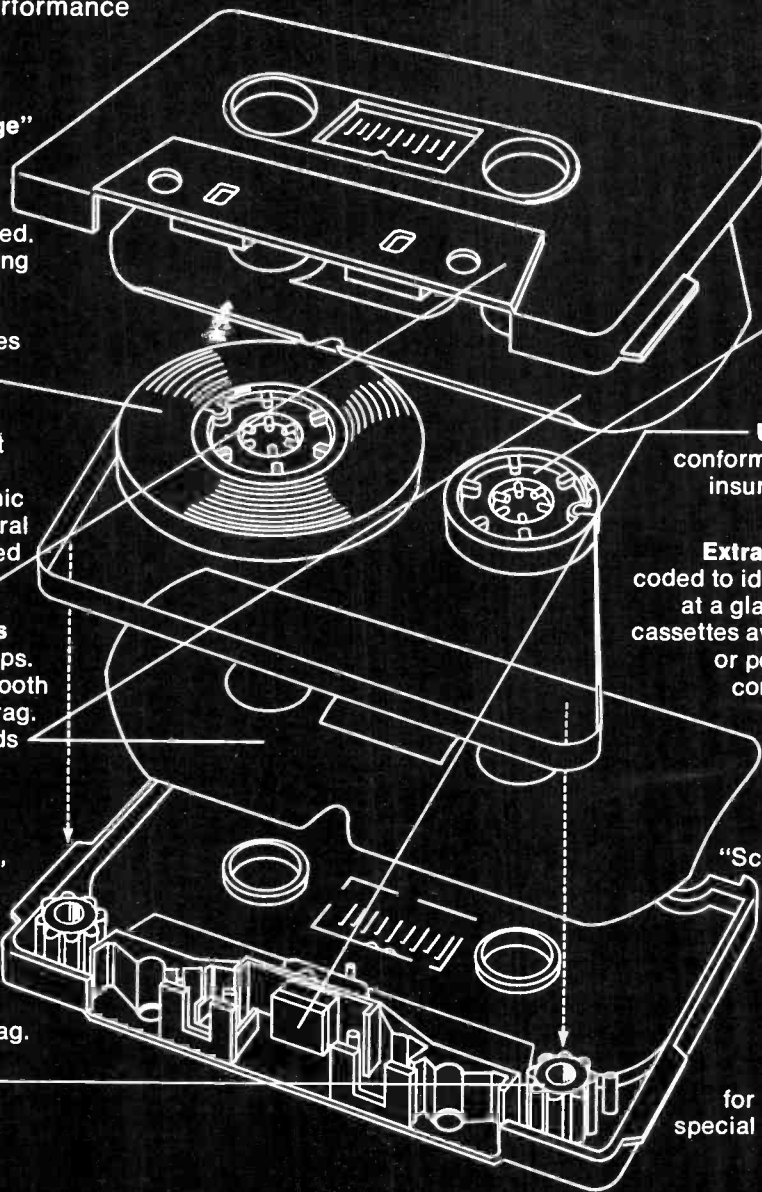
"Scotch" Brand builds in trouble-free performance with exclusive features:

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

Precision-molded case is high-impact plastic, features permanent ultrasonic sealing, large integral window. Color coded for recording time.

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

Fixed tape guides help prevent "wow" and "flutter" often caused by imperfect roller guides. Splined design cuts friction and drag.



One-piece hub locks leader tape securely, eliminates "bump" that can distort tape in winding.

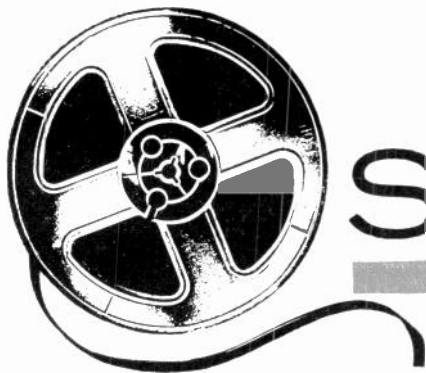
Unitized pressure pad conforms to recorder head to insure better tape contact.

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

Helpful booklet, "Recording Basics" is yours free with any "Scotch" Brand purchase from your nearest participating dealer. Or send 25¢ coin to cover handling to:
3M Company,
P.O. Box 3146
St. Paul, Minn. 55101.
Also ask your dealer for catalog of special premiums.

3M
COMPANY

"SCOTCH" AND "DYNARANGE" ARE REGISTERED TRADEMARKS OF 3M COMPANY.



STEREO TAPE

Reviewed by DAVID HALL • DON HECKMAN • GEORGE JELLINEK
PAUL KRESH • PETER REILLY • ERIC SALZMAN

BERLIOZ: *Requiem, Op. 5.* Peter Schreier (tenor), Bavarian Radio Choir and Symphony Orchestra, Charles Munch cond. DEUTSCHE GRAMMOPHON DGK 9265 \$11.95.

Performance: **Grand**
Recording: **Rich**
Stereo Quality: **Reverberant**
Speed and Playing Time **7½ ips; 83'51"**


Out of respect for the memory of Charles Munch, one should not, I suppose, come down too hard on one of his last recorded performances—and one of a work with which he was said to have a deep affinity. Nevertheless, I must say that I am very unimpressed when I ought to be overwhelmed. I appreciate the conductor's desire to set the huge crack-of-doom brass and timpani choirs in an acoustic worthy of the day of wrath, but, frankly, I prefer the music of Berlioz to all the ringing reverberation in the world, reverberation that definitely obscures the music. The sound covers up a small multitude of sins, mainly rather careless playing and singing. Cases in point: any number of late choral entries; the total lack of contrast between the short detached chromatic choral eighth notes and the legato instrumental doublings in the Requiem movement itself. Munch makes some effective big lines, but the colors of this performance are Old Master—with lots of warm brown varnish on top. The original, in all its glorious and terrifying brilliance, is more impressive. *E. S.*

RECORDINGS OF SPECIAL MERIT

DVOŘÁK: *Slavonic Dances (complete).* The Cleveland Orchestra, George Szell cond. COLUMBIA MQ 1077 \$7.95.

Performance: **Masterly**
Recording: **Brilliance stressed**
Stereo Quality: **Good**
Speed and Playing Time: **7½ ips; 67'10"**

Much as I may be exposed to Dvořák's sixteen *Slavonic Dances* (Opp. 46 and 72)—and I am considerably so—it seems I never tire of their melodic and rhythmic inspiration, particularly when they are served up with irresistible lilt, elegance, and mastery of nuance à la Szell. These are loving interpretations, but free of excess sentimentality: the *prestos* are galloping, and the *ritardos* could hardly be more so. And of course the orchestra is a marvelous instrument: note the precision with which they respond to the mercurial tempo changes in the first Dance of Op. 72!

All tapes reviewed are reel-to-reel. Mono-
phone recordings are indicated by the
symbol ; all others are stereo.

There is, in short, an ultimate rightness about these performances. The recording, brilliant almost to the point of shrillness, fails to capture the warmth of the Cleveland's orchestral sound. *G. J.*

GRIEG: *Piano Concerto, in A Minor, Op. 16.* LISZT: *Piano Concerto No. 1, in E-flat Major.* Van Cliburn (piano); Philadelphia Orchestra, Eugene Ormandy cond. RCA TR3-1001 \$6.95.

Performance: **Uneven**
Recording: **Likewise**
Stereo Quality: **Acceptable**
Speed and Playing Time: **3¾ ips; 46'45"**

Cliburn presents us with a finely glittery Liszt, tempered effectively by his essentially



GEORGE SZELL
Slavonic Dances with lilt and elegance

lyrical instinct. However, the Grieg fares less well, sounding to these ears curiously dispirited and slack—all prettiness and no backbone. There is ample tape competition for Cliburn-Ormandy in the Grieg, including, most notably, Curzon and Fjeldstad on London and Rubinstein with Wallenstein on RCA, but the price tag in each instance is a dollar higher.

The most disturbing feature of the Cliburn-Ormandy tape received for review is the sound, which is not only troubled by audible flutter in the piano tone on both sides, but also by the curious acoustics of the Saratoga Performing Arts Center, where the recording sessions were held in August of last year. The ambience around the orchestra is uncomfortably barnlike, and the solo piano, which emerges in closer perspective,

seems oddly unresonant in the upper middle register. *D. H.*

COLLECTIONS

RECORDINGS OF SPECIAL MERIT

GREAT MOMENTS FROM GRAND OPERA, VOLUME II. Mozart: *Don Giovanni: Overture.* Chicago Symphony, Fritz Reiner cond. Rossini: *The Barber of Seville: Ecco ridente.* Cesare Valletti (tenor), Metropolitan Opera Orchestra, Erich Leinsdorf cond. Donizetti: *Lucia di Borgina: Com'è bello! Quale incanto.* Montserrat Caballé (soprano), Orchestra, Carlo Felice Cillario cond. Donizetti: *Lucia di Lammermoor: Tomb Scene.* Jan Peerce (tenor), Rome Opera House Orchestra, Erich Leinsdorf cond. Wagner: *Tannhäuser: March.* Harvard Glee Club, Radcliffe Choral Society, Boston Symphony, Erich Leinsdorf cond. Flotow: *Martha: M'appari.* Jon Vickers (tenor), Rome Opera House Orchestra, Tullio Serafin cond. Verdi: *La Traviata: Brindisi.* Montserrat Caballé (soprano), Carlo Bergonzi (tenor), RCA Italiana Opera Orchestra and Chorus, Georges Prêtre cond. *Il Trovatore: Miserere.* Leontyne Price (soprano), Richard Tucker (tenor), Rome Opera House Orchestra and Chorus, Arturo Basile cond. Gounod: *Faust: Jewel Song.* Anna Moffo (soprano), Rome Opera House Orchestra, Tullio Serafin cond. Verdi: *A Masked Ball; Di tu se fedele il finto.* Jussi Bjoerling (tenor), Maggio Musicale Fiorentino Orchestra, Alberto Erede cond. Saint-Saëns: *Samson et Dalila: Mon coeur s'ouvre à ta voix.* Risé Stevens (soprano), Mario del Monaco (tenor), Metropolitan Opera Orchestra, Alberto Erede cond. Mascagni: *Cavalleria Rusticana: Voi lo sapete.* Renata Tebaldi and Rina Corsi (sopranos), Maggio Musicale Fiorentino Orchestra, Alberto Erede cond. Puccini: *Turandot: In questa reggia.* Birgit Nilsson and Renata Tebaldi (sopranos), Jussi Bjoerling and Alesio De Paolis (tenors), Rome Opera House Orchestra and Chorus, Erich Leinsdorf cond. RCA TR3 50-42 \$10.95.

Performance: **An orgy of opera highlights**
Recording: **Splendid, but with some cruel splices**
Stereo Quality: **Thrilling**
Speed and Playing Time: **3¾ ips; 78'32"**

Back in the early Twenties, when opera singers were immortalizing their voices by projecting them into immense horns, my father cherished his collection of several dozen 78-rpm acoustical twelve-inchers featuring the voices of Caruso, Galli-Curci, and others, and regarded his library as quite extensive. I wonder what he and his fellow-collectors

would have made of this series from RCA! Here on a single tape, in a welcome sequel to Volume I, are more opera highlights than you could store in the entire cabinet space of a console Victrola, with some of the most spectacular singers of our own time at the top of their form, stereo to add opera-house realism, and never the scratch of a needle to offend sensitive ears. The present concert, toeing a fine line between the popular and the overfamiliar, should be a boon especially to those who respond to opera's high points, but tend to get restless waiting around through all the recitative and exposition on full-length recordings. Here are nothing but the big moments—so many and so strong, in fact, that they almost cancel each other out. But what a cast, as they say. Montserrat Caballé ignores all nuances of plot and lyrics as she seizes the opportunity to vocalize spectacularly in an aria from *Lucrezia Borgia*, and later joins forces with Carlo Bergonzi and a richly recorded chorus for the popular *Brindisi* from *La Traviata*; Leontyne Price and Richard Tucker are overwhelming in the *Miserere* from *Il Trovatore*; Jon Vickers makes more than it deserves out of "M'appari" from *Martha*; Renata Tebaldi is glorious in a five-minute tour de force from *Cavalleria Rusticana*; Jussi Björling bows you over with an excerpt from Verdi's *Masked Ball*; Anna Moffo tosses off the Jewel Song from *Faust* with no apparent effort; Risè Stevens warbles to Mario del Monaco about how her heart throbs at the sound of his sweet voice; Jan Peerce is in impressive voice as he throws the power of his tenor into the intricacies of an extended aria from the Tomb Scene in *Lucia*; Cesare Valletti delivers a segment from *The Barber of Seville* with obvious relish. To vary the pace, the editors have opened the show with the late Fritz Reiner urging the Chicago Symphony through a power-packed treatment of the Overture to *Don Giovanni*, thrown in a startlingly alive Leinsdorf-led March from *Tannhäuser*, and concluded with a thirteen-minute all-star super-scene from Act II of Puccini's last opera, *Turandot*. Unfortunately, the last is snipped off rather abruptly, jolting the listener by a sudden and arbitrary silence at the end of this thrill-packed musical roller-coaster ride.

P. K.

ENTERTAINMENT

PAT BOONE: *Look Ahead*. Pat Boone (vocals); orchestra, Anita Kerr arr. and cond. *The Day after Forever*; *Too Soon to Know*; *More and More*; *Kaw-Liga*; *Love of the Common People*; *Baby*; *I Feel Like Cryin'*; and five others. DOT DTX 5876 \$5.95.

Performance: **Bland**
Recording: **Good**
Stereo Quality: **Good**
Speed and Playing Time: 3¾ ips; 30'44"

Pat Boone has spent the last decade and a half maintaining his squeaky-clean image, and although the cover photograph doesn't show his feet, I have a sneaking suspicion that he might be still walking around in white buckskin shoes. This tape is another exercise in Boone's particularly bland and unexciting approach to music, an approach that has not changed much since the days of his first hit, *Anastasia*. Appearing a bit best in the Anita Kerr arrangements, Boone gives a lugubrious once-over to such things

as *Gonna Find Me a Bluebird* and *Love of the Common People*, which are not exactly great songs in the first place and don't benefit much by the gee-willikers note in his performances. Perhaps a nice tape for Mom—on second thought, make that Grandma.

P. R.

JAMES COTTON: *Cut You Loose!* James Cotton (vocals and harmonica); James Cotton Blues Band. *Cut You Loose*; *Ain't Nobody's Business*; *Set a Date*; *Slippin' and Slidin'*; *Negative Ten-Four*; and five others. VANGUARD VGX 9283 \$5.95.

Performance: **Subdued Cotton**
Recording: **Very good**
Stereo Quality: **Very good**
Speed and Playing Time: 3¾ ips; 36'38"

James Cotton is a former member of Muddy Waters' Chicago Blues Band, and a disciple of the great harmonica player Sonny Boy



ANNA MOFFO

A fine "Jewel Song" for an opera potpourri

Williamson. Although he is an energetic performer strongly rooted in the mainstream of rhythm-and-blues, he is unusually subdued here. Much of the time, in fact, is allotted to his accompanying musicians, most of whom are excellent. Organist-pianist Wayne Talbert and guitarist James Cook get most of the solos; if they do not yet possess first-rate jazz voices, they speak with fire and verve. Their work brings a jazz atmosphere to the proceedings which is unusually intense for a blues outing.

Don H.

DIANE HILDEBRAND: *Early Morning Blues and Greens*. Diane Hildebrand (guitar and vocals); various accompanying musicians. *Early Morning Blues and Greens*; *The Reincarnation of Emmalina Stearns*; *You Wonder Why You're Lonely*; *Come Looking for Me*; *Given Time*; and six others. ELEKTRA (E) EKX 4031 \$5.95.

Performance: **Bland and easily forgotten**
Recording: **Very good**
Stereo Quality: **Very good**
Speed and Playing Time: 3¾ ips; 31'07"

Somebody at Elektra digs Miss Hildebrand. She has been allowed to record a program of eleven originals, and only one—a wordless old-world-sounding tune called *Gideon*—is at all memorable. But given the benefit of

excellent background playing and well-conceived arrangements, most of Miss Hildebrand's songs sound at least superficially better than they really are. Her voice is pleasant, if not particularly distinctive. The good qualities—especially the nice, buzzy edge in her tone—might have been more attractively showcased in a program that included at least one or two familiar items. After all, a girl who can assemble a program in which *There's a Coming Together* is followed by *And it Was Good* can't be all bad.

Don H.

KANGAROO: Kangaroo (vocals and instrumentals). *Such a Long Long Time*; *You're Trying to Be a Woman*; *Daydream Stallion*; *Make Some Room in Your Life*; *Frog Gigglin'*; *You Can't Do This to Me*; and six others. MGM MGX 4586 \$5.95.

Performance: **Ordinary**
Recording: **Clear**
Stereo Quality: **Persistent**
Speed and Playing Time: 3¾ ips; 39'32"

Standard is the word for the group that calls itself *Kangaroo*, three young men with regulation-length long hair and a girl who sounds like Judy Collins or Joan Baez but isn't. This is drums, guitar, bass, and some sort of keyboard instrument, all souped up to a hard-rock sound identical with that produced by a dozen other groups. (Are they all reproducing by some sort of parthenogenesis? There must be one combo like this for every teenager in the land by this time.) On this tape they sing surly songs about love, stallions, frog-hunting, and a restaurant called "Tweed's Chicken Inn" (you can almost taste the grease), mumbling the lyrics in incomprehensible country-style drawls so that it's impossible to understand anything—which may be a mercy. The parts that go into this kind of product are interchangeable, and the whole is equal to less than the sum of them. To these ears, it simply adds up to a pouchful of noise. The tape comes complete with the address of the Kangaroo Fan Club, an organization I do not expect will be nominating me for an honorary membership.

P. K.

THE SOUND SYMPOSIUM: *Paul Simon Interpreted*. The Sound Symposium (instrumentals). *The Sound of Silence*; *For Emily, Whenever I May Find Her*; *I Am a Rock*; *Mrs. Robinson*; *Bookends*; *The 59th Street Bridge Song*; and seven others. DOT DTC 5871 \$7.95.

Performance: **Unobtrusive**
Recording: **Good**
Stereo Quality: **Well-balanced**
Speed and Playing Time: 7½ ips; 30'53"

Simon is the composer half of Simon and Garfunkel, and what we have here is perhaps a too reverential musical offering of his melodies by a group with a pleasantly plunky approach and a taste for the Baroque rather than the harrowing, aggressive stance assumed by so many of their competitors. In this collection are lodged instrumental comments on such favorites from Simon's free-flowing pen as Mrs. Robinson's theme from *The Graduate*, *The 59th Street Bridge Song*, and the Scarborough Fair "canticle," with its gentle Elizabethan ambience. At times, as in the number called *Cloudy*, these symposiasts produce a sound unexpectedly more French than fashionable, and I especially liked them for that. A good tape for dancing.

P. K.

By CRAIG STARK



TAPE HORIZONS

LIVE VERSUS RECORDED

MICROPHONES are sometimes considered to be the "ears" of a tape recorder. But such a comparison overlooks some important differences between microphones and ears, and, if pushed too far, will almost certainly lead to unsatisfactory recordings. For example, if you listen to a person talking from about three feet away and then move back about fifteen feet, you are not likely to hear a pronounced change in the quality of his voice. If you try the same thing with a microphone, however, the result, when played back, is likely to be shocking. A voice recorded at fifteen feet—as opposed to three feet—will be very thin, and previously unnoticed room echoes and other noises are likely to lend a hollow, annoying quality to the sound.

This phenomenon raises both technical and philosophical questions about the nature of live *vs.* recorded sound. In the concert hall we might sit eighty feet more from the stage and enjoy the performance immensely; microphones so placed would probably produce an all but unlistenable recording. Traditionally, audiophiles have aimed at making recordings that would put the listener in "the best seat in the house." But who would suppose that the best seat was one situated perhaps eight feet above the stage and six feet back from a solo performer—no typical microphone location.

Is the recordist's art, then, one of sonic conjuring, concerned with creating an illusion of the "real" sound? If it were, then obviously nothing could be more real than the original sound itself. Yet people who have attended a concert and afterwards heard a good tape of it have been known to comment that the recorded version actually sounded more "realistic." And this should not be too surprising, for that complex of sound waves that embody the sound of the music is not the same at any two points within the concert hall itself.

The "best seat in the house" is not so much a physical location as an abstraction created by mentally comparing the sound we *do* hear with the sound our musical appreciation tells us we *should* hear. In those long-ago days of the 78-rpm discs and the cactus needle, the listener quite unconsciously added the missing musical harmonics and filtered out the extraneous noise and distortion, transforming the obviously low-fidelity sound waves into an experience of the music itself. The same process of mental translation from the immediately perceived to the inferred reality is involved when we say a person's voice sounds the same from across the room as it did close up.

The fact, then, that no rule of thumb can correlate proper microphone placement with the sound perceived at any specific location in the hall does not make the product of the recording art inherently artificial. The recordist is concerned with conveying a reality—the music itself—and not simply with capturing the sound waves that appear at an arbitrary point in space. From the time that sound enters the microphone, the recordist is primarily involved in the attempt to preserve the original faithfully. But learning to place the microphones in such a way that the waves they pick up lessen rather than increase the required mental transformation from perceived sound to musical experience is an art born of patience and a great deal of critical listening.

HI-FI COMPONENTS TAPE RECORDERS

TAPES, ACCESSORIES
SLEEP LEARN KITS
MERITAPE

SAVE MONEY

- LOWEST PRICES
- INTEGRITY • SERVICE
- FRANCHISED DISTRIBUTORS

WRITE FOR OUR VERY LOW
PACKAGE QUOTATIONS
Nationally Advertised Brands
Factory Sealed Cartons

Write for **FREE CATALOG**
Visit Our Showrooms

DRESSNER

1523 G JERICO TPKE.
NEW HYDE PARK, N.Y.
11040

CIRCLE NO. 20 ON READER SERVICE CARD

HEAR HERE

FOR THE UTMOST IN
DISCOUNTS

ON NATIONALLY
ADVERTISED

**HI-FI STEREO
COMPONENTS**

WRITE FOR OUR QUOTE

All Merchandise Shipped
Promptly Fully Insured From
Our Warehouse.

DOWNTOWN AUDIO, INC.

17 WARREN ST.
NEW YORK, N.Y. 10007
267-3670-1-2
DEPT. S.R.

CIRCLE NO. 18 ON READER SERVICE CARD

STEREO REVIEW CLASSIFIED

COMMERCIAL RATE: For firms or individuals offering commercial products or services. 90¢ per word (including name and address). Minimum order \$9.00. Payment must accompany copy except when ads are placed by accredited advertising agencies. Frequency discount: 5% for 6 months; 10% for 12 months paid in advance.

READER RATE: For individuals with a personal item to buy or sell. 55¢ per word (including name and address). **No minimum! Payment must accompany copy.**

GENERAL INFORMATION: First word in all ads set in bold caps at no extra charge. Additional words may be set in bold caps at 10¢ extra per word. All copy subject to publisher's approval. **Closing Date:** 1st of the 2nd preceding month (for example, March issue closes January 1st). Send order and remittance to: Hal Cymes, STEREO REVIEW, One Park Avenue, New York, New York 10016.

EQUIPMENT

WRITE for quotation on any Hi-Fi components: Sound Reproduction Inc., 460 Central Avenue, East Orange, N.J. 07018. 201-673-0600.

HI-FI Components, Tape Recorders, at guaranteed "We Will Not Be Undersold" prices. 15-day money-back guarantee. Two year warranty. No Catalog. Quotations Free. Hi-Fidelity Center, 237 (HC) East 149th St., New York 10451.

FREE! Send for money saving stereo catalog with H7R and lowest quotations on your individual component, tape recorder, or system requirements. Electronic Values, Inc., 200 West 20th St., N.Y., N.Y. 10011.

KIT Experts—Dynaco Specialists—Kits at reasonable prices are our specialty. Also custom wired kits guaranteed to exceed factory standards at substantial savings. Beautiful handcrafted Walnut cases for complete Dynaco line, plus everything in audio. Kitcraft, Dept. HS-79, 248 Utica Avenue, 11216. Brooklyn, N.Y. MA 2-5230.

TAPE recorders. Hi-Fi components. Sleep Learning Equipment tapes. Unusual values. Free catalog. Dressner, 1523R Jericho Turnpike, New Hyde Park, N.Y., 11040.

LOW, Low quotes: all components and recorders. Hi Fi, Roslyn, Penna. 19001.

GOVERNMENT Surplus Receivers, Transmitters, Sniperscopes, Radios, Parts, Picture Catalog 25¢. Meshna, Nahant, Mass. 01908.

DON'T THROW YOUR OLD CARTRIDGES AWAY. Send us \$50.00 and any old used cartridge and we will ship you via air prepaid anywhere any one of the following Top Stereo Cartridges: Shure V-15 Type II, Empire 999VE, 10EMK II, Stanton 681EE. Write for lowest quotations all stereo components. **DEFA ELECTRONICS**, 2207 Broadway, New York, N.Y. 10024.

THE Price is Right! Hi-Fi Components. J. Wright Co., 65-B Jensen St., East Brunswick, N.J. 08816.

ACOUSTIC RESEARCH, Dyna, Koss, Shure discount specialists. Write for Free catalog. Stereo Component Systems Corp., 95 Vassar Street, Cambridge, Mass. 02139.

NEW low prices on all stereo components and tape recorders. Write for our quote. Stereo Corp. of America, 2122 Utica Avenue, Brooklyn, New York 11224.

DON'T THROW YOUR OLD CARTRIDGE AWAY. Send \$19.95 and any old cartridge. We will ship PREPAID any one of the following top rated elliptical diamond stereo cartridges **NEW:** Shure M75E, M91E, M92E, M93E, Empire 888E, Pickering V15AME3, XV15 ATE, ADE 660E, 550E. Write for lowest quotations all stereo components. **DEFA ELECTRONICS**, 2207 Broadway, New York, N.Y. 10024.

QUOTES: STEREO COMPONENTS Foreign & Domestic, Box 18026, Seattle, Washington 98118.

BRITAIN'S leading mail audio specialists save you up to 50% on leading brands. 100 page illustrated catalog \$1.00 bill (Airpost \$2). K. J. Enterprises, 17 The Bridge, Wealdstone, Middlesex, U.K.

DIRECT from Europe, Dual, Miracord, Revox, Philips, Telefunken, etc. Send \$2.00 for complete list, DET European Exports, Box A021621, 75 Karlsruhe, Germany, Hauptpostlagernd.

FOR SALE

WHOLESALE components: Manufacturers and distributors only. Request free catalog on business letterhead. WESCOM, Box 2536, El Cajon, California 92021.

ELECTRONIC Bargains — Diodes, Transistors, Tubes, Courses. Free Catalog—Immediate Shipment. Cornell, 4215-H University, San Diego, Calif. 92105.

FREE ELECTRONICS PARTS FLYER. Large catalog \$1.00 deposit. **BIGELOW ELECTRONICS, BLUFFTON, OHIO 45817.**

JAPAN & HONG KONG DIRECTORY. Electronics, all merchandise. World trade information. \$1.00 today. Ippano Kaisha Ltd., Box 6266, Spokane, Washington 99207.

FREE Catalog low priced, high performance subminiature listening devices direct from manufacturer. Dealers welcome. Emery R-7, 156 Fifth Avenue, New York, N.Y. 10010.

EXCITING lighting effects color organs. Write N.E.L. Co., P.O. Box 186, Marseilles, Ill. 61341.

ELECTRO VOICE PATRICIAN 4-way corner 18 inch speaker system. Hand crafted oak cabinet. The ultimate in tonal perfection. Best offer. Charles Hogg, Box 364, Lincoln, Kansas 67455.

TWO EACH: JBL 375 Horn-Lens—drivers, Stephens 103LX Woofers. Total \$810—New, \$385. James Carey, 48 Frances Dr., Seymour, Connecticut 06483.

STROBES, COLOR ORGANS, THE INCREDIBLE STROBIT. See your music in dazzling light. Factory prices. Save 25-50%. Catalog 25¢, refunded first order. Teletronics, Box 1266, South Lake Tahoe, CA 95705.

TAPE AND RECORDERS

BEFORE RENTING Stereo Tapes try us. Postpaid both ways—no deposit—immediate delivery. Quality—Dependability—Service—Satisfaction—prevail here. If you've been dissatisfied in the past, your initial order will prove this is no idle boast. Free catalog. Gold Coast Tape Library, Box 2262, Palm Village Station, Hialeah, Fla. 33012.

HI-FI Components, Tape Recorders, at guaranteed "We Will Not Be Undersold" prices. 15-day money-back guarantee. Two-year warranty. No Catalog. Quotations Free. Hi-Fidelity Center, 239 (HT) East 149th St., New York 10451.

TAPEMATES makes available to you **ALL 4-TRACK STEREO TAPES—ALL LABELS**—postpaid to your door—at tremendous savings. For free brochure write: **TAPEMATES**, 5727 W. Jefferson Blvd., Los Angeles, California 90016.

CASSETTE blanks, also educational and language, accessories and recorders. Literature—Write **CASSETTES UNLIMITED**, P.O. Box 13119-S, Pittsburgh, Pa. 15243.

RENT 4-track open reel tapes—all major labels—3,000 different—free brochure. Stereo-Parti, 55 St. James Drive, Santa Rosa, California 95401.

SCOTCH RECORDING TAPE, lowest prices. **TAPE CENTER**, Box 4305, Washington, D.C. 20012.

STEREO TAPES. Save 30% and up; no membership or fees required; postpaid anywhere U.S.A. Free 70-page catalog. We discount batteries, recorders, tape/cassettes. Beware of slogans, "not undersold," as the discount information you supply our competitor is invariably reported to the factory. **SAXITONE**, 1776 Columbia Road, N.W., Washington, D.C. 20009.

TAPE RECORDER SALE. Brand new nationally advertised brands, \$10.00 above cost. Amazing discounts on stereo components. Arkay Electronics. 1028-A Commonwealth Ave., Boston, Mass. 02215.

SCOTCH Recording Tapes. Wollensak Recorders. Catalog 6¢. Tower, Lafayette Hill, Pa. 19444.

STEREO TAPES: CARTRIDGES, CASSETTES, REELS, 33% DISCOUNT. LARGEST SELECTIONS, UNAVAILABLE ELSEWHERE. MAIL 20¢ —CATALOGS. STAR RECORDINGS-ZD, BOX 1055, EL PASO, TEXAS 79946.

TANDBERG 64 \$250. Cheatham, Box 1654, Norton AFB, Calif. 92409. (714) 883-6180.

STEREO 78 Tapes, for your listening pleasure. The great **BANDS, VOCALISTS** and **GIANTS** the **JAZZ** and **SWING ERA**, in Modern Day Stereo offering again, their great Hits of the '20s and '30s. Also available in Mono and 8 Track C cartridge. Sample Tape, lists and Collector's Kit **JAZZ BAND HALL**, 757-A 18th Avenue, S Francisco, Calif. 94121.

RECORDING TAPE AT HONG KONG PRICE 1200' longlife polyester—7" reels. Absolute money back lifetime guarantee. \$11.95 doz postpaid USA. Custom Record Developer Box 3-R, Mararoneck, N.Y. 10543.

CLASSIC radio shows! For sale on tape. Rad Ltd., P.O. Box 23, Ann Arbor, Mich. 48107.

RECORDS

HARD to find collector's LPs. like new. Lists 50¢ Records, Hillburn, New York 10931.

"HARD To Get" records—all speeds. Record Exchange, 842 Seventh Avenue, New York, N.Y. 10019.

UNBELIEVABLE Classical rarities. Catalogue **FREE!** M.I.T.M. 271 Autumn Avenue, Brooklyn N.Y. 11208.

SPECIAL INTEREST RECORDS AVAILABLE, PRODUCED BY THE EDITORS OF THE WORLD'S LEADING SPECIAL INTEREST MAGAZINES SEND FOR FREE CATALOG. RECORD CATALOG HF, ZIFF-DAVIS PUBLISHING COMPANY, ONE PARK AVENUE, NEW YORK, N.Y. 10016.

PROTECT YOUR LPs: Heavy poly sleeves for jackets 5¢; poly lined paper sleeves 10¢; round bottom inner sleeves 3½¢; white record jackets 20¢. Min order \$5.00. Record Supplies, Hillburn, New York 10931.

CASH for your unwanted LP's, prerecorded tapes and cassettes. Reder, 81 Forshay Road, Monsey, New York 10952.

FREE 40 PAGE CATALOG offers hundreds of recordings of rare Renaissance, Baroque and Classical music. Some records priced as low as \$1.00 each! All late recordings in Stereo only. **MHS RECORDS**, Box 932-HS, New York, New York 10023.

FREE CATALOGS Broadcasts. Sound Tracks of Thirties. ARG, 341 Cooper Station, New York City 10003.

COLLECTORS JOURNAL—valuable data. record mart. Six issues—\$1.50. **RECORD RESEARCH**, 65 Grand Ave., Brooklyn, N.Y. 11205.

CLAUDIA discovers Natural Music. An absolutely new adventure in music style accidentally discovered. Buy this 12" LP Stereo album now at your local record dealers, Record No. YA-2000. Or send \$4.77 (POSTPAID) to: **YOUNG ARTISTS RECORD COMPANY**, Box 20022, Minn. 55420. Record mailed same day check received. Money back Guarantee.

OLDIES—45 RPM—original hits. Over 4000 available. C & S Record Sales, Box 197, Wampsville, N.Y. 13163.

TUBES

RECEIVING & INDUSTRIAL TUBES, TRANSISTORS, All Brands—Biggest Discounts. Technicians, Hobbyists, Experimenters—Request FREE Giant Catalog and **SAVE!** ZALYTRON, 469 Jericho Turnpike, Mineola, N.Y. 11501.

WANTED

QUICKSILVER, Platinum, Silver, Gold. Ores Analyzed. Free Circular. Mercury Terminal, Norwood, Mass. 02062.

HOURS' SERVICES

BOOKS! Learn how to have your book published, promoted, distributed. Free booklet "ZD," page 120 West 31 St., New York 10001.

MAGAZINES

DATE MAGAZINES! Send needs. Midtown, 317-HS, Maywood, N.J. 07607.

IC MAGAZINE—Monthly since 1936. 44 s. All phases. 3 month trial \$1.00. Genii, Box 36068, Los Angeles, CA 90036.

BUSINESS OPPORTUNITIES

INVESTIGATE ACCIDENTS: Earn to \$1000 monthly. Men urgently needed. Car furnished. Business expenses paid. No selling. No college education necessary. Pick own job location. Investigate full time or earn to \$8 hour spare time. Write for **FREE** information. No obligation. Universal Schools. CZ-7, 68101 Hillcrest, Dallas, TX 75205.

FREE BOOK "990 Successful, Little-Known Businesses." Work home! Plymouth 345-G, Brooklyn, NY 11218.

MADE \$40,000.00 Year by mailorder! Helped others make money! Start with \$10.00 — Free of. Torrey, Box 318-N, Ypsilanti, Michigan 48197.

MAILORDER . . . Stop Looking! Start Your own business! Methods. 1416-F.D., Lafayette Hill, Pennsylvania 19444.

CONSTRUCTION

ARN Electronics Organ Servicing at home. All makes, including transistors. Experimental kit—tube-shooting. Accredited NHSC, Free Book. Niles Bryant School, 3631 Stockton, Dept. A, Sacramento, Calif. 95820.

E.I.'s famous (5) week course for the First class Radio Telephone License is the shortest, most effective course in the nation. Over 98% of R.E.I. graduates pass F.C.C. exams for 1st class license. Total tuition \$360.00. Job Placement free. Write for brochure Radio Engineering, Incorporated Schools, 1336 Main Street, Sarasota, Florida 33577—or 3123 Gillham Road, Kansas City, Missouri 64109—or 809 Caroline Street, Fredericksburg, Virginia 22401—or 625 E. Colorado Street, Glendale, California 91205.

UPERIOR Auction School—nation's top auctioneers own and instruct. 120 East Cerro Gordo, Decatur, Illinois 62523.

DEGREE in Electronics Engineering earned mostly by correspondence. Free Brochure. Dept. G-9. Grantham School of Engineering, 1505 N. Western Ave., Hollywood, California 90027.

PRINTING

FREE LITERATURE: Address labels, business cards, printing, Rubber Stamps. **JORDAN'S**, 552 West O'Connor, Lima, Ohio 45801.

EMPLOYMENT INFORMATION

FOREIGN and USA job opportunities available now. Construction, all trades. Earnings to \$3,000.00 monthly. Paid overtime, travel, bonuses. Write: Universal Employment, Woodbridge, Conn. 06525.

PERSONALS

MAKE FRIENDS WORLDWIDE through international correspondence. Illustrated brochure free. Hermes, Berlin 11, Germany.

PHOTOGRAPHY—FILM, EQUIPMENT, SERVICES

SCIENCE Bargains—Request Free Giant Catalog "CJ"—148 pages—Astronomical Telescopes, Microscopes, Lenses, Binoculars, Kits, Parts, War surplus bargains. Edmund Scientific Co., 300 Edscorp Bldg., Barrington, New Jersey 08007.

MEDICAL FILM—Adults only—"Childbirth" one reel, 8mm \$7.50, 16mm \$14.95. International H. Greenvale, Long Island, New York 11548.

QUALITY COLOR PROCESSING: If you care about your color film you ought to know about PCL. Send for free catalog. Professional Color Laboratories, Dept. SR, Roselle, N.J. 07203.

GOVERNMENT SURPLUS

JEEPS Typically From \$53.90 . . . Trucks From \$78.40 . . . Boats, Typewriters, Airplanes, Multi-meters, Oscilloscopes, Transceivers, Electronics Equipment. Wide Variety, Condition, 100,000 Bid Bargains Direct From Government Nationwide. Complete Sales Directory and Surplus Catalog \$1.00 (Deductible First \$10.00 Order). Surplus Service, Box 820-L, Holland, Michigan 49423.

MOVIE FILMS

16mm **SOUND** Features, Shorts, New, Used for Sale. Free Catalog. National Cinema, 333 W. 57 St., N.Y., N.Y. 10019.

SPORTS ACTION FILMS

START YOUR OWN COLLECTION . . . Free Catalog 8/Super 8 **COLOR ACTION, SPORTLITE FILMS**, Dept. SR, Box 500, Speedway, Indiana 46224.

HYPNOTISM

FREE Hypnotism, Self-Hypnosis, Sleep Learning Catalog! Drawer H400, Ruidoso, New Mexico 88345.

HYPNOTIC Sleep Learning recordings produce fabulous results. Details free. ASR Foundation, Box 7021eg Henry Clay Station, Lexington, Ky. 40502.

HYPNOTIZE MALES, FEMALES!—Unnoticed! Quickly! Nerves! Exciting! \$2.25. Research Enterprises, 29-SN21 Samoset, Woburn, Mass. 01801.

REMAILING SERVICE

MAIL service—keep your address **SECRET**. Executive, 7215 Bellefontaine, Kansas City, Mo. 64132

EDUCATIONAL OPPORTUNITIES

LEARN WHILE ASLEEP, Hypnotize! Strange catalog free. Autosuggestion, Box 24-ZD, Olympia, Washington 98501.

MISCELLANEOUS

WINEMAKERS. Free illustrated catalog of yeasts, equipment. Simplex, Box 12276, Minneapolis, Minn. 55412.

MORE THAN 250,000 BUYERS OF STEREO REVIEW read these columns thoroughly each month. They look to the **CLASSIFIED** pages for sources of products and services of interest to them. They'll buy from you if your advertising appears here regularly. For space in the next issues forward copy and payment to: Hal Cymes, Classified Advertising Manager, **STEREO REVIEW**, One Park Avenue, New York, N.Y. 10016.

DELUXE RECORD AND TAPE CASES
Plus *Free* cataloging forms



- Padded back
- Dust proof
- Gold embossed

Decorative and sturdy cases constructed of reinforced fiber board and covered in rich leatherette to keep your record and tapes from getting tossed about and damaged. Available in your choice of five decorator colors. Stereo Review Record and Tape Cases lend themselves handily to the decor of any room. Padded back (in your color choice) is gold tooled in an exclusive design available only in Stereo Review Record and Tape Cases. Sides are in standard black leatherette to keep them looking new after constant use. Extra with each record and tape case you will receive, free of charge, a specially designed logging form with pressure sensitive backing for affixing the side of the case. It enables you to list the names and artists to help you locate your albums. Record cases are available in three sizes for 7", 10", 12" records. Center divider separates records for accessibility, holds an average of 20 records in individual jackets. Tape case holds 6 tapes in their original jackets.

Ziff-Davis Pub. Co. • Dept. SD • 1 Park Ave. • N.Y. 10017

My remittance in the amount of \$ _____ is enclosed for the Cases indicated by Quantity
 Tape Case at \$4 ea. 3 for \$11. 6 for \$27
 7" Record Case at \$4 ea. 3 for \$11. 6
 10" Record Case at \$4.25 ea. 3 for \$12.75
 12" Record Case at \$4.25 ea. 3 for \$12.75

ADD \$1.00 PER ORDER FOR SHIPPING & HANDLING
 Check color choice for back of case (side):

Midnight Blue Red
 Pine Green F

Name _____

Address _____

City _____ State _____

PAYMENT MUST BE ENCLOSED

CLASSIFIED ADVERTISING ORDER FORM

Please refer to heading on first page of this section for complete data concerning terms, rates, frequency discounts, closing dates, etc.

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25
26	27	28	29	30
31	32	33	34	35

Words @ \$.55 Reader Rate
 @ \$.90 Commercial Rate = \$ _____

Insert _____ time(s) Total Enclosed \$ _____

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

SIGNATURE _____

WORD COUNT: Include name and address. Name of city (Des Moines) or of state (New York) counts as one word each. Zip Code numbers not counted. (Publisher reserves right to omit Zip Code if space does not permit.) Count each abbreviation, initial, single figure or group of figures or letters as a word. Symbols such as 35mm, COD, PO, AC, etc., count as one word. Hyphenated words count as two words. SR-769

STEREO REVIEW ADVERTISERS' INDEX

READER SERVICE NO.	ADVERTISER	PAGE	READER SERVICE NO.	ADVERTISER	PAGE
1	ABC Records Corp.	32	32	JVC America, Inc.	7
2	Acoustic Research, Inc.	43, 106	33	Jensen Manufacturing Company	109
3	Altec Lansing, Division of LTV Ling Altec, Inc.	89	34	Kenwood Electronics, Inc.	26, 27
4	Ampex Stereo Tape Division, Ampex Corp.	23	35	King Karol Records	16
5	Audio Dynamics Corp.	101	36	Lafayette Radio Electronics	83
6	Audio Unlimited, Inc.	115	37	London Records	84
	Aztec Sound Corp.	117		Longines, Wittrauer Watch Co.	8
7	Benjamin Electronic Sound Corp.	55	38	Minnesota Mining & Mfg., Co. (3M Co.)	118
8	Beseler Co., Charles	91		McIntosh Laboratory Inc.	111
9	Bosch Corporation, Robert	8	41	Pickering & Company, Inc.	3rd Cover
10	Bose Corporation	56	39	Pioneer Electronics Corp.	15
11	Bourns Euphonics	108	62	RCA Victor Records	78
103	British Industries-Garrard	2	40	Rabsons-57th Street, Inc.	114
63	Cadet Records	82	42	Record Club of America	11
	Carston Studios	114	43	Rectilinear Research Corp.	47
12	Citadel Record Club	5	64	Revox Corporation	105
13	Columbia Records	81	44	Rheem Roberts	93
14	Concord Electronics Corp.	24	45	Sansui Electric Co., Ltd.	12
15	Defa Electronics Corp.	117	46	Sansui Electric Co., Ltd.	13
16	Deutsche Grammophon (DGG)	102	47	Schober Organ Co.	92
18	Downtown Audio	121	100	Scott Inc., H. H.	28, 29, 45, 87
20	Dressner	121	48	Sherwood Electronic Laboratories, Inc.	41
60	Dual	51	49	Shure Brothers, Inc.	49
22	Dynaco, Inc.	30	50	Sony Corporation of America	98, 99
23	Eastman Kodak Company	25	51	Sony/Superscope, Inc.	19
19	Electro-Voice, Inc.	4th Cover	52	Sony/Superscope, Inc.	85
21	Empire Scientific Corp.	53	53	Sound Reproduction, Inc.	94
24	Empire Scientific Corp.	22	54	Stanton Magnetics, Inc.	115
25	Finney Company, The	33	55	Stereo Corp. of America	17
26	Fisher Radio Company	35	56	Teac Corporation	31
65	Frazier Inc.	2nd Cover, 1,		Toujay Designs	108
28	Harman-Kardon, Inc.	95	57	uniClub, Inc.	14
29	Heath Company	21	60	United Audio Products, Inc.	51
30	Hi-Fidelity Center	36, 37	61	Yamaha International Products Corp. (Audio Products)	103
31	Honeywell Photographic Products	116			
		113			
	Institute of High Fidelity, Inc.	97			
	Classified Advertising	122, 123			

STEREO REVIEW PRODUCT INDEX

In an additional reader service, we list below, by classifications, the products advertised in this issue. If there is a specific product you are shopping for, look for its listing and the pages indicated for the advertisements of manufacturers supplying that equipment.

PAGE NUMBERS	CLASSIFICATION	PAGE NUMBERS
13, 26-27, 36-37, 43	Receivers, Stereo	2nd Cover, 1, 7, 12, 15, 21, 26-27, 28-29, 36-37, 41, 83, 89, 98-99, 4th Cover
108, 113	Records	32, 78, 81, 84, 102
17, 22, 49, 101, 3rd Cover	Record and Tape Clubs	5, 11, 14
111	Speakers and Speaker Systems	30, 36-37, 43, 45, 47, 53, 56, 89, 95, 103, 106, 109, 117
35	Tapes, Prerecorded	23
97	Tape, Recording	94
36-37, 87	Tape Recorders and Decks	19, 24, 31, 85, 93, 105
92	Tuners, FM	26-27, 36-37
8	Turntables and Changers	2, 43, 51, 55
	Watches	6

10" and
for easy
rear origi-
nal boxes.
10015
ack
SR 79
Zip
WITH ORDER

100% MUSIC POWER

Words are inherently limited in stimulating the emotions aroused by music. This is especially so in describing how high fidelity components perform.

With cartridges, for example, we speak of flat frequency response, high compliance, low mass, stereo separation. Words like these enlighten the technically minded. But they do little or nothing for those who seek only the sheer pleasure of listening.

We kept both aspects in mind when developing the XV-15 series of cartridges. We made the technical measurements. And we listened.

We listened especially for the ability of these cartridges to reproduce the entire range

of every instrument. With no loss of power. That's what it takes for a cartridge to recreate the most subtle nuances that distinguish one musical instrument from another. An oboe from an English horn. A trumpet from a cornet.

We call this achievement "100% music power."

When you play your records with an XV-15, you won't be concerned with even that simple phrase.

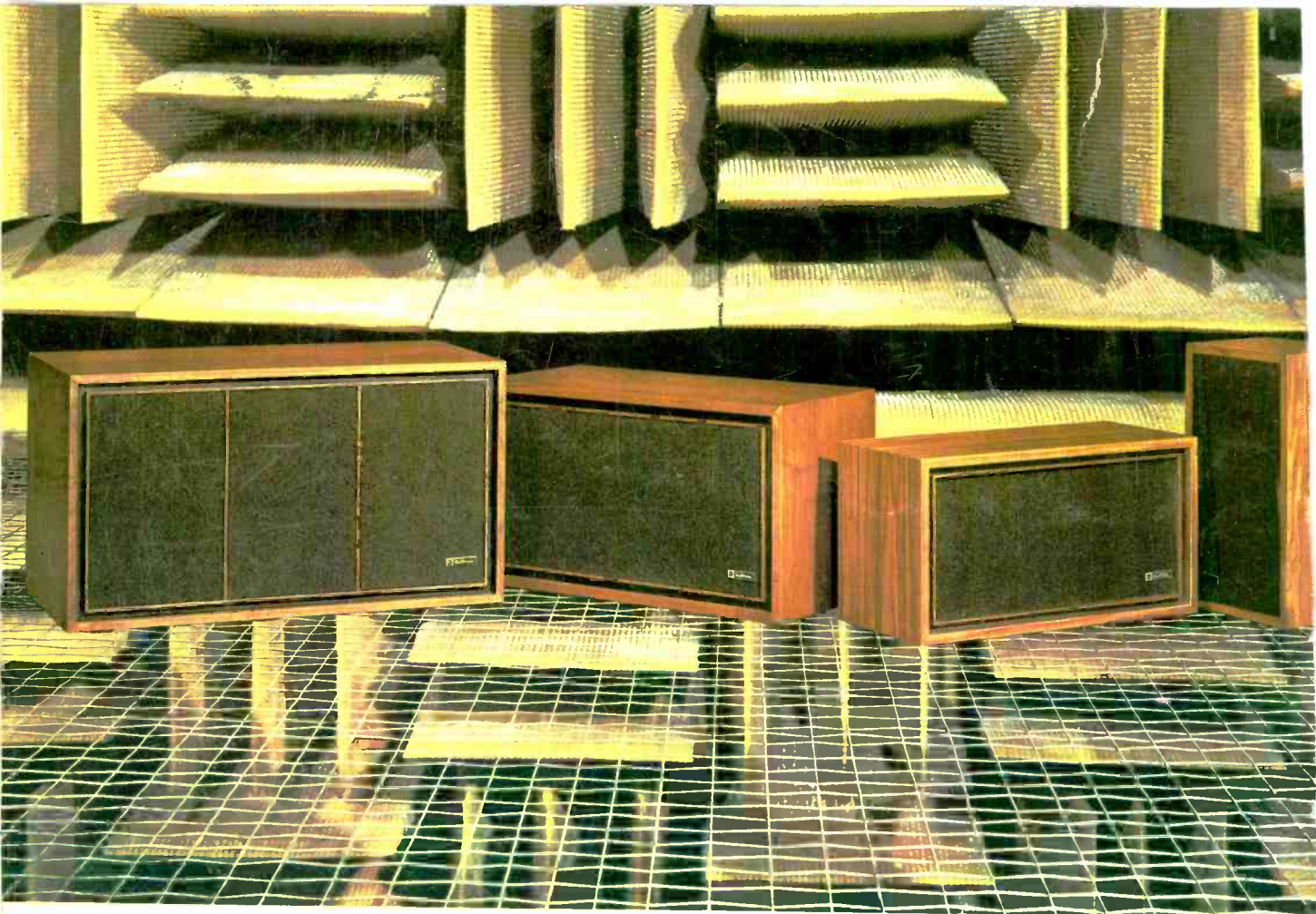
Instead, you'll just feel and enjoy the renewed experience of what high fidelity is really all about.

PICKERING



THE NEW PICKERING XV-15/750E.
PREMIER MODEL OF THE XV-15 SERIES. TRACKS AT 1/2 TO 1 GRAM. DYNAMIC COUPLING FACTOR OF 750 FOR
USE IN FINEST TONEARMS. \$60.00. OTHER XV-15 CARTRIDGES FROM \$29.95. PICKERING & CO., PLAINVIEW, L.I., N.Y.

CIRCLE NO. 41 ON READER SERVICE CARD



E-V FOUR-A
12" 3-way \$199.95

E-V FIVE-C
10" 2-way \$99.95

E-V SEVEN-B
8" 2-way \$66.50

E-V EIGHT-A
6" 2-way \$47.00

Any similarity between these four Electro-Voice bookshelf speaker systems is strictly scientific!



E-V These four speaker systems share a surface beauty. But don't be misled. Underneath — where it counts — there are scores of important differences. There have to be.

Because what's right for a small system may be all wrong for a big one. And what works well in a 2-way system may be poison for a 3-way. (Even a little change, like just 1" more cabinet, can upset the design of every component inside.)

Of course not everybody can afford

to design every speaker in their line from scratch, the way Electro-Voice does. But then, not everybody has a scientific computer that pre-tests hundreds of ideas on paper to find the few good enough to build.

And not everybody has a huge anechoic chamber (like the one above) to prove the superiority of each design. Nor the staggering array of test equipment that goes with the chamber. Or — most important — the engineering talent and

musical sensitivity to take full advantage of these unique laboratory facilities.

When you select an E-V speaker system — regardless of size or price — you can be certain it truly represents the state of the art... and good value to boot.

Anything less would be a cop-out.

But don't take our word for it. Listen. Compare. The difference you see and hear is what high fidelity is all about.

ELECTRO-VOICE, INC., Dept. 794F,
616 Cecil Street, Buchanan, Michigan 49107

For name of nearest dealer, call TOLL-FREE: (800) 243-0355 ANY HOUR, ANY DAY.

In Connecticut call collect: 853-3600

high fidelity systems • tuners, amplifiers, receivers • public address loudspeakers
microphones • phono needles and cartridges • space and defense electronics

Electro-Voice[®]

A SUBSIDIARY OF GULTON INDUSTRIES, INC.

CIRCLE NO. 19 ON READER SERVICE CARD