

John's Imagine. Yoko's Fly
The Moffo-Corelli-Maazel Carmen
Philips' New Figaro
Paganini's "New" Concerto

HIGH FIDELITY

LAB TEST PORTS

MR. DAVID BUCHANAN
HAZEL GREEN ACADEMY
HAZEL GREEN KY 41332
A DEC 72



Dynaco Quadaptor



AR-LST speaker system



Teac 3300-10 tape recorder



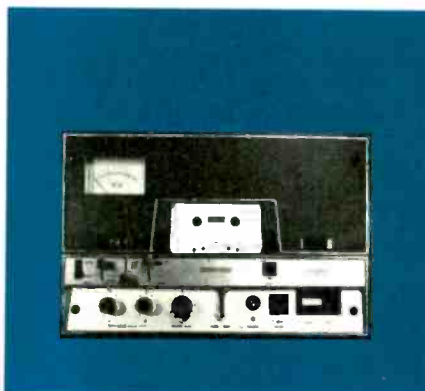
Lafayette LT-725A tuner



Pioneer SX-2500 receiver



Dual 1215 record changer



Advent/Dolby 201 cassette deck



Audiotex cassette and open-reel test tapes

Audio Import record storage kit



Toyo CH 702 4-channel 8-track tape cartridge player



THE FISHER PHILOSOPHY OF EQUIPMENT DESIGN.

PART 1. THE BALANCED COMPONENT.

This is the first of a new series of ads by Fisher, maker of nearly one hundred different models of high fidelity equipment. Instead of discussing the features of each model individually (our technical literature takes care of that), the series attempts to give you a better understanding of the major conceptual differences between Fisher components and all other makes.

The most heated discussions among high fidelity enthusiasts are always about the same subject: Which make of components is "the best"? But the subject is meaningful only when viewed from a technical enlightened perspective.

It must be kept in mind at all times that even the costliest and most ambitious components involve some expertly negotiated compromises and trade-offs in their engineering design. Otherwise they would be unmanageable in size and prohibitive, even to the well-heeled, in price.

For example, the kind of super-powered amplifier some of the fans like to dream about would require, for absolutely reliable operation, power transistors as big as a man's fist and heat sinks like armor plate. Obviously, no high fidelity manufacturer makes such an amplifier, not even Fisher. On the other hand, a high-powered, 4-channel receiver like the Fisher 801 (with 44 watts rms per channel) does have big power transistors and big heat sinks (Fig. 1) to handle all that juice—but not so big that the whole design concept becomes impractical.

In other words, excellence in component design is a matter of having the highest standards and then knowing where to give a little and where to hold the line. It is in this delicate area that the decades of experience and completely crystallized engineering viewpoint of Fisher leave less seasoned competitors at a disadvantage.

Because (and this is what other engineering departments often tend to forget) there are certain demands in component performance that are simply not negotiable. Even the simplest, lowest-priced high fidelity components must be perfect in some respects, otherwise they are not high fidelity. Manufacturers who compromise in these areas in order to have some budgeted money left for a "glamour" feature are doing the public a great disservice.

At Fisher, the following are the basic non-negotiables, regardless of price (and even our junior engineers are trained to think that way):

1. Complete freedom from front-end overload on FM, without any sacrifice in sensitivity. (We believe that

a strong, local station and a weak, distant station should both sound clean.)

2. Adequate AM limiting on all FM signals. (Otherwise you might as well be listening to AM.)

3. Complete freedom from overload of the preamp input stage with any magnetic cartridge.

4. Less than 0.25% total harmonic distortion in the amplifier at all frequencies at normal listening levels. (You have to pay extra for unusually low distortion at high power levels, particularly at very low and very high frequencies, but just plain listening cleanliness should come free with any equipment. See Fig. 2.)

5. Baxandall-type tone controls (the only kind that will not make a mess of the midrange) in all control sections.

6. A switch to cut in a second set of speakers. (Gone are the days when people listened to high fidelity only in the living room.)

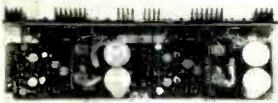


Fig. 1. The 4-channel output amplifier of the Fisher 801, with massive heat sinks.

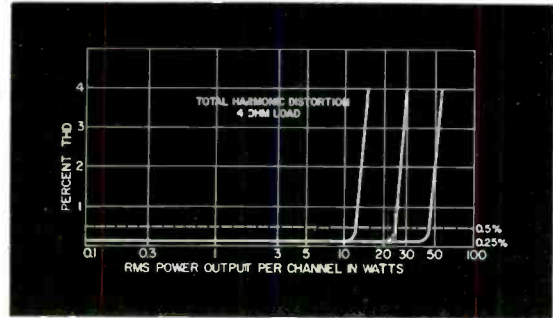


Fig. 2. Distortion curves of a low-priced, medium-priced and high-priced Fisher.

Each of these points has to do with the basic integrity of Fisher sound, not with degrees of performance. Fisher offers many degrees of power, versatility, convenience, etc.—but only a single degree of fidelity. High.

Of course, the negotiable performance factors must also be negotiated with finesse. Fisher would not, for example, design enormous power into a medium-priced receiver and then skimp on the IF stages in the FM section because the budget has been used up. In a medium-priced

Fisher receiver you get medium power and a sophisticated (but not our most sophisticated) IF strip. You will be a lot happier that way.

Thus, every Fisher component gives you the essentials of high fidelity without compromise and the



Fig. 3. The medium-priced, 140-watt Fisher 390 stereo receiver.

nonessentials properly adjusted to the price, in proper balance, neglecting none and exaggerating none. That is what we mean by a balanced component.

And that is what makes even the lowest-priced Fisher equipment a chain with no weak links and the highest-priced Fisher equipment a fine instrument instead of a fancy toy.

FISHER

We invented high fidelity.



The next ad in this series will explore in detail how the Fisher design philosophy applies to the specific problem of FM reception. Many others will follow. Don't miss any of them. But just in case you do, you may want to get on the mailing list for a free reprint of the entire series. To obtain this valuable booklet, or to receive free and very detailed technical literature on any Fisher component, write to Fisher Radio, Dept. HF-1, 11-44 45th Road, Long Island City, N.Y. 11101.

Stanton quality is a very special quality... in headphones too.

The headphone is, after all, a speaker system for the head.

And the new **Stanton Dynaphase Sixty** is an advanced two-way speaker system designed for heads instead of shelves. Its unique, extremely wide-range two-way dynamic reproduction system is acoustically mounted with a separate woofer and tweeter. A special crossover network precisely channels the highs and lows into each ear, creating a truly breathtaking feeling of presence.

In keeping with the high quality approach to the design of the Stanton Dynaphase Sixty headphone, the fully adjustable headband and softly cushioned earpieces are stitched (not heat-sealed). Stanton even improves convenience in amplifier connection and disconnection by providing a

larger and specially designed plug. A simple blue-black and chrome color scheme adds the quality finished touch. \$59.95.

Stanton Dynaphase Forty, a high-performance economy version of the Dynaphase Sixty with wide range single speaker system is also available. \$39.95.

ACCESSORIES

Stanton Model 5741 control unit—The most convenient in-

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Model 5742—Separate 25-foot coiled extension cord works with all headphones. \$7.95.

For complete technical data write Stanton Magnetics, Inc., Terminal Drive, Plainview, N.Y. 11803



Manufacturers of the world famous Stanton Calibration Cartridges and the renowned Isophase Electrostatic Headset Systems. All Stanton cartridges are designed for use with all 2 and 4-channel matrix derived compatible systems.

CIRCLE 62 ON READER-SERVICE CARD

music and musicians

Leonard Marcus WHO PLAYS WHAT?	4
Edward Greenfield BARENBOIM TAKES ON MOZART	14
Behind the scenes in London	
Joan Abel THE WORLD'S MOST RECORDED ARTIST	20
Fischer-Dieskau's greatest hits	
Gene Lees SUCCESS COMES TO JACK DAUGHERTY	26
Talent sometimes wins, even in the record business	
Leo Haber KEYBOARD SIDE, PLEASE!	60
Pianists are best heard and not seen	
Glenhall Taylor WIND SONG	64
From the pipes of Pan to the electronic organ	

audio and video

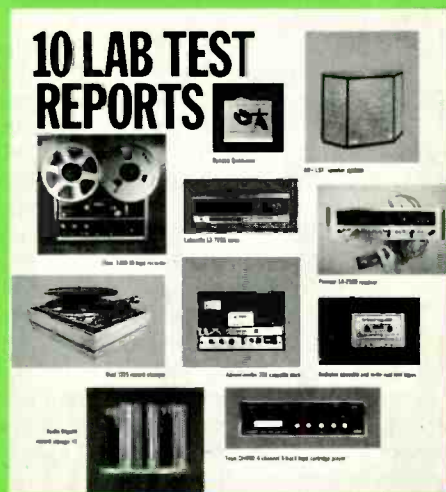
TOO HOT TO HANDLE	28
NEWS AND VIEWS	30
A step beyond the elliptical stylus?	
EQUIPMENT IN THE NEWS	36
EQUIPMENT REPORTS	43
Acoustic Research AR-LST speaker system	
Advent/Dolby 201 cassette deck . . . Pioneer SX-2500 receiver	
Dynaco Quadaptor kit . . . Teac 3300-10 tape recorder	
Dual 1215 record changer . . . Lafayette LT-725A tuner	
Toyo CH 702 4-channel cartridge player . . . Audiotex test tapes	
Audio Import record-storage unit kit	

recordings

FEATURE REVIEWS	75
Colin Davis conducts The Marriage of Figaro	
The provocative Lennon-Ono arrangement	
A new Paganini violin concerto	
Carmen corrupted	
CLASSICAL REVIEWS	82
Cliburn plays Barber and Prokofiev . . . Fritz Busch's Masked Ball	
POP REVIEWS	110
Lenny Bruce . . . Jimi Hendrix . . . Spike Jones . . . Santana	
JAZZ REVIEWS	118
Louis Armstrong . . . Earl Hines . . . Dizzy Gillespie	
R. D. Darrell THE TAPE DECK	124
Dolbyized Columbia cassettes . . . Classical movie music, etc.	

etc.

LETTERS TO THE EDITOR	6
Music and mayhem . . . Televised concerts in stereo	
THOSE WERE THE DAYS	22
A nostalgic romp through our old issues	
PRODUCT INFORMATION	33
An "at home" shopping service	91
ADVERTISING INDEX	90



Equipment special. See page 43.



Panpipes to Wurlitzer. See page 64.

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Who Plays What?

FOR SEVERAL MONTHS now I have had on my desk the results of a survey taken for the American Music Conference by the National Opinion Research Center of the University of Chicago. This document, which shows the relative popularity of the various musical instruments among musical amateurs, is full of surprises. For instance, I would not have thought in this day of the ubiquitous guitar that there were still more piano players than guitarists in the United States, but there are—more than twice as many: 14.8 million to 7 million. And if you think that the piano's ranks are swollen by all the old folks still hanging on, you can ponder over the fact that while the median age for guitarists is only twenty-one, that for pianists is only twenty-seven.

Next in line—as Glenhall Taylor points out in "Wind Song" in this issue—comes the organ, with 4.7 million amateur players. Considering the organ's expense (in annual dollar sales it ranks first among instruments—pianos are more likely to have been in the family for a generation) there is little surprise in discovering that the average organist is thirty-seven. Only one instrument among the ten most popular appeals to an even older clientele: the average harmonica player is forty-four. (Remember, the survey polled people who play instruments regularly rather than simply own them; every kid probably owns some type of harmonica.)

There is another drop of a couple of million players to the fourth most popular instrument, the clarinet, but from there on the figures drop by the hundreds of thousands, not millions. The instruments, in descending order, are trumpet, drums, accordion, violin, harmonica, and flute. The median ages here are in the teens, except for the harmonica and accordion (twenty-eight years old). Of the rest, only the violin shows an instrumental loyalty beyond the average high-school age: a median age of nineteen. Make of that what you will.

After the top ten, the next most popular instruments are the saxophone, trombone, banjo, recorder (I thought this would have a higher rank), baritone, horn (formerly French horn—see "Blow Your Own Whachamacallit," HF last November, page 52), mandolin, double bass, cello, and Autoharp. No age statistics are given for these.

As for the way the winds (including brass) are blowing, their sales have gone up some 250 per cent during the past fifteen years, while during the same period organ sales have tripled. Bowed-string sales have more than doubled and piano sales have increased by about twenty-five per cent. The most dramatic increase in the sale of instruments has been that of the fretted type: Ten times as many people are buying these as bought them fifteen years ago. On the other hand, the accordion has plummeted to one-fourth of its sales of the mid-Fifties. Lawrence Welk, where are you?

The survey, released in the middle of 1971, was based on statistics gathered in 1970, a historic year that saw the musical instrument industry—which includes sheet music—break into the billion-dollar category for the first time. The survey also indicated that one out of every six Americans between the ages of five and seventy-five plays a musical instrument, and that over a third of these play at least two. This indicates to me that a very healthy musical life exists in this country.

Next month, in **THE SUPER RECEIVERS**, we take a look at that most popular component, with particular emphasis on the new breeds that give the purchaser more in the way of both flexibility and performance than he would even have dreamed of a few years ago. And for those of you to whom the charts and graphs of our test reports are as the Special and General Theories of Relativity, we will present the latest in our series of code-breaking seminars, **HOW TO READ OUR FM CHARTS AND GRAPHS**. On a more aesthetic plane will be **LEONARD BERNSTEIN DISCUSSES HIS JFK MASS**, which will be followed by reviews of the album, of the press reaction, of Bernstein's new *Rosenkavalier*, and—if RCA ever gets around to recording it or Columbia to re-releasing it (and if we get either in time)—*On The Town*. We will at any rate have at least one Broadway/Hollywood biggie reviewed in **FIDDLER ON THE ROOF—7 VERSIONS COMPARED**.



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We enjoy telling you how each aspect of the 12 year basic research program on sound reproduction contributed to the unconventional features found in the Bose 901 and 501 DIRECT/REFLECTING® loudspeakers.* We also take pride in quoting from the unprecedented series of rave reviews because to us they are like awards won for the best design.†

However, it is important to realize that the research and the reviews are of only academic interest unless the speakers really are audibly superior. It is equally important to realize that YOU are in every sense the ultimate judge, for you are the one who lives with the sound you choose.

So—forget the rave reviews and the research and sit in judgement of two fascinating experiments. Take your most exacting records to any franchised BOSE dealer and:

1. Place the BOSE 901's directly on top of any other speakers, regardless of their size or price, and

make an A-B listening test with your records.

2. Place the BOSE 501's beside (with at least 2 feet clearance) any other speaker using woofers, tweeters and crossovers and perform the A-B listening test. (Don't ask the price of the 501 before the test)

Then, just enjoy your records. When you finish you will know why we get much more satisfaction from our work than could ever be derived from profits alone.

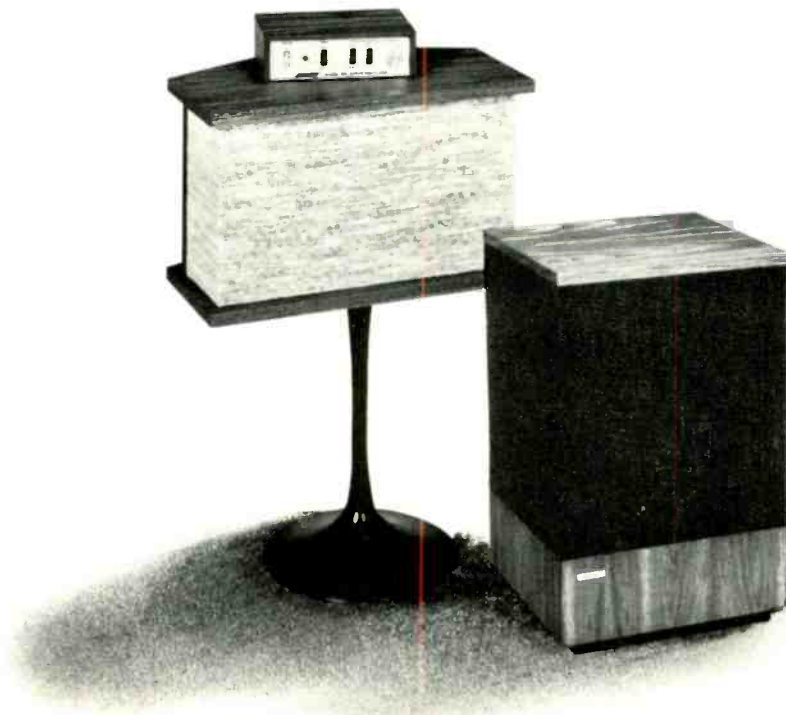
P.S. If you already own expensive speakers, many dealers will lend you a pair of BOSE 901's for an A-B in your living room, where the acoustics are generally far superior to those of the speaker-lined showroom.

* Copies of the Audio Engineering Society paper, 'ON THE DESIGN, MEASUREMENT AND EVALUATION OF LOUDSPEAKERS', by Dr. A. G. Bose, are available from the Bose Corp. for fifty cents.

† For copies of the reviews, circle our number on your reader service card.

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Total of
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*proudly introduces a new era
in loudspeaker technology;
patent and patent pending
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24 speakers per system

Two 12" woofers, two 10" woofers, four 5" mid-range, and sixteen super-tweeters. 15—20,000 HZ. Power: 10—200 watts. 24"H x 28"W x 18"D on 6" pedestal. PRICE: \$595 ea. 5 yr. warranty.

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7 speakers per system

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Film and T.V. actor.

"No shelf speaker I have ever heard comes even close to the Opus-7 in authenticity and delineation of individual instruments. Large orchestral passages are overwhelming. As to the Opus-24 . . . unbelievable . . . I forgot I was listening to speakers."

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and singing star.



"The sound is gorgeous. Voices and instruments are completely natural. Orchestral crescendos are so solid they seem organic . . . you can feel the air around each instrument."

These speakers will become available to select dealers after March 15, 1972. They are currently available in the New York City area at our beautiful showroom with gaslighted entrance at:

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Sat. 1—5 P.M.

CIRCLE 47 ON READER-SERVICE CARD

letters

Music and Mayhem

Cheers to Gene Lees for exposing the reason underlying the behavior of the "rock-raised generation" in Vietnam ["Music Is Music," October 1971]. How much saner the behavior of their elders who direct the use of napalm to incinerate women and children.

Ronald J. Konopka
Pasadena, Calif.

If Gene Lees doesn't like rock, why must he denigrate it in every article he writes for HF? I don't care particularly for Tchaikovsky, but I am happy for those who do get pleasure from him. Since rock does not appeal to Lees and he *does* like Peggy Lee, then he should write Peggy Lee eulogies—and I'd agree with him. But I like Peggy Lee *and* Janis Joplin. Since I have \$10 for two records and not \$5.00 for one, why shouldn't I have both?

For Lees to contend that rock produced the war in Vietnam or contributed to the atrocities there is merely stupid. If anything, rock has made the antiwar position more popular. Frankly, I fail to see the connection between music and war altogether. How about the way the Allies embraced Beethoven in World War II? Was Beethoven then responsible for Hiroshima, Nagasaki, or Dresden? Likewise, how was Elvis or John Lennon responsible for My Lai? I just don't see it.

S. Untermyer III
Lisle, Ill.

I am sorry that Mr. Lees did not carry his thoughts through to the obvious conclusion: that there is music that is not Music. Most music, like other forms of cultural behavior, is at once an expression of, and a creative force contributing to, the larger complex of relationships we call culture. To assume that a certain style of musical behavior could propel an entire generation to commit mayhem in Vietnam is to ignore completely a whole world of other factors. For example, the advent of television with its daily, insistent, and graphic portrayal of violence could just as easily be made the one and only villain. A new and equally naive target is child-rearing practices. The fact is that no such simple explanation may be made for cultural behavior; there are a mind-boggling array of factors involved, and to select one while ignoring the others is merely facile social theorizing.

Brian Pfaffenberger
Berkeley, Calif.

Televised Concerts in Stereo

Recently Lorin Maazel was interviewed during the intermission of a Cleveland Orchestra broadcast, and he expounded the possibilities of improving musical enjoyment in the home: "Well, we're entering the 1970s and soon the 1980s—the age of instant communication, the exploitation of television, stationary satellites, the beaming of things all over the world, cassettes and all that. And I think we're just around the corner from an era in which our symphonic tradition will be available on TV-cassettes. And instead of one tenth of 1%, we'll have a possible viewpoint of 60% or 70%, though

I think not more than 8% or 9% of the population at any one time. . . ."

Certainly that is a very desirable step forward in making good music more accessible to the public. But what about now? Are *today's* broadcast resources being fully utilized? I think not, and one of the reasons for these failings is that our present methods of televising concert music are "not sophisticated enough to do the music justice."

The sad aspect about this hesitancy on the part of the broadcast media is that there exists, *at the present time*, a perfectly satisfactory way to televise concerts—in stereo—into the home! Last Christmas, radio station KFAC-FM and television station KCET teamed up in Los Angeles and proved conclusively that such a system will work, and work well. The procedure was to simulcast the Hollywood Bowl performance of Gary Graffman, Zubin Mehta, and the Los Angeles Philharmonic. All that was required of the viewer/listener was that he place his television set and stereo receiver in the same room. In this way he could enjoy, with minimal modification of his stereo equipment and without waiting for the broadcast industry to develop its future promises, a fully acceptable stereo concert—on television.

Why couldn't this type of system be put into wider use today? Of course, one of the problems would be to obtain working agreements between the two stations that would carry the broadcast. But is this such an insurmountable task? The two Los Angeles stations were able to co-operate with one another, and it would seem likely that similar collaborations could be established throughout the nation—even if only "educational" stations were to participate.

Richard A. Veit
Waco, Texas

There's an even more attractive property of such simulcasts: The sound can be received on a good stereo system and reproduced without the severe quality limitations imposed by the audio portions of most TV receivers. But there also are problems. When cameras moved behind the orchestra in earlier New York Philharmonic broadcasts, right and left became transposed on the screen (that is, the violins were at the right side of the picture, for example) while the sound retained its original out-front perspective (keeping the violins near the left speaker). Such problems can be solved, of course, and the NET opera series is actively seeking solutions. Its soundtracks are in stereo, making simulcasting possible. But considering the generally sorry state of good-music FM broadcasting these days, we don't dare hope for wholesale adoption of simulcasting in the immediate future.

Right On, Walcha

My letter pertains to Clifford F. Gilmore's comments on Helmut Walcha's Bach organ performance [October 1971]. According to Mr. Gilmore, the under-forties are stirred by organists other than the "slightly dull" Helmut Walcha. This under-thirty Bach organ fan (age twenty-two) and a few of his under-thirty (even twenty) friends, find Walcha's

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4-Channel Sound

The Columbia 4-channel record provides a startling listening experience. Sound swirling around the listener. Three dimensional sound, with real (rather than illusory) depth. Imagine: sounds can be placed at any spot in front of, to either side of, and behind the listener.

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SQ is truly compatible with existing home, broadcast and studio equipment. An SQ record will play like a regular 2-channel stereo record on any system equipped for standard stereo.

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Add an SQ Decoder (plus, of course, the additional two speakers and stereo amp) and you get 4-channel sound. Records can be played with existing equipment.

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Columbia has released best-selling albums and selected new releases in every category. The very best in music is available on new SQ Quadraphonic records (as well as on Columbia Q8 4-channel tape cartridges).

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- Johnny Cash
At San Quentin CQ 30961
- Funny Girl
Original Soundtrack SO 30992
- Kris Kristofferson
The Silver Tongued
Devil and I ZO 30679†
- Janis Joplin/Pearl CQ 30322
- Lynn Anderson
Rose Garden CQ 30411
- Ray Price
For the Good Times CQ 30106
- No, No, Nanette
Original Cast SO 30563
- Leonard Bernstein
Also Sprach Zarathustra MQ 30443
- Poco/Deliverin' EQ 30209
- Bob Dylan
Nashville Skyline CQ 31007
- Tammy Wynette/We Sure Can
Love Each Other EQ 30658
- Sly & The Family Stone
Greatest Hits EQ 30235
- Leonard Bernstein
Verdi Requiem M2Q 30060
A 2-record set
- Chase EQ 30472

On Columbia and Epic Quadraphonic Records and Q8 Tapes

†Not available on tape.



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stereo receiver.
The experts
seem to agree.**

"The AR-1500 is the most powerful and sensitive receiver we have ever measured..."

— JULIAN HIRSCH, *Stereo Review*.

"... a stereo receiver easily worth twice the cost (or perhaps even more)..."

— *Audio Magazine*.

"Great new solid-state stereo receiver kit matches the demands of the most golden of golden ears..."

— *Radio Electronics*.



The Heathkit AR-1500 AM/FM/FM-Stereo Receiver... 349.95* (kit, less cabinet)

CIRCLE 42 ON READER-SERVICE CARD

Mr. Hirsch goes on to say: "The FM tuner section of the AR-1500 was outstandingly sensitive. We measured the IHF sensitivity at 1.4 microvolts, and the limiting curve was the steepest we have ever measured... The FM frequency response was literally perfectly flat from 30 to 15,000 Hz... Image rejection was over 100 dB (our measurement limit)..."

"The AM tuner was a pleasant surprise... It sounded very much like the FM tuner, with distinct sibilants and a quiet background, and was easily the best-sounding AM tuner we have had the pleasure of using..."

"... all input levels can be matched and set for the most effective use of the loudness compensation. This valuable feature is rarely found on high-fidelity receivers and amplifiers..."

"The phono equalization was perfectly accurate (within our measuring tolerances)... The magnetic phono-input sensitivity was adjustable from 0.62 millivolt to about 4.5 millivolts, with a noise level of -66 dB, which is very low... When properly set up, it would be impossible to overload the phono inputs of the AR-1500 with any magnetic cartridge..."

"...it significantly bettered Heath's conservative specifications. Into 8-ohm loads, with both channels driven, the continuous power at clipping level was 81.5 watts per channel. Into 4 ohms it was 133 watts per channel, and even with 16-ohm loads the receiver delivered 46.5 watts per channel. Needless to say, the AR-1500 can drive any speaker we know of, and with power to spare..."

"At 1,000 Hz, harmonic distortion was well under 0.05 per cent from 1 to 75 watts per channel... The IM distortion was under 0.05 per cent at levels of a couple of watts or less, and gradually increased from 0.09 per cent at 10 watts to 0.16 per cent at 75 watts... The heavy power transformer is evidence that there was no skimping in the power supply of the AR-1500, and its performance at the low-frequency extremes clearly sets it apart from most receiver's..."

"Virtually all the circuit boards plug into sockets, which are hinged so that boards can be swung out for testing or servicing without shutting off the receiver. An 'extender' cable permits any part of the receiver to be operated in the clear—even the entire power-transistor and heat-sink assembly! The 245-page manual has extensive tests charts that show all voltage and resistance measurements in key circuits as they should appear on the receivers built-in test meter..."

"With their well-known thoroughness, Heath has left little to the builder's imagination, and has assumed no electronic training or knowledge on his part. The separate packaging of all parts for each circuit board subassembly is a major boon..."

"In sound quality and ease of operation, and in overall suitability for its intended use, one could not expect more from any high-fidelity component."

From the pages of Audio Magazine:

"... the AR-1500 outperforms the near-perfect AR-15 in almost every important specification..."

"The FM front end features six tuned circuits and utilizes three FETs, while the AM RF section has two dual-gate MOSFETs (for RF and mixer stages) and an FET oscillator stage. The AM IF section features a 12-pole LC filter and a broad band detector. The FM IF section is worthy of special comment. Three IC stages are used and there are two 5-pole LC filters..."

"... IHF FM sensitivity... turned out to be 1.5 uV as opposed to the 1.8 uV claimed. Furthermore, it was identical at 90 MHz and 106 MHz (the IHF spec requires a statement only for IHF sensitivity at 98 MHz but we always measure this important spec at three points on the dial). Notice that at just over 2 microvolts of input signal S/N has already reached 50 dB. Ultimate S/N measured was 66 dB and consisted of small hum components rather than any residual noise. THD in Mono measured 0.25%, exactly twice as good as claimed! Stereo THD was identical, at 0.25%, which is quite a feat..."

"... the separation of the multiplex section of the AR-1500 reaches about 45 dB at mid-band and is still 32 dB at 50 Hz and 25 dB at 10 kHz (Can your phono cartridge do as well?)"

"The real surprise came when we spent some time listening to AM... This new AM design is superb. We still have one classical music station that has some simultaneous broadcasting on its AM and FM outlets and that gave us a good opportunity to A-B between the AM and FM performance of the AR-1500. There was some high-frequency roll-off to be sure, but BOTH signals were virtually noise-free and we were hard pressed to detect more THD from the AM than from the FM equivalent. Given AM circuits like this (and a bit of care on the part of broadcasters), AM may not be as dead as FM advocates would have us believe..."

"Rated distortion [0.25%] is reached at a [continuous] power output of 77.5 watts per channel with 8 ohm loads (both channels driven). At rated output (60 watts per channel) THD was a mere 0.1% and at lower power levels there was never a tendency for the THD to 'creep up' again, which indicates the virtually complete absence of any 'crossover distortion' components. No so-called 'transistor sound' from this receiver, you can be sure. We tried to measure IM distortion but kept getting readings of 0.05% no matter what we did. Since that happens to be the 'limit' of our test equipment and since the rated IM stated by Heath is 'less than 0.1% at all power levels up to rated power output' there isn't much more we can say except that, again, the unit is better than the specification—we just don't know how much better..."

"As for the amplifiers and preamplifier sections, we just couldn't hear them—and that's a commendation. All we heard was program material (plus some speaker coloration, regrettably) unencumbered by audible distortion, noise, hum or any other of the multitude of afflictions which beset some high fidelity stereo installations. The controls are easy to use and quickly become familiar..."

"As always, construction instructions are lucid enough for the inexperienced kit-builder and there is enough technical and theoretical information to satisfy even the most knowledgeable audio/RF engineer."

And Radio Electronics had this to say:

"As you know, the original, the AR-15, has been widely acclaimed as one of the very best stereo receivers that has ever been made. Therefore, it's hard to imagine that anyone has gone ahead and built a better one. But spec for spec, the AR-1500 is ahead of the AR-15..."

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Most top quality amplifiers and receivers offer you less than 1% harmonic distortion, but when the signal reaches your speakers, there is trouble. Many speakers produce up to 5% distortion. Some popular models run as high as 15%! At Bang & Olufsen, we don't stand for that type of performance. So, the B & O Beovox Model 5700 now available in the United States offers you performance as distortion-free as the rest of your system . . . less than 1%. Here's how this remarkable accomplishment was achieved.

B & O 5700 Employs World's Largest Dome Speaker

In a joint effort with the famous engineers of Rola Celestion of England, Bang & Olufsen developed the world's largest dome speaker for use as a midrange unit. This 2 1/4" soft dome is employed from 5,000 Hz all the way down to 500 Hz. The unique aspect of such extended response in the midrange allows use of a bass system that need not work over 500 Hz. Since cone break-up can occur in the high

range of woofer response, this distortion is eliminated.

ABR System Provides Bass Fidelity, Compactness

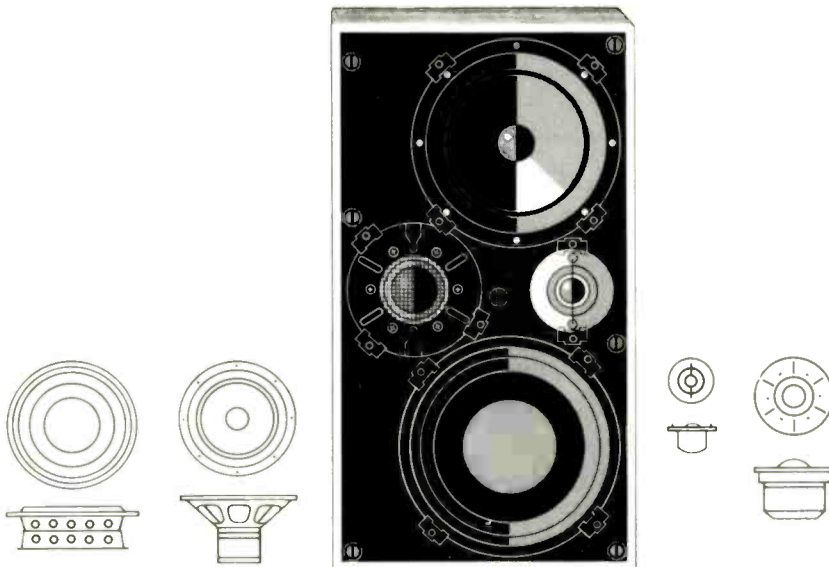
The 5700 contains one active 10" woofer and a passive 10" Auxiliary Bass Radiator that amplify each other for very low distortion and improved transient response. The passive ABR permits tuning of the cabinet to a lower natural resonance in a small space.

The passive unit will continue to oscillate further down the frequency spectrum than the woofer itself. This means that we can reproduce lower frequencies. Distortion, which is normally most pronounced around the bass resonance, is reduced to less than 1% because the woofer is now required to oscillate at only half the amplitude.

The new Beovox 5700 by Bang & Olufsen is a most unusual unit designed for those who appreciate the purity of uncolored sound. It's just one of four new models of B & O speakers. Ask your dealer for a demonstration.

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CIRCLE 13 ON READER-SERVICE CARD

Bach playing more than exciting—it's scary, far out, a groove, and most certainly heavy. Walcha is really right on when it comes to the Bach thing. My roommate, with orange bell bottoms and flowing locks, would like Mr. Gilmore to send him all unwanted Bach/Walcha recordings immediately.

Donald W. Montoney
Salisbury, Pa.

It Was All Too Brief

I am moved to write this *poco feroce* reaction to a review in your "In Brief" column in the October 1971 issue. The review, by Shirley Fleming, concerns a recent disc of Mozart divertimentos by the Netherlands Wind Ensemble under Edo De Waart. It is my feeling that this review—indeed most of the reviews in the column—neither reflects any sound musical thought and analysis nor represents any basis by which a listener might judge whether this is a disc that might interest him or, in fact, whether any musical event of note has occurred.

This is not to say that Miss Fleming has not on other occasions demonstrated a keen analytical eye and ear or that this review does not make an attempt. But in a review of cramped proportions one should not become preoccupied with the obviously untrue observation that the mean age of the players appears to be sixteen.

Reviews such as Miss Fleming's neither serve the cause of sound performance nor sound criticism. Miss Fleming (using this review as one example) passes over many points that could be elaborated and are of interest to the potential purchaser—is the sound of high quality, is there surface noise, is it well recorded, etc. While some judgments are made, the review really contributes nothing to the listener who has not heard the disc.

Lyndan H. Farmer
Music Director
WLWL/FM
Minneapolis, Minn.

Blues for Farrell

It's exciting news ["Behind the Scenes," October 1971] to discover that Eileen Farrell is again before the mikes recording the role of Queen Elizabeth in the forthcoming release of Donizetti's *Maria Stuarda*.

Now that she's available, why doesn't some bright record executive sign Eileen Farrell to an exclusive contract and let her record anything she wants? With such a past history of recording inactivity, no wonder Eileen Farrell (and her fans) has gotta right to sing the blues!

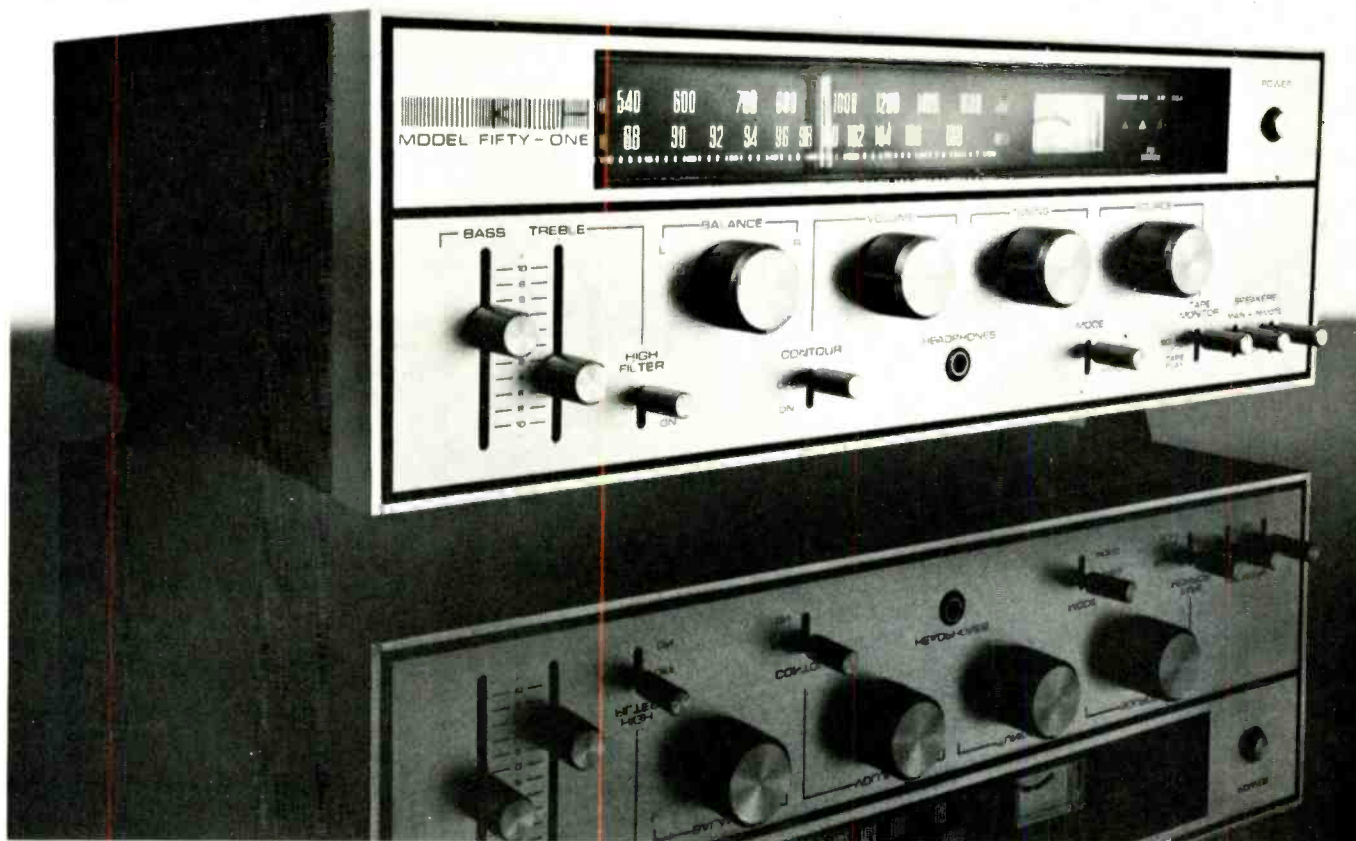
Earl E. Winter
Pittsburgh, Pa.

A Cantelli Society

Ever since Guido Cantelli's death in an air crash fifteen years ago, a group of enthusiasts have wished to perpetuate this brilliant young conductor's memory by means of a Society. Its aims would simply be to get as many of Cantelli's performances to as wide a public as possible.

In 1956 there were contractual and copyright difficulties to overcome: They still exist today, but there is evidence that the record and broadcasting companies are loosening their grip. As an example of this more enlightened approach I cite the formation of the Arturo Toscanini Society. I would like to

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pendable power; it'll drive loudspeakers that leave lesser instruments gasping. It looks more expensive than similarly priced stereo receivers. And it feels more expensive too. Each knob, switch and sliding control gives you a real sense of authority. Stations literally lock in when you turn the dial. The controls are crisp and flawless. No mushiness here. Also, both the AM and FM sections will pull in stations you didn't even know were on the dial. But most important, the Fifty-

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



†Suggested east coast retail price; suggested retail price in the south and in the west \$249.95
*A trademark of The Singer Company

CIRCLE 41 ON READER-SERVICE CARD

form a Society run on similar lines, and if any of your readers are sufficiently interested they may contact me at the address below. Of course, I shall be particularly pleased to hear from anyone who has broadcast material which they would be willing to loan the Society and this applies especially to Cantelli's performances with orchestras other than the NBC.

I undertake to reply to those interested when there is some tangible progress to report.

Keith Bennett
3 Sylvanus
Roman Wood, Bracknell
Berkshire RG12 5EU,
England

Quality for the "Poor" Guy

I very much enjoyed the article by Fred White,

"And Don't Forget the Old Products" [October 1971]. It's about time someone wrote about the "poor" guy who is trying to make it in good quality music but can't afford the tremendous outlay for the latest state-of-the-art equipment. More articles like this would be greatly appreciated.

James L. Travis III
Clinton, Miss.

Ostriches

On "The Calley Records" ["Letters," October 1971], your correspondent David H. Luebke just can't stand "hi-fi" people who insist on living and writing with their feet planted in this world. All right. I can't stand hi-fi people who don't, and who probably can't as long as their heads are perpetually swimming around in Cloud Ten.

You have been chastised by Mr. Luebke and others for mixing in the Middle East war, the Far East war (ours!), and scatology. And it all had to do with music and records too.

Well, keep the feet planted! And Mr. Luebke, John Donne's tolling bell, the one that tolls "for thee" as well as for the newly deceased, is also a musical sound.

Jack Diether
New York, N.Y.

Missing Booklet

I recently bought Angel's "Tales of Beatrix Potter" disc and thoroughly enjoyed it. But I did not get the twenty-page booklet with full-color pictures described in R. D. Darrell's review [October 1971]. In fact, after checking with my local record store, it appears that none of the discs contains the booklet. Is someone kidding someone?

Al Walder
Cleveland, Ohio

Mr. Darrell replies: No, nobody is kidding anyone—deliberately, at any rate. It appears that I made an unwitting error in assuming that the booklet included with my review copy would be offered along with the discs for general sale. Evidently the missing booklet comprised part of Angel's publicity package for the press only, although there was no indication that it would be so limited. My apologies to any other readers that I may inadvertently have misled.

Second Chance for Shrew

I would like to cavil a bit about Peter G. Davis' review of Giannini's *Taming of the Shrew* in the October issue.

After reading the review several times, it seems to me that Mr. Davis dismisses the opera as a bit of fluff. I disagree strongly. I have waited quite a few years for a recording of this particular American opera, for it contains at least twenty minutes of wonderful music with gorgeous tunes that Puccini would have been proud of. The last ten minutes of the opera are a sheer delight and will please any serious opera lover. There are works in the standard repertoire that offer a lot less.

I sincerely hope your readers will give *The Taming of the Shrew* a chance, and I'm certain they will be delightfully surprised.

Walt Liebscher
Los Angeles, Calif.

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behind the scenes



Back to Mozart with Barenboim

LONDON

Daniel Barenboim returned to the EMI studios this past autumn for his first intensive series of recording sessions in nearly two years. One of the great problems when a musician's career suddenly expands is how to fit in the necessary recording dates. Thanks to the foresight of EMI, Barenboim completed an enormous proportion of his contracted projects well before his concert schedule became even more intense after his emergence as a conductor.

Even so, EMI felt it was time that Barenboim finished his Mozart symphony project with the English Chamber Orchestra. His recent sessions devoted to Nos. 29, 30, and 34 completed the young pianist-conductor's recordings of all the mature Mozart symphonies. Not content with that, he also recorded the Mozart Requiem with an impressive array of soloists: Sheila Armstrong, Janet Baker, Nicolai Gedda, and Dietrich Fischer-Dieskau. For such a work one might have expected the New Philharmonia to be the orchestra, but instead he preferred the ECO and a comparatively small professional chorus. This modest complement of musicians helped to ensure completion of the entire work in a mere three sessions held at the church in South London (at Tooting Graveney) where Barenboim earlier recorded the Bach Magnificat.

A tight recording schedule was essential, for the solo passages in particular presented problems. Dietrich Fischer-Dieskau had other commitments immediately afterwards, while Janet Baker had to rush straight from a performance of the *Missa solemnis* in York. And just as

planned, the solo passages were taped in a single session. As Sheila Armstrong remarked, it was the least tiring of any recording project she had participated in to date. Usually the tension tires her, but on this occasion she felt as though she had hardly worked at all.

As in the Bach Magnificat some of Barenboim's tempos are unusually fast, but he chose them with careful thought for contrast. He pointed out to his recording manager, Suvi Raj Grubb, that very often in the Mozart Requiem conductors opt for an unvarying basic pulse. Barenboim feels that genuine contrasts are best achieved if a clear break in tempo is established, using what is virtually a one-in-a-bar tempo for the *Dies Irae* for example.

Barenboim Collaborations

Besides these two Mozart projects, Barenboim had a third one in his alternative role as pianist—not as solo pianist this time but as accompanist for Fischer-Dieskau in a full LP selection of Mozart songs. The sessions went so easily that the job of editing was completed far more quickly than usual. One song which Grubb remembers particularly from the sessions was the beautiful *Abendempfindung* where Barenboim deliberately underlined the anticipation of Schubert's songs.

Another Barenboim collaboration was held with two of his violinist friends: Pinchas Zukerman (with whom he has frequently recorded in the past) and Itzhak Perlman. The two fiddlers joined forces in the Bach Double Violin Concerto. EMI provided wide stereo separation for the two soloists—as Grubb said afterwards, with such a perfectly matched tonal balance one could not otherwise

The new ADC-XLM



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That's why we're especially enthusiastic about our newest cartridge, the ADC-XLM. It does everything a well designed cartridge should do. It may not be perfect, but we don't know of any that are better, and few that even come close.

Now, we'd like to tell you why.

The lighter, the better.

To begin with, it is generally agreed that the first consideration in choosing a cartridge should be low mass. And as you may have guessed by now, the LM in our model designation stands for low mass.

Not only is the overall weight of the ADC-XLM extremely low, but the mass of the all-important moving system (the stylus assembly) is lower than that of any other cartridge.

Translated into performance, this means effortless tracking at lighter pressures with less distortion.

In fact, used in a well designed, low mass tone arm, the XLM will track better at 0.4 gram than most cartridges at one gram or more.

A new solution for an old problem.

One of the thorniest problems confronting a cartridge designer is how to get rid of the high frequency resonances common to all cartridge systems.

Over the years, various remedies have been tried with only moderate success. Often the cure was worse than the disease.

Now thanks to a little bit of original thinking, ADC has come up with a very effective solution to the problem. We use the electromagnetic forces generated within the cartridge itself to damp out these troublesome resonances. We call this self-correcting process, "Controlled Electrodynamic Damping," or C.E.D. for short.

And if it seems a little complicated, just think of C.E.D. as a more effective way of achieving lower distortion and superior tracking, as well as extending frequency response.

Naturally, there's much more to the new ADC-XLM, like our unique induced magnet system, but let's save that for later.

Guaranteed reliability plus.

At ADC we've always felt that reliability was just as important as any technical specification. That's why we now guarantee every ADC-XLM, exclusive of stylus, for a full ten years.

But this unprecedented

guarantee* involves something more than just an assurance of quality. It is also an expression of our conviction that the performance of this cartridge is so outstanding that it is not likely to be surpassed within the foreseeable future.

And something more.

In addition to the superb ADC-XLM, there is also a new low mass ADC-VLM, which is recommended for use in record players requiring tracking pressures of more than one gram. The cartridge body is identical for both units, and so is the guarantee. Only the stylus assemblies are different. Thus you can start out modestly and move up to the finest and still protect your investment.

And that brings us to the important question of price, which we are happy to say is significantly lower than what you might reasonably expect to pay for the finest. The suggested list price for the incomparable ADC-XLM is \$50 and the runner-up ADC-VLM is only \$40.

But no matter which low mass ADC you choose, you can be certain that they share the same outstanding characteristics... superb tracking, very low distortion and exceptionally smooth and extended frequency response.

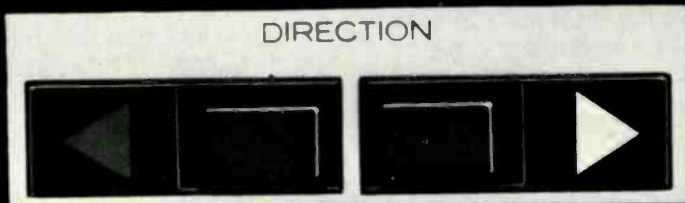
* We guarantee (to the original purchaser) this ADC cartridge, exclusive of stylus assembly, to be free of manufacturing defects for a ten year period from the date of factory shipment. During that time, should a defect occur, the unit will be repaired or replaced (at our option) without cost. The enclosed guarantee card must be filled out and returned to us within ten days of purchase, otherwise this guarantee will not apply. The guarantee does not cover damage caused by accident or mishandling. To obtain service under the guarantee, simply mail the unit to our Customer Service Department.



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tell them apart. As Zukerman had already recorded the Bach A minor and E major Concertos for CBS, it was not possible to use the normal coupling for the Double Concerto. So for filler material Zukerman did the G minor Concerto (the parallel work to the well-known F minor Clavier Concerto) and Perlman added the D minor Violin Concerto.

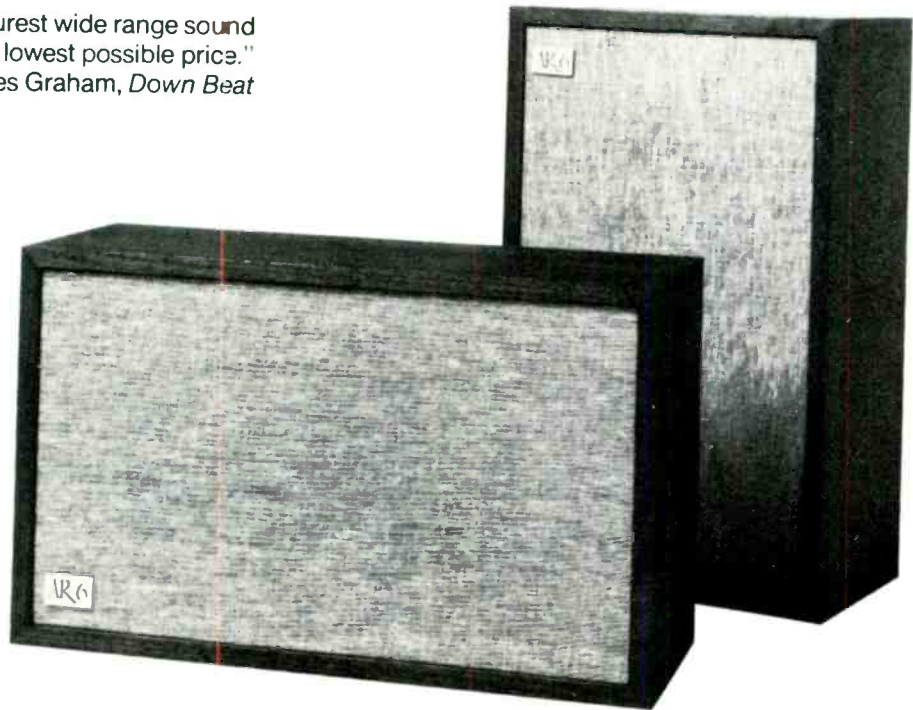
Both violinists have also been recording separately—Perlman taped the Paganini No. 1 with the Royal Philharmonic under Lawrence Foster, coupling it with the delectable and rare *Carmen Fantasia* of Sarasate (many problems over the score and parts there) and Zukerman concentrated on several Vivaldi concertos for CBS—one solo concerto (*La Tempesta di mare*), two double violin concertos, in A minor and D minor, and one triple violin concerto in F major. The other solo violinists are members of the English Chamber Orchestra—concertmaster Kenneth Sillitoe and his associate, José-Luis Garcia, as well as John Tunnell.

More pyrotechnics, this time for the piano, were also recorded in Kingsway Hall with the Royal Philharmonic and Ivan Davis, who was at work on the two Liszt concertos for Decca/London Phase 4. The project was an intensive one, for each concerto had to be completed in a single three-hour session—helped fortunately by earlier preparation for concert performances at the Royal Festival Hall the previous Sunday. "Some heavy chords, please," requested recording manager Raymond Few from Ivan Davis, and the virtuoso obliged with a passage from Liszt that somehow transformed itself into the Tchaikovsky B flat minor. The conductor was Edward Downes, who himself had been through something of a marathon. He had finished his second *Ringcycle* of the season at Covent Garden on Saturday night, conducted for Davis' concert performances on Sunday, and again for the recording sessions on Monday and Tuesday. He seemed as fresh as ever. At one point he asked flute and violin to practice a particularly expressive phrase in unison. "Flutes, I couldn't hear you," Downes commented, "but that probably means you're right." Phase 4's recorded sound is spectacular—to match the music—though the engineers are now suppressing their desire to convey the impression of a sixteen-foot grand. Earlier Davis had completed Phase 4's first solo piano disc, a Chopin recital (also recorded at Kingsway Hall) with a wide range of items: Ballade, Op. 23; Barcarolle; D flat Nocturne, Op. 27; Fantaisie Impromptu; C sharp minor Scherzo; E major Etude; and two waltzes, Op. 64, Nos. 1 and 2. While these items add up to a mixture of pop items with a few unusual selections thrown in, the results, I predict, will be anything but run-of-the-mill. EDWARD GREENFIELD

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Hirsch-Houck Laboratories, *Stereo Review*

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Larry Zide, *The American Record Guide*

The price of the AR-6 is \$81 in oiled walnut, \$72 in unfinished pine. Five percent higher in West and Deep South.



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**On October 7, 1971, the Maker of the Microphone Award
was presented to Garrard Engineering, Ltd.,
to recognize "an outstanding contribution to the world of sound"
— the development of a zero tracking error tone arm
for disc record reproduction.**

The Award

The "Maker of the Microphone Award" was established in 1963 in memory of Emile Berliner, the great inventor who developed the microphone, the disc record, the gramophone, the method of mass-producing records from a master; and created the trade mark, "His Master's Voice."



Emile Berliner 1851-1929

The previous winners, recognized for the special significance of their contributions to audio, have been Roland Gelatt, Goddard Lieberman, Dr. Harry F. Olson, The Bell System, Audio Magazine, KTBT Radio / Telaudio Centre, NARAS, and the National Library of Canada. This year, Garrard is particularly honored, because 1971 marks the first time the award has been bestowed on a manufacturer.

The Zero 100 Tone Arm

In making the award, Emile Berliner's grandson, Mr. Oliver Berliner stated... "Probably the most elusive problem in disc record reproduction has been that of tracking error. Many attempts have been made to overcome this. The solution created by this year's award winner is a marvel of simplicity, yet deceptively so, for many considerations are inherent in what has resulted in a rugged, low-cost, reliable and near-perfect solution that is revolutionary and pace-setting in its effect."

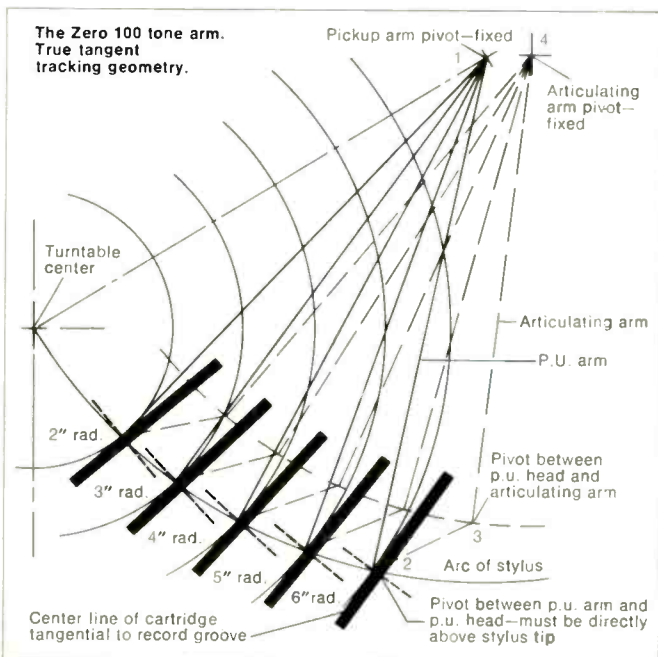
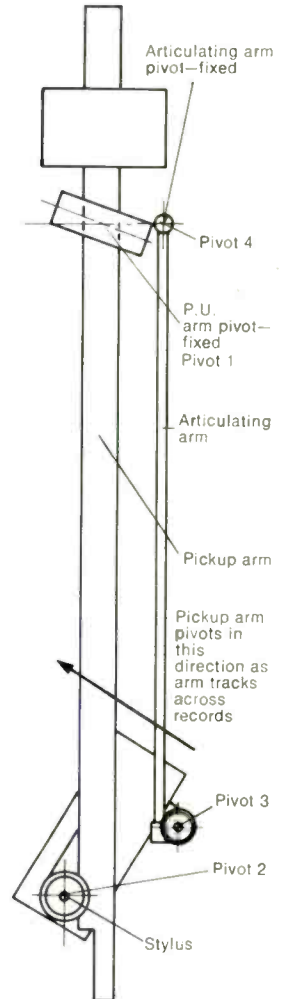
A comparison of the tracking error measurements of any conventionally pivoted tone arm with those of the Zero 100, indicate the breakthrough which Garrard has achieved.

Consider that there are 3,600 seconds of arc in a degree... and that a conventional tone arm may produce tracking

error as high as 4 degrees, or 14,400 seconds at its full playing radius. The tracking error of the Zero 100 tone arm is calculated to measure a remarkable 90 seconds — 160 times as small per inch as the error of conventional tone arms.

The drawing on the right shows the unique tone arm construction; the diagram below shows how the arm articulates, constantly adjusting the angle of the cartridge, and keeping the stylus tangent at 90° to the grooves throughout the record. Thus, space-age pivoting and computerized design have now made it possible to play the record at exactly the same angle at which it was cut. Reproduction is truer, distortion sharply reduced, record life lengthened.

The Zero 100 is the only automatic turntable achieving zero tracking error. Modestly priced at \$189.50 — it has an impressive array of innovations above and beyond the tone arm. These include the patented Synchro-Lab synchronous motor; variable speed control; an illuminated strobe; magnetic anti-skating; viscous-damped cueing; 15° vertical tracking adjustment; and 2-point record support in automatic play. See your high fidelity dealer for a personal demonstration, or write for test reports and literature to British Industries Company, Dept. A22, Westbury, N. Y. 11590.



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speaking of records

The World's Most Recorded Artist's Greatest Hits

by Joan Abel

RECORD COMPANIES these days seem to be wrapped up in the "Greatest Hits" craze, and it was inevitable that someone would get around to choosing Dietrich Fischer-Dieskau's. The selection is, of course, vast, and one begins by choosing everything! Yet even an artist of Fischer-Dieskau's Olympian standards must have produced some recordings that are greater than others, recorded on one of those days when everything fell into place. Vocal colors were brighter and deeper, register transitions smoother, engineering crystal clear...all the intangibles that add up to a superlative achievement.

For example, there's that wonderful Schubert/Goethe recital (DGG 138117) released here about ten years ago. The whole recording seems somehow to have a magical touch: the heartbreak of the *Harfenspieler*; the dark other-worldly contemplation of the two *Wanderers Nachtlieder*; the plaintive lyricism of *An den Mond*, and new insights into a perennial like *Der Musensohn*. Jörg Demus plays like one possessed. It's still in the catalogue, and that's a kind of testimony in itself.

The same can be said of a 1959 recital of Brahms's songs (DGG 138011) . . . all late Brahms . . . all retrospective and nostalgic. The program may appear depressing, but often the recollection of one's youth is merrier than youth itself. Seldom-performed masterpieces like *Abenddämmerung* and the twins *Regenlied* and *Nachklang* glow with happy memories. The long phrases of *O wüsst' ich doch den Weg Zurück* spin out wistfully, and the ethereal *Feldeinsamkeit* that closes the recital leaves the listener with a feeling of serene consolation, recalling the mystical concept of the individual merging with the universe.

From the same Dieskavian era came the recording of Bach Cantata Arias on Angel (S 35698), also still in print, which includes one complete cantata "*Der Friede sei mit dir*" No. 158. The coloratura—an otherwise lost art among today's male singers—is tossed off with ease and accuracy, and Fischer-Dieskau's Bach is imbued with something most singers seem afraid to employ: expression. Bach was a warm human being, and Fischer-Dieskau interprets his works as such. The supreme example is the final band, *Es ist vollbracht* from the *St. Matthew* Passion. Words can't describe the sorrowful resignation. One must hear it.

Baroque music did have its funny side. The height of absurdity is joyously attained in Telemann's *Kanarienvogel* Cantata (Seraphim S 60121). Fischer-



Dieskau portrays a pompous ass bewailing the demise of his pet canary, and his stylistic genius produces deliciously comic results. On the flip side is Bach's lusty *Hunting* Cantata No. 208, with the late, much-lamented Fritz Wunderlich among the participating artists.

It's impossible to omit that phenomenal Wolf recital (Angel 35474) from any Fischer-Dieskau "Best" list. Goethe Lieder made up most of the disc, and at the time *Saturday Review* called it "the quintessence of fine art." Here Fischer-Dieskau is partnered by the equally incomparable Gerald Moore, and together they pour out the lamentations of the melancholy *Harfenspieler*, the mysteries of *Verschwiegene Liebe*, the tranquillity of *Anakreons Grab* and the bibulous irreverence of *Ob der Koran*. Alas, it's out of print, but perhaps Seraphim will see fit to reissue it in the not-too-distant future.

All systems were go when Fischer-Dieskau strode into the DGG Berlin studios to record Brahms's *Magelone* Songs along with a reading of the legend as set down by Ludwig Tieck. He set up his music and text, took his cue, and proceeded to speak and sing what was later the two-disc recording—an hour-and-a-half session without stops, and without retakes. The DGG engineers are still talking about it.

I hadn't intended to dwell so heavily on the past. Time has been a friend to Fischer-Dieskau, endowing him with maturity but aging him very little. And with the insight that comes with time, he has plumbed new interpretive depths. From his recent recordings the first to come to mind is, of course, the stupendous collection of Schubert songs, in twenty-five LPs and two volumes. Though skeptics might say he's behaving like a record factory, and indeed he does keep three record companies busy, there's no hint of mass production in this collection. He and Gerald Moore lavish the same artistic loving care on these songs as they have always done in the past, and one is tempted to retire from the world for a month or two, as that seems the only way each one of these songs might receive its full due, in terms of understanding and appreciation.

Somewhat puny by comparison is a nine-LP set of the complete Lieder of Richard Strauss, again with Gerald Moore. Only one of these discs has as yet hit the domestic market (Angel S 36483), but if it's at all typical, the set is a must. For me the high point is *Heimkehr*. In the past it's been murdered by so many parlor sopranos, and its lovely, restrained performance by Fischer-Dieskau is a revelation.

Fischer-Dieskau has always been a friend to the contemporary composer and has been known to turn down lucrative, prestige offers in favor of doing a world premiere of a new work. His association with Benjamin Britten has resulted in many superb recordings, and the greatest among them is the *War Requiem* (London 1255). The text is in English from poems of Wilfred Owen, an anti-war poet of World War I. It was written to mark the reopening of Coventry Cathedral with soloists Galina Vishnevskaya (Russian); Peter Pears (English); and Dietrich Fischer-Dieskau (German). The *War Requiem* may well go down in history as Britten's greatest work, and the reading, conducted by the composer, certainly transcends the standards of mere performance. The very soul of Mankind speaks out in this album.

When I see all the marvelous Fischer-Dieskau recordings that have gone unmentioned, I wonder if a whole issue of HIGH FIDELITY would be sufficient to cover his greatest hits. I haven't begun to touch on the opera sets—*Wozzeck*, *The Magic Flute*, *Tristan*; the tremendous Bach sets including three *St. Matthew* Passions; the enchanting duet albums with Victoria de los Angeles, Janet Baker, Elisabeth Schwarzkopf; Haydn songs in English; Shakespeare in Italian and German. In any language Fischer-Dieskau's recordings with their musicianship, imagination, and vocal splendor, add up to that very elusive quality which many listeners define as genius. ◼

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turn off the Grand Funk Railroad without turning off the machine.

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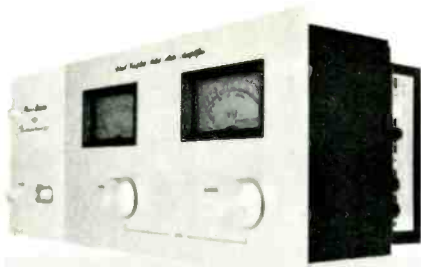
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those were the days

A nostalgic romp through the pages of High Fidelity and Musical America

60 YEARS AGO

The human voice has more tone quality than any instrument, and of the musical instruments the slide trombone has greater tone quality than any other. All of this was proven by the "phonodeik," an instrument which projects photographs of sound waves onto a canvas. In a demonstration on January 4 the inventor, Prof. Dayton C. Miller, said that he believed the "phonodeik" would revolutionize orchestral music because it can identify imperfections in tonal quality of any instrument more accurately than the human ear.

It was announced this month that the Berlin Philharmonic Orchestra is to be subsidized by the Municipal Board of Berlin at an annual rate of 60,000 marks. There are those in musical Berlin who view dimly this part ownership by the city and predict the retrogression of the orchestra.

40 YEARS AGO

At the New Year's Eve performance of Lehar's *Schön ist die Welt*, the stagehands struck the Theater an der Wien in the middle of the first act. The composer, who was in the audience, went backstage and assisted in setting the scenes for the rest of the evening.

Charlie Chaplin has written a screen play for Feodor Chaliapin as a vehicle for the basso's first talking picture. The film will deal with an opera singer in prerevolutionary Russia; it will be shot in London in English, French, and German versions, and directed by Count de Limour. It is rumored that Chaliapin will receive £1,000 a day—which is about \$3,400—and 33% of the proceeds.

20 YEARS AGO

"Gian-Carlo Menotti has done it again. . . !" With the first opera ever written especially for television, Mr. Menotti has added to his long list of continuous successes in various media. *Amahl and the Night Visitors*, a forty-five-minute opera was premiered by the NBC television network on Christmas Eve. "The score is a little gem. It bears a strong family resemblance in turns of phrase and harmonies to both the tragic and comic works of the composer. yet

possesses enough individual character to communicate the wistful tenderness of the story."

Following a rehearsal on January 9 of the Met's new English version of *Gianni Schicchi*, the cast and orchestra serenaded Rudolf Bing with a performance of "Happy Birthday" at an informal backstage celebration. "Those are the first words I've understood all day," remarked the artful and delighted general manager.

Thinking back over the high fidelity highlight of last fall, it is to be supposed that "at least 8,000 audiophiles are recuperating from bad aural hangovers and, without doubt, a goodly proportion have become temporary audiophobes. Both the hangovers and the audiophobia will pass; enthusiasm will return, and— heaven help us!—New York's Audio Fair [for 1952] will be bigger and better than ever!"

"Think what it would mean . . . if FM stations could get 15,000-cycle tapes of the current NBC Symphony programs, with Toscanini conducting. Such music could be repeated several times a year. Instead, it is available only once, and then over 5,000-cycle lines!"

The word "perfection" is used in describing the Fairchild Model 200 tone arm, now "finding its way into more and more custom installations where only the best is good enough," and the Fairchild moving-coil cartridges for which it is intended. The arm "provides a weight [tracking force] of 6 to 8 grams for LP records [and] rides so lightly that great care must be exercised to install correctly the wires which run from the head through the base plate, since the stiffness of these wires will cause the arm to tip, or make it skip grooves."

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6045

6055

Try the Sony Ears-

There are two ways to pick a receiver: by examining your budget, or by using your ears. They both can work—but the best approach is a combination of the two.

For example, you could simply decide which of the four Sony receivers best matches your budget: the low-priced 75-watt Sony 6045; the moderately-priced 100-watt Sony 6055 and 220-watt 6065; or the top-of-the-line Sony 6200F with 245 watts of power (and many other goodies).

Taking that approach you're bound to get good value for your money, but not necessarily the best value for your circumstances. You could wind up buying a little less Sony than you need—or shelling out for a Sony that more than surpasses your requirements. But you should be able to narrow it down, on price alone, to two or at most three Sonys. From there on, you have to use your ears and your intelligence.

First, look for a Sony dealer fairly near you; that's not only for convenience, but so his FM reception problems will be just about the same as yours. Then visit him, carrying a record



that you know and love (if you've loved it to death already, get a fresh copy).

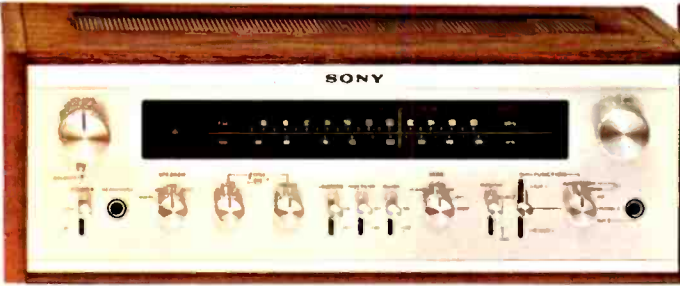
Test first for general sound quality. Using the same speakers you have at home (or ones of similar efficiency), play the loudest portion of your record



at the loudest volume you're likely to listen to. See which Sony sounds cleanest to you (though, thanks to our direct-coupled circuitry, they all sound very clean); that tells you which have enough power for your needs. (But remember, if your room's noticeably bigger than the dealer's, or you're planning to switch to a less efficient speaker, you may need a bit more power still.)



Now try to tune your favorite stations. Even if the dealer's on your block, reception conditions won't be absolutely comparable. But the receiver that brings your station in most clearly



6065



6200F

vs. Budget Test...

there should do the same when you get home with it.



Some similarities:
 All four Sony receivers have: 70dB signal-to-noise ratios, and such features as linear tuning dials, headphone jacks, switchable loudness contour and hi-filters, FET front-ends and solid-state IF circuits, dual power supplies and direct coupled outputs, speaker selector switches. All

but the 6045 have: muting switches, front panel AUX jacks, quick-disconnect DIN tape recorder jacks, and center-tuning meters (the 6045 has a signal-strength meter instead, the 6200F has both types). All but the 6200F have 80 dB IHF selectivity and 1.5 dB capture ratio (6200F has 100 dB and 1.0 dB respectively).

Some differences:

	6200F	6065	6055	6045
IHF FM Sensitivity	1.8 μ V	2.2 μ V	2.6 μ V	2.6 μ V
IHF Music Power, 8 Ω	245W	220W	100W	75W
IHF Music Power, 4 Ω	360W	255W	145W	84W
RMS@ 4 ohms	90/90W	80/80W	50/50W	25/25W
THD & IM @ rated power:	0.2%	0.2%	0.2%	0.5%
Power Bandwidth, IHF	10-40,000	15-30,000	15-30,000	10-30,000

Now look for other features that you think you will need. If stereo is your abiding interest, you will appreciate the 6200's stereo-only switch, that blanks out mono FM stations. And its hi-blend switch that cuts distant-station noise without eliminating the highs or losing much stereo separation in the mid-range. If you find a second phono input or a center-channel output jack very desirable, you'll choose the 6200F or 6065, which have them, over the 6055 and 6045, which don't. And so on.



But, if you would prefer to sit at home and pick your Sony by its specs, go ahead. You'll find the basic ones in the box above — and you can get the rest by sending for our pocket-sized Sony Selector Guide. All you'll miss will be the fun of playing with the units themselves at your dealer. Sony Corporation of America, 47-47 Van Dam Street, Long Island City, N.Y. 11101.

SONY®

CIRCLE 66 ON READER-SERVICE CARD

EVERY ONCE in a while, something happens in the record business to warm the cockles of one's heart.

Remember the young pianist in San Francisco who, unable to get anyone to record him, made his first album with his own money? His name was Dave Brubeck.

Remember how Vaughn Meader made a tape of his comic imitations of the Kennedy family (that was in a long-ago and happier time) and was told by one of the brass at a major label, "I wouldn't touch this album with a ten-foot pole"? When the album had sold its first million copies (something like ten days after its release), Meader mailed him a ten-foot pole.

Remember how Herb Alpert was turned down by the majors when he proposed a record of popular music using the Mexican brass sound? He and a friend named Jerry Moss made the record themselves with their own money. Its phenomenal success launched their A&M label.

Now it's happened again.

Two or three years ago, a Cincinnati-born musician named Jack Daugherty was working at North American Aviation in California. His job was to make presentations to visiting congressmen and others to explain the company's work in the space program. When he wasn't thus occupied, he'd sit in his office writing counterpoint exercises and chorales. Sometimes, in his evening hours, he did a little music-copying work.

One day two kids came to him with a tape they'd made in a garage. "I took it home," Daugherty recalls, "and listened. I had it for about two months, and every once in a while I'd listen again. That's a pretty good test."

Daugherty was determined to get the two young people a record contract. He went to all the major labels. "If I mentioned all the people who laughed at them," he said. "... Well, I'd better not, to save them embarrassment. They cost their companies a lot of money."

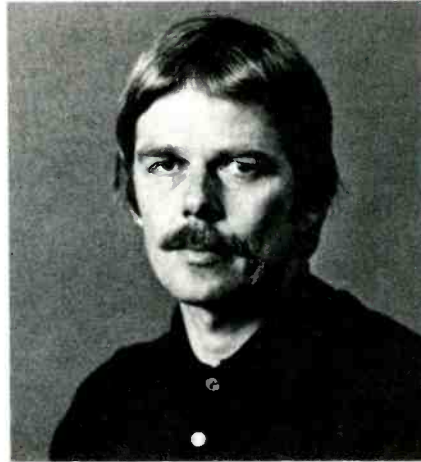
Then Daugherty ran into Herb Alpert socially. He knew Alpert only slightly, but both being trumpet players, they fell into conversation. Daugherty told him about the two kids he'd befriended. Alpert said he'd listen to them. He did, then called Daugherty back and asked him to go to work for A&M as a producer. The first act he'd produce would be his two protégés.

Daugherty thought it over. It would mean giving up a \$20,000 a year job, and he's very much a family man. But he took the offer.

The first album sold 18,000 copies. Not bad, but not spectacular either. Then he made an album with his young friends called "Close to You." It sold 3 million copies and on the strength of it sales of the first album jumped to 250,000 copies.

The kids, of course, are the Carpen-

the lees side



Success Comes to Jack Daugherty

ters. They, together with Jack Daugherty, constitute one of the encouraging things that's happened to the record business lately. Those who grew up on the emotional writhings of the late Janis Joplin find them bland; those who listen *into* music instead of just at it find them very, very musical.

A few months ago, Alpert asked Daugherty if he'd like to do an album of his own. Prior to that time, Daugherty had written six or seven professional arrangements in his life. And the album he wanted to make would utilize about forty men. At \$90 per man per three-hour session, that's a lot of money. But Alpert didn't blanch and Daugherty plunged ahead: twenty strings, five voices, full brass and reeds, rhythm section with added percussion.

The album is out now ("Jack Daugherty and the Class of Nineteen Seventy-One," A&M 3038). As far as I'm concerned, it is the most successful blend of jazz and rock to date. But it's more than that, since Daugherty has used a remarkably broad range of musical materials, including at times Caribbean percussion, gospel sounds, film-scoring techniques, and heaven knows what else. Somehow he has managed to meld all these things into something that is individual, personal, and whole. No longer do you hear that rhythmic discontinuity as the group moves into jazz figures for a chorus or two and then goes back to the nonswing of rock. At times this rhythm section plays rock figures and jazz at the same time.

The album does more than mix old elements of jazz-inflected big-band sounds with so-called "contemporary"

music. (At one point, a fuzz-toned guitar cuts chromatically up through the brass and sax ensemble, and almost makes your hair stand on end.) It mixes, as well, young players fresh out of school with old masters like Marshall Royal, the lead alto saxophonist of the Count Basie band. As a result, the playing has the fire and passion of youth fused with the polished professionalism of veteran musicianship.

But I think what is most significant about the album is that it does something a lot of us have been anticipating without really being able to define it. I for one have no desire to see music go back to the big bands as they were. I've heard that sound, and I need another imitation of it like I need a new recording of the Beethoven Fifth. What we have craved, I think, is a projection of the musicianship and swing and power of that era into the present. Daugherty has accomplished it.

His album is not a promise. It is a solid achievement, a kaleidoscope that keeps changing rhythmic color and propulsive character without ever losing the thread of consistency. Let's not misdefine it, however. It is an album of instrumental popular music. It is not a jazz album, though there are fine jazz ensemble passages and some strong solos, particularly by a gifted young trombonist named David Dahlsten.

Happily, this excellent recording is receiving exceptional acceptance and airplay. (When it was first unveiled for the press and the profession in Los Angeles, the audience applauded at its conclusion.) People are suddenly telling Daugherty that he's going to be the Glenn Miller of the Seventies. "That kind of threw me a curve," he said. "But I think I know how they mean it—they mean it in terms of popular acceptance."

Needless to say, Daugherty has no regrets about leaving North American. "It's great working with Herb and Jerry. Everything's coming to them. Integrity counts."

Daugherty, a gentle, genuinely modest, self-effacing man with a bemused boyish face (he's forty-one now), appears to be amazed at the acceptance of his writing. "I've had some of the real heavies, men I've always admired, tell me how much they liked it. I'm kind of embarrassed about it, because of the simplicity of the writing."

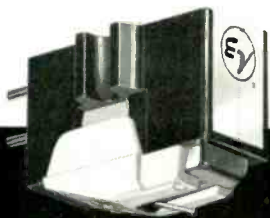
He feels no annoyance at the various record company executives who turned down the Carpenters. "Record company executives often don't know about music," he said softly, in what may be the understatement of the year.

But Herb Alpert is a record company executive, and now so is Jack Daugherty, and "The Class of Nineteen Seventy-One" is out in the world, for all of which Amen.

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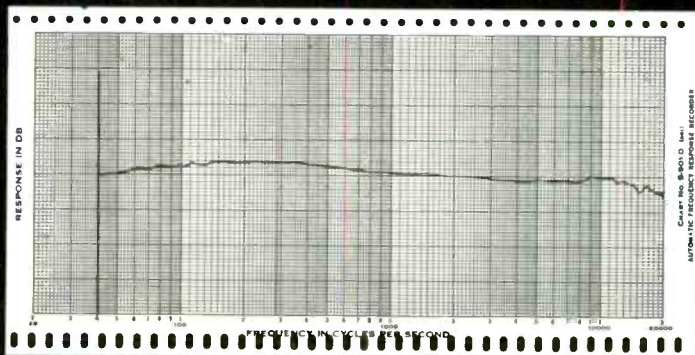
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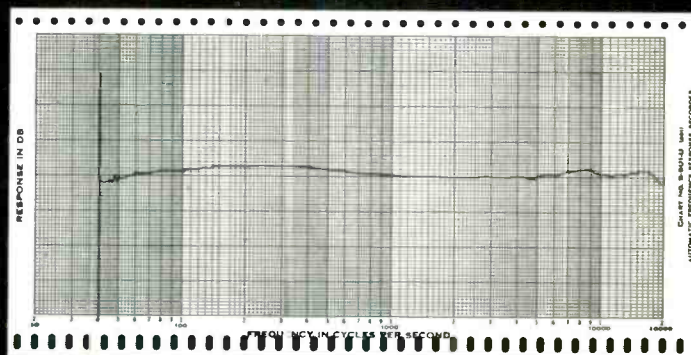
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How do all the new STEREO-V cartridges eliminate this problem? With our exclusive dual-magnet design we precisely control the mass and damping of the stylus to achieve what others can't seem to manage... both flat response and good tracking at all frequencies. It's the culmination of an international design effort that reflects literally decades of experience at both Electro-Voice and Audio Technica, Tokyo.

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*In reviewing the E-V Landmark 100, HIGH FIDELITY said of this cartridge: "... It tracked perfectly at 2.5 grams, including the most demanding passages of our loudest records." (March, 1971) And in the December, 1970 STEREO REVIEW, "... excellent tracking capabilities at mid and high-frequencies, as well as, exceptionally good high frequency-response."

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I would like to correct a mistaken impression I may have given to some of your readers when, in the August 1971 issue, I complained about one of my Lafayette receivers. When that letter appeared I received a long-distance call from Lafayette in New York and was asked to send them the receiver. They repaired it free of charge in less than three weeks and it now plays beautifully. Also you stated that "budget imports are not necessarily a good buy and are not generally speaking the sort of equipment with which our readers are primarily concerned. . . ." Look again. In your June 1971 issue you wonder why a reader is hiding behind the semianonymity of initials in asking about his Kenwood TK-40 and say he need not feel apologetic about its 20-watt power output. Yet you describe the Lafayette LR-1500TA as "an excellent buy," and its looks, specifications, and general workmanship are comparable to my Lafayette 1000T and 500TA. The Kenwood TK-40 was priced at \$189.95, the Lafayette 500TA at \$179.95. You can see why I don't apologize for having two of the smaller receivers rather than one of the bigger ones. When you play at about 2 watts rms most of the time, what's the point in getting all that power?—John Kalus, Cleveland, Ohio. Here (and in your quotations of 30-Hz power output figures from another magazine, omitted above) you concentrate on individual specifications without reference to the relationship between them. It's possible to "prove" almost anything this way. Take the \$200 Sansui 350A receiver reviewed in our November issue. There is nothing particularly spectacular about its performance, but there is nothing substandard either. Sansui could easily have improved almost any individual specification in order to jazz up its ads had it wanted to, and it might have done so in a way that would be difficult or impossible to spot in any but a complete lab rundown of the sort that we publish. Now look at the \$99 Lafayette tuner among the test reports in this issue. In terms of those specifications most often quoted (IHF sensitivity and harmonic distortion at 1 kHz, for example), it is better than the tuner section of the Sansui. But compare sensitivities at the extreme ends of the dial and harmonic-distortion figures at the extreme audio frequencies. In these terms the Sansui outperforms the Lafayette. The comparison suggests that Lafayette's designers have placed somewhat greater stress on the obvious performance specs than on the more esoteric ones. This process can be—and sometimes is—carried to absurd

lengths, particularly as the selling price falls below these levels, in order to make a poor product look good on paper. So stay cool. Don't let your present delight with Lafayette and your two receivers turn into an uncritical assumption of merit for all comparable products. That would be as unfair as your previous categorical damning of the Lafayettes.

I have an inexpensive stereo cassette, Aiwa model TP 1004, which I use to copy records for playback through my Crown Radio car cassette player. In experimenting with this system, I used a Shure M-65 stereo preamplifier, setting the switch to the microphone position to copy a record of a group of singers. The result was a fantastically improved clear frequency response from my Aiwa. A friend who heard this recording tells me that I am getting something like a Dolby system. Is this possible?—Fernando A. Chardón, Bayamon, Puerto Rico.

Not really. True Dolby action consists in dynamic compression during recording and dynamic expansion during playback. Your setup has no circuitry of this type. We're not sure what you do have since you don't say what is connected to the inputs of the M-65; but it appears likely that it's a magnetic phono cartridge without any other preamplification or equalization. For "correct" playback, the cartridge would of course require RIAA equalization. Since it has none with the preamp in the mike setting, the bass is not boosted nor is the treble response reduced. Normally this would sound just plain awful. The reason it doesn't to you (and again, we're guessing) is because there's not enough bass in your vocal recording to be noticeable by its absence on playback, while the treble losses in the Aiwa help to tame the superabundance of highs. Actually the high-frequency response of the Aiwas we have worked with is better than average for inexpensive cassette equipment, but that's not saying a heck of a lot. The remaining emphasis on the high frequencies would tend to drown out tape hiss, causing your friend to think of Dolby noise reduction in describing the effect. But try your method on a symphonic recording. If our guess is right, we'd expect that the sound would be bodiless (due to the lack of bass) and distorted in loud passages (because the tape is being driven into saturation on the high end.

A person who cares enough to invest in good equipment and who reads magazines like yours does not usually buy a four-track

open-reel recorder for stereo, but a two-track. There are few four-track Revoxes compared to two-track ones in Sweden, for example, and the Bang & Olufsen Beocord models are very popular because they are two-track on record and play but are fitted with an extra four-track head for listening to four-track recordings, if you have any. How come you never mention these two-track models? Are you satisfied with the lower standard, or are you so surrounded by noise that you can never take advantage of the better dynamics of two-tracks?—Kaj Stridell, Surahammar, Sweden.

It's true that most Americans seem unaware that half-track (as two-track often is called) equipment still is made for consumer purposes and associate the wider track configuration with mono recorders. Since all commercially recorded open-reel tapes are quarter-track in this country (though not in Europe), a quarter-track playback head is a virtual necessity. To make a quarter-track deck capable of recording half-track stereo tends to increase its cost and doubles the cost of tape (that is, half-track recording requires twice the quantity of tape for the same tape speed). This seems a high price to pay for only about 3 dB added dynamic range. It is a gain worth making, however; but here we look to the new tape formulations (Scotch 207 as opposed to Scotch 203, for example), new head configurations (Tandberg and Akai "cross-field" heads were among the pioneers), and better electronics (Teac's SL series is a recent example, to say nothing of Dolby circuitry) to achieve the same end or better. You may argue that however good a quarter-track system becomes, the half-track equivalent will always go it 3 dB better. True. But with signal-to-noise ratios now pushing 60 dB in much of the better quarter-track consumer equipment, it's questionable whether the difference would be audible—particularly when the dynamic range of most program sources available to the home recordist is considerably less. Few FM tuners manage more than 50 dB of quieting, for example.

Two years ago I purchased a Dokorder 8020 tape deck overseas. While I was still there the plastic reel spindles broke and I had them replaced. Now that I'm back in the States I've had more trouble, but I can no longer get repairs. A local repair man evidently got no reply from American Dokorder about the parts he needs, and I've tried three or four times to call the company in Culver City (the address for American Dokorder in the ads in your magazine), but the operators consistently tell me that there's no such listing. Anybody want to buy a tape deck, cheap?—Charles R. Deremo, Castle AFB, Calif.

Don't give up too soon. American Dokorder—now called Dokorder, Inc.—has just added listings to the Culver City phone directory. The one to call with service problems is (213) 397-9797. They can give you the address of the nearest service facility in their network or handle the repair themselves. The repair-station list has been available for some time; perhaps your repair man just didn't want to turn the job over to a competitor.

How we saved our new \$139 speaker from medium-priced boredom and conformity.

Ordinarily, there's nothing more boring than a medium-priced speaker system.

Low-priced speakers can be exciting because a few exceptions sound better than they have the right to. And high-priced speakers are, of course, endlessly fascinating because each expresses a different designer's concept of the "state of the art."

But bookshelf speakers in the \$110 to \$150 range? When you've heard one, you've heard them all.

That's why, having already created some of the world's finest low-priced and high-priced speakers, we decided that something distinctly new and different should be done for the music lover with a middle-sized stereo budget. The result was the **Rectilinear XII**.

First of all, we did something about efficiency. Unlike the conformist acoustic-suspension speakers in this price range, the **Rectilinear XII** is a high-efficiency tube-vented bass reflex system. All you need is 10 clean watts to drive it to ear-shattering levels. So you won't need a high-priced amplifier or receiver to enjoy your medium-priced speaker, even if you like to feel those bottom notes right in your stomach.

Then we did something about *time delay distortion*. The **Rectilinear XII** reacts faster to an input signal (it "speaks" sooner, with less time delay between electrical input and acoustical output, and with less lag between drivers) than any other cone-type speaker system except our own higher-priced

models. Rectilinear seems to be the only speaker manufacturer to be concerned about this type of distortion, but the difference it makes is easily audible to any critical listener.

A nonconformist approach to crossover design is largely responsible for the superior time delay characteristics of the **Rectilinear XII**. The 10-inch high-excursion woofer is crossed over to the "fast," low-inertia 5-inch midrange driver at 350 Hz, a much lower frequency than is conventional in three-way bookshelf systems; the 3-inch tweeter takes over at 4000 Hz. To compound the unorthodoxy, we abandoned

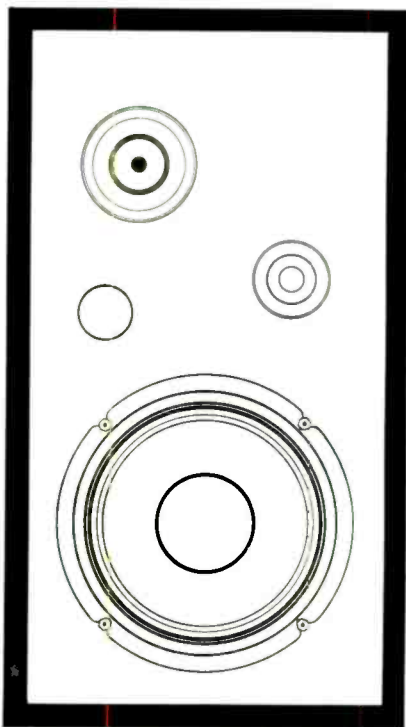
the customary parallel-type crossover network in favor of a very elegant series configuration, which gave us vastly improved phase response.

Finally, as our ultimate defiance of tradition, we listened objectively to our own speaker. Did it really sound as different as we had set out to make it? To our ears (which, after all, have a good track record), it did. The **Rectilinear XII** seems to reproduce music with a clarity and authority that few speakers, at any price, can even approximate. And certainly none at \$139.

But this is something that each prospective buyer must decide for himself. So, if you're shopping in this price range, listen carefully to the **Rectilinear XII**. And, please, be cynical, jaded and hard to please.

For your \$139, you're entitled not to be bored.

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



CIRCLE 54 ON READER-SERVICE CARD

Rectilinear XII

Beyond the Elliptical?

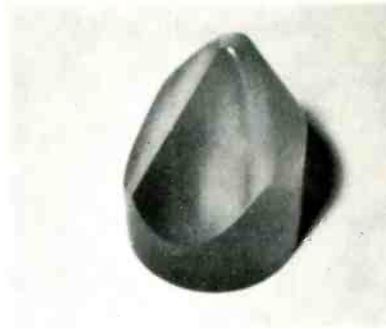
Shibata is a name you presumably will be hearing more about in coming months. It is used by JVC to specify a new pickup-stylus configuration—one developed in conjunction with the JVC multiplexed quadraphonic disc system, but offering advantages in regular stereo use as well, according to the company.

The JVC CD-4 quadraphonic system requires the pickup to reproduce frequencies considerably higher than those associated with regular stereo. This requirement suggests use of an extreme elliptical stylus shape—that is, one with a particularly small minor radius of curvature: the 0.3-mil figure in a 0.3- by 0.7-mil elliptical for example. The smaller this radius, the smaller the bearing surface on the groove wall, however, and therefore the smaller the tracking force must be if the elastic limit of the vinyl is not to be exceeded and the groove suffer permanent deformation as a result of playing.

Modern elliptical styli already are pushing practical limits in this respect. The Shibata configuration makes it possible to decrease minor radius without decreasing bearing area—or, conversely, to increase bearing area without increasing minor tip radius so that tracking force can be increased without record damage. The design does so by increasing the radius of curvature in the vertical plane of the bearing surface—in effect spreading the bearing surface upward and downward along the groove wall without spreading fore-and-aft contact and therefore limiting performance.

JVC presently is seeking to license other manufacturers to produce Shibata styli for use in present stereo cartridges. No agreements have been announced at this writing, and therefore commercial availability is at present a matter of conjecture.

CIRCLE 157 ON READER-SERVICE CARD



These models demonstrate the differences between the Shibata stylus (above) and the elliptical stylus (below). The sharply defined line toward the left side of the Shibata stylus is formed by the meeting of its two side planes and is on the trailing face of the stylus. The leading face is rounded.



1972—The Year of the Home VTR?

At the close of 1971 Panasonic announced three models of cassette videotape equipment appropriate for "un-professional" users—meaning the at-home recordist among others. Nothing exactly startling in that: 1972 has for some time been touted as the year for widespread introduction of home videotape equipment. Panasonic was just getting its licks in a little ahead of time.

A closer examination of the three models in question raises some interesting points about the way the 1972 VTR sweepstakes may be expected to go, however. Two are of the ¾-inch cassette type originally proposed by Sony and adopted by a group of Japanese manufacturers for sale to the American home market. Both are color/black-and-white models, one a recorder and the other a player only. The third model is quite different, containing in its cassettes ½-inch tape compatible with EIAJ open-reel VTR standards.

How about prices? Nothing definite yet. All a Panasonic spokesman would tell us is that they "will be competitive." Pressed for a ball-park figure he mentioned something around \$1,300 for a recorder/player and \$800 for a player alone as price brackets currently being kicked around in the industry. Why two competing types of cassette equipment? His answer indicated that

Continued on page 36

Quadraphonics: the universal decoder?

Now that you can buy four-channel records matrixed by the Electro-Voice, Sansui, and CBS SQ systems, the logical question is: Which type of decoder do you need? Or should you buy them all? A number of companies (including Electro-Voice and Sansui) have been offering decoding equipment that is called "compatible" with "almost all" matrixed records—the prime exception being the SQ discs.

Now Electro-Voice has announced a universal unit that will, the company says, take all matrixing processes in its stride, using a new IC to replace (at only slightly higher cost) that built into the present EVX-4 decoder. And indications are that Electro-Voice will not be alone for long in offering an all-purpose decoder, although opinions in the industry vary as to the relative merits of switching between matrix types (for accuracy of decode characteristics) or compromise circuitry (to achieve simplicity of operation).

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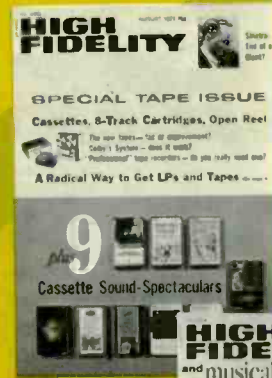
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MODEL 4
SPEAKER
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JENSEN SOUND LABORATORIES

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Continued from page 30

Panasonic would like to be prepared for alternative possible developments.

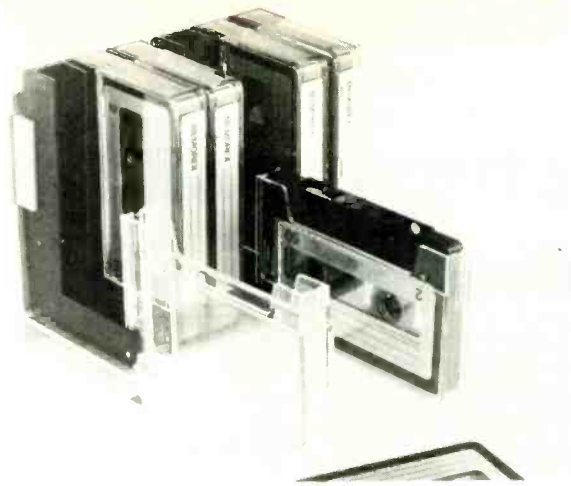
If this contingency planning suggests a less than straightforward approach to the reputedly imminent home videotape market, it may tempt the consumerist into believing he is being trifled with by Panasonic. Quite the contrary, in our opinion. Even in private conversations, most VTR people will insist that their "system"—whatever it may be—is *it*: that it represents the ultimate, unassailable, ideal format for home use and that competing systems are by definition destined for oblivion or, at best, limited acceptance. The very existence of two competing formats in the Panasonic line acknowledges the cloudy future of home videotape and at the same time establishes the company's healthy willingness to explore possibilities.

Unless more companies are willing to abandon a strict party-line position and explore alternate possibilities, the future of home videotape may be just as cloudy at the end of 1972 as it is at its beginning.

3M and Sony Get Together

A recent patent-licensing agreement between the 3M Company in St. Paul and Sony Corporation in Japan makes it possible for Sony to manufacture High Energy tape—3M's premium Scotch recording tape with high-performance cobalt-doped ferric-oxide magnetic coating and Posi-Trak backing, a treatment designed to give improved mechanical stability to the tapes.

At the same time, 3M is licensed to produce recording equipment for the Sony U-Matic $\frac{3}{4}$ -inch videocassette. Sony is expected on the American market with U-Matic models early this year; 3M plans to introduce its models later. Among other companies planning recorders of this type is Panasonic, as announced elsewhere in this column.



Memorex storage library

The Filing and Finding of Cassettes

As noted in the accessories article in our December issue, some cassette-equipment owners are finding it hard to store cassettes neatly. All kinds of cassette caddies have shown up in the last year to bring order to the disarray occasioned by the fact that cassettes—unlike open reels—are too small to file efficiently on the typical bookshelf.

Now cassette manufacturers themselves are looking for solutions. For the Christmas season Ampex has been offering six-packs of Type 361 C-60 cassettes with library box for the price of four cassettes alone. And Memorex has produced an aluminum rack that holds six of that company's cassette boxes, allowing removal of the cassettes without detaching the boxes from the "storage library" rack, which is equipped with an interlock feature for attachment to adjoining racks. The racks are presently available free to purchasers of three full-price Memorex C-60 or C-90 cassettes.



equipment in the news

Moderate-cost open-reel quadraphonics

Sony/Superscope has introduced the 277-4, a four-channel, four-track record/playback deck. Listing in the \$300 bracket, it will record or play back in either stereo or quadrasonic mode at $7\frac{1}{2}$, $3\frac{3}{4}$, or $1\frac{1}{8}$ ips. A normal/special equalization switch to optimize for standard or high-performance tapes is included. The stereo headphone jack is switchable for monitoring front channels (normal stereo), back channels, or a combination of both.

CIRCLE 152 ON READER-SERVICE CARD

Compressor/expander doubles as noise-reducer

DBX, Inc. in Harvard, Mass.—a company that makes professional audio equipment—has introduced the DBX 117 compressor/expander for home use. Signals fed to it can be compressed to as little as half their original dynamic range or expanded to as much as twice the range. By compressing during recording and expanding during playback, according to DBX, you can use the DBX 117 as a tape noise-reduction system. Or the unit can be used to enhance previously compressed signals (broadcasts or commercial recordings, for example), or to compress signals so that quiet passages won't be unduly low in background-music systems. The unit costs \$145.

CIRCLE 153 ON READER-SERVICE CARD



CIRCLE 43 ON READER-SERVICE CARD →

When it comes to fine stereo receivers...

a Marantz is a Marantz is a Marantz.

That means Marantz not only makes the finest most expensive stereo equipment in the world, but also the finest least expensive stereo equipment.

Take the Marantz Model 2215 FM/AM stereo receiver for only \$199.00. You're getting 15 watts RMS per channel, and exclusive Gyro-Touch tuning. You're also getting the same Marantz prestige, the same craftsmanship, and the same Marantz quality offered in our most expensive equipment. **\$199**

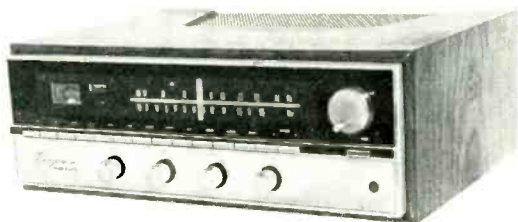
If you're a purist and willing to pay for perfection, then you want the finest, most expensive stereo FM receiver in the world. The Marantz Model 19. Yes, it is \$1000. It is the best stereo FM receiver money can buy. And will more than justify your investment.

\$1000

Same name, same quality — regardless of price. That's Marantz' superior quality, inherent in the full line of components priced from \$1200.00 to as low as \$139.00. And to complete your system, choose a Marantz Imperial speaker system. **marantz.**

We sound better.

Benjamin offers new receivers



The Benjamin R 2x40, shown here, is a stereo receiver rated, as the model designation implies, at 40 watts per channel continuous power (or 110 watts total IHF). It is an AM/FM model featuring a long row of push-button controls just below the tuning dial and integrated into the front-panel styling for minimum clutter consistent with full control flexibility. The R 2x40 sells for about \$300; its quadraphonic counterpart, the R 4x40—which includes the extra controls necessary for four-channel sound reproduction as well as the extra amplifier channels—sells for about \$450.

CIRCLE 154 ON READER-SERVICE CARD

Dolbyized Revox available

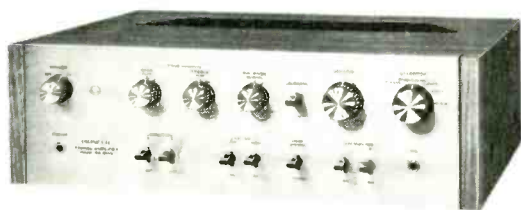
The Revox A77 open-reel tape deck can now be bought with built-in Dolby B circuitry. The Dolbyized version, which is otherwise identical to A77s previously available, contains four Dolby circuits (two for recording, two for playback), a test-tone oscillator, and a multiplex filter to prevent pilot or subcarrier from interfering with Dolby action in recording from FM. Differences on the front panel are the inclusion of a calibration position in the monitor switch and the addition of on/off switches for the Dolby circuitry and multiplex filter. The Dolby version costs \$200 more than comparable non-Dolby A77 models.

CIRCLE 151 ON READER-SERVICE CARD



Versatile Pioneer budget amp

U.S. Pioneer has announced an integrated amplifier in the \$180 bracket with a wide range of controls and options. The SA-600, which is rated at 26 watts per channel continuous power with both channels driven into 8 ohms for a distortion (either harmonic or IM) of less than 0.5%, has provision for two phono inputs (one of which can be used as a mike input), tuner, two aux. inputs, and two tape recorders with monitor switching. Outputs are provided for two stereo pairs of speakers with independent on/off switches for each pair, plus a headphone output.



Electrostatic tweeter in Lafayette system

Lafayette's ES85 bookshelf-size loudspeaker system contains an 8-inch dynamic woofer, a four-element electrostatic tweeter array, an L/C crossover (at 5,000 Hz) with tweeter level control, and an AC power supply with on/off switch for polarization of the electrostatic drivers. Power handling is listed at 50 watts, minimum power in the driver amplifier at 12 watts, and frequency response at 45 Hz to 25 kHz. The price is \$64.95.

CIRCLE 155 ON READER-SERVICE CARD



Multi-mode cartridge deck from Toyo

Toyo Radio's Model 335 eight-track stereo cartridge record/playback deck has a bank of eight mode buttons that allow continuous play, repeat of a single "program," automatic stop at the end of each pass, or automatic stop after the final program has been played. In addition there are buttons for fast forward, instant stop, restart, and of course recording. The 335 lists at \$99.95 and is available built into the Model 665 stereo FM/AM receiver at \$209.95.

CIRCLE 156 ON READER-SERVICE CARD



Citation wins at Hiialeah!

Several months ago, an independent testing service pitted "four of the best stereo amplifiers on the market" against each other.

The judges were the people from the Sound Publications Company of Hiialeah, Florida—a group of professional audiophiles dedicated to finding out what's right and wrong with high-fidelity equipment. They publish their findings in the highly-respected *Hi-Fi Newsletter*.*

As you already know, we won. But in contests like this, it's not just whether you win or lose, but how they conduct the contest that counts.

The Sound Publications people conducted comparisons of the four amplifiers in three different areas.

In *high frequency response*, Citation took an early lead. "This unit not only does not 'sweeten' nor 'brighten' in any way the upper range but presents it in a razor-sharp, crystal-clear way..." Out of a possible four points, only Citation scored four points.

In *low frequency response*, Citation withstood a stiff challenge. "It not only brought out the best of the deepest bass material that we fed it via our master tapes, but it did it with less apparent effort and strain than the others." Again, Citation alone scored the maximum four.

Finally, in *transient response*, Citation won going away. It "was able to impart an impact and thrill to staccato brass and complex orchestral climaxes, without slurring the transient content we always come to expect in a live performance." Once again, Citation alone scored the maximum four.

Of course, no one contest will resolve forever the question of which is the single best amplifier in the world.

But if you haven't reached a decision yourself, you may be interested in the decision of the experts at Hiialeah:

"It is only rarely that we have the pleasure of finding no faults at all with a piece



**The Hi-Fi Newsletter,
Hiialeah, Fla.**

of hi-fi equipment.... Well, we now have that rare pleasure with the Citation Twelve Stereo Power Amplifier."

If the professional fault-finders couldn't find any, chances are you won't either.

For full details on the contest, including the identities of the losers, write us. We'll also send you full details on the winner, plus full details on the Citation preamplifier and speakers.

Harman-Kardon of Canada, Ltd., Dept. K,
9429 Cote de Liesse, Montreal 760, Quebec.

harman kardon
A subsidiary of Jervis Corporation

The Music Company

CIRCLE 34 ON READER-SERVICE CARD

*The Hi-Fi Newsletter, P.O. Box 593, Hiialeah, Fla. 33011.



Introducing
the Fisher 801.
If you want
four channels,
very high power
and wireless
remote tuning,
you have no
other choice.





The 801 is Fisher's new top-of-the-line 4-channel receiver. It costs \$749.95. Everything that Fisher knows about receivers has gone into its design. Which leaves out very little.

Discrete and matrixed 4-channel, 250 watts music power ± 1 db (44 watts rms per channel), electronic FM tuning with no moving parts and a separate wireless remote tuning unit are only the beginning of its features.

To appreciate the full quality of this new flagship of the Fisher line, you must read the detailed technical literature. There's no other way. For your free copy, write to Fisher Radio, Dept. HF-1, 11-44 45th Road, L.I.C., N.Y. 11101.

FISHER
We invented high fidelity.



You can buy theirs for \$150. Or ours for \$99 and get some valuable extras.



Headphones only
12 ounces light.

"Con-form" vinyl
covered cushion for
uniform air seal.

Virtually linear
frequency response
throughout entire
audio range: 15 Hz—
18,000 Hz (± 2 dB)
10 Hz—22,000 Hz
(± 5 dB).

Dual polarization
(AC and self) for full
dynamic range with
all program material.

The only control
console designed for
the living room.

15-ft. coil cord.

PEP-77C electrostatic
system, \$99.00.
Includes console
and stereophone.
Additional PEP-71
headphone, \$69.95.

Level controls on
console for both
stereo channels.

Accommodates two
stereophones,
extending value of system.

If you're seriously thinking of spending a hundred dollars or more for a set of stereophones, we can assume a couple of things about you. You know that stereophones can be even better than speakers in many ways. And that the new electrostatics offer even more spectacular performance.

Considering the high price of electrostatics, we'd also like to assume that you'll look at each of the types on the market today. (It won't take long, as there are just two or three of them.)

Chances are you'll find they all sound great, but that our wider and flatter frequency response sounds even better.

You'll also find that we offer some valuable extras. A console with two jacks instead of one, so two can enjoy our set for little more than the cost of just one of theirs. Level controls for each channel on the console. The only control console designed for the living room. And two types of energizing, self and AC, to give you full dynamic range from all program material.

In one respect you'll find we do offer less. Our headphone weighs 12 ounces and theirs weighs 18 ounces.

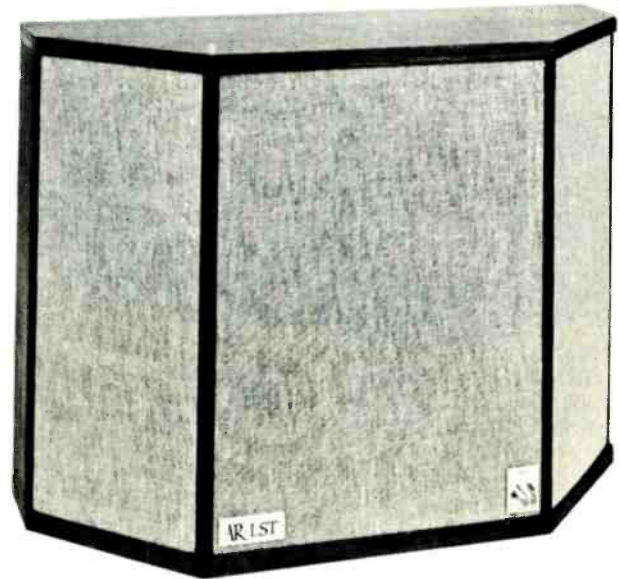
We hope by now you've got the point we've been trying to make. Sometimes it pays to spend less to get more.

Superex Stereophones

Superex Electronics Corp., 151 Ludlow Street, Yonkers, New York
In Canada, William Cohen Corp., Montreal.

CIRCLE 68 ON READER-SERVICE CARD

Nine Drivers Used in New AR Speaker System



The Equipment: AR-LST, a full-range speaker system in enclosure. Dimensions: 27 $\frac{1}{8}$ inches wide, 20 inches high, 9 $\frac{3}{8}$ inches deep. Price: \$600. Manufacturer: Acoustic Research, Inc., 24 Thorndike St., Cambridge, Mass. 02141.

Comment: AR's new loudspeaker is known as the LST. The letters stand for "laboratory standard transducer"—and the unit most assuredly can lay claim to such an auspicious title with complete authority. Lab measurements and listening tests confirm that this is an outstanding reproducer, second to none in linear wide-range response and low distortion. It offers the kind of clarity, transparency of sound, wide dispersion, superb dynamics, enormous power-handling capacity, and other characteristics that put it in the very top class of audio devices. The "perfect" loudspeaker, of course, has yet to be devised but it seems to us that the AR-LST comes as close as any, and closer than most, to that ideal.

A three-way system, the AR-LST employs a total of nine speakers: an acoustic-suspension 12-inch woofer, four 1 $\frac{1}{2}$ -inch hemispherical-dome midrange units, and four $\frac{3}{4}$ -inch hemispherical-dome tweeters. These are the same elements found in the AR-3a though of course in the 3a only one of each is used. Crossover frequencies in the LST also are the same as in the 3a: lows to

midrange at 575 Hz; midrange to highs at 5,000 Hz. The crossover function in the LST, however, is handled by a fairly sophisticated circuit containing a tapped autotransformer that feeds through a six-position switch to the various filter networks and their respective speakers. The switch adjusts the relative level of the highs and also varies the working impedance of the system by permitting the autotransformer to introduce some added impedance at middle frequencies. As a result, AR rates the LST's impedance in terms of the setting of the switch from 4 ohms to nearly 16 ohms. In CBS Laboratories' tests, with the switch set to its nominal flat position (No. 2), the actual working impedance was found to be 6.5 ohms. As the switch position is increased for greater treble roll-off, the impedance becomes lower but never goes below 4 ohms. (Position No. 1 of this switch actually boosts the high end a little.)

Of greater practical interest is AR's unprecedented use of multiple speaker units for midrange and highs which relates directly to the equally novel design of the enclosure. It actually has three sound-radiating surfaces: The center or front panel holds the woofer and two tweeters; each side panel houses a tweeter and two midrange units. The tweeters thus form an array across the top of the cabinet, while the midrange speakers radiate from the angled sides. The result is a beautifully dispersed sound-front that provides a con-

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



Tweeters of AR LST are the four drivers at the top of its three front panels. Woofer is in center panel; midrange drivers flank it in side panels.

vincing stereo panorama while at the same time preserving directional clues in the program material. The LST may be floor-based or perched on any convenient stand or low bench. Either way, to realize the full acoustic benefit of its angled side feature, we feel it should be placed a couple of feet from any adjacent wall. Connections are made via polarity-coded binding posts at the rear where there's also a protective fuse, a loudspeaker feature we have advocated for years.

The performance of the LST is truly prodigious. Its response was found to be among the most linear yet measured for a loudspeaker. From 50 Hz to 15,000 Hz, the LST was measured as flat within plus or minus 3 dB! Taking the dB variation we customarily apply to loudspeakers (plus or minus 6 or so dB) the response of the LST spans the range from 30 Hz to beyond 20,000 Hz. On test tones we heard nothing but clean smooth response from top to bottom. A very slight doubling at 40 Hz disappeared below this frequency, with clean fundamental bass evident (though lower in amplitude) down to 20 Hz. The response across the audio range is distinguished by a remarkable smoothness and an absence of any sudden peaks or dips. Between any two consecutive positions of the high-frequency switch you are not likely to hear much difference since the upper-end slopes are fairly subtle in their effect, but you will hear the difference between, say, position 1 and 4, or between 2 and 5, and so on. We found that different program material (depending on variations in high-frequency emphasis and over-all tonal balance) did seem to call for different settings of this switch. So while position 2 (which provides the most linear over-all response and which was the position used for our lab tests) provides more of a "professional monitor" response, the other positions are very useful for satisfying individual listener preference and/or suiting the playback to different types of rooms. Midrange and high-frequency dispersion—both in terms of test tones and of white noise—remained very widely angled and smooth-sounding regardless of the switch position, and virtually

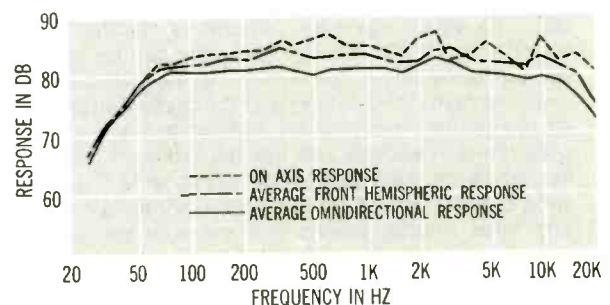
no directivity or coloration could be detected throughout the LST's range.

Of somewhat low efficiency, not unlike the AR-3a, the LST needs—and can take—relatively high amounts of clean amplifier power. For an average input of 8.9 watts it produced an output level of 94 dB. It actually can handle power peaks up to 553.8 watts without distorting, while furnishing an output level of 112 dB, which attests both to its ruggedness and dynamic capabilities. Pulse power tests showed exemplary response, with no ringing in the output, further indicating the LST's excellent handling of transients.

These excellent test data are readily confirmed in listening tests, using a variety of program sources. The LST's sonic accuracy becomes manifest not only in terms of the natural tonal balance it provides for all manner of musical material, but also in the way it reveals subtle differences in the upper midrange and high-end response of different recordings—differences that often are obscured by otherwise fine loudspeakers but which are of importance to the critical listener. With good recordings and an appropriately powerful amplifier driving them, a pair of LSTs are a joy to hear whether the material is rock or chamber music, grand opera or a baroque ensemble, Sinatra or a Mahler symphony.

Although the LST was designed, AR tells us, for professional use in studios and laboratories, the company feels that there will be some demand for the product from nonprofessional buyers. Accordingly, AR is marketing the \$600 LST by special order placed with a franchised AR dealer; the speakers themselves are shipped directly to the purchaser's address. For a list of AR dealers, including those who can demonstrate the LST, write to the manufacturer.

CIRCLE 141 ON READER-SERVICE CARD

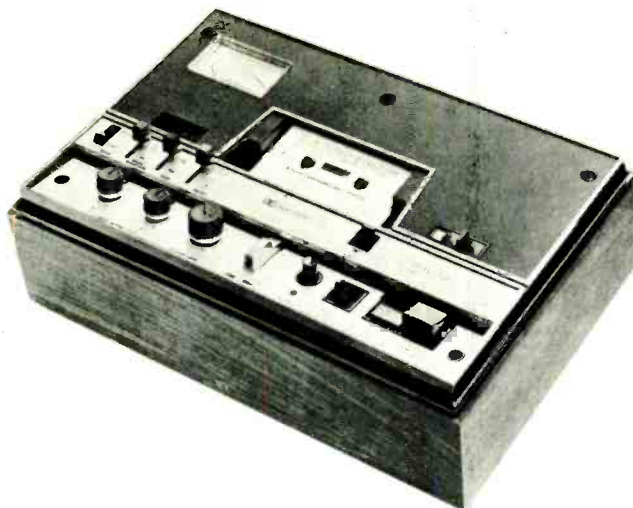


AR-LST Harmonic Distortion*

Output Level (dB)	Frequency			
	80 Hz		300 Hz	
	% 2nd	% 3rd	% 2nd	% 3rd
70	0.095	0.12	0.11	0.35
75	0.11	0.11	0.10	0.50
80	0.16	0.13	0.50	0.60
85	0.23	0.18	0.20	0.67
90	0.27	0.29	0.28	0.80
95	0.33	0.35	0.62	0.90
100	0.25	0.40	0.68	1.07
105			3.50	1.60

*Distortion data are taken on tested speakers until a level of 100 dB is reached, or distortion exceeds the 10-per-cent level, or the speaker produces the spurious output known as buzzing.

Advent's Second Dolby Cassette Deck



The Equipment: Advent Model 201, a stereo cassette record/playback deck equipped with Dolby circuitry, switching for chromium-dioxide tapes, record and playback preamplifiers (no power amps or monitor speakers). Dimensions: 14 by 9 $\frac{3}{8}$ by 4 $\frac{1}{2}$ inches. Price: \$280. Manufacturer: Advent Corp., 377 Putnam Ave., Cambridge, Mass. 02139.

Comment: This unit, Advent's second cassette deck, couples a transport made by the Mincom Division of 3M (hence the similarity to Wollensak models) with electronics made by Advent.

The Model 201 abandons the all-but-standard "piano-key" control array in favor of one that looks relatively complex at first glance but is carefully thought out and, thanks to its elaborate system of interlocks, simple to operate. At the right center is a power on/off switch; at the right front are large stop and play buttons. Pressing "play" will turn on the power switch if you have not already done so; switching the power off automatically turns off the transport with the same effect as pressing "stop." To the left of these buttons is a latching pause control, then the fast-forward/rewind lever, which can be activated while the tape is playing and will automatically leave the transport in "stop" when it is released. Between the pause control and the cassette well is the eject button, which will operate only when the transport is stopped. This is the least attractive mechanical feature of the unit: Our test sample sometimes throws the cassette up in the air—a minor point, but surprising in a product of the 201's quality.

To the left of the pause control is the recording interlock. Then come the master recording level and separate input level controls for each channel. In a well at the left side of the deck are an output level control, the input and output jacks, and a spring-loaded button that triggers a test tone used in aligning Dolby levels. Other controls for Dolby alignment are accessible through holes in the bottom of the case. These controls are used only for periodic rechecking and in servicing by a technician.

Returning to the top panel, there are four switches on the left, above the input level controls: input mode (stereo or mono), Dolby noise reduction on/off, CrO₂ compensation on/off, and a meter switch. This last selects either channel alone or the higher of the two as the signal to be monitored by the single meter in the far left corner of the top plate.

Advent's use of a single meter has been the butt of sarcastic comments by some of those who have seen this unit and the 200, which had similar metering. We beg to disagree. In using a single, high-quality meter in preference to two inexpensive ones, Advent gives the user a reliable instrument for the judging of program levels and transient behavior. Cheap meters exhibit such vagaries of motion that they defy precise use. And it is virtually impossible to evaluate the motion of two meter needles simultaneously unless the meters are extremely close together—which, again, means small, cheap meters in most cases. Mono signals are best used to set balance in any event. A/B comparison of left and right channels allows you to compare levels



Unusual control panel of Advent 201 has Dolby and chromium-dioxide switching (plus pilot light for each) in the center of four-switch group at upper left. Motion-control group is at lower right and is interlocked with on/off switch (upper right) and eject button (at lower right corner of cassette well).

and set balance. From then on it is, indeed, the higher of the two channels that you are interested in, and that's what the 201's meter will register. All things considered, we feel that Advent's metering system is among the best available in cassette equipment today.

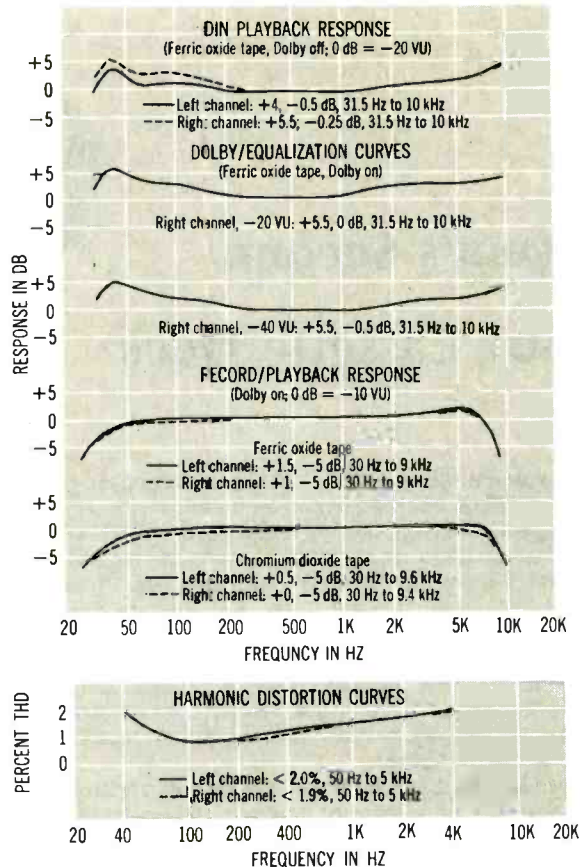
The Dolby switch operates in both recording and playback, of course—as a high-frequency compressor and expander respectively. (See our January 1971 test report on the Advent 100 and Advocate 101 for a detailed explanation of the Dolby noise-reduction principle as it applies to home tape recording.) The chromium-dioxide tape switch also operates in both recording (to change bias) and playback (to change equalization)—as opposed to the recording-only switches for chromium-dioxide or high-performance ferric-oxide tapes that are built into some units. The use of altered playback equalization for chromium-dioxide is credited with making greater use of the tape's relatively "hot" high end, but it introduces an extra variable. Ferric-oxide tapes played with the CrO₂ equalization sound muffled; CrO₂ played with the 201's switch in the "reg." position suffers from a superabundance of highs.

Lab data show the chromium-dioxide tape to produce an improvement of up to 4.5 dB in signal-to-noise when used on the test sample. Figures for the "regular" tape were made with Scotch ER (Extended Range—the present designation for what was the Dynarange series of 3M), the ferric-oxide tape suggested by Advent for use with the 201. A comparison of the record/playback frequency-response data for the two tapes may shock some readers: The two sets of curves are almost identical. Where is the fabled high-frequency response of chromium-dioxide? It's there. All the lab's response measurements are made at 10 dB below test-tape standard 0 VU, so that results from any recorder can be compared directly with those from any other. At that level the curves are as shown. At lower levels, however, high-end response figures are better with any tape, and those for chromium-dioxide tape are therefore more obviously impressive.

These curves were made with the Dolby circuitry turned on—as were the Dolby/equalization curves, of course. Other measurements were made with ER tape and the Dolby circuits off. By comparing the DIN playback equalization curve (made with the Dolby circuit off) with the Dolby/equalization curve taken at -20 dB, you can see which response errors are due to equalization (those that are shared by both curves) and which derive from mistracking in the Dolby circuitry. The two are closely related, of course, since imprecise equalization can itself induce Dolby mistracking. Note that when the level is reduced from -20 dB to -40 dB, Dolby tracking improves in the range between 1 kHz and 3 kHz, while the extreme high end becomes slightly hotter as suggested earlier.

The electronics are wide range, with no high-end roll-off to subdue hiss. In playing relatively noisy, non-Dolby cassettes, some of those who have heard the 201 objected to the audible hiss, preferring playback through the Dolby circuit or the CrO₂ equalization in some cases. A good high filter on your receiver or preamp can be even more desirable in playing cassettes that are particularly noisy.

The response, distortion, and noise measurements all are among the best we have seen in cassette equipment. Speed accuracy is good, wow and flutter excellent. In a word, this is truly a cassette deck for the serious recordist.



Advent 201 Additional Data

Speed accuracy	105 VAC: 0.36% fast 120 VAC: 1.00% fast 127 VAC: 1.20% fast
Wow and flutter	playback: 0.08% record/playback: 0.10%
Rewind time, C-60 cassette	46 sec.
Fast-forward time, same cassette	43 sec.
S/N ratio (ref. 0 VU, Dolby off)	
playback, ER tape	L ch: 55.5 dB R ch: 55.0 dB
record/playback, ER	L ch: 53.0 dB R ch: 51.0 dB
playback, Crolyn tape	L ch: 60.0 dB R ch: 58.5 dB
record/playback, Crolyn	L ch: 56.0 dB R ch: 52.0 dB
Erase (400 Hz at normal level)	56.5 dB
Crosstalk (at 400 Hz)	
record left, playback right	50.0 dB
record right, playback left	52.0 dB
Sensitivity (for 0-VU recording level)	
line input	L ch: 40.0 mV R ch: 39.0 mV
Accuracy, built-in meters	L ch: 2 dB high R ch: 1.75 dB high
IM distortion (record/play, -10 VU)	L ch: 5.0% R ch: 5.0%
Maximum output (preamp or line, 0-VU)	L ch: 0.70 V R ch: 0.68 V



A Versatile Receiver from Pioneer

The Equipment: Pioneer SX-2500, a stereo FM/AM receiver. Dimensions: 19¼ by 6 by 14¼ inches. Price: \$549.95 including wood case and remote tuning/volume-control unit. Manufacturer: Pioneer Electronics Corp., Japan; U.S. distributor: U.S. Pioneer Electronics Corp., 178 Commerce Rd., Carlstadt, N.J. 07072.

Comment: The SX-2500 receiver is typical of the products on which Pioneer has built its reputation in this country: handsomely styled, beautifully finished, and graced with a certain adventurousness of spirit. That is, through its quality and extra features it teases one into byways that might not be emphasized in the typical receiver.

The departures embodied in the SX-2500 make it a relatively complex piece of equipment. Let's take the tuner section first. To the left of the dial are center-of-channel and signal-strength meters, which can be used in tuning both FM and AM stations. (The usual—indeed almost universal—practice is to provide signal-strength metering only for the AM band.) The pointer lights up orange whenever a fairly strong carrier is encountered on either band, and verbal readouts light up below the dial for FM, stereo FM, AM, phono, and aux. To the right of the tuning knob is an automatic scanning control that will hunt out stations on either band and can be sent off on its station-hunt in either direction depending on which side of the control you press. (Some auto-seek circuits scan only up or only down the dial.) Below it are two buttons that control where the automatic search will stop: One selects stereo broadcasts only; the other picks only local (strong) signals. A "muting" knob to its right determines how strong a strong signal must be for this purpose. Band and mode are chosen on the main selector switch, which has positions for mono FM, automatically switched mono/stereo FM, and AM.

To use the remote tuning/volume unit you must first plug a cadmium-sulfide photoresistor element into a socket accessible through an opening at the right side of the receiver's case. Then you plug the remote-control unit into a special socket at the left of the front panel. The volume knob on the remote unit controls current to a bulb within the CdS unit, and therefore the flow of signal through its resistive element. This resistive element is in series with the main volume control; the remote volume must be at maximum if you want full control range on the main volume knob. The automatic tuning control on the remote unit duplicates the appearance and function of the bidirectional scanning control on the front panel.

The SX-2500 offers several phono options. There is a single phono position on the selector switch, but the button to its left selects either phono 1 or phono 2. The back panel has two sets of inputs for phono 2: one for a standard moving-magnet cartridge and one for a ceramic cartridge. Phono 1 has a single set of inputs, normally intended for a moving-magnet cartridge. An accessory matching transformer (Pioneer Model PP-402 MC), plugged into a socket next to that for the CdS photoresistor unit converts the phono 1 input for use with a moving-coil cartridge.

Complete back-panel tape inputs and outputs and front-panel monitor switching are provided for two tape decks. The tape 2 connections are of the standard phono type; tape 1 may be connected either through similar jacks or through a DIN-style input/output jack. Other back-panel input jacks handle leads for the two aux positions on the selector switch. Other features of the front-panel controls are a loudness/volume switch, mode switch (stereo, reverse stereo, left, right, and left-plus-right), high and low filter switches, stepped bass and treble controls, and a headphone jack.

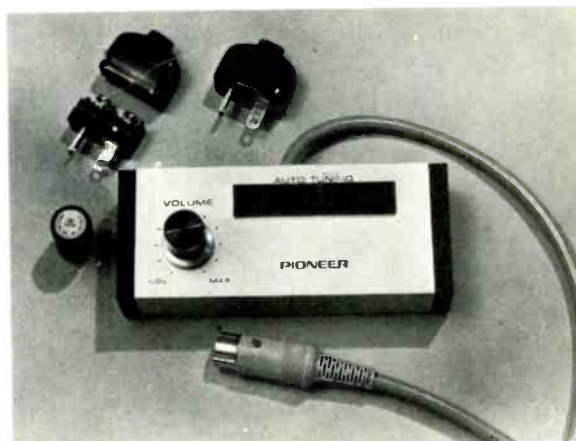
This rundown covers the basics of all sections up to and including the control section. At this point in the circuitry there are three back-panel outputs: left, right, and center. The center output is intended for center-fill or common-bass amplifier connection (using a mono amplifier, of course, feeding its own speaker). The left and right output connections plus a similar pair for input to the power amps can be used for room equalizers, biampification crossover units, quadraphonic decoders, and similar outboard equipment. A back-panel switch allows direct feed from the control stage to the power amplifiers. If you use jumpers between the output pair and the input pair, however, you will notice a major difference in level. This is because Pioneer has built more amplification than is needed into the preamplifier/control section to compensate for losses, should there be any, in the equipment connected between it and the power amplifiers. The direct-feed switch routes the signals through a pad circuit to return them to normal levels—a nicety we have not found in any equipment we have reviewed previously.

Power output is provided for two stereo sets of speakers via a front-panel switch that selects AC power off, main speakers, no speakers, remote speakers, and both speaker pairs. The headphone jack is live in all these positions (except power off, of course).

The SX-2500 will provide more than enough power to drive two pairs of speakers at low distortion levels over most of the operating range at normal volume



Front-panel automatic tuning controls.



Speaker plugs (top), CdS unit (left), remote unit

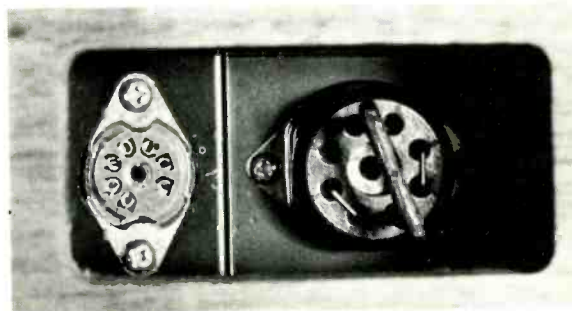
Scanning control on the remote unit (upper right) is basically the same as that on the front panel (above). Remote unit also has master volume control. To use it, the remote unit must be plugged into a jack on the front panel (below), and CdS photoresistor unit in photo at upper right plugged into the left socket on the side accessory panel (lower right). The other socket on this panel accepts the matching transformer needed to convert moving-coil for moving-magnet pickup. Speaker plugs in upper right photo have screw terminals for leads and insulating covers. Prongs are coded so that correct polarity will be maintained if plugs are moved to different speaker outlets on back panel. Note intercoupling switch to the left of "pre out" and "main in" jacks on back panel.



Back panel (portion)



Front-panel detail showing jack for remote unit



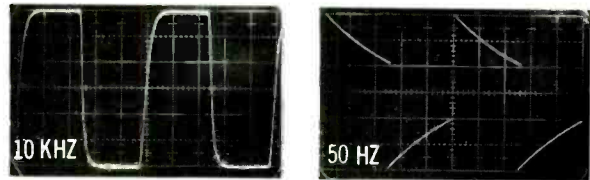
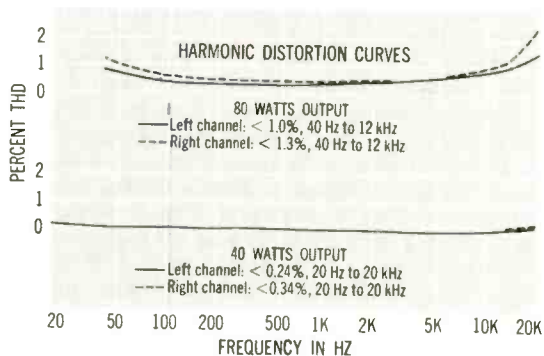
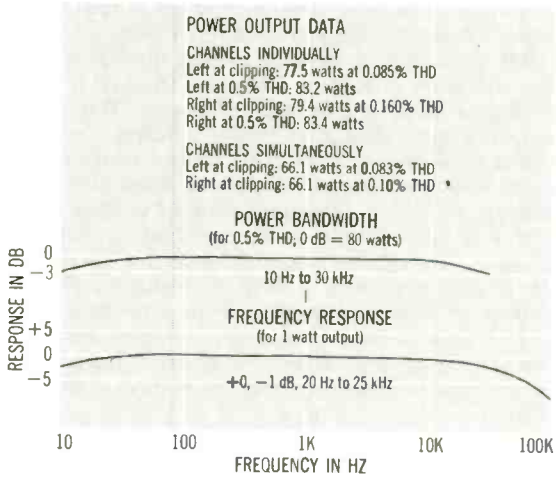
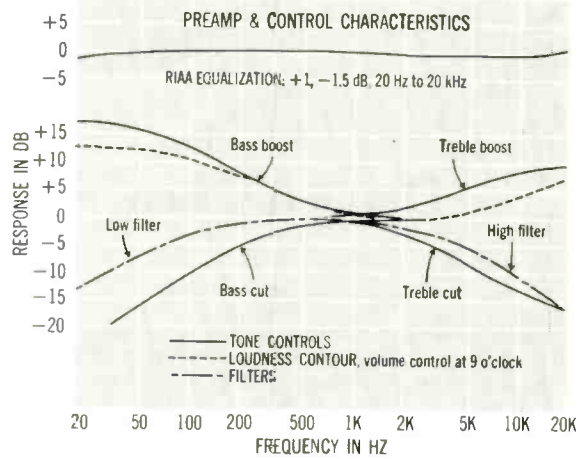
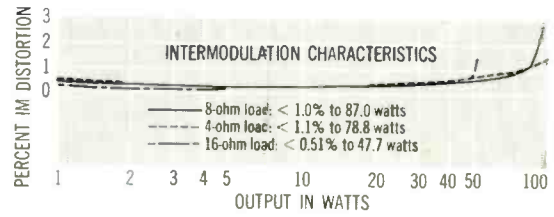
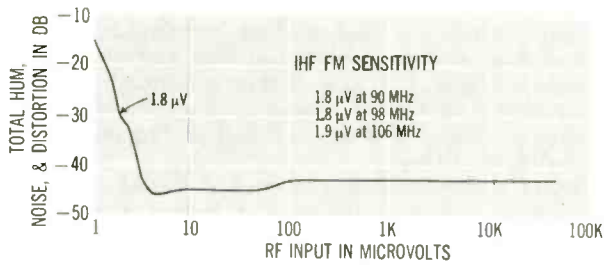
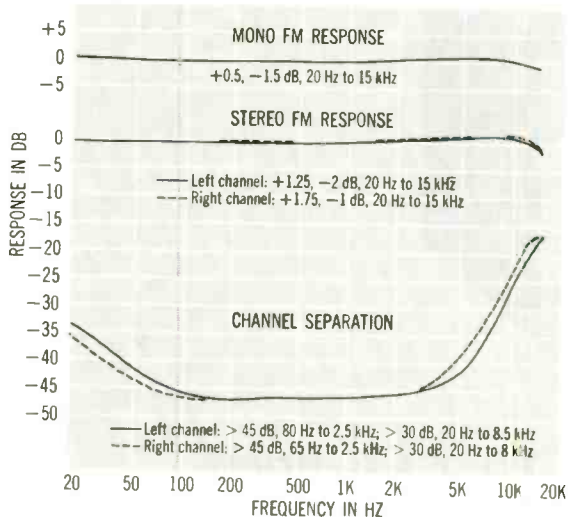
Side accessory panel

levels in typical installations. And note that, as explained earlier, systems incorporating a room equalizer can benefit from the SX-2500's extra gain beyond that measured through the direct-feed loss-pad circuit, which would be bypassed by the equalizer unit. Not that the power available at the speaker terminals will be any greater with the loss-pad bypassed (clipping will take place at the same levels in either case), but the signal gain available on the way to the power amplifier stage will be greater, making up for a good deal of loss in the outboard system.

Response and power bandwidth measurements show that the SX-2500's performance holds up at the extreme frequencies. FM response readings also were

good, with little droop toward the 15-kHz cutoff point and excellent midrange separation. At 1.8 microvolts the IHF FM sensitivity is within the 2.0 mark that separates the men from the boys, so to speak, and the 72.0-dB S/N ratio for the FM section is, like that for other inputs, excellent. In our cable test, the tuner pulled in forty-five stations, of which thirty-four were judged adequate for long-term listening or recording.

The spectacular qualities of the SX-2500 that relate to its price lie in the extra controls, options, and "personality" of the unit, rather than in perfectionist performance. The receiver, with its many "extras," is truly fun to use. These special features are not mere window dressing; they enhance an already very good unit.



Square-wave response

Pioneer SX-2500 Receiver Additional Data

Tuner Section			
Capture ratio	2.0 dB		
S/N ratio	72.0 dB		
IM distortion	0.2%		
THD	Mono	L ch	R ch
80 Hz	0.35%	0.66%	0.70%
1 kHz	0.53%	0.55%	0.62%
10 kHz	0.70%	7.4%	7.8%
19-kHz pilot	-43.0 dB		
38-kHz subcarrier	-57.5 dB		
Amplifier Section			
Damping factor	57		
Input characteristics (for 80 watts output)			
mag. phono 1, 2	Sensitivity	3.2 mV	
ceramic phono		70 mV	
aux 1, 2		230 mV	
tape monitor 1, 2		230 mV	
power amp		590 mV	
	S/N ratio	64.5 dB	
		64.5 dB	
		89 dB	
		89 dB	
		98 dB	



Dynaco's Easy Road to Four Channels

The Equipment: Dynaco Quadaptor, a quasi-quadraphonic decoder for use between a stereo amplifier and four loudspeakers. Dimensions: 4½ by 4¼ by 5½ inches. Price: \$29.95 wired; \$19.95 in kit form. Manufacturer: Dynaco, Inc., 3060 Jefferson St., Philadelphia, Pa. 19121.

Comment: By now the theory of the Quadaptor should be familiar to most readers. It takes the output of a regular stereo power amplifier and, by subtracting the stereo channels from each other electrically, directs out-of-phase or "difference" information to the back speakers of a four-speaker setup. The design is based on work done by David Hafler, but unlike Hafler's first four-speaker system it places the speakers in the four corners of the listening room. The results are not unlike those to be expected in playing a stereo record through a matrix-system decoder like the EVX-4, and most of the basic effects described in our report on that unit [September 1971] apply to the Quadaptor as well. The Quadaptor also can be used as a decoder for matrixed quadraphonic records, though depending on the type of matrixing used in preparing the record the results may not be quite as intended by the record producer. Some quadraphonic demonstration records have been prepared specifically for Dynaquad playback.

The unit is, therefore, an inexpensive way of going four-channel. Its cost is lower than that of the usual decoder units and, unlike those units, it requires no extra channels of amplification—only two extra speakers in addition to an existing stereo system. The cost can be further reduced by building the kit version of the Quadaptor.

We did. The kit and a factory-wired sample were used interchangeably in a number of systems over a period of better than a month. We could discern only one difference between the two units: the two hours or so needed to build the kit.

The front-panel controls are simplicity itself: a three-position mode switch and a knob to control output level to the rear speakers. The mode switch selects either two-channel stereo (cutting off the back speakers and feeding the original stereo inputs directly to the front speakers), four-channel stereo (the Dynaquad mode), and a spring-loaded test position used in balancing the four-channel system. To do this, a mono

signal is fed to the input terminals of both channels, the adapter switched to the test position, and the stereo system's balance and tone controls adjusted for minimum audible output. Then a stereo or matrixed program source is played and the front-to-back balance adjusted at the adapter.

There are three possible sources of trouble in using the adapter. If your power amplifier cannot be hooked up with a common ground return, it should not be used for Dynaquad. Check the amplifier manual or the manufacturer if you are unsure about this point. Second, the back speakers should be matched full-range 8-ohm systems. Dissimilar speakers, cheap extension jobs, or 4-ohm units can compromise results. Ideally, in fact, all four speakers should be identical. The last qualification is one we ran afoul of right off the bat. The Dynaquad level control presumes similar efficiency in front and back speakers. If the speakers are identical and the rear-channel level control is left at maximum, you should expect a little too much sound from the back speakers in most setups. In our original hookup we were using low-efficiency speakers at the back and moderate-efficiency jobs in front. As a result we were unable to get sufficient level from the back speakers even with their control all the way up. Interchanging back and front speakers solved the problem, but put the better sound in the rear, when we would have preferred it up front.

The kit went together without any problem save for the black thumbscrews on the back panel, which displayed a severe tendency to bind when they were tightened and required the use of pliers to make a firm connection. Or connections: Remember that there are a total of twelve binding posts on the back panel, four for the stereo inputs and eight for the connections to the four speakers. Six are bright brass, used for the hot leads; six are black, for common connections. Dyna tells us that the initial run of these black thumbscrews was found to be improperly cut and the screw design altered accordingly. And if you hook up the adapter and leave it attached to your system, the one-time use of pliers is no big deal. So either way the thumbscrews are not a factor that should deter you from trying an attractive, simple, and relatively inexpensive route to four-channel sound.

CIRCLE 143 ON READER-SERVICE CARD

Teac's New Semipro Model



The Equipment: Teac 3300-10, a two-speed (7½ and 3¼ ips) quarter-track stereo tape deck (with recording and playback preamps; less power amplifiers and speakers) handling reels up to 10½ inches. Dimensions: 15½ by 15½ by 9¼ inches. Price: \$499.50. Manufacturer: Teac, Japan; U.S. distributor, Teac Corp. of America, 733 Telegraph Rd., Montebello, Calif. 90640.

Comment: Those readers familiar with the Teac A-1230 [HF test report, April 1971] may, at first glance, think they recognize the 3300. The layout and control operation are all but identical; only the NAB reel capacity of the 3300 stands out as against the 7-inch maximum handled by the A-1230. A closer look will turn up the larger meters of the 3300 and its tape-tension switch next to the speed switch. But these differences only hint at the true individuality of the 3300.

Or rather the 3300 series, which consists of three models all within the \$500 bracket: the 3300-10 reviewed here; the 3300-12, which is identical except for its half-track heads; and the 3300-11, which has the same heads as the 3300-12 but operates at 15 and 7½ ips. For home purposes, it is the 3300-10 that should attract the lion's share of interest—though half-track recorders are popular among European recordists because of their slightly better (by 2 dB in this case according to Teac) signal-to-noise ratios.

Comparison of the lab tests shows the 3300, however similar in operation to the A-1230, to be a new and significantly better unit, justifying Teac's characterization of the 3300 series as "semipro." Speed accuracy and wow-and-flutter figures are exceptionally good. While linearity and distortion figures are similar to those measured for the A-1230 at 7½ ips, they are considerably



Motion control group at right consists of three buttons and one three-position lever switch. Outside buttons control direction; left button is used in fast mode only, selected by moving switch to left-hand position. Unit can be put into recording mode by pressing right motion button and record button simultaneously, with the three-position switch set to either "play" or "pause," but only if at least one of the record-mode switches below left VU meter is turned on. As we have commented in the past, these buttons provide a welcome record-defeat function, helping to prevent accidental erasure of recorded tapes.

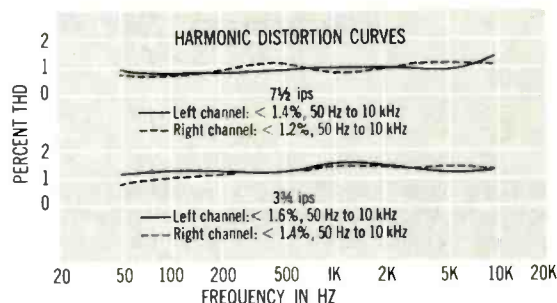
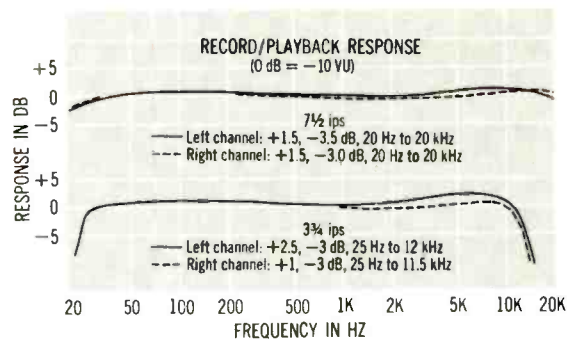
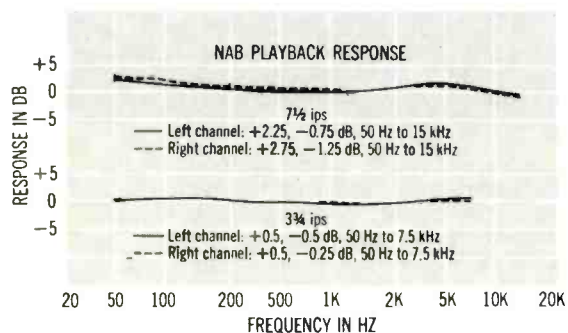
better at 3 3/4 ips and among the best we have seen at this speed in any tape equipment. At every turn the measurements on the 3300 are at least as good as those for the A-1230; generally they are better.

The photographs describe the unit's operation more clearly than words can. Motion controls fall into two groups: the turns indicator, speed switch, and tension switch below the feed reel; and the group consisting of three buttons plus one lever switch toward the lower right of the face plate. The three buttons are for reverse, stop, and forward—the reverse operative only in the fast-wind mode since this is not a bidirectional deck. The lever switch selects mode: fast wind, pause, and play (or record). During recording the pause position can be used to stop the tape without disengaging the recording circuitry; returning the switch to the play position allows the recording to continue. In playback the pause has the same effect as touching the stop button; the switch must be returned to play and the forward motion button pressed before the pinch roller will engage and before the tape will move.

Other controls are the record interlock button below the mode switch, a bias switch with positions for recording either on low-noise or on standard tape, recording-defeat switches for each channel, and a tape/source monitor switch. These controls run along the bottom of the front panel and are flanked by mike jacks, headphone jack, and power switch. To the left of the VU meters are level controls for microphone and line inputs and for output—each a ganged double knob allowing individual adjustment of left and right channels. Line connections are made on the back of the unit—which becomes the bottom when the accessory feet (supplied) are attached and the unit placed horizontally.

The solidity of construction and luxurious "feel" of the solenoid-operated controls are matters that we have commented on before in reviewing Teac decks and are hallmarks of the Teac line. If we have any complaint about the unit, it is the difficulty of cueing up tapes to a precise point—for re-recording over, or physically editing out, a mistake for example. This lack of a playback cue control is shared by other Teac models whose continuing popularity argues against the importance of such a control to a great many users. Be that as it may, we consider the 3300 to be an open-reel deck presenting an excellent value for users whose overriding concern is with maximum quality in the reproduction of taped sound.

CIRCLE 144 ON READER-SERVICE CARD



Teac 3300-10 Additional Data

Speed accuracy	7 1/2 ips	105 VAC: 0.07% fast
		120 VAC: 0.07% fast
		127 VAC: 0.07% fast
3 3/4 ips	105 VAC: 0.27% fast	
	120 VAC: 0.27% fast	
	127 VAC: 0.27% fast	
Wow and flutter	7 1/2 ips	playback: 0.03% record/playback: 0.04%
	3 3/4 ips	playback: 0.05% record/playback: 0.08%
Rewind time, 7-in. 1,800-ft. reel		1 min. 34 sec.
Fast-forward time, same reel		1 min. 33 sec.
S/N ratio (ref. 0 VU)	playback	L ch: 55 dB R ch: 54 dB
	record/playback	L ch: 53 dB R ch: 53 dB
Erasure (400 Hz at normal level)		64 dB
Crosstalk (at 400 Hz)	record left, playback right	50.5 dB
	record right, playback left	50.0 dB
Sensitivity (for 0-VU recording level)	line input	L ch: 109 mV R ch: 92 mV
	mike input	L ch: 0.40 mV
		R ch: 0.35 mV
Accuracy, built-in meters		L ch: 1 dB high R ch: 1 dB high
IM distortion (record/play, -10 VU)	7 1/2 ips	L ch: 1.8% R ch: 1.8%
	3 3/4 ips	L ch: 2.5% R ch: 2.2%
Maximum output (preamp or line, 0-VU)		L ch: 0.7 V R ch: 0.7 V

Dual's Least Expensive

Changer Is No "Cheapie"



The Equipment: Dual 1215, a three-speed (33, 45, 78 rpm) automatic record changer. Dimensions: 15½ by 13½ by 7½ inches including wood base; for custom mounting: minimum mounting-board dimensions 15¼ by 13^{37/64} inches, approximately 5 inches clearance required above mounting board surface, 2¼ inches below. Price: \$99.50 with automatic spindle, manual spindle, and large-hole 45 adapter, but less base; WB-12 wood base, \$10.95. Manufacturer: Dual, West Germany; U.S. distributor: United Audio Products, Inc., 120 S. Columbus Ave., Mt. Vernon, N.Y. 10553.

Comment: The 1215 is the least expensive Dual in the present U.S. line, though at \$100 it would fall closer to the middle than the bottom of most changer lines. (Dual does offer lower-priced units in Europe, but only the three top models, plus one modular ensemble, are imported for the components market here.) The 1215, therefore, should be classed among the "better"—rather than "budget"—changers.

The controls are grouped at the front of the top plate, flanking the platter. At the left is the three-position speed lever with the fine-tuning vernier knob beside it. To the right are the start/stop lever that triggers automatic arm motion and the three-position (7-inch, 10-inch, 12-inch) record-size lever. When this lever is in the 12-inch position, a fine-tuning screw for precise adjustment of the record set-down point is accessible through a small hole near the arm support post.

When the left-hand side of this post is squeezed inward, the arm is locked in position on the support. At the pivot of the arm is the continuously variable tracking-force adjustment, which automatically sets anti-skating bias. Beyond the pivot is the counterweight, adjusted by turning it on its threaded mount. At the front of the arm-mount base plate is a screw that adjusts cueing height. And to the right of the arm support post is the damped cueing control lever itself.

Records can be played in several ways—from manually to automatically. With the manual spindle in place, the stylus may be set into the groove by hand or lowered by means of the cueing control. In either event the motor starts automatically when the arm is moved over the record. Or, the arm may be positioned on the record automatically by pushing the automatic control to

"start." No matter how play is begun, it may be interrupted and resumed by use of the cue control, and the arm will return to rest and the entire unit shut off automatically when the stylus reaches the leadout groove or the automatic-operation lever is pushed to "stop."

With the automatic spindle in place, record-changer operation (an 11-second cycle at 33 rpm) is added, but without preventing manual options. The cue control may be used to interrupt the music temporarily, for example, and the stylus may be positioned by hand just as in manual play. We had no trouble with the change cycle using a variety of discs from burly mono antiques to the new slimmed-down records. If you want to repeat the top record in the stack, you can do so by placing the 45-rpm adapter on top of the automatic spindle.

A special word is in order about the cartridge-mount system of the 1215. The finger hold on the mount doubles as a locking lever to hold a slip-in cartridge bracket in place. Swing the finger hold toward the arm pivot, and the bracket is released. A variety of screws and spacers are supplied so that cartridges of varying dimensions can be positioned with the stylus a given distance from the bracket to standardize for vertical tracking angle; the screws fit in slots in the bracket that allow the cartridge to be slid forward or back to adjust overhang and therefore minimize lateral tracking angle error. A plastic gauge is provided as a guide to cartridge positioning on the bracket. Leads attached to the bracket fit the cartridge connection pins and run to spring contacts that mate with others in the fixed mounting of the arm. While this system requires a little more fussing than some when you're mounting a cartridge, it allows maximum refinement of cartridge positioning with minimum costly elaboration in the unit itself—an excellent approach if maximum performance is to be provided at minimum price in our judgment.

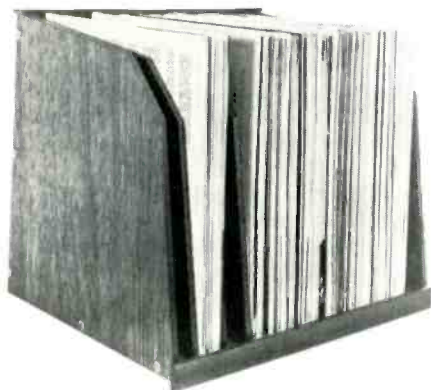
And the performance is undeniably good for a changer in this price class. Speed accuracy figures, derived by fine-tuning the 33 speed for 120-volt AC power, are shown below. Note that any and all of the speed/voltage combinations can be set precisely by using the supplied strobe disc, since the vernier adjustment has more than enough range ($\pm 3.5\%$) to correct the relatively minor errors involved. Flutter, at 0.1%

average is within desirable limits. Rumble, measured with CBS-ARLL weighting, is -52 dB—that is, virtually inaudible with most program material.

The damped coupling between arm and counterweight smooths arm resonance to a mere 2-dB rise at 6 Hz, measured with a Shure V-15 Type II cartridge—a figure well below the level at which you need worry about mistracking caused by arm resonance—and bearing friction in both horizontal and vertical planes is negligible. A tracking force of only 0.35 grams is needed to trip the changer mechanism. Stylus gauge accuracy, detailed below, is good, and the automatic antiskating bias at each setting matches theoretical values for a conical stylus very closely and is within acceptable limits even if you are using an elliptical stylus. No side drift is encountered in using the cueing device.

All things considered, Dual has done an excellent job of reducing costs while giving up very little in terms of performance and convenience.

CIRCLE 146 ON READER-SERVICE CARD



Antiwarp Record Cabinet

The Equipment: Classic Compact 100, a record storage unit sold in knockdown form, with built-in antiwarp feature. Dimensions: 15¼ by 13¼ by 13¼ inches. Price (postpaid): \$19.95. Manufactured in England; distributed in the U.S. by Audio Import Corp., 1010 Vermont Ave., N. W., Washington, D.C. 20005.

Comment: This is a record storage cabinet with a difference: The vertical spacers not only may be arranged at varying intervals from one another to accommodate different groupings of records, but the spacers are provided with small springs that exert pressure against them. The pressure is adequate for holding the records upright gently but firmly. This not only makes it easy to insert and remove discs, but it also helps reduce their tendency to warp as a result of casual or incorrect storage. Since the pressure-loaded panels are permitted to “float” between a fixed partition, they become self-adjusting and exert virtually the same amount of pressure regardless of how many discs are stored. A single Compact 100 will hold up to 100 records.

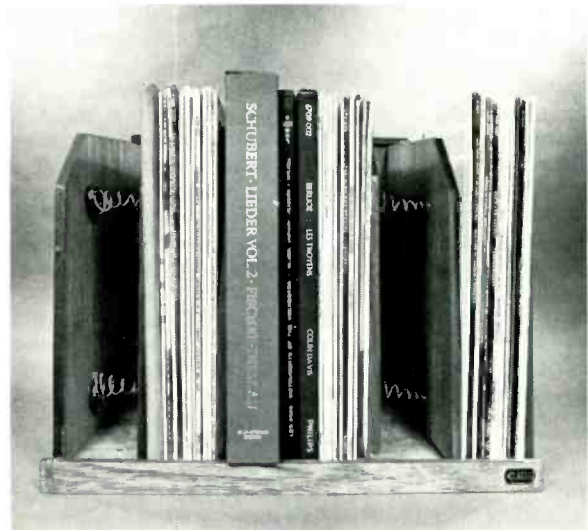
Dual 1215 Additional Data

Speed accuracy, 33 rpm	105 VAC: 0.7% slow
	120 VAC: set exact
	127 VAC: 0.1% fast
45 rpm	105 VAC: 1.8% slow
	120 VAC: 1.1% slow
	127 VAC: 1.0% slow
78 rpm	105 VAC: 1.2% slow
	120 VAC: 0.6% slow
	127 VAC: 0.4% slow
Stylus-force gauge accuracy	
gauge setting	grams measured
1	1.2
2	2.3
3	3.5
4	4.5
5	5.3

The unit is supplied in knockdown form and goes together quickly; an ordinary screwdriver is the only tool you need. Once assembled, it may be placed on a shelf or cabinet top where, with its neat mahogany finish—contrasting with the colorful patches of typical record liners—it presents a pleasant appearance.

Rubber feet under the unit protect the surface on which it rests; they also help the loaded unit to sit securely. A raised strip along the bottom front of the unit requires you to lift records slightly to insert or remove them, but it also helps to hold them snugly and it provides a space to attach little tags (of your own devising; not supplied) to identify specific groupings of records. All told, the Classic Compact 100 is a useful and attractive accessory for the serious record collector. After using one for several weeks, our only question is: How come no one thought of this before?

CIRCLE 148 ON READER SERVICE CARD



Compartments of Compact 100 need not be full to hold records upright. Spring loading provides the gentle pressure needed to keep stored records from warping.



A Budget Tuner from Lafayette

The Equipment: Lafayette Model LT-725A, a stereo FM/AM tuner. Dimensions: 12 by 3 $\frac{3}{4}$ by 9 $\frac{1}{2}$ inches. Price: \$99.95. Manufacturer: Lafayette Radio Electronics, 111 Jericho Turnpike, Syosset, N.Y. 11791.

Comment: The 725A, an updated version of the 725 that Lafayette has had in its catalogue for some time, turns out to be quite an attractive piece of equipment for one with such a modest price tag. It is neatly styled, with fairly simple controls that handle well, and is in some respects capable of considerably better performance than you might expect.

The dial is somewhat crowded by contrast to full-size components, but not so compressed as to make tuning difficult. Its single meter is switchable for either center-of-channel or signal strength in tuning FM; it measures signal strength only on AM. The meter and dial light up in green. When a stereo signal is received, an amber indicator at the right of the dial lights up. In front of these elements is a smoked-glass panel on which the labeling is printed. Around this panel is a frame of aluminum anodized in a slightly (and pleasantly) pink color; the tuning knob at the right of the glass panel is anodized to match.

Along the bottom are the headphone jack and push-button switches for meter function, stereo/mono mode, multiplex filter (the usual high-blend type), interstation muting, and AM/FM. At the right is a blue button that turns the AC power on and off.

At the rear are the antenna connections (AM long-wire and ground; 300-ohm FM twinlead, plus connection to a back-mounted loopstick) and two sets of outputs, one for the amplification system and one for direct feed to a tape recorder. The case has a simulated wood finish.

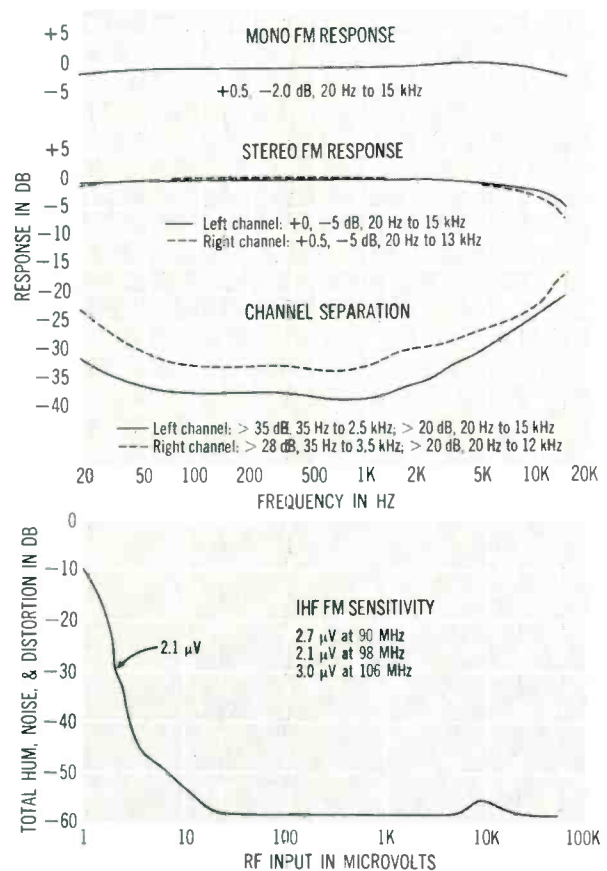
In tuning to frequencies in the center of the FM band, the tuner achieves 30 dB of quieting (and therefore its IHF sensitivity rating) at an input of 2.1 microvolts—a figure we are used to seeing in units that cost considerably more. At the ends of the dial the figure is not quite as attractive; but at a worst-case rating of 3.0 microvolts the performance is more than adequate for a budget unit. The quieting curve descends quite rapidly as input signal strength increases to about 4 microvolts, where quieting is 46 dB—a figure at which reasonably quiet reception is possible. Then the curve descends more gradually. But it keeps on descending until, at an input of 25 microvolts, it has reached a quieting of 58 dB—considerably better than many high-priced units can manage. Except for a 3-dB rise in noise when the input reaches 10,000 microvolts, the 58-dB quieting continues on to the limit of the CBS Labs test procedure.

Other lab data also are generally better than we would anticipate from so inexpensive a unit, and altogether acceptable even were the LT-725A to cost a good deal more than it does. In terms of frequency response and harmonic distortion, however, it does betray a hint of expected behavior. In mono, things are still very good, with hardly any drooping of the response curve and only a minimal rise in distortion at high frequencies. Both

are more pronounced in stereo; the response curves begin to slope off before they have reached 5 kHz and distortion is sharply higher at 10 kHz.

On averages, however, we can't fault the LT-725A. In our cable test it pulled in forty-four FM stations, with some thirty of them suitable for recording or long-term listening—a respectable count. AM reception, too, was clear and problem-free, particularly for a budget unit. If you're considering buying one, the LT-725A is an above-average contender.

CIRCLE 142 ON READER-SERVICE CARD



Lafayette LT-725A tuner Additional Data

Capture ratio	1.5 dB		
S/N ratio	73 dB		
IM distortion	0.15%		
THD	Mono	L ch	R ch
80 Hz	0.10%	1.6%	1.3%
1000 Hz	0.12%	0.25%	0.26%
10,000 Hz	1.1%	13.0%	14.0%
19-kHz pilot	-50 dB		
36-kHz subcarrier	-48 dB		



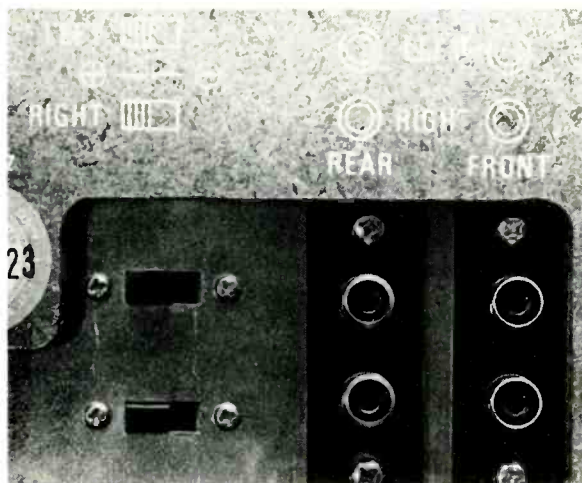
Quadraphonic Cartridge Player from Toyo

The Equipment: Toyo CH 702, a quadraphonic (and stereo) eight-track cartridge player with built-in power amps, less speakers. Dimensions: 18¾ by 5½ by 10 inches including wood case. Price: \$169.95. Manufacturer: Toyo Radio, Japan; U.S. distributor: Toyo Radio Company of America, Inc., 1842-B W. 169th St., Gardena, Calif. 90247.

Comment: Toyo, though a relatively new name to American consumers, has been making eight-track equipment that has appeared here under other names for some years. With the coming of quadraphonics, Toyo has established its own American company, and the CH 702 is among the first products to be offered via this channel.

It is a complete player unit for Q-8 or Stereo-8 cartridges, delivering its output to four RCA-type phono jacks on the back of the unit. Any speaker—of moderate to high efficiency, preferably, since the output power is not great—can be plugged into these jacks. The output power in this case is a function of recorded level, rather than amplifier design, since even with the volume control at maximum the test signal on the RCA SRL test tape develops only a little more than 5 watts into 8-ohm loads at the speaker connections. This doesn't sound like much by usual high fidelity standards, but we found it more than adequate in the listening rooms where we tried the unit—though none of them was particularly large.

Speed accuracy and wow-and-flutter measurements were better than we had hoped for in a unit of this type and would be considered good even in the fancier cartridge-recorder decks. S/N ratios, at an average of 45 dB, are less spectacular, but background noise was not judged objectionable in listening tests and would appear to be average or better for home cartridge players. The crosstalk figures are good but require a word of explanation. The adjacent-track figures are essentially a measure of tape-to-head alignment since the head, in theory, contacts only alternate tracks on the tape. The alternate-



An unusual feature of Toyo speaker hookup connections is pair of phase switches at left. Jacks at the right accept phono plugs connected to shielded-cable leads.

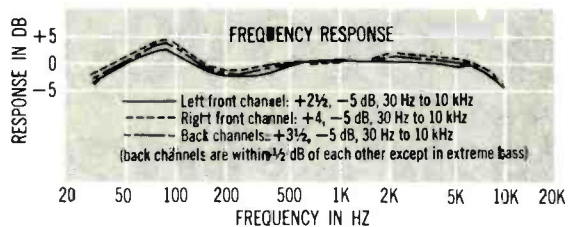
track figure is an index of electrical separation in the system—from playback head to output jacks.

The controls are fairly straightforward on the CH 702, but there are a few interesting wrinkles. There is no apparent on/off switch. Insertion of a cartridge into the slot at the lower left automatically turns on the power; pushing it all the way in engages the capstan and begins play. Above the slot are the track selectors: a track-advance button on the left and a 4-channel/2-channel switch button on the right. Between them are four pilot lights to show which tracks are playing. Across the top right of the front panel are four meters—one for each output. Since this is a playback unit rather than a recorder they have little practical use; we found it easier to set balances by ear than by meter. To the right of the meters is a loudness/volume switch button. Across the bottom are five knobs: bass, treble, volume, front-back balance, and left-right balance.

On the back panel are the four outputs plus a pair of phase switches. Since the output jacks are self-phasing, this seems redundant at first, but Toyo points out that many users will employ two dissimilar pairs of speakers in their quadraphonic systems, and will be unable to phase the speakers until they are actually hooked up. The switches will simplify phasing by making it unnecessary to reconnect the speaker leads.

We had no trouble with the unit, using either quadraphonic or stereo cartridges. Considering its moderate price and all-in-one product format it seems like a good bet if you want four-channel sound with minimum fuss and complexity. After several rounds of connecting and disconnecting leads in adapting a sound system to various forms of quadraphonics, it's a relief to work with the CH 702, which gets it all together—in one unit.

CIRCLE 147 ON READER-SERVICE CARD



Toyo CH 702 Additional Data

Speed accuracy	105 VAC: 0.8% fast	
	102 VAC: 0.8% fast	
	127 VAC: 0.8% fast	
Wow and flutter	playback: 0.20%	
S/N ratio (ref. SRL, playback only)		
front	L ch: 45.5 dB	R ch: 45.5 dB
back	L ch: 44.5 dB	R ch: 44.5 dB
Crosstalk, alternate tracks (at 400 Hz)		
signal on 1, playback 2	52 dB	
signal on 3, playback 4	56 dB	
Crosstalk, adjacent tracks	40 dB	
Total harmonic distortion (ref. SRL)		
1 kHz at 5 watts	L ch: 5.3%	R ch: 3.3%
1 kHz at 1 watt	L ch: 2.5%	R ch: 2.5%
Maximum output (1 kHz, 8 ohms)		
front	L ch: 5.3 watts	R ch: 5.3 watts
back	L ch: 5.6 watts	R ch: 5.6 watts

Test Tapes for Home Use

The Equipment: Audiotex Audiotester tapes, for checking cassette equipment (Cat. No. 30-212) and open-reel equipment (Cat. No. 30-214). Price: cassette tape, \$5.60; open-reel tape, \$6.50. Manufacturer: GC Electronics Div. of Hydrometals, Inc., 400 S. Wyman St., Rockford, Ill. 61101.

Comment: These two test tapes—plus an eight-track cartridge tape, which we did not try—can be handy for the home recordist and fun for the amateur who likes to surround himself with technical paraphernalia. They are not, however, laboratory test tapes of professional quality. Audiotex is quite frank about the fact, listing several specs at ± 4 dB—a latitude that would make them of little value to, say, CBS Labs.

Each of the tapes we tested begins with a prolonged 7.5-kHz tone for use in setting azimuth adjustment of

the playback head. Then comes a series of test tones, beginning with 1 kHz as a reference and running up the frequency spectrum from 40 Hz. Each tone lasts 10 seconds and is preceded by a voice announcement (particularly welcome since the instructions aren't always consistent in their identification). Next comes a slow frequency sweep from top to bottom; then there's a double-tone test for IM distortion. The cassette concludes with a verbal identification of each channel. The open-reel model has a 3-kHz tone as a flutter test, a metronome test for stereo balance, and two sustained piano chords as a further test of wow and flutter. As an aid to head-alignment evaluation, the open-reel tape is recorded on tracks 1 and 3 only; if you turn it over, there should be no output in either channel.

These test cuts are intended for aural evaluation or for use with the playback metering (if any) in your recorder. When used as intended they can simplify the process of spotting trouble and do provide useful (if somewhat rough-and-ready) information.

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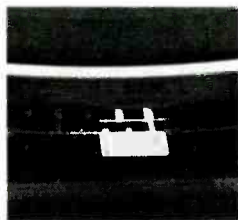


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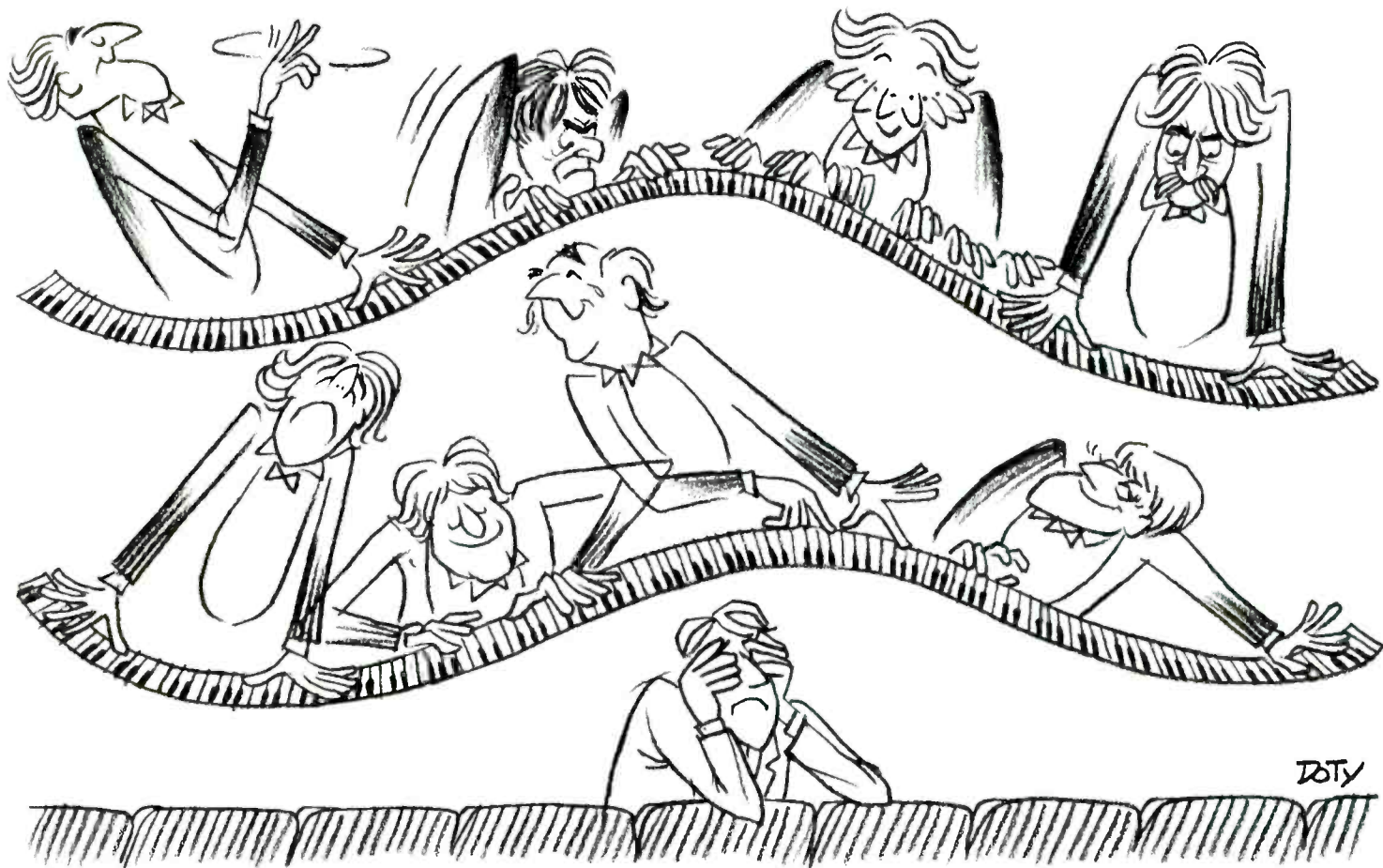
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EIN



“KEYBOARD SIDE, PLEASE!”

by Leo Haber

WHENEVER I ATTEND a piano recital, I always make it a point to sit on the keyboard side of the house. My friends know how finicky I am about this. They wouldn't think of unloading free tickets on me if the seats, God forbid, are right of center. A Communist in the French Assembly would shift to the right side more readily than I would in the concert hall.

Most of my buddies have a healthy respect for my well-known quirk. They attribute it to the fact that I'm a leading piano buff, an aficionado, a veritable connoisseur. They're convinced that I adore following the hands of the master as he assaults the keys, that I'm a knowledgeable judge of forearm weight, wrist elevation, liberated thumbs and paralyzed pinkies, wretched ring fingers and octave-plus spans and crossed hands and wrong notes. This they accept without question because I

The author, a novelist and a published poet, teaches at the City College of New York.

always insist upon sitting on the keyboard side of the house.

But now the secret will out. I don't really give two hoots about any single one of a pianist's ten fingers. They don't move me in the least. Then why *do* I sit on the left side behind the pianist? The answer is simple. I just can't stand sitting on the right side where I am inevitably forced to watch the pianist's face!

It doesn't matter whether the pianist is young or old, male or female. There's not a sillier sight in this world than that of a pianist contorting himself with idiotic emotion as he plays the C major scale with a trill at the end and a dropped note or two along the way. The age of fustian may be dead in the theater where it is considered an embarrassment to "tear a passion to tatters," but it survives full-blown, without diminution, among those ham actors sometimes called pianists.

They flutter their eyelashes, open and close their lids, dilate their nostrils, purse their lips and part

them, shake their heads, crimp their necks, sway from side to side, even front to rear, and, as an afterthought, play the piano. As in all fields, there are the superior performers. One fellow leans low on the keys and describes giant circles upwards as if he were doing morning exercises to loosen his neck. Another shakes his head from side to side and always looks as if he's going to burst into tears, especially during slow movements when the emotion runs deep. I suspect he has good reason to cry and to shake his head negatively. I do too when I hear him play.

The most heart-rending chap is the one who blows up his cheeks and seems to be holding his breath as he maintains a note or a trill. To me, he often seems as if he is about to vomit (a thousand pardons!), and the power of suggestion being what it is, I feel the same way too.

The singer-pianists aren't half bad—those who hum along while playing Stockhausen or John Cage. Since Glenn Gould retired from the concert arena, the breed is almost extinct. Rudolf Serkin among the older and Claude Frank among the younger have tried to maintain the tradition, but they restrict themselves to singing Beethoven, Schubert, and the like. They don't have a smidgin of Gould's talent. He can sing all parts of a Bach fugue at the same time! (I refuse to discuss conductors in an article on pianists though everybody knows that Toscanini conducted and sang the complete performance of *Traviata* up to the dying cough. Conductors, thank God, present their rears to the audience. They can be heard, but their faces can't be seen.)

The grunters and the groaners, as distinguished from the singers, are thoroughly odious to me. I'm from the old school that finds public love-making faintly embarrassing, but the trappings of love without the beloved annoy me no end. And this is what our best pianists give us—erotica without eros, caterwauling without the cat. (It fattens their kitty.) I would strangle every pianist with a string of catgut who so much as fumed at the piano. (In truth, I'd forgive him if the *Appassionata* Sonata was the work that put him in such a dither, but Schumann's *Happy Farmer*!)

Violinists don't indulge in such nonsense no matter how emotional the music. And for good reason too. If a violinist so much as made one lateral shake of his head and one tiny contraction of lips and chin, his precious Stradivarius would be on the floor in a thousand pieces. Consequently, he reins in his emotions.

Other soloists? Wind and brass players have their mouths full. When an oboist is resting a measure or two, he pays no attention at all to the music. He fiddles with his reed. French-horn players, on the other hand, take their instrument apart every two minutes and empty it of spittle. Would you expect such men to know what music is all about and to show one tiny flicker of emotion? Impossible!

I've always wondered why cellists do not display public passion the way pianists do. After all, their instrument is a warm, melodic human voice, and what is better, it rests securely on the floor in no danger of destruction if they choose to sigh or to shudder. What accounts for the fact that they all look like expressionless carpenters sawing wood? I've entertained several theories in times past. My latest is that they've been struck dumb by the realization that their physical position is undoubtedly the ugliest in the orchestra. Even flutists look prettier. That's why so many cellists aspire to be conductors.

Some pianists conduct too. I'm not talking about Leonard Bernstein or Philippe Entremont who have conducted Mozart concertos while playing the solo part at the piano. I'm referring to pianists who conduct even when there is another fellow on the podium above them. Glenn Gould again is the most famed exemplar of this breed. What a pleasure it used to be to see him moving a free hand con brio and speeding up the tempo while the officially designated conductor was trying to slow the orchestra down. A real battle fraught with excitement whose outcome would be always in doubt. It was the only kind of pianistic wiggling that ever interested me. But since Gould refuses to concertize these days, there's hardly a pianist around who conducts anymore. An up-and-comer is Richard Goode who conducts himself at solo recitals. Give him a Bach fugue that starts in the right hand and the left will wave wildly in mid-air for a few moments. If he extends this talent to performances of concertos with orchestra, we may yet have a worthy successor to Glenn Gould.

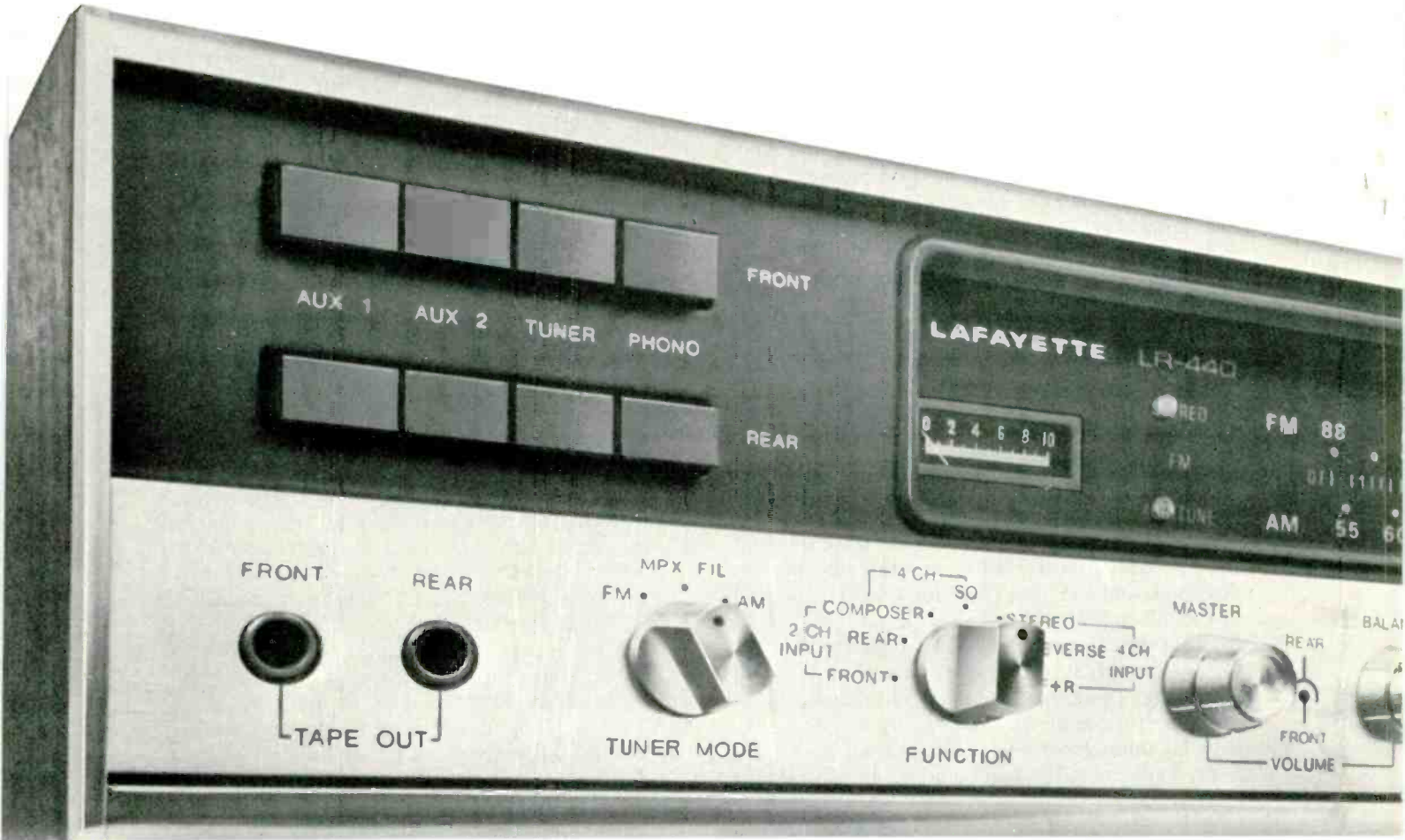
This, then, is the secret of my predilection for sitting on the keyboard side. Actually, I haven't been attending many piano recitals of late. It seems that I'm not the only one with this pet aversion for the grotesque face-making of pianists. Invariably I find that the keyboard side of every desirable recital is sold out. No tickets available. A half-empty house—the right half. My career as an attending piano buff would seem at an end.

But there is one ray of hope. I recently attended a piano recital by young Peter Serkin who served up a delicious mess of Messiaen. What a sonority! I actually moved at intermission to the right side of the house to be closer to the resounding piano strings. I disobeyed my own rule!

In the midst of all the clatter I even managed to peek out of one eye. Does young Peter Serkin look like his illustrious forebear? Glory be! I couldn't see his face at all! The hippie Serkin wore his hair down to his shoulders, and every time he leaned toward the piano his rich profusion of hair flopped in front of his face and covered it completely!

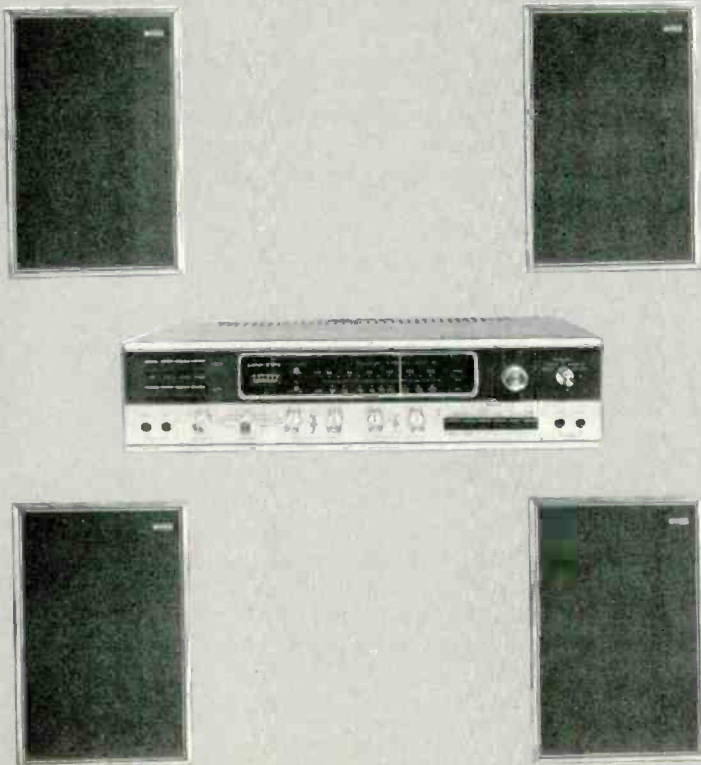
My career is salvaged. I have high hopes that all the young pianists will wend their way down Peter's path. And I shall be able to return to the concert hall and sit anywhere. Do you think Rudolf Serkin would be willing to buy a wig? ●

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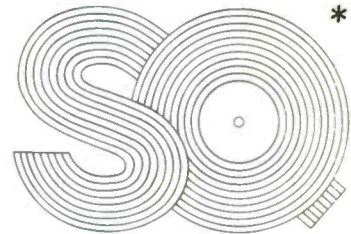
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Wind Song

How the pipes of Pan developed into the electric organ

by Glenhall Taylor

IN THE REALM of American popular music, as played in the 1920s, the three most memorable "big sounds" were undoubtedly those produced by the great concert band of John Philip Sousa, the epochal "symphonic jazz" orchestra created by the late Paul Whiteman for his Aeolian Hall debut, and the myriad pipes of what movie houses throughout America advertised as "The Mighty Wurlitzer." When the wind instrument choirs of Sousa, Whiteman, or Wurlitzer tooted at their "tutti-est," they gave forth a deluge of sound that was not only heard but pulsed through one's veins along with one's bloodstream. The listener—if he had any romance in his soul—was hooked.

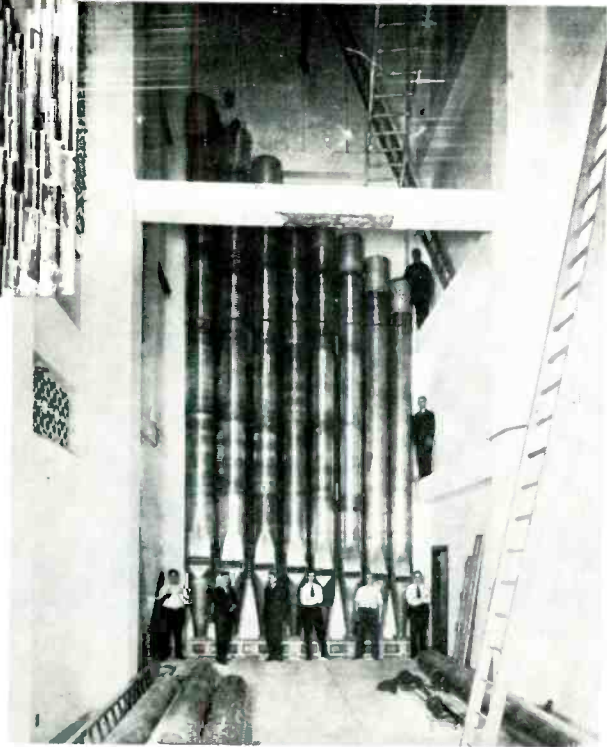
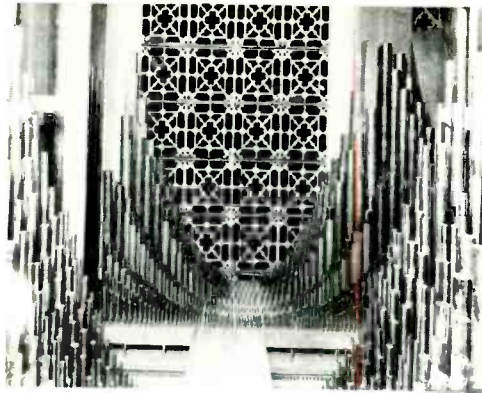
The biggest of these big sounds was, of course, The Mighty Wurlitzer. The popularity of this instrument (and theater organs of other manufacture as well) spawned a whole school of highly publicized and glamorized virtuosos whose names became bywords of the jazz generation: Jesse Crawford, Eddie Dunstedter, Ann Leaf, Charles Sharpe Minor (C# Minor to his fans), Oliver Wallace, Lew White, and others. Today there is an entire generation of young people who have never known the thrill of the reverberations of thirty-two-foot

pipes nor reacted to the excruciatingly romantic mellifluousness of the reeds, trumpets, flutes, and chimes of those king-sized one-man-bands.

On the other hand—as exciting as the theater organ sound was and though many of its interpreters were highly competent—a sizable segment of the generation that paid homage to this music unfortunately grew up unaware of the majestic sound of the more orthodox organ. There were some splendid ones too. Right here in America are the two largest organs in the world: the Grand Court Organ in Wanamaker's Philadelphia store (6 manuals and pedals, 451 stops, and 469 separate ranks which total nearly 30,000 pipes!) and the one in Atlantic City's Convention Hall (7 manuals and pedals, 1,250 stops, and 455 ranks which total over 33,000 pipes!).

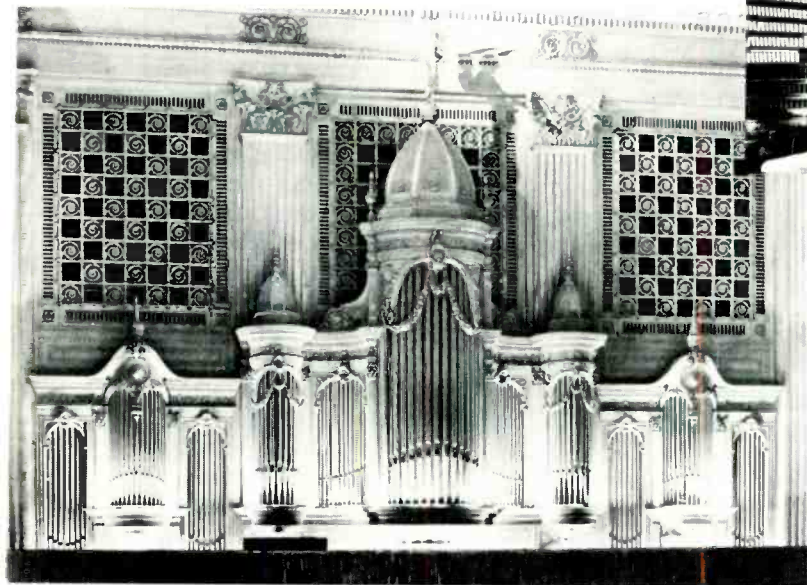
Then there's the glorious instrument in the acoustically miraculous Mormon Tabernacle in Salt Lake City; the impressive installation in San Francisco's Municipal Auditorium at whose console famed organist-composer Edwin Lemare once presided as the city's official organist; the fine organ in New York City's St. Patrick's Cathedral, which boasts one of the most beautiful organ cases in America; and the hundreds of respectable instruments which are not only a part of the religious rites in our temples of worship but often an integral part of their architecture.

Glenhall Taylor, a former musician, is a writer of television and radio programs and educational films. He has just completed a biography of the late Paul Whiteman.

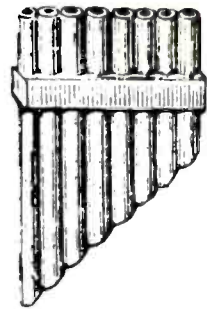


The world's largest—and loudest—organ is able to blast out a volume equal to twenty-five brass bands. The opicleide stop of the Grand Great in its solo organ has a pure trumpet note more than six times the sound of the loudest locomotive whistle. It thus has no trouble filling the cavernous space of the Municipal Auditorium in Atlantic City, N.J. with sound. Its more than 33,000 pipes (some of which are shown above and right) range in speaking length from sixty-four feet (dwarfing the men posing with them) to one-quarter inch. The world's second largest pipe organ—shown below, with its console in an inset—is in a department store. John Wanamaker's in Philadelphia purchased the Louisiana Exposition organ in St. Louis and installed it in the store's Grand Court where it has been making music since 1911.

Its 30,000 pipes, 451 stops, and 964 controls made it the world's largest until it was surpassed by the Atlantic City instrument.



At right, a "Mighty Wurlitzer." This one was in Brooklyn's now-defunct Paramount Theater, one of the grandest movie palaces from the days when the term meant just that.



Pan (left) is shown in the process of losing a conquest but gaining a musical instrument. The development that culminated in the electric organ began, according to mythology, with his thwarted passion for the nymph Syrinx. Mythology states that fickle Pan found in the panpipes (above) an adequate recompense. Musicians have agreed.

And if the merits of the orthodox or classical organ were unsung during the heyday of the plush and ornate movie palaces, so were its virtuosos. Buried beneath an avalanche of billboards, theater marquees, and newspaper advertisements which extolled the capabilities of the "pop" organists were such noted names as E. Power Biggs, Joseph Bonnet, Charles Courboin, Eric De Lamarer, Marcel Dupré, Dr. Albert Schweitzer, Carl Weinrich, Pietro Yon, and, of course, the above-mentioned Edwin Lemare. The chances of an organist of the classical school becoming a popular idol in that era were approximately those of a viola player at one of today's rock festivals.

The organ has been nicknamed—and rightly so—"The King of Instruments." The organist, however, earned no such epithet though he might, perhaps, be considered a dexterous prime minister, one capable of bending the king to his will. For the performer at the console of one of these great instruments must constantly communicate instructions to his left hand and right hand (in manipulating the stairway of manuals that rises in front of him), be sure at all times his left foot knows what his right foot is doing (for the oversized, pianolike keyboard beneath him), and also concentrate on the operation of sometimes hundreds of stops.

But the origins of this mighty monarch of music were much less complex, its beginnings humble. To help bridge the gap between the present and those early beginnings, here is a quote from Thomas Bulfinch's *Mythology*:

"Pan, the god of woods and fields, of flocks and shepherds, dwelt in grottos, wandered on the mountains and in valleys, and amused himself with the chase or in leading the dances of nymphs.

He was fond of music and . . . the inventor of the syrinx, or shepherd's pipe, which he himself played in a masterly manner."

The name of the critic who decided that Pan's syrinx playing was "masterly" is lost in antiquity but, then, we are concerned merely with how Pan came to invent the instrument.

As the story goes, Pan—upon meeting a nymph named Syrinx—became enamored of her. (The illustration in Bulfinch's *Mythology* shows her wearing a see-through gown.) Never one to be bashful, Pan made some remark which sent her scurrying. He pursued her until she came to the edge of a river where—not about to drown in order to escape "a fate worse than death"—she screamed for help. Her friends, the water nymphs, heard her and arrived in time to change her into a tuft of reeds just as Pan was about to throw his arms around her.

Frustrated, Pan let out a sigh; the air vibrated through the reeds and, lo—Wind Song! Delighted, Pan chose some reeds of different lengths, fastened them together, side by side, then named the instrument in honor of his elusive nymph. Though the story of the invention of this instrument may be cloaked in fable, historians agree that the syrinx is definitely the rudimentary organ. In its original form it is still in use as a "mouth organ" in the Solomon Islands and elsewhere. Parenthetically, it should be noted that Pan couldn't have known how history would turn out, for the whistle upon which he whiffed is seldom referred to as the syrinx but as the panpipe, Pandean pipe or the pipe of Pan. The panpipe has been a prolific progenitor of small instruments related to the organ family too.

One of the earliest, popular in ancient Rome, was the bagpipe. The long tubes of some panpipes

were so demanding of breath that a method was needed to store air while the player was giving his lungs a rest. The first version of the bagpipe was a single, long tube with an inflatable section halfway along its length. With the air stored in this, a tone could be produced while the player continued to blow more air. It soon became apparent that if a bag for air storage were held under the arm, the air could be rationed out, as needed, by squeezing it with one's elbow. A century before Christ, this form of the instrument was already being piped throughout the Middle East.

The modern Highland instrument is, to be sure, a more complicated instrument. It consists of a bag, the blowpipe through which the air is blown into the bag, two small drone pipes, one big drone pipe, and a chanter pipe. The basic tone-producing principle of the organ, incidentally, is that each pipe produces a single note, as opposed to the orchestral woodwinds (flute, clarinet, oboe, saxophone, etc.) in which one "pipe" is used to produce many notes. Ergo, the modern bagpipe is somewhat of a hybrid, having three drone pipes capable of producing only one note each and a chanter pipe with fingerholes by which the nine notes of the unique bagpipe scale are produced.

Space precludes a complete genealogy of the organ, but it is not simple conjecture which leads to the conclusion that any instrument in which air pressure produces a variety of tones without resorting to valves, keys (not to be confused with piano-type keyboards), fingerholes, or similar methods of "stopping" is an offshoot of the panpipes and an ancestor—or, at least, a near relative—of the organ.

A list of the obvious spin-offs would include the harmonica, the concertina, the accordion, the melodeon, the harmonium, the calliope (in which steam pressure forces air through its tuned whistles), and the ancient Chinese cheng (or sheng), a forerunner of the harmonium; the cheng's tones were produced on reeds vibrated by the breath of the player.

Apparently the first instrument to be equated with the pipe organ, as we know it, was the hydraulis. Its inventor was a Greek engineer named Ctesibius. (Some sources refer to him as a barber but that seems to be quibbling, for if he wasn't an engineer before he built the hydraulis, who's to say he wasn't after he'd done it?)

Actually, the hydraulis was an engineering accomplishment. Bellows hadn't been invented, but the possibility of supplying a constant flow of air that would produce constant tones on big pipes intrigued Ctesibius who obviously knew that even the politicians of Ptolemy II's time (circa 250 B.C.) couldn't produce enough wind to accomplish the purpose he had in mind. So he devised a source of wind that would. At the base of his hydraulis was a large cistern. Ctesibius arranged an intake tube in the wall of the cistern through which water could be admitted, and in the top of the cistern—otherwise sealed—he inserted a tube through which the air could escape.

This tube led into a wooden chamber with holes at the top to accommodate the mouths of the big Pandean-type pipes. Between the pipes and the air chamber were wooden slides—lubricated with oil and equipped with iron springs to return them to position after the action—which were moved back

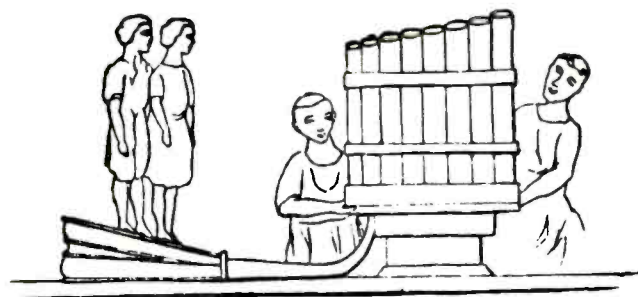
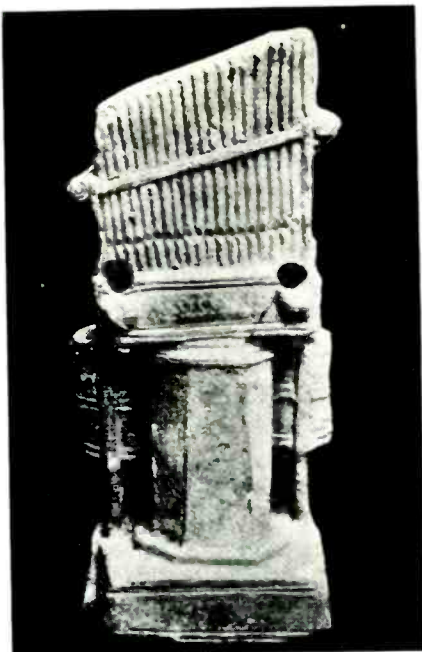
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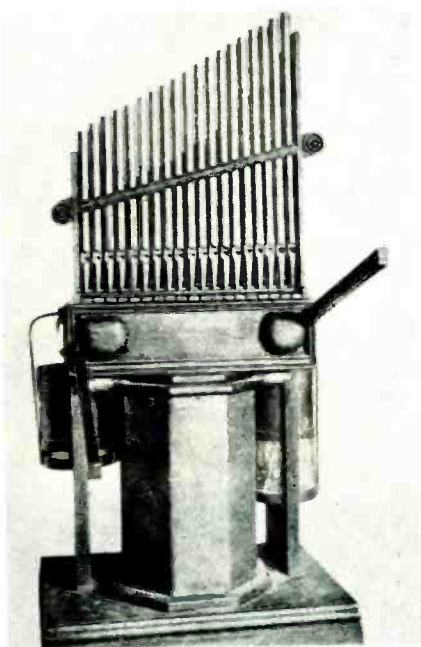
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An early descendant of the panpipes was the bagpipe. Sometimes just the bladder and sometimes the entire skin of a sheep or goat are used to make the bag, as for example the one attached to the pipes played by the nineteenth-century Italian at left. In the Scottish version the bag is generally covered with cloth made to the clan's particular tartan.



This fourth century A.D. sculpture shows that a uniquely operated, newly invented bellows had replaced the water cistern on the hydraulis.



The hydraulis, the pipe organ's ancestor, was invented in the third century B.C. and showed its direct descent from the panpipe by the arrangement of pipes on top of the instrument.

As shown in the sculptured model (top) found in the ruins of Carthage and in the working reproduction constructed by

F. W. Galpin, the hydraulis gained a steady wind supply by using water in the cistern at the bottom of the instrument as an air compressor.

Air was pumped into the machine by using the handle on the right, and wooden slides between the air chamber and the pipes regulated air flow. Believed to have been invented originally as a war machine to scare the enemy with its all-stops-out roar, the hydraulis remained a popular instrument until the fifth or sixth century A.D.

and forth to admit or close off the wind supply to the pipes. Cumbersome, yes, but it worked so well and produced such a sonority of tone that the hydraulis was sometimes carried onto the battlefield where, with plenty of manpower to pump water and with all stops open, its roar was said to have put the enemy to rout. Even Nero stopped fiddling long enough to learn to play the hydraulis!

A few centuries later, during the reign of Theodosius the Great, the triangular-shaped bellows came into use and air was pumped directly into the pipes, bypassing the middleman, water. On an ancient pillar erected toward the end of the fourth century A.D., a piece of sculpture depicts eight huge tubes—again resembling giant, inverted panpipes—atop a pedestal (probably the wind chamber). Two men are apparently operating back-and-forth slides, or stops, while two others stand on a giant bellows ostensibly pumping air with the weight of their bodies (see above).

The Arabs indulged in organ building in the ninth century and there were organs in England before the Norman conquest; one of these was in Westminster Cathedral. By the thirteenth century, organs were becoming more common in churches; they were appearing in many forms and sizes; and, for the first time, many were being "built in," as part of the architecture or, like altars or pews, as part of the permanent equipment. During the fifteenth century, the pedal keyboard occasionally appeared in these larger installations (though not generally until about 1800) and serious composers were struggling to invent styles other than those laboring the commonplace vocal effects and rudimentary counterpoint. Organs of moderate size were now referred to as positives, and smaller ones—which could be carried with some ease—were called portatives. These were sometimes carried in processions or were transported to festivities, in the manner of an accordion at weddings and bar mitzvahs today. The very smallest—consisting of a keyboard of approximately three octaves, reeds (instead of pipes), and leather bellows against which the keyboard folded like a book cover—were called regals.

Organ building was at one time pretty much the province of monks, but by 1500 it became a general if highly specialized trade of skilled craftsmen. About this time, under the stimulus of free enterprise, rivalry for improvement in tone quality and variety became active. One source lists an impressive number of materials that had been used prior to, and during, the sixteenth century in making organ pipes: alabaster, brass, clay, copper, fabric (sized), glass, gold, ivory, lead, paper (sized), reeds, silver, wood, and zinc.

By the seventeenth century, the rivalry stressed mechanical improvement; composers were making more demands upon organists' keyboard techniques with the introduction of fugues, elaborate figures, more melodic and harmonic inventiveness, and with explorations of massive chords and exciting modulations. Size became important too, since bigger pipes, more pipes, more stops—all necessary for more varied coloring—were added as organs attempted to emulate not only human voices but also the instruments of the orchestra. As the bigger and greater number of pipes demanded a larger wind supply, the technicians turned from the primitive blacksmith-type bellows to double bellows to motor-operated bellows and eventually to motor-fan wind sources. To combine the hues of all these various new voices into new complexions, additional manuals became necessary.

Thus, with the broadening of the organ's performance, the virtuosity of the performers increased. Frescobaldi of Rome was one of the great geniuses; his impact was tremendous. He stressed the use of double counterpoint, chromatics, free modulation, and innovative tuning, and was considered the supreme exponent of organ music. Pachelbel was another giant. A native of southern Germany, his diversified style set the pattern for the early works of Johann Sebastian Bach. One of his pupils was the great Bach's elder brother, J. C., no slouch himself on the instrument.

In northern Germany, the music of the organ was given great impetus by Sweelinck. He was not only the founder of the true fugue but a splendid player and teacher; his pupils, in several instances, became even finer organists than Sweelinck himself. Central Germany reflected the influence of both Catholic and Protestant church music styles. Among the area's great organists were numerous members of the Bach family.

In France and England the development of organ music was less vigorous. It was almost 1700 before France produced an outstanding organist (Nivers was one of the first), but in England there were enough virtuosos to formulate what might be termed an emerging national style. Probably the best known is Purcell, who composed music not only for the church but for the theater.

Along with the continuing improvement of the organ itself, the early eighteenth century saw the innovation of such novelties as the barrel organ,

a sort of giant music box. As the pin-studded barrel was rotated (originally by a hand crank, later by clockwork), the pins opened valves or slides that permitted air to enter certain pipes. By means of a driving rod affixed to the end wall of the cylinder, bellows were pumped for the wind supply. The barrel organ was used to accompany standard hymns for home entertainment or—as a sort of jumbo juke box—in taverns. (The hurdy-gurdy, though a lyre-oriented instrument, was probably the first to use the barrel principle for automatic music production; hence, this stringed instrument is, in its way, another relative of the organ.)

Present-day pipe organs have a sound and dynamic range of which the instruments' pioneers could but dream. The following gives some indication of what today's organist and composer has to work with:

FIVE SEPARATE ORGANS: (Each has a separate keyboard; each has a separate function.)

- | | |
|-------|---|
| Great | The most powerful of the organs, this is capable of the most majestic sound of any musical instrument. |
| Swell | Used to enrich the great organ with a variety of tone colors. It has many diapason, flute, and string stops, a reed chorus, and is capable of producing compound overtones. |
| Choir | Used chiefly for accompaniment work, it nevertheless has some solo stops as well as harp and chime effects. |
| Solo | Has the greatest number of solo stops, most of which emulate the voices of orchestral instruments. Among them are flute, gamba, English horn, French horn, trumpet, trombone, and tuba. |
| Pedal | Supplies the deepest tones of the organ; its voices are comparable to the cello, bass, and double bass. |

Some organs have, in addition, an echo organ, the pipes of which are placed as far as possible from the pipes of the other five organs. As the name implies, it is used principally for distant or echo effects. Theater organists had a picnic with this one when Rudolf Friml's *Indian Love Call* was number one on the hit parade.

The versatility of the modern pipe organ may be further understood when one realizes that with the touch of a stop bar two or more ranks of pipes may be coupled to one keyboard. The late Robert Hope-Jones, a telephone engineer and organ buff, developed a unit-extension system that enabled a competent organist to become a veritable octopus of the octaves. When a movie house advertised not only "The Mighty Wurlitzer" but also "with Hope-Jones unit," you could be sure that the one-man-band had arrived in full regalia, complete with drums, cymbals, sirens, police whistles, train whistles, steamboat whistles, and even horses' hooves.

Though Hope-Jones was an Englishman, his

A Wind-Blown Discography

Accordion

- Acapulco with Love: Jo Basile. Audio Fidelity 5947
 Accordion Concert: Myron Floren. Ranwood 8015
 Accordion Italiano: Accordion Masters. Fiesta 1342;
 ● 8FSC 1342
 Around the World: Jo Basile. Audio Fidelity 6153
 Great Polka Hits: Myron Floren. Ranwood 8047
 Thirty Favorites: 51 Accordions. Musicord 3082

Bagpipes

- Black Watch: Canadian/U.S. Pipe and Drum Corps. London 99407
 Ninth Regiment Bagpipe and Drum Corps. Audio Fidelity 5857
 Play the Pipes. Falconer 20
 Scots Guards 1st Battalion. Fiesta S 1490;
 ● 8FSC 1490
 Scottish Pipes. Capitol DT 10081
 Shotts and Dykehead Caledonia Pipe Band—World Champion Pipes and Drums. London 99012

Barrel Organ

- From Music Box to Barrel Organ: Dutch Street Musicians. Mace S 10041

Calliope

- Circus Calliope: Paul Eakins. Audio Fidelity 6127
 Steamed. Buddah 5023

Electric/Electronic Organ

- The Boss: Jimmy Smith. Verve 68770
 Floyd Cramer at the Console. RCA Victor LSP 2883;
 ● P8S 1026 ● P8S 5012
 Floyd Cramer Gets Organ-ized. RCA Victor LSP 2488
 Fantastic Sounds: Eddie Baxter. Dot 25551
 Further Adventures: Jimmy Smith. Verve 68766;
 ● 8140 8766 M
 Gentle on My Mind: Lenny Dee. Decca 74994;
 ● 6 4994; ●● C73 4994
 Great Movie and Show Themes:
 Bob Ralston (Lawrence Welk presents). Ranwood 8031
 Hit Party: Ethel Smith. Decca 74803
 Holiday: Ethel Smith. Vocalion 73778
 Hypnotique: Korla Pandit. Fantasy 8075
 Love Themes: Bob Ralston. Ranwood 8088
 Melodies of Love: Eddie Baxter. Dot 25708
 Paul Mickelson Plays the Conn
 Classic Organ. Word 8003
 More Fantastic Sounds: Eddie Baxter. Dot 25607
 Plain Talk: Jimmy Smith. Blue Note 84296;
 ● 8940; ●● C 0940
 Sounds Incredible: Eddie Baxter. Dot 25706
 Varieties: Larry Dee. Vocalion 73819
 George Wright Plays the
 Conn Electric Organ. HIFirecords 5712

Harmonica

- Avengers: Jerry Murad and Harmonicats. Harmony 1123
 Discovery: Larry Adler. RCA Red Seal LSP 2986

- Greatest Hits: Jerry Murad and Harmonicats. Columbia CS 9511
 Harmonica Gang: Johnny Puleo and Gang. Audio Fidelity 6130
 Magic Harmonica Trio. Fiesta S 1295
 Movie Themes: Johnny Puleo and Gang. Audio Fidelity 5969
 Sonny Terry and his Mouth Harp. Stinson ● 8T 55; ●● CA 55
 Western Songs: Johnny Puleo and Gang. Audio Fidelity 5919

Pipe Organ (Classical)

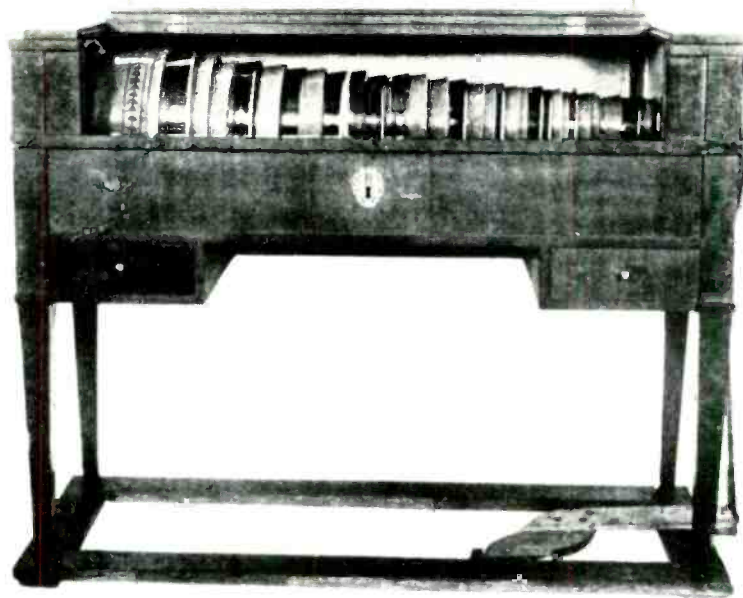
- At Christ Church Cathedral, St. Louis: Ronald Arnatt. Aeolian-Skinner S 323
 The Bach Family: Carl Weinrich. RCA Victor LSC 2793
 Baroque: Walter Supper. Period 1022 (two discs, mono)
 Beloved Hymns: Porter Heaps. Summit 1009; ● 8 1009
 Early Organ Music: Siegfried Hildenbrand. Telefunken S 9514
 Virgil Fox Plays the Wanamaker Organ. Westminster 8145
 English Music: Simon Preston. Argo ZRG 528
 Historic Organs (England): E. Power Biggs. Columbia M 30445 (mono)
 Historic Organs (France): E. Power Biggs. Columbia MS 7438
 Historic Organs (Italy): E. Power Biggs. Columbia MS 7379
 Historic Organs (Spain): E. Power Biggs. Columbia MS 7109
 Historic Organs (Switzerland): E. Power Biggs. Columbia MS 6855
 Monastery Church of St. Urban: Siegfried Hildenbrand. Telefunken S 9534
 Music for Meditation: Porter Heaps. Summit 1004; ● 8 1004
 Organ in America: E. Power Biggs. Columbia MS 6161
 Organ in Sight and Sound: E. Power Biggs. Columbia KS 7263
 Organs of Monastery Churches in Muri and
 Rheinau: Siegfried Hildenbrand. Telefunken S 9526
 20th Century American Organ Music: Robert Noehren. Lyricord 7191

Pipe Organ (Theater)

- Leon Berry at the Giant Wurlitzer. Audio Fidelity 5828/9, 5844/5, 5094/5
 Chimes at Twilight: Lew Charles. Word 8360
 Enchanted Evening: Jesse Crawford. Decca 78649
 Great Hawaiian Melodies: George Wright. Dot 25526
 Hits from the Golden Age: Buddy Cole. Audio Spectrum S 602
 Now's the Right Time: George Wright. Dot 25929; ● PA 81043; ●● PA 26043
 Pipe Organ Favorites: Eddie Dunstедter. Capitol ST 2068
 That Ain't the Way: Ann Leaf. Request S 10073
 When Day Is Done: Jesse Crawford. Vocalion 73869
 George Wright Plays the Mighty Wurlitzer. HIFirecords S 701

Miscellaneous

- Dutch Band Organ—Pop Standards. HIFirecords S 902



The glass harmonica, designed by the ever-inventive Benjamin Franklin, was the link between the pipe and electric organs. Thirty-seven revolving glasses in varying diameters made music when the player touched them.

ultraromantic organ effects engendered more enthusiasm in America than in his own country aided, no doubt, by the pyrotechnics of American advertising and the fact that theaters and churches in this country were much less austere. They were padded, draped, cushioned, and carpeted in a manner rare in the British Isles; therefore, their absorption of overtones and reverberations rendered more bearable the flood of sound that emanated from pipes which—in many installations—bombed one's ears cyclosonically.

In addition to the infinite coupling possibilities, each of the five (or six) organ chambers has its separate shutter by which the organist may control crescendos and decrescendos. There also is a pedal with which the player may increase or decrease the volume of the combined organs as a unit. Considering that an organist sometimes also turns his own pages, he can become as visually entertaining as a battery of pizza makers.

Although the electric motor, as a means of pumping bellows, was introduced as early as 1867, it was not until 1934—when Laurens Hammond invented the first pipeless organ—that electricity became a force with which to activate organ tone production. From 1935 onward, electric and electronic organs were making a successful bid for public acceptance. Long before that, however, versatile Benjamin Franklin unknowingly provided the bridge between the pipe organ and Mr. Hammond's brainchild.

While in Europe, Franklin heard an "instrument" called the glasspiel: drinking glasses of various sizes, filled with water to heights that produced

various tones when one's fingers were rubbed around their brims. He enjoyed the music so much that he decided to build a genuine instrument using this basic technique.

He had special glasses blown in the shape of hemispheres, each with a hole in its middle. The largest was nine inches in diameter; the smallest, three inches. From them he chose thirty-seven which, as Ben put it, "are sufficient for three octaves with all the semitones," and tuned them by grinding, checking the pitch of each against "a well-tuned harpsichord." Inserting an iron spindle through the holes in the centers of the glasses, Franklin mounted them in such a manner that—beginning with the largest glass at one end and terminating with the smallest glass at the other—each was "nested" partly within the preceding glass but not touching it. The spindle was suspended in a four-legged case resembling that of a harpsichord. The player seated himself at this mighty console and revolving the spindle by means of a treadle touched the edges of the revolving glasses with his fingers.

"The advantages of this instrument," Franklin wrote to an Italian friend, "are that its tones are incomparably sweet beyond those of any other; that they may be swelled and softened at pleasure by stronger or weaker pressures of the fingers and continued at any length; and that the instrument being once well tuned, never again wants tuning. In honour of your musical language, I have borrowed from it the name of this instrument, calling it the *armonica*."

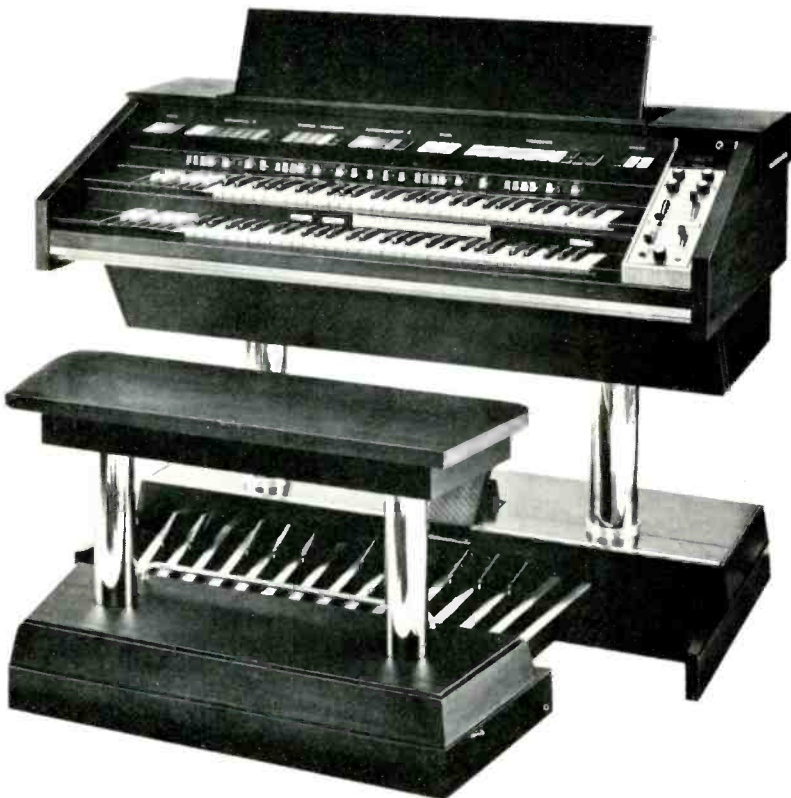
Eventually, an "h" was added and the glass harmonica—as it has generally become known—quickly became a success and had a vogue for several years. Gluck performed on it and Marie Antoinette learned to play it; Mozart and Beethoven, among many others, composed for it. The vogue lasted, both in Europe and America, from the early 1760s to 1800.

But Franklin's apparatus now finds its parallel in the electric organ. In the Hammond organ, for example, the tones are produced by electric motor-driven tone wheels which have irregular edges that might be likened to gears. Now visualize a rotating tone wheel as being one of Benjamin Franklin's fingers being rubbed around the brim of a tumbler. Next, representing the water glass, we have a coil-wound permanent magnet. As the disc rotates near the magnet, it generates a voltage in the coil; this voltage, properly filtered, produces a tone, its pitch determined by the speed at which the tone wheel rotates. If the disc has 440 teeth which pass the magnet each second, the tone developed is the 440-pitch "middle A" on the international scale.

There is a separate tone wheel for each note of the organ, the frequency of the note depending upon the number of teeth in the disc. The term "electric organ" is also the designation given a reed organ, with electrically pumped bellows whose wind-produced tones are enlarged by the use of an amplifier and loudspeaker.

Electronic organs vary by the manner in which their tones are produced. In some, vacuum-tube oscillation (a forward and backward surge of electromotive force) produces tones which are then amplified; others produce tones by means of vibrations in cells, and still others make use of electronically induced resonances.

Thus has the panpipe metamorphosed from a handful of reeds to a complex array of pipes and electrical/electronic devices. Today—thanks to the electronic and electric organs which have enabled enthusiasts to purchase home instruments for the price of a stereophonic phonograph or a television set—the organ is more popular than it ever was, ranking just below the piano and guitar in popularity among amateur performers. ●



The panpipes in their most modern metamorphosis—the electric organ (left). In this instrument, tone wheels (nearly 100 of them in a Hammond organ) like the one above have replaced the player's fingers in Franklin's glass harmonica. The teeth of the wheels pass near a magnet setting up electrical impulses in a coil which are strengthened by an amplifier to drive a speaker. Would Pan have believed it when he first saw Syrinx?

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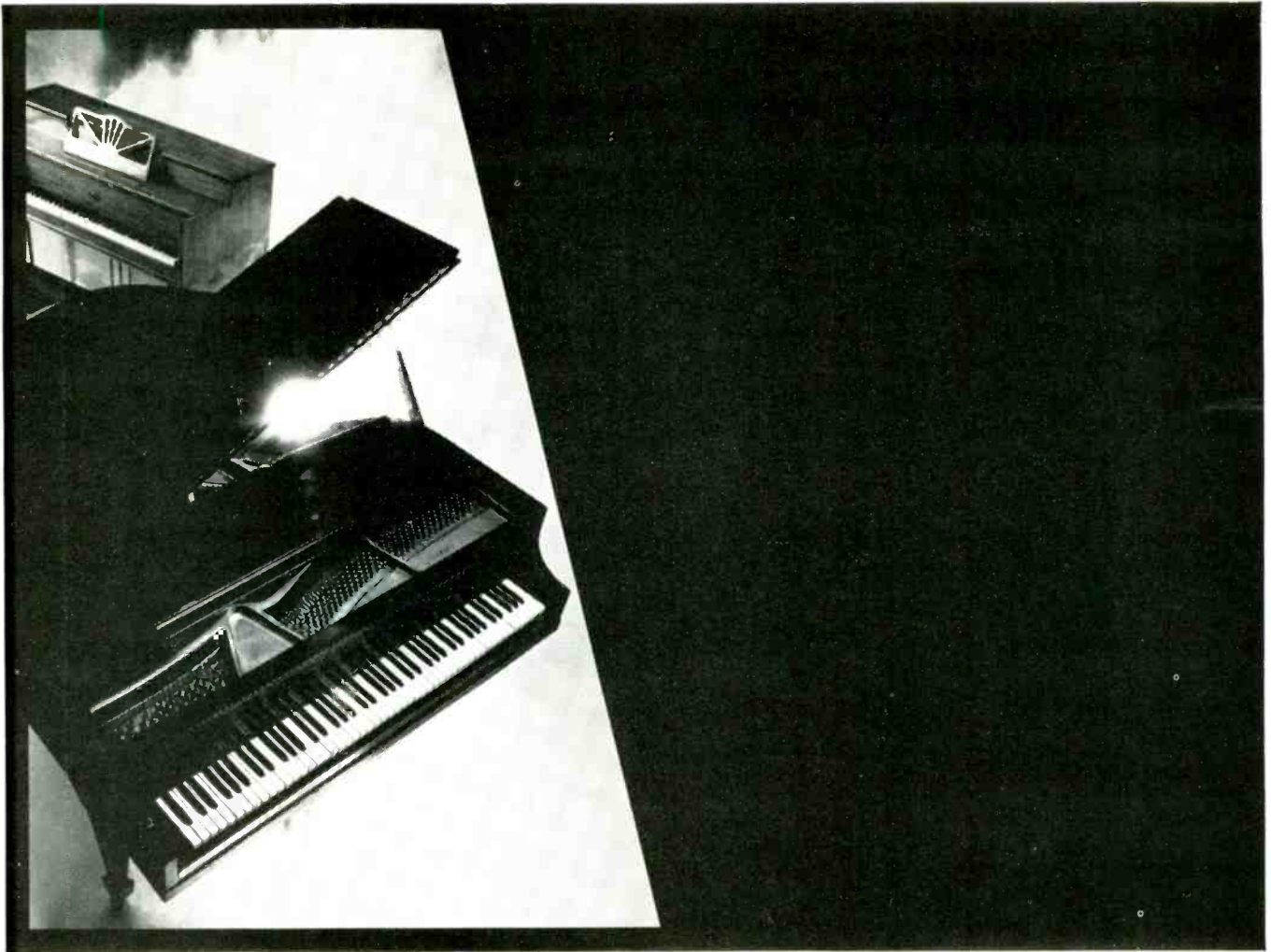
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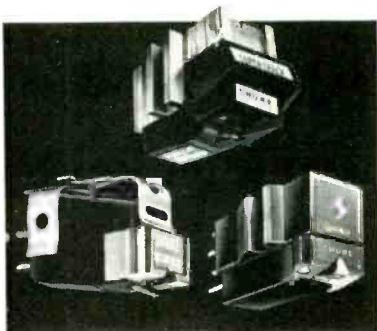
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A smoothly blended new ensemble records *Figaro*: (from left) Norman, Ganzarolli, Freni, Wixell, Grant, Tear, and Casula.

Mozart's Humanistic Comedy

Colin Davis conducts an appealing *Figaro* that goes right to the heart.

by Dale Harris

MOZART'S *The Marriage of Figaro* comes as close to perfection as any opera can, yet there is nothing awesome about it, nothing merely admirable. It is a very human and very humanizing experience. Like all comedy (though unlike farce) its true subject is reconciliation. In *Figaro* everybody's motives are in conflict, everybody's actions have unforeseen consequences. It's not merely the Count who has to be taught a lesson in fidelity. Marcellina learns that there are serious consequences to youthful indiscretions; Cherubino finds that impetuosity leads to dismissal. Even Figaro, in so many ways the moving spirit of the intrigue, has to learn to trust his heart rather than his eyes. By means of mishap and confusion all the characters are brought into harmony and granted self-knowledge. There is plenty of passion in *Figaro*, not only sexual passion (of which there is a good deal), but also anger, jealousy, frustration. Bartolo cries out for revenge. Susanna explodes into physical violence when she sees Figaro embracing Marcellina. The Count (in "*Vedro, mentr'io sospiro*") expresses outrage that a mere servant could succeed where he himself has failed. Figaro (in "*Aprite un po' quegli' occhi*") inveighs against the infidelity of women. But out of such disharmony arrives a more realistic love. The dark garden of the fourth act, where the denouement comes about, is like

the forest in *A Midsummer Night's Dream*, a place where mischance is converted to gain.

To have created all this within the terms of a perfectly mannered social structure is astonishing. The secret is not easy to designate, but perhaps it has something to do with Mozart's geniality, with the openness of his sympathies. Through him we see into the depths of these characters, and when we do we find that they, like ourselves, are vulnerable, silly, dignified.

Inevitably *Figaro* is an ensemble piece. All the performers must work together, interacting, taking and giving. The ensembles—the musical glory of this opera—must flow like oil. The voices must blend properly, yet without any loss of characterization. The key to an adequate performance of *Figaro* is only partly the casting: musical singers are essential. Yet even more important is the conductor. Without a first-rate man in the pit the opera must suffer diminishment.

As it happens all three current stereo recordings are excellent, and in every case the conductor is the determinant of quality: Erich Kleiber (London), Carlo Maria Giulini (Angel), and Karl Böhm (DGG). To these we can now add Colin Davis, in some ways the best of the lot.

Davis' view of *Figaro* is a curious yet (once you get

used to it) appealing blend of relaxation and control. Relaxation is not always a blessing, of course. Every so often the singers are not cued tightly enough, an orchestral tutti comes out blurred, a tempo drags. But most of the time you are happily aware of only ease and inevitability. A good example of this occurs early on, in the first act trio "*Cosa sento*," where the perfectly judged tempos, the smoothness of sound, and mastery of musical means are really remarkable. All the ensembles have great spirit. The second act finale goes wonderfully, as does the third act sextet. The garden finale is even better, a worthy realization of one of the most sublime moments in opera. Without sentimentalizing the passage by means of excessive breadth (which is what Böhm has a tendency to do), or skating too smoothly over it (as with Giulini), Davis makes the Countess' forgiveness, and the subsequent general relief, sound like a benediction on all mankind. Davis shares with Kleiber (whose performance in one of the earlier sets, remains abidingly beautiful) the gift of suppleness. Both conductors are able to inflect, to mold, to respond to every passing moment, yet without ever losing their grip on the larger musical form. In both cases the rhythmic control is exceptional. By comparison Giulini's is a finely judged reading, committed, sincere, lacking only in wit and lightness of heart. Böhm is at his very best in this opera; his reading is weighty and philosophical, full of the wisdom he has acquired over a lifetime of music-making. What for me finally prevents his version from taking its place among the very finest is the singers' lack of ease with the original Italian text. The words lack flow, sparkle, the right kind of energy. In this respect Giulini has a great advantage, since of his principals only two (Schwarzkopf as the Countess and Wächter as the Count) are not Italian or, in the case of Anna Moffo's Susanna, completely Italianate. Davis makes do with an Italian Figaro, Susanna, and Marcellina, but the other members of the cast take fire from these. The recitatives are particularly lively. Much the same thing happens on the Kleiber set, where the influence of Siepi and Corena is obviously salutary, though not quite enough so.

Mirella Freni is an enchanting Susanna. Apart from a couple of momentary intonational uncertainties, she sings accurately and with relish. Every so often she is guilty of exaggeration (she employs some excessive portamentos in "*Crudel, perchè finora!*"); every so often the voice fails to make its proper effect in an ensemble. But all reservations vanish before her liveliness, her charm, her skill in characterization. For an example of the latter listen to the combination of self-control and diablerie as, to the consternation of the Count, she—instead of Cherubino—emerges from the Countess' closet. Or listen to her pertness in the rivalry duet with Marcellina from Act I.

Ganzarolli is also very good. The voice is not especially distinguished, but there is a real intelligence at work in his portrayal of the title role. Though the big arias are very effective he comes most fully into his own in the intrigues of the last act, where the cut and thrust of his resourcefulness foretell an inevitable victory over the Count.

Ingvor Wixell's Count is by far the best of any now available. Next to his urbane though dangerous aristocrat, Fischer-Dieskau (DGG) and Wächter, both of them excessively Germanic in style, sound like blustering

bullies. Wixell has a curious voice; it is grainy in texture and rather throaty, yet for all that it has an attractive timbre. It is, however, rather short in range, so that the low notes lack body. Nevertheless he manages the florid allegro section of his aria with greater smoothness than any of his rivals and he certainly presents the most rounded musical characterization.

Jessye Norman, a young American singer, is doubtless on the threshold of a big career. The voice is a magnificent instrument, a weighty, gleaming soprano which, though still unevenly produced, is really thrilling. When she is at her best—as in the forgiveness passage in Act IV—she is the equal of any Countess on discs. As yet, though, she is variable, and she clearly lacks the experience of her rivals. She is too tentative at times to project properly, and at the moment she cannot quite float her tone the way she wants to. It will be wonderful to hear what she makes of the part five years from now.

Yvonne Minton is a disappointing Cherubino. The voice sounds unwieldy and dull and none of her music has sufficient sparkle. There is fine musicianship in evidence, but little youthful ebullience. Maria Casula is excellent as Marcellina. This is a marvellously ripe characterization. As in all the current sets except the Angel her aria, which once was invariably cut, is restored. Difficult though it is, Casula brings it off with élan. Clifford Grant is a cavernous-sounding Bartolo. All the subsidiary parts are well done, and the BBC chorus is more than adequate. The BBC Symphony, as might be expected, responds to its chief conductor with perfect sympathy. This is a fine orchestra, with some superb wind players. John Constable's handling of the continuo part is especially worthy of note. He brings a lot of wit to his accompaniments, pointing up the drama, commenting slyly on the action, or underlining the jokes—though never in too obtrusive a manner. His share in keeping the all-important recitatives light and airborne cannot be overestimated.

The production is mercifully free of gimmicks. An interesting feature is that the Countess' second aria is moved to a place before the sextet. The more one thinks about it the more logical it seems. The recording balances voices and orchestra faithfully. By comparison, all the other sets tend to favor the voices a little too much—though sonically London is not up to the level of the later recordings.

Ideally every *Figaro* lover ought to have all four sets. Each has estimable virtues, each distinguished conductor says something no one else can duplicate. Apart from Kleiber, London also features Gueden's minxlike Susanna and Siepi's saturnine Figaro. Angel has Taddei's richly conceived Figaro; DGG has Janowitz, Mathis, and Prey. Choice, as so often, is a matter of predilection. For myself I find the elegance and fastidiousness of Colin Davis very satisfying. If I had to settle for a single word, it would have to be civilized, a quality that goes to the heart of Mozart's achievement.

MOZART: *Le Nozze di Figaro*. Jessye Norman (s), Countess Almaviva; Mirella Freni (s), Susanna; Lillian Watson (s), Barbarina; Yvonne Minton (s), Cherubino; Maria Casula (ms), Marcellina; Robert Tear (t), Basilio; David Lennox (t), Don Curzio; Wladimiro Ganzarolli (b), Figaro; Ingvor Wixell (b), Count Almaviva; Clifford Grant (bs), Bartolo; Paul Hudson (bs), Antonio; BBC Chorus and Symphony Orchestra, Colin Davis, cond. Philips 6707 014, \$23.92 (four discs).

by Henry Edwards

The Provocative Lennon-Ono Marriage

John boosts peace, attacks Paul—Yoko records her private music.



JOHN LENNON recently stated that he is determined to use his songs to communicate his most personal points of view. On "Imagine" and "John Lennon/Plastic Ono Band," his first solo album, the songwriter-performer has sacrificed melody and intricate orchestration in order to provide a basic framework for a series of news bulletins about his current mood and most recent experiences. With the breakup of the Fabulous Four, the Beatles audience has refused to relinquish its incredible devotion and curiosity. Lennon is aware of this phenomenon; his albums encourage it.

Imagine, the album's title song and first cut, sets the philosophical tone of the entire venture. It also reflects the influence of Lennon's wife, conceptual artist Yoko Ono. Ono believes that the artist can be a positive social force by creating and acting out a nonstop series of imaginative exercises, and by encouraging others to do the same. A universe is envisioned in which everyone has become an artist and is continually occupied by the act of creating. Ono concludes that the world's traditional values and the evils that they engender will disappear once this transformation takes place. Taking off from here, Lennon seizes upon the concept of imagination itself, and he urges his listeners to imagine a world without nations, religions, social systems, and arbitrary conventions. He suggests that the result of all this imagining will literally be a world of brotherhood, peace, and love.

The other songs in the album amplify this vision, comment about the difficulty of realizing it, or attack those people who have stood in Lennon's way as he set about formulating it. *Oh My Love*, a thoroughly lovely ballad, stresses that Lennon now can really see, feel, and love for the very first time; *Oh Yoko!* is a rollicking good-time tribute to the woman who encouraged Lennon to develop his current *modus operandi*; *Gimme Some Truth*, in a long series of carefully wrought phrases, denounces a wide spectrum of contemporary hypocrites whom Lennon feels have tried to stand in his way during his struggle to perceive clearly.

The most controversial song in the collection, *How Do You Sleep?*, is a devastating indictment of Paul Mc-

Cartney. Lennon attacks the former Beatle's intelligence, talent, and choice of friends, and concludes that McCartney is just "a pretty face" that "may last a year or two."

McCartney fans and all others who think this sort of outburst should best occur in private will be disturbed by the song. Lennon, however, demands that his audience not only judge his music but judge him as well. Pop albums rarely make such intriguing demands on the listener; for that alone John Lennon passes muster with me.

On six previous albums, Yoko Ono's screeching, stammering, whispering, and moaning, either alone or in concert with her husband, have failed to win friends and influence people. Her albums consist of a series of improvised "vocal experiments," and these experiments undoubtedly make her the strangest phenomenon on the current pop scene. The self-declared, avant-garde artist has provided a clue to their purpose by stating that she is attempting to record the "music of her mind." The records are also meant to demonstrate how easy it is to make a recording of one's own private music, hopefully inspiring others to do the same. I don't know whether "Fly" will send you rushing off to the recording studio to make your first solo LP, but it is Miss Ono's most successful and interesting performance to date.

Of course, in the name of art, phones still ring and toilets flush, but the album does contain some helpful guideposts. For example, some of the selections utilize almost conventional lyrics, and one of them, *Midsummer New York*, is a truly harrowing evocation of the terrors of waking up in New York when your "mind's dried up with pain." Ono enthusiasts will also be delighted to know that the album contains the twenty-three-minute sound track of her film, *Fly*, in which Ono's voice becomes the magnified sound of a house fly methodically exploring the body of a nude woman. Included also are *Airmale*, a Varèse-like jam for eight mechanical instruments set in self-propelled musical motion by the flick of a switch, and the banned single, *Open Your Box*, now part of a larger piece, *O'Wind (Body Is the Scar of Your Mind)*.

The Ono-Lennon marriage brings together one of the most extraordinary representatives of popular culture in the history of the world, and one of the world's most vociferous advocates of a traditionally unpopular form of cultural expression. The results are sometimes puzzling and sometimes frustrating, but almost always provocative.

JOHN LENNON: *Imagine*. John Lennon, vocals, piano, and guitars; Plastic Ono Band (with the Flux Fiddlers), rhythm and strings accompaniment. *Imagine*; *Crippled Inside*; *Jealous Guy*; *It's So Hard*; *Don't Want to Be a Soldier*; five more. Apple SV 3379, \$4.98. Tape: ● 8XW 3379, \$6.98; ●● 4XW 3379.

YOKO ONO: *Fly*. Yoko Ono, vocals; Plastic Ono Band (with Joe Jones Tone Deaf Music Co.), rhythm accompaniment. *Midsummer New York*; *Mind Train*; *Mind Holes*; *Don't Worry Kyoko*; *Mrs. Lennon*; eight more. Apple SVBB 3380, \$4.98. Tape: ● 8XFF, \$6.98; ●● 4XFF, \$6.98.



Fireworks and Silk

Paganini's "new" concerto in an exciting premiere by Szeryng.

by Shirley Fleming

PAGANINI'S SCORES, like gold in them thar hills, run in veins still largely underground. The old wizard himself was secretive to an almost fanatical degree and published very little in his lifetime; at his death a mountain of manuscripts went to his son Achilles, and an appendix in G.I.C. de Courcy's *Paganini: the Genoese* tells a tantalizing tale of what happened to them. Achilles published a few pieces, but failed in an effort to publish more. Eventually his own sons offered everything to the Italian government, which sent down a delegation to Parma in 1908 to look over the legacy. This august body decreed that "none of Paganini's compositions were of any great musical value with the exception of the twenty-four caprices" (which, in any case, had been published in the violinist's lifetime). But three works were singled out by the delegation as being indeed of some value—the Violin Concertos Nos. 3, 4, and 5. (Nos. 1 and 2 were already in circulation). The government thought twice and declined to buy, but it did prohibit the sale outside Italy of the three concertos. No. 4 was finally published in Milan in 1954, and No. 5 has come into circulation since then. Much of the remaining music has been jealously guarded by Paganini's heirs.

It is with justifiable fanfare, therefore, that Henryk Szeryng and Philips unveil the Third Concerto—though the fancy literature appearing in conjunction with the recording fails to tell us what we'd most like to know: just how the piece was pried loose from Paganini's great-granddaughters, so charmingly photographed in the Philips brochure. (The two ladies themselves performed movements of the work—for violin and piano—on a European tour of their own in the 1920s.)

And so here it is. It will not, I think, replace No. 1 in popularity, for its melodic profile is somewhat less distinct in the first and last movements. (Nor does it contain anything so memorable as the *Campanella* finale of No. 2.) But it fulfills Paganinian expectations. In the first movement there is the characteristic melting lyricism which comes after the usual harumphing and stomping about of the opening orchestral measures; there is the Verdian projection of the violin as it sings out over discreet accompaniments: and of course, there is the fancy work on the high wire—the catapulting arpeg-

gios, the passages in octaves, the chopping double stops, the highflying trills, the harmonics in thirds and sixths. The slow movement is luscious—one of those beautiful moonlight-and-roses arias at which Paganini was so adept. Out of figures quite simple in themselves he manages to spin out, with embellishments, a song that flows without any seams or patchwork and would melt the heart of a stone. The brightest fireworks are left to the last movement, where the solo makes a graceful entrance and then zips off into passages of running tenths, cascades of left-hand pizzicatos, and more measures of double-stopped harmonics. In short, the work does everything it ought to do.

So does Mr. Szeryng. Essentially he seems to me a violinist to whom warmth and a singing legato style are of primary importance (an observation borne out by the slow movement here, performed with subtle nuance of phrasing, tenderness, and a tone of pure silk), but he can take the virtuosic hurdles with the best of them, and sound happy while doing it. If one or two passages up in the stratosphere in the first movement come off a shade flat, that's par for the course. Szeryng has written his own cadenzas for this performance, and they are apposite. He makes an exciting thing of the concerto, and makes it music, too. The release of the recording coincided with his introduction of the work in concert—performances in London, Cleveland, and New York are taking place during the current season.

The co-operation between soloist and orchestra is a hand-in-glove affair, with Gibson creating a framework that is crisp, decisive, and firm. Those nice tunes introduced in the tutti have all the grace and elegance they require; rhythms are alive and full of lift, and the accompaniment fades perfectly into the background when the violin takes over. The opening of the slow movement epitomizes the relationship and Gibson's skill in handling it: The strings, pizzicato, very delicately suggest the melody to come, and then with great savoir-faire flow into the accompaniment figuration with perfect timing. Yes, there's gold in those hills.

PAGANINI: Concerto for Violin and Orchestra, No. 3, in E. Henryk Szeryng, violin; London Symphony Orchestra, Alexander Gibson, cond. Philips 6500 175, \$5.98.

DESPITE THE STELLAR NAMES that adorn the cast of this new—and, as we shall see, rather unusual—recording of *Carmen*, it seems that no American company has yet moved to make it available domestically. However, it should not be difficult to find at those shops specializing in European, and especially German, imports.

What makes it a recording of special interest is not clearly specified on the cover, oddly enough: the producers, so intent upon celebrating the cast, have neglected to make clear that Maazel has used (with some exceptions) the so-called “Critical New Edition based on the sources” edited by Fritz Oeser and published by Alkor Edition in 1964—a circumstance that makes this in some sense noncompetitive with all other recorded *Carmens*.

It is also a circumstance that forces us to journey into the musicological swamps. Oeser’s edition, a handsome piece of work comprising a beautifully engraved full score and an elaborate “Critical Report” in an accompanying volume, purports to restore Bizet’s original intentions with respect to his theatrical masterpiece, washing away the alterations made by other hands or at least against the composer’s will: not merely removing Guiraud’s recitatives and ballet interpolations (which were done after the composer’s death, as we have always known), but also replacing passages that were cut during rehearsals or arbitrarily changed for “practical” reasons.

The rub in all this is that Oeser’s editorial procedures—i.e., his evaluation of the source material and its validity, his interpretation of the evidence it presents, and his selection of elements for use in the edition—have been very strongly and very convincingly questioned, most notably by Winton Dean, the leading Bizet scholar of the day. (It is typical, of course, that all the activity in Bizet research is in the hands of non-French scholars—an old story, as we know from the case of Berlioz.) My account of this problem owes a great deal to Dean’s review of the Oeser edition, a review that I commend to the attention of opera directors (such as New York’s Julius Rudel, who recently dabbled around with the so-called “*Urtext*” to dress up and attract attention to a new production).

On the one hand, nobody—except Rudel, Rudolf Bing, and their colleagues—really quarrels with the removal of Guiraud’s recitatives (although Oeser includes them in his edition, along with the original dialogue, presumably because the publishers didn’t want to restrict their market). To otherwise re-create what was performed on the opening night in 1875, it is necessary to restore the Act I pantomime scene for Moralès (which Oeser prints only in an appendix), the full version of the José-Escamillo duel, and the full coda of the chorus that opens the last act (which Guiraud abbreviated to accommodate his ballet interpolations; he also provided a new text for the chorus itself). All this was done in the Angel recording of last year, which used a much-abridged form of the spoken dialogue. This restores the form embodied in the vocal score published in 1875 (and read in proof by Bizet, according to Dean), which “represents the most important evidence we have as to the definitive form Bizet wished his opera to assume” (Dean again).

Oeser goes much further, however, and in the process

Carmen Corrupted

“The Maazel edition of an opera by Fritz Oeser based on the eponymous work of Bizet.”

by David Hamilton

The Bettmann Archive



Georges Bizet—would he recognize this *Carmen*?

makes Bizet into a kind of Bruckner (perhaps it is significant that Oeser has also had a hand in the Bruckner controversy, as editor of the 1878 version of the Third Symphony) who sacrificed his true dramatic and musical ideals for reasons of immediate practicality. The Alkor edition restores some thirty "rehearsal cuts" on this premise, although some of them, at least, were demonstrably made by Bizet. Deducing *force majeure* on the evidence of handwriting is a very dubious business, but surely there is no other evidence to rely on here—except the clearly opposite evidence of the 1875 vocal score!

Some of the material Oeser restores is undeniably interesting, even first-rate Bizet: for example, the Changing of the Guard episode in Act I originally incorporated a canonic central episode for strings to accompany spoken dialogue (as well as a longer coda), and there was a second part to the cigarette girls' chorus, with an intriguing modulatory pattern (this, too, was balanced by some additional material in the orchestral introduction). Rudel restored both of these in his production (although without the dependent orchestral material, which I feel is desirable from the point of view of musical proportion). There is not space here to enumerate all of these instances, but at least one—the version of Carmen's death that Oeser prints—is not even an earlier, rejected version, but rather a concoction by the editor out of independent stages of Bizet's rewriting! As Dean sums it up, this so-called "*Urtext*" is "an arbitrary selection from almost every stage of Bizet's work. . . . If [a conductor] performed the score as printed here, he would in hundreds of cases be resurrecting what Bizet specifically—and often for the clearest possible artistic reasons—rejected out of hand."

Beyond this, Oeser has made numerous changes in detail, especially in the stage directions, but also in dynamics and tempo markings—all without any indication in the body of his score to distinguish them from the markings that, at the very least, Bizet agreed to (and which he probably originated, *pace* Oeser). Only by working very carefully through the "Critical Report" can one distinguish the sources for all the new readings Oeser gives, and as Dean makes amply clear, a good deal of important evidence is simply suppressed or overlooked. This score represents a *Carmen* that Bizet never wrote; although he may have considered nearly everything in it at one time or another, he never put it all together this way.

If we accept Dean's authority and his well-argued position, and I do, we may still want to hear some of the rejected music, and I do. This is where the Maazel recording comes in, but I must warn you that we are not out of the swamps yet, because this is not exactly a straightforward recording of the Alkor edition. The Moralès episode is omitted, as it is from the body of Oeser's score, and there are several other cuts, including (!) the entire duet duet, a portion of the quarrel chorus (which, even so, is longer than the 1875 version we know), and a portion of the second finale (this is a standard performance cut anyway). And of course the singers, perhaps inadvertently, frequently retain the words or pitches with which they are familiar, thus negating some of Oeser's corruptions. More perplexingly, there is some significant rewriting of the brass parts, for which I can find no prior source whatsoever: in every instance, in-

cluding the opera's very last chords, the result is vulgar and uncharacteristic of Bizet's style. And, finally, the dialogue is shaved down to almost nothing at all; there is even less here than in the Frühbeck recording.

So finally we come around to the performance of what might sourly be described as "the Maazel edition of *Carmen*, an opera by Fritz Oeser based on the eponymous work by Georges Bizet." It is not without virtues: the secondary singers are mostly good, with idiomatic accents (at least some of the dialogue is handled by a separate cast), and Maazel—his retouchings aside—has a good flair for timing and rhythmic clarity. He is very careful with the dotted figures, and his orchestra plays well, most notably in the third act Intermezzo. On the debit side, he's sometimes very stiff, and the fourth-act Aragonaise is too fussy.

But what really flaws this performance beyond repair is the work of the principals. I don't mean Helen Donath; she is not one of nature's Micaëlas, but her pretty voice is only rarely overstrained, and she sings musically. But, aside from her, one can't help feeling that something like the following took place: A producer at Eurodisc thought it would be an interesting idea to record this Berlin production with its "new" material, but with an imported French cast; however, someone in the sales department declared that it wouldn't sell without names, so Moffo, Corelli, and Cappuccilli were brought in. None of them sings French with any distinction—in fact, Corelli does not sing French at all, for his mispronunciations make utter gibberish out of the text. I particularly treasure his outcries in the duet with Micaëla; instead of "*je la vois*" (I see her), he sings "*j'ai la voix*" (I've the voice). He does indeed have the voice, but he does not use it well—his pervasive portamento prevents firm rhythmic shaping of the line, and his equally pervasive fortissimo obliterates any opportunity for proper blend with the others (as in the "*Noire métier*" ensemble in Act III).

Miss Moffo, on the other hand, does not have a voice—or at best only shreds and tatters thereof. She can't sing a melodic line with true legato, and the upper register is precarious in the extreme. To anyone who remembers her first recordings, more than fifteen years ago, this is a sad recording to hear, for she started with one of the loveliest sounds in the business. Here and there, a line of text is delivered with an appropriate inflection, but you can't portray Carmen if you can't sing her notes.

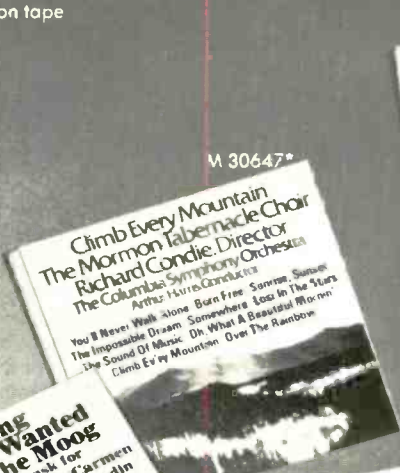
Cappuccilli has plenty of voice, but his technique and manner are blustery and ponderous—more Ernest Borgnine at the rodeo than Escamillo in the bull ring.

To conclude, let me return briefly to the main point: There is some music by Bizet here that is on no other recording, and it is certainly worth hearing. As a performance of the opera, or even of the defective Oeser edition, though, it is less than convincing. A trilingual libretto is furnished, also some program notes by a confirmed Oeserite.

BIZET: *Carmen*. Anna Moffo (s), Carmen; Helen Donath (s), Micaëla; Arleen Auger (s), Frasquita; Jane Berbié (ms), Mercedes; Franco Corelli (t), Don José; Karl-Ernst Mercker (t), Remendado; Piero Cappuccilli (b), Escamillo; Barry McDaniell (b), Moralès; Jean-Christophe Benoit (b), Dancaire; José van Dam (bs), Zuniga; Chorus and Orchestra of the German Opera, Berlin, Lorin Maazel, cond. Eurodisc 80 489 XR, \$17.94 (three discs).

*Also available on tape

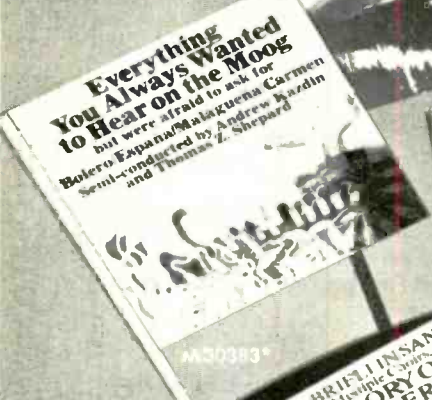
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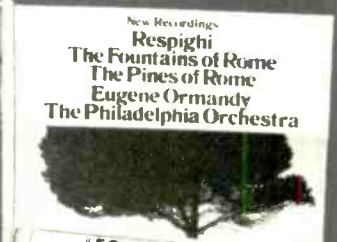
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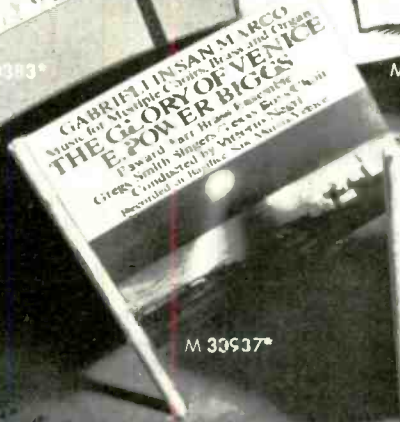
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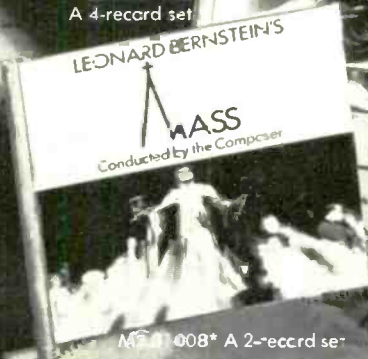


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BACH: Cantata No. 21, *Ich hatte viel Bekümmernis*. Nancy Burns, soprano; Libuše Márová, contralto; Friedrich Malzer, tenor; Günter Reich, bass; Gächinger Kantorei Stuttgart; Bach-Collegium Stuttgart, Helmuth Rilling, cond. Supraphon 1 12 0792, \$6.98.

About a year ago I wrote ecstatically of Karl Richter's reading of Cantata No. 21. That record remains, as I said in that review, the finest cantata performance on my record shelf. This new recording by Rilling, then, is up against very stiff competition, and it must be said that it fails to come even close to the intensity, excitement, and technical perfection of Richter's. Rilling's chorus and orchestra, first of all, are much too large and use far too much intense vibrato to make the proper effect here, though they do sing and play as cleanly and beautifully as possible with so large an ensemble. This large, luscious group, by the way, was gathered in a Gothic cathedral in Czechoslovakia for the recording, and the always-present cathedral acoustics take their toll in loss of clarity and detail. Under these circumstances, Rilling wisely adopts moderate tempos for all four of the great choruses, whereas Richter, with his smaller and more lean-toned forces, was able to make a stunning impact with his very fast tempos.

All four of Rilling's soloists are extremely well matched, vocally and interpretively, and all sing quite well, if without the ultimate spark of distinction. If each would lighten up a bit and not work so hard at issuing "profound" utterances, they would be even better.

Rilling scores over Richter in one important detail, though in this case it doesn't alter the

final product. Bach specifies in several places, particularly the exposition sections of the choral fugues, that the chorus be reduced to soloists, the tutti joining in later. Richter, inexplicably, ignored these directions while Rilling does assign those sections to his four principal soloists.

In spite of the inappropriately large and heavysound, Rilling's performance is basically a good one, and if Richter's version didn't exist, I would probably have given it higher marks. C.F.G.

BACH: Chromatic Fantasy and Fugue in D minor, S. 903; Capriccio in B flat, S. 992 (*On the Departure of a Beloved Brother*); Fantasia and Fugue in A minor, S. 904; Suite in E minor, S. 996. Gustav Leonhardt, harpsichord. Telefunken S. 9571, \$5.98.

In recent months we've had new recordings of the *Chromatic Fantasy and Fugue* from both Anthony Newman and Karl Richter, and now a new one from Gustav Leonhardt appears. In reviews of the earlier two versions I expressed a slight preference for Newman's supercharged, fast, and fantastically exciting performance, but different as it is, Leonhardt's reading is not one iota less impressive or convincing. Leonhardt's tempos are much slower than Newman's (in other words, Leonhardt's tempos are closer to what one would consider "normal"), but like Newman, he makes much use of rubato to point up phrase shape and other compositional devices as well as for purely expressive purposes. As a result, the Leonhardt is a warmly inflected and emotionally charged performance, more moving than any I've ever heard. Newman's more objective reading, on the other hand, points up the intense drama and excitement of the piece in the most brilliantly dazzling performance I've ever heard. Take your choice of approaches, or, better still, add both these superb records to your collection.

The B minor Capriccio (*On the Departure of a Beloved Brother*) is a very different kind of piece and very unlike any other from Bach's pen—a fact that has led some observers to question its ascription to Bach. It seems to have been written in 1704 (when Bach was nineteen years old) as a tribute to his brother Johann Jakob, who had just assumed the position of oboist with the Swedish Guard, and a more tender, sentimental, and moving farewell tribute is impossible to imagine. Its six movements all have descriptive subtitles (which Leonhardt reads, in German, before each movement) such as "flattery for a friend to hold him back from his trip," "a depiction of various situations that might befall him abroad," and a "fugue in imitation of the *cornetta di postiglione*." The situation offers Bach a unique opportunity to write six virtual tone poems of quite remarkable and genuinely heartfelt beauty. And it's perfect material for Leonhardt's expressive and lyrical playing.

The Fantasia and Fugue in A minor, though it has been grouped with the harpsichord works in Schneider's thematic index, is thought by many experts to be better suited

to the organ, with the result that it is usually ignored by organists and harpsichordists alike. In any case, it is a large-scale "major" work with an almost incredibly complex double fugue that should be heard more often (on the organ or harpsichord) but will seldom be heard in a more cohesive and authoritative performance than it is here.

Leonhardt plays his familiar Skowronek harpsichord which is very well recorded, although just a bit too close for my taste and at a rather high level. C.F.G.

BIZET: Carmen. Anna Moffo, Helen Donath, Franco Corelli, Piero Cappuccilli; Chorus and Orchestra of the German Opera, Berlin, Lorin Maazel, cond. For a feature review of this recording, see page 75.

BRUCKNER: Symphony No. 9, in D minor. New York Philharmonic, Leonard Bernstein, cond. Columbia M 30828, \$5.98.

It may seem unthinkable that Leonard Bernstein can still find new worlds to conquer, but in fact the Bruckner symphonies are such a realm. For all his yeoman service to Mahler with the New York Philharmonic, the music of Bruckner still remained a fairly small part of his repertory during his years with that orchestra. That he is now turning to this music, and adding the present symphony to his recorded repertory, is a milestone of sorts in his career.

The recordings of the Bruckner Ninth presently at hand seem to divide themselves into two groups: albums by older conductors representative of the romantic tradition, and sets by younger men who are not specifically romanticists in their outlook. There is a further complication: For some the Bruckner symphonies are of interest not only for their musical content but as vehicles for the cultivation of the high romantic approach to the conductor's art. In such a light, the 1944 Furtwängler performance is unrivaled for all its technical shortcomings, since it remains unsurpassed as a romantic exposition of this material and must be considered one of the great Bruckner records of all time. But it is a historic document. One may well want another edition in real stereo with up-to-date sonics.




Columbia has been offering as its stereo Bruckner Ninth a Bruno Walter album, also in the romantic tradition, which one hopes

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will now move to a lower-priced label. For those who want romanticism and stereo, it is a good buy indeed.

After playing the Bernstein edition against its rivals, I am inclined to take it as an analogue to his early Mahler sets. It is sincere and contains some of the best playing the Philharmonic has done on records in recent years. The recorded sound is full-bodied, clean, clear, and bright.

Bernstein is not attempting to reproduce the romantic type of performance. His approach is much too regular and disciplined in matters of meter, phrase, and nuance for him to be pursuing that end very zealously. The problem, in fact, is that (as was the case in some of his early Mahler) he conveys a lack of spontaneity quite at variance with his usual

musical profile. The performance, therefore, has occasionally a studied quality that suggests excessive restraint.

To hear an alternative approach by an even younger conductor, one need only turn to the excellent Haitink version with the Amsterdam Concertgebouw. Suddenly everything moves with greater freedom, and thus greater force. The explanation is not so much in terms of talent as experience. Haitink, I gather, has been conducting this music from a much earlier phase in his career. I must also add that I prefer the recorded sound of the Dutch orchestra in its remarkable home.

Conductors rarely give much time to listening to their own records. But Bernstein might profit from restudying this one, and hearing its rivals. He has, I am sure, the potential to

be a Bruckner interpreter of true achievement, and this set shows us quite clearly how far he has come and how much farther he has to go.

R.C.M.

CUMMING: Twenty-Four Preludes—See Barber: Sonata for Piano, Op. 26 (Browning version).

DUSEK: Sonatas for Harp: in E flat, Op. 34, No. 1; in B flat, Op. 34, No. 2; in F (*The Lass of Richmond Hill*); in B flat, Op. 2, No. 1; in G, Op. 2, No. 2; in C, Op. 2, No. 3. Susann McDonald, harp. Orion ORS 7153, \$5.98.

At first glance, this release proffers consider-

by Donal Henahan

Barber's Piano Sonata Revisited— Cliburn and Browning vs. Horowitz

IN THE TWENTY-ONE YEARS since Horowitz first performed and recorded Barber's piano sonata, it has not quite been ignored. In piano competitions its thorny fugue turns up as a test piece and on a rare occasion someone offers it in public, or even on record. But only a handful of pianists have challenged Horowitz in either area, for reasons that are not clear. Certainly, less worthwhile Barber gets itself played everywhere. Technical difficulty is hardly the answer: every year the major conservatories graduate dozens of people capable of knocking off the Barber sonata. On records, the only non-Horowitz versions one knew until now were by Marjorie Mitchell on Decca, Robert Guralnik on Mace, and Howard Aibel on Sonar (a label unknown to Schwann but perhaps still available by mail from 1582 Stephens Drive, Ypsilanti, Michigan 48197). True the Horowitz is a formidable one and, since he coached it with the composer, presumably authentic. The sound of his RCA mono disc, moreover, is still excellent. But there certainly is room for more in this boat, particularly major artists of the caliber of Browning and Cliburn, both of whom can handle any problem the Barber presents.

Browning takes an unusually gentle and expansive approach, broadening phrases sensitively and lingering over favored details. He also whips up an aptly Prokofievian excitement in the third movement, and takes a cue from a quotation in the finale to turn Barber's Prokofiev mask around and show us the face of Gershwin on the other

side. There is a flash of recognition here that lets us hear how strikingly similar are these two apparently different American composers, how alike in their blending of tough and tender, their angular line, their harmonic bite.

In fact, Browning's performance is so interesting that the recording's inadequacies stand out sharply: Not only is the piano sound shallow and lacking in bass and subtle coloration, but a peculiar hum around E flat intrudes into silences. The other work on the Browning disc, Richard Cumming's Twenty-Four Preludes, lacks the hum but also lacks profile and individuality. Cumming, not otherwise known to this writer, is obviously a composer of fluent piano music with no great temptation to reach beyond the idiomatic style. There are indeed a number of highly musical moments to be enjoyed here, but the preludes (not banded separately and often run together) are so derivative that they might be a history of piano music since Chopin.

Cliburn's Barber, more nearly than Browning's, fits the Horowitz mold. He solves the complications of the fugue particularly well. RCA's piano sound (and Cliburn's, of course) is rich at bottom and evenly distributed all the way up, losing out only at the top octave where the best piano recordings take on overtones of sheen and shimmer. Cliburn, like Browning, takes off some of the aggressively brittle edge that Horowitz gave the score, looking for lyrical curves to balance the percussive dryness that permeates so much of the sonata. (In spite of its brilliance, the Horowitz approach gave the score

a kind of heartless flashiness and emotional desiccation that might partly account for its failure to find a major place in the recital repertory.) Under the circumstances, considering recorded sound as well as interpretative and more technical command, one can happily recommend the Cliburn.

Overside, Cliburn gives a stupendous, welcome performance of Prokofiev's Sixth Sonata, until now represented on discs only in Sándor's integral Vox set and by the Soviet newcomer, Slobodyanik. Cliburn's great hands register the massive, almost intractable chords of the opening movement with Horowitzian clarity, and he churns up tremendous visceral excitement in the rip-roaring finale. He plays the lentissimo waltz with grace and point, though without quite the poignant languor of Sándor. Slobodyanik gives a more musical, as opposed to merely pianistic, performance than either, more mercurial and fantastical. Perhaps because of his origins, he seems to hear little tunes and songs and whole arias in this score that others miss. Cliburn, however, delivers impressively in both the Barber and Prokofiev; someone should jog him and his recording company into offbeat enterprises more often.

BARBER: Sonata for Piano, Op. 26.

CUMMING: Twenty-Four Preludes. John Browning, piano. Desto DC 7120, \$5.98.

BARBER: Sonata for Piano, Op. 26.
PROKOFIEV: Sonata for Piano, No. 6, in A, Op. 82. Van Cliburn, piano, RCA LSC 3229, \$5.98.

ably more than most home listeners may ever want to know about Jan Ladislav Dussek (1760-1812), the Czech virtuoso pianist and a prolific composer of pieces primarily for the keyboard. He was also noted for his harp music (first inspired, perhaps, by his harpist mother), and with one exception all six solo sonatas are recorded here. I believe, for the first time. For good measure, the detailed jacket notes are provided by Dr. H. Allen Crow, author of a Dussek biography that includes a thematic index of all the composer's works (which also numbers four harp concertos and several sonatas for harp and piano or, alternatively, two pianos).

Yet as one listens to Miss McDonald's deftly straightforward, brightly (if not particularly subtly) colored performances in Orion's admirably clean and natural recording, Dussek's lightweight, unashamedly old-fashioned but spontaneously lilting music turns out to be genuinely delectable entertainment—irresistibly infectious in the high-spirited, sparkling finale movements. My only minor adverse criticism of the soloist, a West Coast recitalist and teacher, is of her tendency to italicize accents in an effort to make some of the simpler passages—in the 1797 Op. 2 sonatas especially—more forceful than they were

originally intended to be. But Miss McDonald is to be warmly praised for continuing the adventuresome programming she began with her Orion recording, released last March, of the six harp sonatas by Francesco Antonio Rosetti, or Rössler (1746-92). R.D.D.

GILBERT & SULLIVAN: H.M.S. Pinafore. Valerie Masterson (s), Josephine; Pauline Wales (ms), Hebe; Christine Palmer (c), Little Buttercup; Ralph Mason (t), Ralph Rackstraw; Thomas Lawlor (b), Captain Corcoran; John Reed (b), Sir Joseph Porter; Jon Ellison (b), Bill Bobstay; John Ayldon (bs), Dick Deadeye; Arthur Jackson (bs), Bob Becket; D'Oyly Carte Opera Chorus; Royal Philharmonic Orchestra, James Walker, cond. London Phase 4 SPCA 12001, \$11.96 (two discs).

The D'Oyly Carte launched their last *H.M.S. Pinafore* over ten years ago. Since that recording contains all the dialogue and still sounds quite sumptuous, what possible reason can there be for another? Well, for one thing, the opportunity of gilding the sturdy Victorian warhorse with all the latest multimike Phase-4 techniques: Fore, aft, and topsail this staging keeps the cast rushing to every corner of the craft. There is certainly never a dull moment here, although the pace occasionally becomes a trifle too hectic and the ear often has trouble placing it all into perspective, especially when a few singers seem to land disconcertingly in your lap. The production also goes in for nautical sounds with a vengeance—the creaking timbers are rather pleasant, but except

when they respectfully fall silent to listen to a number, those damn seagulls never shut up (is the Pinafore mess cook polluting the harbor with garbage?).

Another reason for a new *Pinafore* would simply be to do a better job. On the whole I think I prefer this performance, partly because James Walker gets splendid playing from the Royal Philharmonic and partly because the dialogue is delivered so much more naturally. Gilbert's characters always take themselves very seriously no matter how absurd the situation in which they find themselves: fortunately the entire cast plays it straight, earnestly but lightly, and as a result the lines retain their amusement—particularly Sir Joseph's happy conceits, which John Reed tosses off in his best blasé, Noel Coward style.

Never noted for real vocal distinction, the current D'Oyly Carte group continues the tradition here—in fact, the Captain and Ralph are both downright bad, while Josephine may be best described in Gilbert's own words in another context: "How English and how pure." Walker's lively musical direction pulls all the loose ends together though, and if the energetic Phase 4-isms don't give them the pip, this *Pinafore* 1972 should keep D'Oyly Carte addicts reasonably content for another ten years. P.G.D.

HINDEMITH: Kleine Kammermusik, Op. 24, No. 2. **NIELSEN:** Quintet for Woodwinds, Op. 43. Westwood Wind Quintet. Crystal S 601, \$5.98.

Although good versions of both these works

Correction

The price of Preiser Records' historic recording of *Lohengrin* was incorrectly quoted at \$23.92 in the December "Feature Reviews" section. The correct price for this four-disc set is \$29.95.

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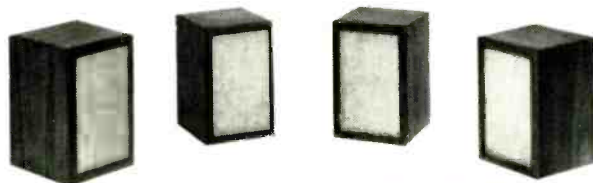
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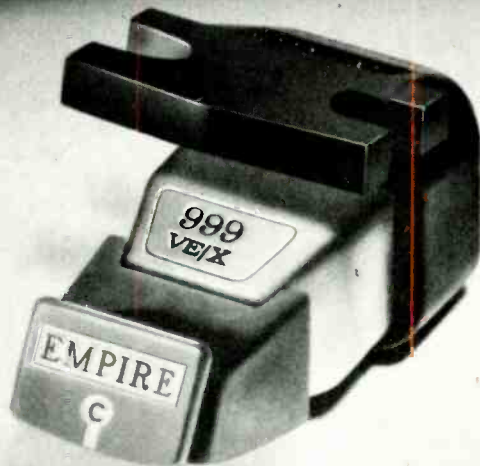


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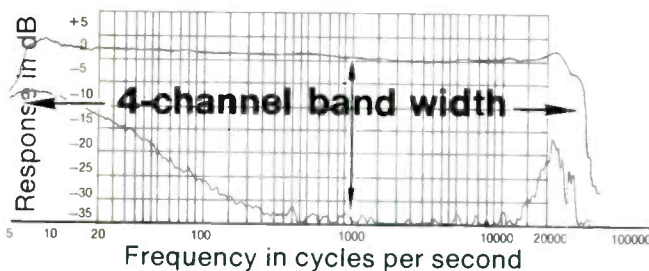
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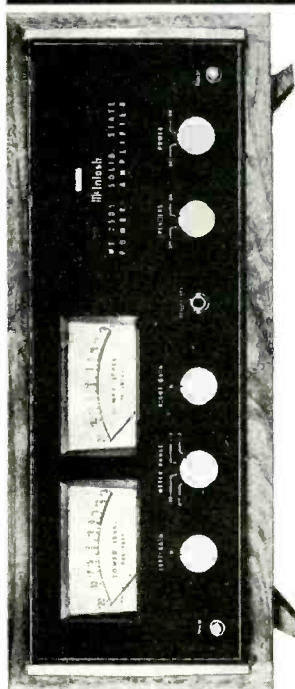


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are available. this new release is welcome because of the extraordinary tone quality produced by the Westwood Wind Quintet. Even in solo passages, which sometimes sorely strain the capabilities of other groups' individual players, the Westwood performers manifest a technical finesse and a richness of tone that one would normally expect only from a solo concert artist. And in the tutti passages, the breadth, depth, and balance of the quintet's sound, which is nicely reproduced on this disc in spite of some excessive surface noise and occasional distortion, enhance the considerable dimensions of the Hindemith and Nielsen works.

The Hindemith *Kleine Kammermusik* No. 2 particularly benefits from the Westwood's approach—here is a work which, because of the harmonic and contrapuntal style the composer was developing when he wrote it (1922), is perfectly suited to woodwinds: It would be inconceivable to imagine the *Kleine Kammermusik* played by any other combination of instruments. The Nielsen Quintet, on the other hand, strikes one as more symphonic in intent, and at times one almost waits for a full orchestra to enter. But the first movement in particular, with its obsessive repetitions, its moody harmonies, and its characteristic writing for the winds, is vintage Nielsen, and I cannot imagine a better performance than the one given it here by the Westwood Quintet.

R.S.B.

KAYN: *Cybernetics III* (1969). **NONO:** *Contrappunto dialettico alla mente* (1968). Liliana Poli, soprano; Cadigia Bove, Marisa Mazzoni, Elena Vicini, and Umberto Troni, voices; RAI Chamber Chorus, Nino Antonellini, cond. Deutsche Grammophon 2543 006, \$6.98.

In spite of the current *Schwärmerei* among composers for putting music on a scientific basis and for seeking purely electronic or mechanical answers to their ancient problems, an intriguingly large helping of the electronic-music output turns out to be founded on the human voice—the human voice, it must quickly be added, in tortured, fragmented, distorted, transformed guises. A list of the better electronic works would, in fact, be dominated by voice-based pieces, going back to Stockhausen's *Gesang der Jünglinge* and Berio's *Ommagio à Joyce*. Both the works on this DGG record take the voice as their point of departure, more interestingly in the Nono, though more pseudo-scientifically in its disc partner. *Cybernetics III* by Roland Kayn, a thirty-eight-year-old German, plows the same furrow as certain experimental works of Xenakis and Hiller in applying information theory and scientific formulas to the material and hoping music will be the more or less automatic, or automated, result. Kayn's piece, however derived, invents no new sounds (one of the composer's stated aims) and leaves slight lasting impression. Mechanical hogs grunt a lot, voices call to us from under a blanket; we hear the same old put-put of motors beloved of electronic tinkerers at every level of competence, the same old power saws power-sawing away, the same cries of women whose time has arrived. Awareness that all the noises are human and vocal in origin is almost all that keeps one interested.

Nono's *Dialectic Counterpoint* for the

Mind is, like any Nono, obsessed with politics, and the overlay of social concern in this piece gives a modest but real power to what otherwise might seem academic electronicizing. The four episodes are based on madrigals of Adriano Banchieri, of whom it is perhaps enough to know in this context that he was called *Il Dissonante* and died of apoplexy in 1634. Nono follows Banchieri (and many composers since) in basing his work on everyday street sounds: vendors' cries, voices and noises of the fish and vegetable market on the Rialto in Venice, water and bell sounds around St. Mark's. "And what else is new?" the shade of Thomas Morley and other exploiters of *musique concrète* might ask. Well, Nono does add purely electronic sounds, and he mixes live and mechanical noises imaginatively, so that just at the moment when speech is being splintered in ways that scarify the war, confusion falls away and a voice is heard calling for the liberation of Vietnam or denouncing the murder of Malcolm X. Perhaps it is only this overt token of a willingness to communicate with the listener that gives the rest of the piece its sense of cohesion—certainly the sounds themselves are not new, involving Ligeti-like sustained tones, sexy moans, overlapping speech patterns, nasty laughter, sibilant whispers, and impassioned, stereophonic arguments (the mind against itself, as the title indicates). Whatever the reason, one listens to Nono's distortions and is involved. If that be dialectical musicalism, make the most of it.

D.J.H.

LISZT: *Sonata for Piano, in B minor; Bénédiction de Dieu dans la solitude; Waldesrauschen; Gnomenreigen*. Claudio Arrau, piano. Philips 6500 043, \$5.98.

Claudio Arrau's reading of the B minor Sonata may be traditional in some ways, but it is emphatically *not* routine. To be sure, one encounters a few unusual touches—a holdback here, a slightly idiosyncratic rubato there (Arrau does not wholly avoid that silly, stuttering phrasing of the opening theme near the beginning)—but the emotion is so deep, so sincere, so completely untouched by flashy self-seeking bravura that one immediately recognizes the presence of a truly inspired Lisztian.

Arrau is a magnificent virtuoso. His touch is graced by supreme evenness, hundreds of varied nuances and all sorts of lavish textures. He makes the keyboard an instrument of song, and molds his phrases with wonderful long lines. There is drama in his reading too, but the main emphasis is on the music's generosity and lyricism. I have had occasion to note the Jekyll-Hyde duality of this composition which can sound empty and blatant under a less than dedicated interpreter; suffice it to say that Arrau manages to bring it up to the level of late Beethoven. Only Curzon and Richter have recorded performances of comparable stature. (A number of readers have written inquiring about the semiprivate transcription disc of Richter's performance. I don't know its origin, but those interested might write to Music Masters, 25 West 43rd Street, New York, N.Y.)

Arrau fares equally well with the shorter pieces. The *Bénédiction de Dieu dans la solitude*, which is the third of the collection entitled *Harmonies poétiques et religieuses*,

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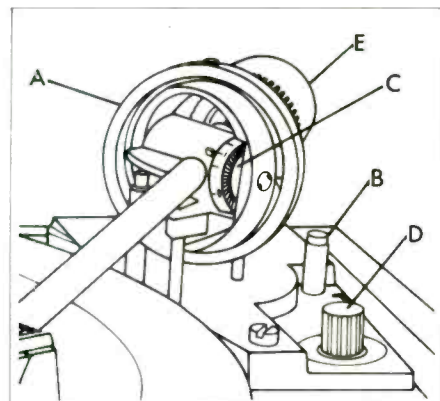
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is seductively stated with Arrau's characteristic yielding legato and slight whimsical detachment. The shapes are projected rather than coerced; the emotional content, fully realized though it is, suggested rather than shrilly proclaimed. The *Gnomesreigen* is a shade more subdued than it often is played, but few performances can match this one for pristine delicacy and beauty of sound. A typical brilliant display piece is thus magically transformed into a moment of songful poetry. If anything, the *Waldesrauschen* is an even more brilliant accomplishment. Never have I heard a reading more meltingly proportioned, more sensitive to its rising chromatic melodic line. Liszt is rightfully restored to his position of deep musician and kind humanitarian. Unequivocally, a great record, gorgeously well reproduced by the silent, airy, imported Philips pressing. H.G.

MENDELSSOHN: Symphony No. 3, in A minor, Op. 56 (*Scotch*); Hebrides Overture, Op. 26. Berlin Philharmonic Orchestra, Herbert von Karajan, cond. Deutsche Grammophon 2530 126, \$6.98.

Given the highly individual approach of Von Karajan, here realized to near perfection, this is a remarkable reading of both the *Scotch* Symphony and the *Hebrides* Overture—some-what lacking in vigor and drive, perhaps, but projecting melodic warmth and seamless continuity with completely appropriate orchestral texture. Every element of Karajan's conception is beautifully integrated, the performance is by an orchestra of superb quality, and DGG's recording projects sonic realism without gimmickry.

Concerning Von Karajan's direction I have some reservations, for his inclination toward smooth textures and phrasing leads to a lack of rhythmic and dynamic impact. In the first movement, for instance, his *Allegro* falls short of the *poco agitato* called for in the score. Von Karajan has developed the Berlin Philharmonic into one of the supreme orchestras of our day, shaping it into an instrument uniquely responsive to his highly individual style. While retaining their distinct colors, the various choirs of this orchestra blend with extraordinary continuity, an effect enhanced by exceptional intonation: The over-all sound is light, but substantial, cohesive without losing the variety of instrumental colors, and responsive to a wide range of tone. Seldom does one hear on records, or in concert for that matter, such ravishingly hushed but full-bodied pianissimos. In its attack and release, this orchestra has developed a smoothness that embodies the highly polished style of its conductor, for whom these elements are an integral part of his sense of the long phrase and the seamless joining of voices.

If Von Karajan's approach fails to attract, however, there are several alternatives: Dixon's more virile but very musical approach suffers from a poor orchestra. Klemperer has a first-rate orchestra and gives a strong, though possibly heavy-handed, reading. Abbado too has an excellent orchestra, but his conception lacks the strong profile of Von Karajan. Klemperer, or Dixon. Bernstein has profile aplenty, projecting many inspired ideas about this music, but they do not always add up to a total conception; moreover, at least as reproduced, the New York Philharmonic sounds rather brash.

P.H.

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ADVERTISING INDEX

Key No.	Page No.	Key No.	Page No.
	Acoustical Manufacturing Co., Ltd.	40	Jensen Mfg. Division 35
1	Acoustic Research, Inc.	36	Kenwood Cover IV
2	A.D.R. Audio 120	41	KLH Research and Development 11
4	Allied Radio Shack 13	59	Koss 32
5	Altec Lansing 95	44	King Karol Records 122
6	American Dokorder 16	49	Lafayette Radio Electronics Corp. 62, 63
7	Ampex Corp. 97	19	Lenco Division/ Benjamin Electronics Sound Corp. 117
8	Angel Records 93	46	London Records 88
9	Audio Dynamics Corp. 14, 15	47	Magnum Opus Electronics 6
10	Audio Sales 118	43	Marantz 37
11	Audio Unlimited, Inc. 122	48	McIntosh 86
12	Baltimore Stereo Wholesalers 116	45	Memorex Corp. 23
13	Bang & Olufsen 10	50	Olson Electronics 112
14	Bose Corp. 5		Panasonic 21
15	Boston Audio Co. 122	21	PE Turntables 101
16	Bozak 89	51	Phase Linear 22
17	Braun Stereo 102	52	Pickering and Co. 94
103	British Industries Co. 18, 19	53	Rabsons 57 St., Inc. 119
18	Carston Studios 116		Record Mart 122
	Classified Ads 123	54	Rectilinear Research Corp. 29
	Columbia Records 7, 81	55	Sansui Electronics Corp. 113
20	Concord Division/ Benjamin Electronic Sound Corp. 73	56	Sherwood Electronic Laboratories, Inc. 109
22	Delrama International 118	57	Shure Brothers, Inc. 74
24	District Sound, Inc. 114	58	SME/Shure 96
25	Dixie Hi Fidelity Wholesalers 119	66	Sony Corp. of America 24, 25
26	Downtown Audio, Inc. 114	63	Sony/Superscope, Inc. 99
	Dressner 122	60	Sound Reproduction, Inc. 107
27	Dual 87	61	Standard Radio Corp. 105
28	Dynaco Inc. 111	62	Stanton Magnetics, Inc. 2
29	Elac Division/ Benjamin Electronic Sound Corp. 58, 59	65	Stereo Corp. of America 119
30	Electro-Voice, Inc. 27	68	Superex Electronics Corp. 42
31	Electro-Voice, Inc. 100		Tape Buyer's Guide 120
21	Elpa Marketing Industries, Inc. 101		Tape Timing Scale 118
32	Empire Scientific Corp. 12	67	Teac Corp. of America Cover III
33	Empire Scientific Corp. 85	21	Thorens Turntables 101
	Fisher Radio Cover II, 1, 40, 41	69	Toyo Radio Co. of America, Inc. 84
103	Garrard 18, 19	38	Uniphase 120
34	Harman-Kardon, Inc. 39	27	United Audio Products, Inc. 87
35	Harmony House 115		U.S. Pioneer Electronics Corp. 31
38	Harmony House 120	71	Utah 103
42	Heath Co. 8, 9	72	Warner Bros. 112
37	Illinois Audio 107		Wyeth Press 121
39	International Hi-Fi Distributors 122		

MESSIAEN: Les Corps glorieux; Le Banquet céleste. Simon Preston, organ (organ in the Cathedral and Abbey Church of St. Albans, England). Argo ZRG 633, \$5.98.

Olivier Messiaen is established as one of this century's "important" composers; still, many people (including myself) have been frankly puzzled and a little turned off by some of his more recent efforts, especially those influenced by bird calls. Just which of his works history will pronounce worthwhile and which ones it will ignore, no one knows now, but in my opinion the organ works written between 1928 and 1951 are among his finest and perhaps the most likely to endure.

And *Les Corps glorieux*, written in 1939, is among the best of these. The seven movements are symmetrically arranged, with important thematic and textural relationships, around a long central movement. At the very least, a listener with a penchant for analysis will be dazzled by the structural logic and sheer inventive genius. And of course in all his organ works Messiaen writes brilliantly for the instrument, making it do all the things it does best and most effectively. Also as in so many of Messiaen's works, *Les Corps glorieux* is rich in obscure symbolism and Roman Catholic mysticism that verges on the bizarre. A quote from Robert Sherlaw Johnson's very informative jacket notes accompanying this new record will give some idea: "The number 'three,' symbolic of the Trinity, permeates every aspect of the piece [the last movement]. There are three polyphonic strands: The principal one (based on the Kyrie melody) has three sections, each consisting of three phrases arranged in ternary form. The pedal part is a rhythmic pedal, consisting of three different Indian rhythms [they are illustrated on the jacket]. This pedal occurs five times, five being the Hindu symbol Shiva, who represents the death of death and can therefore be taken as a figure of Christ. Finally the third strand winds its way mysteriously around the other two melodies and has seven phrases, symbolic of the Holy Spirit, the bearer of seven gifts." If this is the stuff that spurs Messiaen's imagination, then we must be grateful for it; however, it need not intrude on our appreciation of the music.

Simon Preston, who has already recorded *L'Ascension* and *La Nativité*, again plays brilliantly and with complete authority. The organ at St. Albans, although bearing no similarity to the French Cavaillé-Coll Messiaen had in mind, is very well suited to the music nevertheless, and is very clearly and beautifully recorded. In fact this is one of the outstanding attributes of this new recording: Virtually all of Messiaen's thick textures and extremely complex rhythms emerge with utter clarity and distinctness.

A second recording of this piece is available from Lyricord (played by Charles Krigbaum on that remarkably rich and colorful Ernest M. Skinner organ in Woolsey Hall at Yale). Krigbaum's playing is only slightly less secure than Preston's, and some listeners may prefer this recording for the huge, romantic Skinner organ, though I place higher value on the greater clarity of Argo's recording. Messiaen himself has recorded all his organ works on the French label Ducretet-Thomson, and serious organ students are likely to want those recordings for their obvious virtues of authenticity. However, I must point out that those

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31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160	161	162	163	164	165

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
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31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160	161	162	163	164	165

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recordings are inferior in several respects. Authenticity of interpretation aside, Messiaen is simply not as technically well-endowed an organist as are both Preston and Krigbaum, and the Cavallé-Coll organ at the Church of the Trinity in Paris (where Messiaen was organist for many years) is in very bad condition indeed: out of tune, poorly regulated, and with many pipes off speech or not speaking at all. Furthermore, the distantly miked mono recordings are often extremely muddy. Messiaen's reading fills three sides in a two-disc boxed set (DUC 4 & 5) with *Apparition de l'Eglise éternelle* on the fourth side, while Krigbaum's and Preston's readings are both contained on one disc. Argo even found room for Preston's sensuously beautiful reading of Messiaen's early *Banquet céleste*. Please Mr. Preston, may we now have as fine a recording of the *Livre d'orgue*? C.F.G.

MOZART: Le Nozze di Figaro. Jessye Norman, Mirella Freni, Yvonne Minton, Wladimiro Ganzarolli, Ingvar Wixell, BBC Chorus and Orchestra, Colin Davis, cond. For a feature review of this recording, see page 75.

MOZART: Requiem, K. 626. Edith Mathis, soprano; Julia Hamari, mezzo; Wieslaw Ochman, tenor; Karl Ridderbusch, bass; Vienna State Opera Concert Society Chorus; Vienna Philharmonic Orchestra, Karl Böhm, cond. Deutsche Grammophon 2530 143, \$6.98.

Böhm's reading of the Requiem, an extremely solemn and ponderous one, states the case as well as it can be stated for a darkly sober German view of the score. Tempos are astonishingly slow, which sometimes clarify details (the deliberate pace and strict time of the Kyrie, for instance, bring out the counterpoint sharply, though the inability to keep any suggestion of legato phrasing also forces the singers into a ha-ha-ha staccato that is hideous). The *Confutatis* similarly moves with heavy feet, though here there is a marvelous *Magic Flute* aura thrown over the work: Böhm expertly manages the alternating sotto voce and forte passages, the women's chorus giving out their "Ioca me" in a mysterious, veiled tone, the men bursting in with a fearsome *Confutatis*. Böhm seems to hear the Requiem as a tragedy of a man's life rather than an austere service for a soul that has been released to eternity. Probably there are both elements in Mozart's work, and a certain ambiguity here is not out of place: still, Mozart was bred a good Southern Catholic and a heavily pessimistic view of the afterlife does not accord well with the body of his work. Böhm, in fact, goes rather far toward turning the unfinished K. 626 into a Brahmsian *Deutsches Requiem*. The Colin Davis version on Philips, the best of those taking a more lithe approach to the score, moves fast but finds time to give more dramatic inflection and more dynamic nuance at many points. Böhm's chorus often sounds too large and cumbersome, though that may be a recording illusion. It is at any rate an excellent group, with sopranos able to take the B flat in the Agnus Dei without strain.

Of the DGG soloists, Edith Mathis is notably the best, her tone keeping its fresh quality and her taste never failing. In the Benedictus she puts the capable alto, Julia

Hamari, to shame when they are called on to sing the same phrase in alternation. Mathis delivering a genuine trill where her partner makes do with a glottal gargle. Karl Ridderbusch, the bass, brings a nice richness and *cantante* quality to his solo episodes here, too. It is in the Benedictus (one of those movements of pure Süßmayer late in the piece) that the heavy and solemn approach of Böhm may perhaps be heard most exaggeratedly. Here again, particularly when the trombone-dominated wind chords break out into the clear, Böhm puts us into the world of *Don Giovanni* and *The Magic Flute*. (If this movement, incidentally, is actually Süßmayer's work—which Mozart's widow always denied—he was momentarily an inspired disciple rather than a mere copyist.) But someone would

seem to be wrong here. Davis on Philips takes the Benedictus at a prevailing metronome reading of 104 to the quarter note; Böhm moves, and sometimes just barely, at 84 and less. Master conductors, working with first-class musicians, can often make eccentricities sound plausible, as Böhm does here. But in spite of much superb playing by the Vienna Philharmonic, fine contributions from soloists and chorus, and clear, natural recorded sound, this does not add up to a Mozart Requiem one would care to live with. Plausible, yes. Convincing, no. D.J.H.

MOZART: Serenade for Thirteen Wind Instruments, No. 10, in B flat, K. 361. Members of the Berlin Philharmonic Orchestra, Karl Böhm, cond. Deutsche Grammophon 2530 136, \$6.98.

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One highlight of Bayreuth's 1951 reopening was Elisabeth Schwarzkopf's first and only appearance there. The festival saw 2 phenomenal productions, both now on Seraphim (at \$2.98 per disc). Karajan's *Meistersinger*. And Furtwängler's Beethoven Ninth. Schwarzkopf's glorious voice adds immeasurable lustre to both. And a third album, her 1953 Salzburg recital of Wolf Songs, with Furtwängler at the piano, is a unique, historic, and beautiful experience.

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Toti dal Monte learned Cio-Cio-San late in her career, but it proved one of her great roles. Her interpretation in this 1939 production aroused controversy then. Since, it has won universal acclaim. *Opera*, in 1959, wondered whether "Puccini might not have preferred it above all others."

Victoria de los Angeles.

High Fidelity commented on her astonishing repertoire: "From the purity of medieval canticles to the wailings of flamenco, from Handel's florid baroque roudades to the introspective Lieder of Wolf and Schumann." Three roles on Seraphim define her operatic range: Mas-

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The fire of Callas.

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- Wihelm Furtwängler:** "Kirsten Flagstad Wagner: Tristan und Isolde" (bottom left).
- Cludia Muzio:** "The Art of Claudia Muzio" (top center).
- Der Rosenkavalier:** "Der Rosenkavalier" (middle right).
- Saltzburg Festival 1953:** "WOLF SONGS SCHWARZKOPF FURTWÄNGLER" (top right).
- Toti dal Monte:** "Beniamino Gigli Pluma Mozzoni Butterfly" (bottom right).

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CIRCLE 52 ON READER-SERVICE CARD

There are few compositions in the hazy borderline category between chamber music and orchestral music that are as difficult to perform satisfactorily as Mozart's *Serenade*, K. 361. It is quivering with life and glowing with color, the music flowing freely and happily, yet the work is adventurous and is backed by the most subtly applied disciplined technique of composition. Mozart obviously delighted in the many color possibilities offered by an ensemble of two oboes, two clarinets, two basset horns, four French horns, two bassoons, and a contrabassoon. This was the first time he used basset horns (alto clarinets) and he reveled in their dark-hued tone. The blends of sound he coaxed out of this largest wind ensemble among his works are truly extraordinary, the combinations delicate, intriguing, and often surprisingly modern. The velvety sound of the low basset horn, especially when the composer relies on it to hold the bass line, is delectable, and so is the quartet of clarinets when he sets them arpeggiating—as in *Parsifal*! This is a large composition, the first movement a full-fledged symphonic allegro, while the two minuets (with two trios each), the variations, and the final rondo represent the true serenade-divertimento tone. The Adagio is something else again. It rolls and flows in an unbroken undulating movement while Mozart pours over the murmuring accompaniment the most ravishing melodies. The only thing comparable to this heavenly movement is the similar one in Schubert's great C major string quintet.

It takes a fine ear and impeccable taste to keep this delicately balanced ensemble together and Böhm possesses both. The performance is first class, the flaws are few—a small handful of hasty trills and grace notes—and tempos and dynamics are excellent. The *Serenade* is always designated as "for thirteen wind instruments," but unless a really good contrabassoonist is available, a bass fiddle is usually substituted. I have heard it both ways, but I have never before heard alternate use of the two instruments. In the second trio of the second minuet a bass fiddle suddenly replaces the very satisfactory contrabassoon; its booming pizzicatos are not attractive. The only other thing that mars the general felicity is the first oboe, which cannot always authoritatively carry the treble. This is the usual failing of Central European oboe players whose tone is too liquid, noticeably thinning out in the upper register. The other players are fine, the clarinets singing warmly, the bassoons faultlessly ripping off fast staccato runs, and the horns in the middle expertly tying together the two ends. The recording, a nice, relaxed, yet well-controlled performance, is highly recommended. P.H.L.

NIELSEN: Quintet for Woodwinds, Op. 43—See Hindemith: *Kleine Kammermusik*, Op. 24, No. 2.

NONO: *Contrappunto dialettico alla mente* (1968)—See Kayn: *Cybernetics III* (1969).

OGDON: Concerto for Piano and Orchestra, No. 1. **SHOSTAKOVICH:** Concerto for Piano and Orchestra, No. 2, in F, Op. 102. John Ogdon,

piano; Royal Philharmonic Orchestra, Lawrence Foster, cond. Angel S 36805, \$5.98.

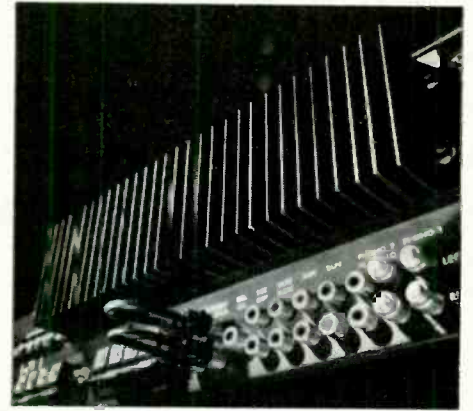
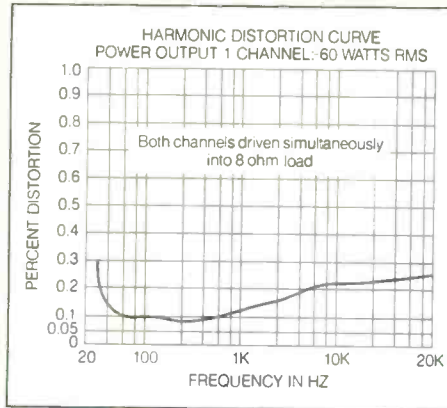
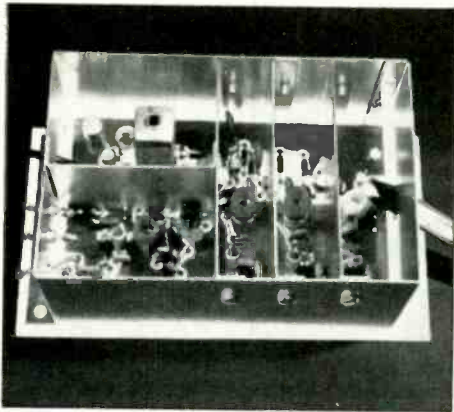
When a virtuoso pianist who specializes in the modern repertoire writes his own piano concerto, it is not unreasonable to expect a certain number of assimilated influences to pop up. But John Ogdon's blockbuster goes far beyond simple eclecticism—it is a virtual catalogue of recent and not so recent piano-concerto styles. Besides the basically Ravelian use of the keyboard, the Bartókian chord structures, and the numerous Prokofievisms, Ogdon opens up with a bit of Vaughan Williams and runs through such composers as Rachmaninoff, Ginastera, and even Busoni before eventually settling into an over-all effect not far from Samuel Barber. Ogdon himself has acknowledged the influence of Shostakovich, although, to my ears, Shostakovich is one of the few modern composers not invited to this hall of fame—except perhaps for a slight hint in the four-note theme that opens the last movement. For all this, the concerto has been carefully calculated as a dramatic and demonic crowd-pleaser, and if the composer continues to play his offspring with the brio he manifests on this disc, he should have audiences braving in the aisles for years to come.

After the deadly serious fire and brimstone of the Ogdon concoction, Shostakovich's Second Piano Concerto—with its Poulenc-ish first movement and long sections of fast melodic lines played two octaves apart—may seem a bit fluffy. At least it is an unpretentious work with an infectiously lighthearted spirit to it. Ogdon plays it well, although Bernstein's less heavy-handed approach (on Columbia) seems more in tune with the composer's intentions. In both works the recorded sound is rich and well defined, although one might wish for a bit more presence from the piano. R.S.B.

PAGANINI: Concerto for Violin and Orchestra, No. 3, in E. Henryk Szeryng, violin; London Symphony Orchestra, Alexander Gibson, cond. For a feature review of this recording, see page 78.

PARTCH: *Delusion of the Fury*. Instrumental and vocal ensemble, Danlee Mitchell, cond. Columbia M2 30576, \$11.98 (three discs).

This two-record set contains three records; one of them is a "bonus record" containing demonstrations of the special instruments which Harry Partch has created for his very special music. Partch describes the instruments in a speech on the disc, and there are pictures of them in the brochure. This is valuable because the instruments are altogether unique. Twenty-four of them are accounted for in the demonstration. They bear lovely names like *Boo*, *Spoils of War*, *Crychord*, and *ZymoXyl*. In general they fall into three categories: pitched percussion instruments of resonant wood, metal, and glass; reed organs; and plectrum instruments. All are tuned in just intonation and are exploitable in terms of Partch's famous 43-note scale. Many are very handsome objects and the later ones seem deliberately to court appreciation as pieces of sculpture, for Partch places great emphasis on the total visual effect, including the pres-



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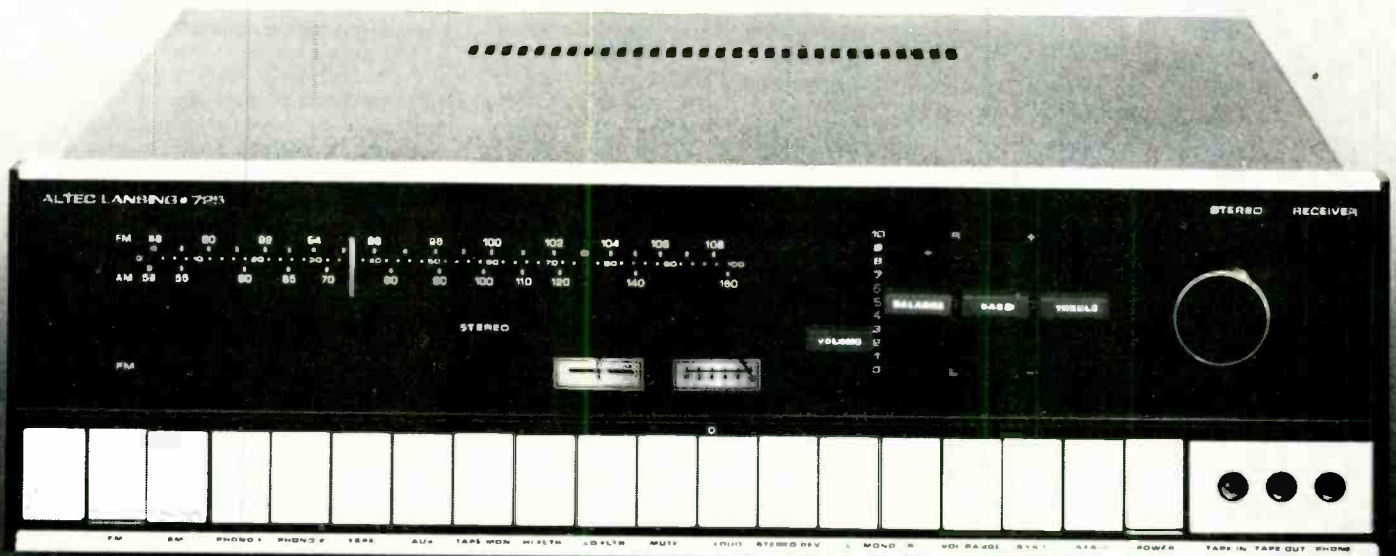
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ence of musicians and musical instruments on stage, along with dancers and mimes, in his dramatic works. One of these instruments, the marimba eroica, produces not so much tones as sonic booms, and these are quite remarkably presented on the record.

The recording is magnificent: it preserves the rich variety of Partchian timbres as none other ever has. The work is a typical Partchian drama, half ritual and half wry comment on the nature of man. It is in two parts, the first derived from a Japanese Noh play and concerned with mortal combat and posthumous forgiveness; the second is from a hilarious African folk tale and deals with the limitations of justice as administered by mere human beings. At the end the two themes are woven together into a single statement—or is it a single enigma?

At all events, the instrumental music is superb. It is a great, broad, marvelously varied tapestry of sound, dense and aerated at once, impelled in its slow sections by a majestic grandeur unequaled except in Japanese court music and in its fast sections by a tense, taut, rhythmic drive that is all but overwhelming. The piece bogs down a bit, to my taste, in its choral sections, wherein the Gertrude Stein-like repetitions which are so essential to Partch's style cannot be treated with as much variety of timbre as in the purely instrumental sections. But the whole thing is an Experience with a capital E. Hitherto Partch has been represented on records with snippets and excerpts; now, at seventy, one of the most original minds in American music is finally given his due. It is greatly to be hoped that other major works of the same composer will follow, with equally fine treatment from performers and recording engineers alike. A.F.

PROKOFIEV: Sonata for Piano, No. 6, in A, Op. 82—See Barber: Sonata for Piano, Op. 26 (Cliburn version).

RAVEL: Daphnis et Chloé: Ballet Suite No. 2; Pavane pour une infante défunte; Rapsodie espagnole; Alborada del gracioso. Cleveland Orchestra Chorus (in the ballet suite); Cleveland Orchestra, Pierre Boulez, cond. Columbia M 30651, \$5.98. Tape: ●● MT 30651, \$6.98, ● MA 30651, \$6.98.

The program title, "Boulez Conducts Ravel," suggests that the conductor's first Ravel recordings may be intended more for *his* fans than for the composer's. But while few Ravelians are likely to abandon their favorite earlier versions of any of these four works, they will find some fascinating new illuminations here. Each piece is well played by the Clevelanders with that special Boulez precision: The conductor's fastidious attention to every score element as well as the ultratransparency of the relatively closely miked yet still acoustically warm recording accounts for attentive listeners' hearing "more" in these versions than in perhaps any others. This impressive wealth of detail distinguishes the cassette edition too: Except for a bit more surface noise, the slow-speed taping seems in nowise technologically inferior to the disc edition.

Interpretatively, however, there are more grounds for argument. As might surely be expected, Boulez effectively captures the high-stepping jauntiness of the *Alborada*,

while he seems unmistakably unsympathetic with the romantic pathos of the *Pavane*, boring his listeners along with himself. In the *Rapsodie*, his painstaking precision does uncommon justice to the intricacies of this extraordinary work (not all of which are as evident to the listener's ear as they are to the score-student's eye), yet some less tangible quality of atmosphere evocation is absent—and one objectively admires the performance without being magically charmed by the music itself. On the other hand, the familiar *Daphnis et Chloé* suite reveals, along with the expected microscopic detail, unexpected poetic eloquence in the *Daybreak* and *Pantomime* sections, and superbly steady rhythmic pulse and propulsion in the *General Dance*. Boulez is distinctive too for the unobtrusive smoothness with which he weaves the choral parts into the instrumental fabric—as the composer surely intended they should be. So while Ansermet and the Three French M's (Monteux, Munch, and Martinon) still reign supreme in the Ravel discography, Boulez' first contributions provide provocatively different approaches that are always stimulating aurally and sometimes artistically as well. R.D.D.

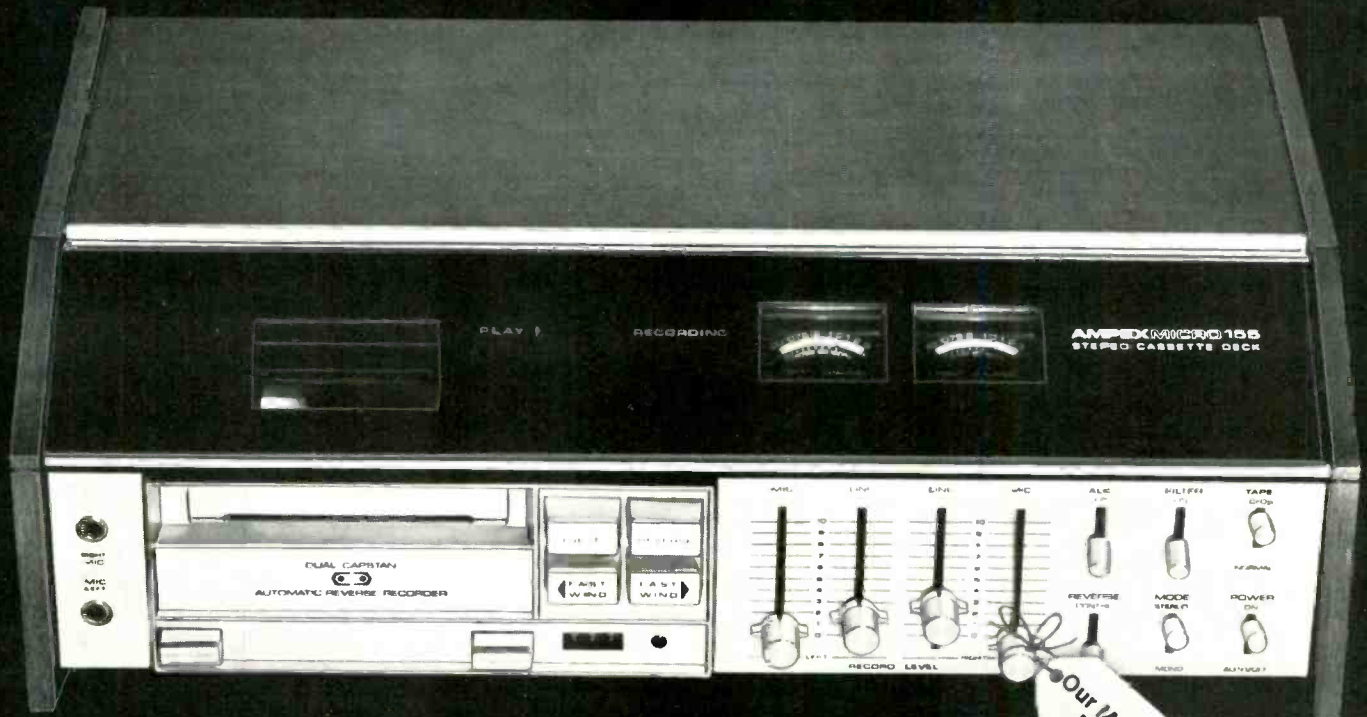
SAUGUET: *Mélodie concertante* for Cello and Orchestra. **VLASOV:** Concerto for Cello and Orchestra, No. 1, in C. Mstislav Rostropovich, cello; Moscow Radio Orchestra, Henri Sauguet, cond. (in the Sauguet); Gennady Rozhdestvensky, cond. (in the Vlasov). Melodiya/Angel SR 40180, \$5.98.

Of all the works written at the request of Russian cellist Mstislav Rostropovich, Henri Sauguet's haunting and rhapsodic *Mélodie concertante*, composed between 1962 and 1963, stands as one of the most strikingly beautiful. Indeed, I would go so far as to say that the one-movement *Mélodie concertante* is a masterpiece of twentieth-century composition. With its melancholic and understated lyricism, this work is a far cry from the witty Parisianisms that dominate this underrated French composer's better-known pieces, such as the ballet *Les Forains*. Yet, particularly in the subtle textures of the scoring and in the delicacy of the carefully wrought harmonic language, the *Mélodie concertante* has Sauguet's readily identifiable fingerprints. The work also strongly bears the mark of its dedicatee: It is almost as if Rostropovich's incomparable tone had led the way for Sauguet's mournful, almost Slavic lyricism. (One wonders, in fact, whether Rostropovich had a hand in a small change in the music itself: in this recording, the opening theme, which also closes the work and shows up at several other points in a transitional role, reappears in the cadenza as well, which it does not do in the score.) As in almost all his recordings, Rostropovich identifies with the music in such a personal and yet totally musical fashion that his interpretation will probably stand as a model for all others to come, all the more so since composer Sauguet proves to be an expert collaborator as a conductor. Sonically, one might wish for a bit more presence from the orchestra; but in general, Melodiya's engineers have done the *Mélodie concertante* full justice.

My first reaction to the tubbily recorded First Cello Concerto by Vladimir Alexandrovich Vlasov, a justifiably obscure composer

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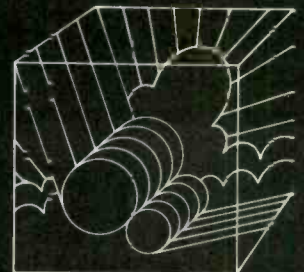
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of Shostakovich's generation, was one of dismay: There did not seem to be a single interesting musical idea in the entire work. But this is not entirely true. One or two passable inspirations crop up here and there, but these are dumped into a musical structure that is so ludicrously gauche that they quickly become lost in the shuffle. The first movement, for instance, starts off like a second-rate Khachaturian soundtrack for *Spartacus Meets Sitting Bull*, and eventually ends up, after a labored cadenza, in fourth-rate Tchaikovsky. The second movement tries hard to be sublime but gets quickly mired in goo, while the third is filled with more musical clichés than an entire summer of Lawrence Welk re-runs. Why Angel could not have come up with something more worthy of the Sauguet *Mélodie concertante* (such as the latter's Second Quartet, which is on the flip side of the French Chant du Monde release) is beyond my comprehension. My advice is to buy this record and just pretend the Vlasov does not exist

(which by all rights it shouldn't). The presence of the Sauguet alone would make a ten-record set worth the price. R.S.B.

B **SCHUMANN:** Fairy Tales for Clarinet, Viola, and Piano, Op. 132; Pictures from Fairyland for Viola and Piano, Op. 113; Fantasy Pieces for Clarinet and Piano, Op. 73; Four Marches for Piano, Op. 76; Fantasy Piece for Piano, Op. 12, No. 9. Nobuko Imai, viola; Harold Wright, clarinet; Harris Goldsmith, piano. RCA Victorla VICS 1621, \$2.98.

This delightful disc, which carries the title "Fancies and Fantasy Pieces of Schumann," is devoted largely to compositions which were intended to convey musically the directness and simplicity of children's literature. Although none of these pieces is as well known as the composer's *Scenes from Childhood* for

piano, all are considerably larger in scope and demonstrate convincingly that Schumann was one of the few real masters of this genre, capable of maintaining a remarkably high musical standard while avoiding the pitfalls both of pretentiousness and overcomplication on the one side and of condescension on the other. The works are all handsomely performed. Harold Wright is an extraordinary clarinetist who plays with breathtaking control and a depth of musicality all too rarely encountered on the instrument. The violist, Nobuko Imai, also plays beautifully, and the two performers complement one another superbly in the viola/clarinet *Fairy Tales*, Op. 132. Harris Goldsmith, who will be familiar to HIGH FIDELITY readers, supplies tasteful, carefully phrased accompaniments and indicates in the Marches, Op. 76 that he is more than capable as a soloist. The somewhat reserved quality of all the performances seems completely appropriate here, and indeed enhances the charm of this music.

Respighi's Pines and Fountains— Sonic Sorcery by Ormandy and Columbia

by R. D. Darrell

ONE OF THE MOST cheering rewards of a veteran reviewer is the possibility now and then to chronicle an interpreter's artistic growth—usually over years of gradual maturation, but sometimes by unexpected quantum jumps from one level to a considerably higher plateau. And perhaps most welcome of all such progressions are those demonstrated by stars of long-established fame who suddenly demonstrate new and deeper insights into works they have been playing for years in concert and for recordings. The current example is provided by Ormandy's latest Respighi tone-poem recordings.

The best-selling versions of the popular Respighian showpieces, *The Fountains* and *The Pines of Rome*, long have been those by Ormandy and the Philadelphians—first in early stereo (1958) disc and tape couplings, later (1964) in a remastered disc that also included the 1962 *Feste Romane*. When conductor and orchestra finally got around to re-recording the two best-known works in the Roman trilogy, shortly before their contract with Columbia ran out in the spring of 1968, who could expect any change in the interpretative (as distinct from the engineering) approach? Certainly not those listeners who, like me, clung to the minority

view that the old Ormandy readings were overvehement, often heavy-handed and melodramatic. We deemed the 1963 Ansermet versions for London far more poetic, and when the Munch/New Philharmonia versions in London Phase 4's superrecording came along in September 1968, we were convinced that they eclipsed Ormandy's.

Now the belated release of the Ormandy/Columbia re-recordings is an invaluable reminder never to prejudge—even subconsciously—any new work even by its own artist's predecessors. Of course one might have expected (on the basis of the conductor's other last Columbia recordings like the "Bolero" and "Finlandia" programs) that the audio technology would be superlatively good—the best in sheer sound quality that the Philadelphians ever had *chez* Columbia and surely as good as the best they've been given more recently by RCA. But I for one never could have anticipated the greater relaxation and expressiveness in Ormandy's own approach to this music—a relaxation not in his invariable steadiness of tempo or sure control of his orchestra (which seldom if ever has played more beautifully than it does here), but in emphasis and urgency. The present readings do incal-

culably better justice than the old ones to Respighi's seldom fully appreciated poetic sensibility, and they realize the genuine potential magic of these scores. Add truly superb sonic appeal, generated by both players and engineers, and even Munch and his Phase 4 sorcerers are matched if not beaten at their own game.

Of surprise only to those who haven't kept up with the latest developments in cassette technology, the musicassette edition of these performances is a very close competitor to the disc edition. Even with Dolbyization (now used in all Columbia cassettes), the former has a bit more background noise under the quietest musical passages, but not much more (and for that matter the disc surfaces themselves are not absolutely silent), while in frequency and dynamic ranges the tiny cassette taping achieves—via first-rate playback equipment, of course—closely comparable expansiveness, along with impressive sonic transparency, brilliance, and solid weight.

RESPIGHI: Fontane di Roma; Pini di Roma. Philadelphia Orchestra, Eugene Ormandy, cond. Columbia M 30829, \$5.98. Tape: ● MA 30829, \$6.98; ●● MT 30829, \$6.98; ●● MR 30829, \$7.98.

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Several of these pieces are currently not otherwise available on record, and two of them—the Marches and the *Fantasy Piece*, Op. 12, No. 9—have never been previously recorded. The latter is particularly interesting, as it was originally intended to form the last of the well-known *Fantasy Pieces*, Op. 12. Schumann, however, decided to discard the piece for the published edition, and as a result it slipped into complete oblivion until it was discovered in 1935.

The sound is very good, and Mr. Goldsmith's liner notes are both informative and a pleasure to read. R.P.M.

B **SCRIABIN:** Concerto for Piano and Orchestra, in F sharp minor, Op. 20; Sonata for Piano, No. 5, Op. 53; Poème satanique, Op. 36; Waltz, Op. 38; Prelude and Nocturne, Op. 9, Nos. 1 and 2. Michael Ponti, piano; Hamburg Symphony, Hans Drewanz, cond. (in the concerto). Candide CE 31040, \$3.98.

It is often a characteristic of large-scale works by "minor" romantic composers that in spite of the richness and individuality of their many separate episodes, these pieces do not add up to a convincingly unified dramatic whole. While Scriabin's beautiful piano concerto does not indeed flow with the ease of, say, the Chopin piano concertos (which were apparently Scriabin's models, particularly for his first movement), one notes a kind of mysterious unity-through-disparity that characterizes even the earliest examples of this composer's special genius. And in themselves

the individual episodes are often quite striking—the second movement, for instance, is a short theme and variations (an unusual form for Scriabin): Its opening melody and harmonies have a childlike poignancy to them, a quality that also pervades the lovely Nocturne, Op. 9, No. 2, also recorded here.

Pianist Michael Ponti apparently has a phenomenal reserve of technical prowess, which in itself is a strong recommendation when one considers the overwhelming difficulties presented by Scriabin's piano style. Indeed, Ponti's virtuosity is literally dazzling in parts of the concerto's last movement—one almost feels the turntable has suddenly sped up. What Ponti unfortunately lacks is anything resembling a decent tone, a flaw that takes its toll in parts of the concerto but which is close to disastrous in the Fifth Piano Sonata. The latter work, with its warm waves of moving triads, does not suit Ponti's brittle approach—he literally hammers the chords to death and produces almost no resonance at all, particularly in the bass (a fact that may be due to the piano itself and/or the recorded sound). Furthermore, although Ponti happily avoids the pseudoromantic excesses of some Scriabin pianists, one cannot help wishing for a slightly less intransigent and straightforward style in certain passages.

The performance of the concerto is not improved by the Hamburg Symphony, which plays with the grace and finesse of a high-school orchestra. While the first stereo version of the Scriabin concerto is welcome (the stereo effect is relatively well balanced, if a bit extreme), there is still room for something more musically satisfactory. R.S.B.

SHOSTAKOVICH: Concerto for Piano and Orchestra, No. 2, in F, Op. 102—See Ogdon: Concerto for Piano and Orchestra, No. 1.

SHOSTAKOVICH: Symphony No. 4, Op. 43. Moscow Philharmonic Symphony Orchestra, Kiril Kondrashin, cond. Melodiya/Angel S 40177, \$5.98.

The story of Shostakovich's ill-fated Fourth Symphony, which the composer withdrew from rehearsal in December 1936, is well enough known by now and need not be repeated in detail here. Ostensibly dissatisfied with the third movement, Shostakovich was, in reality, none too eager to renew the run-in with Stalin's government occasioned by his opera *Lady Macbeth of Mzensk* a year earlier. Yet it is not difficult to see how Shostakovich could very well have had misgivings over his symphony's last movement which, although infinitely better written, harks back to the Third Symphony's rather chaotic succession of varying episodes. In the first movement, on the other hand, Shostakovich revived the more neoclassical formal considerations of his First Symphony and expanded them into a broad, frescolike context that represents the first example of the symphonic style Shostakovich solidified with his Fifth Symphony. The acerbic yet Mahlerian second movement also indicates similar compositional preoccupations to be found in many of Shostakovich's later works: It is in fact the Fourth Symphony, rather than the Fifth, that marks the turning point in the composer's career (with this in mind, one can only hope that the unperformed

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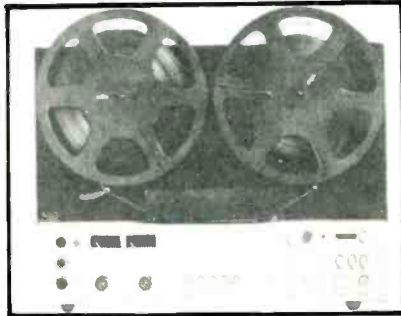
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Five Pieces for Orchestra, Op. 42, will likewise surface one day).

It is indicative of the character of Shostakovich's vagarious career that his Fourth Symphony, one of his most interesting and original scores, received its first performance in December 1961, a scant two months after the triumphal premiere of his conservative and much less important Twelfth Symphony. Now, some ten years later, as the composer is putting the finishing touches on his Fifteenth Symphony, Melodiya/Angel has finally made available to American listeners a brilliant performance of the Fourth recorded in Russia, not long after its premiere, by the same forces that initially brought it back from limbo. Kondrashin takes chances here that Ormandy, in his excellent version of the work, avoids. Thus the keystone of the first movement, a toccatalike section that opens with a stunning fugato in the strings, is taken by Kondrashin at breakneck speed (of which Shostakovich would surely approve): The frenzied build-up to the jaggedly dissonant climax must be heard to be believed. Kondrashin likewise offers a greater, more dramatic breadth of dynamic variety, and he expertly enhances the holdly clashing contrapuntal lines that pervade the entire symphony.

On the other hand, the Fourth Symphony is in many ways Shostakovich's concerto for orchestra, and the much better-balanced Ormandy performance does fuller justice to the work's virtuoso and typically Russian orchestration. Ormandy also has much better control of the strong rhythmic patterns than Kondrashin. As for the recorded sound, the rich tones of the Moscow Philharmonic's brass section are admirably reproduced here, whereas in the Ormandy version the brass tend to sound thin and distant; and since the Fourth is one of Shostakovich's brassiest symphonies (literally and figuratively), this represents a definite plus for Kondrashin. But in the Melodiya/Angel release, the string sound is shrill and colorless and the woodwinds are underrecorded. Ormandy's strings and woodwinds not only benefit from superb engineering, they also perform better. On both of these discs, however, the attributes far outweigh the flaws, and for once one can choose between two superlative versions of a Shostakovich symphony. Personally, I prefer the Ormandy by a hair—the Kondrashin probably remains slightly closer to Shostakovich's intentions, but the over-all realization on disc is not quite as convincing. R.S.B.

SHOSTAKOVICH: Symphony No. 12, Op. 112 (*The Year 1917*). Leipzig Gewandhaus Orchestra, Ogan Durjan, cond. Philips 6580 012, \$5.98.

The jacket of this recording shows a smoking cannon aimed straight at the viewer, and this pretty much indicates the aesthetic intentions of the Shostakovich Twelfth Symphony. With this said, it should immediately be noted that Ogan Durjan leads his East German orchestra in what is one of the most brilliant performances ever recorded of a Shostakovich symphony. Everything about this disc is electrifying: Durjan manifests an extraordinary ability in bringing out any number of nuances in the dynamic shading; his rhythmic sensitivity is uncanny; and he manages to maintain a perfect balance between the various instruments, an asset well seconded by the rich stereo

sound. The other recordings of this symphony (Mravinsky, Prêtre) are by no means out of the running—but the Durjan version is the one to have.

Detail department: Either the score has been changed or else the trombonist makes a rather grim mistake by playing an A flat instead of an A natural to conclude his solo at the end of the second movement. But nobody's perfect, and I would strongly hope that Durjan will soon sink his teeth into some meatier Shostakovich. R.S.B.

VERDI: *Un Ballo in maschera*. Walburga Wegner (s), Amelia; Anny Schlemm (s), Oscar; Martha Mödl (ms), Ulrica; Lorenz Fehenberger (t), Riccardo; Dietrich Fischer-Dieskau (b), Renato; Wilhelm Schlrp (bs), Samuel; Willy Schöne Weiss (bs), Tom; Chorus and Orchestra of the Cologne Radio, Fritz Busch, cond. Friends of Fritz Busch Society, 41 East 42nd St., New York, N.Y. 10017, \$14 (mono only).

VERDI: *Un Ballo in maschera*. Renata Tebaldi (s), Amelia; Helen Donath (s), Oscar; Regina Resnick (ms), Ulrica; Luciano Pavarotti (t), Riccardo; Sherrill Milnes (b), Renato; José van Damm (b), Silvano; Leonardo Monreale (bs), Samuel; Nicolas Christou (bs), Tom; Chorus and Orchestra of the Accademia Nazionale di Santa Cecilia, Bruno Bartoletti, cond. London OSA 1398, \$17.94 (three discs).

Fritz Busch's recording of *Un Ballo in maschera* is a remarkable document, and in its own special way, of equal historic value as the Toscanini version on RCA. In fact, the parallels between the two performances are quite striking: Both were prepared for a live radio broadcast; they represent something of an operatic swan song for the two conductors (Busch died in 1951 a few months after his *Ballo*, while Toscanini's 1954 reading was his last of a complete opera); and each preserves the work of two musicians who made important contributions to the evolution of the Verdi style during their respective careers. Of course Busch cannot claim the close personal and cultural ties that were an inherent part of Toscanini's musical upbringing. He did, however, play a vital role in the interwar Verdi revival in Germany, where he conducted, in addition to other middle-period Verdi works, the famous Franz Werfel edition of *La Forza del destino* (Dresden, 1926)—a production that more than anything else persuaded German intellectuals to revise their estimate of the composer as a mere barrel-organ tunesmith who reformed his ways in old age. Later, after he joined the protest-exodus from Germany in 1933, Busch conducted Verdi in many other countries, including a revival of *Macbeth* in Glyndebourne which the English are still enthusing about. His last years were spent in part at the Met where he led *Ballo* and *Otello* as well as the Wagner repertory.

Further similarities between Toscanini and Busch may be found in their practical approach to the music. As with Toscanini, Busch insists on utter precision from both his orchestra and singers—no traditional interpolations, easy-going rhythmic approximations, or catering to superficial effect are tolerated, and the snappy tempos coupled with an airy, buoyant lift lend an irresistible exhilaration to the letter-perfect orchestral playing. For my taste, Busch scores over his Italian colleague on several points. One is his keener ear for instrumental coloring

—the Ulrica scene, for instance, with its imaginatively pungent woodwind writing. Then too, Busch knows just how to highlight those poignant little countermelodies that so often creep into a Verdian accompaniment—sometimes no more than two or three notes from an oboe or cello but vital in conveying the proper dramatic flavor. Yet despite the care, everything sounds natural and spontaneous—there is never the obsessive hard-driven search for accuracy at all costs that one frequently senses from Toscanini (“Dammit, that’s how it should go you idiots!” he seems to be telling us on more than one occasion). The flexible treatment of the Act II introduction and the slow broadening, ecstatic statement of the love theme in the Riccardo/Amelia duet are only two examples of Busch’s control and understanding of the idiom. One can literally savor this reading measure by measure, pointing out the many marvelous details (those who know the conductor’s Glyndebourne Mozart recordings can imagine how graceful and vivacious Oscar’s music sounds here), but I will leave it to the reader to sample for himself—surely one of the great Verdi performances on disc.

There is a catch, and again the parallel with Toscanini’s recording holds true: The vocal work is seriously flawed. The singers are German and the opera does not flow easily in that language. Both Walburga Wegner and Lorenz Fehenberger make good, healthy sounds, but neither one projects an even, naturally shaped melodic line: It’s all accurately sung but choppy. Fischer-Dieskau, even at this early stage in his career, gives a vivid dramatic portrayal, although he too seems

uncomfortably out of his element and unable to fill out the notes with sufficient tone. Any Schlemm sings a rather yappy Oscar, but Martha Mödl is a magnificent Ulrica, delivering the seers’ prophecies with awesome authority. The sonics are of the dry, studio variety but perfectly respectable (far superior transfers than the old Allegro pressings which circulated this performance here pseudonymously in the early Fifties). For Busch’s conducting, this recording is a revelation and the vocal shortcomings will simply have to be borne.

London’s new *Ballo* has one or two fine things in its favor, but the performance as a whole is an uneven one. Coming directly after the Busch, one is immediately struck by the fact that all the singers have at least an instinctive feel for Verdi style. Bartoletti, while he conducts in a solid, traditional fashion and gets reasonably taut playing from the orchestra, does nothing to illuminate the score—a safe reading, in short, by a dependable *routinier*.

Tebaldi’s Amelia is undoubtedly the *raison d’être* for this set, and she gives quite the best performance. There are problems at the top of the voice to be sure, but far fewer than I had expected: The strain is primarily evident in the ensembles (the Act II trio and Act III quintet in particular), where Tebaldi is unable to sustain the consistently high tessitura of the writing. Her two arias and the love duet go splendidly though, for the voice still has plenty of velvet and sheen below high G, while the top notes give her little trouble as long as the line permits her to get away from them as quickly as possible. It’s all a bit gingerly treated perhaps, but phrase after phrase is molded with such natural warmth and innate under-

standing of character that it becomes impossible not to capitulate before such musical and emotional honesty.

“Green” is perhaps the best description of Pavarotti and Milnes. Both have fine, fresh, young Verdi voices (although the baritone’s top is not ringing out as freely as it once did), but the possibilities are only skimmed over. Riccardo is one of the composer’s most interestingly drawn heroes—elegant, courteous, passionate, intelligent, and gifted with a delightful sense of humor. Pavarotti lightly touches the bases, nothing more, and all we are left with is a lovely disembodied tenor sound and a rough sketch of Riccardo. Back to the coaching studio. Milnes sings in his usual forthright fashion and his Renato remains the conventional jealous husband: aside from the basic quality of his baritone the singing is unimaginatively on one level, further marred by a seeming inability to spin a true legato line.

Helen Donath is a passable Oscar, a bit deficient in charm and sparkle. It would be best to draw the veil of charity over Regina Resnick’s Ulrica: Only the lower half of the voice functions with any reliability these days. London’s sound has a ghastly cavernous reverberation, the type of phony acoustic that graced this company’s Italian opera sets of the early Sixties. All in all, this recording is for Tebaldi fanciers only. P.G.D.

VILLA LOBOS: Concerto for Guitar and Orchestra; Etude in C sharp minor; Preludes: No. 1, in E minor; No. 2, in E; No. 3, in A minor; No. 4, in E minor; No. 5, in D; Suite populaire brésilienne (Schottisch-Chôro). Julian Bream, gui-

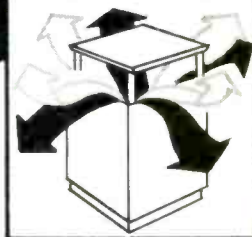
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Julian Bream—guitar performances of improvisational ease and musical spontaneity.

tar, London Symphony Orchestra, André Previn, cond. (in the concerto). RCA Red Seal LSC 3231, \$5.98. Tape: ● R8S 1209, \$6.95.

Villa Lobos' Concerto for Guitar and Orchestra (composed in 1951), is a curious and uneven work, but it has some beautiful moments nevertheless. In the first and last movements the guitar is treated as a concertante instrument—acting somewhere between full solo capacity and as an ensemble member engaging in some delicate interplay with its cohorts. This continual three-dimensional web of sound is quite effective except at those moments when so much is going on in the orchestra that the guitar is swallowed up. As if to make amends, Villa Lobos gives the middle movement over to the guitar alone (as the baroque concerto grossoists used to give it over to the concertino), and the instrument rhapsodizes to its heart's content—and ours. The finale, in which the guitar at one point pursues a path quite independent of the string section, sets up a kind of aural double exposure which I find unsettling. The orchestral role, which calls for much individual solo work, is well handled by Previn's players.

Bream's wonderful rhythmic flexibility is put to particularly good use in the five preludes—two of which (Nos. 1 and 4) are old recital favorites. No. 3, a rhapsodic piece with an almost hypnotizing second section of extreme simplicity, ought to be heard more: No. 2 is a charming wisp of smoke. Bream plays them all in a manner so natural that he could be improvising. The same holds true for the Etude in C sharp: the *Suite populaire*, with its more regimented rhythmic patterns, is an attractive contrast. S.F.

VLASOV: Concerto for Cello and Orchestra, No. 1, in C—See Sauguet: *Mélodie concertante* for Cello and Orchestra.

WERT: "Music from the Court of Mantua": Tis pyri pyr eda masse; Cara la vita mia; Misera non credea; Fantasia a 4; J'ai trouvé ce matin; Kyrie from the *Missa Transeunte Domino*; Felice piume; Datemi pace; De que sirven ojos morenos; Donna tu sei si bella; Vaghi boschetti; Ecco ch'un'altra volta; In qual parte. Accademia Monteverdiana Consort; Jaye Consort of Viols; Ambrosian Singers, Denis Stevens, cond. Cardinal VCS 10083, \$5.98.

A well-to-do, urbane, and sophisticated composer attached to one of the most brilliant courts of the Renaissance, Giaches de Wert has been unjustly neglected by current recordings. This exemplary anthology of the composer's works by Denis Stevens is intended to set matters straight and it succeeds admirably. Wert, who was imported to Italy as a boy soprano in 1544, spent most of his life in the service of the wealthy and cultivated court of Guglielmo and later Vincenzo Gonzaga at Mantua where he was called upon to produce music for every possible occasion. The Mantuan singers and instrumentalists were only excelled by the virtuosos at nearby friendly Ferrara, congenial surroundings indeed for a talented and adventurous composer. Today much of Wert's reputation rests on his emotionally charged avant-garde madrigals which exploit the dramatic possibilities of the *seconda prattica*. But as Stevens wisely shows, this was only a small part of the composer's work, which also contains delicately frivolous canzonets, suitably solemn Masses for the church, instrumental chamber music, and bright songs for theatrical productions.

The cosmopolitan nature of the court, which surely entertained such notables as visiting ambassadors and merchant princes, is reflected in the four popular and frothy *canzonette* from a 1589 collection with words in Spanish, French, Italian, and even Greek. *Cara la vita mia*, a charmingly melodic madrigal from Wert's first collection of 1558 was universally popular in its day and served as a model for several instrumental transcriptions and a Mass by Philip de Monte. Only one madrigal on this disc really shows Wert's most dramatic and expressive side. Erminia's poignant lament from *Orlando Furioso*, *Misera non credea*; but the composer's lyrical expression of pastoral joys is echoed in the liquid thirds of the nightingale in *Vaghi boschetti* and the cheerful *Ecco ch'un'altra volta* from Sannazaro's *Arcadia*. The ceremonial of Vincenzo Gonzaga's ill-fated wedding to Margherita Farnese calls forth the brilliant double-choir writing of the seven-voice *In qual parte*, while the more sober surroundings of the church inspire the serious and elaborate counterpoint of the *Missa Transeunte Domino* based on Wert's own motet. Even the chamber music for viols which we associate so firmly with an English tradition found a place in the Mantuan court as the solemn *Fantasia a 4* demonstrates.

Stevens reinforces the impression of versatility in Wert's style and the delightful aptness of his selection by the variety of interpretations he brings to the performance. Homophonic ditties appear as solos, as ensembles, as a mixture of both. The emotional anguish of *Misera non credea* is not screamed aloud but speaks breathlessly through the dramatic tension of intense declamation and clashing harmonies. The soloists are in fine form, singing with full, round tones which never miss the pitch or get dynamically out of hand. Only a tendency on

the part of the chorus sopranos to slide up their ascending intervals mars a near perfect performance. A model anthology to whet the appetite and make one call for more. Now how about a selection of the divine Cipriano. Mr. Stevens? S.T.S.

WOLF: Mörrike Lieder (selections). Elly Ameling, soprano; Dalton Baldwin, piano. Philips 6500 128, \$5.98.

The Mörrike songs, the result of Wolf's first massive seizure of songwriting in 1888, have never been treated by the record companies as exhaustively as, say, the *Italian Song Book*. More than a decade ago, Fischer-Dieskau did a five-sided set containing forty of the fifty-three songs, but that was available only as an import and has long since vanished. More recently, Evelyn Lear recorded eighteen songs, including seven not in Dieskau's set (DGG 138979, deleted), and now Elly Ameling gives us a selection of twenty, eight of them not in Dieskau's set and ten not in Lear's; all three of these together give a total of fifty songs. For the record, Ameling sings Nos. 2, 3, 6-9, 11, 16, 20, 21, 24, 25, 28, 36, 38, 41, 45, 47, 51, and 52.

So much for statistics. The Ameling-Baldwin partnership was, I thought, enormously successful in the selection from the *Italian Song Book* issued last year (Philips 802 919) and although the present disc does not quite measure up to that level—perhaps in part because the songs themselves are not quite as perfect, not quite as penetrating—this is still very good music-making. The opening group of "ghost" songs relies a bit too much on whispering and similar tonally coy effects, but later, fortunately, Miss Ameling really sings out, as in *Das verlassene Mägdelein*, where the ensemble teamwork, the parallel inflection of voice and piano, is most impressive.

Here and there the shadow of an earlier, classic performance obtrudes. It isn't part of this singer's technique, I fear, to float the high notes in *In der Frühe* as Elisabeth Schumann once did (Angel COLH 102, deleted), and *Schlafendes Jesuskind*, although very accomplished, just misses the "long line" of the Schwarzkopf-Furtwängler collaboration reviewed in these pages a few months ago (Seraphim 60179). Under pressure, Ameling's top register shows signs of coarseness, as in *An ein Aeolsharfe*, one of the most beautiful songs in the set: here and elsewhere, the precision that so admirably pointed up the Italian songs produces an effect of slight pedantry when exercised on this broader, more *espressivo* idiom.

The sound is good and clear, with an occasional fierce sibilant. Philips has provided an insert with full texts and translations. D.H.

XENAKIS: Medea; Syrmos; Polytope. Ars Nova Ensemble of Radio O.R.T.F., Marius Constant, cond. Candide CE 31049, \$3.98.

This disc contains three Xenakis works not previously recorded and gives further testimony to the fact that he is one of the truly innovative intelligences in today's musical world. The most recent of the three is the suite taken from music written by Xenakis for a production of *La Médée de Sénèque* at the

Théâtre de France in 1967. To a certain extent the work seems to indicate a shift of focus for the composer: The scoring is considerably more transparent than in earlier works and there is a degree of rhythmic regularity that will probably surprise many listeners. This latter aspect of the score results largely from the handling of the male chorus, which for the most part is given music of a reiterative, chantlike quality, somewhat in the manner of the Stravinsky of the '20s. The choral sections, which are mostly composed in a primitive sort of two-part polyphony with no rhythmic independence between the voices whatever, are always lightly accompanied, and are broken up by short, essentially static instrumental interludes. Almost all of the writing, both vocal and instrumental, is extremely conjunct in nature (glissandos are quite prevalent in the orchestra), and the total effect is considerably less complex and more immediately comprehensible than any other work of this composer that I know. Further, near the end of the piece, Xenakis builds to a clear and effective climax, resulting largely from a gradual acceleration of the choral rhythmic patterns and a raising of the pitch level. This breaks off suddenly for an instrumental epilogue reminiscent of the opening section of the piece, lending the work a sense of formal inevitability which should not escape even the traditionally oriented listener.

Symos, which is scored for eighteen strings, dates from 1959 and is similar in effect to the composer's well-known *Pithoprakta*. Like that piece, it consists of several sections defined by characteristic textures and instrumental devices (glissandos, col legno, pizzi-

catos, etc.), producing an effective "sound picture" lasting some fifteen minutes. The third piece, *Polytope*, received some renown as the composition written to accompany the light show designed by Xenakis for the French Pavilion at Expo '67 in Montreal. It is scored for four small identical orchestras, which are placed at the cardinal points in the concert area. The effect of this is lost, of course, in this two-channel recording; and since the work is made up almost entirely of long, sustained sounds, the light show itself, which was "pointilistically" conceived and thus created an interesting contrast to the music, is also sorely missed. The work lasts only six minutes, however, so that the lack of variation doesn't become too oppressive.

Unfortunately, the liner notes are devoted almost entirely to the reprinting of a highly laudatory but very general article on Xenakis by Maurice Fleuret. As a result, very little space is left over for information about these three pieces, and more seriously, there is no text furnished for the *Medea*. The sound is quite good, however, as are the performances.

R.P.M.

recitals and miscellany

ROGER BOBO: "Tuba Recital." **GALLIARD:** Sonata No. 5. **HINDEMITH:** Sonata for Bass Tuba and Piano. **BARAT:** Introduction and Dance. **KRAFT:** Encounters II for Unaccom-

panied Tuba. **WILDER:** Children's Suite: Effie the Elephant. Roger Bobo, tuba; Ralph Grierson, piano. Crystal S 125, \$5.98.

Roger Bobo, who once played tuba with the Eastman Wind Ensemble and Amsterdam Concertgebouw Orchestra and now performs with the Los Angeles Philharmonic, is more than a mere expert technician. And if you think that all his instruments can produce are oom-pah grunts and subterranean rumblings, you're in for a pleasant surprise. He's a good program-maker, too, with only one of the teaching/recital pieces you might expect: an introduction and jaunty Dance by J. Barat. More substantial are one of Johann Ernst Galliard's early eighteenth-century sonatas for a low instrument (usually a bassoon or cello) and piano; one of Hindemith's celebrated series of sonatas for various instruments; and a contemporary work by William Kraft for tuba alone. This last boasts musical as well as sonic interest even in its novelty gimmick: a kind of two-part counterpoint produced by "singing through" the mouth-piece while simultaneously playing normal tones. Finally, there's Alec Wilder's delectable musical evocation of the adventures of *Effie the Elephant*, no mere children's *divertissement* but a tonal entertainment of genuine wit, lyricism, and—yes!—grace. In the "At the Carnival" finale of this suite, incidentally, you'll learn just how surprisingly agile an elephant, and a tuba, can be.

The disc itself is notable for processing which achieves far quieter surfaces than most other major domestic manufacturers nowadays. But while the soloist is excellently re-

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corded in comfortably close miking, his skillful accompanist remains obscurely in the background for the Side 1 Galliard and Hindemith works in particular. The piano sounds somewhat better in the Side 2 Barat and Wilder works, but not a great deal. R.D.D.

MUSICA RESERVATA: "A Florentine Festival: Music for Ferdinand de' Medici." **MARENZIO:** Secondo intermedio della Pellegrina. **MALVEZZI** and **CAVALIERI:** Sesto intermedio. Carnival songs by Festa, Tromboncino, Nola, Cara, Anon. Musica Reservata, Michael Morrow, dir., John Beckett, cond. Argo ZRG 602, \$5.98.

The festivities which herald the opening of a Lincoln or Kennedy Center today merely echo the gray metal and concrete of their surroundings compared to the colorful exuberance of a similar baroque or Renaissance celebration. The wedding of Ferdinand de' Medici, new

ruler of Florence, and Christine of Lorraine in 1589, for example, was topped off with a play *cum* spectacle which would have delighted Busby Berkeley. The series of *intermedii* appearing between acts of the pastoral play *La Pellegrina* included, besides the obligatory cast of thousands, machines to move them up, down, and around the stage as well as aloft to the elaborately painted clouds; a Renaissance Godzilla who battled with Apollo; and a Garden of Delights scattered with live orange and lemon trees, birds, and animals, with perfumed scents blown about the audience. All in all, these early entrepreneurs of mixed media devised quite a show.

As one might expect the musical accompaniment definitely took second place to the visual wonders, but still no expense was spared in hiring the best of contemporary talents. Luca Marenzio and Emilio De Cavalieri were imported to help out the local court composer, Christoforo Malvezzi, and the singers included

stars like Vittoria Archilei, whose sparkling coloratura had made her a legend throughout Italy. The music itself is superficial (as it was intended to be) and the only way to bring it off is to stun us with such a dazzlingly sumptuous performance that we don't listen very carefully to the empty harmonies, repetitious rhythms, and insignificant melodies. Unfortunately, *Musica Reservata*, a small if gutsy ensemble, simply does not have the forces to bring off the two *intermedii* here with anything like the necessary panache and I can't imagine why the group chose to try. The players are much more successful in the rough and ready carnival songs (intended to be sung by musicians on outdoor floats) which round out the recording. This energetic and often bawdy occasional music is much more in their line and MR's raucous good humor finds a suitable outlet in the *frottole* of Cara and Nola and the lively songs and dances from a midcentury Tuscan manuscript. S.T.S.



Traditional American String Quartets— Including Benjamin Franklin's Curiosity

by Alfred Frankenstein

OF THE SEVEN works in this set, only one can by any stretch of the imagination be described as "early" and one is not a string quartet; otherwise, the title is perfectly accurate.

Six of the seven works date from the early twentieth century—which was not the beginning of time, even in American musical composition—and four of them reveal the powerful impact which the "American" works of Dvořák had on American composers of that period. Their reactions to Dvořák were, however, highly various. Chadwick's was by far the best. His quartet has guts: it possesses real themes and they are manipulated by a professional composer—you can listen to this piece without making excuses for it.

The quartet by Daniel Gregory Mason, based on *Deep River* and other well-known themes of black folklore, is entertaining and even moving, but the fine effect of its first two movements is dissipated by a weak finale. The quartet by Arthur Foote is simply academic professor's music, while the piano quintet by Henry Hadley is the work of an unduly ambitious salon talent.

The *Two Sketches Based on Indian Themes* by Charles T. Griffes is one of the masterpieces of American chamber music. Its handling of the Indian themes is superlatively beautiful, without any of the silly

clichés with which American music of that type and period is usually crammed. People often laugh at the idea of using American motifs in highly developed forms, but what counts is not so much the thematic material as the genius of the composer who handles it, and Griffes had more creative originality than all the other Americans of his period.

The Loeffler quartet is also a magnificent work, full of impressionistic effects but motivated by a very powerful drive—a drive, which is indeed highly unusual in the hyperrefined music of this composer. The piece is an elegy for a friend who died in the First World War, and he is most nobly and memorably eulogized in this outstanding composition.

Griffes, Chadwick, Loeffler—these three justify the set. The Franklin is a great curiosity, however, and since this is its first recording under a commercial label, a few remarks about it are in order. The manuscript came to light in Paris in 1945. It is not in Benjamin Franklin's handwriting and there are no documents to corroborate the attribution given at the top of the score, but internal evidence suggests that he could have written it; it was precisely the kind of thing he was given to.

It is a quartet for three violins and a cello. Each of the instruments needs to be tuned in a special way, none in the normal

way. Thanks to this special tuning, Franklin is able to produce an F major scale on the open strings, and the entire piece is played without anyone having to touch the fingerboard except to hold the fiddle in place. This, in other words, is a string quartet for people who cannot play stringed instruments at all, and in this it is characteristic of that concern for elementary education which was so typical of Franklin and his era. It is also typically Franklinesque in that the whole thing is really invented, not composed. It is a wisp of a classic dance suite in six little movements, and nobody would ever look at it twice if Franklin's name were not attached to it.

The performances are excellent and the recordings are quite adequate.

"THE EARLY STRING QUARTET IN THE U.S."
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BEVERLY SILLS: "Welcome to Vienna." **LEHAR:** Die lustige Witwe: Viljalied; Giuditta: Meine Lippen, sie küssen so heiss; Der Zarewitsch: Einer wird kommen. **KORNGOLD:** Die tote Stadt: Marietta's Lied. **STRAUSS:** Unter Donner und Blitz; Nacht in Venedig: Overture; Frühlingsstimmen. **HEUBERGER:** Der Opernball: Im Chambre séparée. **SIECZYNSKI:** Wien, Wien, nur du allein. Beverly Sills, soprano; London Philharmonic Orchestra, Julius Rudel, cond. ABC Audio Treasury ATS 20009, \$5.98. Tape: M820009, \$6.98; M520009, \$6.98.

One devoutly hopes that the condition of Beverly Sills's voice on this disc is not an indication of permanent vocal decline. It would be comforting to think that the strain of her first Normas in Boston a few days earlier was responsible for the quavery upper register, the incipient tremolo even within the staff, and the imprecise coloratura in *Frühlingsstimmen*. There are some downright poorly pitched tones, and a pronounced tendency to slide into notes cannot simply be dismissed as "Viennese schmaltz," for its appearance is all too obviously related more to vocal than stylistic geography.

There is another problem with this record. You might suppose that "light" music is easier to do than "art" music—but to stand up under the repeated hearings that records call for, it must in fact be performed with the greatest care, with a real commitment to its quality. Frankly, "Welcome to Vienna" sounds pretty off-the-cuff. The orchestral playing is sloppy: not so much in matters of ensemble, but rather in such things as orchestral intonation and balance—and the glaring lack of co-ordination of voice and orchestra at the end of "Einer wird kommen" should simply not have been allowed to pass.

Nor do I always feel that these performers have understood the point—either musical or textual—of these pieces. Even granting that Korngold specifies *sehr langsam* for Marietta's Lute Song (an extremely beguiling piece of *kitsch*, by the way), at this funereal motion all sense of the irregular meters and phrases is lost. (The classic recording of this is by Lotte Lehmann and Tauber—it is a duet originally—on Scala 837; I seem to recall that none other than George Szell was the conductor of that, and he certainly knew how it ought to go.)

Another mistake is the Heuberger piece; at this tempo, one might suppose that the "chambre séparée" is for sleeping! In any case, the vocal inequalities prevent the line from assuming a convincing shape. Best of the lot is the *Giuditta* piece, which sticks pretty much to the lower registers, and its soubretish character seems to call forth a much more precise response from the singer, who elsewhere projects a rather generalized sentiment; she is, basically, a vocal actress, not a recitalist, but she isn't "into" these pieces the way that, say, Schwarzkopf was in her operetta record (Angel 35696—where there are vocal problems too, but they are faced up to and smoothed over with considerable skill).

The two orchestral numbers are mostly brash and thumpy. The liner has ABC's normal quota of typos, a sentence or two about the pieces, one of those "wonderful old Vienna" essays, and a publicity blurb; no texts or translations, but if you listen very hard, you will discover that *Frühlingsstimmen* is in fact *Voce di primavera*. D.H.

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in brief

ADAM: *Giselle*. Bolshoi Theater Orchestra, Algis Zuraitis, cond. Melodiya/Angel SRB 4118, \$11.98 (two discs).

Like all other four-side disc versions of *Giselle*, this one is labeled "complete." Perhaps it is by Bolshoi Theater production traditions; nevertheless only some two-thirds of the original interpolation-augmented score recorded by Bonyngé for London (June 1970) is performed here. Zuraitis' reading is an enthusiastic one that doesn't spare the schmaltz in the most lushly expressive passages, but the playing is often slapdash and there is a good deal of sonic coarseness, for which the orchestra itself is probably more responsible than the recording engineers. On all counts, then, the Bonyngé version remains unchallenged. R.D.D.

BACH: "J. S. Bach Is Alive and Well and Doing His Thing on the Koto." Tadao Sawai and Kazuo Sawai, koto; Hozan Uamamoto, shakuhachi; Sadanori Nakamura, guitar; Tatsuro Takimoto, bass; Takeshi Inomata, drums. RCA Red Seal LSC 3227, \$5.98.

Here's a neat reversal of a familiar policy: Record companies frequently re-release withdrawn material on their budget labels; now RCA, in its wisdom, has reissued on a full-priced Red Seal half of a budget disc entitled "A New Sound From the Japanese Bach Scene"—twelve of Bach's greatest hits played on two kotos and a shakuhachi with guitar, bass, and drums—with the other half filled out with new material from the same group. Need I add that RCA offers the unwary buyer no warning whatsoever that he may already own half of this new record? I honestly can't believe that anyone who heard the first record would have any interest in acquiring a second, regardless of whether he's a Bach fan intrigued by the jazz treatment or a jazz fan interested in what can be done with a Bach tune. The kotos do have a curious sound—rather like two harps played with guitar picks and made to produce a funny little vibrato—but the jazzy "arrangements" are of the cheapest variety. They are really the sort of thing one expects to hear in a television commercial—a German airline advertising a flight to Tokyo, perhaps. C.F.G.

CHOPIN: "The Most Beautiful Chopin." Etude in C minor, Op. 10, No. 12 (Revolutionary); Impromptu: No. 2, in F sharp, Op. 36; No. 3, in G flat, Op. 51; Nocturne in E flat, Op. 9, No. 2; Polonaise No. 6, in A flat, Op. 53 (Heroic); Valse Brillante in A flat, Op. 34, No. 1. Sergio Calligaris, piano. Orion ORS 7155, \$5.98.

I don't know whether this collection is everyone's idea of "The Most Beautiful Chopin," but I will say that beauty is in the ears of the beholder. What mine heard was a reasonable demonstration of pianistic efficiency, a rather heavy-handed and obvious command of phrasing, and a piano tone that tended to boominess in the bass and metallic tackiness at the high end. The Vatican Radio, who made this tape for Mr. Calligaris, their "official recording artist," would seem to have something to learn about microphone placement and room acoustics. H.G.

FOSS: *Paradigm*. **HILLER:** *Algorithms I: Versions I and IV*. **SCHWARTZ:** *Signals*. Ensembles of the Center for the Creative and Performing Arts, State University of New York, Buffalo. Deutsche Grammophon 2543 005, \$6.98.

In each instance here the interest lies primarily in the game plan according to which the music is formed rather than in the music itself. Musically speaking, the results are pitiful in the case of the Foss, painful in the case of the Hiller, and puerile in the case of the work by Elliott Schwartz. Foss's plan is so elaborate that I can't attempt to describe it, but since it leads to no worthwhile result, it is scarcely worth discussion. Hiller's piece was composed on a computer, but it is the same old dry, dull Composers' Forum music we have been listening to since long before the computer was ever dreamed of. Elliott Schwartz' piece is a duo for trombone and string bass which give signals to each other, the trombone by means of blatty sounds, the bass by means of groans. The players also shout and probably gesticulate as well. It is the function of arts centers in colleges to encourage experiment and provide opportunity for failure as well as success. Here SUNY Buffalo has fulfilled at least a year's requirements of the former. A.F.

GOTTSCHALK, "A Centennial Concert." Turnabout TVS 34426, \$2.98.

Superficial music requires profound interpreters if it is going to sound like anything. Gottschalk's music has this requisite in John Kirkpatrick, one of four pianists who participated in this centennial concert, which was recorded live at the Pan American Union in Washington on December 17, 1969. Kirkpatrick does some of the folk pieces—*Danza*, *O ma charmante*, *Suis-moi*, and *El Cocoyé*—and does them very well indeed, with great style, humor, and flair. Alan Mandel does well enough by *Midnight in Seville*, *The Last Hope*, and *The Battle Cry of Freedom*. The great and famous Guiomar Novaes plays only the *Fantasy on the Brazilian National Anthem*, which is mere cannonading for the galleries and doesn't call on any musical reserves. Robert Pritchard, who organized the Gottschalk Centennial observances, including an International Gottschalk Competition for piano players and composers, just barely manages to get through *The Banjo*, *Berceuse*, and *Souvenir de Porto Rico*. A.F.

ROSSINI: *Overtures: La Gazza ladra; La Scala di seta; Semiramide; Il Barbiere di Siviglia; L'Italiana in Algeri; Guillaume Tell*. Berlin Philharmonic Orchestra, Herbert von Karajan, cond. Deutsche Grammophon 2530 144, \$6.98. Tape: ● 89 437, \$6.98. ●● 3300 186, \$6.98.

This is a re-recording of the same program performed with the Philharmonia Orchestra for Angel in 1961 (S35890, a disc still in print). The playing here is probably even more polished, the recording just as effective by today's standards as Angel's was by those of a decade ago. But again the technically near-infallible conductor demonstrates not the slightest insight into Rossini's sense of humor and very little understanding of the Italian theatrical spirit that gives these works their prime distinction. The Toscanini mono versions, still available on the Victrola label, remain incomparable: the best stereo Rossini overture releases are those by Bernstein and Szell, both for Columbia. R.D.D.

SCHULLER: *Sonata for Oboe and Piano*. **SYDEMAN:** *Quartet for Oboe and Strings*. Ronald Roseman, oboe; Gilbert Kalish, piano (in the Schuller); members of the Lenox Quartet (in the Syde-man). Desto DC 7116, \$5.98.

Schuller's oboe sonata was written in 1948, when the composer was twenty-three years old. It is in the tough, hard, objective, ethically oriented style which everyone affected in those days. Time has separated the men from the boys so far so the music of that period is concerned, and Schuller is definitely not among the juveniles. The work could stand as a model of the post-Stravinsky, post-Schoenberg style of the Forties in its most highly refined and intelligently considered manner. The quartet by Syde-man is of recent vintage. It is full of quirky doings for all concerned and has a marvelous, long slow movement. Performances are superb and the recordings likewise. A.F.

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JOHN LENNON: Imagine. John Lennon, vocals, piano, and guitars; Plastic Ono Band.

YOKO ONO: Fly. Yoko Ono, vocals; Plastic Ono Band. For a feature review of these recordings, see page 77.

 **SPIKE JONES AND HIS CITY SLICKERS:** Spike Jones Is Murdering the Classics! Spike Jones and His City Slickers, vocals and rhythm accompaniment. *William Tell Overture (Beetlebaum); Rhapsody from Hunger(y); Pal-Yat-Chee; Liebestraum; The Blue Danube*; seven more. RCA LSC 3235, \$5.98. Tape: ● RS5 1207, \$6.95.

 **BONZO DOG BAND:** Beast of the Bonzos. Vivian Stanshall, vocals; "Legs" Larry Smith, drums; Neil Innes, piano; Roger Ruskin Spear, explosions and other sound effects. *The Intro and the Outro; We are Normal; I Left My Heart in San Francisco; Tubas in the Moonlight*; eleven more. United Artists UAS 5517, \$5.98.

Cannons, cowbells, auto horns, wheezes, sneezes, and bathroom plungers intact, Spike Jones is with us once again. Here are some of his classic performances, originally recorded during the Forties and Fifties. They spare us nothing including the ear-shattering belch at the end of *Pal-Yat-Chee*. The performing ensemble includes guest appearances by Helen Grayco and Homer and Jethro, along with Sir Frederick Gas, Horatio Q. Birdbath, the Hollywood Bowling Choral Group, and the other City Slickers' zanies.

This record is worth a spin if you have fond memories of this naive slapstick or if you have never experienced Spike's "Musical Depreciation" course in which he takes on heavies like Bizet, Liszt, Tchaikovsky, and Offenbach. There are a few authentic giggles along the way even though the passage of time has made most of it thoroughly embarrassing.


The Bonzos made the first of their four albums in 1968, three years after Spike Jones's death. Spike was a populist and gleefully took up the common folks' case against "highbrow" music: the Bonzos were aristocrats, skillfully dissecting every aspect of the pop scene of which they, themselves, were a part.



Spike Jones—music depreciation reissued.

Even though they never had a single, solitary hit, this album is their "greatest hits" collection, and it shows them in top form. The English quartet is always witty, occasionally hilarious. In *Rockaliser Baby*, they devastate Fifties rock; *I Left My Heart in San Francisco* neatly polishes off night club performers forever; *Quiet Talks and Summer Walks* is an exquisite Beatles parody; *Trouser Press* presents us with a collection of lispng Soul Kings. Finally, *The Intro and the Outro* introduces an orchestra with J. Arthur Rank on gong, Charles de Gaulle on accordion, and Quasimodo on bells.

The Bonzo Dog Band was never able to capture the fancy of the American public. For shame! H.E.

 **LENNY BRUCE:** What I was Arrested For. Douglas KZ 30872, \$4.98.

This disc (previously released as "To is a Preposition; Come is a Verb") contains the routines that helped destroy Lenny Bruce as a performer. (True, as a man Lenny had a hand in his own destruction.) Nobody figured out how to make a dime on Bruce's real brilliance until he had the grace to die. It was too soon. Now all is ripe. Thus we have read about the massively complex hassles of "the Lenny Bruce estate." A murderous greed was born as he died. This album is a wedge of the pie. Lenny Bruce is on a fairy pink cloud up there somewhere laughing his notorious, downright illegal head off.

What has happened and how did I get here, listening to shows I saw him do twelve years ago. New concepts were so dangerous then (and now too, but differently). We were all reaching out. Lenny Bruce was ten miles

ahead, always. The first time I saw him I didn't believe it. I was eighteen, a fully trained product of Eisenhower years, so already life wasn't making much sense. In a Hollywood coffee house Bruce appeared on stage in a huge black Dracula cape, flinging it around like wings, throwing out words I had never heard from a stage and concepts I had never heard at all. He was up that night. He was outrageous and everything was new. An FM disc jockey sitting next to me said, "I'm gonna go up on that stage and punch that guy out... just as soon as I can stop laughing." No one stopped laughing all night.


Back in L.A. here I am listening and cracking up at those astonishing performances off which someone is now making a fortune. Everything has aged but Lenny Bruce. Twelve-year-old Lenny Bruce performances are still more current and crucial than most available thought. But now his ideas are fashionable and packageable. They drip money. All Lenny Bruce dripped was blood and brilliance.

There are moments when life, death, stupidity, and reality are too strong. This is one of them. M.A.

SANTANA: The New Santana Album. Jose Areas, timbales and congas; David Brown, bass; Michael Carabello, congas; Gregg Rolie, keyboards; Carlos Santana and Neal Schon, guitars; Michael Shrieve, drums. *Batuka*; nine more. Columbia KC 30595, \$5.98. Tape: ●● CR 30595, \$6.98; ● CA 30595, \$6.98; ●● CT 30595, \$6.98.

I suppose this would be considered a one-mood album and Santana a one-mood group. They play a steady stream of Latin-rock, which occasionally can be very exciting and at times pretty, but over-all the flavor is uniform. Songs flow by and you never notice the breaks. It's all one extended tingly sort of mood, and for this the band deserves credit. Too many groups try to show their diversity on each LP, giving you a bit of blues, a bit of country, and so on.

With Santana you always know what you are going to get, and you always know that it will be of consistent quality, like Holiday Inn rooms and frozen pudding. Lots of people like that. I do, when in the mood. If there can be one-mood, sad jazz albums, why not one-mood, sparkly Latin albums? M.J.

 **BILL MEDLEY:** A Song for You. Bill Medley, vocals; Michel Colombier, arr. and cond. *Somewhere; Damn Good Friend; Long and Winding Road*; five more. A&M 3505, \$5.95. Tape: ● 8T 3505, \$6.98; ●● CS 3505, \$6.98.

Though Bill Medley has been on his own for three years, he is still remembered as half of The Righteous Brothers. The statement speaks for itself. As a soloist, Medley has not yet outdone his previous success.

What kind of man leaves a highly successful

duo to go it alone? A man with equal parts of courage and ego. It's an all-or-nothing proposition. Some find, to their dismay, that they can't make it alone. The only way to find out is to try.

Bill Medley is shaping into an artist who is going to be more important alone than he ever was as half of a duo. While superficiality rules the market, it is now also possible to break through with depth. And Medley, as he matures, is becoming more interested in showing a deeper, more real side of himself. All this is beautifully reflected in this album, his first for A&M.

The chemistry behind this album began some time ago with an album entitled "Wings," composed and conducted by France's distinguished Michel Colombier. That project, like this one, was produced and solidly encouraged by Herb Alpert and released on Alpert's label, A&M. Medley and Colombier were so pleased with each other's work that eventually they switched positions for this set, with Medley starring and Colombier providing orchestral support. The tracks were recorded in Paris. Medley did some of the vocals there and returned to Los Angeles to do the rest.

This album evokes poignancy from beginning to end. In some circles its consistency of mood will be considered a flaw. In my circle it is a triumph. Medley simply stands before the microphone and flows, feeling each moment deep inside himself. Colombier has created an exquisite, slow-moving blanket of sound. Each track is long, fully explored, purely romantic, perhaps sad.

One tune, written by Medley and backed by solo piano (probably played by Colombier), is entitled *Damn Good Friend*. "It's hard to express love for another man but I think I can; /you're a damn good friend of mine." The track is simple and touching. Medley has re-recorded one of The Righteous Brothers' biggest hits, *You've Lost That Lovin' Feelin'*, this time without the aroma of bubble gum. It's lovely.

This is a rare album and we have producer Herb Alpert to thank for it. Most record companies would laugh it off the boards or refuse it with great sighing apologies, because it places best-self above commercialism. It is pro-art and anti-marketplace. It runs counter to corporate thinking, being simple and honorable and uncompromising.

Herb Alpert must encounter a lot of criticism in his own ranks for backing this and other equally distinguished efforts. The criticism can't be helped, but it can be balanced a bit with righteous praise. Join me by buying the album. M.A.

THE GRATEFUL DEAD: Grateful Dead. Jerry Garcia, Bob Weir, Phil Lesh, guitars and vocals; Bill Kreutzmann, drums; Ron "Pig Pen" McKernon, organ, harmonica, and vocals. *Bertha; Mama Tried; Big Railroad Blues; Playing In the Band; The Other One*, eight more. Warner Bros. WS 1935, \$9.96 (two discs).

No band can claim a more devoted cult following than the Grateful Dead. Capable of playing music in every conceivable style, the Dead can sound like the Byrds or the great Sun Ra himself, and their enthusiastic eclecticism usually drives their audiences insane with joy. They can be dreadful or brilliant, and are usually both during the course of an evening's performance.

They are obviously almost impossible to record because most of their success is based on their incredible rapport with their audiences. Their "Live Dead" LP came close to capturing this remarkable exchange; however, it was not until "Workingman's Dead," their seventh LP, with its powerful collection of driving rock tunes like *Casey Jones*, that the band became known to the general public.

Last spring, hot on the heels of their recent recording successes, the Dead gave an endless series of concerts. More often than not, they were a disappointment. Unfortunately, this disappointment is echoed on their new two-record set, culled from tapes made during that desultory concert tour. For openers, the selection of material is dreadful. *Me and Bobby McGee* and *Johnny B. Goode* are worked over for the umpteenth time with nothing new added and for no reason at all. One whole side of the two-record set is given over to an endless blues jam entitled *The Other One*, which includes one of those interminable drum solos. The soaring guitar of Jerry Garcia does not soar on this one. In addition, too much time is given over to Pig Pen's blues vocals: Pig Pen is not a superlative blues vocalist. The departure of Mickey Hart, one of the band's two drummers, also seems to have diminished the band's rhythmic thrust.

What one misses most, however, is the overwhelming enthusiasm of the Dead's fabled audience. Most live albums are made by plugging into the sound system of the concert hall. This technical fact of life may account for the lifeless proceedings. (Recent bootleg recordings of the Dead in concert made from the vantage point of the audience tell a far more pleasant story.) But then again, maybe the chemistry was missing. Perhaps the audience may have been asking itself a painful question: "Has success spoiled the Grateful Dead?" One hopes not. H.E.

THE STARS AND STRIPES AND YOU, 1917-1919. KPFK Broadcast Program. Dr. R. C. Raack, compiler; William F. Malloch, collator and engineer. Pox Stereo Disc, \$5.25 (PAX, c/o KPFK, 3729 Cahuenga Blvd., West, North Hollywood, Calif. 91604).

This genuine oddity originated as a West Coast radio program, the "America" section of a still longer production, *The Magnificent Nonsense*, and it attempts to document—and satirize—in sonic montage the World War I years in this country. The materials include many contemporary music recordings (Caruso and Nora Bayes singing, separately. *Over There*; patriotic songs by the Peerless Quartet; marches by Sousa's band, etc.); contemporary spoken recordings (drawn from speeches by Bryan, Gerard, Harding, Gompers, *et al.*; and some purportedly comic skits); and present-day readings of prose and poetry by Dos Passos, James L. Hughes (author of *A Mother's Answer to a Pacifist*), and other noted writers.

The engineering includes appropriate sound effects and occasional attempts to make use of stereoisms even in the reprocessing of period acoustic recordings—which, incidentally, are transferred very effectively, retaining all the original surface "scratch" (which in stereo processing becomes curiously disembodied and easy to ignore, even at its most virulent), and preserving to an almost incredible degree the intelligibility of sung as well

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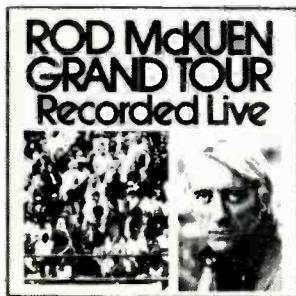
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as spoken words. Indeed the eight-page accompanying booklet is scarcely needed except for its amusing, if uncomfortably small, color reproductions of wartime posters.

As a historical documentary, I must admit that it commanded my close, even fascinated, attention throughout (more of a compliment than it might seem, since I am congenitally averse to listening at any length to *spoken* materials). It was only after the smoothly running, well-varied sound show was all over and I began to think about it that I felt the treatment was often too superficially ironic and satirical, that most of the far-from-really-funny "comedy" should have been omitted, and that at least more "serious" material might have been effectively used. Unfortunately, though, there is nothing here comparable to, say, the British war poems of Maselfield, Sassoon, and Wilfred Owen to evoke the tragedy of the war that was to end all wars. That's probably asking more of the present "entertainment" than its producers ever had in mind, but it may reflect a feeling of dissatisfaction which some home listeners will experience. That weakness apart, the release brings at least some aspects of a singular historical era to vivid sonic life. R.D.D.



QUINCY JONES: *Smackwater Jack* Quincy Jones, arr. and vocals; featuring Hubert Laws, Jerome Richardson, Ernie Royal, Marv Stamm, Buddy Childers, Freddie Hubbard, Toots Thielmans, Eric Gale, Jim Hall, Joe Beck, Grady Tate, Bobby Scott, Jimmy Smith, Ray Brown, Chuck Rainey, Harry Lookofsky, others. *Cast Your Fate to the Wind; Anderson Tapes; What's Going On*, five more. A&M 3037, \$5.95. Tape: ● 8T3037, \$6.98; ●● CS 3037, \$6.98.

This is Quincy's third album for A&M. The first was "Walking in Space" and it came up with a single hit (*Killer Joe*) and a Grammy Award. The second was "Gula Matari," and it lived healthily, awards or not.

"Smackwater Jack" is the third, and is rather different from the others because Quincy is a grower—a fact that disturbs fans who like their idols to stay locked into the one niche they liked the best. It is too soon to place this album in perspective with Quincy Jones's large output, but it will probably land close to the top.

The most likable aspect of the set is that it marks Quincy Jones's official debut as a singer. He has been under pressure to sing for years. His usual answer was, "Are you kidding?" But sing he does and, as a matter of fact, he suddenly loves to sing—that is the quality that shines through here. He is also nervous about it. Who wouldn't be?

He chose these two vocals carefully and wisely. Carole King's *Smackwater Jack* gives Quincy the security of tight rhythm underneath, to which he adds the beautiful black voices of Valarie Simpson and friends, those ladies who have shown up on all three of Quincy's A&M albums. The other vocal is Marvin Gaye's *What's Going On*. Vocally, Quincy stays pretty close to Gaye's original. Orchestrally, he stretches considerably, leaving room for several solos from the superlative musicians listed above. Aside from Jones's natural warmth and musicianship, his vocals reflect a kind of innocence—the musician as new singer. The experience seems to have



Quincy Jones—disturbing growth.

generated a special exuberance from everyone involved.

The rest of the album is a mixed bag. *Brown Ballad* is just that, an exquisite ballad written by bassist Ray Brown featuring a superb harmonica solo from the Belgian wonder, Toots Thielmans. *Hikky-Burr* is the theme from "The Bill Cosby Show." Quincy began with a previously recorded rhythm track and Cosby's whimsical "vocal." To this he adds the talents of the remarkable band gathered for this album.

Special mention goes to *Guitar Blues Odyssey: From Roots to Fruits*. It is the result of an idea Quincy has mulled over for some time, an encapsulated history of the guitar, from sharecropper proverty through Charlie Christian jazz to acid rock, hitting several modes along the way. The track features some excellent time-lapse editing by engineer Phil Ramone.

In all, "Smackwater Jack" is an engrossing representation of a phasing Quincy Jones, full of movement and ideas, restlessness and pleasure, loving and life. Ninety-five stars. M.A.



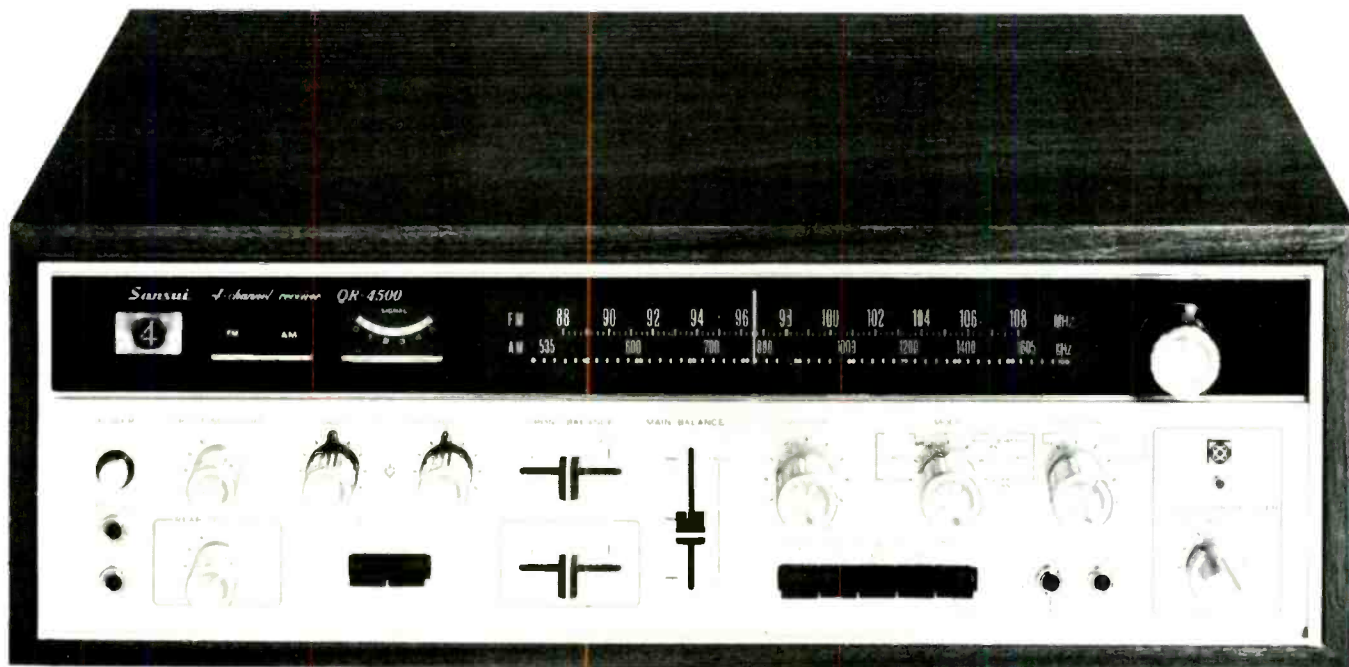
JUDEE SILL. Judee Sill, vocals, guitar, and songs; Don Bagly and Bob Harris, arr. *The Archetypal Man; Phantom Cowboy; My Man On Love*; eight more. Asylum SD 5050, \$4.98.

This album has attached itself to my turntable like glue. It won't come off.

Judee Sill is a young Los Angeles lady for whom work and play, thought and deed are all the same thing. The thing is music and it falls out of her as naturally as breathing. There is an aura of inevitability about this project. Miss Sill came into contact with engineer-producer Henry Lewy and the rest was a matter of time and labor. (Lewy co-produced with John Beck and Jim Pons.)

Miss Sill sings soft and low, pure and simple. Her range is wide but one hardly notices, so deceptively effortless is its production. Her guitar playing is big and warm, as organic as

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her voice. There is some equally excellent piano playing on the album and I suspect this is Miss Sill also, but I'm not sure.

Miss Sill writes both music and lyrics. Her melodies are pure, a blend of the classical and the quaint, and beautifully wedded to her musical backgrounds. All has been lightly and beautifully arranged by Don Bagly and Bob Harris. Nearly all the background voices are by Miss Sill.

While Judee Sill has a lot of country in her, "country" becomes a matter of style, influence, and affection. She pronounces "for" as "fer." It sounds quirky and makes you smile. As for Miss Sill the lyric writer, she is a dreamer, a lover of imagery, obscurity, and gentleness. If she is viewed in terms of logic, the pieces of her puzzles turn from charm to chaos. For her, words are a matter of feel, like everything else. One of the best tracks is called *The Lamb Ran Away With the Crown* and nobody but Miss Sill knows what the song is about. But who says that logical structure is the only value to lyric writing? In this singer's case, a song is an interwoven package involving voice, melody, music, and words. Everything balances in some mysterious way. At the same time, she comes up with an occasional fine line or two (*Crayon Angels*: "... So I sit here waitin' for God and a train./To the Astral plane"; *Ridge Rider*: "Bless the ridge rider/The ridge he's ridin' is mighty thin").

One track was produced by Graham Nash: *Jesus Was a Cross Maker*. Perhaps Nash started to do an album with Miss Sill and ran into snags with his own crowded schedule. At any rate, it is superbly produced and is a highlight of the set.

I hesitate to make predictions because my track record is terrible. Still, if Judee Sill continues at the level of this debut album, it is difficult to imagine that she will be less than one of our most distinguished young self-contained artists, in the company of James Taylor, Joni Mitchell, Graham Nash, Randy Newman, David Crosby, Carol King, and a few others. Congratulations and thanks. M.A.

SAVOY BROWN: *Street Corner Talking*. Dave Walker, vocals; Andy Silvester, bass; Kim Simmonds, guitar; Dave Bidwell, drums; Paul Raymond, keyboards, guitar, and vocals. *Tell Mama; I Can't Get Next to You; Let It Rock; Time Does Tell; Street Corner Talking; All I Can Do; Wang Dang Doodle*. Parrot PAS 71047, \$4.98.

This British band is good at loud, hard, blues-derived rock. They are not so good at other forms, such as slow blues or nonblues hard rock. The best on this LP are the first type, the blues-rockers: *Tell Mama, Let It Rock*, and *Wang Dang Doodle*. *I Can't Get Next to You*, a slow blues, seems a nice idea, but bogs down. One keeps waiting for something to happen, but nothing does. There are two hard-rock songs that don't amount to much, the title track and *Time Does Tell*. *All I Can Do* is a slow blues that works, mainly because of the long piano-and-guitar dominated instrumental. Simmonds on guitar and Raymond on piano both can be outstanding, and they are at points. Those points are the blues-rockers. Perhaps the band should take a lesson from Santana and just record what they do well. M.J.

OSIPOV BALALAIKA ORCHESTRA: *The World of*

The Balalaika. Ludmila Zykina, soprano; Valentina Levko, mezzo; Ivan Petrov, bass; Osipov Balalaika Orchestra, Viktor Dubrovsky and Vitaly Gnutov, conds. *Jingle Bells; Glorious Sea; Oh, Snow*; eleven more. Melodiya/Angel SR 40171, \$5.98. Tape: ●● 4XS 40171, \$6.98; ●● 8XS 40171, \$6.98.

Paradox: This is a first-class recorded program in every respect, yet I can't recommend it, except with reservations, to its most likely potential purchasers—listeners who own with pride the extraordinary two earlier releases starring the finest of all-balalaika orchestras (the 1963 Mercury SR 90310 and 1970 Melodiya/Angel SR 40120).

Explanation: Those earlier programs feature spectacularly bravura all-instrumental performances. In the present one the orchestra itself plays just as well as ever and is brilliantly recorded, but except in two short pieces (the *Dance of the Little Swans* from Tchaikovsky's *Swan Lake* and the *Prelude to Mussorgsky's Khovanshchina*), it is relegated to the relatively minor role of accompanying vocal soloists. Two of these three singers, however, boast truly magnificent voices. The great Boris, Ivan Petrov, brings genuine distinction to the traditional *Ah, Nastasya!* and three other songs, while Valentina Levko's exceptionally beautiful and artistically controlled mezzo-soprano makes every one of her four songs a delight. And although Ludmila Zykina is much less attractive vocally, her four songs are distinguished by notable powers of personality projection.

Conclusion: So, disappointing as this disc may be to listeners who want lots more of the unique Osipov Balalaika Orchestra itself, it can be recommended warmly to voice fanciers.

R.D.D.

BOB GIBSON. Bob Gibson, vocals and guitar; vocal and instrumental accompaniment. *Fog Horn; Sam Stone; Leavin' for the Last Time; For Lovin' Me; A Hard Rain's a Gonna Fall; About Time; Just Like a Woman; The Ballad of Fred and Mark; Easy Now; If I'm There*. Capitol ST 742, \$5.98.

Gibson, one of the major folksingers of the folk renaissance of a decade ago, has returned after an eight-year absence from active participation in performing or recording. Recently he toured with the Flying Burrito Bros., and now comes this Capitol album after earlier recordings for Elektra.

The Capitol disc contains a few worthwhile moments: One is a lovely, soft folksong Gibson co-wrote with Shel Silverstein (*Playboy* cartoonist and author of *A Boy Named Sue*) called *Fog Horn*, "softly moaning, a sad song for a lonely few." There are two nice, pleasant, goodbye-type folksongs written by Gibson: and the archetypical goodbye song, Gordon Lightfoot's *For Lovin' Me*, which Gibson does quite badly. He has overdubbed a vocal here, and it sounds rather like Dylan's version of *The Boxer*—a lot of flailing around but no direct hits. Likewise, Gibson sings a should-be-forgotten version of Dylan's *A Hard Rain's a Gonna Fall*, complete with cello. There are two protest songs. *Sam Stone* is one of them, about a veteran who became an addict, and it is sorely overdramatic, with girl choir going *o-o-o-oo* in the background, and lots of clichés ("he popped his last balloon"). Only a couple of lines, kind of funny but kind of

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Commander Cody and His Lost Planet Airmen—professional, good-natured rockabilly.

sad, stand out in the song: "There's a hole in Daddy's arm where all the money goes/Jesus died for nothing, I suppose." *The Ballad of Fred and Mark* is the other, recounting the shooting of Black Panthers Fred Hampton and Mark Clark; like *Sam Stone*, it is overstated. There is a difference between protesting and proselytizing, but few people seem to know it.

About Time is a song by Hamilton Camp (one of the actors in *Story Theater* and a former Gibson singing partner). It's quiet and lovely, and the cello works this time. Gibson's version of Dylan's *Just Like a Woman* is soft, powder-puffy, and more appropriate to the Kingston Trio. *Easy Now* is another quiet, goodbye-type folksong, done well. *If I'm There* is Gibson/Silverstein's *For Lovin' Me*, and it's a good one.

The return of Bob Gibson is marked herein by a stab at rock, a stab at country & western, but little in the way of accomplishment. I would recommend either more study of the nature of hard music, which he does not do well, or a return to soft folksong, at which he can be excellent. M.J.



THE FLYING BURRITO BROS. Chris Hillman, bass; Rick Roberts, rhythm guitar; Pete Kleinow, pedal steel guitar; Mike Clarke, drums; Bernie Leadon, lead electric and acoustic guitar, banjo. *White Line Fever*; *Colorado*; *Hand to Mouth*; seven more. A & M SP 4295, \$4.98.

The Flying Burrito Bros. have their roots in the Byrds and the Byrds's classic country-and-western album, "Sweetheart of the Rodeo." After all, Mike Clarke and Chris Hillman were once Byrds themselves and played on that very album. Their commitment to c & w music inspired them to help start the Burritos—a wise step indeed. Bernie Leadon and Pete Kleinow, two Burritos who are heard on this new and very beautiful album, departed after the completion of the recording and have been ably replaced by Kenny Wertz and Al Perkins. With their new personnel, the Burritos are spreading the same radiant joy in concert that the listener will find on their LP.

There is not a false note to be found anywhere. Compositions by Merle Haggard, Bob Dylan, and Gene Clark are featured along with six Rick Roberts tunes, including the

extraordinarily beautiful *Colorado* which is sure to be a standard.

The group respects its material. The vocals are tasteful and much attention is paid to the lyrics. The honest arrangements make the material come alive, and there is no razzmatazz displayed by any one member of the band. The result: c & w music at its best.

The Flying Burrito Bros. sounds like the kind of band one dreams of joining when things get really glum. Food for the spirit, that's what this band is! H.E.

Poco: From the Inside. *Hoe Down*; *Bad Weather*; *What Am I Gonna Do*; *Railroad Days*; *Do You Feel It Too?*; five more. Epic KE 30753, \$5.98. Tape: ● 30753, \$6.98; ●● 30753, \$6.98.

Cowboy: 5'11 Getcha Ten. *She Carries a Child*; *The Wonder*; *Shoestrings*; nine more. Capricorn SD 864, \$4.98.

Poco is a polished country-rock group; originally an offspring of Buffalo Springfield, it began with good melodies, fine vocal harmony, and a delicate finesse. Then the band moved to harder music (in concert anyway), and the melodies seemed to become submerged beneath wildly increased amplification. Delicacy does not always amplify well and did not in the case of Poco: The group's concerts began to be more noise than music. This recording, however, retains the delicacy.

"From the Inside" is a good album—polished, professional, like the Poco of old. However, the melodic sense must have been lost somewhere along that dusty country mile, for this LP bears little melodic distinction. Nearly all the tunes sound alike, due partly to a loss of imagination on the part of the band, partly to the limited nature of country music, partly to the production-line nature of Poco's vocals. It's well meaning and slick, but rather boring. Lyrically also, the best that can be said is that the words are inoffensive. Most of them are obscure and aimless. Only when the band does latch onto something with meaning does the record take shape: Standouts are *Hoe Down*, a predictable foot-stomper; *Bad Weather*, about an affair coming to an end; and *Do You Feel It Too?*, a love song. *Railroad Days* is not much lyrically, but it's a hard-rock song that reflects

the band's in-concert tendencies. It does add some life to the album.

Poco is from Los Angeles. Cowboy, centered about Macon, Georgia, has produced a country rock LP of greater interest than the Poco product: The vocals are more personal and warm, the melodies are more imaginative and there is an element of tenderness to the LP which helps make up for the main fault—evidently a built-in hazard in country music—all the songs tend to sound alike. *She Carries a Child* is touching; *Shoestrings* adds a bit of slapstick; and *The Wonder*, in which composer John McKenzie despairs the loss of common feeling in the youth community, even courts brilliance.

The young—formerly folk or rock musicians who have turned to country & western—have generally succeeded in removing the old crying-in-the-beer lyric that traditionally kept country music in the country. Their failing is their inability to replace it with genuine emotion. Slick vocal harmonies aren't a workable substitute. Cowboy, more than some others, seems to be moving in the right direction. M.J.

*** COMMANDER CODY AND HIS LOST PLANET AIRMEN:** Lost in the Ozone. Commander Cody, vocals and piano; West Virginia Creeper, pedal steel guitar; Andy Stein, fiddle and sax; Lance Dickerson, drums; Buffalo Bill Barlow and John Tichy, vocals and guitars; Bill Kirchen, vocals, guitar, and trombone; Billy C. Farlow, vocals and harp. *Back to Tennessee; Wine Do Yer Stuff; Seeds and Stems (Again)*; nine more. Paramount PAS 6017, \$4.98.

For over four years, rumors have filtered back from the midwest about a legendary band of extraordinary brilliance. That self-same band, Commander Cody and His Lost Planet Airmen, has finally buffaloeed Paramount Records, and a debut disc has just arrived. Rumors aside, this band is a wonderfully professional, extremely good-natured, versatile unit that plays a happy brand of rockabilly music. There are five lead singers and they switch off from cut to cut backing each other with a lilting set of harmonies. The musical backing matches the vocal achievement. I'd hate to be forced to pick a stand-out musician, but if I did, my vote would go to West Virginia Creeper, an enthusiastic but soulful pedal steel guitarist. The title song is truly mellow; *Seeds and Stems (Again)* is a hilarious version of one of those sad, sad country songs. In fact, all the selections make their point.

Myth-makers may be disappointed now that this particular legend has come home to roost. Those who enjoy country music, however, will be truly delighted. H.E.

ERIC ROGERS: A Tribute to Satchmo. London Festival Band, Eric Rogers, arr. and cond. *Mahogany Hall Stomp; When You're Smiling; Jeepers Creepers*; nine more. London Phase 4 SP 44170, \$5.98.

Some tribute—about the equivalent of a plastic wreath tossed carelessly on Louis Armstrong's grave! A moderate-size ensemble of what must be top British theater or even symphonic musicians plod dutifully through a dozen songs associated with Louis, but give not the slightest suggestion of his own executant

gusto. Even the always impressive Phase-4 engineering is handicapped here by excessive dryness. If you want to pay genuine tribute to the incomparable trumpeter, who was also one of the greatest singing actors since Chaliapin, buy any one of his own recordings in preference to this. R.D.D.

theater and film

*** JIMI HENDRIX:** Rainbow Bridge. Original motion picture soundtrack. Jimi Hendrix, guitar and vocals; rhythm accompaniment. *Dolly Dagger; Earth Blues; Pali Gap; Room Full of Mirrors; Star-Spangled Banner*; three more. Reprise MS 2040, \$5.98.

During a trip to Hawaii, Jimi Hendrix's good friend, Pat Hartley, got him involved in the production of a movie, eventually to be titled *Rainbow Bridge*. Hendrix was to appear in and score the film. Footage was shot of the rock star, and Hendrix returned to New York to work on the score. At the time of his death in the early fall of 1970, he had not yet completed his task. The film and an accompanying soundtrack album have just been released. Hendrix tapes never before made public, and dating back as far as October 1968, have been included to round off the unfinished score. The resulting album gives further evidence that the black rhythm and blues guitarist from Seattle, Washington was not only an insinuating composer-musician, but one of the most startling personalities of the past decade.

Hendrix was a supershowman, and what he sold was a very basic brand of sensuality. His voice was mocking and insolent, yet always aloof and cool. His songs almost always seemed to deal with exotic women on the prowl and his desire for them as he peered out at a distorted world through the distorted prism of his life. His guitar whined, purred, and gurgled like a pampered sex kitten as Hendrix set about laying down his basic themes. These themes and the Hendrix choice of subject matter were always easily identifiable.

On this album there's a portrait of the typical Hendrix *femme fatale*. *Dolly Dagger*, a broomstick-riding witch, sups on blood and has destroyed every man she's ever met from the age of fifteen on. *Room Full of Mirrors* describes a typical Hendrix setting for love-making while it ironically mirrors the internal confusion of the Hendrix mind. *Hey Baby* is a Hendrix request to join a tantalizing creature from "the land of the rising sun."

The album also includes a cut in which Hendrix is backed by Noel Redding and Mitch Mitchell, original personnel of the Jimi Hendrix Experience. Entitled *Look Over Yonder*, the selection features the feedback and distortion that helped make the Experience a sensation three long years ago. Plenty has already been said about Hendrix's performance of the *Star-Spangled Banner*. The national anthem is converted into a hideous, surrealistic grotesquerie, a pitiless demolition of the home of the brave and the land of the free.

"Rainbow Bridge" proves anew that Jimi Hendrix was a *rara avis*. H.E.

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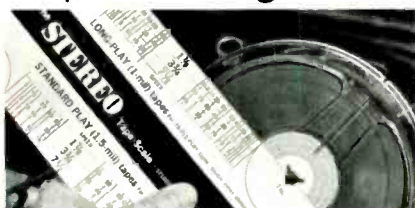
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* **NEW ORLEANS RAGTIME ORCHESTRA.** Lars Edegran, piano; Lionel Ferbos, trumpet; Paul Crawford, trombone; Orange Kellin, clarinet; William Russell, violin; James Prevost, bass; Josiah Frazier, drums. *St. Louis Tickle; Dusty Rag; Tres Moutarde*; six more. Pearl 7, \$5 (Pearl Records, P.O. 1411, Salisbury, N.C. 28144).

The unique New Orleans Ragtime Orchestra, a product of the interest and determination of the young Swedish pianist Lars Edegran, has now been in existence for two or three years and is beginning to settle into its metier. The band's first disc, also on the Pearl label, was made shortly after it had been formed, and the musicians were still reading the arrangements (written circa 1900-1910) a bit stiffly. By the time this set was recorded they knew their material well and the ensembles have the full, positive smack of authority.

The structure of ragtime arrangements puts the solo burden on the violin—played, in this case, by William Russell who is in the unfortunately dichotomous position of being both a pioneer jazz historian and a schooled classical violinist. He brings both aspects to bear on this record giving it a very essential quality: His solo on *Pleasant Moments* is superb, filled with gentle, warming colors.

For a full response to this group—or, at least to Russell—one should see it in person, an opportunity that was provided by the 1971 New Orleans Jazz Festival. The band is an interesting mixture of young Swedish musicians who have been drawn to the U.S. by their fascination with old New Orleans jazz and veteran New Orleans musicians. In the midst of this meeting of age and youth stands Bill Russell, an eye-catching figure, bald with a fringe of white hair, sawing away at his fiddle, and looking, for those to whom the reference means anything, like an energetic Alec Francis in *The Music Master*. Seen or unseen, however, Russell is a striking focal point for these charming performances by a group that has revitalized a forgotten art and, as evidenced by this disc, is getting better and better all the time. They might even bring back ragtime dancing. J.S.W.

H **LOUIS ARMSTRONG: The Genius of Louis Armstrong, Vol. 1: 1923-1933.**



Louis Armstrong—skimming the surface.

Various groups led by or including Armstrong, *Mandy, Make Up Your Mind; Potato Head Blues; West End Blues; I'll Be Glad When You're Dead, You Rascal, You*; twenty-five more. Columbia G 30416, \$5.98 (two discs).

Columbia Records is the fortunate owner of those recordings that explain what Louis Armstrong did to and for jazz and why he is such a monumental figure in the field. His Columbia discs were made between 1925 and 1932—the Hot Five, Hot Seven, and the beginnings of his big-band appearances. They have been organized in chronological order and released in a "V.S.O.P." series by Columbia's CBS French affiliate. So when American Columbia announced that it would follow its definitive, complete and orderly Bessie Smith series with a similar Louis Armstrong project, one had reason to suppose that the French CBS pattern would be followed. This first release is, from that point of view, a disappointment.

The two-disc set skims Armstrong's recordings from 1924 to 1932. Even with a once-over-lightly treatment, the period is so rich in Armstrong works that this album by itself is magnificent (and if you have nothing but a smattering of Armstrong, you must have it). Still, since American Columbia has offered, over the past twenty years, an excellent set of four Armstrong LPs from this period, one could hope that this time, following the Bessie Smith pattern, we would finally get the definitive collection. This is not it, nor is it the start toward such a goal. The set is a good collection of Armstrong performances, but in terms of where we are now in recording standards—not just sound reproduction but in organization and availability of material—this is a dreadful letdown. J.S.W.

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IRA SULLIVAN: Nicky's Tune. Ira Sullivan, trumpet; Nicky Hill, tenor saxophone; Jodie Christian, piano; Victor Sproles, bass; Wilbur Campbell, drums. *My Secret Love; When Sunny Gets Blue; Nicky's Tune; Wilbur's Tune.* Delmark 422, \$5.98.

This may not be the best example of Ira Sullivan's playing—it is, in fact, a casual representation at best—but I draw your attention to it simply because Sullivan is one of those excellent jazz musicians who, by choice or by circumstance, has spent most of his career in obscurity. Sullivan built a local reputation in Chicago in the Fifties as a trumpeter and saxophonist. A couple of LPs he recorded at the end of that decade made him known to jazz followers beyond Chicago. The recordings provided a provocative and promising glimpse of a musician with some individuality who was playing in a style and in a period when there was a notable lack of it. But that was the last that most jazz fans heard of Sullivan because he took off for Miami and has been there ever since.

However, an appearance at the jazz festival at the John F. Kennedy Center for the Performing Arts in Washington in September 1971 brought Sullivan back into the spotlight. He now plays soprano saxophone and flugelhorn as well as his original tenor saxophone and trumpet and seems to be an even more provocative musician than he ever was. On this reissue of a disc made in 1958, he plays only trumpet, but at least it serves as an introduction—for those who missed him earlier—to a musician of great immediate potential and interest. In addition to Sullivan's trumpet, the LP includes some strong tenor solos by Nicky Hill and buoyant piano by Jodie Christian, whose reputation has grown considerably since these recordings were made. J.S.W.

* **DIZZY GILLESPIE:** Portrait of Jenny. Dizzy Gillespie, trumpet; Mike Longo, piano; George Davis, guitar; Andrew Gonzalez, bass; Jerry Gonzalez and Calos Valdes, congas; Nicholas Marrero, timbales. *Uringa; Diddy Wa Diddy; Me 'n' Them; Timet.* Perception 13, \$4.95. Tape: Ampex • M 813, \$6.95; •• M 513, \$6.95.

* **DIZZY GILLESPIE:** And the Mitchell Ruff Duo in Concert. Dizzy Gillespie, trumpet; Dwiki Mitchell, piano; Willie Ruff, bass, French horn. *Con Alma; Dartmouth Duet; Woody'n' You; Blues People; Bella*

Bella. Mainstream MRL 325, \$5.98. Tape: Ampex • M 8325, \$6.95; •• M 5325, \$6.95.

If history really repeated itself, Dizzy Gillespie should now be as passé as Louis Armstrong was in 1945. Gillespie made his mark over twenty years ago—a mark that was as individualistic and as strongly made in the late Forties as Armstrong's was in the mid-Twenties. Armstrong, after that, settled into a pop entertainment groove that carried him through the rest of his life. Gillespie, on the other hand, seems to have arrived at a new artistic plateau—one on which he works comfortably and rewardingly with whoever and under whatever circumstances come along. One thinks, in connection with these two discs, of his performances with Bobby Hackett and Mary Lou Williams at the Overseas Press Club in 1970, recorded on Perception 19. Here he is in concert at Dartmouth College with Dwiki Mitchell and Willie Ruff, and with his own regular group on a recorded session which is, essentially, superb dance music.

The Perception disc called "Portrait of Jenny" has, apparently, nothing to do with the movie of that title. Instead, it is an easy and persuasive set of four bits of dance music which are much more rhythmic than they are improvisationally provocative. But primarily because Gillespie and his colleagues have held themselves in check as jazz soloists, this becomes a magnificent dance record without the distraction of virtuoso solos.

The Dartmouth concert on Mainstream, on the other hand, shows a different aspect of Gillespie's new level of maturity. Here he is playing with piano (Dwiki Mitchell) and bass (Willie Ruff), carrying things most of the way with his playful and subtle attack. There is a sense of joy all through the record and never more so than on *Dartmouth Duet*, a remarkable confrontation between Ruff, switching to French horn, and Dizzy's most inventive, sensitive, and humorous reactions on trumpet as they build the piece through a series of exchanges and challenges. J.S.W.

EARL HINES: Hines '65. Earl Hines, piano. *My Blue Heaven; Serenade in Blue; If I Could Be with You;* five more. MJR 8109, \$5.50 (Master Jazz Recordings, Box 579, Lenox Hill Station, New York, N.Y. 10021).

After a decade in which Earl Hines went almost totally unrecorded (the Fifties), he

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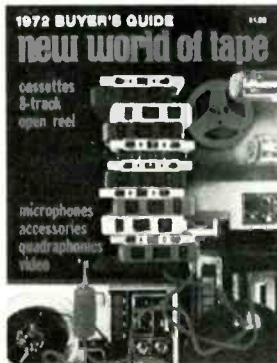
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These topics are a sampling of the adventures which await you in High Fidelity's 1972 Buyer's Guide New World of Tape. Purchase a copy at your newsstand today, only \$1.50, or fill out and mail the coupon below with your payment.



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seemed to hit the recording jackpot in the Sixties. But those Sixties tapes were not all released in this country at the time of recording: as a result, in the past two years or so there has been such a huge wave of Hines discs that the sheer volume detracts from the interest of each individual release except for those ultimate Hinesophiles who can absorb everything he records. This set, recorded in London in 1965 but released in the United States six years later, is an excellent collection of Hines's piano playing, superbly recorded with a close, clean sound. It has the minimal drawback of two songs on which Hines sings in his wispy, mannered way. Since Hines is such a superb pianist, one can forgive his singing—actually no worse than that of a lot of people whose only "talent" is singing. But he does such marvels at the piano that it is always disappointing to find him indulging himself vocally. His piano playing on this disc is up to his high standard—"Hines '65" stands as one of his best recorded performances. Still, in view of the recent flood of excellent Hines recordings, it is difficult to recommend this one above its immediate competitors. J.S.W.

in brief

RASPUTIN'S STASH. Cotillion SD 9046, \$4.98. I am so sick of groups with names such as "Rasputin's Stash" that I nearly passed this album by—except that its label is Cotillion (a division of Atlantic/Atco) and Cotillion has a way of finding and producing excellent new groups. Rasputin's Stash is an eight-man vocal and instrumental group, all black, and the album was recorded at Criteria Studios in Miami. Cotillion scores again. It's a beautiful group. M.A.

ARETHA FRANKLIN: Greatest Hits. Atlantic SD 8295, \$4.98.

Here's one of the few "Greatest Hits" albums that is not a rip-off. Fourteen masterpieces including *Chain of Fools*, *Respect*, and *A Natural Woman*. H.E.

JOHN ENTWISTLE: Smash Your Head Against the Wall. Decca DL 79183, \$5.98.

Generally hard rock from the bassist for The Who. The main fault here is the monotonous nature of his singing. M.J.

B.B. KING: B.B. King in London. ABC ABCX 730, \$4.98. Tape: ● M8730, \$6.98; ●● M5730, \$6.98.

Ringo Starr, Klaus Voorman, Duster Bennett, and Dr. John, among others, join the fabled blues guitarist to create a leisurely blues set with a big-band sound. H.E.

DANDO SHAFT. RCA Neon NE 5, \$4.98. Tape: ● PBNE-1005, \$6.95.

Bio on the jacket says: "Dando Shaft, an acoustic band, were formed in September 1969 in Coventry, England, without Polly Bolton, who joined them in late 1970 after their move to London." Dando Shaft's music is delicate, thoughtful, and expertly performed. Instruments include guitar, bass, mandolin, flute, and various percussion. Nothing is amplified. The mood is natural and alive—one of the few free-flowing albums to

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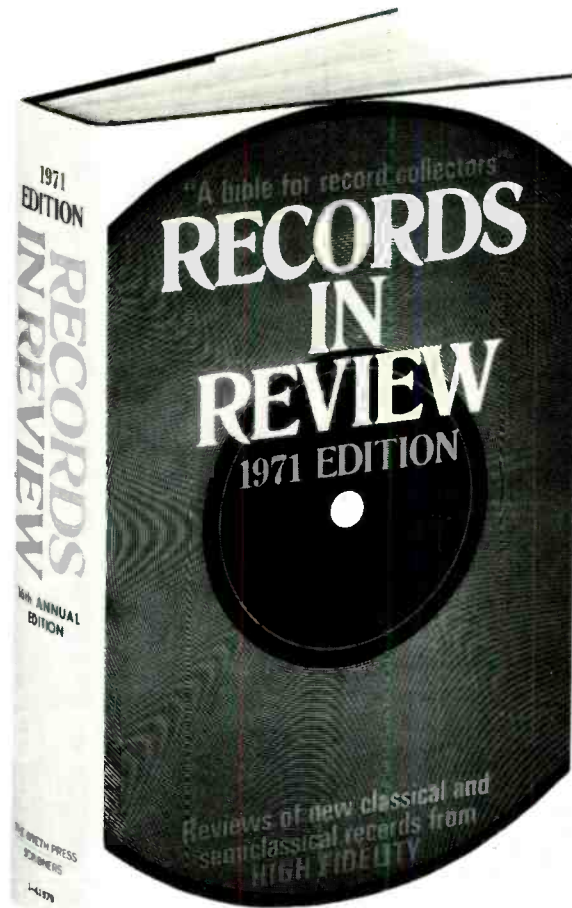
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This annual brings you in one convenient book hundreds of reviews of records which appeared in *High Fidelity* magazine in 1970—classical and semi-classical music exclusively—and includes information about corresponding tape releases, whether in open reel, cartridge, or cassette format.

Each reviewer stands high in his field—Paul Henry Lang, for instance, reviews the early classics; George Movshon and Peter G. Davis examine opera recordings; Harris Goldsmith the piano literature; Alfred Frankenstein the modern Americans; and Robert C. Marsh and David Hamilton discuss the post-Romantics. In addition, this year's annual includes reviews by the noted pianist, Glenn Gould, and by Harold C. Schonberg, chief music critic on *The New York Times*. Forthrightly they discuss the composition, performance, and sonic quality. And they compare new recordings with earlier releases and with legendary performances.

The reviews are organized alphabetically by composer for quick, easy reference—and in the case of composers frequently recorded, further subdivided by such categories as Chamber Music, Vocal Music, etc. Moreover, there's a special section on Recitals and Miscellany and a complete Artists' Index of all performers reviewed during the year, as well as performers mentioned only in the text.

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come out of England in the past year. The album's cover photo, a broken merry-go-round beneath a shaft (get it?) of sunlight, is beautiful enough to win a prize in anyone's contest. M.A.

NEIL SEDAKA: Emergence. Kirshner KES 111, \$4.98.

In his first album in ten years, the composer of such jukebox classics as *Calendar Girl*, *Stairway to Heaven*, and *Breaking Up is Hard to Do* once again displays his throbbing voice and a brand-new sensitivity of almost terrifying intensity. Rock *kitsch* at its best. H.E.

LONNIE MACK: The Hills of Indiana. Elektra EKS 74102, \$4.98.

Rockabilly singer Mack moves slightly from Memphis toward Nashville and makes it work. Rockabilly is a combination of rock and country (*née* hillbilly) music, so it's a bit of a natural shift. His version of Dylan's *The Man in Me* is quite good. M.J.

THE SHIRELLES: Happy and In Love. RCA LSP 4581, \$5.98. Tape: P8S 1803, \$6.95; PK 1803, \$6.95.

Just listening to the Shirelles' new rendition of one of their greatest hits, *Dedicated to the One I Love*, is justification enough for everyone falling in love all over again with the Bronze Age of Rock. H.E.

MIMI FARINA AND TOM JANS: Take Heart. A & M SP 4310, \$4.98.

Mimi Farina has had a well-publicized hard time. She is Joan Baez' sister. As if that weren't enough, she was married to Richard Farina who was killed in a motorcycle accident after writing a book which has recently been made into a movie. Also, she has long sought a career as a singer. Surely finding Tom Jans has eased her personal life. Now comes this album on which both sing, play guitar, and contribute to the writing. It has a nice gentle feeling; it has nice moments. But it is too long, too slow, too monotonous. Farina and Jans sing well together, but their energy level is low and somehow internalized, pointing inward instead of out. I wish I could say more. M.A.

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the tape deck

BY R.D. DARRELL

Columbia Cassettes Go All-Dolby. Since my first reviews of Dolbyized (Type B) musicassettes [March 1971], numerous new examples have appeared, although the larger tape producers have been reluctant to join Ampex on this potential bandwagon. Now, however, Columbia has decided to outdo even Ampex by Dolbyizing *all*, not merely a select few, of both its pop and classical cassette releases. And as a number of equipment manufacturers have joined the pioneering Advent company in providing cassette player/recorder models with built-in Dolby-B circuits, the system's prospects look brighter than ever before.

Six well-varied Columbia/Dolby classical cassettes have reached me just in time for featured notice this month—most of them so new that their disc editions have not yet been reviewed, while their late receipt has given me no time for comparative interpretative evaluations. But of course one's primary curiosity is about their technological merits. And here the evidence is clear on first playback: Columbia's processing is notably consistent in utilizing the Dolby-B potentials for substantial surface noise reductions. As in most earlier Dolbyized musicassettes all background noise in the quietest musical passages is not miraculously silenced altogether, but the improvement is considerable not only quantitatively but qualitatively—and every experienced listener knows that smoother, more velvety noise is far easier to filter out or to ignore entirely. Moreover, these Columbia cassettes have been processed with generally high modulation levels—most impressively so in two examples—which means that many home listeners will want to play them at lower than normal volume settings, thus pushing the already reduced surface noise further down toward inaudibility.

The two formidably, indeed sometimes overwhelmingly, big-sound examples are the Bernstein/New York Philharmonic "Romanian Rhapsody" program (Columbia MT 30645) and E. Power Biggs's Bach program played on the Thomaskirche, Leipzig organ (MT 30648). The former includes not only the eponymic work (Enesco's No. 1) but also Liszt's Hungarian Rhapsodies Nos. 1 and 4 (actually Nos. 14 and 12 in the piano-edition sequence), plus the Dinicu *Hora Staccato* and dances by Brahms, Dvořák, and Smetana—all done with immense rhythmic verve in as solid, weighty, and uninhibitedly loud recorded sonics as I've ever encountered in the cassette format. The Biggs program, in

marked contrast to his recent collection of "little" Bach pieces, is devoted to four large-scale organ masterpieces: D minor Toccata and Fugue, C minor Passacaglia and Fugue, and the "Great" Preludes and Fugues in G, S. 541, and C, S. 547. The hard-driving performances and enormously big sonics, thanks apparently to quite close miking, retain admirable musical lucidity despite the extremely long reverberation period of the St. Thomas church.

More orthodox in modulation level and general recording characteristics is the latest in the Copland/London Symphony series: a new composer's version of the moving *Appalachian Spring* ballet, plus the *Lincoln Portrait* (Henry Fonda, narrator) and *Fanfare for the Common Man* (MT 30649). Different again are the

ADVERTISING INDEX
is on page 90.
READER SERVICE CARDS
appear on pages 33 and 91.

gleamingly vivid but less weighty recorded sonics in the Boulez/Cleveland Orchestra Ravel program: *Daphnis et Chloé* Suite No. 2 (with chorus), *Rapsodie espagnole*, *Alborada del gracioso*, and *Pavane* (MT 30651). While the over-all modulation level seems less extreme here, the velvety quietening effects of Dolbyization are particularly effective. The same effects in the "Everything You Ever Wanted to Hear on the Moog" (MT 30383) are evident mainly in the opening bars of the Ravel *Bolero*, which is played quite "straight" in Moogian terms; seldom evident in the generally loud, harsh, often razy or wa-wa timbres of the over-side Chabrier, Lecuona, and Bizet pieces. Velvety if not completely silent backgrounds also distinguish the Ormandy/Philadelphia re-recordings of Respighi's *Fountains* and *Pines of Rome* (MT 30829). But here the startlingly matured and relaxed interpretations and the sheer beauty of the recorded sonics transcend mere Dolbyization considerations.

I hope to come back with more detailed comment on some of these (the last in particular), but meanwhile I should note that three of these first examples (MT 30645, 30648, and 30383) do not specifically bear the Dolby imprimatur, presumably because the cover copy was already printed when the new policy went into effect. The list price of these musicassettes, incidentally, remains the standard \$6.98 each.

Movie Music Goes Classical. What *Elvira Madigan*'s Mozart and *2001*'s Richard Strauss started, *Death in Venice*'s Mahler is now making the most of—ironically, too, since Thomas Mann didn't have Mahler (or any other com-

poser) in mind as his story's protagonist. No matter: The film is a fine excuse to make new Mahlerian converts. Several pertinent programs have appeared, but the first two on tape are Deutsche Grammophon's *Death in Venice* (3300 113 cassette, \$6.95) and Angel's "Great Motion Picture Themes" (4XS 36813 cassette; 8XS 36813, 8-track cartridge; \$6.98 each). The former features not only the familiar Adagietto movement from the Fifth Symphony but also the fourth and fifth movements from the Third, and the second from the Seventh (*Night Music I*)—all drawn from the Kubelik/Bavarian Radio Symphony complete Mahler symphony series. The latter also includes the Mahler Adagietto (in Barbirolli's more heartfelt and sonically floating version); the *Elvira Madigan* Mozart Andante with Barenboim as soloist-conductor; the finale of Tchaikovsky's *Pathétique* (as in *The Music Lovers*) conducted by Giulini; and the *Also sprach Zarathustra* "Sunrise" opening conducted by Maazel; plus two piano solos: Liszt's *Mephisto Waltz* (as in the film of the same name) played by Browning, and Chopin's E minor Prelude (as in *Five Easy Pieces*) played by Pennario—all very attractively recorded.

Live and (Sometimes) Learn. What I've just learned is that I have long failed to realize the true greatness of Vaughan Williams' First (*Sea*) Symphony—perhaps because I never had the opportunity of hearing a first-rate concert performance and because no earlier recording ever began to do it justice—or perhaps just because I never listened to it or studied it as appreciatively as I had the composer's other early (*London* and *Pastorale*) symphonies. At any rate, it has taken Sir Adrian Boult (more eloquent than ever in his old age), soloists Sheila Armstrong and John Carol Case, the London Philharmonic Chorus and Orchestra, and above all EMI's finest audio engineering to force open my ears and mind to recognize a masterpiece worthy to be ranked with—if not indeed above—Delius' *Sea Drift*. It is prefaced here by the lusty incidental music to *The Wasps*, which delectably represents the better-known folkish side of Vaughan Williams. But that's just good fun by a talented composer. The cantata/symphony setting of Walt Whitman verses reveals a still inadequately acknowledged far grander genius.

I had this double-play, 7½-ips reel (Angel/Ampex K 3739, \$11.95; notes and texts leaflet included) on hand in good time to review last month, but I shrank from discussing it until I could make sure that I hadn't been temporarily bewitched out of my critical senses merely by the superb sound. Now, however, I'm convinced that the bewitchment is permanent. ●

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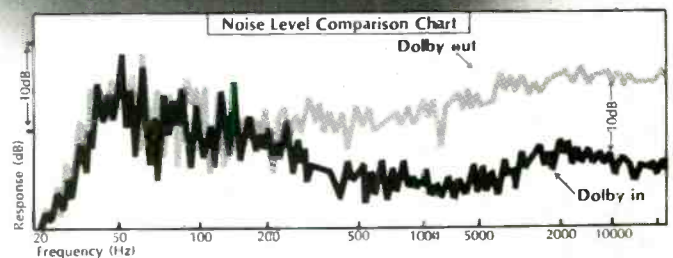
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