A Bumper Crop of New Stereo Products
The Fisher 701, 4-channel receiver. CABINET OPTIONAL, AT $22.95.

Fisher has a new AMYES-FM stereo receiver. It has the capability to make an AM channel approach two-channel stereo with two rear channels delayed and softened.

The control panel.
Designing the control panel was quite a challenge to the Fisher engineers. Because they had two goals which at first seemed to conflict: Make the controls easy to use as possible. And make the controls as versatile as possible.

As you can see, the paradox was finally resolved. With some characteristically Fisher innovations. There are separate volume controls for front and rear channels. And the sliding volume controls move with the smoothness of professional studio faders.

The volume of the left and right channels is controllable with the balance control.

There are Baxandall (the best kind) tone controls, separate for bass and treble, clutched for front and rear.

There's a tape-monitoring control that works for left and right channels: front and rear together, front separately, or rear separately.

There are loudness contour switches for front and/or rear channels. The high-filters also work on front and/or rear channels.

A muting switch quiets the noise between FM stations.

And a mode switch lets you listen to mono, two-channel stereo, four-channel stereo, four-channel reverse, or, as we've explained above, two-channel stereo with the two rear channels delayed and softened.

In addition to the controls we've mentioned, there's a speaker-selector switch and source-selector switch.

And there are input and output jacks for everything imaginable; our engineers saw to that.

The four-channel era.
The Fisher 701 is the first four-channel AM/FM stereo receiver. But we're predicting it'll be the first of many.

Fisher's admirers in the industry will undoubtedly bring out four-channel equipment of one sort or another.

Just as they've been following our lead ever since we invented high fidelity.

The Fisher
We invented high fidelity.

(Alternate gains 65 dB)

'701 has 250 (two) watts of

undes like a lot of

for a normal

ring that the 701 speakers instead is not too much.

701 is capable of

but two sets of

main, one

The kind of distortion-free power the 701 delivers is made possible through some unique circuitry in the amplifier section. The Darlington output stages are fully integrated (for the first time in a piece of commercial high-fidelity equipment). Which means that the resultant circuit takes up less space, yet is more reliable than the more conventional circuit it replaces.

The kind of distortion-free power the 701 delivers is made possible through some unique circuitry in the amplifier section. The Darlington output stages are fully integrated (for the first time in a piece of commercial high-fidelity equipment). Which means that the resultant circuit takes up less space, yet is more reliable than the more conventional circuit it replaces.

The kind of distortion-free power the 701 delivers is made possible through some unique circuitry in the amplifier section. The Darlington output stages are fully integrated (for the first time in a piece of commercial high-fidelity equipment). Which means that the resultant circuit takes up less space, yet is more reliable than the more conventional circuit it replaces.

The kind of distortion-free power the 701 delivers is made possible through some unique circuitry in the amplifier section. The Darlington output stages are fully integrated (for the first time in a piece of commercial high-fidelity equipment). Which means that the resultant circuit takes up less space, yet is more reliable than the more conventional circuit it replaces.

The kind of distortion-free power the 701 delivers is made possible through some unique circuitry in the amplifier section. The Darlington output stages are fully integrated (for the first time in a piece of commercial high-fidelity equipment). Which means that the resultant circuit takes up less space, yet is more reliable than the more conventional circuit it replaces.

The kind of distortion-free power the 701 delivers is made possible through some unique circuitry in the amplifier section. The Darlington output stages are fully integrated (for the first time in a piece of commercial high-fidelity equipment). Which means that the resultant circuit takes up less space, yet is more reliable than the more conventional circuit it replaces.

The kind of distortion-free power the 701 delivers is made possible through some unique circuitry in the amplifier section. The Darlington output stages are fully integrated (for the first time in a piece of commercial high-fidelity equipment). Which means that the resultant circuit takes up less space, yet is more reliable than the more conventional circuit it replaces.
In 1937, Fisher announced the first high-fidelity system available to the public. (The original system is now in the permanent collection of the Smithsonian Institution.) In the thirty-three years that followed, Fisher made other significant contributions to the science of sound reproduction. But there has never been anything like the Fisher 701. We believe it's the most important development in sound reproduction since the invention of high fidelity.

Why four channels?
The difference between four-channel and two-channel stereo is just as dramatic as the difference between two-channel stereo and mono.

And for a very good reason. With two-channel stereo, you normally have a speaker on the left, and one on the right. And the sound reflects off the back wall, adding the acoustics of your living room to the music to which you're listening. With four-channel, the back wall reflection is replaced by the sound from speakers on each side of the back of the room. Those speakers are providing information about the acoustics, not of your living room, but of the room in which the music was recorded. So you feel as though you were really attending a concert.

Introducing the Fisher 701.
Now that we've introduced four-channel, we'll tell you something about our new four-channel receiver.

First of all, it's not just a four-channel receiver. It's also the finest two-channel stereo receiver in existence (that, alone, would justify the $699.95 price tag).

As for FM, FM stereo, AM, or reproducing your mono or stereo records, the 701 is unexcelled.

So in a sense, the four-channel part of it is pure gravy.

And there's a way to make your stereo records and tapes sound like four-channel records and tapes.

Turn the mode selector to the 2-plus-2-channel position, and you get conventional stereo coming out of the left and right front channels, while the same signal comes out of the rear channels delayed slightly, and at a slightly reduced volume. The effect is to produce a slight reverberation, as if the music were being performed live, in a large room.

What four-channel program material is available?
As of now, the best source of four-channel program material is a four-channel tape deck, of which several models now are on the market. But several methods of transmitting four channels of information over FM stereo, and methods of providing four channels of information in a phonograph record, are being studied. We just want you to know that the Fisher 701 has the input and output jacks to make it compatible with all methods of four-channel FM and phono transmission now being considered.

Three ways to tune the 701.
The Fisher 701 has conventional (yet unusually smooth) flywheel tuning. And it has AutoScan® automatic push-button electronic tuning. Push a button and you're tuning across the FM band, silently. Release the button and you're tuned in to a station. Push the one station advance button and you're tuned in to the next station on the band. Tuned in with more accuracy than you could achieve with a meter or a scope.

Remote-control AutoScan® is also included at no extra cost (with the help of the Fisher accessory RK-40).

The FM section has five Integrated Circuits.
All the active elements in the FM section are Integrated Circuits. And those five ICs in the IF and multiplex sections of the 701 comprise a total of fourteen amplification stages. The result? A tuner section that brings in more stations than has previously been thought possible. (FM sensitivity is 1.7 microvolts.)

And bringing in more stations is just the beginning. Even when a strong signal from a local station threatens to overpower a weak signal from a distant station, the 701 pulls in that weak signal with incredible clarity.

The wide-band receiver makes it possible to get truly remarkable performance in stereo, FM, and AM, for a fraction of the cost of competitive receivers.

A lot of receiver manufacturers are making FM receivers that are just about as good as they can be made. But Fisher is just about as good as you can get in FM stereo, and we've got a price that's right.

The Fisher 701 is designed to deliver 250 watts of music power, when driven with 250 watts of power. And it is, receiver.

But consider how many more stations you can hear, with only one kilowatt, or 1,000 watts, of power. (Actually, it drives more stations than you can hear, even with 250 watts of power.)
Our second most important announcement since we invented high fidelity:
This man doesn't have time to baby the tools of his trade. Not with a commercial, a traffic report and time check breathing down his neck. He's got to keep those records spinning fast and furious. And, if he kills a cartridge or two along the way, well—that's how it goes.

Until now.

Meet the Stanton 500AL—the cartridge that's tougher than disc jockeys. Here is the workhorse of the broadcast industry. We designed the entire stylus assembly to withstand the rugged demands of back cueing and the kind of handling that would quickly ruin ordinary pick-ups. Yet its high restoring force and tracking reliability is accomplished without sacrifice of professional standards for frequency response, output, channel separation, etc.

The Stanton Model 500AL is just one of many cartridges engineered by Stanton for the varied and critical applications in the fields of broadcasting and recording. For nothing less than Stanton performance and reliability would meet the needs of the engineers who have made Stanton—The Professional Standard.

For free literature write to Stanton Magnetics, Inc., Terminal Drive, Plainview, L.I., New York 11803.

Scott Muni WNEW-FM, New York
music and musicians
Leonard Marcus \ WHO ARE YOU? Edward Greenfield, Paul Moor

BEHIND THE SCENES: LONDON AND MUNICH Jorge Mester \ SPEAKING OF RECORDS James J. Badal

PRISONER: 1337; OCCUPATION: CONDUCTOR OF THE BSO Harris Goldsmith

BEETHOVEN ON RECORDS: THE PIANO SONATAS Gene Lees \ DOPE(S)

audio and video
TOO HOT TO HANDLE 28 \ HF answers your more incisive questions Sherwood S-8900 receiver

EQUIPMENT REPORTS 33 \ Ampex 1467 tape recorder

NEWS AND VIEWS 40 \ A customized approach for do-it-yourselfers

Robert Long \ A BUMPER CROP OF NEW PRODUCTS

recordings
FEATURE REVIEWS 85 \ Ameling and Souzay in Wolf's Italian Songbook

CLASSICAL REVIEWS 90 \ Bessie Smith: first lady of the blues Rostropovich conducts Eugene Onegin

R. D. Darrell \ THE TAPE DECK

Peter G. Davis \ REPEAT PERFORMANCE

POP REVIEWS 136 \ Open-reel bounty ... Cassette serendipities

JAZZ REVIEWS 144 \ Clear day for Barbra Streisand ... Country soul survey

Kenny Cox's multidirections ... Bobby Hutcherson now

e tc.

LETTERS TO THE EDITOR 6 \ The Lees—and other—sides ... Flagstad and Melchior

PRODUCT INFORMATION 17 \ An “at home” shopping service

ADVERTISING INDEX 128

Published at Great Barrington, Mass. \ O1230 by Billboard Publications, Inc. Copyright \ 1970 by Billboard Publications, Inc. The design and contents of High Fidelity Magazines are fully protected by copyright and must not be reproduced in any manner. Solicitations and passages must be reprinted at Great Barrington and all attached mailing labels must be returned with all returns. Subscription rates in the United States and possessions: $6.00 per year, $12.00 per two years. Other countries: $15.00 per year. Second-class postage paid at Great Barrington and additional mailing offices.

Copyright \ 1970 by Billboard Publications, Inc. The design and contents of High Fidelity Magazines are fully protected by copyright and must not be reproduced in any manner. Solicitations and passages must be reprinted at Great Barrington and all attached mailing labels must be returned with all returns. Subscription rates in the United States and possessions: $6.00 per year, $12.00 per two years. Other countries: $15.00 per year. Second-class postage paid at Great Barrington and additional mailing offices.

The design and contents of High Fidelity Magazines are fully protected by copyright and must not be reproduced in any manner. Solicitations and passages must be reprinted at Great Barrington and all attached mailing labels must be returned with all returns. Subscription rates in the United States and possessions: $6.00 per year, $12.00 per two years. Other countries: $15.00 per year. Second-class postage paid at Great Barrington and additional mailing offices.

The design and contents of High Fidelity Magazines are fully protected by copyright and must not be reproduced in any manner. Solicitations and passages must be reprinted at Great Barrington and all attached mailing labels must be returned with all returns. Subscription rates in the United States and possessions: $6.00 per year, $12.00 per two years. Other countries: $15.00 per year. Second-class postage paid at Great Barrington and additional mailing offices.

The design and contents of High Fidelity Magazines are fully protected by copyright and must not be reproduced in any manner. Solicitations and passages must be reprinted at Great Barrington and all attached mailing labels must be returned with all returns. Subscription rates in the United States and possessions: $6.00 per year, $12.00 per two years. Other countries: $15.00 per year. Second-class postage paid at Great Barrington and additional mailing offices.

The design and contents of High Fidelity Magazines are fully protected by copyright and must not be reproduced in any manner. Solicitations and passages must be reprinted at Great Barrington and all attached mailing labels must be returned with all returns. Subscription rates in the United States and possessions: $6.00 per year, $12.00 per two years. Other countries: $15.00 per year. Second-class postage paid at Great Barrington and additional mailing offices.

The design and contents of High Fidelity Magazines are fully protected by copyright and must not be reproduced in any manner. Solicitations and passages must be reprinted at Great Barrington and all attached mailing labels must be returned with all returns. Subscription rates in the United States and possessions: $6.00 per year, $12.00 per two years. Other countries: $15.00 per year. Second-class postage paid at Great Barrington and additional mailing offices.

The design and contents of High Fidelity Magazines are fully protected by copyright and must not be reproduced in any manner. Solicitations and passages must be reprinted at Great Barrington and all attached mailing labels must be returned with all returns. Subscription rates in the United States and possessions: $6.00 per year, $12.00 per two years. Other countries: $15.00 per year. Second-class postage paid at Great Barrington and additional mailing offices.

The design and contents of High Fidelity Magazines are fully protected by copyright and must not be reproduced in any manner. Solicitations and passages must be reprinted at Great Barrington and all attached mailing labels must be returned with all returns. Subscription rates in the United States and possessions: $6.00 per year, $12.00 per two years. Other countries: $15.00 per year. Second-class postage paid at Great Barrington and additional mailing offices.

The design and contents of High Fidelity Magazines are fully protected by copyright and must not be reproduced in any manner. Solicitations and passages must be reprinted at Great Barrington and all attached mailing labels must be returned with all returns. Subscription rates in the United States and possessions: $6.00 per year, $12.00 per two years. Other countries: $15.00 per year. Second-class postage paid at Great Barrington and additional mailing offices.

The design and contents of High Fidelity Magazines are fully protected by copyright and must not be reproduced in any manner. Solicitations and passages must be reprinted at Great Barrington and all attached mailing labels must be returned with all returns. Subscription rates in the United States and possessions: $6.00 per year, $12.00 per two years. Other countries: $15.00 per year. Second-class postage paid at Great Barrington and additional mailing offices.

The design and contents of High Fidelity Magazines are fully protected by copyright and must not be reproduced in any manner. Solicitations and passages must be reprinted at Great Barrington and all attached mailing labels must be returned with all returns. Subscription rates in the United States and possessions: $6.00 per year, $12.00 per two years. Other countries: $15.00 per year. Second-class postage paid at Great Barrington and additional mailing offices.

The design and contents of High Fidelity Magazines are fully protected by copyright and must not be reproduced in any manner. Solicitations and passages must be reprinted at Great Barrington and all attached mailing labels must be returned with all returns. Subscription rates in the United States and possessions: $6.00 per year, $12.00 per two years. Other countries: $15.00 per year. Second-class postage paid at Great Barrington and additional mailing offices.

The design and contents of High Fidelity Magazines are fully protected by copyright and must not be reproduced in any manner. Solicitations and passages must be reprinted at Great Barrington and all attached mailing labels must be returned with all returns. Subscription rates in the United States and possessions: $6.00 per year, $12.00 per two years. Other countries: $15.00 per year. Second-class postage paid at Great Barrington and additional mailing offices.

The design and contents of High Fidelity Magazines are fully protected by copyright and must not be reproduced in any manner. Solicitations and passages must be reprinted at Great Barrington and all attached mailing labels must be returned with all returns. Subscription rates in the United States and possessions: $6.00 per year, $12.00 per two years. Other countries: $15.00 per year. Second-class postage paid at Great Barrington and additional mailing offices.
Who Are You?

DEAR READER:

The Census Bureau is not the only organization keeping tabs on you: we do, too. Through constant reader surveys, which many thousands of you have participated in, we learn who you are, what you do, and what you like (and, for our advertisers, what you buy). I thought you might like to know what we have found.

First of all, you are schizophrenic. Not individually, perhaps, but collectively. About one-third of you read High Fidelity for our coverage of classical music and recordings. Most of you in this category have only a passing interest in nonclassical music, and as for audio matters, you view them simply as the means to quality reproduction of your latest Mahler symphony or Mozart opera. Not so another third of you, whose interest is primarily in audio and who couldn't care less about the classical tradition emphasized in our music coverage: the only Engelbert Humperdinck in your collection is a TV star, the only Nilsson a male singer. you eschew the performances though hardly the shows of Leonard Bernstein, but have greater passion for Bose and Bozak than either Bach or Bacharach. The final third of you, Renaissance men all, have equal knowledge of and interest in music and audio.

Enough of the arts and sciences; it's time for sex. 92.2% of you are male, most of the rest female. It is a statistical fact that 0.8% of you could specify no gender. Your median age is exactly thirty, making you just barely trustworthy, but even this much benefit of a doubt is probably dissipated by the fact that your average income is over $17,000 (31.5% of you earn over $15,000), thus making you rich, and even worse, that some 35% of you are professional or managerial, and therefore Establishment. In a halfhearted attempt to offset these figures, 20% are students. More than one out of four, though, have postgraduate degrees, with another 11% attending or having attended graduate school. More than twice as many of you live in the southern Atlantic states (13.1%) as in New England (6.3%), our home area, with another nearly 10% from other states in the South. The Pacific Coast is home for 15.2% of you, but 27.9% live in the Middle Atlantic states, including 18.8% in Greater New York alone (which has only 8% of the U.S. population).

Almost half (47%) of you are single; some 12% own more than one house and over 52% of your families have two or more cars. While Ford and Chevrolet make up nearly half of these, you are three times more likely to buy a Volkswagen than a Cadillac.

Of those who have purchased separate record-playing equipment, nearly two-thirds have changers: over 28% of you who bought separate speakers or speaker systems have installed at least some of them in enclosures yourselves. About 75% understand the graphs and charts we publish in our equipment reports. More surprising, about half of you can read the orchestral scores!

Did I say schizophrenic? More like quadriphrenic.

Next month we will celebrate Aaron Copland's seventieth birthday, which falls on November 14. Our November issue will include AARON COPLAND—AN INTIMATE SKETCH BY LEONARD BERNSTEIN, MY LIFE IN PICTURES by Aaron Copland, and a COMPLETE COPLAND DISCOGRAPHY by David Hamilton. We will also have a comprehensive discussion on ARE CASSETTES FULFILLING THEIR PROMISE?

Leonard Marcus
A Very Important
RAVE REVIEW (OUR 8th)

From the dean of MUSIC CRITICS

IRVING KOLODIN

In the June 27th issue of Saturday Review

"You can hear the difference now."

THE BOSE CORP.

 Cadillac Quality in Volkswagen Space

The long-standing contention that the bigger the speaker the better the sound has, in the last decade, been fighting a rear-guard action against the clear voice of reason embodied in the bookshelf types pioneered by Edgar Villchur in his AR revolution. But the heaviness of some, the less than fulfilling extremes of range of others, have left the musical optimists vaguely or less than vaguely dissatisfied, according to their inclinations and expectations.

In the last year or so, however, aural extremists have been offered a new solution to their problems, and, after a time trial measured in months rather than weeks, this one can definitely proclaim that Bose is best, big or small, high or low. Like many top innovations, it is not the cheapest or the prettiest embodiment of its purpose, but it combines function with form in classical proportions of efficiency and compactness. For the furniture minded, the well-textured wood frame is available with a choice of four grill panel cloths.

The particular novelty of the MIT-derived design (Amar G. Bose did graduate and postgraduate work, and has held a professorship in acoustics at that institution) is the diffusion of sound from the rear of a small, cube-shaped hexagon, rather than from the front. A mere 20 5/16 inches wide, 12 3/4 inches high, and 12 7/8 inches deep, it uses the wall against which it is positioned as part of the sound-dispersing pattern. Two of them properly powered (my source is Marantz) can provide more sound than even an oversized studio room can absorb. An adapter network, housed in a less than book-sized enclosure, enables the speakers to be tuned to the specific space in which they are positioned.

As a basis of comparison, my listening ears have been attuned for more than a decade (since 1958, when stereo came in) to a pair of oversize KLHS (7s, measuring many feet of cubic content) extended in range through electrostatic mamama (high end) tweeters. Not only can I not detect any loss of response at the extremes of range in an A-B test of the Bose pair vs. the KLH-plus pair, but there is more solidity in the Bose midrange and equal smoothness through the transient response. The pair of Bose speakers list at $476, but the payoff is comparable to Cadillac quality in Volkswagen space.

—I. K.
letters

The Lee—and Other—Sides

The remarkable article in your July issue by Gene Lee ("Leave the Message for Western Union") must be counted among the most needed, thought-provoking, and perceptive writings in or out of the recorded music field. In an era whose hallmarks are confusion and studied make-believe, he calls the shots on the ultimate reasons for all the arts.

Billy Nalle
New York, N.Y.

Mr. Lee has much to say about "the antisensitivity mode that is one of the really frightening developments of our time." This antisensitivity is not, as he claims, a result of art that is concerned with what is "ugly and wrong about our world" but is instead a result of people refusing to acknowledge our social and foreign problems and to work actively for their immediate solutions.

The greatest examples of antisensitivity can be seen in the response of "Middle America" to the deaths at Kent State and Jackson State ("They got what they deserved!") and the complete inability of many people to accept the fact that American soldiers were capable of slaughtering innocent women and children at My Lai.

This antisensitivity is not new. People have always been more sensitive to the concerns of persons with whom they agree, with whom they share common racial and cultural characteristics. Needless to say, this does not come about as a result of the kind of art that focuses on the wrongs of the world. Michelangelo’s Sistine Chapel, although certainly "worthy of our aspirations," didn’t prevent antisensitivity to the non-Christians of the time.

Mr. Lee claims that art is "making it impossible for people to love one another." But I say it is rather our inability to separate people from their beliefs, prejudices, and ideologies.

Tom Patits
Los Angeles, Calif.

Nowadays the art has gone out of protest because the protests are inartistically and inarticulately communicated and are so specifically delimited that they will soon become dated. Nothing needs to be added to the rest of this controversial article, a courageous defense of the doctrine of "Art for Art's Sake."

Reed J. Horv

Perhaps it would benefit Gene Lee’s column if a few intelligent people read his blatherings before they were printed. I doubt that anyone with any grasp of semantics would advise another flasco like the Dylan "Art for Art's Sake column." What strikes Lee as "ugly sound" is quite acceptable to a large portion of the young populace, and if he cannot call it "art" it is because of his definition.

"Relevancy" applies not only to the works themselves but to the authors and audience. Is "relevant" music any less artful by any objective definition than blues or jazz? No doubt the popular programmers and groups will lose their influence and their status as artists, leaving only those who have made meaningful contributions. But this fact cannot deny to them acceptance here and now.

Anthony R. Moore
Irving, Texas

Gene Lee’s criticism of Bob Dylan as a "bad artist" is unduly harsh. Agreed. Dylan is not the best guitarist, nor the best singer, and certainly not the best poet: but then, by what standard do you judge him? Although he feels that Dylan makes "ugly sounds," many other people feel that he makes "beautiful music."

My point is that an emotional experience (which seems to be Lee's definition of all "art") is truly an individual experience, and is not universal. We do not all experience the same feeling from a work of art, or from any motivating object or force.

As an educator, I try to present objectively as many kinds of artistic experiences which the scope of my discipline (high school English and dramatics) will allow. For I cannot demand that another person must love what I love; nor that he be moved artistically by that which moves me artistically. I can only present my students with a choice—and then hope art will prevail.

A. J. Stone
Greenwood, Ind.

Melchior and Flagstad

In his otherwise excellent article, "The Duet of the Century: Flagstad and Melchior" [July 1970], I was surprised to note that Mr. Zakariasen failed to list these Flagstad recordings: "A Song Recital by Kirsten Flagstad" (RCA Red Seal LM 1738, deleted); "Hymns from Norway" (London 5638, deleted); "Bach and Handel Recital" (London 25151); and "Hugo Wolf and Richard Strauss Recital" (London 5292, deleted).

R. A. Stevens
Pittsburgh, Pa.

I was delighted to see William Zakariasen's evaluation of the Preiser reissues as "most important." I have suffered frustration for years with inferior, inaccurate, or careless LP dubbing of 78-rpm vocal recordings. The Preiser label's Lebensline Vergangenheit series maintains an extraordinary standard of quality and should be sought after by every lover of great singing. I have compared their Melchior and Giannini LPs with my original 78s and found them superior in sound.

As Mr. Zakariasen indicated, these records are available at Mielke and King

Continued on page 8

High Fidelity Magazine
Save up to 60%! Pick 10 albums today—worth up to $49.80—for only $1.87, plus another album FREE as your first selection. (If you can't find 11 here, take as many as you want and choose the rest later from 400 shown in free magazine.) Also take great discounts on 12 more records you agree to purchase in the next year and a half. Then buy as many or as few as you want the rest of your life, all at discounts—and choose an equal-value record FREE (just 25¢ shipping-handling) from Club magazine for every one you buy! Your average actual cost, after fulfilling commitment, for $4.98 albums: under $2!

Choose from 35,000 records! Lavish, FREE magazine. DISCounts, offers more than 400 albums a month, but you can choose any album in print on any label! If you want only the regular selection of your musical division, as shown in DISCounts, you need do nothing—it will be shipped automatically. Or you can order any other records...or take no record at all...just by returning convenient shipping-advice by date specified. All records fully guaranteed.

Vote in nationwide poll to name year's best performing artists for famous Gold Medal Awards. Only Citadel members may vote—and audition FREE up to 4 exclusive new albums a year by top stars nominated for the Awards. No obligation to buy!

Send no money now! Just fill in coupon below, mail today—and save with Citadel, world's lowest-priced record club!

Choose from ALL RECORDS MADE! START SAVING IN ADVANCE WITH ANY 10 $187 FOR ONLY plus first selection FREE when you claim GREAT DISCOUNTS on 12 more records over the next 18 months.

Pay Less Than $2* For $4.98 Records! Never pay list price for a record again! The new Citadel Record Discount Club functions like a record-buying cooperative. Your purchasing power enables us to buy at lowest cost from all manufacturers and to save you an unprecedented 60%. For instance: $4.98 albums...your cost $1.95. $5.98 albums...your cost $2.34. Those are your actual costs, based on our unique free-record-plus-discount policy.*after fulfilling commitment

Send no money today! Fill in and mail today!

CITADEL RECORD CLUB
Newbury Park, California 91320

Please accept me for membership and bill me just $1.87 (plus modest postage/handling) for my first 10 records (1st record FREE), plus $1 lifetime membership fee. I agree to 12 more records in 18 months at low member's price, and I may cancel my membership any time thereafter. If I cancel, I agree to buy 10 albums at discount price. I may choose another of equal value FREE from Club magazine, DISCounts. Also enroll me on Gold Medal Awards panel, with privileges described. All orders subject to acceptance at Club headquarters.

IMPORTANT: The music I like best is: (check one)

- Popular Vocalists
- Easy Listening
- Movies & Shows
- Classical
- Country Sound
- Now Sound
- Jazz

City

State

Zip

Address

Send Me Free

And there's 10 free $1.87 albums!

www.americanradiohistory.com
Thorens TD-125
3-Speed Electronic
Transcription Turntable

Meticulous quality combined with years-ahead design make the Thorens TD-125 the most versatile of all transcription turntables. But, then, you expect versatility from Thorens. And you get it.

TOUCH AND CUE

The TD-125 with TP 25 tonearm heralds a new era in precision cueing control. Unlike other turntables with a push/pull cueing lever, the TD-125 raises and lowers the TP 25 arm at the touch of a finger. Cueing action is precise and gentle for an optimum protection of stylus and record.

Acclaimed by High Fidelity and Stereo Review, the TD-125 represents the ultimate in transcription turntables. These features tell you why: Wien bridge oscillator for precise speed control... 3 speeds (16⅞, 33⅓, 45 rpm)... Tonearm mounting incorporated in shock mounting of platter... Controls independent of shock mounting... 16-pole, rumble-free, synchronous, belt-driven motor... Dynamically balanced 7 lb., 12-inch, non-magnetic platter for low wow and flutter... Interchangeable tonearm mounting board... Self-lubricating bearings...

The World's Finest Transcription Turntables

Thorens-Franz AG., CH 5430 Wettingen, Switzerland
U.S. Distributor: ELPA MARKETING INDUSTRIES, INC., New Hyde Park, N.Y. 11040

LETTERS

Continued from page 6

Karol in New York. I might add that a very comprehensive stock is carried by Darnton Records in Patelson's Music House on West 56th Street.

One little correction to your article's discography, which lists Georg Solti as conductor of Flagstad's Die Walküre. Act I recording. Hans Knappertsbusch is the actual conductor. The reason why is an amusing story, but I am saving it for my memoirs!

T. A. McEwen
Manager, Classical Division
London Records
New York, N.Y.

One long-deleted item overlooked by Mr. Zakariasen is the Flagstad/Svanholm Tristan duet, conducted by Karl Böhm. RCA released it a year or so before undertaking the complete recording in 1952 under Furtwängler. In my opinion the earlier recording is quite valuable: Svanholm recorded nothing more of his Tristan, while Flagstad was given better recorded sound than in the 1939 performance with Melchior.

Dr. Frederick W. Seinfelt
Indiana, Pa.

Record Cleaners

In the "Too Hot To Handle" column [July 1970] Harold P. Bachiochi of Iowa asked a question which I believe was not completely answered. His primary concern was the lubrication, rather than cleaning, of the grooves of 78-rpm records.

At the present time, most of the products available have been designed with the vinyl record in mind. Therefore, they are not all that effective with shellac records. In my extensive research into record cleaners, I have found a very simple method for reducing shellac surface noise and friction, as well as stylus wear. This consists of making a solution with Ivory Flakes, dipping the shellac record in the solution, and sunning it on end until dry. The dipping will last through several playings, depending on environmental factors. It's hard to specify the exact amount of flakes to use since the mineral content of tap water, so various in different locales, will be the determining factor. But generally speaking, a half cup of Ivory Flakes in two gallons of water will be adequate. Short experimentation will permit anyone to determine the exact proportions.

Although the film which forms on the record will cause a deposit on the stylus tip, the tracking force, when playing 78s, is large enough to nullify the problem—although the stylus should be cleaned with a soft brush after playing each stack.

The only way to clean dirty 78-rpm records is with a solution of detergent and water. To a gallon of water add a capful of Joy (without lemon) or any other detergent free of additives (photographic wetting agent, for example). With 78s this solution should be applied via a facial brush, available in any

Continued on page 12

HIGH FIDELITY MAGAZINE
The suggested retail price of a new pair of KLH Sixes is $268.

And we'd like to sell you a pair. But if you can find a used pair at a savings, we won't try to talk you out of it.

Because except for a few scratches and dents, a used Six is every bit as good as one that's just come off the assembly line.

In fact, if you compared a 1958 Six (or any Six) with a 1970 model, there'd be no audible difference. Because we've never changed the Six.

Why change something that was 20 years ahead of its time in 1958?

Especially since the Six sells as well today, if not better, than the day we first introduced it.

It has become the yardstick by which every KLH speaker is measured both for absolute performance and value to the listener.

It's our standard, and it should be yours.

Used or new.

For additional information on the Model Six, write to KLH Research and Development Corporation, 30 Cross St., Cambridge, Mass. 02139, Dept. HF-10.

KLH RESEARCH AND DEVELOPMENT CORPORATION
*A trademark of KLH Research and Development Corporation

CIRCLE 40 ON READER-SERVICE CARD

Octobre 1970

www.americanradiohistory.com
The greatest record and tape offer in our history... FOR EVERYONE — EVEN THOSE

Free... ANY 3 STEREO LP's or WITH ABSOLUTELY NO OBLIGATION

CIRCLE 57 ON READER-SERVICE CARD

The greatest record and tape offer in our history... FOR EVERYONE — EVEN THOSE

Free... ANY 3 STEREO LP's or WITH ABSOLUTELY NO OBLIGATION

CIRCLE 57 ON READER-SERVICE CARD
PEOPLE WHO SAWED THEY WOULD NEVER JOIN ANOTHER RECORD OR TAPE CLUB!

ANY 1 TAPE SHOWN HERE TO BUY ANYTHING EVER!

Yes, take your pick of these great hits right now. Choose any 3 Stereo LP's (worth up to $20.94) or any 1 stereo tape (worth up to $6.98) FREE...as your welcome gift from Record Club Of America when you join at the low lifetime membership fee of $5.00. We make this amazing offer to introduce you to the only record and tape club offering guaranteed discounts of 33 1/3% to 79% on all labels—with no obligation or commitment to buy anything ever. As a member of this one-of-a-kind club you will be able to order any record or tape commercially available, at savings up to 79%—guaranteed never less than 33 1/3%. No automatic shipments, no cards to return. We ship only what you order. Money back guarantee if not satisfied.

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

This is the way you want it—the only record and tape club with no strings attached! Ordinary record or tape clubs make you choose from just a few labels usually their own! They make you buy up to 6 records or tapes a year—usually at list price—to fulfill your obligation. And if you forget to return your monthly card—they send you a record or tape you don't want and a bill for $4.98, $5.98, $6.98 (list price of $7.98!), you may be charged almost double for your records and tapes.

But Record Club of America Ends All That! We're the largest all-label record and tape club in the world. Choose any LP or tape (cartridges and cassettes)...on any label...including new releases. No exceptions! Take as many, or as few, or no selections at all if you so decide. Discounts are GUARANTEED AS HIGH AS 79% OFF! You always save at least 33 1/3%. You never pay full-price! You get bestsellers for as low as 99c, plus a small handling and mailing charge.

No Automatic Shipments

With Record Club of America there are no cards which you must return to prevent shipment of unwanted LP's or tapes (which you would have to return at your own expense if you have failed to send written notice not to ship). We send only what you order.

How Can We Break All Record and Tape Club Rules?

We are the only record and tape club NOT OWNED...NOT CONTROLLED...NOT SUBSIDIZED by any record or tape manufacturer anywhere. Therefore, we are never obliged by company policy to push any one label, or honor the list price of any record or tape. We are completely independent. As are other major record or tape clubs, from offering the very newest records and tapes.

Join Record Club of America now and take advantage of this special INTRODUCTORY MEMBERSHIP OFFER. Choose any three LP's or any one tape shown here (worth up to $20.94) and mail coupon with check or money order for your $5.00 membership fee (a small handling and mailing charge for your free records or tapes will be sent later). This entitles you to LIFETIME MEMBERSHIP—and you will never pay another club fee. You are never obligated to buy another record or tape ever. Your savings have already MORE THAN MADE UP FOR THE NOMINAL MEMBERSHIP FEE.

Look What You Get

• FREE Lifetime Membership Card—guarantees you brand new LP's and tapes at discounts up to 79%—never less than 10% off.
• FREE Giant Master LP Catalog—lists readily available LP's of all labels! Thousands of listings, hundreds of labels.
• FREE Giant Master LP Catalog...sent on request. Lists readily available tapes (cartridges and cassettes) on all labels.
• FREE Disc & Tape Guide—The Club’s own Magazine, and special club sale announcements which regularly bring you news of just-issued new releases and "extra discount" sales.
• FREE Any 3 Stereo LP's or any 1 Tape shown here (worth up to $20.94) with absolutely no obligation to buy anything ever!

Guananteed Instant Service

All records and tapes ordered from Disc & Tape Guide and special sale announcements are shipped the same day received (orders from the Master Catalogs may take a few days longer). ALL RECORDS AND TAPES GUARANTEED—factory new and completely satisfactory or replacements will be made without question.

Money Back Guarantee

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

TYPICAL "EXTRA DISCOUNT" SALE

Savings of 50% And More From Recent Record Clubs...Savings up to $3.49 per LP

<table>
<thead>
<tr>
<th>Label</th>
<th>List Price</th>
<th>Half Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simon &amp; Garfunkel—Bridge Over Troubled Water</td>
<td>Col 5.98</td>
<td>2.99</td>
</tr>
<tr>
<td>Joe Cocker</td>
<td>A&amp;M 4.98</td>
<td>2.49</td>
</tr>
<tr>
<td>Peter, Paul &amp; Mary—Album 1700</td>
<td>War 4.98</td>
<td>2.49</td>
</tr>
<tr>
<td>Herb Alpert—Greatest Hits</td>
<td>A&amp;M 4.98</td>
<td>2.49</td>
</tr>
<tr>
<td>Creedence Clearwater Revival—</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Willy &amp; Poorboys</td>
<td>Fant 4.98</td>
<td>2.49</td>
</tr>
<tr>
<td>The Beatles—Let It Be</td>
<td>Apple 6.98</td>
<td>3.49</td>
</tr>
<tr>
<td>Hair—Original Broadway Cast</td>
<td>RCA 5.98</td>
<td>2.99</td>
</tr>
<tr>
<td>Tom Jones—Tom</td>
<td>Parrot 5.98</td>
<td>2.99</td>
</tr>
<tr>
<td>Paul McCartney—McCartney</td>
<td>Apple 5.98</td>
<td>2.99</td>
</tr>
<tr>
<td>Jose Feliciano—Fireworks</td>
<td>RCA 4.98</td>
<td>2.49</td>
</tr>
<tr>
<td>Glen Campbell—Oh Happy Day</td>
<td>Cap 5.98</td>
<td>2.99</td>
</tr>
<tr>
<td>Barbra Streisand—Greatest Hits</td>
<td>Col 5.98</td>
<td>2.99</td>
</tr>
<tr>
<td>Miles Davis—Bitches Brew</td>
<td>Col 6.98</td>
<td>3.49</td>
</tr>
<tr>
<td>Leontyne Price—Verdi Heroines</td>
<td>RCA 6.98</td>
<td>3.49</td>
</tr>
</tbody>
</table>

Your $5.00 membership fee entitles you to buy or offer gift memberships to friends, relatives, neighbors for only $5.00 each, with full privileges. You can split the total between you—the more gift members you get—the more you save! Special note: gift members do not receive any FREE records or tapes.

CIRCLE 57 ON READER-SERVICE CARD

© 1970 RECORD CLUB OF AMERICA, INC.

RECORD CLUB OF AMERICA CLUB HEADQUARTERS YORK, PENNSYLVANIA 17405 X910P

Yes—push me a lifetime Membership Card, Free Giant Master LP Catalog (check box below if you ship with a Master Tape Catalog) and Disc & Tape Guide at this limited Special Introductory Membership offer. Also send the 3 FREE LP’s or 1 TAPe which I have indicated below (with a bill for a small mailing and handling charge). I enclose my $5.00 membership fee. (Never another club fee for the rest of my life.) This entitles me to buy any LP’s or Tapes at discounts up to 79%, plus a small mailing and handling charge. I am not obligated to buy any records or tapes—not yearly quota, if not completely delighted I may return items above within 10 days for immediate refund of membership fee.

[ ] Also send Master Tape Catalog

[ ] 3 FREE LPs or [ ] FREE TAPE [ ] cartridge [ ] cassette

Also add...Gift Memberships at $2.50 each to my request. (Attach separate sheet with names and addresses. Indicate Master Catalog request)

[ ] CASH [ ] CHECK [ ] MONEY ORDER

Make a check or money order payable to Record Club of America.

Mr. [ ] Mrs. [ ] Miss [ ]

Address [ ]

City [ ] State [ ] Zip [ ]

www.americanradiohistory.com
The Least Expensive Way To Turn A Good Recorder Into A Wonderful Recorder

The ADVOCA T Model 101 Noise Reduction Unit makes the advantages of the famous Dolby® System available to serious recordists on tight budgets.

The basic virtue of the Model 101 is simple: It reduces the otherwise irreducible tape hiss level of a recorder by ninety percent, without curtailing frequency response or adding distortion. It can produce a new dynamic range and a new level of clarity for any good recorder. And it can open the way to uncompromised performance at low tape speeds, removing the hiss that especially plagues wide-range recorders at $3^{3/4}$ and $17/8$ ips.

The Model 101 uses the “B-Type” circuitry developed by Dolby Laboratories exclusively for home recording and pre-recorded tapes. It makes no compromise in performance for the sake of low cost.

After a simple calibration procedure that matches it to your tape deck (any tape deck), the Model 101 takes over the usual control functions of the recorder. Its two Dolby circuits (one per channel) are switched into the “Record” position for stereo taping, and the same two circuits are then turned around for playback by switching the Model 101 to the “Play” position. The result is a recording with $10$ db less tape hiss than the recorder would produce on its own.

The Advocate Model 101 Noise Reduction Unit makes the full advantages of the Dolby System available at the lowest possible cost—a cost that makes sense for people who own moderately-priced tape machines. For more information, please write us.

If you own a cassette deck: The Model 101 may be the key to full enjoyment of stereo cassette recording. While it can't rectify the high-frequency response that has been sacrificed in some cassette decks, it can do wonders for cassette machines with high-frequency performance—removing the tape hiss that is otherwise inevitable.

The Model 101 also provides for playback of “Dolbyized” pre-recorded cassettes.

Advocate Products, 377 Putnam Ave., Cambridge, MA 02139 A Division of Advent Corporation

LETTERS

Continued from page 8

drugstore, in order to make sure that the groove walls are properly cleaned. The records should be rinsed, although this is not a necessity. A soft Turkish towel may be used to dry the records before placing them in their sleeves.

For gummy residues which are insoluble in water, it's recommended that a solution of isopropyl medicinal alcohol (not the rubbing variety), obtainable also in any drugstore, and distilled water may be used. The solution can be mixed using equal parts of alcohol and water.


The Quadraphony Quandary

In the July "Letters" column, E. D. Hoaglan attempts to repudiate what he terms as a "rather bitchy damning [by High Fidelity] of the potential of four-channel sound." After reading the April "Too Hot to Handle" in question, with all manner of evil in my mind, I still cannot see how HF damns the potential of surround sound.

In an intelligently written paragraph, the technical editor answers the question at hand, namely: should I upgrade my present system, with quadraphony looming over my shoulder? I echo: why not? Mr. Hoaglan states that he has found "side-riding" equipment to be inferior "in any long-run sense." Does this mean that my Revox A77 recorder, re-modeled via new heads and four move preamps (rec/playback) will be inferior in the end result to newer, nontransitory equipment of the same quality? I think not. And would I have better sound if I used "an integrated four-channel preamp driving a four-channel separate power amplifier, 40-60 watts per channel, all channels driven," than if I added a second AR amplifier to my present system? Don't be absurd.

I promise Mr. Hoaglan that I won't permit myself to think that a defensive desperation born of the current market can hold back the tide," but I still reserve the right to take that tide one wave at a time.


Alfred Frankenstein

Arrogant and uninformative summary judgments are what I have come to expect from Alfred Frankenstein, but he really outdid himself in his July 1970 review of "Eugene Rousseau: The Virtuoso Saxophone." The final sentence reads: "The other four pieces on the record are trash of the kind they print in instruction books and need not even be listed by title."

Now this is very snappy, authoritative-sounding stuff—even worthy of Gene

Continued on page 16

HIGH FIDELITY MAGAZINE
After you’ve introduced the world’s finest $500 tape deck* what do you do for an encore?

You make the world’s finest popularly priced tape deck.

When our Tandberg 6000X was reviewed by Hirsch-Houck Laboratories, they said it set a new standard for others to aim at.

Well, we’re not about to rest on our laurels, because we’ve got another winner in our 3000X.

For a start, you’ll probably never use its 7½ ips speed—except to play back your old tapes. After all, at 3½ ips you can record everything from 50 to 16,000 Hz with perfect fidelity.

At a signal-to-noise ratio of better than 60dB.

That’s because the 3000X gives you Tandberg’s uniquely-engineered Crossfield bias head in addition to separate erase, record and playback heads. With full monitoring facilities, three speeds, cueing lever to locate recorded passages during fast-forward and rewind…and just about everything you’re likely to need this side of getting your own professional studio.

At $299 the Tandberg 3000X is just plain unbeatable.

Prove it by testing it out at your nearest Tandberg dealer.

Tandberg 3000X

Tandberg of America
P.O. Box 171, 8 Third Avenue
Pelham, New York 10803

*“It is difficult to imagine how the Tandberg 6000X could be improved.”—Stereo Review, June 1970.
Now that you know you want a Dual, the next question is which one?
It's not an easy decision to make. There's such a wealth of precision built into every Dual that even the testing laboratories can measure only small differences in performance among the Dual 1215 at $99.50, the 1209 at $129.50 and 1219 at $175.00.

This raises an interesting question for you to consider: What are the important differences to you among these three Duals?

Let's consider them in turn.

Even our lowest priced turntable, the 1215, boasts features any turntable should have (and few do).

Its low-mass counterbalanced tonearm accepts the most sensitive cartridge available today and tracks flawlessly as low as 3/4 gram.

Tracking force and anti-skating settings are ingeniously synchronized, so one setting does for both. The cue control is silicone-damped, and eases the tonearm onto the record more gently than a surgeon's hand.

The hi-torque motor brings the heavy 3 3/4 pound platter to full speed in less than a half turn, and maintains that speed within 0.1% even if line voltage varies widely.

And it even has a control to let you match record pitch with less fortunate instruments such as out-of-tune pianos.

Even a professional doesn't need more.

But you may want more. In which case the 1209 offers some refinements that are both esthetically pleasing and add something to performance.

For example: its tonearm tracks as low as a half gram. Its anti-skating system is calibrated separately for elliptical and conical styli. Its counterbalance features a 0.01 gram click-stop. And its motor is hi-torque and synchronous.

Now what could the 1219 add to this?

The only true gimbal suspension ever available on an automatic arm.

Four identical suspension points, one ring pivoting inside another.

And the Mode Selector, which shifts the entire tonearm base — down for single play, up for multiple play — so that the stylus will track at precisely the correct angle (15°) whether playing one record or a stack.

The tonearm is 8 3/4" long, and the 12 inch dynamically balanced platter weighs 7 pounds.

So the question really isn't which Dual is good enough, but how much more than "good" your turntable has to be.

If our literature doesn't help, perhaps a visit to your dealer will.

... offers three expert on-packed loudspeaker systems. Here's how the "golden ears" rate them...

... under $130

The Jensen TF-3C, four speaker, 3-way speaker system. "Excellent treatmet response with no evidence of ringing. High frequency response is sharp, as would be expected from a dome-type super-tweeter. Recommended for persons who want a moderate-size bowed-off speaker system with a little more acoustical face to go along with fire performance."

Audio Magazine

... under $90

The Jensen TF-25, two speaker, 2-way speaker system. "The tone basis is severely, low. Frequency distortion is merely, low. There is a balanced, full-ranged sound which can be listened to for hours without fatigue. It never seems "bassy." It also has a solid, non-beemy bottom end response."

Hi-Fi & High End Laboratories

... under $70

The Jensen X-45, two speaker, 2-way speaker system. "Overall, it's transient response is good, all frequencies. Low frequency response is sharp, as would be expected from a dome-type super-tweeter. Recommended for persons who want a moderate-size bowed-off speaker system with a little more acoustical face to go along with fire performance."

Audio Magazine

LETTERS

Continued from page 12

Lees— but I think your readers deserve something better than such contempt. I read record reviews to help me decide which records I should consider buying (because I lack the time and means to listen to them all myself). Therefore, I would like at least some attempt at objective description, not just the decrees of a Big Brother of taste. This is particularly important in Frankenstein's specialty, contemporary music, because the music itself is often unfamiliar.

Anthony E. Gray
New York, N.Y.

A Market for Beethoven

Leonard Marcus' editorial "How do you Spell Eroica?" [August 1970] was vitally interesting to me, as I am in charge of the classical music department of what is probably Michigan's most complete record store.

The panic button has been pushed because the percentage of total record sales in the classical field is shrinking. The sales figures in my store would bear this out. But percentage does not express the entire situation. In our store the percentage of sales has decreased, while the actual number of classical sales has increased. This is due to the growth of sales in other areas of the store being greater proportionally than the growth in the classical field.

All this leads to the conclusion that the classical music-buying populace is a fairly stable one in a field of merchandising that has burgeoned in the past ten years. Recent developments in the field of rock music would seem to substantiate Mr. Frey's belief that a larger classical market is waiting untapped. Frank Zappa's appearance with Mehta and the Los Angeles Philharmonic, rock groups like the Nice, Procol Harum, and Deep Purple, and even the cartoon Fantasia's new-found popularity all suggest that he is right.

R. Gordon Hershoffer
Lansing, Mich.


High Fidelity/Musical America Edition published monthly. Member Audit Bureau of Circulations.

Editorial correspondence should be addressed to The Editor, High Fidelity, Great Barrington, Mass. 01230. Editorial contributions will be welcomed. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage.

Subscriptions should be addressed to High Fidelity, 2160 Patterson St., Cincinnati, O. 45214. Subscription rates: High Fidelity/Musical America: In the U.S.A. and its Possessions, 1 year $14; elsewhere, 1 year $15. National and other editions published monthly. In the U.S.A. and its Possessions, 1 year $7; elsewhere, 1 year $8.

Change of address notices and undelivered copies (Form 3579) should be addressed to High Fidelity, Subscriptions Fulfillment Dept., 2160 Patterson St., Cincinnati, Ohio 45214.

High Fidelity Magazine

CIRCLE 38 ON READER-SERVICE CARD
180 (IHF) watts of Sansui power are built into the 5000A—an AM/FM stereo receiver that has been created for the connoisseur who demands the ultimate in tonal magnificence and clarity of sound. The Sansui 5000A features a new FM Pack with linear tuning for greater selectivity and pin-point station selection... All-Silicon AM tuner for maximum stability... inputs for three separate sets of speaker systems... records up to 4 tape decks simultaneously... just a few of the features which will make the Sansui 5000A the nucleus of your most comprehensive hi-fi music system for years to come. At your Sansui Audio Dealer. $399.95
ROBERTS 808D

ROBERTS Model 808D
$169.95

CIRCLE 60 ON READER-SERVICE CARD
makes you a cartridge pro!

The sensational ROBERTS 808D 8-TRACK CARTRIDGE STEREO RECORDER/PLAYER DECK puts you in the professional recording class. You can now record 8-track cartridges for your auto stereo yourself...and play them back in your car or through your hi-fi system or console...for hours of uninterrupted stereo music. Equipped with solid state preamplifiers. Handsome genuine walnut cabinet.

Outstanding features!

- FAST FORWARD CONTROL...selects desired portion of tape on any channel in a matter of seconds!
- 1-MICRON GAP PLAY HEAD... (1/25,000th of an inch makes possible superb frequency response, and is guaranteed for the life of the recorder to the original owner. (Replacement installation charges not included.)

Plus...Two Linear Action Music Level Controls  
*Automatic Stop  
*Automatic Channel Indicator Lights  
*Continuous Play Button  
*Stereo Headphone Jack  
*Record Indicator Light  
*2 VU Meters  
*Microphone & Radio/Phono Inputs  
*Stereo Line Outputs

Specifications include: Tape speed: 3-3/4 ips.  
*Fast Forward Speed: 15 ips  
*Frequency Response: 50-15,000 Hz ±3db  
*Distortion: less than 4%  
*Signal-to-Noise Ratio: better than -44db  
*Channel Separation: better than 40db  
*Sensitivity: MIC better than 0.5mV @ 4.7K impedance; Line better than 50mV.

HIGH PERFORMANCE ROBERTS MODEL 808 8-TRACK CARTRIDGE STEREO TAPE RECORDER SYSTEM...same as Model 808D except with built-in power amplifiers and separate walnut-enclosed air suspension speaker system.

For complete information, write

The Pro Line

ROBERTS

Div. of Rheem Manufacturing Company

Los Angeles, California 90016

CIRCLE 60 ON READER-SERVICE CARD
What would happen to a preamplifier design, if the design engineer could free himself from stereotyped ideas and start fresh with only a list of customers' requests? Well, at CROWN that has just happened, and the result is the IC150, an exciting "new concept" control center with simplified circuitry, controls that are easy to understand and use, several exclusive features, unsurpassed quality, and — to top it all off — a lower price tag.

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

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

**World's quietest phono preamp**

*Infinitely variable stereo panorama control*

*Silent switching and automatic muting at turn-on and turn-off*

*Integrated circuit modules*

*Industry's lowest distortion levels*

*Full range tone and loudness controls*

*Superior phase response (guaranteed)*

*3-year parts and labor warranty*

*Will drive any amplifier*

*Priced to beat inflation*

---

**THE FIRST CROWN PREAMPLIFIER**

---

**behind the scenes**

Erik Smith, Sir Michael Tippett, and Collin Davis at Wembley Town Hall.

**Taping Tippett's Midsummer Marriage**

**LONDON**

After their success with Les Troyens, based directly on a Covent Garden production, Philips has embarked on another Covent Garden project, with Colin Davis again in charge. Davis has a special affection for Sir Michael Tippett's first opera, The Midsummer Marriage, and it partly through his insistence that Philips, with financial help from the British Council, undertook a complete recording. Apart from Britten's operas, no other full-length contemporary British opera has been put on discs before, and Sir Michael is naturally delighted. He feels that the availability of a first-rate recorded version will be particularly valuable in familiarizing America with the work. As he says, the difficulties that English audiences have experienced in coping with the symbolic and allusive plot have tended to evaporate on acquaintance, for the emotional basis is just as clear as in, say, Magic Flute. The latest Covent Garden revival, with exactly the same cast as in the recording, has reconfirmed the work's warmth and richness.

The same Philips team that worked on Les Troyens reassembled for The Midsummer Marriage—Erik Smith as recording manager and Tom Lauterslag as engineer headed the production crew. The venue was different, however—Wembley Town Hall. Smith explained, would help supply extra resonance for some of the scenes that required a churchlike reverberation or a simple echo-chamber effect. Even in its untreated form the sound was exceptionally rich and the first two full sessions that I attended gave ample proof that everyone concerned had benefited from the careful opera-house preparation.

"...be-be-be-bee!" sang Davis over part of a clairvoyant Sosistris' Erdalike music—and he sounded something like a latter-day Bing Crosby. "It's tre-

mendous," he said, unable to control his enthusiasm, and a few moments later, for a still grander tune, Davis/Crosby was joined by Tippett/Sinatra. Davis was working a Ruggero through a way of reverberation of tension, even with fine singing from Helen Watts as Sosistris. "I like it when singers get tired," he said cryptically. "When they start fresh in the middle, it doesn't lead the listener on emotionally."

"Seven years you spent on this, didn't you, Michael?" Davis said. Tippett admitted that during the seven years he had sometimes been very depressed, worrying over symptoms of cancer that would disappear the moment he went on holiday, but return immediately when he went back to work. Once the opera was out of his system, the troubles disappeared and he now seems to love it more than any of his works. The recording will feature, besides Davis and the Covent Garden Chorus and Orchestra, Joan Carlisle as Jennifer (the part created by Joan Sutherland), Alberto Remedios as Mark, Elizabeth Harwood as Bessha, Stuart Burrows as Jack, and Raimund Herinck as King Fisher.

**Further Projects Operatic.** Like Midsummer Marriage (three very well-filled discs), the new RCA Aida was recorded in an even dozen sessions. This was the second time that Leontyne Price had recorded the opera for RCA, this time with Leinsdorf conducting the London Symphony and John Alldis Choir. The cast could hardly be stronger: Plácido Domingo as Radames, Grace Bumbry as Amneris, Sherrill Milnes as Amonasro, Ruggero Raimondi as Ramfis, and Hans Sotin as the King of Egypt. Leinsdorf declared that he had never conducted an operatic session so utterly free from temperament: satisfactory takes were achieved at an unbelievable pace—one session, in fact, was ad-

**Continued on page 25**

**HIGH FIDELITY MAGAZINE**
Is the Heathkit AR-29 Stereo Receiver Really As Good As We Claim?

The Experts Say It’s Even Better

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

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

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

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

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

"Even the AM reception was excellent..."

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

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

Radio Electronics, June 1970—

"... this receiver is easily built, mechanically sound, and most enjoyable to use. FM sensitivity and selectivity are very good. FM stereo reception from stations 100 miles away was loud and clear, and stayed 'locked in' well."

Popular Electronics, April 1970—

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

"Even the AR-29 has done it! It proves that the Heath Company..."

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

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

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

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

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

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

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

Kit AR-29, 33 lbs. ............................................ $285.00*
Assembled AE-19, pecan cabinet, 10 lbs. ............................................ $19.95*

FREE
NEW 1971 CATALOG
Featuring these and dozens of other exciting new kits for home, hobby, test and service, education and recreation—over 300 easy-to-build, fun-to-use electronic kits in all. Get your FREE copy now... use coupon or write: Heath Company, Benton Harbor, Michigan 49022.

HEATH COMPANY, Dept. 8-10
Benton Harbor, Michigan 49022
*Mail order prices; F.O.B. factory. Prices & specifications subject to change without notice. HF-240

CIRCLE 33 ON READER-SERVICE CARD

October 1970

23
To call it "an amplifier" would be like calling a Porsche "Basic transportation."

There is unusual satisfaction that comes from fulfilling a prosaic task in a far from prosaic manner.

Hence this amplifying system: the Sony TA-2000 professional preamplifier and the Sony TA-3200F power amplifier. Together, they perform all an amplifier's standard tasks in a satisfying impeccable manner; but their 67 levers, switches, meters, knobs and jacks allow you to perform some interesting functions that are anything but standard.

**Dual-purpose meters.**

The two VU meters on the preamplifier front panel, for example, are no more necessary than a tachometer on an automobile. But they do serve the dual purpose of simplifying record-level control when the TA-2000 is used as a dubbing center, and of allowing you to test your system's frequency response and channel separation (as well as those of your phono cartridge), and to adjust the azimuth of your tape heads.

**A broadcast/recording monitor console in miniature.**

The TA-2000 resembles professional sound consoles in more than its VU meters. In addition to the 20 jacks and seven input level controls provided on its rear panel for permanent connections to the rest of your hi-fi system, the TA-2000 boasts a professional patch board in miniature on its front. Thus, you can feed the inputs from microphones, electric guitars, portable recorders or other signal sources into your system without moving the preamplifier or disturbing your normal system connections in the least. And a front panel Line Out jack feeds signals for dubbing or other purposes into an external amp or tape recorder, with full control of level and level from the front-panel controls and VU meters.

The tone correction and filtering facilities are also reminiscent of professional practice, allowing a total of 488 precisely repeatable response settings, including one in which all tone controls and filters are removed completely from the circuit.

**The amplifier — no mere "black box."**

A power amplifier can be considered simply as a "black box" with input and output connections, a power cord, and an on/off switch; and such an amplifier can perform as well (or poorly) as the next one. But in designing the TA-3200F Sony took pains to match the amplifier's facilities to the preamplifier's.

Thus to complement the TA-2000's two pairs of stereo outputs, the TA-3200F has two stereo pairs of inputs, selected by a switch on the front panel. Other front panel controls include independent input level controls for both channels, a speaker selector switch, and a power limiter (in case your present speaker should lack the power handling capacity of the next one you intend to buy).

**Circuitry unusual, performance more so.**

The output circuitry of the TA-3200F amplifier is of the Darlington type, with single-ended, push-pull complementary-symmetry driver stages supplied with both positive and negative voltages (not just positive and "ground"). This system eliminates the possibility of DC linkage to the speakers, so the amplifier can be coupled directly to the speakers, with no intervening coupling capacitors to cause phase shift, distortion, or low-end roll-off. (A switch on the rear panel does let you limit the bass response below 30Hz if you should want to; otherwise, it extends all the way down to 10Hz.)

As a result, in part of this unique approach, the TA-3200F produces 200 watts of continuous (RMS) power at 8 ohms, across the entire frequency range from 20 to 20,000 Hz; IHF Dynamic Power is rated at 320 watts into 8 ohms (and fully 500 watts into a 4-ohm load). But more important by far is the quality of the sound; intermodulation and harmonic distortion levels are held to a mere 0.1% at full rated output, and 0.03% at the more likely listening level of one-half watt. The signal-to-noise ratio is an incredible 110dB. And the full damping factor of 170 is maintained down to the lowest, most critical frequencies (another advantage of the capacitorless output circuit).

The companion TA-2000 preamplifier also boasts vanishingly low distortion and a wide signal-to-noise ratio, but this is less unusual in a preamplifier of the TA-2000's quality (and price). What is unusual is the performance of the phono and tape head preamplifier circuits; for though they have sufficient sensitivity (0.06mV) for the lowest-output cartridges (even without accessory transformers), these preamplifier circuits are virtually immune to overload — even with input signals 80 times greater than normal.

**Their sole vice: they are hardly inexpensive.**

Of course, at a price of $329.50 (suggested list) for the TA-2000 preamplifier, and $349.50 (suggested list) for the TA-3200F power amp, this system cannot be considered other than a luxury. But then, it was intended to be. For there are those to whom fulfillment of prosaic tasks is unfulfilling. And among them are not only many of our customers, but also many of our engineers. Sony Corporation of America, 47-47 Van Dam Street, Long Island City, New York 11101.
BEHIND THE SCENES

Continued from page 22

journed an hour ahead of time. Richard Mohr, RCA's record man on London projects, had been in charge.

Massenet's Manon was also being recorded at the same time—improbably enough, at a church in the suburb of Tooting—with Beverly Sills as the heroine. This was a joint EMI/Westminster project, and some sixteen sessions had been scheduled. An independent recording manager, Michael Williamson, was brought in—with whom Miss Sills has worked very happily on her previous London sessions. Also in the cast are Nicolai Gedda as Des Grieux and Gérard Souzay as Lescacut. Julius Rudel conducts the New Philharmonia Orchestra and Ambrosian Opera Chorus.

Menuhin Meets Kempff. When Deutsche Grammophon announced that Yehudi Menuhin would record the Beethoven Violin Sonatas with Wilhelm Kempff for DGG's bicentennial edition of the composer's works, the news was greeted with general astonishment. Here was EMI's prize violinist, an exclusive artist for more years than anyone can remember, recording one of the great works of the violin repertory for a rival firm. Here too were a pair of artists who, perhaps more than most prominent recording musicians, rely on a spontaneous approach. Potentially a very wonderful partnership, but obviously fraught with problems.

Yet despite gloomy predictions from some quarters, the sessions at Conway Hall in London rolled on oiled wheels. EMI, of course, had loaned Menuhin to DGG in return for an important concession: EMI will be able to use Karajan and the Berlin Philharmonic in a forthcoming operatic project that is still under discussion. Another significant point: EMI has recorded Menuhin in the Beethoven violin sonatas twice in the past (with his sister Hephzibah and with Louis Kentner), and the label is currently planning a cycle with Daniel Barenboim and Pinchas Zukerman. So why restrict Menuhin?

On the day before sessions were due to begin, Kempff and Menuhin met at Conway Hall for some preliminary test tapes: they greeted each other like long-lost brothers and launched at once into Op. 12, No. 1. It was an instinctive partnership. The only time that Kempff and Menuhin had previously played together was in Greece some fifteen years ago when they performed the Kreutzer and the Haydn G major for the king and queen of Greece. Menuhin and his son, Jeremy, had visited Kempff at home in Positano only recently, but that was more of a social meeting than a series of detailed interpretative discussions. Mutual musical understanding was to come later, from actual experience rather than through any verbal preparation.

Kempff called it a "mystic harmony" between him and Menuhin. By some musical magic their spontaneous approaches met and merged perfectly, just as the collaboration of Menuhin and Furtwängler years ago in the Beethoven Violin

certo brought a natural understanding between two unique musical personalities. The practical results of this simpatico relationship yielded the first six sonatas (taped in chronological order) in only three days of recording. Since a day off seemed in order after so much hard work, Kempff found his relaxation by visiting Kew Gardens to look at the rare plants and trees. At seventy-five his energy is still prodigious. He had just given a complete Beethoven sonata cycle in Lisbon at the Gulbenkian Festival, and before that there had been another complete cycle plus all five Beethoven concertos in Tokyo. All this as well as three nerve-wracked days in Vevey when, working against the clock, Kempff, Henryk Szeryng, and Pierre Fournier completed their cycle of the Beethoven piano trios for DGG.

Even after such strenuous activity Kempff's energy was undiminished during the week of sessions in London. He actually wanted to travel from his hotel to Conway Hall every day by the underground railway, but DGG finally persuaded him to use the official car instead. After three hours of sessions every morning from 10:00 a.m. to 1:00 p.m., a two-hour break was called. Kempff would rush back to his hotel for a siesta, while Menuhin stayed at the hall (not a very comfortable place) and found relief in Yoga exercises. From the start, the German engineers were confident that the collaboration was going to prove a winner. Dr. Wilfred Daenicke, in charge of DGG's Beethoven Edition, arrived for the first sessions, but left the detailed recording supervision to Dr. Manfred Richter. Naturally DGG is anxious to issue the completed records well before the end of the bicentenary year.

Edward Greenfield

MUNICH

Kubelik and Mahler's Mighty Eighth Symphony

Deutsche Grammophon's recording of Mahler's Eighth Symphony with Rafael Kubelik conducting the Bavarian Radio Symphony Orchestra almost became a sixtieth anniversary performance of the work, which had its world premiere here in Munich on September 12, 1910. I had always thought the work's later subtitle—"Symphony of a Thousand"—had about as little actual application as such nicknames usually do, but at Kubelik's concert performance in Munich's Deutsches Museum, preceding the actual recording sessions, the program contained an exact breakdown of that first performance: 170 in the orchestra including, among other forces, 41 violins, 6 harps, 6 flutes, 8 horns, and an extra 4 trumpets and 3 trombones (offstage). 850 in the chorus, and 8 vocal soloists: add the organist and the conductor and you get, sure enough, a grand total of 1,030. Little wonder, then, that one rarely gets a chance to hear a live performance.

The concert and recording sessions on

continued on page 26

continued from page 22

THIS ONE HAS A GREAT TRACK RECORD.

With so many cartridges on the market, it's easy to get confused. Unless you choose one with an outstanding track record. Like the ADC 10/E Mark II. Widely acclaimed as the "Critic's Choice", it is crafted by hand using our exclusive induced magnet design.

The 10/E Mark II recreates sound faithfully. And tracks perfectly at the lowest possible pressures for optimum fidelity and long record life. It is as durable as any cartridge made regardless of price, and can be used with virtually any model changer or tonearm.

So end "cartridge confusion" forever by insisting on the ADC 10/E Mark II. For $59.50, you won't find a sounder value.

ADC 10E—MK II SPECIFICATIONS

Output: 4 mV at 5.5 m/s/second, recorded velocity.
Tracking Force: 1/2 to 1 1/2 grams.
Frequency Response: 10 Hz to 20 kHz ± 2 db.
Channel Separation: 30 dB from 50 Hz to 12 kHz.
Compliance: 35 x 10^-6 cms/dyne.
Vertical Tracking Angle: 15°.
Rec. Load Impedance: 47,000 ohms nominal.
Price: $59.50 Suggested Resale.

Audio Dynamics Corporation

Audio FOR Audiophiles

CIRCLE 6 ON READER-SERVICE CARD

25

www.americanradiohistory.com
It sounds as if you bought something more expensive.

The SR-T390DK 8-track cartridge tape deck. $129.95

Most cartridge tape decks make you sit down and record all the programs right straight through.

Some decks compromise; they let you stop after the first and fourth programs, but that's all.

Now Standard brings you the ultimate in recording freedom, the SR-T390DK. It stops after each program, so you can record only as many programs as you want. Or it tapes all the programs continuously, if that's what you want. (It's the same on playback, you can hear individual programs or all of them.)

Naturally we have more good reasons for saying our SR-T390DK sounds more expensive than it is.

The microphone jacks are up-front where they belong. There's an automatic stop indicator light, a pause indicator light, a record indicator light and program indicator lights. There's full-time Automatic Level Control, so every program is perfectly taped.

Wow and flutter are below 0.2% rms, THD just 1.8% at 1 KHz. The cross-talk is 50 dB at 1 KHz.

Why not drop into your Standard dealer and test-play our SR-T390DK for yourself. And notice the rich walnut grain finish; that's to make it look more expensive, too.

BEHIND THE SCENES
Continued from page 25

the following days marked the latest step in the joint project by the Bavarian Radio and Deutsche Grammophon to perform and record all the Mahler symphonies under Rafael Kubelik with the orchestra that has come to mean to him what the Czech Philharmonic did before post-war political developments in his native country sent him into voluntary exile. The Munich audience adores him; the ovation he received even before he began the Eighth, let alone at the end of it, led me to muse sadly on how one musically semiliterate termagent on an influential newspaper succeeded in hounding this extremely able conductor out of Chicago when he headed the orchestra there. I also couldn't help wondering, in all fairness, how much Kubelik's personal appearance had figured in his lack of success in the American Midwest; with his enormous height, his bald pate, and his long hair, he looks almost like a caricature of the Central European Herr Professor—a type many nervous Americans find not only exotic but downright comical. In Munich such things attract no attention, and the fortunate Münchener have taken Kubelik to their hearts.

To get the statistics out of the way, Kubelik's Mahler Eighth has as its soloists Martina Arroyo, Erna Spoorenberg, Faith Mathis, Julia Hamari, Norma Procter, Donald Grobe, Dietrich Fischer-Dieskau, and Franz Crass. The gigantic chorus includes the staff radio choirs from Hamburg and Cologne as well as Munich, plus the famous Regensburg Boys' Choir (known as "The Cathedral Sparrows"), and the female voices of the Munich Motette Choir.

One tends to link Mahler primarily with Vienna—although he actually came from Bohemia—and the folksongs he learned as a child there and never forgot gave him a strong cultural overlap with Kubelik, who learned his Mahler from such guest conductors in Prague as Walter, Klepper, Kleiber, Zemlinsky, and Tchernich. Kubelik describes his feelings about Mahler thus: "Mahler is the composer who, at least for me, has perhaps the strongest heart of all composers. He has the courage to say everything which the others perhaps dare only in idealistic form. Beethoven had this courage, and Mahler has it, too. He was the unhappiest of all. He struggled like a titan, like a Hercules, but precisely because he struggled he had such strength. Mahler regarded the symphony as the creation of a world."

Deutsche Grammophon has entered the final stretch of its big Mahler/Kubelik undertaking. It has already released Kubelik's recordings of the First, Second, Third, Fourth, Sixth, and Ninth symphonies, as well as the big Adagio from the unfinished Tenth. Later this year Kubelik and his orchestra will record the Seventh, and next year. the Fifth. DGG plans to put a special prerelease edition of the Eighth on sale at this year's Lucerne Festival, where Kubelik has long conducted as one of the annual stars. Elsewhere it will appear next year.

PAUL MOOR
There wasn't room for a big improvement.
So we made a little one.

Our engineers made three changes in Sony's popular PS-1800 playback system. They added a little button called "Automatic/Manual"; streamlined its appearance and added "A" after the PS-1800. Obviously, none of these, earth-shaking changes.

You might never use the little button labeled "Automatic/Manual," unless you run across a non-standard record where the recorded material goes too far into the normally "dead" space surrounding the label. Such records are few and far between. If you run up against one of them, the automatic tonearm return on the Sony would ordinarily lift and return just before the record's end. However, if you push the button to "Manual," the arm will track the entire record until you lift it off by hand (or push the reject button).

The styling change means that this superb playback instrument will enhance any room. And the "A" will help you identify it as the new model when you visit your hi-fi specialist.

What's more important is what our engineers didn't do to the PS-1800; what they left well enough alone. The servo control DC motor that keeps wow and flutter at an inaudibly low 0.08; rumble down 60dB (ARLL). A variable pitch control from ±4% (if you don't need it, the built-in strobe disc assures that the variation is indeed tuned out). And the balanced, low mass tone arm is capable of tracking virtually any cartridge at its lowest recommended tracking force.

Not to mention the automation system, which uses a remarkable new solid-state device, the Sony Magnetodiode (SMD). Automatically, it lifts and returns the arm without imposing any drag on the arm during play. The SMD eliminates a variety of mechanical linkages formerly necessary for this function. And there's a reject button (on the front panel so you don't have to lift the dust cover to get at it).

The price of the PS-1800A? No change. $199.50 (suggested list), includes turntable, arm, base and dust cover (cartridge not included).

Sony Corporation of America, 47-47 Van Dam Street, Long Island City, New York 11101.
I have been trying to decide which of the top automatic turntables to get, but the test reports were done at different times and the methods of measuring flutter and rumble differ, so I can’t make a valid comparison. How can I choose between the top Dual, Miracord, PE, Garrard, Lesa, and Sherwood changers?—Daniel J. Horowitz, Springfield, Va.

Our reports on relevant models were indeed made under the same conditions. If rumble and flutter are your major concern, the -56 dB rumble figure measured for the Garrard SL-95 and the Lesa PR-6 was the lowest in the group. Lowest flutter figures were found in the Miracord 50H, Dual 1219, and Garrard SL-95 (0.05%). In our view, differences of a few hundredths of a per cent of flutter or a dB or so of rumble are insignificant however. All of the models we tested came in at 0.1% wow and flutter or better and at -53 dB rumble or better. You should also be aware that there are new top automatic turntables that we have not yet tested in three lines: the Garrard SL-95B, the Miracord 770H, and the PE-2040.

I was thinking of buying a Norelco 2401 cassette deck—a record/playback unit with automatic cassette changer—but I understand that the Staar System casette changers will be coming out soon and that they are better. Is this true?—Christopher Deens, Mineola, N.Y.

It’s true that Staar System cassette changers are being introduced this year. But since we haven’t tested them as yet we can’t comment on their operation, let alone compare them with existing models. On the basis of advance information and visible evidence only, however, we can point out one advantage and one disadvantage of the Staar System. The advantage over the 2401, at least in some Staar models, is the automatic-reverse feature that plays both sides of the cassette before going on to the next. If you like to listen to long works (symphonies, operas, or musical comedy scores, for example) on cassette, you may find the lack of this feature on the 2401 somewhat annoying. But if you like to record long works, you may find the Norelco easier to use because it allows you to see the tape within the cassette while you’re recording (as long as there isn’t a second cassette on the changer stack covering the one in use). The cassette disappears altogether within the Staar Sys-

The audio equalizers discussed in Leonard Feldman’s article on “Custom-tuned stereo” [July 1970] are intended for playback purposes. But can they be used for recording as well? I want to tape some of my old 45-rpm records and make them into simulated stereo. Can I use these equalizers for the purpose?—Scott C. Lewis, Fort Myer, Va. Yes; we’ve fiddled around with the Advent equalizer, connected between the stereo system’s tape outputs and the line inputs on the tape recorder, and have had interesting results. But you must use a unit that, like the Advent, lets you equalize the two channels independently. You might also want to try Harman-Kardon’s Quadraphonic Processor, which was not covered by Mr. Feldman because it had not yet been announced. It uses a somewhat different approach to simulate a stereo effect from mono signals and, on the basis of advance demonstrations, seems to open up the sound without producing the excessively artificial effects that are all too easy to get with less-than-tasteful use of an equalizer.

My mono system, which uses a McIntosh M-60 amplifier, a C-4 preamp, a University S-8 speaker system, and Garrard record changer with a Pickering 370D cartridge, sounds better than some stereo systems I’ve heard. However, the replacement needle for the Pickering no longer is available—or are mono records, for the most part. I’ve heard that stereo records can now be played through a mono system. Is this correct, or is there a needle that works for both stereo and mono?—Patrick F. Ruggles, Ravenna, Ohio.

The critical element is stylus compliance. Too little vertical compliance and a stereo record will start to fail apart, so to speak, under the rough handling. Almost all cartridges nowadays have stylis with enough compliance so that you need not worry, whether you’re using them to play mono or stereo records. If you want to stick with your mono system you suggest you buy a new stereo cartridge, one that is recommended by its manufacturer for use with your Garrard model, and connect it with both “hot” leads going into the center wire of the arm cable and both ground leads to its outer shield. It will track both mono and stereo records correctly and reproduce both as mono. As a rule, such a cartridge’s stylus will not be elliptical but 0.7 mil conical.

HIGH FIDELITY MAGAZINE
At peak volume, the only thing your neighbors will hear is your humming.

When there are times that you want to get away from it all, nobody will fault you if you try to do it through the panacea of music. Music that is intimate yours.

The new Pioneer SE-50 headset has added new brilliance and dimension to the reproduction of intimate sound.

Pioneer has actually miniaturized quality sound systems and designed them into featherweight, kid-soft earpieces. Each earpiece of the SE-50 headset houses a two-way system with a crossover comprising a cone type woofer for bass/midrange and a horn tweeter for crisp, clear highs.

But we didn't stop there. We added separate tone and volume controls to each earpiece. Result: you can dial perfect stereo balance and volume to match each musical selection. And it's always free of distortion on both channels. Maybe that's why more and more escapees and just plain music lovers have discovered Pioneer headsets and have made them the most popular accessory in their stereo high fidelity equipment.

Included is a 16-foot coiled cord, adjustable comfort features and a handsome, vinyl leather-grained, fully lined storage case.

Only $49.95. Other quality Pioneer headsets from $24.95. Ask for a demonstration at your local Pioneer dealer.

PIONEER ELECTRONICS U.S.A. CORPORATION
14C Smith Street, Framingham, Mass. 01701
Choice not chance

The difference between a professional photographer and the average amateur is that the professional knows what kind of picture he wants and has the technique and the tools to produce that picture. Too often the amateur sees the picture in the viewfinder, but because of faulty exposure, he depends on chance and discovers another picture in the print.

Getting the correct exposure every time is simple, if you use the proper exposure measuring system. A meter built into a 35mm SLR camera simplifies exposure measuring. But when you have a back or side lit subject, the usual "averaging" type of meter will give you a false reading. You need a "spot" reading of the most important area in the picture. Other times when there are many dark and light areas in the subject and all are equally important, an "averaging" meter will save the highlights and keep detail in the shadows. All fine 35mm SLR cameras have one of these exposure reading systems. Only the Mamiya/Sekor DTL has the Creative Switch which allows you a choice between two systems and a guarantee of the correct exposure every time. The DTL is priced from less than $180 plus case.

See a demonstration at your dealer or write for folder.

Ponder & Best, Inc.
Corporate Offices: 11201
West Pico Boulevard,
Los Angeles, Calif. 90064.

The Creative Switch... only Mamiya/Sekor has it.
Why I Didn’t Become a Heart Specialist
by Jorge Mester

Back in 1939, when I was four years old, I made a discovery that was to set the course for my entire life. Occupying a place of honor near the wind-up Victrola in the living room of our house in Mexico was an album of Hungarian gypsy music lovingly cared for by my immigrant parents. Only on special occasions (usually card parties) were these precious reminders of life in the old country put on the turntable and played. loudly and insistently. My function at these soirees was to crank the already obsolete machine every time the mechanism slowed down—and I needed no prompting, for I hated to hear the music stop. The sound of the violin was very thrilling to me, and one day, in all innocence, I asked my parents if they would buy me a fiddle. Their eager complicity in launching me into the Wunderkind circuit brought an abrupt halt to my previous pianistic pursuits. As a matter of fact, the day after my request I terminated my seventh piano lesson with a sharp upercut in the general direction of my piano teacher’s unsuspecting and rather recoiling chin. I asked myself often what would have happened if Columbia’s Stethoscopic Heart Beat record had been our home’s Muzak during gin rummy games? Would I have asked for a stethoscope for Christmas?

When I came home for the summer after my sophomore year at the Black-foxe Military Institute in Hollywood, California (that’s another story), I was presented with a new six-record set of Beethoven’s Fifth, pressed in manual sequence instead of the usual automatic arrangement. Some genius had invented an automatic record changer especially designed for such records, and it could perform some amazing tricks, all in the interest of uninterrupted—relatively speaking—listening. First it would drop a disc on a flat platform in such a way that the record often did not break. Then a small turntable, no larger than the record label, rose to meet the disc, sometimes miraculously finding the spindle hole on the very first try. When the four minutes were up, the turntable reversed its direction and the tone arm, equipped with a cartridge below as well as above, played the underside of the same record. To allow for the next sequence, the tiny turntable tilted and its burden slid off into a container, permitting the next record to drop. Very often the first record would really succeed in getting out of the way before the second arrived.

This machine was lodged in my bedroom, and before the album was decimated, I had a chance to listen to the Beethoven Fifth several times. One evening, stealthily and with great palpitations, I locked the door, turned on the machine, and actually conducted the first side—without a score, What a great feeling of fulfillment! And how easy it seemed! Every entrance together, every note in tune—this. I felt, was one of the great interpretations of the decade. Why quit now, I asked myself: Why not go on, make a profession of the whole thing?

When I returned to the Institute for my junior year, I joined a local youth orchestra as first violinist (how embarrassed all my friends would have been—not to mention the family—if I had landed among the seconds!). The conductor, a great man I now realize, was aware of my interest in conducting and one day telephoned to ask me if I would conduct Brahms’s Academic Festival Overture. Colonel Hufford, my immediate supervisor at the Institute, granted me leave to go to a record shop at Sunset and Vine to buy a recording of the overture. During study-hall periods I was permitted to listen to this work several times. I was ready for my debut.

My mother, who was visiting at the time, came to the rehearsal. I began to conduct, and to my ears it was an even greater, deeper, more wrenching interpretation than my Mexican Beethoven Fifth. Somewhere toward the middle of the piece, from several rows behind me, I heard the urgently whispered advice: “Faster, faster, darling”—the resident family reviewer had spoken. I will wager that nothing like this ever happened to Portnoy.

As a member of the first violin section of the youth orchestra I had once so slowly conducted, it had been my privilege (at the age of fifteen and dressed in the blue uniform of the military school) to fake many passages from Franck’s D minor Symphonic, Leucoula’s Madalinetê, and Beethoven’s Eroica Overture. The one work which most deeply stirred me, however, was Rimsky-Korsakov’s Caprice Espagnol, which seemed at the time to contain the world’s most exciting and beautiful music. Besides, our concertmaster, a beautiful blonde, had lots of solos to play, during the course of which I would count bars of rests and stare at her—an even more satisfactory diversion than playing the violin.

My roommate in school was the son of a German family living in Mexico—a family devoted to evenings of playing chamber music. His father often sang Schuberti songs, accompanied by his wife, who later in the proceedings played second violin to his first in Haydn and Beethoven quartets, with other members of the family playing viola and cello. I found these evenings deeply refreshing and revitalizing. Sitting in the comfort of a sofa at the far end of the living room, I could sleep through all the groaning and scratching, awaken at the sound of applause, and inform them all without fear of contradiction that “that was some performance!”

All this is duly noted by way of making it clear that my musical tastes were not really what they should have been. My roommate realized this, and one Saturday he suggested that we visit a nearby record shop to hear some music which he felt I ought to know. With great reluctance I accepted his invitation.

And so that morning I heard Beethoven’s Grosse Fuge for the first time in my life. The depths of the universe opened up for a few moments and I suddenly knew I would never live without music. That record, a Concert Hall disc by the Pascal Quartet, was the first of a series that firmly ensnared me in the wondrous world of beauty that is music. In quick succession came all the recordings by the Pascal Quartet of the Beethoven, Mozart, Chopin, and Mendelssohn string quartets, and the Budapest Quartet’s version of Schubert’s C major Quintet: Bruno Walter’s Eroica, Toscanini’s Brahms First, Rodzinski’s Shostakovich Fifth, Bernstein’s La Création du Monde, and Francescatti’s Paganini Caprices.

Now, after some twenty years as senior members of my record collection, these old friends never fail to evoke the tumultuous excitement that a fifteen-year-old boy felt one fine Saturday morning in that record shop in Hollywood.
the AR receiver: the critics' choice

Stereo Review

"From 0.1 watt to 60 watts (both channels driven into 8-ohm loads), the harmonic distortion with a 1,000-Hz input signal fell from less than 0.2 percent to less than 0.03 percent. IM distortion was under 0.1 percent from 0.1 watt to well over 60 watts. Previous experience with the AR amplifier suggests that the receiver's maximum 4-ohm output for normal operation on program material is in the vicinity of 100 watts per channel. The tone controls of the AR receiver are certainly among the best we have ever used. They are meant to be used, and do not destroy musical values at any settings. The FM sections measured THF sensitivity was 1.8 microvolts (better than AR's specified 2 microvolts). Distortion was under 0.5 percent— which is as low as our test equipment can measure. In short, the AR tuner section is, in a number of areas, simply better than we can measure. The FM sound was notably clean, and tuning was non-critical. The flywheel tuning mechanism ranked with the best we have used. Considering that their amplifier at $250 is a very good value, one is effectively buying a first-rate FM tuner for $170 more. We have yet to find a component tuner at anywhere near that price that can compare to the tuner section in the AR receiver."

Record Guide

"Power? There is plenty. AR advertises 60 watts into 4-ohm loads, 50 watts into 8 ohms, and 30 watts into 16 ohms. I found AR to be extraordinarily conservative in its rating. At 4 ohms, my sample delivered 90 watts per channel over a 50-20,000 Hz range, 60 watts at 9 ohms, and 48 watts at 16 ohms. That is a lot of power! I have painted a purely technical picture. But that does not tell the whole story. Let me say that in practical performance, with music, it was simply flawless. I was also impressed by many little things, such as the fact that the unit really is flat at the indicated flat settings on the tone controls, and the fact that the tuning meter really does indicate the center of a channel accurately. To sum up: AR's receiver is a handsome, impressively-powered unit that delivers fine performance at a reasonable price."

Audio

"... a basic honest design which meets or exceeds all its specifications... demonstrates its more than adequate reserve power at all dynamic levels... Transparency of sound and good transient response were in evidence throughout our listening tests. Calibration was just about perfect..."

Full specifications of the AR receiver are available upon request. The AR receiver has a suggested retail price of $420. An optional walnut case is $20 additional.
SHERWOOD UPGRADES ITS TOP-LINE RECEIVER

THE EQUIPMENT: Sherwood’s S-8900 receiver looks like the company’s 1969 top-of-the-line model, the S-8800a, but it offers a little more performance in both its amplifier and tuner sections. For instance, where the S-8800a’s amplifier section produced (on the left channel) 45.1 watts for rated distortion of 0.35 per cent, the S-8900 produces 50.5 watts for 0.30 per cent THD. Both low- and high-frequency square-wave responses are a shade better in the new model. The phono input S/N ratio is markedly improved, from a very good 58 dB to an outstanding 77 dB. The amplifier power bandwidth is about the same at the high end in both models, but reaches down more firmly into the bass region in the new set. Frequency response has been improved from -0.30 to -0.2 dB, 10 Hz to 30 kHz in the S-8800a to +0.75, -1.5 dB, 10 Hz to 40 kHz in the S-8900.

As for the tuner section, we measured an IHF sensitivity of 1.9 microvolts in the older receiver, and 2.2 microvolts in the new model. At first glance it may seem that the newer set is less sensitive. This is not so, however, and here’s why. At normal FM receiver sensitivity, the S-8800a achieved maximum quieting action of 54 dB. For similar incoming signals, the S-8900 achieves quieting of 58 to 59 dB. Both amounts of quieting are better than average, but the S-9-dB figure may be something of a record in this particular performance area. In terms of stations logged, the S-8800a pulled in a total of forty-five; the present model received fifty, of which thirty-seven were judged suitable for long-term critical listening or for off-the-air taping. Capture ratio in the new set is a jolt poorer than in the older model (3 dB versus 2 dB), but signal-to-noise ratio has been improved from 68 dB to 73 dB. Distortion in the new set, while generally a few hundredths of a per cent higher, was still well below audible levels. FM response and stereo channel separation were about the same in both sets.

Styling has been updated; the front escutcheon now has a sculptured look, with a long black section (that holds the tuning dial, tuning knob, and volume off/on control) standing out somewhat from the rest of the brushed-chrome panel. Tuning is aided by a center-of-channel meter and a stereo signal indicator. Controls across the lower half of the panel include two small knobs for phono level and FM hush; four larger knobs for input selector, bass, treble, channel balance; and pushbuttons for mono/stereo mode, tape monitor, high filter, loudness contour off/on, speakers main and remote off/on. The phono level control lets you balance the signal from whatever pickup you’re using with other program sources. The FM hush knob, which ranges from completely off to maximum, introduces varying degrees of interstation muting. The selector control chooses phono, FM, or auxiliary (on the S-7900, it also has an AM position). Bass and middle may be added, but to high degrees of interstation muting. The selector control chooses phono, FM, or auxiliary (on the S-7900, it also has an AM position). Bass and middle may be added, but to high

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.
Uncluttered back panel of the Sherwood S-8900 has FM connections at lower left, preamp and control-section inputs at upper right, convenience outlets flanking line cord. Special feature is "mono spkr" (center-channel) output plus stereo pairs.

HARMONIC DISTORTION CURVES

44 WATTS OUTPUT

- Left channel: < 1.1%, 20 Hz to 20 kHz
- Right channel: < same

22 WATTS OUTPUT

- Left channel: < 0.58%, 20 Hz to 20 kHz
- Right channel: < 0.61%, 20 Hz to 20 kHz

FREQUENCY IN HZ

PER CENT DISTORTION

I M CHARACTERISTICS

- 8-ohm load: < 0.4% to 50 watts output
- 4-ohm load: < 0.8% to 87 watts output
- 16-ohm load: < 0.8% to 26 watts output

PER CENT DISTORTION

POWER OUTPUT, WATTS

RIAA EQUALIZATION

+5 dB, 20 Hz to 20 kHz

FREQUENCY IN HZ

RESPONSE IN DB

-2.2 µV

INF FM SENSITIVITY

RF INPUT, MICROVOLTS

2.2 µV at 106 MHz

MONO FM RESPONSE

+4. -0.5 dB, 20 Hz to 17 kHz

STEREO FM RESPONSE

-5 dB, 20 Hz to 17 kHz

CHANNEL SEPARATION

-45 dB, 50 Hz to 4.4 kHz

FREQUENCY IN HZ

RESPONSE IN DB

Square wave response.
A TAPE RECORDER THAT THREADS ITSELF

THE EQUIPMENT: Ampex 1467 quarter-track stereo open-reel tape recorder with automatic threading and reverse, built-in record/playback amplifiers, and extendable speakers. Dimensions: 13½ by 23¾ by 8 inches plus carrying cover. Price: $479.95, including a pair of microphones. Manufacturer: Ampex Corporation, 2201 Estes Ave., Elk Grove Village, Ill. 60007.

COMMENT: Most home tape recorders in use today find service primarily in playing recorded tapes, whether commercially or privately made. The 1467 is a model that recognizes the fact quite frankly by addressing itself handsomely to this use in providing maximum convenience and excellent sound in tape playback. At the same time, the unit is very much a recorder that can be used as a self-contained machine or connected as a deck in a component stereo system. It can produce sound-on-sound recordings or add tape echo to mono signals.

Although it has a carrying handle, the 1467 is not what we'd call "portable." The unit is not light, nor does it run on battery power. With all its elements in place, however, the 1467 allows its user to transport an entire recording system—the tape mechanism with its record and playback electronics, a pair of microphones, and a complete stereo monitoring system that includes a pair of small extension speakers. The speakers, when stored in the case behind a grille cloth, act as a mono monitoring system. But each has a nine-foot cord connecting to a speaker jack at the rear of the unit. Removed from the case and extended, they offer plenty of separation for true stereo monitoring. And despite their small size, we found them quite satisfactory for monitor use or relatively casual listening with a little help from the unit's tone controls.

In appearance, the transport is typical of those from Ampex Consumer Products in recent years. It operates at three speeds (7½, 3½, and 1½ ips) and is designed for mono or stereo operation. For automatic threading, the free end of the tape is treble controls operate on both channels simultaneously. The front panel also has an output jack for convenient hookup to feed signals into a tape recorder or to play them back from the recorder, and another jack for driving headphones. Both these jacks are live regardless of the positions of the speaker selectors.

The rear of the set contains stereo inputs for magnetic phono, auxiliary, and tape monitor. There's also a stereo pair for tape feed. Terminals are provided for connecting two pairs of stereo speaker systems (nominally "main" and "remote") on each output channel, plus a fifth mono ("center") speaker. The FM antenna input accommodates either 300-ohm or 75-ohm lead-in. (On the S-7900, there's an additional antenna terminal for a long-wire AM antenna plus a built-on removable FM rod antenna.) A fuse-holder, two AC outlets (one switched), a system grounding post, and the set's power cord complete the picture.

Either the S-8900, or the S-7900 with AM, can serve as the control and power center of a high-quality home stereo installation. It may be installed as is on a shelf or surface, inserted into an optional wooden case, or fitted into a custom cutout.
Extension speakers nestle in case as mono monitor or when unit is transported. But either or both can be slipped out to separate them for full stereo perspective.

Ampex 1467

**Additional Data**

- **Speed accuracy**, 7½ ips
  - 105 VAC: 0.7% slow
  - 120 VAC: 0.7% slow
  - 127 VAC: 0.7% slow
- **3½ ips**
  - 105 VAC: 1% slow
  - 120 VAC: 1% slow
  - 127 VAC: 1% slow
- **1½ ips**
  - 105 VAC: 0.5% slow
  - 120 VAC: 0.5% slow
  - 127 VAC: 0.5% slow

- **Wow and flutter**, 7½ ips
  - playback: 0.07%
  - record/playback: 0.08%
  - playback: 0.10%
  - record/playback: 0.18%
  - playback: 0.23%

- **Rewind time**, 7-in., 1,200-ft. reel
  - 1 min., 48 sec.

- **Fast-forward time**, same reel
  - 1 min., 50 sec.

- **S/N ratio** (ref. 0 VU, test tape)
  - playback
    - record/playback: 0.25%
  - playback: 0.35%

- **Erasure (400 Hz at normal level)**
  - 62 dB

- **Crosstalk (400 Hz)**
  - record left, playback right: 59 dB
  - record right, playback left: 58 dB

- **Sensitivity** (for 0 VU recording level)
  - line input
    - 1 ch: 0.25 mV
  - mike input
    - 1 ch: 0.14 mV

- **Accuracy, built-in meters**
  - left: reads exact
  - right: reads exact

- **IM distortion** (record/play)
  - 7½ ips, 0 VU record level
    - 1 ch: 3.4%
    - 10 VU record level
    - 1 ch: 1.4%
  - 3½ ips, 0 VU
    - 1 ch: 3.0%
    - 10 VU
    - 1 ch: 2.1%

- **Maximum output, preamp**
  - or line
    - 1 ch: 560 mV

- **Power output, built-in amplifier**
  - into 8-ohm loads
    - 1 ch: 8 watts
We were finally found out! Hirsch-Houck Laboratories, in a published report, said, "The trackability score for the Shure V-15 Type II Improved is by a comfortable margin the best we have measured to date." They also said, "Shure had, without fanfare, made a few other improvements." I suppose we'd better 'fess up. It's true. We'll be pleased to send you the Hirsch-Houck report covering such things as improved separation; perfect tone bursts; the first visually perfect sine wave; freedom from "shattering:" neutral sound; and how to convert your present V-15 Type II for only $27.00! Write to Shure Brothers Incorporated, 222 Hartrey Avenue, Evanston, Illinois 60204.

Our worst kept secret.

October 1970
complicated nor time-consuming, it is one that would not be required at all by a machine without the automatic-thread feature.

The record meters, though accurately calibrated, are very small in size and therefore may hinder pinpoint critical work by the more demanding recordist. This recorder, however, is not designed with such use in mind. Its performance characteristics, as outlined in the accompanying data, are adequate for a great many home users. The unit may be used either vertically or horizontally, although in the latter position the back-panel connections, including the headphone jack, are inaccessible.

LEAK'S NEW SANDWICH SPEAKER


COMMENT: The Leak Mark III is the newest version of the Sandwich loudspeaker introduced about nine years ago. A two-way sealed-cabinet system, it employs a woofer made of laminations of foam and aluminum (hence the name "sandwich") crossed over at about 1,200 Hz to a smaller cone tweeter. The woofer composition is designed for rigidity and stiffness to aid its piston action while avoiding cone breakup. The new Sandwich is more efficient than the older model and requires less amplification power for full output. At the same time, it is robustly made and can take fairly high amplifier power before distorting. A minimum average of 2.25 watts will produce an output level of 94 db at 1 meter on axis through the midrange; the speaker can handle up to 100 watts of steady-state power before exceeding 10 per cent harmonic distortion. For the user this means that the Mark III can be driven successfully and safely to very loud levels by just about any amplifier on the market. Impedance at 100 Hz is 9 ohms; it does not dip below 8 ohms across the audio band. No controls are furnished. Staging is simple and neat: a sturdy walnut box faced with a dark tan grille cloth surrounded by thin aluminum strips.

The response of the Mark III is similar to that of the earlier version: it spans the audio range smoothly with few dips and no peaks, but with a characteristic slight midrange pre-emphasis, and smooth roll-offs in the extreme bass and highs. Over-all response was clocked as plus or minus 6.5 db from 40 Hz to 15,000 Hz. As we noted on the previous Sandwich system, the upper middles and highs sound somewhat direct when heard close up; they become less direct and more spread out as you step back a few feet. This characteristic seems related to the system's ability to project its sound away from itself which, on stereo, imparts a kind of dramatic impact to many passages, especially those strong in percussives and transients. Some ringing was noted in pulse tests at 3 kHz.

In direct comparison with other bookshelf speaker systems, we found the Mark III more efficient, stronger through the midrange, while sounding relatively thinner in the deepest bass. At that, you can get stronger bass out of the Leaks by installing them closer to, or right on, the floor. Beyond this comment, we'd say that the Mark III is probably less critical of room size than many bookshelf reproducers.

The 1467 is, to repeat, above all a convenience playback unit. As such it is amply endowed with additional features that will allow the owner to venture into most of the activities pursued by the hobbyist, though in some ways without the flexibility or extra precision that would be expected of a true hobbyist unit. But it is not a compromise: its priorities evidently have been treated with care by Ampex. In putting maximum emphasis on those functions that it believes will be paramount to most users—while retaining a striking degree of versatility—Ampex has demonstrated considerable ingenuity.

CIRCLE 141 ON READER-SERVICE CARD

REPORTS IN PROGRESS

Sony TA-1144 Integrated Amplifier
Marantz Imperial III Speaker System
Garrard of England is the world's largest producer of component automatic turntables.
And our SL95B is generally conceded to be the most advanced automatic you can buy, at any price.
Yet we confess to some startlingly old-fashioned ideas.
Instead of rewarding the speedy, for example, we encourage the persnickety.
In final assembly, each man who installs a part tests that finished assembly. The unit doesn't leave his station until he's satisfied it's right.
For a faulty unit to be passed down the line, a man must make the same mistake twice. An occurrence we find exceedingly rare.
If something isn't up to standard, he adjusts it on the spot—or sets it aside to be made right.
Hardly the sort of thing production records are made of.

A modest record
But as Brian Mortimer, Director of Quality Assurance, has said, "We absolutely refuse to let units per hour become an obsession. It is simply a useful statistic.
"Each final assembly line for our 95B consists of nineteen men and women.
"In top form, they turn out twenty units an hour. A rather modest record in these days of mechanized production lines.
"But if we were to speed it up, we'd pay for it in quality. And, in my book, that's a bad bargain."

Of roots and heritage
We admit, however, to enjoying a special circumstance. Garrard recently marked its fiftieth year, all of them in the town of Swindon, England.
In a time of people without roots and products without a heritage, many Garrard employees are second and third generation.
Brian Mortimer's father, E. W., hand-built the first Garrard.
And in all, 256 of our employees have been with us over 25 years.
A happy circumstance, indeed.

To buy or not to buy
In an age of compromise, we indulge still another old-fashioned notion.
Of the 202 parts in a Garrard automatic turntable, we make all but a piddling few.
We do it for just one reason. We can be more finicky that way.
For instance, in the manufacture of our Synchro-Lab motor we adhere to incredibly fine tolerances.

Bearings must meet a standard of plus or minus one ten-thousandth of an inch. Motor pulleys, likewise.
To limit friction (and rumble) to the irreducible minimum we super finish each rotor shaft to one micro-inch.
And the finished rotor assembly is automatically balanced to within .0008 in.-oz. of the absolute.

Not parity, but superiority
Thirty-odd years ago, H. V. Slade (then Garrard of England's uncompromising Managing Director) set policy which endures to this day.
"We will sell a Garrard in the U.S. only when it is more advanced than any machine available there."
Spurred by this commitment, Garrard engineers have produced every major advance in automatic turntables.
Today's SL95B remains the world's premiere automatic turntable.
Its revolutionary two-stage synchronous motor produces unvarying speed, and does it with an ultra-light turntable.
Its new counterweight adjustment screw lets you balance the tone arm to a hundredth of a gram.
And its patented anti-skating control is permanently accurate.
The six Garrard component models range from the 40B at $44.50 to the SL95B (shown) at $129.50.
Your dealer can help you select the right one for your system.

At our Swindon works, for every man who assembles we have one who tests.
CUSTOM AMP FROM STANDARD MODULES

Lately we've heard that the British company Sinclair Radionics is applying the modular principle of assembly to home electronics in a way that is just about unique. Sinclair's Project 60 series of modules—which are now distributed here by Audionics, Inc., of Portland, Oregon—allow the purchaser to concoct just the amplifier system he wants, using factory-wired subassemblies. The basic unit is the Stereo 60 preamp-control module. It can drive a pair of either Z.30 (20 watts continuous) or Z.50 (40 watts continuous each into 4 ohms or 30 watts into 8 ohms) power amp modules. There are three power supply modules. The PZ-5 drives a Stereo 60 plus a pair of Z.30's; the PZ-6 is intended for the same combination of modules when they are used with speakers of unusually low efficiency; the PZ-8 powers a Stereo 60 plus a pair of Z.50's. This last combination, which would seem to be closest to American tastes, is delivered minus the power transformer, perhaps to encourage the substitution of a 120-volt transformer for the 220-volt model standard in Britain. Batteries can be used too.

The latest module to be added to the Project 60 system is the Active Filter Unit, a steep-contour (12 dB per octave), multiposition rumble and scratch filter. The filter unit is delivered with a front panel and knock to match the Stereo 60 preamp. Specifications for the modules generally are attractive: typical THD ratings, for example, are 0.02%. And the entire system can be built into a base (or plinth, as the British call it) for a Garrard turntable.

HEART THROBS IN STEREO

Boghos L. Artinian of the Tapline Base Hospital in Beirut, Lebanon, has devised a stereo stethoscope that, he says, makes it much easier for the doctor to differentiate and localize sounds generated by the heart and lungs. The design is quite simple: it uses two chest pieces, each connected to the other and to one of the ear tubes of a standard stethoscope "headset" by flexible tubing. Mr. Artinian says that he got the basic inspiration (though not the design itself) from that self-styled arbiter of all matters of the heart, Playboy magazine.

CHOOSING AND USING A MIKE

Advanced recordists may be interested in a new booklet from Electro-Voice: "Microphone Primer for the Professional Performer." It contains a good deal of basic information that can be helpful no matter what brand of mikes you use, though, of course it features E-V's own broad range of models. You can get a copy free by writing to Electro-Voice, Inc., Department NB670, 619 Cecil Street, Buchanan, Michigan 49107.
POWER and purpose are implicit in its every distinctive line...

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

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

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

SCOTT 387 AM/FM STEREO RECEIVER

SCOTT 387 AM/FM STEREO RECEIVER

FM STEREO PERFECTUNE FM PERFECTUNE AM PHONO EXTRA

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

Ultra-reliable Integrated Circuits: Seven IC's are included in the 387... totalling 91 transistors, 28 diodes, and 109 resistors.

New solderless connection techniques: Tension-wrapped terminal connections plus plug-in circuit modules result in the kind of reliability associated with aerospace applications.

SCOTT 387 AM/FM STEREO RECEIVER

October 1970

CIRCLE 100 ON READER-SERVICE CARD

For detailed specifications, write:
H. H. Scott, Inc., Dept. 02 100
111 Powderrill Road, Maynard, Mass. 01754
Export: Scott International, Maynard, Mass. 01754

Prices and specifications subject to change without notice.

WWW.AMERICANRADIOHISTORY.COM
A Bumper Crop of New Products

By Robert Long

Probably the most varied, most exciting product introductions in the history of high fidelity will begin to reach dealers this fall.

To look at the products that high fidelity manufacturers are introducing during the fall and winter season, you'd think that components had just been discovered. Never before have there been so many products, so many product types, or so many brand names to confront the prospective purchaser. And there are some fascinating new wrinkles in the physiognomy of high fidelity—wrinkles that suggest a certain maturity and since they're more than skin deep can be a source of some embarrassment to the wearer. But we'll come back to that.

As the spring of 1970 deepened into summer, manufacturers and dealers became increasingly candid about the degree to which component sales have fallen short of projections based on the preceding boom years. The prime cause, according to most, was the general economic malaise that has affected so many industries. Why then such a rush to new products? Are stereo components being treated to a massive infusion of new styling, much as women's fashion designers are relying on the midi to help ailing sales? In the main, I think not.

Sales figures have their influence of course. For instance, it is the medium-priced products that have suffered most in recent months: and it is striking how many of the new products are either high-end state-of-the-art equipment or budget-priced basics. It therefore seems more than accident that Scott, Sherwood, Kenwood, and others are introducing $200 receivers for the fall season, while Fisher has one at $250 and both Sony and Sansui have $150 models. And there are many high-end products that might be cited—notably among tape recorders of all sorts, turntables, tuners, special amplifier systems, and even compacts.

But while manufacturers must take the state of the market into account if their new products are to succeed, a careful look at the new wares convinces me that most of the true components being readied for market offer features that outstrip earlier models and constitute more than cosmetic updating. The low-price compacts and pseudo-component modules that are being announced for the mass market, on the other hand, display discouragingly little improvement. That is to say that while a digital dial may help to sell a clock radio, for example, it doesn't improve its performance or versatility in any material way.

Crow's Feet or Frown Lines?

Among the wrinkles we mentioned earlier, the most noticeable—and talked of—is the result of the four-channel concept in sound reproduction. And since it cuts across all product categories, it deserves special consideration. Almost inexorably, the high fidelity industry seems to be accepting the idea that four-channel sound will be a commercial reality in the not too distant future. Of course some manufacturers would maintain that it is so now. The hardware is there in terms of open-reel tape equipment, and has been for a year. To the original roster of Crown International, Teac, and Telex/Viking have been added the names of 3M/Wollensak, Sony/Superscope, Astrocom/ Marlux, Ampex, and Roberts—roughly in the order of appearance of pilot open-reel quadraphonic models. Some manufacturers of open-reel equipment had previously spoken disparagingly of the four-channel idea; by the summer of 1970, however, they seemed a trifle more circumspect.

Following the RCA/Motorola announcement of quadraphonic eight-track cartridges in the spring, it was assumed that other companies would produce similar equipment. And by summer it had become evident that Lear Jet, Telex, Automatic Radio, Car
Tapes, and probably others were indeed thinking in that direction. A number of companies (for instance, Ampex, 3M/Wollensak, and Astrocom/Marlux) have demonstrated prototypes of four-channel cassette equipment; but like Lumistor Products (the first company to announce plans for a quadriphonic cassette deck), they have said that no product could appear until Philips had set four-channel standards for all its cassette licensees. And while a Norelco/Philips pilot model has been demonstrated too, final standards according to Norelco spokesmen will depend on compatibility. That is, four-channel cassettes must be playable on all stereo and mono equipment without the loss of any program information—even ambience channels—and without compromising the cassette’s potential for quality sound reproduction.

In electronics, Scott announced its four-channel amplifier last winter. Fisher followed with a four-channel receiver that included delay lines to derive the rear-channel signals when a standard two-channel stereo program source is in use. Harman-Kardon has a four-channel control unit and “synthesizer” that includes everything necessary to turn a stereo system into a four-channel system except the program source and the two extra speakers. (It even includes special circuitry to turn mono into stereo and stereo into four-channel sound.) Marantz too is working on an add-on unit to adapt stereo systems to four-channel use. And manufacturers like JVC are saying that within a few months their entire electronics line will be quadraphony-ready: that is, there will be all the necessary jacks or replaceable printed-circuit boards to accommodate the adapters and add-on units that presumably will be required. Just what sort of adapting will be needed is one of the “iffy” questions involved. The recently announced Advent/Scheiber encoder system presumably would take care of all quadraphonic program sources, allowing the four channels to be transmitted on the two now available on discs, FM multiplex, and even regular stereo tapes. But a good deal of engineering opinion still classes the Scheiber system as a compromise by comparison to the transmission of four discrete (in this context, that means unneeded) channels of information.

Set against this sort of encoding are a number of proposed systems for broadcasting four channels from a single FM station. One of the most recent—and most interesting—of these is that of Quadracast Systems, designed by engineer Lou Dorren, hardware for which will be manufactured by Mikado Electronics Corporation if and when it receives FCC approval. Models from such companies as Fisher (the 701 receiver), Marantz (Model 19 receiver and Model 20 tuner), JVC (the aforementioned component line), and Harman-Kardon (the new High Performance compacts) allow for the substitution of multiplex boards to receive the four-channel broadcasts once the FCC has acted. And all have the jacks needed for such products as the Advent/Scheiber adapter or the Harman-Kardon Quadraphonic Sound Processor.

What about the tapes and discs to play on quadraphonic gear until the FCC comes through? Their virtual nonexistence is the reason why so many manufacturers consider quadraphony as no more than an intriguing idea with eventual (rather than present) commercial potential. There are a limited number of Vanguard tapes in circulation, plus some recently announced by the Project 3 label. Four-channel cassettes—like all Scheiberized materials—exist only in handmade demonstration samples at present. And aside from a few sample discs made expressly for Advent (Scheiber system, of course) and Dynaco (Dave Hafler’s competing though perhaps compatible system), there simply are no four-channel records to be had.

That’s important. Since the major record companies control the recorded output of most major recording stars, and since these companies also have a vast investment in records as such, there seems little doubt that there will be a paucity of attractive four-channel program material available until the problems of four-channel discs are solved to the satisfaction of those companies. So far, the only crack in the noncommittal façade being presented by the majors is RCA’s sortie into quadriphonic cartridges.

**Surprise Identities and New Companies**

Stereo products, as we’ve said, will be showing up in bewildering variety this year. So before we get down

---

**Shown on cover:**
to the specifics of new items in the well-recognized product categories, there are relatively comprehensive introductions that you should know about. In some cases they represent names new to the industry, at least as we know it in this country. In others they represent significant additions—whole new lines or a broadening of existing lines—within the familiar pattern. Alphabetically, then, we'll give you a rundown on some major changes in dramatic personae.

- Altec Lansing has added a whole new line of stereo electronics, including two AM/FM receivers, two AM/FM/phono compacts (one with a built-in cassette recorder), an AM/FM tuner/preamp, and a single-channel bi-amp amplifier designed to be built into the speaker enclosure.

- Audio Research Corporation now is making the electronics originally offered under the Peploe name to drive the latter's line of electrostatic speaker systems. The top-of-the-line models will be offered as a state-of-the-art, no-compromise stereo preamp/control unit and power amplifier respectively.

- British Industries Company, importer of Garrard turntables and Wharfedale speaker systems, has added an electronics line to be known as BIC/Lux stereo components. The line consists of two receivers, two tuners, and two amplifiers. Top of the line is the 71/2R AM/FM receiver at $580. Among its unusual features are muting and center-tune indication on AM as well as FM, variable turnover points for both bass and treble controls, and a special noise-limiting volume control configuration. (The Lux line has been available in Japan for several years, specializing in professional and high-end consumer products, but has been little known in this country.)

- BSR McDonald has broadened its line from recordplaying equipment into components and compacts, including some models that handle eight-track cartridges or cassettes. The receivers are offered as modules in the compact systems, together with speakers and accessories like dynamic microphones and headphones.

- Bang & Olufsen has set up offices in this country to import products from its Danish plant. For the present the American subsidiary will be handling only the pickup cartridge line, but more products are expected in the future.

- Benjamin Electronic Sound is importing a whole line of cassette mechanisms made by Italian Lenco under license from Theo Staar, the inventor of the Staar System cassette players.

- Bogen has gone into tape equipment with a cassette recorder and an eight-track player.

- Castagna Electronics (erstwhile source of the Castagna tone arm) is planning national distribution of the Japanese-made Nikka line of cassette and compact equipment.

- Crown International has given itself new home styling by introducing the IC-150 Stereo Console, a

---

**Home style, superior specs; the Crown IC-150 preamp.**

**DC motor drives a manual turntable: Panasonic SP-10.**

**Lower cost direct/reflecting speaker: Bose 501.**

**Total restyling in open-reel recorder: Ampex AX-300.**

---

[44]
The CAD4 made cassettes respectable.
The CAD5 makes them preferable.

Until Harman-Kardon introduced the CAD4 a little more than a year ago, most people viewed the cassette recorder as a convenience rather than as a high performance recording medium. The CAD4 changed all that. Most of the seemingly inherent shortcomings of cassettes were designed out of the CAD4. Wow and flutter were drastically reduced. Frequency response was considerably extended. And speed stability optimized. In fact, Electronics World in comparing the CAD4 to several other top quality cassette machines, summed it all up when they said, "The Harman-Kardon CAD4 is the best of the group in performance..."

Now with the new CAD5, we have taken the next logical step in establishing the cassette as the medium of choice for the high fidelity enthusiast. By adding the widely acclaimed Dolby noise reduction system, we have for all practical purposes, eliminated the problem of tape noise.

In brief, the Dolby system boosts low-level, high frequency signals during recording and then attenuates them in a complementary manner during playback. This produces a 10 dB improvement in the signal-to-noise ratio without introducing any audible distortion or altering the original program material.

The result: the kind of dynamic range and clarity usually associated only with the most expensive reel-to-reel recorders.

We have also anticipated recent improvements in tape technology, by including a special control which provides the proper equalization and bias adjustments for the new chromium dioxide low noise tape.

To sum up, we set out to produce a tape recorder that combined simplicity and convenience with exacting performance standards. The CAD5 is that instrument.

For a more comprehensive description of the CAD5 and the Dolby system, please write. Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803. Dept S.

CAD5 (with Dolby) $229.95, CAD4 (without Dolby) $159.95.

CIRCLE 31 ON READER-SERVICE CARD
A preamp/control unit with a number of unusual features: continuously variable blend control, monitor switching for two tape recorders, new tone control circuits, and (most unusual of all) published phase-response figures. The IC-150 will cost $2.39 and an optional walnut cabinet $37. Similar home-style cabinets are available for other Crown units.

Kenwood, in case you hadn’t noticed, is getting into tape recorders. The open-reel line now consists of the automatic-reverse, remote-control KW-8077; the four-head KW-5066; and the three-head KW-4066. And there’s a cassette deck, the KX-7010.

MMF Industries is importing from West Germany the Stereo 6000 tape recorder/storer/player. The unit uses a permanently installed four-inch tape on which the owner can record about thirty hours of music using an elaborate selector dial to pick out the music he wants to hear.

The Mincom Division of 3M has begun making speaker systems under its own name (as opposed to the tape recorders, which it markets under the Wollensak name). The top of the line is the acoustic suspension Model A-2000 at $159.95. It has a number of unusual design features and an equally unusual impedance rating: 5 ohms. Actually that’s the minimum working impedance at any frequency for almost any setting of the three controls. (Don’t be surprised if this type of rating eventually supersedes the standard 4, 8, and 16 ohms, now that solid-state equipment is here to stay.)

Nikko Electric’s line of stereo components, best known on the West Coast, will receive broader distribution in coming months. (If the name is unfamiliar, don’t confuse it with Nikka, which is an entirely separate company. See Castagna Electronics.)

Norelco has announced that it will be bringing in components made by Philips for distribution entirely independent of the Norelco/Philips tape equipment line. Among the components are a $300 multiband receiver, separate matched tuner and amplifier, a servo-controlled turntable, a pickup cartridge, and speakers.

Revox of America is importing the Beyer line of dynamic microphones from West Germany.

SAE is entering the room-equalizer field with the Stereo Octave Equalizer, using eleven slider controls each of which adjusts both channels simultaneously. The unit will sell for $450 and is listed for a whopping 90-dB S/N ratio.

Sansui has ventured into the tape recorder field with the SD-7000, a solenoid-operated, automatic-reverse, open-reel deck.

Schweizer record and tape accessories should start to appear here this fall. They are made in Europe by a company that claims to be the world’s largest in record-care products.

Selectron International, U.S. distributors of Aiwa cassette and cartridge equipment, has introduced the Milovac line of home entertainment products: compacts, cartridge and cassette equipment, TV receivers,
Bozak stands alone in the achievement of superior loudspeaker systems of the highest fidelity whether for indoor or outdoor use, live or recorded performances, in your home or in the concert hall.

Bozak builds loudspeaker systems in styles and price ranges to fit every demand — from the Tempo 1 bookshelf speaker to the famous Concert Grand — the finest loudspeaker system available.

Bozak gives you the best of everything... the best buy, the best in sound reproduction and the best finely crafted cabinetry... because at Bozak supreme achievement is part of the daily routine.
and radios. The new line is designed to complement—rather than parallel—the Aiwa products.

- Stax electrostatic headphones and pickup cartridges have received U.I. approval and should begin to appear here this fall. Marketing is being handled jointly with the Transcriptors turntable and Schweizer accessories.
- The Stellavox Sp 7, a Swiss-designed professional portable recorder roughly comparable to the Nagra, is being imported into this country on a regular basis by Gotham Audio Corporation. (In the past the Stellavox has been known here only to a limited number of professionals and readers of European journals.)
- Ulver—the tape recorder people—makes electronics as well. The CV-140 stereo integrated amplifier is now being imported into the U.S. by Martel. The unit, which sells for $399.95, has a separate level adjustment for each input and an integrated level meter reading peak value for both channels.
- VM (for Voice of Music) is coming out with a line of components, including a turntable quite similar to the Sherwood SEL-100, which was developed jointly by Sherwood and VM. Also in the initial offering will be the Professional 1521 AM/FM receiver and a Spiral Reflex System loudspeaker.

**Burgeoning Lines, Familiar Names**

- Stereo electronics. If you thought separate units—as opposed to all-in-one receivers—were on the wane, take another look. Four major companies will be offering what each regards as a state-of-the-art FM tuner this fall. For example, JBL’s is the ST860; Marantz will have the Model 20; Scott’s is the Model 433; and Sherwood’s, the SEL-300. Both Scott and Sherwood use digital readout systems for the tuning. JBL uses something more like the conventional dial, but with unusually accurate calibration, according to the company, and a system that lights up the digits before the decimal point in the center frequency to which the unit is tuned. An unusual feature on the Scott is a dynamic compressor that can be switched in when the tuner is used as a background music source. Final prices have yet to be announced for these units. Marantz also will have the 250-watt-per-channel Model 50 power amplifier.
- Among other separates now being readied for market are more in the Sansui line (the AU-999 amplifier and TU-555, for example). Pioneer has the TX-700 tuner with station preset buttons. And Kenwood has two integrated amps and a tuner, all of which follow the styling pattern set by the company’s KR-7070 remote-control receiver.
- Kenwood also has four new receivers of similar styling, three with mike inputs on the front panel. Mike inputs and VU meters—both features that add versatility to tape systems or “commercial sound” installations—seem to be gaining some ground in equipment imported from both East and West, though at present these features are included in relatively few units. Pioneer’s SX-9000 receiver has both mike-mixing facilities and built-in reverb. Another growing trend, at least in equipment originating in Europe, is the multiband receiver. Grundig and Norelco both are showing new models for fall delivery.
- There are many other new receivers, of course: three from Concord, three from Electro-Voice, two from Hitachi, and even one from Ampex to match one of the new cassette decks—to concentrate on those companies that you may not think of immediately as receiver-makers. At the high end there are two extra-fancy $1,000 FM receivers to be introduced this fall, both with built-in scopes. One is the Marantz 19, which uses circuitry of the Marantz 20 separate tuner in its FM section. The other is the SAE Mark V, which uses the same tone-control system as the SAE Mark I preamp: the individual bass and treble controls for each channel provide maximum boost or cut at frequencies that can be preselected on separate multiposition controls.
- And there are more. But if the list of new receivers is long, the list of new compacts is longer. Fisher alone has several. Harman-Kardon’s new High Performance series includes one model with built-in cassette recorder, as do many other models from companies as diverse as Altec Lansing, Grundig, and Denon. The JVC multislider SEA tone controls have been built into two of the company’s compacts, an index of the growing trend toward the inclusion of component features on the better compacts. But by the same token, there are also growing numbers of relatively low-priced units that are little more than table phonographs, AM/FM radios, or even clock radios masquerading as component-quality compacts through the use of separate speakers and special styling touches.

- Record-playing equipment. There are fewer modifications in the major record-changer line than we have seen in recent years, although BSR McDonald and Dual units for examples do feature some new details. The top of the McDonald line for instance—the 610X—now has a hysteresis motor, viscous-damped cueing, and a dual-calibrated (spherical or elliptical) antiskate control. Miraoid’s top-of-the-line 770H (S255), which has a vertical-tracking-angle control, is now reaching dealers in this country. And the Lesa and Perpetuum-Ebner (PE) lines are gaining extra models—five, ranging from $65 to $145 in the case of PE.
- The Pioneer PL-A25 is the only Japanese automatic presently featured by a major component company, though a number of Japanese companies, including Panasonic and Sansui, have been showing prototypes of manual units. Some of these manuals will not reach the U.S. market this year however.
- Bogen is introducing its Micro MR-111 two-speed

*Continued on page 52*
You can pay a lot more to get a lot less.

If you know any 2-speed manual turntable that costs $129.95 and also gives you automatic operation...two motors...belt drive precision...drift-free plug-in shell tonearm...lateral tonearm balancer for equalized stereo sound...high compliance magnetic cartridge with diamond stylus...oiled walnut base...hinged dust cover...12" dynamically balanced platter...automatic stylus protection lead-in device...automatic stop, return, repeat...oiled-dampened clutch...adjustable stylus tracking force — then buy it.

Pioneer Electronics J.S.A. Corp. 14C Smith Street, Farmingdale, New York 11735

www.americanradiohistory.com
What good is a cartridge that tracks at 3/4 of a gram but delivers less than 3/4 of the music?

Great.
For tracking.
But not for listening.
If you love music, you want 100% of the music all the time.
And many cartridges just don’t deliver.

Pickering’s XV-15 Series does. Every time.

The trouble with many pick-ups is that at higher frequencies they experience a severe loss of output. This leads to a lack of instrumental definition in those ranges so great it may be difficult to distinguish the precise sounds of the oboe, clarinet, flute, etc.

The sounds literally blend together masking the music — and not only at the higher frequencies. When distortion takes place in any part of the audio spectrum it can be reflected throughout the entire spectrum. The result: a masking effect over all the music.

In contrast to this, Pickering’s XV-15 series delivers 100% music power 100% of the time.

Our point is simple: when it comes to cartridges, a track record doesn’t count unless you sound great — at any frequency.

Pickering: for those who can hear the difference.

Pickering’s XV-15 cartridges range from $29.95 to $60. For more information write Pickering & Co., Inc., 101 Sunnyside Blvd., Plainview, N.Y. 11803.
PICKERING
"for those who can hear the difference"

CIRCLE 50 ON READER-SERVICE CARD
Continued from page 48

unit for $99.95, including base and dust cover. Another manual expected on the market this fall is the Norelco 202. It has a servo-controlled motor system that provides for independent fine tuning of each of its three speeds. The 202 costs $129.50; the Norelco magnetic cartridge costs $67.50. There are new cartridges from Stanton Magnetics too: the 681SE with an intermediate-size elliptical stylus and the ruggedized 500AL for broadcast and other tough-duty uses.

Tape equipment. At the moment, there's more activity among the purveyors of cassette equipment than in any other category of recording gear. Major thrusts include Dolbyizing, new oxide formulations for the tape (both improved iron oxides and the expected introduction of chromium dioxide), new biasing arrangements to match recorders to these tapes, the use of Staar-type loading slots, and the proliferation of multiformat units that handle cassettes plus at least one other type of tape. Details of these developments will appear in an article on the cassette field, in our November issue.

Eight-track cartridge recorders are proliferating too. Concord, Craig, Panasonic, Roberts, and Telex are among the companies offering new decks for the purpose, several with built-in tuners or as part of complete receivers.

Much of the most exciting new open-reel equipment coming along—even excluding four-channel models—is in the relatively high-priced brackets, though Sony/Superscope for instance has a couple of new, moderately priced three-head decks. Roberts and Sony/Superscope both have new units capable of handling 10½-inch NAB reels: the 5050XD (actually announced some months ago) and the 850 series, respectively. The new Ampex AX Series, which breaks entirely with several years of tradition in Ampex Consumer Products open-reel styling, covers a range of prices from less than $280 to less than $650. So far, only the two models at these extremes (the AX-50 and automatic-reverse AX-300) are being offered. And Telex is offering a new consumer-styled Magneord model: the $799.95 Lab Series 2001, an 8½-inch-reel deck.

One unusual recorder feature deserves special note: variable speed control. Over the last year, Sony/Superscope has added models with this feature to its line, and now Revox is offering a $75 accessory with special-order models of the A77, allowing a −10% to +15% speed variation. While relatively few users will have much practical use for this feature, it seems to create fascination wherever it appears; and for those special uses that require it (matching pitch on separately made recordings, for example), its availability is welcome indeed.

A last word on quadraphony. Sony/Superscope plans to have as many as six four-channel models on the market by the end of the year, ranging in price up to $1,395 for the Model 854-4. Teac has settled
This is the tape system that turns blank 5-track cartridges into recorded 8-track tape. One. After another. After another. Slip in a cartridge. Talk or sing into the mike. Use any other sound source. And you're doing what the cartridge recording companies do. Just on a smaller scale.

And to help you become a pro at this business we've put the two hottest developments in 8-track together for the first time. Automatic shut-off which makes it impossible for you to tape over what you've just recorded. (Shuts off even if you're not around listening to what's being taped.) And Fast Wind that lets you get where you want to on tape without wasting time.

Twin VU meters make sure you get the right recording level. And professional-type sliding bass, treble and volume controls let you adjust the playback to your ears.

If you don't feel like working, you can sit back, relax and enjoy pre-recorded cartridges. Or one of the radios built into the system. FM/AM and FM stereo. FET pulls in stations you didn't know were there. And keeps one from interfering with another. AFC on FM holds the signal with an iron grip. There's even a Stereo Eye that tells your eyes when you're listening to stereo. In case your ears can't tell.

The whole package, with its black-out dial and walnut-grained cabinetry, plays through 4 perfectly matched, glorious sounding speakers. With enough power behind them to knock down the walls of Jericho. Or make your neighbors climb theirs.

Stop in at your Panasonic dealer and investigate our Model RS-820S—the 8-track stereo cartridge factory. A whole new world of fun and profit awaits you.

Open your own 8-track cartridge factory.

PANASONIC®
just slightly ahead of our time.

200 Park Avenue, New York 10017. For your nearest Panasonic dealer, call 800 243-6000.
In Canada, 800 942-0615. We pay for the call. Ask about Model RS-820S.

www.americanradiohistory.com
on three models, all with in-line heads: the playback-only TCA-40, the two-channel-record/four-channel-playback TCA-41, and the four-channel play/record TCA-42. Telex has added the Quad/Sonic 2 + 2 playback deck for $250. And Astrocom/Marlux will have an NAB-reel model. More equipment has been shown in prototype, of course, including four-channel cartridge recorders, but delivery dates remain uncertain at present.

■ The listening end. "Omni" speaker systems continue to appear in the middle and upper price brackets. JBL has the recently introduced Aquarius line, of course, and Fisher has added two units: the WS-70 and WS-80. The Sonab line from Sweden is slated for introduction in this country this year. Harman-Kardon's Citation speaker is already being shipped to dealers. Epicure is adding smaller column-type speakers to the Model 1000 "tower" it introduced last year. (The company now has a total of nine models.) And Bose has introduced the $124.80 Model 501, which uses conventional drivers (i.e., a woofer/tweeter/crossover system without electronic equalizer) but retains the Direct/Reflecting principle of the crossoverless Model 901.

The entire Wharfedale line is either restyled, redesigned, or entirely new. It consists of a somewhat restyled W80A Variflex omni system, the floor-standing W70E, bookshelf units from $163 (W60E) down to $58.75 (W25), and the W35, a new compact unit that can be placed either in a corner or midwall and is suggested as a logical choice for adding four-channel sound to existing systems. Electro-Voice has added six new bookshelf systems; Rectilinear the Models XI and XIII; Dyna the $179.95 A50; Jensen the RF-26 bookshelf unit (under $90); and Fairfax a number of new items from budget-priced bookshelf models through a pair of omnis and two floor-standing systems to the five-way twelve-driver Wall of Sound ($399.50).

Among new furniture designs are the alternatives of finish offered by Empire in the Grenadier 6000 and the co-ordinated speaker systems and equipment cabinets from Aztec. One new special-interest product is the Round Sound Machine, an under-$50 indoor/outdoor speaker from Maximus. Another is the center-channel bass reproducer made by Electra Amplidyne Research. It is intended for use with regular stereo systems to reinforce the deep bass frequencies and employs a design in which a dynamic driver is air-coupled to panels with a flexible surround so that they radiate sound. A similar principle is used in the woofer of the full-range Air-Coustic speakers.

Air-Coustic, incidentally, is one of a number of loudspeaker manufacturers that started on what might be called a regional basis but now are broadening distribution. Others that might be cited are Infinity Systems, LWE, and Loudspeaker Design Corporation. If you have been interested in the products of these companies but unable to find them locally, take another look in the next few months. Loudspeaker Design Corporation has two models—the $159.95 Ezekiel I bookshelf system and the $279 Ezekiel II floor model—and Air-Coustic's two bookshelf systems are being offered to new dealers. LWE, maker of feedback-type speaker systems in various sizes, is adding some new models this fall as well.

In headphones, there are two new electrostatic models to look for this fall: the Stax headset at $89.95 with its polarizing unit, and the Stanton Isophase at $159.95 including both a Model 570 headset and a Model 572 polarizer. The 572 can be driven by any amplifier rated at 10 watts or more and has outputs for two headphones; an additional 570 headset costs $75. Stanton also is planning a line of dynamic headphones. The first of these, the Model 527 ($59.95), will be available this fall.

Another headset to keep an eye out for is the Telex Studio Professional Series. Telex tells us that the series was developed for audiometric purposes, where linearity, stability, and repeatability of results are essential. As a result, the company believes the design to be a true state-of-the-art dynamic headphone. The Studio I will have volume- and tone-control sliders built into the earpieces; the Studio 2, without these controls, is intended for audiometry applications (hearing testing) as well as for consumer sale. The models cost $99.95 and $98.95 respectively and both include 25-foot coiled cords.

The latest model from Koss is the Pro-4AA, which the company calls a Super-Dynamic Stereophone. It will sell for $60. Superex likewise has upgraded an existing model. Its Pro B-V ($59.95 for the low-impedance model) uses a tuned port in the earpiece and a new crossover between drivers. Superex also has introduced the Swinger at $34.95. David Clark's latest model is the 100A. Bogen also will be marketing a headphone model, the EP-10.

If you want to see as well as hear your music, there are more models of "color organs" than ever to choose among—so many in fact that we will make no attempt to enumerate them. Suffice it to say that the field continues to grow. Symptomatic of that growth are the introduction of a speaker-system-plus-light-display by Benjamin Electronics—the Benjamin/EMI Sonoglo 5—and a "light sculpture" built into the front of Seeburg's new tempered glass and chrome Futura console.

Shopping Around

One cautionary note. So vast and varied is the total range of products that you can buy—or soon will be able to—that an article of this sort can't hope to cover them all, much less do full justice to those it does cover. So when you shop, go into the store with a well-formed idea of the features you are looking for, a fair idea of what you want to spend, and an open mind. You may discover that a model you hadn't considered—or hadn't even known about—is just about custom tailored to your needs.
The strange case of Dr. Karl Muck, who was torpedoed by The Star-Spangled Banner during World War I.

By James J. Badal

AFTER SIX DECADES with RCA, the Boston Symphony Orchestra has now switched its recording allegiance to Deutsche Grammophon. This Teutonic association may do much to erase the memory of certain bizarre events, fifty-odd years ago, when a bout of rabid nationalism resulted in such a wrench of violence that the orchestra almost went under.

In the years before World War I, Dr. Karl Muck had made the BSO the finest in the United States, comparable only to Nikisch's Berlin Philharmonic. But wars claim victims who never come near the battlefield, and Karl Muck was such a casualty of World War I. He was caught up in the intense anti-German sentiment that swept America in 1917 and managed to ban the German language from schools, banish German art from American enjoyment, change the names of Teutonic-sounding streets, and even transform sauerkraut into "Liberty Cabbage."

The hysteria would soon also send the conductor of the Boston Symphony Orchestra to a federal prison.

Karl Muck was born in Darmstadt in 1859. His father, fearing Prussian domination over his native Bavaria, moved to Switzerland when the son was about eight, but as a young man Karl returned to Germany to study both classical philology and classical music, earning his Ph.D. in the former at Heidelberg in 1879. Thereafter he devoted all of his attention to music and within a decade emerged as one of the greatest conductors of his age. Although Muck's repertory was wide, he was particularly known as an exponent of Wagner. As a member of Angelo Neumann's Wagner company, Muck in 1888-89 conducted the Ring in Russia where he won the admiration and praise of Rimsky-Korsakov. In 1889 he conducted the Wagner repertory at Covent Garden and by 1900 his fame as a Wagnerian interpreter had become so well established that Cosima Wagner engaged him to conduct Parsifal at Bayreuth. From then until 1930 Muck appeared at every festival, devoting himself primarily to Parsifal. He was also one of the regular conductors of
the Vienna Philharmonic and the head of the Berlin State Opera where his colleagues were Richard Strauss and the very young Bruno Walter.

In 1906, Major Henry L. Higginson, founder of the Boston Symphony Orchestra, engaged Dr. Muck to conduct the BSO. Muck remained with the orchestra until 1908. In 1912, after severing his ties with the Berlin State Opera, Muck returned to Boston and signed a five-year contract.

When war broke out in Europe in 1914, Muck found himself in an embarrassing position. Because he was a German, he quite naturally became a target of suspicion for the pro-Allied Americans. There were complaints that his concerts tended to be all-German. Many of course were. Rumors arose that Muck was a spy; that he kept a wireless in his Maine cottage; that he had been sending signals to waiting U-boats; that he was involved in plots to blow up the American navy and to kidnap major American businessmen.

His five-year contract ended in 1917; seeing signs of trouble, Muck asked Major Higginson to allow him to return to Germany with German ambassador Von Bernstorff. Higginson, however, convinced Muck that his position as an artist would be respected and persuaded the reluctant conductor to sign another five-year contract—with the understanding that he would be permitted to return to Germany should events make it necessary. At the end of the 1916-17 season, in April 1917, the United States declared war on Germany.

Both William E. Walter, the orchestra’s publicist, and William H. Brennan, its assistant manager, thought that national sentiment might make it advisable to play The Star-Spangled Banner at the next season’s concerts. Manager C. A. Ellis vetoed the idea. A symphony concert, he argued, was not an appropriate place for such a thing. Ellis added that he would not embarrass Dr. Muck with such a request. The issue was dropped.

Early the following season, on October 30, 1917, the orchestra was scheduled to give a concert in Providence, Rhode Island. Manager Ellis received a telegram asking that The Star-Spangled Banner be played to open the concert; it was signed by representatives of such prominent women’s organizations as the Chopin Monday Morning, MacDowell, Schubert, and Chaminade Clubs, the State Federation of Musical Clubs, and the State and National Federation of Women’s Clubs and was supplemented by a similar request from the Liberty Loan Company of Rhode Island. Ellis apparently conferred with Major Higginson and both men decided to ignore the telegram. The subject was not mentioned to Dr. Muck. But, perhaps in anticipation of trouble, Higginson took the train from Boston to Providence with the orchestra and returned with them after the concert was over.

The anthem was not played. The concert was completed without incident. On the train back to Boston, Muck was told of the request. Shocked, he demanded to know why he had not been told before the concert, since he would have been willing to play the piece as a gesture of good will. Muck worried that trouble would result because the anthem had not been played. How right he was!

The following morning the Providence Journal attacked him bitterly. The Rhode Island Council of Defense adopted resolutions condemning Muck for his insult. The police commissioner was asked to bar future concerts by Muck. Thomas Howick, special agent of the Department of Justice in Providence, recommended to Washington that the Boston Symphony Orchestra be prohibited from playing anywhere unless The Star-Spangled Banner opened the concerts. Major Higginson was absolutely furious. He stated that the anthem had no place on a symphony program, declared it would be no test of patriotism to force Muck to play it, and threatened to disband the orchestra and sell Symphony Hall if the public clamor did not cease. Naturally the country was far more interested in hearing what Dr. Muck had to say.

Muck possessed a kind of direct honesty which was extremely blunt and decidedly tactless; he was willing to display it now. The New York Times quoted him:

NEW NATIONAL THEATRE        WASHINGTON
One Hundred and Eighteenth Performance in Washington

Boston Symphony Orchestra

First Matinee

The National Anthem will be played as the closing number of the programme

Beethoven
Overture to "Egmont", Op. 84

Emperor
Rhubarb Rainbow, A major, Op. 11, No. 4

Wagner
Overture to "Tannhauser"

The length of this programme is one hour and thirty minutes

The November 6, 1917, concert in Washington with last-minute inclusion of The Star-Spangled Banner. The hidden opening work is Tchaikovsky's Fourth Symphony.

56
Why will people be so silly? Art is a thing by itself and not related to any particular nation or group. It would be a gross mistake, a violation of artistic taste and principles for such an organization as ours to play patriotic airs.

Both Walter Damrosch and Joseph Stransky had opened their New York concerts with The Star-Spangled Banner. In a statement to the press, Damrosch declared that the anthem should have been played by the BSO but with an assistant conductor directing, since it would have been an act of hypocrisy for Muck to lead the piece.

On November 2 an editorial in the New York Times stated that Dr. Muck's explanation would probably have been accepted in normal times. Since these quite obviously were not normal times, it was wrong to turn one's back on a popular demand. The editorial charged that such a refusal was to be "taken as a strong indication, if not absolute proof, that these men, so estimable as artists, are rather more Germans than musicians."

That afternoon in Boston, at the regular public rehearsal, rumors were spreading that the hall's license would be revoked unless The Star-Spangled Banner was played. An American flag flew over the hall in response to public demands. Amid tremendous applause Major Higginson appeared before the audience to announce that Dr. Muck would play The Star-Spangled Banner. He insisted that Muck had never refused to do so before. The Major went on to say that Dr. Muck had handed in his resignation so that any feelings against him would not damage the orchestra. Dr. Muck then appeared, shook hands with Higginson, and led the Boston Symphony Orchestra in the national anthem.

As Muck was conducting The Star-Spangled Banner in Boston, Theodore Roosevelt was visiting Public School 45 in New York. Upon entering the music room and hearing a group of children singing America, Roosevelt remarked, "Any man who refuses to play The Star-Spangled Banner in this time of national crisis should be forced to pack up and return to the country he came from." Apparently unaware that Muck was conducting the anthem, Walter Damrosch issued another statement in which he repeatedly branded Muck's actions as cowardly and insisted that since the BSO was an American institution the anthem should be played whenever public patriotism demanded. On November 3, Dr. Henry van Dyke, clergyman and author, lectured at Carnegie Hall to the League for Political Education. Asked about the Muck affair, he said, "Now that he has played The Star-Spangled Banner nothing better could be done for his improvement than to make him play Yankee Doodle and Dixie."

Dr. William Starr Myers of Princeton stated at the Brooklyn Institute of Arts and Sciences that the national anthem expressed the noble emotion of patriotism and that this emotion was higher than any expressed in Beethoven's Ninth Symphony. On Sunday, November 4, Richard Aldrich wrote in the New York Times that when Muck played the anthem, it was probably the culmination of an unfortunate excitement which was allowed to get out of hand. He remarked that he could see how it would go against Muck's grain to play the piece, and how it might well create trouble for him in Germany when he returned. Major Higginson also made a statement to the press assuming full responsibility for the controversy. Again he insisted that Dr. Muck did not know of the request. Thus, less than a week after the incident began, it seemed as though the matter would finally come to a quiet end. On November 5, an editorial in the New York Times praised Muck for leading the anthem and counseled all concerned to "forget it."

On Tuesday, November 6, Muck conducted a concert in Washington which included the national anthem and the very German Tannhäuser Overture. Although some box holders had relinquished their seats because of the Muck controversy, the concert was well received.

Unfortunately, the Boston Symphony was scheduled on November 7 to give a concert in Baltimore, where of course The Star-Spangled Banner had been written by a native son. Edwin Warfield, president of the Fidelity Trust Company and ex-governor of Maryland, announced that a patriotic protest meeting would be held at the Lyric Theater and issued the following statement:

Karl Muck shall not lead an orchestra in Baltimore. I told the Police Board members that this man would not be allowed to insult the people of the birthplace of The Star-Spangled Banner. I told them that mob violence would prevent it, if necessary, and that I would gladly lead the mob to prevent the insult to my country and my flag. I told them I knew of a thousand
The East Cambridge Jail, where Muck was first imprisoned after his arrest, March 25, 1918, as an enemy alien.

others who would gladly aid in leading the throng.

This is a time when our government must stand endorsed. We should not and will not tolerate any dictation as to the patriotic feeling for our flag. Our people have only contempt for the man who utters a criticism of the demand to play our national anthem. We consider it a symphony incomparable at a time like this, greater than anything ever composed in Germany, more glorious and more befitting the hearing of true Americans than the works of any composer living or dead. We deny that our anthem jars with any harmony or symphony to which the American people should listen. The Star-Spangled Banner will be sung when the others are long forgotten.

It was also announced that soldiers from Camp Meade would take part in the rally. Under threats of violence and bloodshed the grand jury notified the police commissioner that the concert should be canceled. It was. Warfield issued a victory statement:

The action of the Commissioners follows, of course, upon a tremendous wave of popular sentiment against Muck, and is in the interest of peace and order. Whether the Commissioners had acted or not, Muck would never have conducted the concert. He would never have reached the theater, and he will never conduct another concert in Baltimore. We never had any objection to the orchestra. We would have been willing for the concert to take place if somebody else had conducted. The man we were after was the Prussian who said, "To hell with your flag and your national anthem." We were after the man who said our Star-Spangled Banner was not fit to be included in an artistic program.

Even though the concert in Baltimore had already been canceled, Warfield's meeting took place as scheduled. To a huge crowd, resolutions were read stating that Muck should not be allowed to lead an orchestra in the city whether he played the anthem willingly or unwillingly. After deafening applause greeted these proposals, Warfield shouted that Muck should be in an internment camp. The Star-Spangled Banner was played and the ex-governor further stirred the mob with, "The day is coming when that anthem will be sung by every nation on the globe. Talk about your musical art—what does art amount to when it is in competition with patriotism?" Warfield then read statements, including one from Cardinal Gibbons, supporting his crusade.

As Edwin Warfield was working to keep Dr. Muck out of Baltimore, Pittsburgh was considering barring Boston's conductor—as well as violinist Fritz Kreisler—because of protests by Mrs. William Ralstone Crabbie, president of the Dolly Madison Chapter of the Daughters of 1812, and Mrs. John P. Heron, president of the local chapter of the Daughters of the American Revolution.

A few days later Muck and the orchestra opened concerts in New York and in Brooklyn with the anthem. Police were at both events.

At the end of November, President Woodrow Wilson's proclamation concerning enemy aliens went into effect. Under its provisions, Muck and twenty-two other orchestra members were barred from Washington unless Wilson gave special permission for future concerts. The orchestra announced that concerts in Philadelphia, Washington, and Baltimore scheduled for the 3rd, 4th, and 5th of December would be canceled.

On December 7, the famous question of Dr. Muck's citizenship arose. It had always been assumed that he was a German subject; but, on that day, the Swiss legation announced that Muck was a citizen of Switzerland. Although born in Germany, Muck had become a naturalized Swiss when his father had. To strengthen his claim to Swiss citizenship Muck had taken out papers when he turned twenty-one. If this were indeed true, the proclamation regarding enemy aliens would not affect him. Washington, however, refused to lift its ban on Muck. John Lord O'Brien, special assistant to the attorney general, stated that Muck was a German subject and would be arrested if he came to Washington. At the same time Dr. Carl Paul Hubscher, secretary of the Swiss Legation, issued a statement that the Swiss would not stand behind Muck, but would make a further official statement about his citizenship when the matter had been more closely looked into. For the second time it appeared as if matters might quiet down.

In late March of 1918 the BSO was to return to New York and Brooklyn. The protests over Muck were renewed by Mrs. William Jay, member of the Board of Directors of the Philharmonic Society of New York. She demanded to know why Muck was still conducting when his resignation had been handed in months before. Major Higginson replied that Muck's departure would cause the orchestra to be disbanded, putting seventy-five American musicians out of work. He also remarked that, though barred from Washington, Muck was allowed to appear elsewhere. Mrs. Jay was unimpressed:

Why, may I ask, if Dr. Muck is a dangerous
alien in Washington, should he be considered a harmless alien in New York, the great American port and center of all but Federal activities?

Mrs. Jay asserted that Muck's mere appearance before an American orchestra was a subtle form of German propaganda, and that having American men in uniform present was even more insidious. It was the custom to give American soldiers and sailors free passes to orchestra concerts. Due mainly to the efforts of Mrs. Jay, coupled with those of former Justice of the Appellate Division of the New York Supreme Court George L. Ingraham and Dr. William T. Manning, rector of Trinity Church, it was finally announced that servicemen would not be permitted to accept the free passes. Mrs. Jay issued the following statement:

The abominable use that is being made of our soldiers and sailors to support an enemy alien in his arrogant conduct could only have sprung from the modern German brain.

Mrs. Jay also made public a letter from Mrs. Henry Ashton Crosby which stated, "There can be no half measures in the Muck case. It is either loyalty or treason." Although by this time he must have felt like a broken phonograph record, Dr. Muck again declared that he had never refused to conduct The Star-Spangled Banner.

Because of Mrs. Jay's attacks, Major Higginson announced himself ready to come to New York with the orchestra and take the stage, as he had done before, in support of Dr. Muck. He also issued a lengthy statement attacking Mrs. Jay and her supporters, repeating that Muck had never refused to conduct The Star-Spangled Banner, pointing out Muck's Swiss citizenship, and insisting that the government had nothing against the orchestra's conductor. Mrs. Jay replied with an open letter to Dr. Muck in which she asked him, among other things, if he had a Swiss passport, if he had ever served in the German army, and if he would show any papers proving his Swiss citizenship to a member of her group before his appearance in New York.

On March 14 the concert took place as scheduled under heavy police guard and with only subscribers admitted. Although Dr. Muck apparently kept his passport and military records to himself, he did produce an old, yellowed document with the official number 644 issued in Switzerland on March 4, 1881, stating that Karl Muck was indeed a citizen of the village of Neuheim in the canton of Zug. The papers were signed by President Klemens Zuercher, C. Jos. Staub for the town council, and Chancellor A. Weber. The papers had been authenticated in June of 1917 by P. Ritter, then Swiss minister in Washington. Although this concert and the following one in Brooklyn were public and critical successes, the Brooklyn Institute of Arts and Sciences issued a statement declaring that the orchestra would no longer be welcome as long as Karl Muck was the conductor.

In the last days of March, Dr. Muck was busy preparing a performance of Bach's St. Matthew Passion when, on March 25, agents of the Department of Justice and Boston police arrested him under provisions in Wilson's proclamation. Muck was shocked, but submitted. The arrest had been ordered by United States District Attorney Thomas J. Boynton after consulting the assistant district attorney on alien matters in Massachusetts, Judd Dewey. Muck was taken.

Fort Oglethorpe, Georgia, a federal prison, where Dr. Muck was interned by military authorities in April 1918 and confined for the duration of the war until his deportation on August 22, 1919.
to the East Cambridge Jail, where he spent the night. The following day he was removed to the Federal Building where he was questioned at great length by officials from the Department of Justice. Reporters noticed that Dr. Muck paced nervously back and forth while smoking no less than three packs of cigarettes. (He regularly smoked five packs of his strong, specially made cigarettes in a day.) "This is the biggest predicament I have ever been in in my life," complained Dr. Muck. When asked if he would be willing to pose for a picture, Muck bellowed, "I am not inclined to pose for anything!" Mr. Dewey ordered that he be allowed to see no one except the manager of the orchestra and his wife. Muck's papers and letters were seized. Later his cigarettes were taken from him, for some reason, and he had to learn to smoke a pipe.

The Department of Justice sent a telegram to United States Marshall John J. Mitchell on March 28 approving the arrest on the grounds that Muck's continued presence was a danger to the peace and safety of the country. Two days later Muck's resignation as conductor of the Boston Symphony Orchestra was finally accepted. On April 1, he was questioned for over three hours in the Federal Building by Boynton and special agents of the United States Bureau of Investigation.

After extensive investigation into his record of pro-German sympathies and past associations with leaders in Germany, the Department of Justice ordered Muck to be turned over to military authorities who would decide where he would be interned for the duration of the war. Dr. Karl Muck now became "Prisoner 1337" at Fort Oglethorpe in Georgia. His claims of Swiss citizenship, although supported by the Swiss legation, were overturned by the provisions of the Espionage Act. Minister Sulzer, on behalf of the Swiss government, made official inquiries into the reasons for Muck's internment. Sulzer later announced that the Department of Justice had shown evidence that Germany considered Muck a subject; therefore, the Swiss Legation would not press its claims over the citizenship question.

On April 27, Major Higginson announced his retirement from the orchestra he had founded thirty-seven years earlier. The orchestra's final concert on May 4 became a farewell concert for Higginson, who left saying that the whole Muck affair had been a terrible burden on him.

Karl Muck remained in prison for the duration of the war. On June 9, 1919, more than a year after his arrest, Judd Dewey announced that Muck would soon be deported.

On August 22, 1919, an official of the Department of Justice escorted Dr. Muck and his wife to the Scandinavian-American liner Frederick VIII. The ship's captain was warned to make sure that Muck did not leave the vessel until it was beyond the three-mile limit. The angry and bitter Dr. Muck said he left with no regrets, had no plans for the future, and (once more for the record) declared that he had never refused to conduct The Star-Spangled Banner. But once he set foot on the other side of the Atlantic, he vented his fury on the United States with all the rage of a wounded animal. He swore that he would never conduct in America again. Then he retired to a sanatorium in Graz, Austria to recuperate from the whole experience. When the hysteria in this country died down, many rich offers were made to lure him back, but he refused even to consider them.

In 1920 he appeared in the office of Bruno Walter in Munich and expressed a desire to again become involved with Germany's musical life. Walter was shocked at the difference between the man he knew twenty years before and the one who stood before him now. From 1922 to 1933, Muck took over concerts in Hamburg, made guest appearances at the Berlin State Opera, and continued his long association with Bayreuth, where in the late Twenties he was the only bright star to sit in the conductor's chair. He declared himself ready to conduct all performances of everything, but admitted that he lacked the strength to rehearse them. The difference between Muck the musician and Muck the man had widened to a chasm; it was almost impossible to recognize the musician who gave such visionary readings of Parsifal in the bitterly caustic man who grumbled, cursed, complained, insulted, bellowed, and swore his way through rehearsals. In 1930 his ties with Bayreuth came to an end. Feeling himself out of step with the more progressive trends, finding his age a growing burden, angry that his Parsifal rehearsals had been skimmed in favor of Toscanini's Tannhäuser and Tristan und Isolde rehearsals, and positively livid over the fact that Toscanini was there in the first place, Muck abruptly resigned. Muck hated Toscanini, who in turn found Muck "terrible" and referred to him as the "Beckmesser of conductors." For over six years Muck had been able to keep the noted Italian away from Bayreuth. After his resignation, Muck bitterly attacked Winifred Wagner for what he called mismanagement of the festivals.

Muck's last performance took place in Leipzig in February 1933 when he led a Wagner concert on the fiftieth anniversary of the composer's death. Now a widower, he retired to Stuttgart at the home of the Baroness von Scholley, daughter of a former German Consul General in New York and one of his oldest friends. Here he steeped himself in Oriental philosophy and rarely left the house. He died on March 3, 1940. When the news reached Boston, an orchestral rehearsal was interrupted and the musicians rose to their feet, heads bowed, out of respect for the man who had not stood before them for over twenty years.

Muck's final public appearance had taken place only a few months earlier when, on his eightieth birthday, incredibly frail and partially paralyzed from nicotine poisoning, he graciously accepted the Order of the German Eagle from Adolf Hitler.
If you already own a Sansui receiver, you might be tempted to buy the new SD-7000 tape deck for our name alone... but we'd rather you didn't.

Because there are better reasons: for instance, the automatic reverse doesn't just reverse... it also repeats if you want to hear the same tape over and over, and it rewinds automatically if you just want to hear the tape's first side. Not only that, it gives you a choice of triggering methods; either foil strip or an "inaudible" 20 Hz. tone signal. And our exclusive Sleep Switch lets you set the Super-Deck to turn your entire hi-fi system off when the tape is over.

We put "inaudible" in quotes back there, because if you can't hear it, it's your speaker's fault — not Super-Deck's.

The SD-7000's frequency response goes down past 20 to 15 Hz. — and up again to 25,000 Hz. at the top end. In point of fact, you'll hear a little more of everything with this deck, thanks to its 60 db signal-to-noise ratio, and its low record-play distortion (only 1.2% at zero VU)... most deck manufacturers won't even quote distortion figures for their machines.

Naturally, there's more. All transport controls are feather touch solenoids with logic-circuit delays to prevent tape spill and breakage (remote control optional). Hysteresis-synchronous capstan motor, 4-heads. And lots more. $679.95 worth, in all, and more than enough to fill a four-page brochure full of features, fact and specifications.

But then, could you expect any less from SANSUI?
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 modes. 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.)

Rectilinear XII

CIRCLE 59 ON READER-SERVICE CARD
Beethoven's lifelong relationship with the pianoforte was a love affair beset with ambivalence. Toward the end of his life he confessed to find the instrument "unsatisfactory." Intimates of the master, when visiting him in his later years, found his once cherished Broadwood in deplorable condition—a veritable jungle of tangled metal and broken hammers. There can be no doubt that his creative ebullience burst the bonds of a still-adolescent medium and it is a moot conjecture whether the composer would have been fully pleased with today's vastly more dynamic counterpart. It has been said that Beethoven's piano writing is orchestral, while Schumann—an allegedly poor orchestrator—wrote everything to fit the piano. I disagree. Both, to my mind, were master orchestrators and conceived their keyboard music with an inner ear for symphonic contrast and sonority. You will find the same doubling of parts and lush sensuality in Schumann's Klaviersstücke that are traditionally lamented in his D minor Symphony: that is the way the man heard music. Beethoven, by contrast, was less of a sensualist: he liked a lean economy of sound and vehement angularity. His piano writing is not particularly grateful or "pianistic"; it was his wont to be engrossed with an idea itself rather than its nicety of effect. Some of his work is gnarled and brusque—even downright uncouth: still, it would be a mistake to assume that it is unsuited to the keyboard or in any way lacking mastery. Here is an artist who knew exactly what he was about. As the epoch's leading virtuoso, Beethoven was obviously on intimate terms with every aspect of his instrument; it is from conviction and temperament that he chose to ignore some of them. We can rejoice in his so doing, for it is largely his titanic innovation that caused the piano to reach maturity.

The present discography, of the most autobiographical and personal segment of Beethoveniana, comprises both the solo works and those for four hands. All generally available domestic recordings are listed in the headings above the discussion of the work in question; imports, obscure domestic discs, and certain bygone items of interest are mentioned at the author's discretion and those disc numbers are listed in the body of the text where they are available. In records issued more than once, the most recent incarnation is mentioned. The sonata recordings designated as Kempff I or Backhaus I are those artists' earlier mono-only versions (which, though technically out of print, still turn up quite frequently at close-out counters); Kempff II or Backhaus II, on the other hand, denote later stereo versions.

**Complete Recordings**

- Claudio Arrau. Philips PHS 3-907, $17.94 (three discs, Nos. 4, 8, 21, 25, 30); PHS 3-911, $19.94 (three discs, Nos. 1, 4, 9, 10, 17, 18, 31); PHS 4-914, $23.92 (four discs, Nos. 2, 3, 11-14, 16, 26, 32); PHS 3-915, $17.94 (three discs, Nos. 5, 7, 15, 19, 20, 26, 29; plus bonus disc "Arrau Discusses the 32").
- Wilhelm Backhaus (I). London CM 9047 (Nos. 12, 21): CM 9048 (No. 30); Chopin: Sonata No. 2; CM 9049 (Nos. 5, 6, 23); CM 9054 (Nos. 23, 28); CM 9056 (No. 29); CM 9057 (Nos. 10, 22, 24); Schumann: Warum?; CM 9058 (Nos. 3, 17); CM 9062 (Nos. 13, 14, 19, 20); CM 9084 (Nos. 2, 11); CM 9085 (Nos. 1, 26, 27); CM 9086 (Nos. 4, 7); CM 9088 (Nos. 8, 9, 15); CM 9089 (Nos. 31, 32), $5.98 each (mono only, deleted).
- Wilhelm Backhaus (II). London CSP 6584, $12.94 (ten discs); except for No. 29, available separately as: CS 6099 (No. 8, Concerto No. 1); CS 6161 (Nos. 21, 23); CS 6188 (No. 14, Concerto No. 2); CS 6246 (Nos. 30, 32); CS 6247 (Nos. 15, 26); CS 6365 (Nos. 17, 29); CS 6366 (Nos. 12, 18); CS 6389 (Nos. 1, 5-7); CS 6533 (Nos. 4, 25, 31); CS 6584 (Nos. 9, 11, 20); CS 6585 (Nos. 2, 10, 19); CS 6586 (Nos. 3, 13, 24); CS 6639 (Nos. 16, 22, 27), $5.98 each.
- Daniel Barenboim. Angel SNLV 3755, $61.98 (fourteen discs: partly available separately, see individual recordings).
- Alfred Brendel. Vox SVBX 5417, $9.98 (three discs, Nos. 19, 20, 24, 28-32); SVBX 5418, $9.98 (three discs, Nos. 5-7, 9-11, 13, 15); SVBX 5420, $9.98 (three discs, Nos. 1, 8, 12, 14, 25).
- Friedrich Gulda. Orpheus OR 116 (Nos. 1, 2, 12); OR 117 (Nos. 3, 4); OR 118 (Nos. 5-7); OR 14 (Nos. 8-30, 22); OR 120 (Nos. 16, 17, 21); OR 121 (Nos. 15, 18); OR 122 (Nos. 11, 14, 23); OR 123 (Nos. 19, 20, 24, 25, 28); OR 124 (Nos. 13, 21, 26); OR 125 (Nos. 29, 30); OR 126 (Nos. 31, 32), $2.89 each. (Available from Musical

• Wilhelm Kempff (I, Deutsche Grammophon Kt. 42/51, $59.80 (ten discs, mono only, deleted).

• Wilhelm Kempff (II, Deutsche Grammophon 13835, No. 10, 1983; 13836, No. 9, 1983; 13837, Nos. 5-7; 13838, Nos. 4, 9, 10; 13839 (Nos. 2, 4, 9) (Notes, 16, 18).)

• Artur Schnabel, Seraphim 1D 6063, $11.92 (four discs, Nos. 1-10; IC 6064, $8.94 (three discs, Nos. 18-27); IC 6066, $8.94 (three discs, Nos. 28-32); all mono only).

A matched set of the sonatas can be useful provided one accepts any given pianist's total views with a certain overall objectivity. There are many valid approaches to this music and proceeding from one edition to another can be rather unsettling until one's musical senses adjust to the various, completely dis-similar aesthetics of the above pianists. The Schnabel records were made with our old-fashioned idea of wide-range sound and tape editing. In the Thirties it was impossible for an artist to hear immediate playback of what he had just recorded. By the time the wax had been prepared—several months after the sessions—he was off on a tour halfway around the globe. In addition Schnabel was never one for dotting his "i's" and crossing his "t's." These discs, then, are not letter-perfect, but they are incomparably vital. It is really remarkable how Schnabel's performances have left life with the same indelible impact that they must have had over thirty years ago. This pianist's truly universal concept of Beethoven transcends considerations of epoch and nationality: they are timeless, and not in the least provincial or "old-fashioned." Schnabel's approach was primarily concerned with the structural and metaphysical aspects of the music and he managed to balance those often contradictory facets with wonderful success. The allegros and prestissimos rollick with wild abandon, but even more than not are unusually slow tempos) are absorbingly sustained. Occasionally (as in the first movement of Op. 106 or the last of Op. 31, No. 3) Schnabel risked all for an uncompromising ideal—and failed miserably. At other times he projected his conception with complete conviction, though one may be at odds with the basic intent. If there are any notable deficiencies in Schnabel's work, they are his temperamental unwillingness to respond to the marking grazioso (in such instance as to be a mere brusque of manner, unsmingling of tone) and his sometimes disconcerting tendency to maul rhythm and jump beats. And yet I like Schnabel's approach to this music over all the competition: I feel a close, temperamentally kinship—without hard moral core and quivering, raw-nerve expressive sensitivity. This set is a priceless legacy from a legendary musical thinker and ought to be considered basic to every record library.

Arrau through the sonatas was a stimulating, sometimes perplexing experience: stimulating because of the pianist's mastery and profound insight into the music; perplexing because although I am a confirmed adherent to an opposite musical polarity (e.g., the Schnabel/Toscanini axis) I kept finding myself fascinated and drawn into Arrau's interpretations in spite of myself. Granted, I look for aUachly simple and Arrau's often inflected phrasing is sometimes stretched to theoretical limits; I also gravitate toward fast tempos and headstrong brio, while Arrau's approach more often than not is leisurely and reasoned. But this is not the personal preference of a typical stock-in-trade "Romantic" pianist: there is vast scholarship and harmonic analysis behind Arrau's seeming arbitrariness and it always manages to clarify some aspect of the writing. The pianist is helped, of course, by a superbly finished technique and a fabulous tone—solid, velvety rich, full of glint and gleaming color. Chords are luscious and well balanced, his scales are even and caressing. Arrau takes care to reveal inner melodic lines; he is scrupulous about observing the niceties of the repeats. Many players, always begins his appoggiaturas on (rather than before) the beat. He is, I might add, the only artist to observe every repeat (which one might consider a mixed blessing). These details are important, of course, but ought not cloud the real point of Arrau's playing: which provides a deeply expressive, subjective thesis about Beethoven's music. If you can accept a great deal of editorializing and now and then even a touch of theatricality, Arrau's art will almost certainly give you pleasure. It might add that I usually found his performances more convincing on rehearsing. Phillips' domestically pressed versions were not yet available at press time; but the imported pressings provide exemplary sound for the entire series.

Kempff can also be subjective, but in a way totally dissimilar to either Schnabel or Arrau. However, like them, his Beethoven has a real inner vision. The German musician is apt to play with a certain plausibility and phrasing but he still manages to capture the revised patterns sound like Beethoven. In general, Kempf's work adheres to a clipped, salon style of execution but he invests those dimensions with a clipped and caustic bite. Miniaturized though the playing may be, there is sharpness of inflection and an astringent "zing" to the sforzandos and fortissimos. Kempff's reduced framework is always that of an eighteenth-century revolutionary rather than a modern conservative: Beethoven might well have played in similar fashion; and as Kempff always reminds us, the piano of that day was a more intimate affair than our nine-foot concert grand. And how the man uses the pedal and color: his playing boasts infinite nuance, but without any phalanges of pianissimo and even a dry-point staccato that has remarkable hue and variety. If pressed for a choice, I would urge acquiescence of Kempf I. These older performances may have more ups and downs than Arrau's, but the ups are higher and the engineering has more solidity and impact. Kempf II has the advantages of stereophony, ready availability, and a separate-disc format.

Backhaus was not without insight. Still, to my taste, his ruddy good health far outstripped his vision. There is a burly weight and robust elementalism that infuses his playing, but it is the authoritatively robust German Romanticism rather than the more specific linearity of the true Beethoven style. There is something disappointingly cavalier about the late pianist's brisk treatment of slow movements and a failure to reach boiling emotional temperature in the more expressive moments. At the same time we are spared the sundry anachronisms in Backhaus' pianism—his added bass octaves, for instance, and his old-fashioned left-hand anticipations. Another major Backhaus shortcoming—and one he shares with another remarkable pianistic octogenarian, Artur Rubinstein—is his unwillingness to play really softly. The tone he produces is expansive and agreeable but there is little dynamic contrast (always an important ingredient in a Beethoven interpretation). Honors are pretty evenly divided between Backhaus and I. However, since both versions are available at press time, I see little need to rate one set over the other. One or two of the Backhaus discs ought to be acquired as treasurable moments from a grand old man who loved to play the pianist's music. These interpretations of the highest order, though, they should be viewed a bit skeptically. London's sound is generally exceptional—even on the older discs—and most of the repeats are omitted.

Gulda tends toward Schnabel's briskness than to Arrau's expansiveness or Kempff's whimsical subjectivity. Like Schnabel, he plays most of the repeats (but not all of them), but unlike Schnabel, he tends toward militancy in the slow sections. There is plenty of characteristic (more so, indeed, than on some of Gulda's older London discs of the sonatas) and splendid, clear-headed control. Gulda's readings on the whole, then, are a mite objectivc and cool, lacking the spark of individuality that makes the Kempf, Schnabel, and Arrau recordings unique. They wear well with rehearsing, however, and although I would not urge them in toto, the best performances would certainly grace any collection. Fortunately, the single-disc availability and the low price make such a partial acquisition feasible.

Brendel's tasteful, fluent, well-behaved pianism is very much in the Gieseking tradition: less pointed and precise than that master's but also superior in certain salient details. Unlike Gieseking, for example, he plays most of the repeats. Taken in small doses Brendel's patrician, often subtly molded control delights; ultimately, its occasional prissines and stolidity and more than occasional complacency and blandness of characterization beg to call. That undeniably is appreciated, and the variability of the recorded sound preclude wholehearted endorsement. Fortunately, the installment containing many of Brendel's best performances (e.g., Op. 31, No. 3 and Op. 54) is also the best reproduced one and the most reasonably priced. I will say at the outset that Barenboim's recently issued album is a far more praiseworthy enterprise than the
same pianist's concerto set with Klemperer. Nor is there any disputing the young pianist's basic talent—which is very great indeed. In the main, the Israeli musician's interpretative approach is conscientious and in the Romantic tradition. He favors expansive phrasing and slow tempos (which he is not always able to sustain in a convincing manner). Ostensibly, Barenboim's work shows a praise-worthy attempt to find hidden meaning in the music. It might be unfair on my part, but I instinctively sense that the soul-searching here is unconvincing and untrue. I am repeatedly aware of routine, conditioned responses in the pianist's liberties, an if-it-was-good-enough-for-Schnabel (Fischer, "urtwänger, Arrau")—it's-good-enough-for-me attitude. Moreover, Barenboim infuses his interpretations with a bland, meretricious "warmth" that becomes increasingly tiresome. To be sure, the playing is full of unruffled suavity, though every now and then some pianistic Freudian slip bares the prizefighter's soul behind the velvet glove. Ultimately I feel out of sympathy with Barenboim's basic type of interpretation; but even allowing for that consideration, adherents of this approach will find it done with more gentility and finesse in the Arrau recordings. Angel has neglected to furnish any sort of annotated material—an unfortunate omission in so extravagant a set.

Individual Recordings

(Other than those listed under "Complete Recordings")

- Daniel Barenboim, Angel S 36491, $5.98 (Nos. 17, 20).
- Bruce Hungford, Cardinal VCS 10084, $3.98 (No. 2).

Schnabel conceives this sonata on an unusually large scale. His sforzandos hit with the impact of artillery fire, his central movements are nobly spacious, and his finale is a wild prestissimo—an extraordinary performance. Backhaus I and Barenboim also suggest the bolder aspects, though the latter is marred a bit by meretricious ritardis and the former is rather too generalized. Both Kempf versions are neat and dainty (and both, incidentally, have a curious mistracing at bars 36 and 135 of the first movement). Arrau displays exemplary color and explores the lyrical aspects persuasively; Brendel is broad and conventional but lacks inner tension: Hungford gives a less pianistically poised approximation of Schnabel; both Backhaus I and Gulda are facile and a bit bloodless and cool. Schnabel's hair-raising version is unique in my book.

- Bruce Hungford (see No. 1).

Hungford and Kempf II are my personal favorites for this sonata. Hungford's assertive, astringent account is the modern counterpart of Schnabel's; Kempf's secco attack and graceful lyricism are very apropos here, with version II fractionally preferable to I—but both superlative. Arrau, massive, profound, and a bit exaggerated in detail, gives the unusual double repeat in the first movement. Neither Backhaus edition would be my choice here: Brendel is facile and rather undercharacterized; Barenboim loses the basic tempo in the first movement and becomes fussy elsewhere (his finale, for example, is more affettuoso than the specified grazioso); Gulda is pallid and inhibited—far below his norm.

- Josef Hoffmann. Archive of Piano Music X 903, $4.98 (No. 8 and other piano works). Arrau. Rubinstein, RCA Red Seal LSC 2912, $5.98 (No. 23).

Arrau, Backhaus I, and Rubinstein all offer readings with remarkable breadth, color, and tonal solidity, with Arrau particularly deep and intense in the slow movement. (Barenboim provides a less pianistically poised approximation of the Arrau.) Kempf I, by contrast, is sharper, more pointed than massive attack, but in his different way he also projects the bite and strength of this big sonata. Schnabel presents the "young lion of the keyboard"—with unemotional skill (or rather, ruffled mane)—a most virile and stimulating experience. Brendel is also unusually good here—stylistically somewhat between Kempf I's pointedness and the foregoing triumvirate's bronze weight—but in the last resort not quite as sophisticated as any of them (or Schnabel).

Kempf II is fluent, minus Kempf I's sundry untidinesses and arbitrary details but also minus its bold characterization and impact. Gulda is brainy and overly objective; Backhaus II, though proficient for a man of eighty-five, lacks steady pulse and vigorous attack; the Hofmann piano roll has rhythmic palsy. My choice: Arrau, Rubinstein, or Schnabel, followed closely by Kempf I.

No. 4, in E flat, Op. 7.
- Bruce Hungford. Cardinal VCS 10085, $3.98 (No. 5).

Arrau grasps the full measure of this big early sonata; he turns in a superbly poetic, spacious reading, and is splendidly recorded. Although Hungford lacks equivalent tonal beauty, he is perhaps even more successful in conveying the first movement's tumbling, tumultuous rhythmic momentum. His too is a large-scaled, masterly interpretation. Both Kempfss are wonderfully fleet and wisty in a more leisurely, almost Schubertian way. The older I, with its subtly varied pianissimos and sforzandos, is a particularly incredible piece of work, though the slightly more lackadaisical and distantly reproduced II is also a substantive performance. Schnabel's slow movement is magnificently regal and profound; he is a shade too clipped and businesslike elsewhere. Brendel falls midway between the supercilious deliberation of the deleted G. Angeli and the plastic facility of Kempf II, and fails to obtain the special distinction of either. Backhaus II, generally similar to Backhaus I in its impressive simplicity, lacks its predecessor's ease of execution and though more individualistic in some particulars, is not its equal. Gulda is more perfunctory here than on his long-deleted London version, but still basically cool. Barenboim's effort to communicate profundity, results in humorless pomposity and his finale falls to pieces. I recommend Arrau, Hungford, or Kempf I.

- Glenn Gould. Columbia MS 6686, $5.98 (Nos. 6, 7, 10).
- Bruce Hungford (see No. 4).

In this sonata, a basic controversy in Beethoven interpretation is thrown into glaring relief. The composer has marked the last movement prestissimo, but about half the contenders opt instead for a more or less comfortable allegro, the usual contention being that the composer's meteromeone was at fault and/or that a tempo indication applies only to the beginning of a piece, not its entirety. Schnabel, Gould, Hungford, and Gulda are the fundamentalists, though perhaps more aptly described as a heretic. (He plays even the slow movement ruthlessly fast and fails to take note of the one bar of adagio at the finale's end.) Arrau's unconventional on-the-beat appoggiaturas throw an important rhythmic detail in the first movement strangely out of kilter, but otherwise his version is, along with Kempf II, the most interesting of the slower readings. Backhaus' slightly creaky playing and Kempf II is still more distinguished than his pallid I. Brendel's undeniable personality, but annoys me with its fussy finale. Barenboim swoons and plods through the whole work. Kempf I is heavy and (aside from a few deftly turned details) stolidly bourgeois. Hungford's second movement has some unsteady rhythm, and elsewhere he is too clipped, rigorous, and tonally percussive. I like Gulda's recent crisply organized version much better on rehearing, but Schnabel's I is his best. Kempf I is my first choice. I also retain a perversive affection for the Gould. Be forewarned, however, that his disc omits all repeats, has a harpsichordish kind of piano tone, a squeaking piano stool, and all sorts of extraneous vocal noises.

No. 6, in F, Op. 10, No. 2.
- Claudio Arrau. Philips 839749, $5.98 (Concerto no. 1; from complete set).
- Glenn Gould (see No. 5).
- Anton Kuerti. Monitor S 2075, $2.50 (Nos. 24, 25, 26).

Arrau eschews his typical broad lyricism in this witty sonata and instead offers an appropriately sharp commentary replete
with necessary staccato bite. His articulation is wonderfully clear (as is the recording) and his pianistic resources scintillant. In addition, he plays the opening movement, the first and second movements, of this sonata much better in concert. A very fine (deleted) version by Gieseking offered the best-played account of the first movement at a true presto, and brought a paiche, molint calm to the largo...

No. 8, in C minor, Op. 13 ("Pathétique")

• Paul Badura-Skoda. Westminster 9352, $2.40 (mono only).
• Daniel Barenboim. Angel S 36242, $5.98 (Nos. 14, 20). Westminster W 1012, $9.98 (three discs, excellent stereo, Nov. 8, 19). (See Nov. 14, 21, 27, 29, 32).
• Harold Bauer, Archive of Piano Music X 910. $4.98 (No. 23).
• Rudolf Serkin. Pickwick S 4024, $2.49 (No. 14, Gorodetski on No. 23).
• Walter Gieseking. Angel 30525, $5.98 (mono only, No. 14).
• Glenn Gould. Columbia MS 6945, $5.98 (Nos. 9, 10; for No. 14, see Nov. 23).
• Vladimir Horowitz. Columbia MS 6541, $5.98 (Chopin, and Scherzos; Debuttes: Preludes).
• Bruce hangford. Vanguard VSD 71174, $5.98 (No. 17).
• Wilhelm Kempff. Deutsche Grammophon 318300, $5.98 (Nos. 14, 23; from complete set II).
• Walter Klien. Vox STPL 512530, $1.98 (Nos. 14, 23).
• Raymond Lewenthal. Westminster 9360, $2.49 (mono only, No. 14).
• Ivan Moravec. Hungarian Society CS 1566, $5.98 (Nos. 9, 10; for No. 14, see Nov. 23).
• Istvan Nadas. Period ST 2328, $2.98 (Nos. 14, 23).
• Sviatoslav Richter. Atia 162, $4.98 (mono only, Bagatelles).
• Artur Rubinstein. RCA Red Seal LSC 2654, $5.98 (Nos. 9, 14).
• Rudolf Serkin. Columbia MS 6481, $5.98 (Nos. 14, 23; MX 788, $7.70 (two discs, Nos. 14, 23, Concerto No. 2). The nickname is Beethoven's own. In its day this sonata was regarded as strange and eccentric. Moscheles was forbidden by his teacher to play it; he had to learn it on the sly. Some of the recorded performances are a bit unorthodox (see Nos. 9, 10; the Columbia Horowitz, see Nov. 23). Horowitz-conveys the music on an unusually large scale, and his wonderful execution ranges from gigantic, joltling fortissimos to feathery, supple pianissimos. A bit theatrical, perhaps, but the piece can take it. The reproduction is among the best ever afforded the Horowitz piano. Gould, with his crisp, double-dotted French-baroque introduction, breathlessly fast first movement, and emotional adagio, pulls out all the Romantic stops (even the old-style anticipation with the left hand!), but somehow manages to maintain this wide sweep within the overlaid context of the eighteenth-century classical work; Moravec, paradoxically, is prim, reserved and obeys present-day pianistic etiquette, but ends up with a lovely, nineteenth-century Romantic performance! Richter, who sometimes employs outsized dynamic contrasts, here keeps all of his playing within a bejeweled, almost miniature-lyric context. He is unorthodox only in the finale, with some very stretched rubatos. Serkin also hints at double dotting in the intro and is the only player I have ever heard who repeats that introduction along with the first movement exposition. Otherwise his account is rather more matter-of-fact than I would expect from such an outstanding artist. Hungerford's brightly as-tringent reading also contains some of Richter's prismatic proportion with Serkin's asceticism. The best of the traditional, broad, Romantic-mainstream performances is Arrau's. Schnabel lacks considerable pianistic refinement and his dated sound hurts him more than usual. Bartók's努cry is sturdy, but neither of his two performances boasts particular poise. The more head-
Expect the Unexpected

The new Miracord 770H.

The Miracord 770H is the finest record playing instrument ever developed. It shares all the exclusive features of the top-rated Miracord 50H. It takes for granted, all of the features expected from the finest turntables. To these expected features, Benjamin has added several that are unexpected, that never existed before, and that will contribute to new convenience and new enjoyment in record reproduction. Now there are five Miracord automatic turntables, ranging from $109.50 to $225 for the Miracord 770H. See them at your hi-fi dealer today. Benjamin Electronic Sound Corporation, Farmingdale, N. Y. 11735, a division of Instrument Systems Corp.

Benjamin

CIRCLE 11 ON READER-SERVICE CARD
At a cursory glance, Op. 22 might seem like conventional, unadventurous early Beethoven: scrutinize it carefully and you’ll discover that some of it (e.g., the first movement) is pure Rossini! Gulda, with a fluent pianistic facility and a startling all-a-breve tempo, gets the gushing, Italianate lightness in the first movement. His fast tempos elsewhere (particularly in the unusually swift adagio) may be a bit shocking at first but the performance is lively and stimulating. Arrau’s more deliberate approach also captures a degree of lightness and “smile” in the first movement and offers a wonderfully disembodied calm in the adagio. His scherzo is perky and even the ala piu cre rubato in the finale sounds fairly natural. Schnabel gives a sublime reading of the slow movement but has a hard-bitten, businesslike aggressiveness in the first. Richter’s tendency toward fluent objectivity is saved by some unexpected dynamic surpries. Brendel’s performance is static and rather cut-and-dried in hard-toned reproduction. Neither of the Backhaus editions: give this sonata its requisite felicitous mood, while Barenboim here sounds like an intelligent student trying to combine the best of Schnabel with the best of Arrau and missing the true message of both. A version of Op. 22 by Yehudi Menuhin’s younger sister Yaltah may be commended for gracious pianism, but remains too tentative and bland to alter the picture much.

Which brings me to Kempff, whose first LP version is one of the most incredible recordings in phonographic history. His pianissimo in the first-movement development has an unearthly stillness that must be heard to be believed. Even Kempff’s own later edition, though perfectly admirable, fails to approximate his earlier miracle, and its sound has an unpleasant tinny ring absent from the earlier full-bodied mono reproduction.

Here is a sonata without one movement in sonata form! It opens with a theme and five variations, is followed by a treacherous scherzo, continues with a dirigeable precursor to the *Eroica* Symphony’s slow movement, and ends with a finger-twisting moto perpetuo. Strange bedfellows these four disparate components, and yet their juxtaposition works well both structurally and aesthetically. Schnabel and Arrau offer the ostensible high point, Barenboim the preposterously flanked by Kempff I and Backhaus II. Schnabel’s weighty first movement and stormy Funeral March impart unusual scope and weight to the piece, while his precipitate bravura in the other two movements supplies the right amount of glitter and an extroverted trio. Arrau is more serene and detached, but his pianism has a wonderfully poised, prismatic translucency. Kempff I, though sharing Arrau’s coolness rather than Schnabel’s weight, gives a biting, ascetic plangency to accents and a forthright rainbow patina to the finale. Backhaus I, more casual and ripely romantic than Kempff, displays an easy, expansive quality. Backhaus II is similar, though the approach has tightened up perceptibly and the more recent reproduction is harder, less clinging and caressing. Similarly, the later Kempff record is more reflexive and less expansive than its predecessor. Gulda is unequivocally too objective about the first movement and arguably so about the remaining three. Hungerford’s authoritative Kempff’s approach doesn’t quite succeed (he sounds too stolid and rigorous). Brendel’s is impeccably accomplished but a shade too consciously literal. Richter turns the piece into a vehicle for his wayward (though breath-taking), and Baro- binoim’s sloppy, noodle-fingered swooning unexpectedly abates for a magnificently galvanic *Funeral March*. Landowski’s piano-roll transcription has some dubious rhythms, but the tone—spare, slightly plangent—is recognizably hers.

listens to a unique sonata/allemande. Schnabel realizes to the fullest extent the true sonata-allegro, his pianistic gaiety of the work’s manic moments and the brooding introspection of its depressive ones. The allegro outburst in the opening movement has, in his performance, the disorderly scribble of Beethoven’s handwriting, and his treatment of the finale almost (but never quite) races out of control. Hungerford nearly approximates Schnabel’s unique performance, and his playing has the benefits of tape-editing flexibility and up-to-date Schnabel I equipment. Kempff I is a clipped, Schnabelesque character, but in Backhaus II, the fingers no longer obey their master—and the effect is heavy-handed. Arrau, the philosopher, while exhibiting wonderful range and intensity, refuses to let the sillier passages have their head. Kempff II at first seems overly fast and perfunctory in comparison with Kempff I, but it soon becomes evident that the later version coheres while the earlier one did not. Both of them—and Brendel too—but is nonetheless too prim and dour. Old-fashioned English Script rather than Schnabel’s scribble. Gulda’s efficient fingerprint sounds type-

---

**No. 10, in G, Op. 14, No. 2.**

- Glenn Gould (see No. 8).
- Swatoslav Richter (see No. 9).

Unlike its opus mate, this is a “little” sonata without any hidden significance between the lines. Though not particularly daring or romantic, its second-movement theme probably inspired that most romantic composer Robert Schumann to pen his *Soldier’s March*—which he wrote for children. Schnabel’s treatment of the first movement spins like a top: duplet-against-triplet rhythms have wondrous implications. His interpretation of the second destroys the Schumann analogy: he plays it rather slowly with a great many tempo variations and tenutos. The rondo is taut and slow. Richter—who also opts for a fast first movement—sounds curiously flip and breathless. He plays the other two briskly and impetuously. Arrau shows imagination and character: sometimes his exaggeration verges on annoying mannerisms (must he always draw back slightly before *subito piano* like a small boy about to raid the cookie jar?). On the whole, though, a gracious account, with a marvelously incisive finale. Kempff I is better recorded than Kempff II, but both give crisply old-fashioned salon-style performances. Brendel’s first movement lacks jubilance, hard-angled, pathos-tinged mood (an appropriate one for Op. 90) sounds complicit in the present context. His last two movements, however, have a pausing sophistication and finesse. Gulda’s first-movement deliberation somehow sounds more wholesome, and both of his crisp, marchlike andante and taut, urgent finale have an engaging sarcasm. Gould turns all the dynamic markings upside down but somehow still manages to sound true to the music—a stimulating Sturm und Drang performance. Both Backhaus performances are robustly tempered, and essentially similar, but the more gracious, better detailed II is preferable to the earlier I. Barenboim is crass and loose-limbed. His unsuable point-making ruins the surprise forte ending of the andante. A prime, bespectacled Gieseking version—which used to be available on domestic Angel—is still to be had on imported Odeon SMC 91481 as a filler for the Fourth Concerto.

**No. 11, in B flat, Op. 22.**

- Yaltah Menuhin, Everest, S 3146, $4.98 (works by Lesti and Menlesbohn).
- Swatoslav Richter, Philips, PHS 900076, $5.98 (Nov. 19).

---

**Gulda: Romantic yet 18th-century.**
There are differences among the dozens of stereo receivers on the shelves.

What makes Bogen clearly stand out from the rest?

**Crescendo Control**, as a starter. That's the switch in the upper right hand corner. It's a Bogen exclusive. And it's on five of our eight receivers and compacts. What it does, quite simply, is restore, with no distortion, all the full brilliance compressed by engineers at every recording performance. It also allows extremely "low-noise" home recording and equal-volume-level playback.

**Control Panel**... clearly another Bogen stand-out. Convenient (and sensible) linear slide controls and push-buttons replace conventional, old fashioned knobs and switches. Adjusting is definite, precise. Push a few and see. Look at the styling around (and over) the controls...Bogen alone has escaped the "sameness rut." Walnut? Brushed bronze? Black-leatherette? Gold-tone? Modern orange-and-white? Whatever turns you on, style-wise, you'll find on a Bogen.

**Power**... as much (or as little) as you really need. If 65 clean watts fill your room, there's a receiver or compact just for you. If you happen to need 150, or something in between... one of the eight models will fill the bill, and fill your home with beautiful Bogen sound.

**Value**... is clearly significant. Our BR360 Receiver has been favorably recommended when compared with competitive models. However, there's a quality Bogen for any budget — because all Bogen receivers and compacts, regardless of price, have the same basic circuits, and differ only in power and features. Bogen quality and performance will never be compromised by price!

**Bogen has the system.**

What else do we offer to add to your listening enjoyment? Tape cassette recorder or 8-track stereo cartridge decks? Fabulous sound stereo headphones? Turntables? Bogen has them all. As for the famed Row 10 speaker systems... listen just once. They speak for themselves.

Want the convenience of a compact? We've combined our best receivers with deluxe record-changers and companion Row 10 speakers. The result is a line of magnificent stereo compacts. Check them out. Your eyes and ears are in for a pleasant surprise.

A word about "know-how."

Far from a Johnny-come-lately in the field, Bogen has four decades of Sound Professionalism behind it. Competence takes longer than overnight.

Send for our colorful, informative brochure. It's fact-filled and free. We think you'll agree that one product line... one company... does clearly stand out... Bogen.
writhe here, while Barenboim turns in a tame, routine performance. It's Schnabel and Hungerford—with my affection for the former obstinately enduring.

No. 14, In C sharp minor. Op. 27, No. 2 ("Moonlight").

- Wilhelm Backhaus. Everest $3128/2, $9.96 (two discs, other works played by pianist).
- Paul Badura-Skoda. Audio Fidelity S 5002, $29.98 (Concerto No. 4).
- Rudolf Firkusny (see No. 8).
- Walter Gieseking (see No. 8).
- Josef Hofmann. Angel SR 4110, $11.96 (two discs, other piano works).
- Istvan Nadas (see No. 3).
- Vladimir Horowitz. Capitol Seal LM 2009, $59.98 (mono only, No. 21).
- Bruce Hungford (see No. 12).
- Vladimir Kolesnikov. Columbia MPS 35679, $5.98 (other piano works).
- Raymond Lewenthal (see No. 8).
- Benno Moiseiwitsch. Decca DL 710067, $5.98 (No. 26).
- Ivan Moravec (see No. 8).
- Ignaz Paderewski. Archive of Piano Music X 21, $4.98 (other piano works).
- Frantisek Rausch. Parléutum 117, $2.98 (mono only). Vondrovic on No. 23).
- Rudolf Serkin (see No. 8); Columbia MGP 13, $5.98 (two discs, recordings by other Columbia artists).

Beethoven also dubbed this work Sonata quasi una fantasia; the Moonlight appellation comes from the critic Ludwig Rellstab, who thought that the work's opening adagio reminded him of the moonlit waters of Lake Lucerne. Many will scoff, but I, for one, don't feel that Rellstab was all that wrong in his pointing. There are many fine editions to choose from. If you favor luscious colors allied with traditional Beethovenian classical vehemence, the versions by Schnabel, Arrau, and Hungerford are all especially satisfying. The first two are arcanely massive, rhetorical (Arrau, in particular), while Hungerford favors a slightly more clipped, staccato sonority. Serkin plays the adagio in a low-keyed fashion that at first seems deceptively monochromatic. Listen more closely and you discover tremendous inner sonorities and considerable (but subtle) coloristic variety—a wonderfully large-scaled, dramatic account. Both Kempff begin the adagio in fast tempo and happily neither of them sticks to it (version II seems to manage the trudge with less shock). I like Kempff's transitional deft, scherzando way with the allegretto and find the finale extremely well played. Either Kempff can be warmly endorsed—though his framework is a bit smaller than what one usually hears. Rubinstein came to this piece more sonata late in life, and his first recording of it sings with ingratiating simplicity. Rauch plays the adagio very slowly, and sustains it beautifully. His reading reminds me somewhat of Solomon's, which used to be available on RCA and now may be had on the more obscure FMP REG 1064; Gieseking's oldish account has a pale, subdued hue but much inner strength. A later Giekeian edition disappeared from the catalogue some years ago. Gulda's record is another one with a slowish adagio. He gives a fine account that might be described as a more objective approximation of the Schnabel. Klien's and Lewenthal's are both forthrightly played. Firkusny's has even more finesse, though he gets a bit fussy and soft-centered. A sonata-form finale. Gould's melismatic finale works well, but his first two movements are much too hard-boiled and brisk. Moiseiwitsch and Petrj (deleted Westminster) both display executional difficulties not typical of their pianism in earlier years. Both play the adagio rather rapidly, but Petrj sounds more inhibited—as if he were up to the "moonlight" legacy. All three Backhauses (the Everest may well be a reissue of one of the others) share a ripe compassionate romanticism and a fast (though flexible) adagio. Horowitz' control is supreme: he can separate a melody from its accompaniment astonishingly well; unfortunately, he is equally adept at isolating technique from musicality and washing away the shading of languishing nuances. Both Moravec and Gieseking also conceive the work in terms of bravura pianism, but while the Czech artist keeps his reading contemptuous, the Russian batters the music senselessly with outlandish, meaningless "movement." Kempff gives an understated, finished reading but suffers from tinny engineering. Both Barenboims flail about in vulgar, undisguised fashion, though the Westminster—made when the pianist was only sixteen—has less offensive than the Angel. There is nothing wrong with Badura-Skoda's tasteful account, but I find it a bit smoothed out and methodical. Novaces remains too loud and gruff in the opening adagio, but otherwise, her newer Vanguard recording is far, far superior to her slovenly, coarse older Vox in every way. Of the two piano-roll versions, Paderewski's is broad, full of rhetorical exaggeration, and not too bad withal, while Hofmann's is tight and rhythmically spastic. The Nadas wasn't submitted to scrutiny and the Entremont doesn't warrant it.

No. 15, In D minor, Op. 28 ("Pastoral").

- Paul Badura-Skoda. Westminster WMS 1005, $9.98 (three discs, No. 17; other works for piano).

The Pastoral Sonata probably received its nickname because of the open-fifth beginning of the finale, which sounds like the drone of a shepherd's pipe. The genuity of all four movements makes the subtitle most appropriate, though, The Schnabel, with its structural clarity and tempos that miraculously manage to be both broad and impetuous, is my first choice. Backhaus II, in beautifully velvet modern sound, is parallel. Snellen's virtues but in a more cavalier, generalized way (his last movement, though, is a shade perfunctory). Arrau's treatment is spacious and genial but sometimes loses impetus from excessive pointing. The EMI (and the movement da capo). Kempff's views an excessive staccato daintiness, though I am more expansive and better reproduced than II. Badura-Skoda is competent and rather priggish; Gulda more forthright but a shade prosaic and cerebral; Backhaus I a less well-played and recorded approximation of Backhaus II; and Barenboim's Kempfer-like account has a shapeless, rambling finale. And where is Brendel? Why, under a haystack, fast asleep!


Kempff's sarcastic trills and dry, biting accents are particularly apt in this wisty sonata. His piano is slightly cavernously reproduced, though I am clearly the better. Brendel is nearest to the Kempff approach, but with a tinge of Schubertian charm and a trifile less bite or character. Arrau's has a wonderfully sunny, good-natured affability; Barenboim's does too, though his sturdy pianism is of a different (lower) order. A version by Dmitri Bashirkov on MK 1564 is too cavernously reproduced to be of much value.

No. 17, In D minor, Op. 31, No. 2 ("Tempo di Andante").

- Paul Badura-Skoda (see No. 12).
- Daniel Barenboim (see No. 11).
- Clara Haskil. World Series PHS 9001, $2.98 (No. 18).
- Ludovico Cherubini. RCA Red Seal LSC 2912, $5.98 (other works for piano).
- Bruce Hungford (see No. 8).
- Lorin Hollander. Archive of Piano Music X 21, $4.98 (other piano works).

The so-called Tempus Sonata is reputedly named after Shakespeare rather than nature, though the subtitle is more general than specific. One of the most celebrated controversies in Beethoven interpretation rages over the correct order of the first movement of this sonata. The composer has indicated that they be blurred over with a single long pedal—something every contemporary piano primer teaches us not to do. I dispute the oft-heard allegations that since Beethoven's time had less sustaining power, one needs to reverse his directions to be ignored; if one plays with slow tempo and good tonal quality and listens carefully to the phrases being produced, the composer's way is both feasible and effective on today's instruments. Only about half of the pedal recorded in the concert hall obey the long pedals but fortunately the average is substantially higher among recorded contenders. Arrau, Badura-Skoda, Barenboim, Domuska, Gulda, Hollander, Hungford, Ives, and Schnabel have all held the pedal as marked. Brendel's edition may be the victim of a tape splice there, so give him the benefit of the doubt and include him on the list too: at least he doesn't play the passage without any pedal at all.

Continued on page 75

High Fidelity Magazine
King of Turntables

The only record playback system engineered for stereo cartridges that can track as low as 0.1 gram.

New Troubadour Model 598

HERE is a turntable system designed exclusively for the new low tracking force cartridges—the long players that won't wear out your records. This unbelievable record playback device exceeds every broadcast specification for professional playback equipment.

Driven by the world's finest turntable motor (hysteresis synchronous type) the system reaches full speed in less than ¼ of a revolution, locks in on A.C. line frequency and maintains speed accuracy with zero error, (built in strobe disc and pitch control provided).

The 12 inch turntable platter and massive balanced drive fly-wheel are both coupled to the drive motor by a precision ground flexible belt.

Empire's exclusive pneumatic suspension combines pistons and stretched springs. You can dance, jump or rock without bouncing the stylus off the record. The Troubadour will track the world's finest cartridges as low as 0.1 gram.

With dead center cueing control the tone arm floats down or lifts up from a record surface bathed in light. Pick out the exact selection you want—even in a darkened room.

The extraordinary Troubadour system features the Empire 990—the world's most perfect playback arm. This fully balanced tone arm uses sealed instrument ball bearings for horizontal as well as vertical motion. Arm friction measures a minute 1 miligram. Stylus force is dialed with a calibrated clock main-spring, (more accurate than any commercially available pressure gage). Calibrated anti-skating for conical or elliptical styli. Exclusive Dyna Lift automatically lifts the arm off the record at the end of the music. With the arm resonance at an inaudible 6 Hz, it is virtually impossible to induce acoustic feedback in the system even when you turn up the gain and bass.

TECHNICAL SPECIFICATIONS

- 3 speeds—33-1/3, 45, 78 rpm
- Push-button power control • Built-in 45 rpm spindle • Rumble—90 db (RRRL) • Wow and Flutter 0.01% • Overall Dimensions (with base and dust cover): 17-1/2" W. x 15-1/8" D x 8" H. • Dimensions (without base and dust cover): Width 16", Depth 13-1/2", Height above mounting surface: 3-1/4" • Depth required below base plate 3-1/2" • Swiss ground gold finish.

Troubadour 598 playback system. $199.95 less base and dust cover. Satin walnut base and plexiglas cover combination $34.95. The 990 playback arm also available separately, $74.95.


EMPIRE

CIRCLE NO. 97 ON READER SERVICE CARD
**Empire Long Playing Stereo**

<table>
<thead>
<tr>
<th>Color</th>
<th>Technical specifications</th>
<th>List price</th>
<th>Model</th>
</tr>
</thead>
<tbody>
<tr>
<td>999VE/X</td>
<td><strong>1000ZE/X TRACKS AS LOW AS 0.1 GRAM IN LABORATORY PLAYBACK ARMS.</strong> Each 1000ZE/X and 999VE/X cartridge is individually adjusted to have a flat frequency response within ±1 db from 20-20,000 Hz. Stereo separation is better than 35 db at 1 KHz and remains 25 db or better all the way out to 20,000 Hz. Overall frequency response a phenomenal 4-40,000 Hz. There are no electrical or mechanical peaks and total IM distortion at the standard 3.54 cm/sec groove velocity does not exceed .05% at any frequency within the full spectrum. Uses a .2 x .7 hand polished miniature diamond for exceptionally low mass. <strong>999VE/X RECOMMENDED TRACKING FORCE 7/8 to 1 1/4 GRAMS.</strong></td>
<td>$99.95</td>
<td>Measurement Standard 1000ZE/X</td>
</tr>
<tr>
<td>999VE/X</td>
<td>Surpassed in overall quality only by the 999VE/X and the 1000ZE/X, this cartridge combines high compliance with low tip mass for excellent tracking between 7/16 and 1 1/4 grams. Full frequency response is 6-36 KHz, Separation 35 db, .2 x .7 mil bi-radial hand polished elliptical diamond. Recommended for high performance turntables and changers.</td>
<td>$79.95</td>
<td>Professional 999VE/X</td>
</tr>
<tr>
<td>999VE/X</td>
<td>Delivers a fine frequency response of 8-32,000 Hz in top quality manual and automatic turntables and tone arms tracking at 7/16 grams or less, .2 x .7 mil bi-radial hand polished elliptical diamond stylus.</td>
<td>$64.95</td>
<td>Deluxe 999TE/X</td>
</tr>
<tr>
<td>999VE/X</td>
<td>A tracking range of 3/4 to 2 grams, coupled to a .3 x .7 mil bi-radial hand polished elliptical diamond stylus, makes this an outstanding cartridge for high quality playback systems. Frequency response 8-32,000 Hz.</td>
<td>$49.95</td>
<td>Deluxe 999SE/E</td>
</tr>
<tr>
<td>999VE/X</td>
<td>Designed to track from 3/4 to 2 grams in many of today's better changers. Will faithfully reproduce frequencies between 10-30,000 Hz while maintaining 35 dB of channel separation. .3 x .7 mil bi-radial hand polished elliptical diamond stylus.</td>
<td>$44.95</td>
<td>Deluxe 999PE/X</td>
</tr>
<tr>
<td>999VE/X</td>
<td>For changers capable of tracking at less than 3 grams. Frequency response 10-30,000 Hz. The hand polished spherical diamond has a tip radius of .7 mil.</td>
<td>$39.95</td>
<td>Deluxe 999/X</td>
</tr>
<tr>
<td>999VE/X</td>
<td>Perfect cartridge for popular automatic record players. Tracks 1 to 4 grams. A fine .4 x .7 mil bi-radial elliptical diamond stylus, frequency response 12-25,000 Hz. A frequency response of 15-25,000 Hz. Tracked properly by record changers requiring up to 4 grams. .7 mil radius spherical diamond stylus.</td>
<td>$34.95</td>
<td>Popular 909E/X</td>
</tr>
<tr>
<td>999VE/X</td>
<td>With 1 1/2 to 4 gram tracking this economy elliptical produces a frequency response from 15-25,000 Hz. .4 x .7 mil bi-radial elliptical diamond. Great value for changers.</td>
<td>$29.95</td>
<td>Popular 909E/X</td>
</tr>
</tbody>
</table>

**Life Test Data • 999VE/X and 1000ZE/X**

New 5,000 play tests prove these are the longest-playing cartridges. No one ever dared to challenge stereo cartridges the way we did. But then no one ever created anything like the 1000ZE/X or the 999VE/X before. We designed these cartridges to give superb playback at all frequencies, at any groove velocity, at tracking forces so low that records sound brand new even after 5,000 plays. We cycled the 1000ZE/X and the 999VE/X through 5,000 complete plays on a test pressing, more than 50 times the ordinary life usage of a record. Through the entire low and middle spectrum there was no audible of measurable wear or distortion, while at the high frequencies the loss was less than 3 dB at 20,000 Hz . . . after a full 5,000 plays.

Similar life tests conducted on both the 1000ZE/X measurement standard and professional model 999VE/X.

---

**Model 1000ZE/X Frequency Response**

![1000ZE/X Frequency Response](image-url)

1000ZE/X Measurement Standard
Which Empire cartridge should you choose for these turntables and record changers?

<table>
<thead>
<tr>
<th>AR</th>
<th>BSR</th>
<th>Dual</th>
<th>Empire</th>
<th>Garrard</th>
<th>Miracord</th>
<th>PE</th>
</tr>
</thead>
<tbody>
<tr>
<td>XA</td>
<td>610</td>
<td>510</td>
<td>1219</td>
<td>1009</td>
<td>598</td>
<td>98</td>
</tr>
<tr>
<td></td>
<td>498A</td>
<td>398A</td>
<td>SL95B</td>
<td>SL75B</td>
<td>SL65B</td>
<td>50H</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>SL55B</td>
<td>770H</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2020</td>
</tr>
</tbody>
</table>

The Empire Cartridge —
How it Works

Every Empire long playing cartridge is fully shielded. Four poles, four coils, and three magnets produce better magnetic balance and better hum rejection. There are no foreign noises with the Empire Cartridge. Perfectly magnetically balanced, with a signal to noise ratio of 80 dB, it features a moving magnetic element and stylus lever system .001 inch thick. The entire cartridge weighs only 7 grams — the ideal cartridge weight for modern compliance requirements.

The Experts Agree — For example, Stereo Review Magazine who tested 13 different cartridges rated the 999VE tops in light weight tracking ability.

Hi Fi Sound Magazine called the 999VE “A real Hi-Fi masterpiece. . . . A remarkable cartridge unlikely to wear out discs any more rapidly than a feather held lightly against the spinning groove.”

Hi Fidelity Magazine found “that the high frequency peak invariably found in former magnetic pickups has been designed completely out of the audible range of the 999VE (For a frequency response) that remains flat within ±2.2 dB from 20 Hz to 20,000 Hz.”

Records and Recording Magazine stated emphatically that the 999VE stereo cartridge is “A design that encourages a hi fi purist to clap his hands with joy.”

Audio Magazine observing a remarkable 35 dB stereo spread between left and right channels in the 999VE said “Outstanding square waves. Tops in separation.”

Popular Science Magazine picked the 999VE hands-down as the cartridge for “The Stereo System I wish I owned” designed by Electronics Editor Ronald M. Benrey.

Wait till you hear the difference this true stereophonic design can offer, the kind of sound no box can deliver. In Empire's world famous stereo cylinder, the woofer faces down for bass so "live," it gives you goosebumps.

Our full presence mid-frequency driver makes you feel you're listening to a live performance, while the ultra-sonic tweeter provides crystal clear response all the way to 20,000 Hz. Then Empire's wide angle lens diverges the highest of these high frequencies through 160° arc, more than twice that of ordinary speakers. This lets you use your Grenadiers anywhere. They need not be placed in corners or against walls. You don't have to sit where "X" marks the stereo spot.

Exciting new Grenadier speaker systems

Empire's newest Grenadier Model 6000 stands 24 inches high and has a diameter of 18 inches. The 3 way system can handle 75 watts of power, is priced at $99.95 (with imported marble top $109.95), and is available in walnut or dark oak finish. Frequency response from 30-20,000 Hz. Write for a free Guide to Sound Design for 1971: Empire Scientific Corp., 1055 Stewart Avenue, Garden City, N. Y. 11530.

The Grenadiers are functional. They have no ugly grill cloths; handsome finish goes all the way around and the marble top is meant to be used.

So if you are thinking about getting a great speaker system, take a good look at these Empire beauties. The Royal Grenadiers are probably the most powerful speakers in home use today. These magnificent 3 way systems can handle up to 125 watts of power per channel without overload or burnout. No orchestral crescendo will ever distort or muddy their great Grenadier sound.

Royal Grenadier 9000M/II, hand rubbed selected walnut veneers and imported marble top. $299.95.
Schubert's has tremendous weight and tension, and though some may object to his jerky, cubistic, galloping finale, I find that treatment irresistibly attractive. Maria Domsch's performance (imported Saga ZID 5121) is not generally available but is a superbly dramatic, forward-thrusting account. I mention it only to call attention to an unknown but obviously important artist. Hungerford and Gulda both present readings in the Schnabel tradition, with the former more clipped and a bit more delicately colored. Arrau's is the most personal of the lot (aside from Richter's— which is unreasonably plastic and subjective). Instead of the violent changes from, say, largo to allegro, Arrau eases the contrast with gentle transitions. His playing is hauntingly introspective and, in the finale, shadowy— almost ghostly. Brendel's lean, taut, smoothly polished account is akin to Anger's deleted Gieseking version and seems to lack accompanimental relationship, if a trifle glib and facile. Hollander's is unexpectedly strong, deliberate, and brooding— his best piece of work I have heard to date. Barenboim is a bit inattentive to details of rhythm and accentuation, but his interpretation has sensitivity, and is rather small-scaled and disappointingly ordinary. Badura-Skoda is a forthright piece of work, albeit somewhat prissy. Kempff II is tauter and a bit less cavalier in detail than Kempff I, but both are daintily superficial. All three Barenboims (the third was on London LL 1108/9 and recorded at a 1954 Carnegie Hall recital) are woefully prosaic and heavy. The current stereo version at least is played on an interestingly plangent piano (a Bösendorfer?)?

No. 18, In F flat, Op. 31, No. 3.

* Clara Haskil (see No. 17).
* Josef Hofmann, Superscope 4100A003, $3.98 (other piano works).

Most classical sonatas of the four-movement variety contain either a minuet or a scherzo; this one has both, but lacks a slow movement (the minuet serves in its place). There are a number of very fine versions in my opinion, but the Haskil, the Brendel, the Gulda, and both Kempffs. Schnabel's playing is extraordinarily chaotic and wild here, but the legitimate reasons for his pianistic failure (an attempt to obey Beethoven's fast tempos—e.g., an impossible presto con fuoco for the finale) plus the incredible gusto and vitality of his ideas make his version valuable as a curiosity. Aside from Gulda, who approximates the fast Schnabel tempo, only his performance and thus both gains and losses from his technical success, the other recommended editions are all more gracious, bubbling, and unhurried. Kempff's bitting accents and liquid trills—unexpectedly approximated by Milhaud—are his hallmark, and to a lesser degree, Brendel (this is his best Beethoven sonata performance)—are perfectly delicious in this humorous essay. It is the lack of charm that puts the bigger, gruffer account of Barenboim and Backhaus (both of the latter's editions, like Kempff's, are valuable at a notch lower in my esteem. Each, though, must rank as

Horowitz: a Pianétique with gigantic fortissimo and feathery pianissimos, one of the strongest entries in their respective pianists' complete cycles. Greenberg, on MK 1568, is lively and frolicsome but defers to most of others on grounds of scholarship and textural accuracy. Arrau fuses and tortures the music with excess point-making: he seems to have lost interest in this sonata. Hofmann's piano roll goes beserk in many of the fast passages: still, you can hear that he was a wonderfully deft pianist, if really better suited for Moszkowski than Beethoven.


* Sviatoslav Richter (see No. 11).

This little leichtes Sonate, and its even slighter companion, were published long after their completion—and wouldn't have been at all if the composer's brother Ferdinand hadn't sent it to the printers behind Ludwig's back. It is not as easy to play as one might think: the opening movement demands elegant legato shaping of the theme and a fine contrast: it is not to sound square and blocky, while the rondo requires scrupulous phrasing and a crisp staccato. All of the performances listed are reasonably good, but Schnabel's is incredible. Nobody else quite equals his succinctness and poetry and the childlike simplicity allied with a philosopher's wisdom and a humanitarian's heart. Both Kempffs are rather sharp and objective, the two Backhaus a bit old-fashioned and schmaltzy. Richter is a water-colorist who paints in cool, firm strokes and favors ruminative tempos. Barenboim and Arrau both offer broad accounts—though the former is a shade tacky-toned in the rondo, while the latter could sparkle more throughout. Brendel is silky and fluent, Gulda a little square, straight, and just a shade deficient in warmth and charm.


* Daniel Barenboim (see No. 1).
* Sviatoslav Richter (see No. 11).

The most undemanding of the Beethoven sonatas seems to evoke condescension from its interpreters. Only Schnabel "swings" in bold, unpretentious fashion. Unfortunately, this is not one of his best transfers. Richter is reasonably unaffected, but even he is a bit simpering and oversweet in the minuet. Both Kempffs are decidedly square-toed and clipped, with an inappropriate jaunty staccato. Arrau is finicky, playing big ritards all over the place; but at least he sounds strong rather than sentimental. Barenboim's fortissimo first movement is toned down by a shade about half of all. Brendel's is too fast and cursory for my taste. Backhaus I was reasonably incisive, but Backhaus II sounds tired on a close, metallic recording. Gulda's new version is explosive, brittle, and icy.

No. 21, In C, Op. 53 ("Waldstein").

* Daniel Barenboim. Angel S 36581, $5.98 (No. 31); for Westminster recording, see No. 8.
* Horacio Gieseking. Odyssey 32-0/51A (electronic stereo only). No. 33; Angel 35024, $5.98 mono only. No. 39; Waldbredig, £50/16.
* Vladimir Horsowitz (see No. 14).
* Guismon Novales (see No. 14).

The Waldstein is in many ways the keyboard equivalent of the Fifth Symphony. Both build an overpowering emotional colossus out of the most primal, almost banal, motifs and harmonies. Though not the most devilishly difficult to perform (that distinction, of course, must go to the Hammerklavier), the Waldstein's frankly virtuosic use of runs, broken octaves, and the like produces a showy clarity that can awe unsophisticated listeners. Gulda's version can be used as an unfortunate paradigm to demonstrate how the music shrinks in stature when played for technical effect alone. One wonders what Gulda—usually a most responsible musician—had in mind here: he turns the profound molto adagio into a perfunctory, empty allegretto, while his brittle, dazzling filigree elsewhere sounds like ice cubes clinking in a tall glass. Barenboim Angel goes to the opposite extreme in his attempt to make the music profound through the use of slow-motion tempos, ending up equally wide of the mark. Barenboim-Westminster, another performance from the pianist's teenage years, is faster and relatively untentative, though of course facile and immature. My two favorite Waldsteins remain the Schnabel, for truly profound spiritual depth, and the Solomon, for its thrilling, every-note-in-place rhythmic perfection. Those two Englishmen (whose version has recently been reissued on imported Edecon HQM 1077) ignores Beethoven's long pedal indications in the rondo and otherwise is obviously using a corrupt text, this is one instance where an intervention of this sort compels me to forgive incidental lapses in scholarship. Arrau sets virtually the same slow tempos as Barenboim/Angel but pays greater heed to inner-voice shadowing, rests, out of the other complexities, achieving a serious, impressive performance of grand clarification. It is very subtle, indeed masterful, but too subdued and dispassionate for my taste. The Brendel and both Giesekings, despite a "touched" sfrappato, tiresome (nothing to the degree of Gulda's insensitivity however), share my own classical view of the sonata. I fail to hear the much-touted decline in Gieseking's pianism from his prewar Odyssey disc to his postwar Angel, but cannot help noticing the greater technical sophistication and natural monosonic sweep over the,...
other’s garbled, scratchy reprocessed stereo. Brendel’s performance—which I had, shall we say, as best I can, more lax, more dry, and heavier than it in fact is—can hold it’s own with either Gieseking despite a few cavalier octave doublings and other dubious textural details. Backhaus II scores over Backhaus I by restoring the fine movements. It also offers a bit—indeed, superb—sound and boasts a few textual niceties along with the preservation of some of the older version’s anachronisms. Both, however, are too expansively genial and romantic for my taste; more Brahms than Beethoven. Kempff II is quite a bit more quizical, and very dry; Kempff II is more gentle lyrically, with washes of delicate color. Both—in totally dissimilar ways—present interesting mixtures of intuition, scholarship, and old-fashioned romantic style without spoiling the music’s dynamism. Horowitz plays with inhibited violence and receives throttled, briddle reproduction, while the straightforward Noveas is simply heavy in the airy first movement and downright prosaic elsewhere.

No. 22, in F, Op. 54.

Sviatoslav Richter. RCA Victrola VICS 1478, $2.98 (Concerto No. 3).

This two-movement, enigmatic work has the misfortune of being flanked by two of the best-known “nickname” sonatas. In the interest of helping Op. 54 achieve greater popularity, I have furnished my own subtitle in recognition of the first movement’s thematic similarity with Oh My Darling Clementine. Barenboim turns in one of his finest performances here: his pianism is varicolored, meticulously controlled, and gracially lyrical. He is also one of the few artists to take the second movement at a true allegretto as marked. Gulda and Brendel are drier and lighter in sonority; both favor an attractive wash of pedal color over the second movement’s toccatallike figurations. Kempff II surprisingly makes more of the fortissimo at bar 102 of the first movement than did Kempff I—“surprisingly” because in general the later version is smoothed out and less forthright than the earlier. In both, he achieves a delicate dancing-snowflake whimsy in the allegretto that none of the others tries for. Arrau sees the music in broad, sonorous terms. Richter plays the allegretto with astonishing ease and facility, but his tempo is really too fast. Backhaus I is similarly crisp and matter-of-fact; Backhaus II editorializes more—or is it just that he has to work harder? However, his later version’s muddled second movement is nothing compared to Schnabel’s, whose allegretto goes in frantic fits and starts. This is one of his least successful performances. My favorites are Kempff I, Gulda, and Brendel.

No. 23, in F minor, Op. 57 (“Appassionata”).

Paul Badura-Skoda (see No. 8), Daniel Barenboim, Angel S 3749, $1.19 (two discs, other works for piano, cello, and orchestra (a recording, see No. 2), Harold Bauer (see No. 8), Jarmo Marttila (see No. 8), M-me 291, $1.30 (Davis’ piano works by Chopin).

Sasha Gorodnitski (see Firkusny, No. 8), Glenn Gould (see No. 9), Vladimir Horowitz (see No. 7), Wilhelm Kempff (see No. 8), Walter Klien (see No. 6), Raymond稽每 (see No. 8), Ivan Moravec, Connoisseur Society CS 2000, 359-58 (No. 20). Istvan Nadas (see No. 8), Sviatoslav Richter (see No. 12), Artur Rubinstein (see No. 3), Rudolf Serkin (see No. 17), O. Vondrovec (see Rauch, No. 14).

For all its romantic content, the Appassionata is structurally an expanded classical sonata. Standing out from the galaxy of more or less traditional performances are those by Gulda and Gould. As dissimilar as any pair of interpretations could ever be, each in its way and against conventionality. Gulda, in a zealous endeavor to quell all the work’s structural padding and suggest an arrow-straight line, races through the entire sonata as if pursued by hornets. The precipitation causes quite a few details to fall by the wayside; even his virtuoso equipment can’t cope with such a pace. Once you are accustomed to its iconoclastic haste, you may discover that the musical statement is quite rewarding. Nothing, I fear, could ever resemble Gould’s reading, which begins in the usual leisurely manner and stays that way even when tradition accelerates. Aside from a finale which suddenly awakens, the reading is an apparent case of deliberate sabotage (the Canadian pianist’s annotations dismiss the Op. 57 as being “somewhere between the King Stephen Overture and the Battle of Victoria Symphony”).

Rubinstein’s current version—his third—represents a total rethinking and vast improvement over his predecessors. You get both the rock-solid, regular pulse of an idiotic, Germanic treatment with impeccable care for detail and a rich, romantic flavor. Moreover, this RCA disc provides an outstandingly fine piano re-production. Arrau also brings pathos and grandeur to the writing in supremely resourceful pianism. If I prefer Rubinstein it is only because his reading has slightly more rhythmic backbone (e.g., bars 123-130 of the first movement where the fragmented passagework can easily bog down). Both Backhaus editions and Barenboim/Angel are full-bodied and forthright, though all three are rather offhand about detail and each omits the last-movement repeat. (Beethoven, in addition to his own signs, actually specified “la seconda parte due volte” in the manuscript.) The early Barenboim version on Westminster is also an astonishingly vital, communicative reading—easily the best of his adolescent efforts. A Dr. O. Vondrovec, of whom I know nothing (he presumably is professor of piano at the Prague Conservatory), turns in a stunningly played Appassionata in the best broad traditional vein. Serkin’s most recent account gives us his familiar terseness, or incisive account: that most scholarly of blood-and-thunder pianists chooses a lean, even coloristically restricted, context but within those dimensions surcharges his treatment with unusual focus and temperament. Petri’s recently issued Westminster, a bit lacking in technical polish, was uncompetently metrical—make that “metronomic,” the senior-citizen counterpart of Gulda. Schnabel is swift and classical—again, just this side of Gulda’s haste, and considerably more flexible and nuanced. Unfortunately, this sonata which remains impactful enough to be enfeebled by a low-level, noise-ridden dubbing of the 1933 shellac originals. Perhaps Seraphim’s forthcoming remastering will remedy the situation—as Deutsche Grammophon decisively did when they reissued their two Kempff versions, in their present form, are well reproduced and if there is any lack of impact there it is because the veteran Beethovenian intentionally reduces the scale of his interpretations. Version II surpasses the already fine finale, in particular, is better disciplined, more cogent rhythmically, and restores that important repeat. In sum, a fine, restrained, and mellow performance. Gieseking is restrained too, though “mel-low” is hardly descriptive of his bright, almost Mozartian conception. The pre-war Odyssey might be a marginally more assured performance, but the postwar Angel sound, tubbiness and all, is certainly superior to the former’s scratchy, falsified “incompatible mono.”

The pianistically brilliant Richter, Horowitz, and Moravec: Richter, the most flamboyant; fragments—indeed, shatters—the form with perverse speed variations and dynamic extremities. Such freewheeling disregard for what Beethoven wrote down ought to have infuriated me but (shh!) re hearing his RCA version as reissued on Victrola left me limp with awe (such a tempo for the last prestissimo?). The Soviet virtuoso doesn’t completely evade justice; his version on MK 1550 and 1770 Columbia M2L 272—both recorded in concert—are equally wayward but not so convincing. Horowitz delivers a surprisingly cautious, pedestrian reading from the late ’50s, when he had forsaken public performance—or rather, between Richter’s audacity and Horowitz’ constraint—probably has more staying power than either.

As for the various Moonlight/Pathétique/Appassionata couplings, although none contains all three sonatas, the safest recommendations are the Serkin in its single-disc form on Columbia MS 6481 and the Kempff (II) on Deutsche Grammophon SLPM 139300, both of which sonically supersedes earlier mono releases by the same respective artists.

No. 24, in F sharp, Op. 78.

Alfred Brendel, Turnabout TV 34205/9, a definitive and notable concertos. Bruce Honegger (see No. 13). Anton Kureli (see No. 6). The dedicatee of this subtle little sonata was Therese von Bever, one of the many contenders to the title of Beethoven’s Immortal Beloved. Kempff I, had it included both rather than just one repeat in the first movement, would have been absolutely rather than nearly perfect—but the omission is hardly worth bemoaning over, given the su-perbly witty, gracious, and perhaps even more digitally flawless (no double repeat
Altec's new 714A receiver. It's built a little better.

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

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

Built a little better.

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

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

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

www.americanradiohistory.com
No. 16, in E Flat, Op. 81a ("Lebewohl").
- Daniel Barenboim (see No. 8).
- Alfred Brendel (see No. 24).
- Van Cliburn, RCA Red Seal LSC 2931, $5.98 (opuses Nos. 22 and other piano music).
- Bruno Leonardo Gelber, Seraphim S 60130, $2.98 (Concerto No. 1).
- Benno Moiseiwitsch (see No. 14).
- Gidon Kremer (see No. 1).
- Artur Rubinstein (see No. 8).

The German subtitle (not its more generally known translation, Les Adieux) is Beethoven's own preference: the three chords of the adagio introduction were written to fit the trisyllabic Lebewohl. Op. 81a is light and genial; its three movements portray Beethoven's sorrow during the leave-taking and absence of his friend the Archduke Rudolph and joy upon his return. Both of Kempf's superb recordings offer broadly old-fashioned, rather "homemade" performances full of vigor and spark, but version II corrects a glaring textual faux pas at bars 118/119 of the first movement. Schnabel too turns in one of his very great performances, combining Schubert's tonal weight with his cool, crisp, unaffected pianism and his unvarnished honesty. Kempf's is the more romantic and subjective, is less generalised and lacks its predecessor's fluency. Arrau plays with imperious poise, though his intelligent, scrupulous musicianship here could stand more of the joie de vivre of Kempf I and Schnabel. A nod for Arrau and Petri also—if you are interested in hearing Op. 78 turned into a large-scaled, more serious work.

- A Hess, Archive of Piano Music X 917, $4.98 (other piano works).
- Van Cliburn (see No. 12).
- Anton Kuerti (see No. 6).

Schnabel is the complete master of this stylized little sonatina. His first movement is full of bubbling hilarity and he hurds the music at you with tremendous gusto and urgency. His tender, affecting andante realizes its bel canto operatic qualities to perfection and the vivace has a tripping lightness that is wonderfully apt. Kempff also captures the spunk and camouflage of both versions, but the original version I is far more sparkling than the less vivacious, more benign II. Arrau acknowledges the music's fun with the flicker of a smile, but the music's flippant mirth is outside his serious domain. The civilized Brendel is too temperate and tepid, and Barenboim—with an admitted finely range of colors—strikes me as too self-consciously "charming." Gulda is a bit hard-nosed in his accentuated brio. Kuerti and Hungford—both of them a shade less hard-bitten—could also laugh much louder. Backhaus, who once played a superb Op. 79 at a Carnegie Hall concert (London L 1108/9), delivers an astonishingly crude, insensitive account on his recent stereo version (his monophonic studio recording lacks any distinctive qualities, good or bad). My own piano's pickup is disassembled, and though I suspect that she might have played this sonata convincingly, it is impossible to tell what her reading might have been like. A version by Daniel Pollack, on MK 1548, unfolds the notes in a facile, tensionless manner.

No. 27, in E minor, Op. 90.
- Jorg Demus, Westminster WMS 1004, $9.98 (other piano works).
- Ivan Moravec (see No. 23).
- Seraphim, Seraphim S 60416, $2.98 (Concerto No. 1).

The arbitrary division between "early," "middle," and "late" Beethoven habitually consigns all opus numbers 100 to the "middle" category. Actually, this 1814 work is closer in spirit to the Op. 101 of 1816 than to the Lebewohl of 1809-10, and certainly closer in style. Its second movement, in particular, starts out like a Schubert song and verses on total, Schumannesque romanticism before it has reached its treacherously inconclusive double-barreled Moravec approach. Differences from all the others in its concern for extreme contrasts and pianistic effects. He plays an unusually dramatic first movement, alternating feathery pianissimos and thundering fortises. By contrast, Schnabel's first movement is surprisingly muted but full of driving, passionate energy. Nonetheless, I also like the way he keeps the second moving along. Gulda, a bit tauter throughout, also opts for brisk, classical restraint. Solomon's beautifully Gothic account is so perfectly proportioned and even-tempered that one is mentally prepared for anything. Kempf's is the one of the most deeply felt, piercingly poetic, rhapsodically intense playing I have ever heard from him; Backhaus I was faster and more clipped, less fine and (for all its mannerisms) much more inhibited and objective. Arrau and Barshai are the broadest and most romantically inflected of the lot (though Backhaus II approaches them in the finale). Both are extremely well played, though Arrau avoids Barenboim's slight tendency to let all the ritenutos in the first movement sometimes slip. Kempf's and Denes are slender, with perfect proportion and veiled, delicate colors. Though all are superb, I would single out Schnabel, Solomon, the two Kempfs, Arrau, and the new Backhaus (as a moving souvenir of an artist I by no means always admired unstintingly).
"...the Dolby system...is not just a luxury: it is a necessity for low-noise 1⅝-ips recording."

—STEREO REVIEW, JUNE 1970

Introducing the Fisher cassette deck with built-in Dolby.

By now, everybody seems to agree that the tiny 1⅝-ips tape cassette is, potentially, the greatest recording medium of them all.

(If Edison had invented a cassette recording system before he thought of the phonograph, he might have dismissed the latter as redundant, and the world would have remained grooveless.)

Note that we said potentially the greatest. Because, in actual practice, cassettes have thus far been marginally inferior to the best long-playing records and open-reel tapes in noise level and dynamic range, as well as frequency response, wow and flutter.

Dolby vs. Noise

As far as noise level is concerned, the problem can be said to be no longer significant. The ingenious Dolby noise reduction system incorporated in the new Fisher RC-80 cassette deck provides a better signal-to-noise ratio (over 50 dB) than many conventional open-reel recorders at 3⅞ or even 7⅝ ips. This, of course, permits the kind of dynamic range required for ultra-realistic reproduction.

The Dolby system used in the Fisher RC-80 is derived from the circuitry now used by nearly every major record company for recording professional master tapes. It is based on the principle of pre-emphasizing low-level signals during recording and reciprocally de-emphasizing them during playback, so that no signal on the tape is anywhere near the residual noise level, and yet all relative loudness and frequency relationships are faithfully preserved. It sounds like an obvious solution, but it took a quarter of a century of tape technology to get there.

Frequency Response

Since the Dolby system assures that the higher frequencies will no longer be submerged in hiss, it pays to have the smoothest and most extended frequency response possible—because now you can hear it. The Fisher RC-80 delivers a response of 30 to 12,000 Hz (remember, this is at 1⅝ ips!), thanks to unusually careful selection of heads and advanced solid-state circuitry.

Wow and Flutter

Low background noise and extended frequency response tend to make otherwise tolerable faults in tape motion grossly apparent. To reduce wow and flutter to an inaudible level (0.2% rms, weighted), the Fisher RC-80 utilizes a newly designed tape transport mechanism with a DC drive motor operating on voltage-regulated power. This is indeed a state-of-the-art cassette recorder. (A — B it against a good record player on the same piece of music and hear for yourself.)

Other Features

In addition to electronic sophistication, the Fisher RC-80 emphasizes operating convenience to the nth degree. Slide controls permit not only easy level setting but also instant visual indication of the settings selected. Two large VU meters monitor the signal in the manner of professional tape recorders. The key-type operating controls are a joy to use. Automatic shutoff eliminates all possibility of tape stretching.

All this for a list price of $199.95, including a pair of dynamic microphones of excellent performance. Even if other Dolbyized cassette decks should later appear on the market, we can safely predict that they will be either considerably more expensive or not nearly as advanced.

When it comes to this sort of thing, being the world's largest manufacturer of quality stereo equipment has its advantages.

****


The Fisher

Fisher Radio International
1755 6th Avenue, New York, N.Y. 10019
Overseas and Canadian residents, please write to:
FISHER RADIO INTERNATIONAL
P.O. Box 4836, Boulder, Colorado 80306
Please specify model and color.
much better reproduced. Arrau and Barenboim present valid and moving accounts in the more romantic vein. Here one finds broader than usual tempos, a lingering on every harmony, a savoring of every beauty. Arrau's may be a mite thermonuclear, but it is a shimmering, richly varied tone; Barenboim's sonority is basically dull. In a sonata so contra-puntal as this, that difference is crucial. Also, though Barenboim is a workman-like executant, Arrau's pianistic finesse is truly astonishing. Compare Arrau's incredibily accurate balances and dotted-note spring in the march with Barenboim's less defined, slightly flustered treatment and you should have no difficulty choosing between them. Arrau's earlier recording (CIRCLES 1126) is more interesting and sensitively proportioned, and the fugue with a more of the music and less of the notes than anyone else's—and I'll quote that opinion as a fair one. In the adagio, on the other hand, Schnabel has no executional problems. He begins with an immense tension and allows the music progress with ineffable sadness and world-weariness. At times the phrases falter, almost as if choked with tears. It is an unforgettable performance. Webster and a very similar version by Charles Rosen (Decca Epic BC 1300) approximate Schnabel's precipitation in the outer movements, and enjoy the benefits of tape splicing. Neither comes anywhere near matching Schnabel in the slow movement however. Both are a bit rushed and brittle, albeit undeniably intelligent. Arrau does project a slow movement comparable to Schnabel's (he is more yielding and intimate, not quite so universal in his grief), but his phrasing is contorted and he seems a bit too pianistically oriented. Kempff has given his clear, colorful playing luscious reproduction. The slow *Hammerklavier* are by Kempff, Backhaus, Brendel, and Barenboim. The older Kempff I, rich in nuance, might be described as an archetypal German mansand Kempff II, a bit brighter, tighter, and more sure-fingered, is by contrast a less spontaneous piece of studio work. Barenboim/ Angel carries the delivery of Barenboim/Command a step further and improves on it in several significant respects. The final 16 measures, especially the coda, are played and the piano tone (thoroughly good on Command) is much more massive and impressive. For all their similarity vis-à-vis tempo, a bigger difference between Kempff and Barenboim would be hard to imagine. Kempff's authority is more evident, his emotional autonomy, while, on the other hand, is more playful. The first version is by Cordoza, and the second is by Ronald Haverford. Vanguard VSD 7172. $5.98 (No. 32).

If you want a clear-cut demonstration of the difference between a "masculine" and "feminine" interpretation, listen to the backhaus and phillips editions in quick succession. Dame Myra's performance is not lacking strength, though its perfectly drawn dimensions and solid bass line are always tempered with a gracious gentility. Backhaus, by contrast, picks up the sonata on the very first step and savoros and shakes it. There is a good no-nonsense feeling for all the many tempo transitions, and beautiful reproduction in the stereo version. Backhaus II is an immeasurable improvement over I—and we're not now talking about the Backhaus, we're talking about studio work. Backhaus, by the way, has given a slightly slower tempo than the Backhaus, which is probably a little too slow. (The second version of the theme at the end: Backhaus' bold directness without taming with within the text. Dohnányi, like Backhaus a student of the renowned D'Albert, recorded Op. 109 for Everest shortly before his death in 1960. The composer/pianist's interesting performance is not always in pianistic order, but evergreen. His oddball and stylistic anachronisms, there is a good deal of heart and innate conviction. It is obvious that Dohnányi was a superlative virtuoso in his younger days. Kempff II is swift, subtle, and rarefied. The Kempff is the version known to me that takes the theme with variations at an unequivocal andante as marked by the composer (most everyone confuses it with the adagio of Op. 111). I question only Kempff's restatement of the theme in the coda: it ought to sound spent and exhausted, but as he plays it, seems affirmative and all too
For those who can't afford the best. SONY has a great new second best.

Our new Sony HP-485 sterec system is not as good as our top-notch HP-580. We admit it.

And our engineers can tell the difference using sensitive test equipment.

But, use your own sensitive test equipment. Your ears.

Listen to both systems. If you can't tell the difference, you can walk out with our great new second best, the Sony HP-485, and have over $100 still tucked away in your wallet.

And that's the one place where the HP-485 is better. Price.

Of course, you may be able to detect the difference. (Some people's hearing is better than others'!) If so, you'll find that the extra money spent for the HP-580 is a good investment.

But if you decide on the HP-485, you get a compact stereo system that gives you superb Sony performance on records, FM stereo, and regular FM and AM broadcasts. You get the top-quality Garrard turntable with a Pickering V-15 magnetic stereo cartridge and an all-solid-state tuner and amplifier.

The tuner features a field-effect transistor input stage that pulls in the weakest signal, and the amplifier uses silicon transistors throughout. A special output-transformerless design gives you distortion-free reproduction of the entire audio spectrum.

And you get it all for $299.95.*

If your ears can't notice the difference, your budget will.

SONY® HP-485.

*Mr.'s suggested retail price.

© 1970 Sony Corp. Visit our showroom, 585 Fifth Avenue, New York, N.Y.
ready to generate a whole new series of variations. Kempff I is more massively recorded, and though it is a good performance, I prefer the more delicate II which makes the pianist's unusual interpretive outlook clearer. Demus' sensitive rendition duplicates a lot of Kempff II's low-keyed, subtle color though his tempos are akin to the slower Hess version. Schnabel's ascetic reading, instead of concealing the many less obvious technical problems, makes the listener in on the mental processes, and in the end, solves them to everyone's perfect understanding: this sublimely affecting performance is one of his best. Hungerford's is very much in the same tradition, though Schnabel's innate individuality is not easily duplicated.

Some of Barenboim's tempos are arguable (his second movement is more of an allegro moderato than Beethoven's presto), but he is really into this work. Arrau offers masterfully piano-playing and considerable depth of musicianship, though his ultrahistorical, more Wagnerian phrase expansion is not to my taste. Gulda uses the pedal sparingly—for color only and not as technical camouflage. Some of his tempo relationships strike me as rigorous and arbitrary, yet the integrity of the form is always very present. Brendel sounds even more studious, though he is admittedly at a disadvantage in the kerplunky, unpleasantly belling reproduction. Bishop, beautifully but a bit bloodlessly engineered, gives a detached, scrupulous reading with no lemma for imprecision relationship: I find his aloofness disquieting though. Gould's omission of certain repeats in the variations is but one aspect of his imperfect grasp of the music's architecture; he gives a deformed, impossible swirling, tumultuous performance. A beautiful Finkusky performance on Capitol has fallen by the wayside. Schnabel's is still my favorite.

No. 31. *In a flat.* Op. 110.

- Daniel Barenboim (see No. 21).
- John Browning. RCA Red Seal LSC 2963, $5.98 (Schenckonic Etude).
- Jorg Demus (see No. 27).
- Per w. Dohnanyi (see No. 30).
- Glenn Gould (see No. 30).
- Daniel Barenboim (see No. 13).
- Bruce Hungerford (see No. 13).
- Grant Johannesen. Golden Crest GC 40686, $11.96 (two discs, other piano works).

As deep and elusive as any of the late Beethoven works, Op. 110 may be considered the pianistic counterpart of the last string quartet. Op. 135. In other words, its constant flow of lyric thought makes it to the most accessible of the last five sonatas. The gracious Hess performance (formerly on Angel 35705) and the monumental Petri (on the opposite side of his aforementioned Op. 109) show both their reissuance. Schnabel snatches at the double thirds in the scherzo and distorts one or two other details as well, yet delivers an impassioned, deeply felt interpretation. Hungerford's has lucidity, bright-tongued asperity, and of the modern recordings is most like the Schnabel in basic design. Arrau has remarkable clarity (e.g., the left-hand runs at the beginning of the first movement recap) and plenty of sagacious, explosive humor. If only his stunningly工程师的 (e.g., the left-hand runs at the beginning of the first movement recap) and plenty of sagacious, explosive humor. If only his stunningly engineered statement had been less willful and pulled about in the arioso. Still, a fine account.

Demus and Kempff II are smaller-scaled esthetically unusual, but boast flowing simplicity and lovely tone gradations. Kempff I is rather interesting but too square-toed and echt-Deutsch. (His newer one is far more refined.) Johannesen pares sensuousness away from his sonority in a brittle performance (akin to a long-vanished Casadesus edition) which nevertheless displays an impeccable skeleton. If Johannessen moves with spare unpretentiousness, Barenboim progresses like a heavy oxcart. Tempo relationships and changes give him little trouble: he takes everything too slowly. Dohnanyi's (Op. 110 in a similar, perhaps even more asperified, exaggerated strength and rough pianism. Browning's is quite capably played but alternately brittle, smoothness out, and overly affetuous. Backhaus is just as intense as he was in I: his tempos in both are too fast and the more expressive the music gets, the more right and left hands spread further apart. Gulda's rigorous individuality is interesting to hear—once—while Brendel's unexceptional, pianistically smooth reading suffers from defective recorded sound. (Who has mastered on the DG—glockenspiel?) Gould dawdles and dawdles in an impossibly self-confessed rendition.

Beethoven's farewell to the sonata form has an awesome finality. Op. 111 offers a first movement of terse compression and an aricetta with variations that verge on complete spiritual transfiguration. (Claudio Arrau has perceptively referred to trills in late Beethoven as "a trembling of the soul.") After all these years the Schnabel recording made in 1932 is still unequalled. The elusive balance between classicism and Romanticism, between high tension and expansive aerodynamics. The music plunges ahead with urgent impetus and yet has all the time in the world to dwell on beauties of the moment. The reproduction is still serviceable: indeed the lack of glare and insistent high frequencies probably helps Schnabel achieve his vaporous haze and breathtaking remoteness in the second movement trills. Arrau makes a strong argument for the more rhetorical, romantic vision of the score. While he generally is scrupulous in adhering to Beethoven's markings, here he chooses to supplement them, especially those specifying tempo. By inserting extra ritenuenos where none are marked in the first movement, he softens the extreme, perhaps some more warmly human, less insistently demonic. A similar process removes some of the harsh austerity from the variations.

While the scope is admittedly grandly impressive, I feel that Arrau's heartfelt editorial to be like Furtwängler's in the Bayreuth Ninth Symphony recording. dangerously sacrifices the music's cumulative grip. When a classical composer specifies and elaborates as much as Beethoven does here (and to some degree of that period), the performer would be better off staying within those limits. Of the other versions. Hungerford again comes closest to matching the Schnabel outlook, though he lacks the master's ultimate exaltation and pianistic flexibility. A rather spellbound thing from pianistic accuracy, which Hungerford has to a greater degree than Schnabel). Gulda is similarly very much in the Schnabel tradition vis-à-vis tempos and organizational relationships, but is even colder and more prosaic than Hungerford in the final trills. Lateiner, on the other hand, achieves a memorable calm in those lateral phases of the work, though his ultrascrupulous attentiveness to every Beethoven marking seems more intellectually motivated than aesthetically felt. Anyone with a true grasp of this vanquished and embalmed measure of this mighty sonata would have avoided the constipated piano sonority that emanates from the RCA disc. Michelangeli shares Lateiner's tonal acuity and seems primarily interested in viewing Op. 111 as a series of technical problems on the keys. A transcription, for instance (of the van-glockenspiel?) Gould dawdles and dawdles in an impossibly self-confessed rendition.

Recordings of the Variations and Miscellaneous Works will be considered in next month's issue.
Oh No! Not Again! Yes it seems that every year someone "re-invents" one of the discarded speaker designs of the past. Or they purport to modify the laws of physics by miniaturizing a 32-foot wavelength. They may even write a "technical" article on their revolutionary discovery and succeed in getting it published.

We customarily make an optimistic estimate that these speakers will survive five years. Some make it. Some even get re-invented all over again after a subsequent five years. In the meantime they sell. Because they sound different. Different from all other speakers. Different from the live performance.

We'd sort of miss them if they failed to show up. After all, what would spring be without a new major breakthrough? And would it really be fall without the letter edged in black? Pity!

So - aren't you glad you own KLIPSCHORNS?

P.S. We have a list of over 20 major breakthroughs that have appeared, died and were interred. Your Klipsch dealer will be glad to show it to you. We know some more good prospects for this list. You can't see those names — until next year.

KLIPSCH & ASSOCIATES
Box 280 H-10
Hope, Arkansas 71801

Please send me complete information on Klipsch speakers and Klipsch Wide Stage Stereo. Also include the name of my nearest Klipsch Authorized Audio Expert.

Name ____________________________
Address __________________________
City ___________________ State Zip ____________
Occupation _______________________ Age ______
It isn't easy waiting.
But sometimes that's the price of perfection.
Even for Leonard Bernstein.
He's wanted to record the Verdi Requiem for 25 years. He considers it one of Verdi's greatest works. And one of his particular favorites. Because of its dramatic qualities; its excitement and horror combined into a sacred form. Still, he's had to wait.

Until now. He didn't have a chance to record the Requiem the way he wanted. His concert and personal appearance schedule was hectic. And nothing less than the finest soloists, chorus and orchestra would satisfy him. Now he's satisfied. Because when everything came together, he knew how to make the most of it. He didn't let those 25 years go to waste.

ON COLUMBIA RECORDS
THE FIRST POEM of Hugo Wolf's Italian Song Book begins "Auch kleine Dinge können uns entzücken," (Small things too can enchant us)—and the songs that ensue comprise some of the most convincing evidence ever assembled in favor of that modest proposition. Readers may recall that I was not particularly enthusiastic about last year's complete recording of this collection by Elisabeth Schwarzkopf, Dietrich Fischer-Dieskau, and Gerald Moore; now we are offered what amounts to a complete recording (and then a little more) by Elly Ameling, Gérard Souzay, and Dalton Baldwin, on two independently available Philips discs.

To get statistics out of the way first: Miss Ameling sings Nos. 1, 2, 6, 8, 10-12, 15, 16, 19-21, 24-26, 28, 29, 31, 32, 36, 39-41, 43, 45, and 46; Mr. Souzay sings all the others, and duplicates Nos. 8 (Nun lass uns Frieden schliessen), 26 (Ich liess mir sagen), and 31 (Wir soll ich fröhlich sein). Obviously, the songs are not presented in the order of the published edition. This is doubtless less convenient for those who like to follow a recording with the printed music, but I can think of no other objection: this is not a cycle with a story, nor is there any obvious musical reason for maintaining the published sequence (which doesn't correspond to the order of composition either). After all, Wolf had to publish the songs in some order in those prealeatory days. The groupings here are intelligently planned for the most part; I particularly like Miss Ameling's group of argumentative songs, rounded off with the gorgeously conciliatory Nun lass uns Frieden schliessen. On the debit side, I think she makes a mistake in starting a record side with Ich hab' in Penna—the elaborate and showy piano postlude cries out to be used as a real conclusion. Wolf clearly had a reason for putting this one at the end of the book at least.

Undoubtedly the choicer of these two discs is Miss Ameling's and I recommend it even if you are well stocked with recordings of these songs. Her voice is bright and fresh and, except for a somewhat pinched sound around the upper break, is in first-class condition throughout. What is more, Dalton Baldwin strikes me as the most musically effective pianist I have ever come across in these songs; the instrument is beautifully recorded, as regards both tonal quality and balance with the voice. His playing for Souzay is equally fine, but the recorded effect is a few shades short of the perfect result achieved on the soprano's record. Nor can Souzay himself offer the same kind of vocal freshness: there is little plush left on the voice now and it tends to curdle under pressure.

Keeping in mind that basic qualitative difference between the two discs, you will find in this Italian Song Book a unity of approach throughout, one that is very different from the work of Schwarzkopf, Fischer-Dieskau, and Moore. Most of these songs are built around a single musical impulse, embodied generally in a piano figuration that is elaborated, extended, and eventually resolved, all the while casting nuances on the text and the vocal line that carries it. The secret of success in projecting these pieces, I think, is to grasp the essential expressive character of that impulse and to unfold Wolf's rhythmic-metric presentation thereof with as few distractions as possible. The "word-painting" so beloved of many current singers disrupts too much the continuity of such an unfolding, and in any case, usually gilds the lily: the composer defined in his music exactly the nature of his commentary on the poems, and if you get the music right (not the notes, but the music!), the "meaning" will be there too. When a singer has to "sell" a song in verbal terms, something is wrong with the nature of the communication. (Let me add that I don't feel singers are by any means entirely to blame for this condition of faulty communication; the present-day practice of singing Lieder recitals in large halls may

Hugo Wolf's Masterful Miniatures

A superb rendition of The Italian Songbook by Elly Ameling, Gerard Souzay, and Dalton Baldwin.

by David Hamilton
have something to do with it, and there is the added problem of the literary and linguistic limitation of today’s audiences, many of whom attend such recitals more to be in the presence of a “star” than to receive a musical message. But whatever the cause, a curious and, in some basic way, antimusical style of Lieder singing has grown up in recent years.)

While Schwarzkopf and Fischer-Dieskau tend to concentrate on heightened details within the songs—to an extent that I find distracting—both Ameling and Souzay give Wolf the simple due of singing his songs rather than acting them, and Baldwin’s contribution, in its clarity and justness of articulation, splendidly perceptive metrical scansion, and elegance of phrasing, is a central part of the performances. (Not that Moore isn’t often very good, but the EMI engineers gave him nothing like the focus and clarity, the acoustical standing that Baldwin receives.) I don’t mean to imply that these singers merely put forth a limp and static presentation of the vocal line; they both bring much individuality to the songs, but an individuality that never interferes with or impedes the musical line.

If you want to be convinced, by all means try Miss Ameling’s record; the beginning of Side 1 should do the trick. First, Auch kleine Dinge: listen to the way the sixteenth-note phrases in the piano’s right hand are phrased down through the middle-register melody, and how the syncopations in the left-hand piano line under the vocal phrases outline a firm continuity against which the voice plays. Note also the soprano’s exquisite tuning of the chromaticism (at “wie klein ist die Olivenfrucht”, for example). Then, Ihr jugend Leute, where the mock-martial piano material is set forth with great élan (those very precise drum-rolls figures at the start!), eventually stumbling into superbly calculated offbeat accents. These performers clearly hear the rhythms of their separate parts adding up to a totality.

Or, for comparison, try both Souzay and Dieskau in Dass duich genuhl, a song whose climaxes drive them both into uncomfortable vocal regions. But with Dieskau there are so many accents that the pulse becomes 3/8 rather than Wolf’s 9/8, and three times as many punches per measure create an effect of hectoring rather than praise; further, the left-hand piano figure (which creates the basic continuity of the song’s second part) hangs together so much better when it isn’t chopped up thus—cf., Souzay and Baldwin.

I could go on at length through all forty-six songs (not to mention Miss Ameling’s two encores, of which the Nimmersatte Liebe is extremely elegant) were space available. Of course, not every performance comes off with complete success; I would like more dynamic range in Gesegnet sei das Grün (No. 39); Wahl kenn’ ich Euren Stand (No. 29) somehow misses fire, and Souzay doesn’t reach the heights as often as his colleagues. But the level throughout is high, and these discs will go onto my list as the preferred way of hearing The Italian Song Book.

One important note: since the review copies were provided in jackets for the European trade, I can’t tell you whether there will be English translations of the poems: if not, get the records anyway, and then go out and acquire The Penguin Book of Lieder, which includes complete texts and translations of this set of songs.

WOLF: Twenty-six Songs from The Italian Song Book; Maustallen-Sprüchlein; Nimmersatte Liebe.. Elly Ameling, soprano; Dalton Baldwin, piano. Philips 802919, $5.98.

WOLF: Twenty-three Songs from The Italian Song Book. Gérard Souzay, baritone; Dalton Baldwin, piano. Philips 802870, $5.98.

First Lady of the Blues

The initial installment of Columbia’s complete Bessie Smith recordings.

by Morgan Ames

All my life I’ve been told that Bessie Smith was the greatest of the blues singers, and I always nodded my head in vague agreement. But this two-disc set, the first of a projected series of ten albums chronicling all of Miss Smith’s recordings for Columbia, is the first opportunity I’ve had to listen to her work closely and comprehensively.

Not surprisingly, the guiding light behind the series is John Hammond, who produced Miss Smith’s last recordings in 1933 and, in conjunction with Chris Albertson, wrote and designed the informative accompanying booklet. The album is presented in a most instructive and attractive fashion: it includes Miss Smith’s first sixteen (1923) and last sixteen (1933) recordings. All ten discs will be programmed so that they run sequentially toward the middle, converging on the fifth record. This is the album of widest range. Fortunately, Columbia has avoided such gimmicks as “rechanneled for stereo.” Engineer Larry Hiller has devised a system which gives the recordings remarkable clarity without artificial alteration.

Not only was Bessie Smith the world’s greatest blues singer, she was unapproachably so. Her clear, powerful voice and her sense of timing were both flawless. She sang from the hips, but always with humor. We can presume that Bessie Smith never read a book on the meaning of the blues. But I’d guess that more than one writer listened to her sing something like Gulf Coast Blues (“You got a hand fulla gimme, a mouth fulla much obliged”) and went home to write one. Miss Smith’s songs, many self-written, are full of incredible lines, so emotionally descriptive that they do not date. Only artificially manufactured clichés go out of style. You won’t hear this lady singing, “Beat me daddy, eight to the bar.” What did she need to know about the world of the Andrews Sisters?

It’s said that Miss Smith frowned on the suggestive songs in which she excelled. You’d never know it to hear her underplayed but right-on treatment of songs such as Need a Little Sugar in My Bowl.

An astounding facet of Miss Smith’s work is her musical independence. No matter what the accompaniment, she sings right down the middle of the song, rock solid and sure of what she’s doing. Most of her accompanists sound hopelessly stiff. Miss Smith soars over their clumsy chords as if she knew how rhythm sections would sound years later—indeed as if she were working with a rhythmic background that had not yet been born. How weird. If one could separate Miss Smith’s songs from Safety Manu (her own composition) from Fred Longshaw’s pallid piano playing, one could then throw out the piano track and substitute nearly any band that swings in any style today—Basie, James Brown, Booker T. and the MG’s, Ray Charles. The result would be a dream that would make all the Janis Jopolins cry with envy.

Bessie Smith lived hard and painfully, and left us early. Her popularity waned in the later years of her brief career, as black audiences grew restless with the
Tchaikovsky's Musical Novel

Rostropovich conducts an affectionate re-creation of Eugene Onegin.

by Peter G. Davis

Although he was involved in major operatic projects throughout his life, Tchaikovsky rarely came up with a winner. Pique Dame and, of course, Eugene Onegin still hold a place on the sidelines of the standard repertoire, but on the whole this composer's stage works show him struggling with a form in which he never felt entirely at ease. Even Onegin's relative success is something of a fluke: the seven episodic "lyric scenes" drawn from Pushkin's poem would hardly have suited such masters of polished operatic dramaturgy as Mozart, Verdi, Wagner, and Puccini; but for Tchaikovsky, these dreamy, passive characters and the idyllic atmosphere of Russian country life provided him with a milieu in which he could really flourish. In fact, Onegin is one of the few operas that takes a novelistic approach and really makes it work.

There is little dramatic development from one chapter-like scene to another and at the few points where the action does pick up (the duel challenge at the ball in Act II and the final confrontation between Tatiana and Onegin), the composer is not operating at his best. "The story is simple," Tchaikovsky wrote to his patroness, Nadeja von Meck, "there are no stage effects, the music has no splendor or brilliance... I began Onegin without any particular purpose, but the way it has developed, the opera will not be interesting theatrically. So those for whom the first condition of opera is dramatic action will not be satisfied, but those who can see in an opera the musical interpretation of simple human feeling, far removed from the theatrical and dramatic, can (I hope) be satisfied with mine." And so the opera ambles along, a love affair between the composer and his subject. We accept it with all its structural imbalances simply because the expression of feeling is so sincere and the musical invention is on such a consistently high level.

The Letter Scene, for instance, would certainly have called for a meaty aria even in a more tightly constructed opera; but Tchaikovsky is so taken with Tatiana's hopeless infatuation with the blade Onegin that he draws out the scene to an unprecedented length—in its complete form it accounts for approximately one-fifth of the entire opera. Yet for one would not willingly part with any of it: Tatiana's poorly disguised curiosity as she questions her nurse Filipievna about the old woman's youth and marriage, the conflicting emotions as the young girl pens her confession of love, and her embarrassment when she asks Filipievna to have the letter delivered the following morning. All of this is lovingly described in the music, an extraordinarily perceptive cameo of painful adolescent passion—and how cleverly Tchaikovsky recalls this music in the penultimate scene which shows Tatiana years later, a dutiful wife to the
elderly Prince Gremin, a woman who has made her compromise with life and possesses the maturity to repulse: the now repentent Onegin.

While the writing of Tatiana's letter forms the high point of the opera, each of the other scenes has its own individual stamp: the subtle and concise exposition of the opening idyll, the delightful country ball at Madame Larina's, the depressive gloom of Lensky's death, and the bittersweet nostalgia of her twenty-years-later finale. Eugene Onegin, with its lovable characters, intensity of feeling, and ripe atmosphere, is the perfect operatic counterpart to the richly expansive novels of Dickens, Flaubert, and Tolstoy.

The focus of Melodiya's new recording, taped when the Bolshoi visited Paris last January, is on Mstislav Rostropovich in his recorded debut as a conductor. The first thing one notices about this performance is its leisurely pace—Rostropovich seems to be in love with every note and phrase. Although I might not be exactly overjoyed with such an indulgent approach in the theater, it seems to me to work out quite well on disc, especially if one does not insist on hearing the opera in one sitting. Savored a "chapter" at a time, this is a sumptuous and often gorgeous reading of the score—only occasionally (particularly in the choral numbers) does Rostropovich seem to linger a bit too much for the music's own good. Despite the slow tempos the melodic line rarely falters and there is always the kind of forward-moving intensity that one hears in the conductor's more familiar role as a cellist. A ragged spot here and there may betray his relative inexperience on the podium, but this occurs infrequently: the Bolshoi orchestra is one of the great opera ensembles and the instrumental playing is consistently smooth, with a luscious bloom in all departments.

Galina Vishnevskaya is a rather mature-sounding Tatiana—the voice was fresher and more pliant on her earlier recording of the opera—and while a lighter girlish quality would be desirable, her characterizational skill, vocal poise, and identification with the part count for a great deal. As Lensky, Vladimir Atlantov displays a healthy tenor but he tends to pomme1 these graceful vocal lines rather roughly. He makes a fine sound even if he rarely approaches the finely styled work of Koitlovsky and Lemoshev, his predecessors on earlier Bolshoi recordings. Unquestionably the vocal star here is young Yuri Mazurok as Onegin, a cultivated baritone who can spin out Tchaikovsky's conversational ariosos with ease and elegance and whose splendidly vibrant voice opens with ringing sonority above the staff. The smaller roles are all in capable hands: Sinyayskaya makes a charming vignette of Olga and Ognivtsev is a sympathetic if not an especially opulent-sounding Gremin.

Clearly this is the Onegin recording to have. The magnificently spacious reproduction projects the composer's juicy scoring with admirable fidelity, and while the vocalism is not always ideal, the performance is never less than a dedicated and idiomatic re-creation of Tchaikovsky's affectionate musical novel.

TCHAIKOVSKY: Eugene Onegin, Galina Vishnevskaya (s), Tatiana, Tamara Sinyayskaya (ms), Olga; Tatiana Tugarinova (ms), Mme. Larina; Larissa Avdeyeva (ms), Filipievna; Vladimir Atlantov (t), Lensky; Vitali Vlassov (t), Triquet; Yuri Mazurok (b), Onegin; Alexander Ognivtsev (bs), Prince Gremin; Mikhail Shkapov (bs), Zaretsky; Gennadi Pankov (bs), Captain; Chorus and Orchestra of the Bolshoi Theater, Mstislav Rostropovich, cond. Melodiya/Angel SRCL 4115, $17.94 (three discs).
Meet the Bostonians—now, in their premiere performances, on Deutsche Grammophon.
To begin our association we went straight to Symphony Hall, America's most acoustically perfect auditorium. We brought with us our team of award-winning recording technicians and over three tons of the finest equipment in the world.
To capture the sound of "the Boston" in a fresh new way.
The Deutsche Grammophon way.
The results? Three extraordinary albums.
As you want them. On disc. On MusiCassette, 8-track cartridge and open reel.
The dazzling Italian conductor CLAUDIO ABBADO leading the Symphony in lush interpretations of Ravel and Debussy.
The brilliant young American MICHAEL TILSON THOMAS on the podium, evoking the complex individualism of Ives and Ruggles.
The BOSTON SYMPHONY CHAMBER PLAYERS painting the delicate moods and impressionistic textures of Debussy.
An historic introduction to the Boston Symphony Orchestra for the first time.
Again.

The Boston Symphony Orchestra
now exclusively on Deutsche Grammophon.
BACH: Air with 30 Variations in G S 988 ("Goldberg Variations"). Wilhelm Kempff, piano. Deutsche Grammophon 139455, $5.98.

Considering that he is playing the greatest set of all sets of baroque character variations, Kempff achieves less variety of character than any recorded performer of the Goldberg I have ever heard, on piano or harpsichord. Not a single variation comes across with a really light touch, and most of the faster ones (speed here is generally a relative matter rather than an absolute one) are in fact rather heavy-fisted, while the moderate ones—some of these rather beautifully played—all share a consistently pastoral tone. It's almost as if Kempff were trying to show how well suited this music is to its anecdotally famed purpose: to help old Count Keyserling get some sleep. But before you reach this conclusion, you will have been startled by another oddity: Kempff's almost total indifference to ornamentation—not merely to the idea of improvised embellishment, but rather to most of the many graces, trills, mordents, and so forth that Bach so carefully indicated in his score. When the first strain of the Aria emerges, in what one can hardly help feeling "the nude," one assumes that the ornaments are being held in reserve for the repeat. But that idea is soon laid to rest—well, perhaps they'll turn up at the very end, when the Aria is restated. To be sure, this hope gives the rest of the performance some badly needed suspense, but the ultimate revelation arrives at last: still no ornaments. Despite the occasional mordent that turns up here and there, this deserves to be known as the Oh! Calcutta! recording of the Goldbergs. (Since there is only one source for the text of the work—Bach's own edition, published around 1742—there can be hardly any problem of editions, and I am at a loss to account for Kempff's procedure; probably he just likes it this way.)

The position on repeats is somewhat more consistent: the first half of each variation is repeated (with a few exceptions, including the long Twenty-fifth); the second half is repeated only in the canons.

In sum, a most peculiar affair—not without a modicum of sensitive and musical playing, but stylistically way off base. The piano tone is pleasantly and naturally recorded. But this comes far down in the list of available Goldbergs, after Rosen and Gould (piano), Leonhardt and Landowska (harpsichord), to name only the front-runners. D.H.


After enthusiastically greeting Anthony Newman's debut disc (Bach played on the organ and pedal harpsichord) a few months back, I now find myself in the distressing position of not liking his second effort very much at all. For readers unfamiliar with his first recording, I should point out that its outstanding features were Newman's extremely fast tempos, heavy ornamentation, frequent rhythmic alterations (such as notes ingules and double-dotting), and liberal use of a very personal kind of rubato. I found that startling as they were on first hearing I liked all his boisterous and flamboyantly inventive additions except for the rubato, which was used not in a sentimental "romantic" sense, but coolly and unemotionally "...as a device to clarify structure, to highlight expressive lines, or to punctuate underlying rhythms." But occasionally the effect destroyed rhythmic tension to the point where a listener was unable to ascertain which beat of the measure he was playing. All these devices were used to best effect in the pieces played on the pedal harpsichord, which lends itself more readily to this kind of free treatment.

On the current disc, however, Newman plays the organ exclusively: where he is not able to regale us quite so often with ornamentation, cadenzas, notes ingules, and the like, all we are left with is the extremely fast tempos and unromantic rubato. Generally the tempo itself should not be a criterion for judging a performance, but judgment should be based on how well the piece is handled within the framework of whatever tempo is chosen. In spite of Newman's dazzling virtuosity, which allows him to get through these pieces flawlessly at such breakneck speeds, there is practically no "interpretation" in the usual sense in any of the large pieces. Subtle phrasing, an organist's chief means of expression, is of course impossible most of the time, so each piece emerges with exactly the same message, in exactly the same mood—frantic, hectic, and nervous.

Yet this new recording cannot easily be dismissed as just another attention-grabbing virtuoso display package. Newman is clearly an intelligent, lucid musician, with a thorough knowledge of his material, and he has obviously explored every nook and cranny of these pieces. Though his eccentricities are just as extreme as those of, say, Virgil Fox, he is aiming in an opposite direction, and his desire to present Bach in "authentic" garb seems to be sincere. He has, for instance, recorded both of these discs on first-rate modern tracker organs. I am sorry to report that once again Columbia has recorded the organ so closely.

TAPE FORMAT KEY

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

- OPEN REEL
- 4-TRACK CARTRIDGE
- 8-TRACK CARTRIDGE
- CASSETTE
SHERWOOD'S $199 DOLLAR EXTRAVAGANCE. The Sherwood S7100 AM/FM stereo receiver.

Into which Sherwood has packed an extravagant number of expensive features. Features you won't find on anything but expensive models. Except that the S7100 comes to you at an incredibly reasonable $199.

Just how extravagant did we actually get?

Well, look at the power specs. There's 100 watts (±1dB); 80 watts (IHF); 25+25 watts RMS (8 ohms), at under 1% distortion.

Our FM sensitivity (IHF) is only 1.9 µv.

Amplifier distortion at 10 watts is 0.20%.

Then, there's the special amenities. An FM interchannel hush control. A front panel extra tape record and dubbing jack. And a beautifully-oiled walnut cabinet is included at no extra charge. That's one extravagance no one else offers at this kind of price.

By rights, many of these features belong only on our higher-priced receivers. But the beautiful fact is, that this time they only cost $199.

For more information, and complete specifications, write today.

Sherwood Electronic Laboratories, Inc. 4300 N. California Ave. Chicago, Illinois 60618

SHERWOOD SOUNDS EXPENSIVE

CIRCLE 62 ON READER-SERVICE CARD
that the actual sound of the instrument is falsified and we hear instead an un-
pleasantly aggressive, harsh, and strident
tone with no blending of colors what-
ever.

Perhaps Newman’s style is prophetic of what we’ll all be listening to in a few
years, but in the meantime, I wish he
 would simply relax and listen to his work—a lot of brilliant ideas are being
clouded by too much unrestrained nerv-
ous energy.

C.F.G.

BACH: The Well-Tempered Clavier,
Book II, S. 870-93, Gustav Leonhardt,
harpischord. RCA Victor CICS 6125,
$8.94 (three discs).

Leonhardt’s recording of Bach’s second
set of twenty-four preludes and fugues
puts him in the ranks of top Bach harpsi-
chord interpreters. The most striking
thing about these readings is the sheer
scope of the conception: the pieces are
projected on the largest possible scale.
The A minor Prelude and Fugue, for ex-
ample, are played as if in one breath.
The rhythmic momentum is never al-
lowed to falter, and Leonhardt’s aggres-
sive, extrovertish approach seems to com-
pel the piece toward the final cadence.
What is lost in intimacy is more than
made up for in excitement and in the
assertive, driving quality of the playing.
Victria’s sound, which employs a very
high volume level and close miking of the
instrument, emphasizes these quali-
ties, and the effect is at times almost
overpowering.

Yet there is also much subtlety. Leon-
hardt plays with great rhythmic flexibil-
ity, much more so, in fact, than is nor-
mal with present-day Bach harpsichord
interpreters (compare Kirkpatrick, for ex-
ample). Only occasionally are these
rhythmic freedoms exaggerated to the
point of mannerism: i.e., in the almost
rhapsodic F sharp minor Prelude and the
overly distorted subject of the A major
Fugue. But usually the nuances serve to
clarify the essential shape of the pieces
rather than distract from it.

The good points are many. Fast pas-
sages are played brilliantly and with
great clarity, textures are almost always
clear and contrapuntally differentiated,
and there is a surprising variety of arti-
culations (a difficult problem on the
harpischord). Ornaments, although per-
haps employed a bit sparsely, are cor-
correctly and musically performed. There
is also a wide range in character given
to the various pieces, an important point
for the listener who wishes to hear the en-
tire set—or even a significant portion of
it—at one sitting.

On the negative side, I must mention one “misreading” which seems par-
cularly unfortunate. In the second measure
of the D major Prelude the eighth notes
are played as quarter-eighth triplets, thus
removing the fascinating rhythmic con-
lict with the triplets in bar one, a con-
lict which recurs at various points through-
out the piece. It also destroys the won-
derful cross-rhythm between the left
and right hand in the second measure
after the double bar.

In comparison with the other available
harpischord recordings of this volume,
this one stands up very well, despite
the impressive competition. I ad-
mire Kirkpatrick’s set enormously, but a
certain mechanical quality makes itself
felt at times. In Kirkpatrick’s favor is
the fact that he takes all repeats. Leon-
hardt is quite lax about this: he never
takes the second repeat and occasionally
omits the first. Landowska, despite all
her excesses (particularly in regard to
ritards), offers an attractive and vastly
different alternative, being much more
intimate and subdued in character.
But this new set may well end up being at
the top of my wish list. It is to be hoped that
the first volume will be forthcoming in the
near future.

R.P.M.

BACH: Works for Organ: Canonic Var-
iations on “Vom Himmel hoch, da
kommt ein Kind Zion.” In F.
S. 536; Fantasia in G, S. 572; Prel-
ude and Fugue in A, S. 536. Arno
Schönstédtt, organ (Arp Schnitger or-
gan of the Pankratialskirche, Ham-
burg). Nonesuch H 71241, $2.98.

The Nonesuch “Masterworks for Organ”
series reaches Vol. 8 with this well-
played, well-recorded, and interestingly
programmed disc. Four of Johann Se-
bastian’s lesser-known organ master-
pieces are given radiantly calm and se-
rene readings by Arno Schönstédtt, who
here makes his debut in the series. A
other artist might try to breathe more
fire into his performance in an effort
to make these works more immediately
accessible to general audiences, but
Schönstédtt manages to impart a breadth
and grandeur to each piece which in the
end is even more deeply satisfying.

Of primary interest in this recording
(aside from the impressive Schnitger
organ) are the five canonic variations
on the Christmas hymn, Von Himmel hoch.
These variations, written during Bach’s
very last years as a sort of entrance examina-
tion into the illustrious Munich Society of Musical Sciences, occupy a
very special place in his entire output,
alongside the Art of Fugue and the
Musical Offering. As in the two more
familiar collections, Bach has set down
an awe-inspiring display of logic and
consummate learning, but the work is
basically a piece of lyric music filled
with the spirit of Christmas. Unlike the
other two collections, however, there is
no question here of performing forces:
it is a nearly written for the organ, com-
bining the cantus firmus technique with
theonic elaboration, and is related some-
what to the organ partitas of his youth.

Bach had the set engraved and
published during his lifetime; in addition to
the printed version, however, there exists
an autograph manuscript which differs
in numerous details, particularly in the
order of movements. Though both ver-
sions must be considered valid, most edi-
tions are based on the printed version.
Therefore, it is a special treat to have
here recorded for the first time the man-
uscript version, which moves the monu-
mental fifth variation to the middle of
the piece, flanked on either side by two
smaller variations. The noted authority
Karl Geiringer, among others, feels this
symmetrical arrangement is the preferred
version.

I particularly liked Schönstédtt’s han-
dling of the early G major Fantasia. In
the brisk opening section he makes ex-
tensive use of two manuals to create fre-
frequent echo effects, and in the middle
section, marked gravement and alla breve,
he opts for a faster tempo than is usual,
so that we realize the two beats per measure instead of four. The
A major Prelude and Fugue (with an
unusual three-quarter rhythm in the
fugue) is similarly calm and lyrical, but
the latter is very carefully and firmly
articulated.

The organ is typical of the early efforts
of the baroque era’s greatest builder: it
is a powerful, gutsy, and bright instru-
ment, very well suited to Schönstédtt’s
majestic playing. Its thirty-four stops
are divided among two manuals and pedal
and include a generous supply of power-
ful reeds as well as varied textures for each division. (Alas, the re-
cording budget appears to have been
too low to hire an organ tuner before
these sessions.) This same instrument,
incidentally, was used for a couple of
pieces in E. Power Biggs’s two-record
Schnitger organ tour, “The Golden Age
of the Organ” (Columbia M25 697), but
I like the warmer recorded sound here
somewhat better.

C.F.G.

BACH, C.P.E.: Orchestral Sinfonias (4)
for Twelve Obbligato Parts, Wq. 183,
English Chamber Orchestra, Raymond
Leppard, cond. Philips 839742, $5.98.

The Slavonic good humor and unusual
textures of these works from C.P.E.
Bach’s last years are uniquely well
in his own oeuvre but in his entire era.
Instead of the usual string texture supported
and embellished by winds in distinctly
subordinate roles, Bach is here writing
tfor twelve obbligato voices of almost
equal importance, presenting a
castal at his disposal, an almost infinite
number of remarkable coloristic effects

Gustav Leonhardt ascends to the ranks
of top Bach harpsichord interpreters.

92

High Fidelity Magazine

www.americanradiohistory.com
Ear Pollution Is Unsound

These Lafayette receivers are better than 99% free of noise pollution. Creative engineering assures crisp, clean sound reproduction. The program you choose is the program you hear. Audio critics confirm, a sounder environment begins with Lafayette.

LR-1500TA
240 Watt AM/FM Stereo Receiver

LR-1000TA
150 Watt AM/FM Stereo Receiver

LR-775
100 Watt AM/FM Stereo Receiver

*Imported

LAFAYETTE®

FREE!
Golden Jubilee
1971 Catalog 710 468 Pages

- Hi-Fi—Stereo Equipment
- Radios
- Tape Recorders
- Cassettes
- Speaker Systems

CIRCLE 42 ON READER-SERVICE CARD

LAFAYETTE RADIO ELECTRONICS CORP.
Dept. 19100, Box 10, Syosset, N.Y. 11791

Send me the FREE 1971 Catalog 710 19100
Name
Address
City
State
Zip

October 1970

www.americanradiohistory.com
are available and he doesn't seem to miss many of the possibilities. For example, the Largo of the First Sinfonia is beautifully scored for a solo trio of viola, cello, and bass with two flutes doubling these viola and cello two octaves higher.

Formal considerations are of relatively minor importance here, the main point being to inject each work with as much fire and Affekt or emotional intensity as possible. In this department Leppard scores heavily over his only competition—Leslie Jones's recording for Nonesuch (H 71180) with the Little Orchestra of London. Though Jones's reading is a fine one (and I prefer his left/right disposition of the violins), Leppard's more highly polished ensemble and vigorous direction bring to these works more of the fiery brilliance they demand. In short, I cannot imagine better readings of these fascinating and entertaining pieces, and Philips complements the performances with a beautifully recorded and processed disc.

C.F.G.

**BEETHOVEN:** Concerto for Piano and Orchestra, No. 4, in G, Op. 58. Artur Schnabel, piano; Chicago Symphony Orchestra, Frederick Stock, cond. RCA Victrola VIC 1505, $2.98 (mono only).

With this bicentennial revamping of the old Victor shellac set M 930, all eleven of Schnabel's Beethoven concerto recordings have at one time or another been accounted for on LP. The reason that the present version (recorded in July 1942) had been previously bypassed is rather easy to explain: the pianist made two other recordings of this concerto—one in 1933 with Malcolm Sargent at the helm and another in 1946 led by Issay Dobrowen—and both held some point of superiority over the current account. Even so, I am grateful to RCA for making this version available despite the sonic flaws, which have been faithfully preserved on the Victrola transfer. The Orchestra Hall acoustics are distantly revealed, but Chicago Symphony off somewhere in left field and the solo instrument fluctuating between moderate proximity and remoteness. There are also quite a few clicks, pops, and ticks from the presumably incorrigible originals, but the quarter-tone drop in pitch that happens in the first movement could easily have been eliminated with a variable speed turntable.

Stock has been accused of heavy-handedness here but I suspect that he is largely victimized by the boomy, muddy recorded sound. The performance certainly has great warmth and considerably more spontaneity and forward impetus than are to be found in the more stringently disciplined, cleanly engineered Dobrowen account. My favorite Schnabel G major, though, remains the Sargent by a fair margin. As neither of the alternatives is available, the Victrola disc is highly recommended—with modified rapture.

H.G.

**BEETHOVEN:** Trio for Clarinet, Cello, and Piano, in B flat, Op. 11; Sonata for Horn and Piano, in F, Op. 17; Duo for Two Flutes, in G, Wo. 26; Quintet for Three Horns, Oboe, and Bassoon, in E flat, Op. 16. Frans Vester and Martin Pelling, oboe; Piet Honingh, clarinet; Brian Pollard, bassoon; Hermann Baumann, Adriaan van Woudenberg, and Werner Meyendorf, natural horns;ANNER Bylsma, cello; Stanley Hoogland, piano. Telefunken SAWT 9547, $5.95.

The rationale behind this album is that performances from Beeethoven's lifetime will convey his intentions more vividly than those employing the instruments of today. One must agree that the old instruments sound different and, thus, independent of interpretive considerations, these performances are set apart from other recorded versions. I confess, however, that I have no great reverence for early nineteenth-century woodwinds. Modern instruments have a better tone, more trustworthy intonation, and cleaner articulation in many a phrase. Thus the Rampal and Marion performance on Vox SVBX 577 gives a much more brilliant account of the duo WoO. 26. The old instruments huff and puff too much for my taste.

On the other hand, Beethoven's horn sonata was written for natural (i.e., valveless) horn, and it is a great satisfaction to hear Baumann play it with authority, security, and the big round tone that goes with it. The work shows the thirty-year-old Beethoven in good form, and due to the quality of the sound and the performance, this should now be regarded the preferred edition of this music.

With a Broadwood piano of 1825, a clarinet of 1800, and a cello of 1835 (of course an older one could have been used but it would have made slight difference) the Op. 11 trio has a distinctive character. The Broadwood is not at all like a modern grand piano in chamber music. It is easier to balance and the tone lends itself to lighter textures and imaginative interplay in the development of the three instrumental lines. You may come to prefer the richer sounds of contemporary performances, but this is a recording of uncommon interest even so.

As for the wind quintet, the natural horns sound great but the old woodwinds are less attractive. As a realization of the music, Brymer's London Wind Soloists (London CS 6442) offer generally better energy. But no one will fault you if you prefer to hear the work in terms of the sounds of the musical past.

R.C.M.

**BEREZOVSKY:** Concerto for Choir—See Bortniansky: Concerto for Choir, No. 24; Cherubini Hymn No. 7.

**BOEHM:** Prelude, Fugue, and Postlude, in G minor; Chorale-Prelude on "Vater unser im Himmelreich"; Variations on "Herr Jesus Christ, dicht zu uns wend"—See Pachelbel: Chaconne in F minor; Prelude in D minor; Chorale-Preludes on "Vom Himmel hoch."

**BORTNIAŃSKI:** Concerto for Choir, No. 24; Cherubini Hymn No. 7. **BEREZOVSKY:** Concerto for Choir. **VEDEL:** Concerto for Choir, No. 3. **USSR Russian National Chorus, Aleksander Yurlov, cond. Melodiya/Angel SR 40116, $5.98.

A hasty check of previous discs devoted to Russian Orthodox Church music suggests that most if not all earlier recordings have been by expatriate choirs such as one finds in the Russian cathedrals of Paris and New York. The present release may well be the first to be made available in this country that originates from Russia itself. So it's perhaps not very surprising that the program title, "Russian Choral Music of the 18th Century," and jacket notes should stress the music's historical significance and play down the fact that it was composed for church use. No matter: the engineering here is better than in any previous example I've ever heard, hence the inherently impressive choral sonorities always characteristic of this repertoire are more striking than ever. Indeed the quieter passages, and especially those featuring the deepest register of Russian basses, are outstanding for their enchanting tonal color. Unfortunately, however, in the louder, more energetic passages conductor Yurlov tends to drive his singers into producing patches of vocal strain and harshness.

Except for the now-serene, now-jubilant Cherubini Hymn No. 7, the other works are likely to be new to American listeners. For that matter, I can't remember ever having encountered any "concertos for choir," let alone a note of music by Maksim Berezovsky (1745—77) and Artemiy Vedel (1767—1806), both of whom, like the better-known Dimitri Bortniansky (1751—1823), were Ukrainian composers. But something. These "concertos" are miniaature cantatas embodying a considerable variety of dynamics and mood. Berezovsky's work, which uses a text beginning "Do not reject me in my old age," is a strikingly dramatic work; the Bortniansky opus ("I lift up mine eyes") is more restrained, but still markedly effective; and while Vedel's "How long, O Lord, how long wilt Thou forget me?" is perhaps somewhat contrived and overly long, it still includes some hauntingly eloquent moments. The fact that this unusual release is properly accompanied by transliterated Russian texts and English translations, by Valeria Vlazinskaya, as well as by biographical and historical jacket notes. R.D.D.

**FIELD:** Nocturnes for Piano (19). Mary Louise Boehm, piano. Turnabout TV 34349/50, $2.98 each (two discs). John Field (1782—1837) is as well known for his uncomplimentary estimate of Chopin ("a sickroom talent") as he is for his music. Indeed, Field's own noc-

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

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

Which produces, with conventional bookshelf or floor-model speakers, a rather strange stereo effect. (The strings seem to be coming from behind you, while the percussion is right there, near your elbow.) Fisher has solved the sound problem. With some rather unique speakers, called the WS-70 and the WS-80. (The "WS" stands for Wide Surround®.)

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

How is that possible? Perfect stereo separation regardless of speaker placement is possible with the new Fisher speakers because they’re omnidirectional. They disperse sound in all directions, not just in front of the speaker.

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

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

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

The WS-80 has a mid-range speaker pointing up, inside of which is a 3-inch treble cone pointing up. Sound from the mid-range is deflected by the tweeter cone and is dispersed in a circle. The tweeter disperses sound up and outwards in a 360-degree circle.

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

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


The Fisher®

FISHER RADIO, 114-45TH ROAD, LONG ISLAND CITY, N.Y. 11101.
OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, LONG ISLAND CITY, N.Y. 11101.
PRICES: LIGTLY HIGHER IN THE FAR WEST

CIRCLE 30 ON READER-SERVICE CARD
She graces Aida. Orfeo. And Carmen.

"What a stupendous, bewitching Carmen," wrote one critic. And from another, "We never dared hope to see or hear a Carmen like Grace Bumbry's."

All through her St. Louis childhood, she intended to win this kind of acclaim. During the 1960's, her mezzo and her dramatic flair conquered the opera stages of Europe: Paris, Basle, Covent Garden, Salzburg, La Scala, Basle, Vienna. Her "lustrous, sable-colored voice" (Newsweek) comes alive on Angel Records. She is spectacular as Amneris. A magnificent Orfeo. Glorious in Mozart's Requiem.

Now we offer (in both cassette and album) the Carmen that is captivating two continents. Listening, you will understand part of the reason. A glance at the 33-year-old beauty on the cover explains the rest. Of course.

Records devoted to the music of Johann Jakob Froberger (1616-1667) are something of a rarity. A Thurston Dart collection played on the clavichord (Oiseau-Lyre SOL 60038) and another Leonhardt set played on the harpsichord and organ (Cambridge 1509) are the only other all-Froberger discs presently in the catalogue. Fans of this unusual seventeenth-century keyboard virtuoso and composer, therefore, will surely pounce on this record immediately; those who have not yet experienced Froberger's unique brand of intensely subjective tone poetry could hardly find a better introduction.

The forms are mostly typical of their period: the toccatas are sectional pieces alternating between fiery technical display and more strict fugal sections; the suites consist of three or four dance movements such as allemandes, courantes, and sarabandes. But particularly in the Lamentations or in the "Toucou" de M. Blancherobe (on the Cambridge and Oiseau-Lyre discs), or in the remarkable Memento mori from Suite No. 20, Froberger gives free rein to his rhapsodic impulses and produces colorful effects quite unlike anything else in baroque music.

A choice among the three records will probably be based largely on the instrument employed (Froberger wasn't particular) since there is really little to choose between Dart's rather bland introspection and Leonhardt's equally sleepy view of the works. Furthermore, though Froberger's output was anything but small, there is a great deal of duplication between the Dart and the two Leonhardt discs (although both Leonhardt's programs are different). This is a shame because the Froberger catalogue is full of worthy material.

The recorded sound here is a distressing combination of overly close miking and cavernous, large-hall reverberation. The pressing is very clean, however, and every detail emerges clearly, including some heavy breathing from Mr. Leonhardt. Don't let my reservations put you off sampling any of these discs, however; the musical rewards far outnumber the technical imperfections.

C.F.G.
Music doesn't have to be dead just because it isn't live.

RCA tapes put life in your recordings.
And we have whatever kind of tape it takes to do it.
Low noise mastering tape for the pros. In ¼-, ½-, 1- and 2-inch widths.
Back-lubricated tape for Stereo 8 or 4-track cartridges.
Duplicating tapes for cassettes and reel-to-reel.
And Red Seal cassettes and Red Seal reel-to-reel for personal recording.
These tapes don't miss a note.
Your music sounds alive on RCA tapes.
Sound us out. Write RCA Magnetic Products, 201 E. 50th St., New York 10022.
concerts from Preston and Menuhin was recorded on the organ in the Parish Church in Great Packington, England—an instrument that was built according to a specification suggested by Handel himself. E. Power Biggs used this organ for his six-disc set of all the Handel concertos a number of years ago, just after it had been "restored" by Noël Mander. Some may recall that when Archive released its five-record integral set a few years later, the accompanying notes stated that they had considered using the Great Packington instrument themselves: but the pipes had been shortened so that the organ could be used for recordings with a modern orchestra and "... as a result the tuning and tone quality had been altered and the instrument was therefore unusable for our recordings." This bail, predictably, drew an immediate reply from Biggs, and the heated debate that ensued was not entirely gentlemanly. The irony of the whole business is that the organ, its pedigree notwithstanding, is not a particularly distinguished instrument: it was bland and uninteresting on the Biggs set, and Angel's more modern recording is scarcely any improvement.

Preston's playing on this record, however, is somewhat more spirited and imaginative than on the earlier release. At that time I commented that only Carl Weinrich (RCA) seemed to capture the ebullient, good-humored nature of these works, but Preston's performances here fully equal Weinrich's enthusiastic and highly elaborate versions. Furthermore, Menuhin's small body of string players balance very well with the woodwind. Weninger's orchestra on the Archive set is, if anything, even more polished, but the large number of strings there completely obliterates the sound much of the time. There is, therefore, a good deal to be said both for and against these three versions, and I find it impossible to make a clear-cut recommendation. (Biggs's set is out of the running because of his extremely unimaginative reading and the coarse orchestral playing.)

HANSON: Merry Mount (excerpts).
STRONG: Choral on a Theme of Leo Hurll. PARKER: Monas: Prelude, Charlene Cullen (s), Lenita Schadema (ms), Janice Shellenhammer (ms), Henry Nason (t), Kenny McDevitt (t), Calvin Cullen (b), William Fleck (b), Jerry Crawford (bs-b); Eastman School of Music Chorus (in the Hanson); Eastman Rochester Orchestra, Howard Hanson, cond. Mercury SR 90524, $5.98.

Except for Deems Taylor's Peter Ibbetson, Merry Mount may claim the dubious distinction of being the most successful American opera ever produced by the Met. It was general manager Gatti-Casazza's fifteenth and last attempt to promote stage works by native composers (a record that his successors have never even approached) and he must have been heartened to hear the cheering on Saturday afternoon February 5, 1934. Listening to an air check of that broadcast confirms the audience's enthusiasm; even Milton Cross sounds absolutely beside himself.

But Gatti-Casazza departed the following season and Merry Mount has had few takers during the past thirty-five years. The major obstacle nowadays is probably the preposterous libretto, dealing with strife between pleasure-loving English cavaliers and a band of fanatical New England Puritans led by a sexually overwrought preacher. Wrestling Bradford. By the final curtain the legions of Hell have persuaded Bradford to sign the Devil's Book in exchange for the favors of Lady Marigold Sandys, and the two of them disappear amid fire and brimstone. This none-too-convincing tale is told in a wildly overblown New Englandese fraught with such ripe exclamations as "Aroint ye wantons, back to your stews," "Beseech me now, ye furies of the pit," etc. Hanson's lush neo-Romantic music is equally extravagant, although undeniably effective and colorful. The excerpts here are drawn primarily from the first and last scenes: Mussorgsky-like choruses for the Puritans and a number of heated ariosos that graphically depict Bradford's carnality. It's virtually a one-act opera and the minister's music calls for a spectacularly endowed baritone (Lawrence Tibbett created the part) who can make light of a tessitura that con-
ANY NUMBER CAN PLAY.

The time is tomorrow. The name is TEAC. The machines are the Simul-trak Series TCA-40. And they're here today.

This series of tape decks combines the best features of high-quality quarter-track, two-channel operation with four-channel stereo capability. It's the best of two worlds, in three versions, four channels.

All three models feature four-channel playback, as well as regular two-channel playback with auto reverse. What's more, Models 40 and 41 can be modified later to the full four-channel capability of Model 42, at moderate cost. Meanwhile, any one of these machines is compatible with your present equipment; no modifications or reassembly are necessary.

So what are you waiting for? Simul-trak" surrounds you with sound – and gives you a headstart on tomorrow.

TEAC
TEAC Corporation of America • 2000 Colorado Ave. • Santa Monica, Calif. 90404

General Specifications
- Speeds – 7 1/2 and 3 3/4 ips
- Motors – 1 hyst. sync., 2 outer rotors
- Wow and Flutter – 0.12% @ 7 1/2 ips
- Freq. Response – ±3 dB 50–15,000 Hz @ 7 1/2 ips
- S/N Ratio – 50 dB
- Crosstalk – 48 dB

TCA-40
- 1/4-track, 2-channel stereo playback, plus 4-channel stereo playback (in-line)
- 1/4-track, 2-channel erase and record heads for future "step-up" Automatic reverse for uninterrupted playback of conventional 2-channel tapes • Readily modified to TCA-41 or 42 • Built-in solid-state preamplifiers • Ideal for duplication master or copy deck

TCA-41 (Illustrated)
- 1/4-track, 2-channel stereo playback, plus 4-channel stereo playback (in-line) • 1/4-track, 2-channel record
- Automatic reverse for uninterrupted playback of 2-channel tapes • Readily modified to future 4-channel recording capability, or TCA-42 • Solid-state playback and record preamplifiers • Off-the-tape monitoring selector

TCA-42
- 1/4-track, 2-channel stereo playback, plus 4-channel stereo playback (in-line) • 1/4-track 2-channel stereo record and 4-channel stereo record (in-line) • Automatic reverse for uninterrupted playback of 2-channel tapes • Total of 8 separate solid-state playback and record preamplifiers • Off-the-tape monitor selectors
stately flirts with high Fs, Gs, and even an occasional A. Undoubtedly, whoever attempts Bradford on Mercury's recording (it's impossible to tell from the sketchy presentation) is both vocally and temperamentally inadequate to the assignment and the supporting singers are hardly much better.

Filling out the disc are two examples of even more obscure Americans: a pleasant little trifle by George Templeton Strong (1856–1948) and the Wagnerian-inspired Prelude to Horatio Parker's Mona, an opera produced by the Met in 1912. Hanson conducts fine performances—a pity that the poor singing mars a potentially interesting record. P.G.D.


In a recent New York Times article discussing a survey of the current American orchestral repertoire, Harold Schonberg remarked that the only orchestral work of Hindemith that people seem to play any more is Symphonic Metamorphosis. This is sad, but if the piece were always played as well as it is on this disc, its supremacy would be easily understood.

Here Hindemith's wisest, raciest, most thoroughly entertaining score meets America's most ebullient conductor, and the effect on the listener is identical to the effect produced by a home run with two out and the bases loaded in the last of the ninth and the visitors ahead by one run.

The Symphony in E flat is equally brilliant in performance, but this weightier, more serious work is rather in the vein of Mathis der Maler, which was written at about the same time. To judge by his extensive listings in Schwann, Hindemith does not need a revival because he has never gone into eclipse; records like this one will help to maintain that state of affairs for a long time to come. A.F.


Both the works of Mauricio Kagel and Dieter Schnebel on this disc have their virtues, but there's something about this release that is the annotation on the jacket by one Heinz-Klaus Metzger. I wish I could quote it all. It deserves some sort of prize as the year's finest example of pompous nonsense.

Among a great many other things, Metzger informs us that Kagel's piece, "Hallelujah, song of praise, is, in view of the state of the world today, an expression of utter scorn. Kagel expresses this by a perfidious Christianizing, by the fictitious, forced conversion, as if were, whose mimesis is always prepared to revolt against the 'reyes católicos' wherever they may reign. In this sense the composer says it is mainly sung in a sort of promising dog-Latin. Schnebel's piece, according to Metzger, 'sounds rather like a gnostic curse on the demiurge. For Schnebel's solution for the technical realization of this song of praise is since speech was not enough,' emancipation of the voices. All animals' voices, too.'

The voices of animals are not employed, nevertheless, in either work. Both do employ a very considerable range of human vocal sounds: however, singing, barking, braying, shouting, crying, speaking, churning, and Metzger notes, whimpers, groans, and sobs. At one point in the Schnebel piece, some chant-like vocalizing in Hebrew is distinguishable; otherwise no identifiable language detaches itself from the mass of vocal tones anywhere in both works.

Metzger says the Kagel is for sixteen solo vocalists who occasionally blow on organ pipes. That they certainly do, and one suspects that some of the sound behind them is electronic in its origin. At all events, the total effect of the piece is satirical. Not funny-satirical or tragic.
At Sherwood, we know beauty is a lot more than skin deep. And while we're partial to our own pretty face, we think what goes on inside is more important.

Take a beautiful example. Our model S-8900 stereo FM receiver. (Which comes as the S-7900, if you want AM/FM.)

The S-8900 goes for the not inconsiderable sum of $399.95. But what a way to go. There's 225 watts (±1dB) at 4 ohms. (48 watts per channel RMS.) FM distortion is 0.15%, the lowest in the industry. And a 3 year parts warranty, plus 1 year labor.

The S-8900 features a solid-state ceramic FM IF filtering circuit, permanently aligned and measurably superior to crystal filters. There's an exclusive interchannel hush control and a zero-center tuning meter. It means terrific FM reception.

Of course, we made our face beautiful. We added an extra front panel tape record/dubbing jack. And pushbutton controls for loudness, high filter tape monitor: stereo/mono, plus two for controlling separate speaker systems.

Ask your dealer to rate Sherwood quality with anyone else. He knows why we're better.

With Sherwood, there's a lot more to like than the way we look.

For more information, and complete specifications, write today. Sherwood Electronic Laboratories, Inc., 4300 North California Avenue, Chicago, Illinois 60618.

SHERWOOD SOUNDS EXPENSIVE

CIRCLE 62 ON READER-SERVICE CARD
satirical but nasty-satirical, and I do not mean that in any nasty way; nastiness is sometimes what the doctor ordered. The Schnebel piece is somewhat similar to the Kagel in vocal technique, but its aims and values are more hopeful and elevated. Like many choral works that are hopeful and elevated, it is a bit of a bore. But I suspect that both pieces lose a good deal in recording despite the virtuosity of the Stuttgart singers. Some things really have to be experienced in the flesh.

A.F.


As David Bean states in his sensible annotations for this disc, all of this music makes unusual sonorous and bravura demands on the modern piano. And though he modestly fails to mention the fact that the writing also demands nothing less than tremendous executive abilities, his performances lead you to that conclusion very nicely—inevitably, in fact. This is not to say that there haven’t been performances more suave and colorful than these. Bean looks for intellectual strength rather than superficial glitter.

His style tends to be rather tough and knotted, angular rather than rounded, even a bit bleak and monochromatic at times. For this reason, I find him a better interpreter of the Liszt B-A-C-H fantasy than the Mephisto Waltz. It is hard to imagine any damsel falling for such a hard-sell line as this—although if she knew anything at all about playing the piano she might well be impressed. (She might also inquire about the deviations from the usual text which, as Mr. Bean informs us, derive from the late Edward Steuermann.) In the less well-known fantasy, originally written for organ in 1852 and arranged for piano nineteen years later, Bean perfectly captures the somber, muted grandeur. One can only praise the performance and contrast the mords which erroneously state that the motto B-A-C-H derives from the notes B flat, A, C, and B flat (in German notation the “H” should of course be B natural).

The first movement of the Ginastera sounds rather reminiscent of the seventh Prokofiev piano sonata, but a re-hearing confirms my belief that it is a succinct, well-crafted piece and—at fifteen minutes—just long enough to sustain interest. Bean’s performance is excellent, a bit more brooding and spacious, less rhythmically intense than the fine one for Mace by Gurkin which I fractionally prefer. The Scriabin, by contrast, doesn’t quite jell here: Ruth Laredo’s recent version for Connoisseur Society [reviewed on page 110], though a trifle glassy in tone, projects a more cohesive view of the music. Her opening measures, for one thing, are much more fearsome and aggressively intense; Bean is at times prone to excessive lyrical stagnation. But neither of these accounts makes so personal an appeal as Richier’s incomparably spell-binding one on DGG. The reproduction of Bean’s playing is thoroughly realistic, with wide range and big dynamic scope.

H.G.


MESSIAEN: Vingt regards sur l’Enfant Jésus. Thomas Rajna, piano. Saga PSY 30008/10, $4.98 each (three discs).

While second to none in my respect for Messiaen’s religious and aesthetic integrity, I find that the Vingt regards go down very hard indeed. To be sure, one needs strong convictions to attempt a two-hour cycle of such heavy theosophical ambition, but here it seems the composer naively mistook his religious fervor for genuine musical intent. And in the long run the work suffers the worse for it.

The cycle, written in Paris toward the close of the war, represents in the composer’s words, “Contemplation of the God-Child in the manner by the eyes that watch Him: from the ineffable gaze of God the Father to the multiple gaze of the Church of Love, by way of the extraordinary gaze of the Spirit of Joy, the tender gaze of the Virgin, then of the

Anna Livia Plurabelle—Music by André Hodeir—The most famous section of James Joyce’s Finnegan’s Wake set to classical jazz which captures the cadence of Joyce’s prose. Philips PHS 900.255

Scriabin e Somer—Scriabin’s mystic, passionate piano music, including the “White Mass” (Sonata No. 7) and the “Black Mass” (Sonata No. 9). Hilde Somer, Piano. Mercury SR 90525


Encore Dorati—Dorati’s most popular performances, including music from Tchaikovsky’s Nutcracker Ballet, Brahms, Dvořák, Sibelius, Liszt, Khachaturian, Strauss, Bartók, Handel, Kodaly. Mercury SR 90526

Beethoven Sonatas. Volume III/Claudio Arrau Philips PHS 4-914
Murray Allen owns one of the world's keenest ears. He played sax and clarinet with big name bands like Skitch Henderson's and Bobby Sherwood's before becoming an engineer. And has done sessions for Bobby Melton, The Hi-Lo's, Julie London and many other famous names. Murray was one of the first to experiment in multi-track recording and recently pioneered in the use of 16-track. He is now with Universal Recording Studios where he engineers records and commercials, including the Schlitz and United Air Lines television campaigns which are currently on the air. He was also Audio Consultant to Science Research Associates.

“The VM professionals are really worthy of the name. I've never seen so much professional control in home-type equipment. The VM 1521 receiver, for example, does a lot of things even more expensive units I've played with can't.

The bass and treble controls really give you a lot of room. And it's got a high and low filter you can switch in and out. The separation is terrific, too.

“I mean you can take something like a bass and clarinet duo and completely isolate the bass on one channel, then completely isolate the clarinet on the other.

“Another thing, I live in an area where FM is very RFy. The VM 1521 has a new filter that handles it better than anything I've heard.

“The VM professionals are efficiently, efficiently, efficiently engineered. The separation is terrific, too.

“I've decided to take my VM professional outfit to my office. Every day I deal with people who really know a good sound when they hear it.

“And it always pays to make a good impression.”

For engineering specs on the complete VM Professional Series write:

VM CORPORATION
Dept. 74, P.O. Box 1247, Benton Harbor, Michigan 49022 or call direct, Area Code 616-925-8841.

(Ask for Dept. 74.)
The SL-8 was the finest phono arm in the world until we designed The SL-8E.

How do you improve on the best? Just add automatic cueing.

At the touch of a button the arm lowers softly to the record. Another touch of the button raises the arm.

At the end of play, the arm automatically lifts with the same gentle motion.

The FINEST POSSIBLE Sound Reproduction is still the same.

RABCO
Manufacturers of THE Servo Control Arm
11937 TECH ROAD, SILVER SPRING, MARYLAND 20904
CIRCLE 51 ON READER-SERVICE CARD

Angels, Magi and material or symbolical creatures (Time, Height, Silence, the Star and the Cross)." Messiaen takes such a literal approach to the subject that the result quickly becomes all too precious, cloying, and paradoxically, insincere—like religious calendar art.

There are some undeniably impressive moments in the cycle; the basic ideas are striking and quite often put to good effect. The Théâtre de Dieu, for instance, is especially beautiful and is used cyclically throughout the work. The Théâtre de l'Étoile et de la Croix is the melodic base of the Regard de la Croix, the finest piece of the set. And yet, the weaknesses are those in abundance: static forms, making each piece repetitive and endless; an embarrassment of F-sharp major, causing tonal fatigue; and some less than inspired melodies, such as the Théâtre de Joie and the Air de Chasse, which reduce the Regard de l'Esprit de joie to celestial honky-tonk.

The exorbitant difficulty of the piano writing helps to make the learning of this work a most ungrateful task. In this conception of Liszt, Scriabin, and Debussy not only must the fingers hit the right notes—nearly impossible in itself—but also with the proper relative weight, for often the texture contains three simultaneous dynamic levels. Orchestrally conceived writing abounds, calling for a richly varied palette of colors. Impressive as this aspect of the work is, it in no way alleviates the dismal effect of the piece.

On the evidence of the Argo recording, it would be hard to imagine a less sympathetic interpreter than Mr. Ogdon. His distortions of tempos, dynamics, his rhythmic inaccuracy, and his inability or unwillingness to phrase anything add up to a nearly complete misrepresentation of the cycle. Argo's sound is dynamically restricted, putting this recording out of the running.

So then to Mr. Rajna, who fares much better. His impressive technique, which also cannot cope with all the work's difficulties, nevertheless conveys more of the essence of the work than Mr. Ogdon's rather flat performance. Rajna's approach has a short-from-gusto excitement which is quite winning in its own way. Unfortunately this imported recording has only a very limited circulation in this country, and being on three discs makes the cost rather prohibitive in view of the meager musical returns. R.W.S.

MOZART: Sonatas for Piano: No. 8, in A minor, K. 310; No. 17, in D, K. 576; Rondo in A minor, K. 511. Vladimir Ashkenazy, piano. London CS 6659. $5.98.

Ashkenazy gives an impressive account of the K. 310 sonata. His first movement—with double repeat—is paced at a true allegro maestoso, and you know from the outset that the pianist realizes the unusual breadth and anguished drama of Mozart's conception. Technically, the pianism is of an extremely high order—the trills are clearly placed, the textures remarkably clear, and the running six-

STOP
EXPAND YOUR LISTENING PLEASURE
WITH A SONIC Expander™ COMPENSATOR

The SONIX™ is a new and unique device. It compensates for the frequencies reduced during the record/playback cycle. It is used to improve the authenticity of the sound being reproduced so that the listener experiences a performance very close to the live performance. The result is so significant that it is obvious to the untrained ear as well as to the skilled musician or the hi-fi enthusiast.

A recording of a live performance, even when reproduced on the finest audio system, will not recreate the full range of audible frequencies with equal intensities. The SONIX™ remedies this problem by boosting the reduced frequencies back to their original level.

The SONIX™ is now available for home entertainment systems as well as for commercial sound systems such as theaters, disc boxes, etc.

Ask your dealer for a demonstration or write to:
(6R) SONIX RESEARCH CO., INC.
HOUSTON, TEXAS 77002

WRITE DEPT. HF-10 FOR CATALOG 20-213
THE FINNEY COMPANY
34 W. INTERSTATE ST., BEDFORD, OHIO 44146
CIRCLE 29 ON READER-SERVICE CARD
HIGH FIDELITY MAGAZINE

www.americanradiohistory.com
OCTOBER

The sonic balances... shattering brilliance. There...ing...is...completely...steadiness...much...his...since it...edged...reading...that...view...witness...the...way...the...pianist...brings...out...this...similarity...with...the...symphony's...second...theme). The rondo is...admirably...taken...at...a...true...presto—and...all...the...treacherous...leaps...are...hit...dead...on...center.

The D major Sonata boasts...similar...strength...and...fluency,...but...the...approach...is...cooler,...more...conventionally..."Mozartean"...than...in...the...A...minor...work. Yet...Ashkenazy...also...sees...this...piece...as...a..."big"...sonata,...and...his...crisp...rock-solid...sense...of...pulse...is...all...to...the...good. The K. 511...rondo...is...less...tragically...intense...than...Peter...Serkin's...recent,...magnificently...felt...account,...but...it...too...is...a...superior...example...of...pianism...and...certainly...less...inappropriately...jaunty...than...Gieseking's...reading...in...Seraphim's...recent...issue...of...the...complete...Mozart...piano...music). Gieseking's...limpid...tone,...however,...proved...that...it...is...possible...to...achieve...the... utmost...in...objective...clarity...and...classical...restraint...without...assaulting...the...keyboard...with...an...ice...pick;...if...there...is...a... flaw...in...Ashkenazy's...interpretation,...it...is...the...rather...aggressive,...icy...hue...of...his...playing....After...years...of...work,...the...gifted...young...artist...has...finally...succeeded...in...purging...his...pianism...of...its... erstwhile...monotonous..."Moscow...Conservatory"...legato;...now...I...wish...that...he...would...reinstate...some...of...his...former...captain...warmth;...We...critics...are...never...satisfied!...Aside...from...that...quibble,...the...playing...has...character...and...mastery,...and...this...disc...is...highly...recommended.

H.G.

ORFF: Carmina Burana. Evelyn Mandac, soprano; Stanley Kolz, tenor; Sherrill Milnes, baritone; New England Conservatory Chorus and Children's Chorus, Boston Symphony Orchestra, Seiji Ozawa, cond. RCA Red Seal LSC 3161, $5.95. Tape: $3 RBS 1161, $6.95.

Three...outstanding...Carmina...Burana...recordings...challenge...Ozawa's...new...entry:...the...decades-old...Ormandy...Columbia...best-seller,...Angel's...comfortably...admired...1966...version...led...by...Fruhbeck...de...Burgos,...and...the...DG...1968...remake...of...the...Jochum...reading...that...has...been...generally...acknowledged...as...the...interpretative...paradigm...ever...since...it...first...introduced...this...music...to...(mono)....discs...back...in...1953....I...suspect...that...to...some...extent...Ozawa...has...modeled...his...reading...on...Jochum's;...it...demonstrates...much...of...the...same...magisterial...grasp...and...steadiness,...although...Ozawa's...incisiveness...and...high-voltage...rhythmic...electricity...are...completely...individual. These...last...qualities...are...suspiciously...enhanced...by...stereophonic...that...not...only...projects...certain...details...of...the...scoring...more...lucidly...(the...varied...collection...of...percussion...instruments...in...particular)...but...also...best...realizes...the...composer's...always...insistence...of...overwhelming...his...listeners...with...sheer...force...and...shattering...brilliance....Yet...at...the...same...time...there...is...nothing...unnaturally...contrived...in...the...sonic...balances...or...in...the...big-auditori...
Inevitably, even so impressive an achievement is not flawless. The choral singing here is less attractive than that of Angel's New Philharmonia Chorus (but the leaner nature and crisper articulation are undoubtedly more effective dramatically). And personal tastes will weigh heavily, as always, in comparative evaluations of the competing soloists. For me, RCA's young Philippine soprano, Evelyn Mandac, comes close to matching DGG's Janowitz in control and Angel's Popp in tunal beauty, while surpassing the former in dramatic personality and both in vocal brilliance (I still remember as incomparable the haunting magic of Sylvia Stahiman's "In trinita" in the 1957 Vanguard version, now out of print). The new version's male soloists are less outstanding. Milnes copes admirably with the impossible demands of the baritone role (often divided, as in the Angel version, between two singers), but DGG's Fischer-Dieskau is well-nigh unbeatable here. And while Kolk sings well, if with considerable strain, every relatively "straight" performance of the marvelously humorous Song of the Roasted tends to sound tame after Gerhard Stolze's highly mannered but interpretatively ideal tour de force for DGG.

Over-all, though, this Ozawa/Boston RCA Carmilla Borána outdoes all the others in power and sonic incandescence. Ordinarily, this pseudoprimitivistic work makes its maximum effect on first hearing; clever acquaintance exposes more and more of its artificialities and aesthetic weaknesses. Perhaps Ozawa's supreme triumph here is that he manages to overcome that sense of disillusionment and, at least momentarily, restores the music's original galvanic excitement.

R.D.D.

PARKER: Mona: Prelude—See Hanson: Merry Mount (excerpts).


An odd grab bag, this. One wonders whether the juxtaposition of Gershwin/Prokofiev/Ravel was planned by Decca/London or merely represents Katchen's last recorded odds and ends (he died last year at the tragically early age of forty-one). Actually the Grofe/orchestralized Gershwin potboiler has much more in common with the G major Ravel concerto, where the urbanise use of jazz effects shows the native how it ought to have been done.

The best performance here is the Prokofiev: though more lyrical and romantic than some statements, it projects sufficient thrust and precision. The opening movement is taken rapidly, yet somehow sounds less pressed and steely than usual. The variations too are presented most cohesively, while the finale has the requisite diaberie. The Ravel is virile, yet not particularly gaunt and menacing. It paradoxically suffers from too good a recorded sound: the opening is forwardly miked and as a result, we do not get the impression of a bubbling witches' cauldron but strands of sound that are too clearly revealed. I also feel that Katchen's pianism here lacks tension and wickedness. I must compliment the usually very straightforward Kertesz on achieving most idiotic blues accompaniment in the Gershwin: he was, no doubt, greatly aided by his "American in Paris" soloist on piano!

H.G.

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

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

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

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

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

*Suggested list price $229.95

JVC Catching On Fast
JVC America, Inc. 50-35 56th Road, Maspeth, N.Y. 11378

OCTOBER 1970

I strongly doubt that many record buyers really crave another Pines of Rome to augment the thirteen already listed in Schwann. But this tone poem's display potentials remain an irresistible temptation for virtuoso conductors, recording engineers, and audiophiles. Bernstein's reading has special justification, however: the preservation of a permanent memento of his recent television program devoted to an illuminating dissection of this particular score. As I remember the uninterrupted run-through which followed the fascinating detailed "anatomy" lesson, Bernstein's reading then was less intense and less emotionally outspoken than it is now. But here it has of course the incalculable advantages of a wider dynamic range and heavier sonic impact than that permitted by the compression of TV-audio signals and the limitations of home-set speakers. More sophisticated listeners, however, are not likely to find the performance a formidable challenge to the best of the earlier versions by Ansermet, Munch, and--regardless of any technical outdatedness--Toscanini. Compare, for example, the thunderous Appian Way finale in the Bernstein/Columbia and Munch/London versions: the former sounds admirably impressive by itself, but after listening to the latter, one realizes how much more dramatic menace is evoked in the Munch interpretation and how much more sonically overwhelming the Phase 4 stereoism proves to be.

Disdaining the customary practice of coupling the Pines with the earlier—and to my mind more musically rewarding—Fountains of Rome, Bernstein chooses the last of the trilogy, Roman Festivals. Here he has less competition: only five other versions are currently in print, and since none of them is more recent than 1962 the present recording easily wins first technical honors. Interpretatively, it's probably as good as, if not better than, any of its non-Toscaninian predecessors.

I'm not a fair judge since this particular work (apart from its mildly attractive October Festival third movement) continues to strike me as it always has in the past, as a apt example of "sound and fury, signifying nothing." R.D.D.

SCHEFEL: Für Stimmen (. . . missa est)—See Kagel: Hallelujah.


The D major sonata is one of Schubert's most problematical, with an intricate, cross-rhymed first movement of Beethovenian thrust, a very long (and in truth, near repetitious) slow movement, an almost symphonic scherzo, and a finale that takes its lead from the nursery tune Sing a Song of Sixpence. Virtuoso technique and physical power are surely needed to hold the work together, and even those ingredients will not prevent it from sprawling if the player's concentration and structural grasp flag for a moment.

Haebler sets about the piece like Little Red Riding Hood with her basket. That concentration implies a degree of primness and innocence of mind, and you will gather that the old notion of Schubert—the smiling chub-faced schoolboy brimming with happy tunes—is very much in evidence here. Moreover, Miss Haebler is utterly pedestrian. Instead of a first movement with swirling, winged momentum, one hears a cautious, careful, earth-bound exposition of the notes. Matters improve somewhat later on, but a prosaic, unimaginative musical mind (admittedly a completely conscientious one) is always in evidence. In truth, I found this performance tedious and disheartening.

Istomin's first movement begins more promisingly and from the first note you can hear that the American pianist is a far more distinguished musical personality as well as an altogether more formidable technician. Yet his version too falls rather wide of the mark. In the main, Istomin is the victim of his very resourcefulness. He makes too many points and tortures the phrase needlessly. Take the scherzo, for example: Schnabel—in his zealousness to convey the composer's unusual accent marks—

"Scotch" Brand, the professional recording tape.

In disguise.

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

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

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

Buy 3,
Get C-60 Free!

Special "Scotch" Brand 4-pack includes three 30, 60, 90 or 120 cassettes plus a free 60-minute cassette, all in album boxes. At your dealer's now, but hurry, offer is limited!
"...quite probably the best buy in high fidelity today."
—The Dynaco A-25 speaker ($79.95 assembled only)
from THE STEREOPHILE, Box 49, Elwyn, Pa. 19063

"...sonically) we cannot see how any preamp, present or future, could surpass the PAT-4."
($89.95 kit, $129.95 assembled)

"...makes most loud-speakers sound better."
The Dynaco Stereo 120 power amplifier
($159.95 kit, $199.95 assembled)

These opinions from The Stereophile are even more meaningful since it is the most respected journal in the audio field, whose sole source of revenue is from its subscriptions.

Over the years Dynaco has proved faithful to its philosophy of providing outstanding performance at a most moderate cost. Proper initial design eliminates the need for model changes. The savings achieved are passed on to you. What is "state-of-the-art" when you acquire it will still meet contemporary performance standards years later.

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

Dynaco Inc.

3060 Jefferson St., Phila., Pa. 19121

In Europe write: Dynaco A/S, Humlum, Struer, Denmark
established an unfortunate precedent. I felt his delivery was too rhythmically manhandled for its own good, and Istomin's treatment carries the same method to absurd lengths. It is often nearly impossible to tell whether the meter is in duple or triple time. Of these two well-recorded new performances, then, Istomin's is better shaded and certainly preferable. My choice among available recordings, though, remains with either the Curzon (London), a somewhat more successful approximation of what Istomin seems to be pursuing, or the Richter (Monitor), a very straight, steady, though magnificently monumental, performance. All of these versions except the Curzon observe the exposition repeat in the first movement.

H.G.


In listening to these three Scriabin sonatas, all from the composer's "second period," one is struck by a number of paradoxes which seem to form the foundation of Scriabin's musical mysticism. The music is lyrical, and yet there are long passages where anything resembling a melody is replaced by atmospheric configurations of trills, chords (broken and otherwise), and runs. Even when melodies do appear, they generally either float noticeably within a diaphanous harmonic context or else they are almost drowned in great Liszian waves of sound. The music is tonal and even triadic on occasion (particularly in the Fifth Sonata), and yet the tonal center is at best ambiguous, usually found within an individually devised system (not necessarily based on the so-called "mystic chord") rather than in a given scale. The harmonic unity of this chordal system is derived more from repetition than modulation and resolution. As a result, the music is dramatic but with scarcely any development, at least in the traditional sense of the word. There is movement and sudden change, and yet the over-all effect is curiously static. The music does not really end—it either disappears, as in the Seventh Sonata, or else it seems to retrace its steps to the opening bars, as in the Fifth and Ninth.

It is precisely because of these paradoxes that these three Scriabin sonatas represent, at least for me, extraordinary musical experiences. They do not just sound mystical—their entire musical construction mirrors, in the most profound manner, the cyclical, atemporal, and de- cidely ecstatic nature of Scriabin's personal vision. Furthermore, Scriabin's phenomenal pianistic ability enabled him to translate his vision to the piano with a directness that showed little concern for physical limitations of the instrument, and the technique called for by these sonatas, as well as by the Op. 42 Etudes, thus becomes "transcendental" in more than one sense of the word.

I can think of few pianists better equipped to cope with the pianistic complexities of this music than Ruth Laredo. Her virtuosity is literally breathtaking, and her sense of rhythmic movement and balance in particular seems nothing short of perfect. Interpretively, her playing is strong and almost impulsive, and she is therefore most effective in the more romantically oriented Fifth Sonata, which she performs in a truly stunning manner. On the other hand, those accustomed to Vladimir Horowitz's ascetic and sublimated version of the Ninth Sonata are apt to be somewhat jolted by Laredo's less than subtle dynamics and her predilection for sudden contrasts. Furthermore, there are times when Laredo seems to sacrifice the lyrical continuity of certain sections in order to maintain a broad, pianistic sweep. There are also moments where various left-hand passages could be better defined or balanced. However, these are mostly matters of interpretation, and over-all the performances here are eminently convincing and immensely impressive. I find particularly ingenious the somewhat slow tempo and the pedaling of the third of the Op. 42 Etudes, which in Laredo's

Continued on page 114
World’s Largest Electronic Kit Catalog

over 300 kits for every interest...save up to 50%

Join the millions who have discovered that they can build a better product than they can buy... have fun... & enjoy substantial savings in the process. No special skills are required to assemble Heathkit electronics... just follow our simple step-by-step instructions. Send for your free Heathkit catalog now... and discover the fun & satisfaction of building the best.

SEND FOR YOUR FREE COPY TODAY!

HEATH COMPANY, Dept. 8-10
Benton Harbor, Michigan 49022
Please send FREE Heathkit Catalog

Name
Address
City State Zip

HEATHKIT a Schlumberger company

SEND FOR YOUR FREE COPY TODAY!
THE ABSOLUTELY UNVARYING CONSTANT SPEED FACTOR

Of all the parameters affecting tape recorder performance, few are as important as constant speed.

Considering the havoc even comparatively small speed variations play with recorded sound, it's rather surprising that most tape recorder manufacturers seem to give short shrift to this vital, performance affecting feature. On the other hand, the manufacturers of professional recording equipment go to great lengths and expense to insure both short and long term speed stability and constancy. And so do the people who make the Revox A77.

The Revox A77 is the only machine in its price class that incorporates a servo-controlled capstan motor that automatically adjusts and corrects itself so as to guarantee a maximum speed deviation of less than .2%.

According to Audio Magazine, "The electronic speed control held the speed exactly 'on the nose' at all input voltages from 135 down to 92...and at all frequencies from 40 to 70 Hz". Stated simply, this means the Revox is unaffected by those all too common fluctuations that occur in both line voltage and frequency.

When you consider the uncompromising design philosophy, meticulous craftsmanship and outstanding performance built into every Revox, you begin to understand why we say...

REVOX DELIVERS WHAT ALL THE REST ONLY PROMISE.


SEIBER: Concertino for Clarinet and Strings—See Tauriello: Iliix for Clarinet and Orchestra.

Alois Kontarsky, piano; Johannes G. Fritsch, electric viola; Harald Boje, electronicum; Rolf Gehlhaar, tamtam; Karlheinz Stockhausen, sound direction. Deutsche Grammophon 139461, $5.98.

The Beethoven—Op. 1970 was completed by Stockhausen at the end of last year as a homage to his predecessor on his 200th birthday. It is not so much a new piece, however, as a new version of an older piece, Stockhausen's Kurzwelten, written in 1968. Kurzwelten (shortwaves)

Okko Kamu—A Conductor to Watch
by Harris Goldsmith

Okko Kamu is reputedly a self-taught conductor. Kamu's work here leaves no doubt that he is indeed a good musician. To judge from the evidence, he has fine technical control over his forces (he likes sharp, clearly defined textures, and exceptionally clear articulation from the strings) and holds decidedly individualistic, communicative ideas about the music at hand. His Sibelius Second inclines to broad, well-sustained tempos and his luxuriant romantic phrasing never degenerates into mere mawkish theatricality. This is not a cheaply flamboyant, excessively Tchaikovskian interpretation, nor is it one of those straightforward, dryly impersonal readings. Kamu is certainly appreciative of the melodic, atmospheric beauties, but also brings to the fore the composer's terseness, gruff, even disjointed style, his lovely introspection, and clashing desolate dissonances. DGG has abandoned its usual distant pickup here and presents this magnificent orchestra with biting, razor-sharp clarity and color. In fact, this may be the most scrupulously detailed Sibelius Second on the market and it is certainly one of the best—which is saying something considering the formidable competition he gets from Szell, Toscanini, Hannikainen, et al. I eagerly look forward to hearing more from Okko Kamu.


——Continued from page 110——

continued
was written for the performing ensemble that the composer has been working with regularly during the past few years: piano, electronium, electric viola, tam-tam, and electronics, the latter manned by the composer himself. The idea in that piece was to supply “material” to the performers through radio short-wave transmissions, selected by the players and then subjected by them to immediate development. Stockhausen’s score consists of general indications to the performers as to what form this development is to take, so that the piece amounts to a sort of controlled improvisation on the given material, shaped and provided with continuity by the composer’s framework.

For Op. 1970 Stockhausen has supplied each of his players with a tape which continuously reproduces fragments from works by Beethoven, prepared so that they possess the characteristics of short-wave transmissions. The tapes, each of which is different, are heard only when the player opens a loudspeaker control. Thus the piece can be seen as a special instance of Kurzwelle, a performance resulting from the (highly unlikely) possibility that all the short-wave transmissions received by the performers consist exclusively of music by Beethoven. The result, then, is an improvisation on—and consequently a transformation of—Beethoven fragments, which have themselves been transformed by Stockhausen in the process of being put on tape. Finally, everything that is played is picked up by a microphone and further transformed through various kinds of electronic manipulations, controlled by Stockhausen and put out through loudspeakers as part of the “live” performance.

Much of what one hears is fascinating, and there is no question that this ensemble works well together and turns in a virtuoso performance. This kind of thing is not new to them: in addition to Kurzwelle, they have also frequently performed Prozession, a piece based upon a similar premise, only in that case the “material” is supplied by Stockhausen’s own previous works. Much of the pleasure for the listener is undoubtedly akin to that of a musical parlor game, only here one must not only identify the Beethoven source (this is usually not too difficult, as Stockhausen has chosen well-known pieces—although they are frequently distorted to the limits of recognition), but must also determine how the various fragments are related. This is often far from obvious, as the improvisations are frequently very free and the transformations quite radical. The kinds of transformations are also varied: extensions, contractions, modulation, timbral variation, etc.

Such a piece is obviously problematic by its very nature. Improvisation tends to be particularly time bound, and undoubtedly ten years hence the present performance will seem terribly dated. But in a sense, the piece acknowledges this fact, for the way it sounds depends in large measure upon the particular disposition of the performers at a particular moment. And if ten years from now this same group should still be per-
forming it (an unlikely eventuality in the case of Op. 1970 since it is so specifically tied to this Beethoven year), the work will probably have taken on a very different character.

Another problem is the work's great length (almost one hour), which puts a considerable strain upon the listener. Most of Stockhausen's recent music is very slowly paced—once an idea is set up it is gradually (almost imperceptibly) developed over a long expanse of time—so that the works tend to be extremely extended. It seems to me that such music requires an entirely different kind of attitude on the part of the listener from that of traditional music. One has to learn to listen at a more relaxed rate—less actively, if you will—and become "enveloped" by what one hears. This, I would say, is both the problem and the possibility of this type of music. Listened to in traditional terms, it undoubtedly becomes boring after a short while; but if the listener is able to "tune in" on a different kind of wavelength, the whole concept of boredom may become meaningless, or at least transformed into a positive value.

Does the piece succeed? Obviously that will depend largely upon one's point of view. But to my mind Stockhausen is exploiting this new kind of musical sensibility in ways far more interesting than those of most of his colleagues of a similar bent. His work has a scope and consistency which is continually impressive and continually challenging. R.P.M.

**AVOID Ear Pollution**

The way to "get the mostest from the leastest" is listening to FRAZIER'S "BUCKAROO" compact speaker. Has a heavy duty 10" woofer, 2 cone tweeters, a special crossover network, 20 watts power peaking to 35.8 ohms impedance, 23½" high x 11½" wide x 9½" deep. Walnut with metallicized grille.

Avoid ear pollution — listen to:

**FRAZIER INCORPORATED**

9130 Valley View Lane • Dallas, Texas 75234
Phone 214-241-3441

**Safe Ear, Clear Sound**

**FRAZIER**

"BUCKAROO"

COMPACT SPEAKER

Fits into Bookshelf Suggested Retail ...$89.50

Ask Your nearby FRAZIER dealer for FREE copy of this colorful new full line brochure.

---


Superficially it appears that the LSO recorded the same Rosenkavalier music twice in a brief period, with two conductors and for two recording companies. The liner notes support this view. But it's not quite that simple: except for a few introductory pages these two suites go their separate ways.

The one Rosenkavalier suite that is uncontestably the work of the composer is the First Waltz Sequence of 1944. This is well represented by a Maazel/Vienna Philharmonic recording, London CS 6537. Strauss may also have had a hand in the arrangement of the Waltz Sequence published in 1934, now called the Second Waltz Sequence since it deals with music from Act III.

What Previn records is the suite published in England in 1945 and first recorded by Artur Rodzinski, who used to refer to it in proprietary terms. A stereo version by Ormandy appeared some five years ago and remains in print. Norman Del Mar, in his study of Strauss, adds support to Rodzinski's claim. (It would be useful if Boosley & Hawkes, who hold the copyright, would offer such information as their files contain.)

Leinsdorf does not record this suite, or the waltz sequences, or the well-known Singer-Alwyn suite that Strauss himself directed for a set of early electrical discs in 1926. Actually, I prefer Leinsdorf's suite (whatever its source) to any of these. All productions of this type contain a certain element of kitch, and the material Leinsdorf uses follows the sequence of the opera in its general outlines and reflects excellent taste. It would be pleasant at this point if I could name the arranger, but I can only offer my suspicions, namely that Leinsdorf (who, many will recall, prepared his own suite from Strauss's opera Die Fraw ohne Schatten a few years ago) had done some further arranging on his own. Whoever did it performed an expert piece of work. If you want a Rosenkavalier suite, this offers gorgeous, realistic sound, an extremely vigorous and yet sympathetic performance, and the least number of frictions, awkward transitions, and simple lapses into vulgarity.

As for the filler material, Leinsdorf's performance of the Tannhäuser music
When you're laying out $400 for a receiver, it's no time for the numbers game.

With all the specifications that come with a receiver, there's room for a lot of games. And none of them are much fun when it's your money on the line.

You already know about the funny numbers in the power rating game.

You know that a "peak power" rating is about 25% higher than the "IHF music power" which, in turn, is usually 20-50% higher than the "RMS output."

And knowing this, you'll probably get a receiver that delivers about the amount of power that you expected.

But it could still be a long way from your dream receiver.

Because the same kind of games can be played with sensitivity (see the chart for this one). And frequency response. And channel separation. And the signal-to-noise ratio. And just about any other spec you can think of.

So instead of shouting about our numbers, we'd like to offer you a little bit of help: the Nikko 1101 AM/FM Stereo Receiver.

Styling is elegant but functional. With black-out glass panels. Professional tone and volume slide controls for each channel. A separate volume control for auxiliary speakers. Microphone inputs. Separate AM and FM tuning to save a lot of dial spinning.

And every convenient feature on the front backed by the most sophisticated electronics in a receiver today. 6 FET's for greater sensitivity and lower distortion. 12 IC's. One solid ceramic and two crystal IF filters for maximum selectivity. An IC modulator. A triple circuit-breaker protection system.

And most of all, clean, pure sound.

If that's what you're really looking for, drop by your Nikko dealer today. And just listen.
reveals the practiced hand of one of our leading Wagnerian conductors. It's no surprise that he insists on a female chorus for the final pages rather than settling for a strictly instrumental version. For those who want big, splendid orchestral sounds, the total is a notable record.

Previn offers the first recording of *Münchens* a lute (1949) madrigal work from the final months of Strauss's life. (He never lived to hear it played.) At eighty-five, Strauss was living in the past, but how well he evokes a century unmarked by the militarism of the Kaiser or Hitler. Don Juan is the great achievement of the youthful Strauss, and though there are plenty of fine recordings about, Previn's deserves commendation for its engineering and its abundance of youthful passion. This is no aging roccò, but a great lover with conquests still before him. Many will approve that approach.

R.C.M.

**STRAINSKY: Songs**: Faun and Shepherdess, Op. 2; Two Songs by Verlaine; Two Poems of Balmont; Three Japanese Lyrics; Three Little Songs (Recollections of My Childhood); Pribacuuki; Tilm-Bom; Cat's Cradle Songs; Four Russian Songs; Three Songs from William Shakespeare. Mary Simmons, mezzo (in Faun and Shepherdess); Donald Gramm, baritone (in Verlaine Songs); Evelyn Lear, soprano (in Balmont Songs, Japanese Lyrics, and Tilm-Bom); Cathy Berberian, mezzo (in Three Little Songs, Pribacuuki, Cat's Cradle Songs, and Shakespeare Songs); Adrienne Albert, mezzo (in Four Russian Songs); various accompaniments, Igor Stravinsky and Robert Craft, cond. Columbia MS 7439, $5.98.

Dear me, what a hodgepodge! A comprehensive survey of Stravinsky's songs has certainly been needed for a long time, but with all due respect to the often estimable artists involved, this miscellaneous collection of bits and pieces from the tail ends of assorted recording sessions is such a stylistic dog's breakfast that it hardly fills the bill (if I could have thrown a few more metaphors and clichés into that sentence, it would have given an accurate impression of the effect achieved by the recording). In the circumstances, let me deal with it in fairly summary fashion: Stravinsky collectors will require it willy-nilly, but for others it may seem an investment of dubious value.

_Faun and Shepherdess* (1906): rather "pretty" in a very Tchaikovskian way; well sung except for a few rough high notes. Pushkin's original Russian is used. Stravinsky conducts the CBS Symphony. (Two measures are omitted in the second song of this mini-cycle—presumably by choice, as there is no sign of faulty editing.)

_Verlaine Songs* (1910, orchestrated in 1951): these seem to be rather shapeless pieces, but the performance may be to blame; Gramm is in good voice, but he sounds preoccupied with the problem of synchronizing to the prerecorded orchestra (yes, this is done here as well as in pop records—and now that Stravinsky-Craft has made the matter public in a recent column, I should report that the recording of *Abraham and Isaac* recently reviewed here was accomplished by the same procedure; the results are unsatisfactory, but the singer deserves commendation for coming as close as he does under truly impossible circumstances). The composer conducts the orchestra, but not the singer.

_Balmont Poems* (1911; chamber orchestra arrangement, 1954); _Japanese Lyrics* (chamber orchestra, 1912–13): here Stravinsky has achieved a really convincing idiom for setting text, and the _Japanese Lyrics* in particular are fascinatingly terse and economical. This is another dubbing job, and a total disaster. Miss Lear is in poor voice, the instrumental sound is muddy, and there is absolutely no shape to the performances whatsoever. The old versions on Columbia Ml. 5107 (deleted), although in English (Lear sings in Russian), were infinitely better. Craft conducted these orchestra tracks.

_Three Little Songs* (1906–13; revised version with small orchestra, 1929–31): this and the next few groups are based on Russian popular texts and relate to the vein of _Les Noces_. Berberian is effective, but the accompaniment is rather soggy compared with Ml. 5107. Stravinsky conducts this and all the other Berberian material.

---

**WANT SOMETHING FRESH... EXCITING?**

**new SUPEREX... it's beautiful**

Beautiful all the way! In design—a triumph of newest state-of-the-art concepts. In response—a spectacular bass; sweet, clear highs; exciting mid-range. And the experts say that overall performance is better than some expensive speaker systems. It's all made possible by our exclusive woofertweeter design that puts a 2-way speaker system at each ear. The name is PROB-V... and the all-new extras include "con-form" ear cushions, tuned port ear shells, retractable cord and soft, tropical green finish. **$59.95— at dealers everywhere**

**SUPEREX ELECTRONICS CORP.**
151 Ludlow Street, Yonkers, N.Y. 10705

*CIRCLE 70 ON READER-SERVICE CARD*
If you can't come to the world's newest, largest and most exciting electronics department store, well mail the store to you!

Dear [Mail Coupon Address]

We have decided to allow you to become the first owner of the strongest Allied Radio Shack Catalog ever brought to you! Spring is coming, and you are invited to buy virtually anything that you can imagine...and more! Get this new 1971 Allied Radio Shack Catalog, and you'll be able to improve your home, your business, your hobbies and yourself for months to come...

Mail Coupon To Address Below...or bring to Allied Radio Shack Store for new 1971 catalog!

[Mail Coupon]

Allied Radio Shack Catalog

Mail Coupon To Address Below...or bring to Allied Radio Shack Store for new 1971 catalog!

[Mail Coupon]

Allied Radio Shack, 100 W. Western Avenue
Chicago, Illinois 60680

Yes! I want your big new 1971 catalog. I enclose $1 for mailing and handling (refundable with my first purchase of $1 or more).

NAME

[Mail Coupon]

ADDRESS

[Mail Coupon]

CITY

[Mail Coupon]

STATE

[Mail Coupon]

ZIP

[Mail Coupon]

[Mail Coupon]

[Mail Coupon]

CIRCLE 3 ON READER-SERVICE CARD

October 1970

119
is merely poor man's Bartók. That is not
to say it is not a difficult piece, but the
composer should be criticized for not
trying harder to write a better piece.

Please bring us more Tauriello, Mr.
Mester.

A.F.

TCHAIKOVSKY: Eugenie Onegin. Galina
Vishnevskaya, Tamara Sinyavskaya,
Vladimir Atlantov, Yuri Mazurok,
Alexander Ognivtsev; Chorus and Orchestra
of the Bolshoi Theater, Mstislav
Rostropovich, cond. For a feature
review of this recording, see page 87.

VEDELL: Concerto for Choir, No. 3—See
Bortniansky: Concerto for Choir, No.
24; Cherubim Hymn No. 7.

WAGNER: Tannhäuser: Overture and
Venusberg Music—See Strauss, R.:
Der Rosenkavalier: Suite (Leinsdorf
version).

WOLF: The Italian Song Book. Elly
Firmengie, soprano; Gérard Souzy,
baryton; Dalton Baldwin, piano. For a fea-
ture review of this recording, see page
85.

ZIMMERMANN: Présence, Ballet blanc
en cinq scenes, pour violon, violoncelle,
et piano; Intercommunicazione, per
violoncello e pianoforte. Saschko Gawi-
riloff, violin; Siegfried Palm, cello;
Aloys Kontarsky, piano. Deutsche
Grammophon 137008, $5.98.

ZIMMERMANN: Die Befristeten: Ode
eleutherias in the Form of Death Dances;
Die Soldaten: Jazz Episode, Act II,
Scene 2; Tratto for Electronic Sounds
in the Form of a Choreographic Study.
Manfred School Quintet (in Die Befris-
teten and Die Soldaten); electronic
realization by the Cologne High School
of Music and Rhenus Sound Studio,
Cologne (in Tratto). Heliodor 2549 005,
$4.98.

At the age of fifty-two, the German com-
poser Bernd Alois Zimmermann has
finally made it on records to beat out Jan
Dismas Zelenka for the honor of the
final listing in Schwann. It is astonish-
ing that it has taken so long for Zimmer-
mann to reach the American record-
buying public for he is none of your
plodding 12-tone academicians: he has
humor, he has drama, and color by the
basketful. Maybe a little too much.

Zimmermann’s use of languages re-
 minds one of the famous remark attrib-
uted to the Emperor Charles V: he spoke
French with his mistress, Italian with
his ministers of state, and Spanish to
God. There is no Spanish title among the
various Zimmermannian achievements
recorded here, but the ballet would have
to be in French. It is a most unusual
ballet, musically speaking, since it is
scored for a combination piano and
string trio, but that trio is not handled
in any conventional sense. It is also an
unusual ballet, dramatically speaking.
For its three characters are none other
than Don Quixote, Joyce’s Molly Bloom,
and Alfred Jarry’s King Ubu, the fictio-
nal granddaddy of Dada. In her jacket
notes, Monika Lichtenfeld says that each
of these personalities is associated with
one of the instruments of the trio: Don
Quixote with the violin, Mrs. Bloom
with the cello, and King Ubu with the
piano. But the long quotation from a
 certain work of Richard Strauss which
occurs in the second of Zimmermann’s
five movements is given to the cello, the
instrument that represents the Don in
Strauss’s original.

One hopes that the three instrumental-
ists are placed on the stage when this
ballet is given, for it must be as much
fun to watch them as to hear them. The
music is a long tissue of wildly dramatic,
frequently absurd and fantastic color
effects. If, to paraphrase a celebrated
review written by Debussy, the piece should
end with the violinst breaking his in-
s trument over the pianist’s head, the
pianist crawling inside the cello, and
the cellist throwing the piano off the
stage, one would not be at all surprised.
The coloristic trickery displayed in this
music and the virtuosity exhibited by its
three interpreters on this record are altogether
fascinating. The first time around: by the
same token, one suspects that the whole
performance will begin to pall the second
time around, for while the work is de-
cidedly original and has a profile all its
own, its originality seems to be uncomfort-
ably close to the surface and to leave little
to be discovered on repeated hearings.

Intercommunicazione may be a more
substantial piece. It is in one movement
and has a certain brutality and strength,
especially in long, extended sounds for
the cello, not unlike those of the electron-
ic piece. Tratto, to be discussed in a
moment. Its inventiveness in finding new
effects of which the cello is capable is more
in the domain of solid music
making than in the recherche devices of
Presence. The Intercommunicazione
of the title must take place between the
cellist and his heads, not between the
cellist and pianist: the piano part is
quite independent. This consists of silence
for pages on end, and often involves
little more than hair-raising tree clusters like
the sound of coal going down a chute.

The selections from Die Bejüresten (The
Numbered, a radio play) and Die
Soldaten (an opera that has created some-
th ing of a stir in Germany) are atonal
jazz pieces. They are reminiscent of the
kind of atonal improvisation that
Ornette Coleman likes to do, and they
are brilliantly played by the Manfred
School (or, as the cover of this disc
would have it, Manfred School) Quinete,
which involves unnamed players on
trumpet, sax, bass, drums, and piano.
But the great thing here is the electronic
composition Tratto, which consists of
many layers of sound, slowly accumulat-
ing and building up to a stupendous cli-
max. Electronic music often reminds
people of outer space; this one reminds
me, at least, of the equally mysterious
and compelling drama of geology.
Recordings on both sides of the disc are
excellent.

A.F.
E. POWER BIGGS: "Historic Organs of France." COUPERIN, F.: Fanfare; La Triomphe; Rondeau; Bruit de guerre; Messe pour les couvents: Offertoire sur les grands jeux. COUPERIN, L: Chaconnes; in C; in D; in C minor; in G minor. LE BEGUE: Basse de trompette. BALBASTRE: Noel with Variations ("Joseph est bien marné"). CLERAMBault, L: Premier livre d'orgue: Caprice sur les grands jeux. DANDRIEU, J: Noel with Variations ("Or nous dites Marie"). DANDRIEU, P: Noel with Variations ("Quand le Sauveur Jesus-Christ fut né de Marie"). E. Power Biggs, organ (Andreas Silbermann organs in the Abbey Church, Marmoutier, and the Abbey Church, Ebersmunster, Alsace). Columbia MS 7438, $5.98.

The most recent stop on the E. Power Biggs International Organ Tour was in the tiny district of Alsace, located on the border between Germany and France. Here Biggs found two instruments built in 1710 and 1730 by Johann Andreas Silbermann, brother of Gottfried who was associated with Bach, and father of the Andreas who built the marvelous instrument in Arlesheim used on Biggs's Swiss organ record and on Lionel Rogg's recording of the complete Bach organ works. He found it curious that for "Historic Organs of France" Biggs was reluctant to travel further into the country to find a more typically French Clicquot or Brother Isand or even a Cavaillé-Col. The two Silbermanns, which are nearly identical in size, specification, and tone, are fine instruments nevertheless and demonstrate many French characteristics in specification and tonal quality. Each, for instance, includes among its approximately forty ranks, four complete cornets, several French-style reeds, and a pedal division not very well suited to playing independent contrapuntal lines of its own. The recording acoustic, by the way, leaves enough "air" around each note so that we have a pretty good idea of the natural blend of the full organ, unlike many of Columbia's recent ultraclose organ recordings.

Biggs's repertoire here is again carefully chosen to suit the period and style of the instruments rather than offering too great a technical challenge to the performer; and it must be said that for the most part his readings are entirely satisfactory. I take strong exception, however, to his inclusion of two pieces from Francois Couperin's Dixième Ordre for harpsichord, La Triomphe; the jacketnote rationalization notwithstanding, they are completely unidiomatic for the organ.

The Pierre Dandrieu noel, "Quand le Sauveur Jesus-Christ fut né de Marie," is a delightful piece and will be familiar to anyone who knows the more popular and more substantial noel by Daquin based on the same tune.

Continued on page 123

At last! Only
LONDON® The Royal Family of Opera
could have produced Meyerbeer's

LES HUGUENOTS
Sutherland/Arroyo
Tourangeau/Vrenios
Bacquier/Cossa/Ghiuselev
Ambrosian Opera Chorus—
The New Philharmonia Orchestra
Bonyenge

OSA-1437

Celebrating Joan Sutherland's triumphant 10th year in America

Her greatest 2 record album yet!
Joan Sutherland
FRENCH OPERA GALA

Arias from La Grande-Duchesse de Gérolstein; Robinson Crusoe; The Tales of Hoffmann (Offenbach). L'Eté Etoile du Nord; Robert le Diable; Dinorah (Meyerbeer). Faust; Mireille; Le Tribut de Zamora (Gounod). Carmen; Les Pecheurs de Perles (Bizet). Manon Lescaut; Fa Diavolo (Auber). Louise (Charpentier). Le Coeur et la Main (Lecocq)

OSA-1295

L'Orchestre de la Suisse Romande—
Richard Bonyenge

(Released in 2-record deluxe box and as separate records)

LONDON MAKES RECORDING HISTORY

CIRCLE 43 ON READER-SERVICE CARD
A Musical Kidney Stone Removal And Other Programmatic Delights

by Shirley Fleming

ILLUSTRATIVE MUSIC has been with us a long time—it goes back to the thirteenth century at least—and some of the most famous examples of it are associated with the early development of the violin. The Capriccio stravagante of Carlo Farina, who was a pupil of Monteverdi and around 1625 journeyed across the Alps to become orchestra leader under Heinrich Schütz at Dresden, is one of those famous pieces one reads about and sees snatches of on microfilm but, until now, could never hear. Farina undertakes not only to imitate other musical instruments (hurdy-gurdy, flute, drum, trumpet), but dogs and cats as well: and lest eyebrows be lifted too high, it should be remembered that all of these effects, with Farina's carefully written instructions on how to achieve them, constituted the discovery of col legno, sul ponticello, harmonics, pizzicato, and tremolo—the standard tricks in the violinist's bag that came into their own a century later.

Dogs and cats also attracted the unquenchable Heinrich Biber, along with cuckoos, chickens, and frogs: one listens with affection and a sense of delight at making the acquaintance of the Italian and German schools of violin playing when they were very new.

Marais' description, with narrator, of a kidney stone operation is probably one of the most visceral pieces of program music in history. Vivaldi's psychological study of the terrors of night and the world of dreams is superlatively sophisticated by comparison. The entire program, which does a genuine service in filling in a tiny but fascinating segment of the history of the violin, is performed with elan and total command by the Harnoncourt group.

The Alarius Ensemble of Brussels gives a more sedate view of the same period. Farina is here a model of sobriety, alternating quick passagework between the two violins and allotting a minimum of work to the continuo: Salomone Rossi, another of the violin's earliest practitioners, tosses off some surprisingly elaborate and florid lines and spaces the pair of fiddles in a widespread dialogue. In Giovanni Paolo Cima's Sonata à 3, the gamba enters into the conversation: in Cavalli's Sonata à 3, a thick and busy texture emerges from the interaction of violins and continuo. In short, we see here the violin embarked upon its earliest flights, emerging from vocal forms, and achieving considerable variety and an increasingly indigenous character as it does so. The Alarius Ensemble uses the so-called Corelli bow, which imparts a slight accordion-well to sustained notes. It is good to hear this music sounding the way it did for history's first violinists.


---

from Alpha to Omni

OM-1 OMNI SPEAKER SYSTEM

We've been in it from the beginning...at point ALPHA in time. Our engineers took audible sounds—electronically produced, and made them clear, high fidelity tones. We participated in the design and engineering of speakers to create the world's finest stereophonic sound reproduction. Now, we have reached OMNI...OM-1 OMNI SPEAKER SYSTEM produces sound uniformly for any part of the room. It is "omni-directional," (radiates 360 degrees). This new concept radiates both direct and reflected sound deftly, creating a real depth sensation. You can place this OMNI speaker anywhere from the middle of the room to a corner bookshelf. The UTAH Omni Speaker is a wonderful new way to enjoy music.

HUNTINGTON, INDIANA 46750

CIRCLE 75 ON READER-SERVICE CARD $69.95 NET

HIGHEST FIDELITY MAGAZINE

SPECIFICATIONS

- WOOFER: 8" diameter, cloth roll suspension, 1 1/2 pound magnet structure, 1" voice coil.
- TWEETER: 3" diameter, co-axially mounted, Alnico V magnet.
- CROSSOVER FREQUENCY: 4,500 Hz.
- CABINET: 9 1/4 x 9 1/4 x 4 1/2" high, durable laminated walnut finish.
- POWER: 30 watts peak, (15 watts program).
- RESPONSE: 66/18,500 Hz.
- IMPEDANCE: 8 ohms.
- SHIPING WEIGHT: 15 pounds.

www.americanradiohistory.com

Some of us have been patiently waiting for Nicolai Ghiaurov to develop into the great basso that nature clearly intended him to be. This latest recital of meaty Verdi scenes leaves us pretty much with a business-as-usual report. The voice is a glorious instrument, a little grainier than of yore perhaps, but with a rich, ringing, even sonority in the upper and middle registers, albeit still a trifle weak and lacking real projection below a low A. Interpretively and musically, though, Ghiaurov remains bland and unimaginative.

Fiesco's great aria is virtually thrown away. After listening to this dull skimming of the music, I played Kipnis' version of about forty years ago; here, despite the oddities of Italian pronunciation, was a singer completely in command of the line, brilliantly controlling musical and dramatic nuances, a truly moving lament by a bereaved father. Nor does Ghiaurov begin to suggest the Old Testament fanaticism of Zaccaria, the patriotic ecstasies of Procida, or Banquo's ghastly presentiments of death.

London has given the bass generous support. The Macbeth and two Nabucco scenes are presented complete with their introductory choruses and the arias gain considerably when heard in this context. Abbado's spirited conducting, the vigorous singing of the Ambrosian Singers, and the splendidly full-ranged sound are decided pluses. But even these fringe benefits can't compensate for the deficiencies of the star attraction.

P.G.D.


Bang & Olufsen of America, Inc.

525 EAST MONTROSE • WOOD DALE. ILLINOIS 60101

CIRCLE 9 ON READER-SERVICE CARD
In 1948, University Sound made home high fidelity possible.

Now, 22 years and 38 patents later, we’ve made it perfect.

In 1948 University unveiled the world’s first popularly priced, full fidelity speaker—the 6201—and home high fidelity was born. In 1970 University unveils the finest, fullest line of high fidelity products in the world—and home high fidelity is finally perfected.

EL DORADO
Brilliant, room-sized sound from an ultra-compact speaker system. Perfect for newlyweds or college bouncer youngsters. Anc as extension speakers too. Matches virtually any receiver or amplifier.

Two-way bookshelf system
- Frequency Response: 40 Hz to beyond audible
- Power Handling Capacity: 30 watts PM
- Impedance: 8 ohms
- Components: Ultra-compliant long-throw, 6” two-way speaker
- Finish: Oiled Walnut
- Dimensions: 15” x 9½” (H) x 6” (D)

UNIVERSITY SOUND: the finest, most complete line of high fidelity speaker systems in the world, from the world’s leading manufacturer of electroacoustic products.

P.O. Box 26105, Oklahoma City, Okla. • A wholly owned company of TV Line Altac, Inc.

124

CIRCLE 74 ON READER-SERVICE CARD

Wilhelm Krumbach, organ (Bach Organ in the Schlosskirche in Lahn). Telefunken SAWT 9551, $5.95.

The Bach family seems to be a virtually inexhaustible musical dynasty—every piece on this disc is new to the catalogue and four of the composers are acquiring their first listings. Chronologically the six Bachs represented here span about three generations: Johann Sebastian's father-in-law, Johann Michael (1648-1694), and Michael's brother, Johann Christoph (1642-1708). Sebastian's contemporaries: Johann Bernhard (1676-1749) and Johann Lorenz (1695-1773); and Bernhard's son, Johann Ernst (1722-1781). Although the musical rewards tend to be rather slight, we are left with a clearer perspective and a fresh awareness of the musical climate that produced Sebastian Bach, who of course towers above the rest of the family.

Even so, there is much music on this disc that is enjoyable as well as instructive. Christoph's highly chromatic prelude and fugue is an intensely serious affair and at least equal to the best of Pachelbel, with whom he is roughly contemporary. Bernhard's Passacaglia exudes a rustic, almost popular charm which often reminded me of Ives's American Variations. Johann Ernst, the youngest of the family represented here (he would be about the age of Sebastian's own sons), contributes a highly dramatic recitativelike fantasia with a fugue, somewhat reminiscent of Mozart's fantasias for mechanical organ. Only Sebastian's cousin and pupil, Johann Lorenz, reveals himself here to be a square fellow.

The real surprise on this disc, however, is the first recording (to my knowledge) of two youthful works by Johann Sebastian himself. The Capriccio in homonym Jutta. Christoph Bachii (not to be confused with the Capriccio on the Departure of a Beloved Brother, which has been recorded several times) was probably written for the pedal cembalo, but its vivacious manner is also well suited to the organ. Krumbach gives it a sparkling, lively reading. Although the authenticity of the partita recorded here has been questioned, it is not inferior to his other partitas.

Krumbach's readings are at least adequate and often—the Capriccio especially—very good indeed. The organ, located in the Village of Lahn in southern Germany, was installed in 1752, and Johann Lorenz Bach (who was cantor at the time) helped with the design, doubtlessly aided by his more famous cousin in Leipzig. This is Krumbach's second recording on this organ (the first, a J. S. Bach recital, was reviewed in February 1969), and its historical interest notwithstanding, I still find it a rather unattractive-sounding instrument. Krumbach could have helped by avoiding some of its several heavy, low-pitched quints, which serve only to muddy an already broad, thick sound. The recorded sonatas are exemplary and the notes are full of information about the organ, the pieces, and the composers; also included are complete specifications and detailed registrations for each piece.

C.F.G.

HIGH FIDELITY MAGAZINE
HOW TO LISTEN TO SUPERIOR MUSIC...

...listen on a TDKKassette

Finally — and fortunately for all music lovers — there is now a tape cassette available that will make your cassette music sound virtually as good as your finest records. Pop, jazz, rock or classical — a TDK SD™ cassette will make your recorder sound instantly better.

The TDK SD cassette gives you clear, crisp, life-like fidelity with an incredible frequency response of 30 to 20,000 Hz, a SN ratio of better than 55dB, an extremely wide dynamic range and practically no hiss.

TDKassettes work smoothly and efficiently, no jamming, tearing or other little tragedies. Just ask for TDK — "the cassette that is in a class by itself".

TDK SD tape is available in 30, 60 and 90 minute cassettes. At fine audio, music, department and camera stores everywhere.

TDK ELECTRONICS CORP.
NEW YORK • LOS ANGELES • CHICAGO

October 1970
Reel Good News. It seems that the recent grim rumors of the impending death of the open reel now prove to have been highly exaggerated. One assurance of this format's new lease on life is the announcement that Ampex has been contracted to process and distribute the open-reel editions of Capitol, Angel, and Melodiya Angel recordings (while Capitol itself concentrates on the cassette and 8-track cartridge editions). The new series begins with a blockbuster release, which should be generally available by the time these words appear in print, topped by the big Barbirolli set of Brahms's orchestral works and no less than four operas: Beethoven's Fidelio, Faust, Weber's Freischütz, Janáček's Jenůfa, and Flotow's Martha. None of the twenty items has been previously issued in reel format and all of them—to the special delight of veterans who obstinately refuse to recognize the merits of slow-speed tapings—will be produced in 7½ ips versions.

Another significant portent of revived open-reel activity, but this time in 3¾ ips versions, is to be found in the RCA Red Seal advance lists. I note here a considerable number of classical as well as show and pop programs, previously available in 7½ ips, $7.95 editions, now reissued in slower speed tapings at $6.95 each.

And while I'm impatiently waiting for the first review copies of both new series, one of the few current open-reel releases has brought me the first tape edition of an opera which should be—thanks to its dramatic potentials and musical ingenuities—as popular as Tosca or Cavalleria rusticana. Why Giordano's Pina de Bilbao (better known and as well liked as the Puccini and Mascagni triumphs (or even Giordano's own somewhat more successful Andrea Chénier) is a tantalizing puzzle. My own answer is that this opera—unlike genuine stage hits—never adds up to the sum of its parts. Yet the parts themselves are often of uncommon interest, especially when so effectively projected as in the present recording starring the fabulous Magda Olivero in the title role and featuring Mario del Monaco in somewhat better vocal estate than of yore. Conductor Lamberto Gardelli proves to be a real inspiration to his Monte Carlo Opera Company players, and the deliberately nonspectacular recording of both singers and orchestra is first-rate (London/Ampex FX 1069, 7½ ips-double-play reel, $11.95; notes-and-libretto booklet included). Fans of Mme. Olivero and operatic specialists can't afford to miss this Fedora; others will find it a provocative example of the musico-dramatic near miss.

Tudor Music for Two-Door Sedans? The new varieties of musical experience presently being offered to carburine listeners never cease to surprise and delight even so sophisticated an auditor as I fancy myself to be. My latest discovery is the most unexpected of all: the pianist pleasure provided en route by both ersatz and authentic Tudor music. The estimable imitation is Georges Delarue's soundtrack score for the film Anne of the Thousand Days, which includes an anonymous vocalist's rendition of a song attributed to Henry VIII's own pen. But since this score is relatively short, it is ingeniously augmented (in December 1974, cartridge, $7.95) by a dozen or so dances and short pieces drawn from New York Pro Musica programs (featuring authentic Renaissance instruments) of music from the Tudor court and, a bit anachronistically, from the courts of Queen Elizabeth and King James. The now wheezy, now delectably spicy timbres are a delight in themselves, while the charming compositions prove that such worthies as Byrd, Dowland, Tallis, Holborne, and Henry VIII himself (this time with a Tannermaker, whatever that is) could sound more vital than ever even amid the traffic din of four and a half centuries later.

That Double Standard Again. Another phenomenon arising from a road test of 8-track cartridge tapes is a more familiar one; but I still marvel at how much I can enjoy—while driving—music or performances that I would have to criticize adversely in more objective home audits. For instance: Jacqueline du Pré and her conductor-husband, Daniel Barenboim, are slapdash and extravagant in their readings of the Saint-Suëns and Schumann A minor cello concertos. Nevertheless, in an automobile my responsive sing-along enthusiasm is no less inhibited than theirs (Angel 8XS 36642, $7.98). There's even more schmaltz in many of the Mormon Tabernacle Choir/Philadelphia Orchestra inflations of hackneyed "standards" from Deep River to Finlandia (Columbia 18 11 0170, $6.95), but somehow even their campy "Greatest Hits, Vol. 3" can be good fun on the way to the supermarket.

Cassette Serendipities. While genuinely novel musical adventures are rarely to be found on 8-track cartridges nowadays, cassette activities have been less exclusively concerned with warhorse fare. In fact the youngest format's repertory already compares favorably with the much older open-reel catalogues in the number and quality of experimental and connoisseur programs. Deutsche Grammophon's Archive series has been particularly notable for its baroque and earlier restorations; but what is more surprising is the number of such releases that are not only of specialized scholarly value but are brilliantly designed to reach the listener. Some recent examples: "Folklore of Spain" and the Gregorian Chant Whitsunday Mass (Archive cassettes 924 023 and 924 026 respectively, $6.95 each; notes but no texts included).

The first includes not only familiar pieces of cante flamenco but also several rare examples of folias and the now almost legendary canciones sefardíes. The famous harmonic pattern and/or tune of La Fola is illuminatingly represented here by a pianovocal set by Mudarra for vihuela, an anonymous villancico setting for vocal quartet, and sets of variations by Ximénez and Cabanilles for harp and organ respectively. The Sephardic songs are properly sung unaccompanied by an ensemble of harps, zithers, etc. E.S. Abinun, one of the rare contemporary practitioners of an oral tradition which dates back long before the expulsion of the Jews from Spain in 1492. These twelve examples of monophony—some, but by no means all, of which feature "Eastern" melismas—are the first of their kind I've ever encountered on records and at least several of them are far more than merely "interesting."

The complete Missa in Festo Petreusti, sung unaccompanied by a choir of monks from the Benedictine Abbey of Our Lady of Varenness with chantings and readings by Father Aurelian Weiss, O.S.B., is exceptionally noteworthy, from a historical point of view, for its inclusion of both very early and relatively late Gregorian melodies. But apart from any musicological—or even religious—values, the singing here is truly magical and angelic. And in both releases the fine original recording qualities have been admirably preserved in their cassette processings.

One of the most technically impressive cassettes I've encountered to date also proves to be one of the most imaginatively novel and varied programs in the whole Fiedler/Boston Pops discography: "Fiedler's Choice" (RCA Red Seal cassette RK 1143, $6.95). Starting off with the surging, heroic, yet mellifluous romanticism of Glazunov's Carnaval Overture, Op. 45 (once a favorite of Frederick Stock), it next proceeds to the bitter-sweet, deftly animated "modernism" of Shostakovich's incidental music to Hamlet, Op. 32. Side 2 begins with a Boston Pops March by Ernest Gold, who closely matches the roast-beef tunefulness of the late Eric Coates. And the program concludes with the "sympathic picture" from Gershwin's Porgy and Bess, arranged by Robert Russell Bennett. This familiar music also has its slyly ironic aspect, for Fiedler's idiomatically arranged rendering contrasts markedly with the alien nature of the interpretations by such foreign-born maestros as Reiner, Steinberg, and most recently, Ormandy.
Sony takes you into 4-channel from only $479.95

See them now at your Sony/Superscope dealer.

You'll never heard it so good.
RECORDS IN REVIEW

The fifteenth annual collection of record reviews from High Fidelity

This annual brings you in one convenient book hundreds of reviews of records which appeared in High Fidelity in 1969—classical and semiclassical music exclusively—and, for the first time, information is included about corresponding tape releases, whether in Open Reel, 8- or 4-track Cartridge, or Cassette format.

Complete and authoritative, RECORDS IN REVIEW includes such noted critics as Paul Henry Lang, Alfred Frankenstein, and Harris Goldsmith—reviewers who stand high in their fields. Composition, performance, fidelity are discussed in detail; new recordings compared with earlier releases.

Reviews are organized alphabetically by composer. Frequently recorded composers are further sub-divided by such categories as Chamber Music and Vocal Music.

With so many records being issued each year, a reliable source of information is a necessity. What better source than reviews from the magazine that has been called "a bible for record collectors!"

To order use coupon below, or write: Wyeth Press, 2160 Patterson Street, Cincinnati, Ohio 45214.

WYETH PRESS
2160 Patterson Street
Cincinnati, Ohio 45214

Please reserve the following copies of RECORDS IN REVIEW:
☐ 15th Annual (1970) 59.95
☐ 14th Annual (1969) 59.95
☐ 13th Annual (1968) 59.95
☐ Bill when shipped, plus mailing and enclose payment (check or M.O. only).

Publisher pays mailing costs. Include sales tax where applicable.

Name
Address
City State Zip

Key No. Page No.
1... Acoustic Research, Inc. 32
2... Advent Corp. 12
3... Acoustic Research. Ltd. 139
4... Allied Radio Shack 119
5... Altec Lansing 77
6... Audio Dynamics Corp. 25
7... Audio Sales 143
8... Audio Unlimited, Inc. 142
9... Bang & Olufsen 123
10... BASF Systems, Inc. 100
11... Benjamin Electronic Sound Corp. 67
12... Bogen Communications Division 69
13... Bose Corp. 5
14... Boston Acoustic, Inc. 142
15... British Industries Co. 39
16... Carston Studios 142
17... Citadel Record Club 7
18... Clark, David, Co., Inc. 141
19... Clark Music Industries, Inc. 120
20... Columbia Records 145
21... Concord Electronics Corp. 35
22... District Sound, Inc. 142
23... Dixie Hi Fidelity Wholesalers 146
24... Down Town Audio, Inc. 143
25... Dual 146
26... Dynaco, Inc. 109
27... Ear Ampidyne Research, Inc. 132
28... Elia Marketing Industries, Inc. 8
29... Empire Scientific Corp. 71
30... Empire Scientific Corp. 72.73
31... Empire Scientific Corp. 74
32... Fisher Radio 104
33... Fisher Radio Cover II, 1, 79, 95
34... Fizer, Inc. 116
35... Deutsche Grammophon Gesellschaft 89
36... District Sound, Inc. 142
37... Dixie Hi Fidelity Wholesalers 146
38... Down Town Audio, Inc. 143
39... Dual 146
40... Dynaco, Inc. 109
41... Ear Ampidyne Research, Inc. 132
42... Elia Marketing Industries, Inc. 8
43... Empire Scientific Corp. 71
44... Empire Scientific Corp. 72.73
45... Empire Scientific Corp. 74
46... Fisher Radio 104
47... Fisher Radio Cover II, 1, 79, 95
48... Fizer, Inc. 116
49... French Recording Tape 144
50... Garris 39
51... Harman-Kardon, Inc. 45
52... Harmony House 139
53... Heath Co. 23, 111-113
54... Irish Recording Tape 144
55... Jensen Mfg. Co. 16
56... JVC America, Inc. 107
57... Kenwood 39
58... Kenwood Cover IV 132
59... King Karol Records 132
60... Klipsch & Associates 9
61... Lafayette Radio Electronics Corp. 93
62... London Records 105, 115, 121
63... Minton 6
64... Mercury/Philips 102
65... Minnesota Mining and Mfg. Co. 100
66... Nikko Electric Corp. of America 117
67... Olson Electronics 143
68... Panasonic 53
69... Pioneer Electronics U.S.A. Corp. 9, 49
70... Polydor Records 89
71... Ponder & Best 30, 141
72... Record Club of America 10, 11
73... Recliner Records 145
74... Revlon Corp. 114
75... Roberts 20, 21
76... Sansui Electronic Corp. 19, 61
77... Scott, H. H. Inc. 41, 33
78... Sherwood Electronics Laboratories, Inc. 91, 101
79... Shure Brothers, Inc. 37
80... Sony Research 104
81... Sony Corp. of America 24, 27
82... Sony Corp. of America (Radio-TV Division) 81
83... Sony/Super Scope, Inc. 127
84... Sound Reproduction, Inc. 143
85... Standard Radio Corp. 26
86... Stanton Magnetics, Inc. 2
87... Stereo Corp. of America 145
88... Supersan 118
89... Tandberg of America, Inc. 13
90... TDK Electronics Corp. 125
91... Teac Corp. of America, Cover III 99
92... Thorson 8
93... United Audio Products, Inc. 14, 15
94... University Sound 124
95... Utah 122
96... V.M. Corp. 103
97... Weltron Co., Inc. 110
98... WXRF Radio 137
99... Wyeth Press 126

High Fidelity Magazine
Canadian Rococo

FOR THE PAST fifteen years, Rococo Records has been quietly building up a highly impressive catalogue of historic vocal recordings—the most extensive to be found on any one label. Over 200 discs are now available from this plucky little Toronto-based enterprise which seems well on the way to achieving its formidable goal: at least one disc devoted to every major vocal artist who flourished before the LP era.

On the thorny matter of transfers, Rococo has adopted a policy of strict honesty: copies are made without benefit of filtering, artificial reverberation, and the like, which might tend to alter the quality of the voice as captured on the original 78s (although most of the objectionable clicks and bangs on especially worn discs are carefully edited out from the master 15-ips tape dubbing). The three guiding spirits of Rococo since its inception, André Ross and Leonard and Peter Court, are naturally indefatigable collectors themselves, and their efforts to turn up valuable rarities have yielded an incomparable gold mine of treasures, many of which have never before been made generally available. The presentation appears a bit Spartan—simple blue jackets with the contents listed on the front and minimal information regarding the recording history of the individual selections—but the mimeographed biographical leaflets are usually crammed with useful information by such knowledgeable authorities as Leo Riemens, Max de Schauensee, Philip Miller, and John Freestone.

Rococo's latest ten-disc release is typical of the broad range of vocal artistry to be found in this unique catalogue. Leading off, on 5306, is a recital by the redoubtable Clara Butt (1873-1936). Perhaps due to her rather Dickensian name, figure, and background (daughter of a Sussex sea captain) or to a repertory that included large doses of Palm-Court tearjerk, Dame Clara has often been pegged as the apotheosis of the garden-hat, ladies-club, after-luncheon contralto. True, her approach was often excessively sentimental (e.g., "O mio Fernando"), she sometimes overpowered such trifles as Genevieve and Sullivan's The Willow Song (not the one from The Mikado), and the ubiquitous glottal catch becomes tiresome. Still, there's no disputing the awesome presence of that massive columnar contralto and the rock-solid production which could be modulated with amazing flexibility—witness the two Handel arias from Susanne and Serse. Most of the other items here (including four of Dvořák's Biblical Songs, "O don fatale," "Mon cœur c'est un gué d'eau," and In questa tomba oscura) are also from her prime years when the vocal timbre was at its fullest and most luscious.

Several works removed from the ripe of somewhat censored Victorianism of Clara Butt is the lean yet bewitchingly seductive vocalism of her younger colleague, Dame Maggie Teyte, on 5319. There is little on this release that expands the recorded repertory of this delightful artist, but many of these French songs have never been released before and all of them are done with the inimitable Teyte sorcery. Judging from the frequent bursts of applause and occasional spoken introductions, one has the suspicion that the performances must have been taken from wartime BBC broadcasts. The audience evidently had a beneficial effect on the singer, for the slightly chilly atmosphere that pervaded some of her studio recordings is completely absent. A bonus on this disc is a marvelously witty BBC interview in which the soprano reminisces about her student days with Jean de Reszke.

Tiana Lemnitz's live Lieder recital (5320), probably taped in Berlin during the Fifties shortly before her retirement, shows this singer somewhat at a disadvantage: there is certainly plenty of presence, communicative warmth, and musical perception, but the voice sounds badly strained and all the shrilled vocal tricks can't disguise the loss in quality and ease. Students of Lieder singing, though, can still learn a great deal from these readings of songs by Brahms, Wolf, Mahler, Strauss, and Wagner's Wesendonk set (less Stehe still, which is omitted). Others should investigate Rococo 5201, 5273, and 5300, all of which capture this treasurable artist at her best.

Nazzareno de Angelis' occasionally unreliable intonation seems a relatively small price to pay for the expressive nobility displayed by this great basso on 5315. The plumb here is "Wotan's Farewell" (sung in Italian), a tremendously moving, individual, and sensitively inflected interpretation (this was one of De Angelis' favorite parts—he even named his last daughter Brunilde). Two large chunks from Faust (the Act I duet with Antonio Melandri and the Church Scene with Gina Cigna) explode with sinister diablerie, and a pair of arias apiece from Mosé and Nabucco, while not exactly models of firm bel canto line, are full of ripe personality. As on many recent Rococo discs, there is a brief
results were excellent...
a welcome addition to any system—even if your loudspeakers are above reproach.

SE-III STEREO LOUDSPEAKER EQUALIZER

Elektra Amplidyne Research, Inc., P.O. Box 698, Leesport, Pa 19058

KING KAROL'S PRICES ARE LOWEST! SERVICE IS FASTEST! INVENTORY IS LARGEST!

Now YOU can buy ANY RECORD OR TAPE on ANY LABEL!

WORLD'S LARGEST SELECTION AT LOWEST DISCOUNT PRICES thru KING KAROL'S WORLD FAMOUS MAIL ORDER SERVICE!

"The World's Most Complete Record Store!" by Peter G. Davis, High Fidelity, Sept. 1973

25% OFF LIST PRICES! ANY TAPE OPEN REEL, 3-TRACK OR CASSETTE!

FREE TAPE CATALOG WITH INITIAL ORDER

FREE MAILING & HANDLING ANYWHERE IN U.S.A.

KING KAROL RETAIL STORES: WEST SIDE—111 West 42 at 6th Ave. EAST SIDE—940 3rd Ave. at 57 St.

VISIT OUR NEW, ELEGANT, BARGAIN OUTLET AT 440 WEST 42nd St. at 10th Ave—FREE PARKING

CIRCLE 39 ON READER-SERVICE CARD

REPEAT PERFORMANCE

Continued

spoken greeting from the artist—here with his son Bruno and daughter Luisa—taped a few months before his death in 1962.

Such executant difficulties that marred De Angelis' work are nonexistent on the Pol Plançon record (Cantilena 6220): a seamless cantabile legato and a gorgeously rounded haute chantante are the hallmarks of this stylish singer. Plançon (1851-1914) boasted a fabulously finished technique grounded on early eighteenth-century principles (his teacher, Duprez, was the first Edgardo in Lucia) and these eight arias and nine rather soapy French songs show him off spectacularly. The Berlioz Mephisto Serenade is an incredible tour de force of needle-point intonation and hair-trigger rhythmic control (Plançon used to astonish his friends by tossing off the Dinorah coloratura "Shadow Song" in falsetto complete with trills), and the two Gounod Mephistopheles arias are unequalled for their elegance and suave, pearly vocalism. Cantilena's transfers are superb and the surface noise is at a minimum.

Emma Eames (1865-1952) was almost as famous for her farbod tongue as she was for the cool, slinky beauty of her voice. In the notes for Cantilena 6221, Max de Schauensee recalls some particularly nasty cracks: ..., her voice was perfectly beautiful... But, in Faust, had someone not told her, she would have hung the jewels on her nose" (Mélusine); and ..., in my day, she would have been in the chorus" (Lotte Lehmann). Both of these uncharitable remarks indirectly hint at Eames's own refined dramatic interpretations and strict Marcellist training. She was, in short, a perfectionist and that shines through here, especially in the Faust selections (which curiously throw in different Plançon versions of the two bass arias from those in his Cantilena recital). Perfection, however, is a rather bland quality and there is not a great deal of character behind this impeccable vocalism.

Space permits only a mention of the remaining discs: a recital by Emilio de Gogorza (Cantilena 6222), Eames's second husband (she partners him here in duets from Aida, Die Zauberflöte, and Veronique); excerpts from a live Romeo et Juliette with Bjorling and Sayão (Rococo 5329); a Lucrezia Bori record including a number of Spanish songs; and an offering from the husband-and-wife team of tenor Roberto d'Alessio and mezzo Aurora Brades (Rococo 5317). Rococo has more tantalizing material slated for the future, including Gounod's Romeo et Juliette complete with Ado, Gall, and Journej, dubbed from fifty sides of Pathé and dailies recorded in 1912. Since these discs are not always easy to come by, interested parties are invited to write to the source. Rococo Records Ltd., 3244 Yonge Street, Toronto, Ontario, Canada.

HIGH FIDELITY MAGAZINE

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

Omnidirectional Speaker Systems 1995
Invented by Realistic to save space and money, 9½" high, 6½" diameter sphere. Black and silver. Under $40 a pair!
#40-1975
Modular 26-Watt Stereo Amplifier 4995
The Realistic SA-175 has a magnetic phono preamplifier and our magic price includes the 7x10x4" walnut case!
#30-1973
Modular Stereo FM Matching Tuner 5995
Vernier tuning, center channel meter, FET circuit, and the Realistic TM-175 price includes the walnut case!
#31-2013
Modular 8-Track Stereo Tape Deck 5995
Play car stereo tapes on the Realistic TR-175. It matches amplifier, tuner at left, or anybody's. Wood case.
#30-1974
Auto-Turntable Complete System 3995
The Realistic Lab-6 includes custom British changer, Shure diamond magnetic cartridge, and base. No extras!

Matching Stereo FM-AM Tuner 9995
The Realistic TM-70 has dual center and signal-strength meters, not just one. And the oiled walnut case is free! #31-2015

Stereo Cassette SCT-3 Tape Deck 9995
Realistic, "professionalizes" cassette performance. AC (not DC) motor. Best flutter/wobble spec of any tested. #14-861

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

There's a Radio Shack* store very near you.

Look Us Up In The Phone Book

Free 1970 Color Catalog
Mail to: Radio Shack Computer Center, Dept. 2727 West 7th St., Ft. Worth, Texas 76107

Name (print) ____________________________

Street ____________________________

City __________________ State ______ Zip ______

Circle S5 on reader-service card
DOPE(S)

Letters from readers of my column prompt me to return again to the subject of music, recordings, and drugs. Many of these letters—especially from teenagers—show writers who know nothing of the corporate structure of the record business, nothing of the publishing setup, nothing of who owns what and why—this deal was made instead of that, nothing about who steals from whom and who pays off to whom, nothing of the mixture and depth of the narcotics problem. And here am I, a guy who has been involved deeply in the drug problem (I helped stage the first benefit concert for Synanon, about ten years ago), who has been up to his eyes in dope addicts and the music biz all his life, who has spent thousands of hours discussing drugs with people swinging on everything from grass through acid and speed to heroin and cocaine, who counts a number of heroin junkies among his close friends (most are on methadone now), who has in recent months been talking to doctors, attorneys, judges, junkies, and students about the relationship between rock music and the drug epidemic.

So much for my job résumé.

Now I would like to bring to your attention the June 20 issue of Billboard; it contained a large section on the radio programming forum that the record-trade publication sponsored for the industry. At the forum, Art Linkletter told the broadcasters that the rate of increase in drug use is so great that “half our youngsters will be freakin’ out with in three years if it continues.” He charged the radio medium with “enormous responsibility.”

Linkletter noted that the record industry was not solely responsible for the drug problem any more than was the radio industry. But he said both were part of it. (Another speaker, Dr. David E. Smith, medical director of the Height-Ashbury Medical Clinic, accused the legal drug companies—who manufacture much more amphetamines and barbiturates than are needed for prescriptions—not of being “responsible for more pushing than the Mafia.”) It was the music. Linkletter pointed out, that created an “contemptuous familiarity” with the subject of drugs, citing the term “acid rock.”

Linkletter's theory cannot be questioned, nor can his knowledge of the problem: he became a passionate student of it after his daughter committed suicide during an acid trip.

To illustrate “how far we have come,” Linkletter said that when drummer Gene Krupa was sent to jail for a pot conviction some years ago, his career was badly damaged; even later, had Elvis Presley’s name been linked to drugs at the start of his career, that career would have been ruined or at least jeopardized. Yet John Lennon’s recent arrest for drug possession caused hardly a ripple in the public’s awareness.

Now, of course, the record industry is on a moral kick: it’s in the midst of a campaign against drug use. Well, who issued the new Naked Covers with a back cover devoted to cigar bands marked “Acapulco Gold.” “Chicago Light Green,” etc. Who commissioned a cartoon of an airplane with pot growing in window boxes along its side for a Jefferson Airplane album? Who permitted pot on the cover of the Beatles’ Sgt. Pepper album? You’ll forgive me, then, if the industry’s sudden rectitude leaves me a little cold.

Some kid out there in Readerland is going to say “I listen to acid rock and I’m no junkie.” Or more likely, “Oh, man, you just don’t know. Grass is great—and it doesn’t do you any harm.”

Let’s look elsewhere for some evidence—in, for instance, the courtroom of Wayne County Judge George N. Bashara, who has been asking addicts and other drug experts to address high school kids. One of them, a heroin-hooked young man called “Steve,” said, “The drug scene is no joke, it’s a prison. You start turning on with the music that tells how great it is to take a trip. But it doesn’t tell you about the horror of withdrawal or the bad trips you can’t stop. The music promotes junk better than the pushers—the Beatles weren’t talking about people when they sang about with a little help from my friends.”

“I got into the drug scene in 1964, when acid rock was just starting to come on strong. I quit school my senior year, didn’t think I needed school because I had drugs.”

“Steve” also made this interesting point: “I’m not sure grass leads to heroin, but all the junkies I’ve ever known started with grass.” He concluded with a plea: “Don’t believe what the acid-rock says. Dope messes up your whole life, and the first joint is the worst.”

Across the Detroit River from that courtroom, a Canadian government official went on television to say that a prime cause of the narcotics problem in Windsor, Ontario was Detroit’s “underground” radio, whose rock records made the taking of drugs seem glamorous and exciting.

In Toronto recently, one record industry executive made headlines by saying that he hoped marijuana would be legalized in Canada because he’d get better performance from his musicians on record dates. At least half a dozen musicians I know have tried taping music straight, stoned, out-of-it on heroin, and drunk. The experiment has been repeated so often, in fact, that it’s a classic. Whatever they thought during their playing, listening to the playbacks everyone admitted that the best performance was the straight one. You need that little extra edge of adrenaline to perform really well.

And we get this executive idiot who is willing to undermine a nation to get what he thinks will be better pop performances!

Helen Keane is one of the few women record producers in the business (she has made recordings for M-G-M, Verve, Polydor, and other companies) and one of the few of either sex who hasn’t let her wig get twisted by what’s going on. “When I heard the first acid-rock records a few years ago, I knew we were going to have trouble,” she said. “I screamed about it in the business, but what good did it do?” “Well, the record companies and the rock groups accomplished their purpose: they got rich killing kids.”

Gene Lees

Circle 20 on Reader-Service Card
WARNING: The guarantee on these tape heads is due to expire in 1995.

The newly developed pressure-sintered ferrite record and playback heads in the Concord Mark III tape deck carry a 25-year guarantee. These diamond-harde heads maintain their original high standard of performance longer than any others. There's no significant headwear no deterioration in frequency response or signal-to-noise ratio — even under conditions of constant use.

But, there's more to recommend the Mark III than just the heads. The hysteresis synchronous drive motor assures a speed accuracy of 99.7% with line voltage variation of from 100 to 128 volts. Three heads with a 2-micron gap playback head deliver a 20 to 27,000 Hz response. It has advance-design IC preamplifiers — four of them. A unique flip-up head cover for easy access, and head-gap position markings for precise editing. Dynamic muting suppresses hiss. The tape transport mechanism assures a fast start-up — you don't miss a note. Two "ape tension arms stamp out burble. A special flutter filter eliminates flutter due to tape scrape, cogging action. Consider these capabilities:

- Sound-on-sound, variable echo, cue/pause control, independent record-indicator lights for each channel, and calibrated VU meters.
- The Mark III, under $250. The Mark II, under $200 is similar to the Mark III except that it has a ferrite erase head and high-Mu laminated recording and playback heads.
- The top-of-the-line Mark IV has all of the performance quality and convenience of the Mark II plus dual capsule electronic automatic reverse and continuous play, a metal foil or signal required on the tape. Under $300.

Today, buy the tape deck that you'll still be enjoying in 1995. For free Concord Comparison Chart, write to: Concord Electronics Corporation, 1935 Armacost Avenue, Los Angeles, Cali. 90025. Subsidiary of Ehrenreich Photo-Optical Ind., Inc.
ON A CLEAR DAY YOU CAN SEE FOREVER. Film soundtrack. Barbra Streisand and Yves Montand, vocals; Nelson Riddle, arr. and cond. (Melinda; Go to Sleep; He Isn’t You; seven more.) Columbia S 30086, $5.95. Tape: ST 30086, $6.98.

Show albums are in a world of their own, aglitter with stage effects. Their singers, both stars and chorus, are famous for sacrificing intonation for sincerity. As the musical stage world clings to itself narcissistically, show fans are dazzled by the whole thing. Movie versions of such shows, in recorded form, are but one step away from the original, as a rule.

Thus, putting this album on the turntable, I geared up for high-energy theatrical. Surprise: here is that rarity, a show-based album actually geared for living-room listening.

True, Barbra Streisand goes all-out Broadway on the title tune and other spots, as required, but over-all, her singing shows unexpected and pleasing restraint. Yves Montand’s tracks (Melinda: Clear Day; Come Back to Me) are at best charming—and at least charming. No other singers appear except the inevitable wide-vibrato chorus, and even it is used with relative discretion.

Burton Lane and Alan Jay Lerner’s score misses being great, but its good songs are quite good: Melinda, What Did I Have That I Don’t Have, Come Back to Me, and the title tune. Fair selections are He Isn’t You and Go To Sleep. The duets are Harry! It’s Lovely Up Here and Love With All the Trimnings. Even Streisand can’t save them and I’m not sure she tries.

The secret of success for this album, as an album, is Nelson Riddle, a man who has spent most of his career writing not for Broadway but for the record market. Mr. Riddle’s arrangements never flag in terms of taste and color.

Like the film, the album is a rather appealing compromise of diverse aspects of entertainment and I recommend it.

M.A.

BESSIE SMITH: “The World’s Greatest Blues Singer.” Bessie Smith, vocals; various accompaniments. For a feature review of this historic reissue, see page 86.

CLARE FISCHER: Great White Hope (And His Japanese Friend). Clare Fischer, Yamaha Yc-30 combo organ and Fender Rhodes electronic piano. (After You’ve Gone; Fuzz Blues; Western Airlines; four more.) Revelation 13, $4.98 (mono only).

Pianist Clare Fischer is one of those studio musicians who always has projects going on the side. He is, for one thing, an excellent orchestrator (for the Hi-Lo’s, Cal Tjader, and many more). He also writes songs, has his own big band, writes commercials, and speaks several languages fluently. His first language is music.

One day last year, while hanging out in David Abell’s piano store in Los Angeles (the main franchise holder for Yamaha pianos), Fischer tried out a new-model Yamaha combo organ called the Yc-30. He fell in love with and eventually bought the unique instrument, plus a series of speakers through which to play it. He describes them as follows: “A Yc-30 combo speaker (affectionately called the ‘Destroyer’), a Leslie preamp, Leslie 147 speaker (for a different dimension of ‘grainier’ sound and vibrato), and a Fuzz-Wa pedal.” With such equipment, the variety of possible sound is limitless, and this album is a massive index of the sounds that Fischer has discovered in his explorations. It was recorded in his home, using a Scully four-track recorder and sel-synch multitracking and multimiking techniques.

So much for technical data. More important is what Fischer is doing musically. This is a solo album (with bass lines provided by the left hand) and his sense of time is, as always, unshakable. On Autumn Leaves, he improvised in Bach-like style on the basic track. He then took the tape, wrote down the lines he had played, and wrote a third con trapuntal line, plus an “organ mixture to put on both sides of the treble part.” This is the sort of thing you could expect from Fischer. The result is a tour de force which is getting a lot of FM airplay in Los Angeles.

Fuzz Blues, a Fischer original, shows some of the instrument’s freakier characteristics, particularly its fuzz tones. And Music of the Spheres is a free improvisation which again shows off the Yc-30’s uniqueness. It was recorded in one sitting. The remaining selections, You Call It Madness and C Minor Theme, were played on a Fender Rhodes electronic piano—the most beautiful of all electronic pianos (although the pianist’s vibrato setting is too deep for aural comfort). Fischer is one of our finest and most fragile ballad players.

The pianist makes a point of saying that the Yc-30 is a performing instrument, unlike a synthesizer. True, but this album makes clear that, under the hands of a superb musician, any instrument—church basement upright to pennywhistle to combo organ—becomes superbly musical.

If your record store has not yet stocked this album, write to Revelation Records, P.O. Box 65959, Los Angeles, California 90065. M.A.

ABRAHAM FEINBERG: I Was So Much Older Then... . . . Rabbi Feinberg, vocals; instrumental accompaniment. (Simple Child Loved; Story of Isaac; Words; I Shall be Released; Goodthings; five more). Vanguard VSD 6543, $4.98.

Rabbi Abraham Feinberg, the Toronto religious leader and peace activist (you Continued on page 140
Several sound reasons to join WQXR

THE BOSTON SYMPHONY ORCHESTRA

SYMPHONY HALL

THE PHILADELPHIA ORCHESTRA

FIRST HEARING

THE METROPOLITAN OPERA (FM ONLY)

THE BOSTON POPS

The programs, the artists, the live concerts. The WQXR concept of fine programming requires the finest in high fidelity.
And hundreds of thousands of WQXR’s affluent listeners respect the words they hear on WQXR, because they have a high respect for the sound they hear on WQXR.
Sound sells sound. So, if you’re in the business of sound, you belong on WQXR too.
We’re fine tuned for the fine arts.
Contact Bob Krieger, VP Sales, WQXR AM & FM
229 West 43rd Street, New York, N.Y. 10036
Telephone (212) 524-1100

WQXR
1560 AM & 96.3 FM/for the better part of your day

Radio Stations of The New York Times
Country Soul from Hollywood to Prison

by John Gabrielle

Soul, that most felicitous component of black music, is really only (only?) honesty, that rarest ingredient of more "sophisticated" musical forms. But it is honesty of a particular kind: it reflects the values and experiences of an oppressed and exploited people. Years later, when the musical expressions of other racial and economic groups will be marked by the same intensity and drive usually attributed to black popular and folk music.

And so they are. Much of the music presented shows our national heritage—of the Scots Highlanders and Irish revolutionaries, the white Appalachian mountain people, the Cajuns, the Poles, the Germans, the Greeks, and the many middle and eastern European national groups—is characterized by the same passion, the same striving, the same anger, the same hope in the new community, and nostalgic yearning for the old, all of which is intrinsically expressive in the best of black music. In fact, it is for these very reasons that the music of the lower classes has such a universal appeal. Parenthetically, however, it does not romanticize the lives of the oppressed. If their art does tend to be expressive, it is because in many ways—politically, economically, on the job—they are denied their individuality, much less their creativity. It is only through art, usually music and speech (i.e., the esoteric vocabulary and rhythmic pattern of ghetto language), and life style (clothes, hair length, the flag, and so forth) that the poor—and ethnic minorities are almost always poor—get to express love, hope, fear, hatred, anger, in short, their humanity.

There are at least two other kinds of soul music besides rhythm and blues that are widely listened to outside the communities in which they originate. One—country music—is the same music as the five albums listed here (the other is Spanish-American music which, in the hands of performers like La Lupe and Joe Cuba, has the potential to break the bounds of El Barrio and sweep the country). From the day Jimmie Rogers invented it in the '20s, c & w has always appealed to listeners outside its particular ghetto. But over the years only a few performers, most notably Rogers himself and Elvis Presley and his followers in the mid-50s, have possessed the nerve, desire, drive, or whatever, to actively step outside and extend the safe conventions that insulated country music from the rest of society. Still the '60s did see the development of a number of iconoclastic singers and songwriters—Johnny Cash, Billy Edd Wheeler, John D. Loudermilk, Roger Miller, among others—whose individuality and soul sowed the seeds of the c & w harvest we are enjoying today. To the albums by new country folk we have urged upon you in the past—Jerry Reed, John Hartford, Nat Stuckey, Shirl Milette, Tom T. Hall, Waylon Jennings, and so forth—five more must be added.

Dave Coe's "Penitentiary Blues" fits into two country traditions: Memphis sound and prison songs. Coe, it is reported, has in fact been a prisoner and has just been released. Whether or not this is true, Coe is one of the best composers of songs about the old, hard, bitter, sad, or funny, and he can be all three as he proves on the sardonic Death Row—Coe is very good. His only flaw is a somewhat slavish aping of the blues on some numbers, though I think this flows more from the performing than the writing.

The first Memphis sound grew up in the early '50s around Sam Phillips' Sun Records. Coe is steeped in the style of Elvis' early records and, like Elvis, he occasionally errs in too emphatic borrowings from his black sources—in this case Jimmy Reed. Still, at its best this is forceful, exciting music that, given half a chance, should find a significant audience.

Another performer from those old Sun days, but one not associated with the Memphis sound—or for that matter any other sound other than Johnny Cash—though Cash has dominated c & w for more than a decade, his hard-won struggles over poverty and drugs have produced a personality that is literarily inimitable. Cash has had imitators, like his brother Tommy or Dave Dudley, but until recently nobody has been able to create something new out of the Cash experience. Recently, however, several have come up with a formula that combines the fundamentally traditional performing style of Cash with a more modern approach to both tune and verse. Building successfully on the lyrical ground broken by Miller and Loudermilk, a writer like Kris Kristofferson can produce a marvelous collection of tunes. Kristofferson has paid his dues, some of which are visible in To Beat the Devil (dedicated to Cash and his wife, June Carter), and it comes across on this album. Two of his songs, Me and Bobby McGee and The Law Is for Protection of the People, have already been widely recorded by other artists, and several others are as good, especially Blunder on the Stones, one of the best songs about the hypocrisy at the base of the generation gap. Kristofferson's delivery is hard and effective and he gets stone sober support from his Nashville sidemen.

Jack Palance's first album is the exact opposite of Kristofferson's. Good singers often make good actors—Darin, Sinatra, Presley (wait and see. someday they'll give him a real script and he'll be a monster). Jagger, Torne—but even when they can carry a tune, the reverse is rare. True. For some reason actors, even film actors who face the same problems and should know better, rely on histrionics, artificially accenting and clipping their words rather than speaking them as naturally as possible. Palance suffers this defect, though like Burl Ives who also suffers it, he has chosen songs that hold up pretty well (Warners released an LP a few months ago by actor Thee Bikul that was a case study in how to choose the wrong songs). Most of the songs are not originals, but Palance did write Goodbye Lucy, one of the best. Producer Buddy Killen has provided Palance with excellent support throughout. This is often a corny, sometimes outrageously, but not ineffective album by a great ham. Good fun.

"Willard" is the second album for John Stewart, former member of the Kingston Trio. Stewart, who takes his own singing, Cash-inspired performing stance and writes conventional songs, has made excellence his thing. If anything, the new album is even better than his "California Bloodlines:" which I thought was the best country-pap album of last year. Though the songs are not as memorable as the last one, the performance is fabulous. And All American Girl must be the first c & w song about a Catholic girlhood.

Finally, Jerry Jeff Walker, author of Mr. Bojangles, has come up with his best effort yet. Walker is basically an folk-singer, but his conversational style works well in a Nashville context. Despite the fact that many of his tunes are predictable, Walker is compelling because of the strength of his lyrics. He is one of the best storytellers in contemporary pop, and one of the wittiest. Performance and lyrics are excellent; only the tunes keep this from being a four-star release.

Of late I find myself looking with a greater expectation at the new country releases than those from any other field. C & W is beyond formula from its self-imposed cocoon; maybe we all welcome it for the butterfly.

DAVID ALLAN COE: Penitentiary Blues. David Allan Coe, vocals and guitar, with rhythm and instrumental accompaniment. (Cell 33; Death Row; Age 21; eight more.) SSS International SSS 9, $4.98.

KRIS KRISTOFFERSON: Kristofferson. Kris Kristofferson, vocals and guitar, with rhythm accompaniment. (Blame It On the Stones: To Be the Devil; Me and Bobby McGee; Casey's Last Ride; Darby's Castle; For the Good Times; six more.) Monument SLP 18139, $4.98.

JACK PALANCE: Palance. Jack Palance, vocals, with rhythm and instrumental accompaniment. (Brother River; My Elusive Dreams; Goodbye Lucy; Nah-nah; seven more.) Capitol ST 540, $4.98. Tape: ® SLP 8XT 1865, $6.95; ™ CW 1865, $6.95.

JOHN STEWART: Willard. John Stewart, vocals and guitar with rhythm accompaniment. (Big Joe; Friend of Jesus; Clack Clack; Back in Pomona; Earth Rider; Marshall Wind; eight more.) Capitol ST 540, $4.98. Tape: ® 8XT 540, $6.98; ™ 4XT 540, $6.98.

JERRY JEFF WALKER: Bein' Free. Jerry Jeff Walker, vocals and guitar, with rhythm accompaniment. (Stoney; A Secret; Harmonica Talk; eight more.) Atco SD 33-336, $6.95; ™ M 8356, $6.95; ® M 5336, $6.95.

High Fidelity Magazine
QUAD throughout the World—
NORTH AMERICA

Contact any of the various Importer-Dealers listed below for full details of the QUAD 33 Control Unit, QUAD 303 Amplifier, QUAD FM Stereo Tuner, QUAD AM3 Tuner, QUAD Electrostatic Loudspeaker.

AUTHORISED QUAD DEALERS IN THE U.S.A.


Music Hall High Fidelity, 2119 Coral Way, Miami, Fla. 33145.

Illinois : Audiophile Imports, 8 E. Huron Street, Chicago, Ill.

Texas : Bill Case Sound, 3522 Broadway, San Antonio, Texas 78209.

California : Frederick Amigo, 2122—25th Avenue, San Francisco, Ca. 94116.

Electrostatic Sound Systems, 4336 Dreamore Avenue, Sacramento, Ca. 95841.

The Golden Ear, 1112—4th Street, Santa Rosa, Ca. 95404.

AUTHORISED QUAD DEALERS IN CANADA

Audionama Engineers, 5990 St. Hubert Street, Montreal 326, P.Q.

Audio Shop Ltd., 2029 Peel Street, Montreal 2, P.Q.

Filtronique, 3543 Lajeunesse, Montreal, P.Q.

Layton Bros. Audio Inc., 1170 St. Catherine St. West, Montreal P.Q.

Radio Services Inc., 2500 Bains Road, Montreal 151, P.Q.

Charest Audio Engineers, 4538 Bt. Royal, Trois Rivieres Desl, P.Q.

Custom Sound & Music, 729 Boissy Avenue, St. Lambert, P.Q.

Capelle Audio (Electronics) Ltd., 308 Rideau Street, Ottawa 2, Ontario.

Bay Bloor Radio, 49 Bloor St. W., Toronto, Ontario.

House of Stein, 258 Young Street. Toronto, Ontario.

Davies Stereo Ltd., 370 Prince's Street, Kingston, Ontario.

Opt's Audio Fair, 43 Highway 17, Petawawa, Ontario.

Asset TV Service (Windsor) Ltd., 3347 Tecumseh Road East, Windsor, Ontario.

Frank's Custom Stereo & Sound, 11028 8th Avenue S.W., Calgary, Alberta.

Freeman's Hi-Fi Sound, 671 Howe Street, Vancouver 1, B.C.

Video Sound Craft, 3615 Shelbourne Street, Victoria, B.C.

Exclusive Canadian National Representative : Smyth Sound Equipment Ltd., 165 Industrial Park Road, Longueuil, P.Q.

CIRCLE 32 ON READER-SERVICE CARD

October 1970
If your 610/X doesn't impress your friends, maybe you need new friends.

BSR
McDONALD

Send for free full color catalog on all our automatic turntables. BSR (USA) Ltd., Blauvelt, N.Y. 10913

CIRCLE 15 ON READER-SERVICE CARD

TAPE TALENT

Weltron proudly presents a triple bill of TAPE TALENT that enables you to add 8-track cartridge performance to your present system.

Model WTR-800 is a fully-transistorized recording and playback unit. Advanced automatic level control circuits have been carefully engineered to provide recordings with full dynamic range, while eliminating dependence on level controls and meters. A function control allows selection of program modes with automatic cartridge rejection at the end of the cycle. Record signal indicator gives warning of unsatisfactory input level. Sugg. List: $139.95

Model WHP-100 Stereo tape player with Satellite Speakers. Designed for use as a self-contained system. Output jacks permit use as a tape deck with other amplifiers. Low noise, all transistor performance. Sugg. List: $89.95

Model WTP-99 8-track playback deck utilizes 6 silicon transistors, housed in a handsome walnut cabinet, for space age sound from your present system. (Not pictured). Sugg. List: $59.95

Graham Bond: Solid Bond. Graham Bond, vocals; organ, alto saxophone and piano; Dick Heckstall-Smith, alto and soprano saxophone; John McLaughlin, guitar; Jack Bruce, bass; Ginger Baker and John Hiseman, drums. (Green Onions; Doxy; Only Sixteen; Last Night; Long Legged Baby; He Ho Country Kicking Blues; six more). Warner Bros. / 7 Arts 2555. $4.98. Tape: 8 WF 2555. $9.95. 10 CWJ 2555. $9.95. Eric Clapton: Eric Clapton, vocals and guitar; instrumental accompaniment. (Slunky; Bad Boy; After Midnight; Easy Now; Blues Power; five more). Atco S 33 329. $4.98. Tape: M 329, 71/2 ips. $6.95. M 8329, $6.95. M 5329, $6.95.

Both of these albums promise more than they deliver, though the Bond release is by far the more interesting of the two. Only three of the cuts feature Jack Bruce and Ginger Baker, two of the Cream heavies, and probably were included more to push sales than for any great musical value. The cuts were made live in a London club in 1963 and, while it is interesting to hear Jack Bruce play an upright bass, the group seems to be in rather over their heads as jazz players. The 1966 tracks with Heckstall-Smith and Hiseman (who have since become the mainstays of Colosseum, one of the best British bands) is another story. Bond is a strong vocalist and instrumentalist and the others are fine. Though the sides rarely catch fire, some of Bond's performances on the Pulsar label do, they are worthy of your attention. Clapton appears with his mates in the
Delaney and Bonnie band and the album suffers from the same faults as theirs do, namely diffusion and lack of intensity. Also Clapton isn't nearly as competent a vocalist as either Delaney or Bonnie. Catch this band live if you can; they're fantastic. But pass up the albums, at least so far.

J.G.

LINCOLN MAYORGA (and Distinguished Colleagues). Tony Terran and John Audino, trumpets; Lou McCreary, trombone; Plaz Johnson, tenor saxophone; William Green, baritone and alto saxophones; Michael Deasy, lead guitar; Al Hendrickson, rhythm guitar; Jim Gordon, drums; Larry Knechtel, Fender bass; Lincoln Mayorga, piano and harpsichord; Gary Coleman and Victor Feldman, percussion; Lincoln Mayorga, arr.; Jules Chaikin, cond. (Grand Boulevard; Good Vibrations; Anyone Who Had a Heart; I'll Be Back; six more.) Sheffield S 9, $7.50. Available from Sheffield Records, P.O. Box 5332, Santa Barbara, Calif.

Before the advent of tape, performances were recorded directly from microphone via amplifier onto the master disc. The cutting, in other words, was done simultaneously with the performance. Extended sessions, partial retakes, editing, and other factors were inherently ruled out. A stray noise—someone coughing or a chair scraping—was a major disaster often requiring a complete retake from the beginning of the side. The strain on artists and recording personnel, not to mention studio budgets, was tremendous.

By way of showing that it still can be done the hard way but—thanks to twenty years' progress in microphones, electronics, and cutting equipment—now presumably much better, a mastering studio in Los Angeles has re-reproduced the direct-cut disc. "Sheffield 9" was produced with the performers playing into microphones which fed a control console which fed the record cutter. No tape generation in between, no filters, no limiting. In eliminating several steps between performance and disc recording vis-à-vis today's normal sequence of events, the producers claim to have come up with a disc that has ultraclean sound and ultrawide range and dynamics.

My verdict is yes—but. The disc does have the audible virtues of clarity, excellent percussives and transient effects, very clean surfaces, no groove noise, and highs that are strong and open but never screechy or harsh. Stereo separation is exemplary; you get a sense of relative ensemble spacing but with a blend that avoids pingpong effects.

However, I have heard these same virtues on other discs made through the modern tape transfer process. Moreover, while Sheffield 9 does sound clean, it also sounds tight and dry, with little or no ambient quality. Maybe this effect was deliberate (and possibly in accord with the musical arrangements that seem custom-made for stereo display), but it does lend the music an antiseptic quality, as if it and the performance

October 1970

CIRCLE 18 ON READER-SERVICE CARD

CIRCLE 52 ON READER-SERVICE CARD

www.americanradiohistory.com
it's obvious!

- lowest prices
- fast service
- factory sealed units
- fully insured shipments
- package deals—save more
- franchised distributors

write for free listing today

send us your list for our air mail quote today

visit our store warehouse closed mondays

@audio unlimited, inc.
396-f third ave. (nr. 28) n.y., n.y. 10016


circle 8 on reader-service card

discounts

hi-fi systems components

receivers • turntables
speakers • tape recorders
tuners • amplifiers
kits • compacts

- franchised distributors for over 70 miles
- largest selection in the country
- full manufacturers warranty protection
- only brand new, factory sealed components
- fast, fully insured shipments
- double boxed cartons where possible
- same day reply to your inquiry
- extra savings on complete systems
- lowest possible prices

write for our quote and specials bulletin • visit our new modern showrom/warehouse • free ample parking at premises

arston

146 old brookfield rd. (north)
danbury, ct. 06810
danbury, ct. (203) 744-6422
n. y. city (212) 269-6212


circle 16 on reader-service card

discounts

stereo components

please request
prices for your choice of
changers, receivers, tape
recorders, speakers, etc.
prompt delivery in factory
sealed cartons.

district sound inc.
2312 rhode island ave. n.e.
washington, d.c. 20018
302-632-1900


circle 22 on reader-service card

you're shopping discounts
because you want
the most system
for your money.

before you buy, be sure to
check our price list. you'll be
glad you did.

write us for our price list, dept. f,
or check our number on the reader
service card.

boston/audio company
1 discount drive, randolph, mass. 02368
(east Randolph industrial park.)


circle 14 on reader-service card

why?

do thousands of stereo
enthusiasts buy from
audio unlimited?

exist in a pure rather than a real en-
vironment. you ask: was the injunction
to eliminate extraneous sounds so over-
whelming that the recording was made
in an anechoic chamber? indeed, if one
categorically rules out the possibility of
retakes, of editing, of mixing down, of
balancing channels, and so on, then a
performance just about has to be re-
corded in the tight wooly silence sug-
gested by an anechoic room. this may
be fine for tests but does it make for
convincing realism in music?

okay, you can argue this one back
and forth—but the argument in favor
of direct-cut recording begins to pale
in the face of the demands made by large-
scale works involving a good deal more
tonal complexity than afforded by this
ensemble, not to mention dynamic range
and frequency range, or the use of vocal-
lists in solo and in chorus, and so on.
In other words, at best, the direct-cut
process seems limited to relatively small
ensembles playing relatively simple stuff.
The process, however, seems to me hope-
lessly unequal to the task of recording a
major sonic production like an opera.

of course, the Mayorga group plays
exceedingly well, and you can appreciate
its collective and individual artistry—the
latter aspect the more so inasmuch as
solo passages contrast the sonic pattern
with a startling sense of presence. the
"etched" effect is at times overdone
like a photo that's been overfocused to
the point where a one-eighth-inch-thick
line becomes one-one-hundredth-inch thick.
the effect in the recording is to lend
an electronically imitative timbre at times
to the sounds of solo instruments. you
can have fun with this disc: if you want
to emphasize its tight, dry, analytic
sound, play it over fairly directional
speakers in a very heavily damped
(acoustically "dead") room. if you want
it to sound a little more natural, how-
ever, try it at loud playback levels over
multidirectional speakers.

soft rock quartet. (Come and Get It;
Crimson Ship; Dear Angie; Midnight
Sun; Beautiful and Blue; Rock of All
Ages; six more.) apple st 3364, $4.95.
tape: 8 8xt 3364, $6.98; 8x 4xt
3364, $6.94.

Edison Electric Band: Bless You,
Dr. Woodward. Hard rock quartet. (Over
the Hill; Baby Leroy; Royal Fool; West
Wind; Island Sun; five more.) Cotillion
SD 9022, $4.98. Tape: M 89022,
$6.95; M 59022, $6.95.

my affection for the Edison Electric
Band probably stems from the fact that
during a recent period, lasting about three
weeks, there was no time, morning or night,
during which I could take a shower with-
out hearing Ship of the Line on the
radio I keep in the bathroom. It's a good
song and its insistent rhythms can be
heard quite clearly even over the rush
of water. Even the "ship" metaphor seems
appropriate to that context; but, all kid-
ing aside, the song is a natural: short,
punchy, simple, repetitious. On the al-

high fidelity magazine

www.americanradiohistory.com
album, the band fails to come up with anything to match it.

What this LP does have is some very pleasant and relaxed blues-based jamming. Edison's strongest element, other than the voice of T. J. Tindall, is the relaxed playing of keyboardist Mark Jordan. It isn't that Jordan is a great improviser—he's not. But he, like the rest of the band, for that matter—has taste. “Bless You, Dr. Woodward” is restrained, cool; even the extended solos are not overpowering. A pleasant release.

Badfinger's first album has mystery as part of its mystique. It is produced by “Mal,” even though the two cuts that appeared on the Magic Christian soundtrack album were produced by Paul McCartney. And though there are supposed to be four members of Badfinger, only three appear on the cover. And then, of course, there is the matter of the whole record sounding like a Paul McCartney Beatles album. Like the latter, the LP is carefully prepared, the tunes sprightly, the lyrics simple-minded and self-consciously charming. Beatles fans take note.

LOU RAWLS: You've Made Me So Very Happy. Lou Rawls, vocals; H. B. Barnum, arr. and cond. (All God's Children; Feelin' Alright; How Can That Be; eight more.) Capitol ST 427, $4.98. Tape: (®) 8XT 427, $6.98; (®) 4XT 427, $6.98.

A career is like a graph: it has a shape. Singer Lou Rawls is interesting in these terms. His first album, backed by the fine jazz pianist Les McCann, was the work of a promising singer wondering which way to lean. One moment he was into blues, the next r & b, jazz, pop, or Message. Rawls has taken trip after musical trip, in the process we call growth.

But whatever the phase, Rawls has always been carried by a powerful voice—right up to this album which, for me, is his best. This is the sure work of a talent that knows where home is. Listen to Rawls's earlier albums and you'll hear his tendency to sing sharp, his imitative r & b note-twists, his play-safe phrasing. No need for such things now. When a talent finds itself, it simply is.

Rawls's material here, like his singing, is interesting without being ornate. Two fine new Randy Newman songs are included: Let's Burn Down the Cornfield and Mama Told Me Not to Come. Rawls sets a beautiful groove on both. Also included are two successful songs, You've Made Me So Very Happy (a hit by Blood, Sweat, and Tears) and Dave Mason's Feelin' Alright (launched by Joe Cocker). Rawls's magnetism transforms both into personal terms without altering their original force. That's a dance that only the pros can do.

Lou Rawls has been a crowd pleaser from the start. That's probably because he's a believable singer. No shock. Roses to a proud talent and a sturdy career in a business famous for its flimflam.

M.A.
Kenny Cox and the Contemporary Jazz Quintet: Middirection. Charles Moore, trumpet; Leon Henderson, tenor saxophone; Kenny Cox, piano; Ron Brooks, bass; Danny Spencer, drums. (Spellbound; Snuck In, Sojourn; three more). Blue Note 84339, $5.98.

This Detroit quintet plays with a strong ensemble feeling that gives everything it does a measure of distinction. The fact that the compositions—by pianist Cox and trumpeter Charles Moore—have some body and structure, as opposed to facile riffs, adds to that sense of distinction. And the strong personal qualities of the individual musicians top it off.

The group is tightly knit in the sense that everyone is listening to everyone else and providing close, imaginative support. Cox’s piano behind the solos by Moore and tenor saxophonist Leon Henderson is an invaluable support, providing color, filling out, and stimulating whatever they are playing. And Danny Spencer on drums is with the soloists instead of living in a solo world of his own. This sort of interaction might seem elementary if it had not become relatively rare.

Cox’s Contemporary Jazz Quintet has its thing together to such a rewarding extent on this disc that it might play a role in the current jazz scene somewhat similar to that of the Modern Jazz Quartet in the early Fifties. There’s discipline and freedom, shape and space, and a constantly changing and developing structure on these pieces that are complemented by Cox’s strong, energizing piano and Moore’s crisp and fascinatingly varied trumpet statements. J.S.W.

Bobby Hutcherson: Now! Bobby Hutcherson, vibes; Gene McDaniels, vocals; Harold Land, tenor saxophone; Kenny Barron, piano, or Stanley Cowell, piano and electric piano; Wally Richardson, guitar; Herbie Lewis, bass; Joe Chambers, drums; Candido, conga; (Slow Change; Hello to the Wind; The Creators; two more). Blue Note 84333, $5.98.

An important segment of a generation (maybe two generations) of jazz musicians has spent much of its playing time in settings in which the creative life consisted of one long solo after another. It has had a deadening effect. If not on the performer at least on the listener. This may go a long way toward explaining why jazz lost so much of the audience it once had and why it failed to pick up new young audiences. (There was also the fact that provocative contemporary explorations were being made in rock, not in jazz as had been the case in the past.) This record comes as a light in the wilderness—a disc by an excellent jazzman, Bobby Hutcherson, who had seemed destined to go on following the limited, unrewarding path of so many of his colleagues, repeating himself over and over until there was nobody left to listen. Here he has made his jump from that dead-end road. Teamed with singer and lyricist Gene McDaniels, he has refreshed himself by absorbing and drawing on what is going on in contemporary music outside the routine jazz limits and, he says, by reading the poetry of Paul Laurence Dunbar. He has come up with an album that is both familiar and fresh—familiar in the best sense because it draws on the strong roots of identification, fresh because it uses the familiar in an imaginative and vital way.

The album is all of a piece. It creates an exploratory atmosphere that gives Hutcherson far more provocative support than he has usually had on records. Harold Land’s tenor saxophone also profits from this opening-up process. One of the added merits of this exploratory mixture of voices, mood, and an eclectic use of contemporary ideas is that when Hutcherson and Land finally get into one of the straight-ahead solo pieces in which they are usually heard—the last cut on side 2, Black Heroes—it’s fine because the piece constitutes variety.

There’s nothing intrinsically wrong with what they’ve been doing in the past. There’s just been too much of it too exclusively. This disc may not actually be a landmark, but it is a hopeful sign that jazz is coming out of its rut to reassert the vital contemporary role it once had.

J.S.W.

Warne Marsh: Ne Plus Ultra. Warne Marsh, tenor saxophone; Gary Foster, alto saxophone; Dave Parlight, bass; John Tiramasso, drums. (You Stepped Out of a Dream; Touch and Go; three more). Revelation 12, $4.98 (mono only).

There are innumerable jazz soloists whose styles are so distinctive that they are immediately recognizable. Quite a few big bands have also had this immediate identity factor—Ellington, of course, Kenton, Basie, even the original Benny Goodman band (despite all the copyists who suddenly turned up). But distinctive small-combo sounds have been rare. Usually they have been just a reflection of the individual sounds of the members of the group. Eddie Heywood’s group did get a distinctive sound in the Forties, although as is apt to happen in small groups, it merged on gimmickry. Possibly the most legitimate and distinctive small-group sound was that of Lennie Tristano’s combo in the late Forties. Those long, flowing lines, rising and falling with an inner pulse that supplemented the basic beat (which was a very soft beat) and, particularly, the non-alto voicing epitomized in the work of Les Konitz and Warne Marsh created a musical manner that has just as much validity today as it did then. Curiously, it is one that has not been taken up and...

The album is all of a piece. It creates an exploratory atmosphere that gives Hutcherson far more provocative support than he has usually had on records. Harold Land’s tenor saxophone also profits from this opening-up process. One of the added merits of this exploratory mixture of voices, mood, and an eclectic use of contemporary ideas is that when Hutcherson and Land finally get into one of the straight-ahead solo pieces in which they are usually heard—the last cut on side 2, Black Heroes—it’s fine because the piece constitutes variety.

There’s nothing intrinsically wrong with what they’ve been doing in the past. There’s just been too much of it too exclusively. This disc may not actually be a landmark, but it is a hopeful sign that jazz is coming out of its rut to reassert the vital contemporary role it once had.

J.S.W.

Warne Marsh: Ne Plus Ultra. Warne Marsh, tenor saxophone; Gary Foster, alto saxophone; Dave Parlight, bass; John Tiramasso, drums. (You Stepped Out of a Dream; Touch and Go; three more). Revelation 12, $4.98 (mono only).

There are innumerable jazz soloists whose styles are so distinctive that they are immediately recognizable. Quite a few big bands have also had this immediate identity factor—Ellington, of course, Kenton, Basie, even the original Benny Goodman band (despite all the copyists who suddenly turned up). But distinctive small-combo sounds have been rare. Usually they have been just a reflection of the individual sounds of the members of the group. Eddie Heywood’s group did get a distinctive sound in the Forties, although as is apt to happen in small groups, it merged on gimmickry. Possibly the most legitimate and distinctive small-group sound was that of Lennie Tristano’s combo in the late Forties. Those long, flowing lines, rising and falling with an inner pulse that supplemented the basic beat (which was a very soft beat) and, particularly, the non-alto voicing epitomized in the work of Les Konitz and Warne Marsh created a musical manner that has just as much validity today as it did then. Curiously, it is one that has not been taken up and...
explored by anyone beyond Tristano until Warne Marsh made this record in the fall of 1969. Much of the material is out of the Tristano book—his Leontie’s Pianettes and 317 E. 32nd St., Konitz’s Sixthconsciously—but this is no nostalgic remake. For one thing, Gary Foster is not Lee Konitz and he brings his own musical personality to the performances. In addition, Marsh has become a stronger, more assertive saxophonist than he was in his Tristano days.

The album with which he and Foster rip through dazzling duet passages is sometimes hair-raising. Beyond this, Marsh uses a stronger rhythm section than Tristano did giving the pieces a more powerful rhythmic motivation—a change which makes the essential flow of the Tristano lines more fluidly alive. It’s refreshing to hear jazz stated in terms that are several steps removed from the usual sound heard today and stated with such vitality and polish.

J.S.W.

DOC SEVERINSEN AND THE NOW GENERATION BRASS: Doc Severinsen’s Cosel Doc Severinsen and John Frosk, trumpets; Rod Levitt and Paul Faulise, trombones; Stan Webb and Arnie Lawrence, reeds; Derek Smith or Ross Tompkins, piano; Tommy Newsom, tenor saxophone; Pat Rebillot, organ; Joe Beck, guitar; Bill Takas, bass; Phil Kraus and Ray Barretto, percussion; Ed Shaughnessy, drums; Don Sebesky, arr. (Bottleneck; Surfer Girl; Power to the People; four more). Command 950, $5.98.

For Doc Severinsen, leader of the band on Johnny Carson’s Tonight show, this record is a distinct departure from anything he has done before—different from his earlier Command records which have been predominantly in the pop jazz vein, different from his limited opportunities on the Carson show, and even substantially different from his night-club performances with a somewhat similar band which is also called The Now Generation Brass. The prime difference is made by Don Sebesky, who wrote the arrangements and produced the album. This is far more a Sebesky set than a Severinsen set. Sebesky has been one of the most imaginatively effective arrangers in adapting the current rhythms and sound developed in rock groups to big-band purposes. He goes even further in this set in developing material both from rock groups (including the Beatles) and from Béla Bartók (who probes to be extraordinarily rock-worthy), creating tremendously powerful big-band performances in a distinctively contemporary idiom. Within this framework, Severinsen’s virtuoso trumpete becomes just one bright thread in a colorful musical tapestry. Flashing brilliantly through these pieces are Tommy Newsom’s tenor saxophone and Rod Levitt’s trombone (on Court of the Crimson King), Joe Beck’s electric guitar and Arnie Lawrence’s wild amplified saxophone (on the Bartók adaptation, Footprints of the Giant), supplemented by Bill Takas’ strong, urgent bass and the brilliantly enlivening drumming of Ed Shaughnessy.

J.S.W.
in brief

HENRY MANCINI/JULIE ANDREWS: 
Darling Lili. RCA Victor LSPX 1000, $5.98. Tape: 10 TP 31045, 3 1/4 ips, $6.95; 10 PB 5096, $6.95; 10 PK 5096, $6.95. 

As the notes say, "It's World War II." Lili is the darling of the Tommies marching off to get bloodied. The songs she sings are enormously appropriate. Julie Andrews sounds like her usual self, and Mancini's scoring is sheer velvet, as always. Johnny Mercer's lyrics are beautifully designed. But I have no nostalgia about war, and certainly not the first Big One. Talented and professional work all around—if you want it. M.A.


Donny Hathaway is the best new soul singer I have heard in a while. He has verse and wit and he writes pretty nice songs. Right on. J.G.

GRAND FUNK: Closer To Home. Capitol SKADO 417, $4.98. Tape: 8XT 471, $6.98; 8XT 471, $6.98. 

Grand Funk is a second-rate group that a first-rate hype has caused to be taken seriously (Capitol is reported to have spent a million dollars so far, a hundred grand of it for an ugly billboard in Times Square). Don't bother with it. J.G.

BEAVER & KRAUSE: In a Wild Sanctuary. Warner Bros./7 Arts, 1850, $4.98. Tape: 8 BM 1850, $6.95; 8 BMX 1850, $6.95. 

Paul Beaver and Bernie Krause control the Moog market in L.A. If you want a Moog on your record date, you call them. Beaver is the scholarly one; Krause is the younger (ex-Weavers-member) one. They've collected on tape sounds of nature, children, zoos, and streets, then added musicians Dave Grusin, Howard Roberts, Bud Shank, and a few others, plus weird effects from the Moog. Some moments are fascinating, some are not. The ringer is a gorgeous, slow blues, Waiting Green Algae Blues, beautifully mixed with sounds of people, parks, water, weather—all punctuated by the Moog. You might try it. M.A.

GORDON LIGHTFOOT: Sit Down Young Stranger. Reprise 6392, $4.98. 

Another in an endless string of great Gordon Lightfoot albums. Includes the much-recorded Me and Bobby McGee. J.G.

ALEX MOORE: In Europe. Arhoolie 1048, $4.98. 

Blues singer and pianist Alex Moore is another great neglected talent. This is a delightful L.P. J.G.


Cosby delights in "conducting" a band as it improves, bringing out a guitar here, Fender bass there. His musical intuitions are uncanny and it's fascinating to watch him in action. But on record, it's a rotten bore. Come on, Cosby. M.A.

LULU: Melody Fair. Atco 8 3330, $4.98. Tape: 8 M 8330, $6.95; 8 M 5330, $6.95. 

Lulu is luck with more white & b. By and large, the material is even better than last time. No Dizzy Springfield, but no slouch either. J.G.

DONOVAN: Open Road. Epic 30125, $4.98. 

This album features British singer/songwriter Donovan with his new group including drummer John Carr, bassist Mike Thomson, and pianist Mike O'Neill. Also new songs from Donovan in his strange, appealing, tilted-meter-syllable style. A most honorable and intriguing new entry from one of rock's early and important voices. M.A.

MOSE ALLISON: Hello There, Universe. Atlantic SD 1550, $4.98. 

This first new album in a long time by Mose Allison proves that he's still got it; though it doesn't have the freshness it once did, it's good to have his Mississippi funk back. Hello there, Mose. J.G.

MIRIAM MAKEBA: Keep Me In Mind. Reprise 6381, $4.98. Tape: 8 RM 6381, $6.95; 8 CRX 6381, $5.95. 

Miriam Makeba is equally at home with traditional African and traditional top- forty material. An excellent L.P. J.G.
HEARD THE LATEST?

This is what happens when a big name thinks small. It's the TEAC A-24, and it's making cassette history. This deck is powered by a unique hysteresis synchronous outer rotor motor for compact convenience, powerhouse performance. And it comes complete with all the craftsmanship it takes to make a TEAC.

More exclusive features: a special end-of-tape sensing circuit which not only stops the cassette, but completely disengages the mechanism — releasing pushbuttons, pinch roller and idlers — to avoid "flats" and deformation of critical drive components. Two specially-designed heads for outstanding frequency response. Just about the lowest wow and flutter that ever came out of a cassette.

Of course, no sound system is really complete without cassette capability. So if it's time to round out your equipment, it's time to sound out our A-24.

TEAC
TEAC Corporation of America • 2000 Colorado Avenue • Santa Monica, California 90404
NEW FROM KENWOOD

• NEW STYLING
• NEW FEATURES
• GREATER PERFORMANCE

OUTER CHANNEL OUTPUT (U.S.
exclusive Power Transistor Protection Circuit, New FM/AM Signal Strength Meter, 0.5% IM, Distortion, 20-40 kHz Frequency Response, 18-30 kHz Power Bandwidth, IHF 1.7 µV Sensitivity, 2.5 dB Capture Ratio, 55 dB Selectivity, 33 dB 1 kHz Stereo Separation, Price $259.95

Outputs for 2 sets of Stereo Speakers and Front Panel Speaker Selector Switch, Inputs for 2 Record Players, Separate Preamp Outputs and Main Amp Input, Center Channel Output (U.S. exclusive Power Transistor Protection Circuit, New FM/AM Signal Strength Meter, FM (zero-center) Tuning Meter, Light Indicating Front Panel Selector Switch, 0.5% IM Distortion, 20-40 kHz Frequency Response, 18-30 kHz Power Bandwidth, IHF 1.7 µV Sensitivity, 2.0 dB Capture Ratio, 55 dB Selectivity, 33 dB 1 kHz Stereo Separation, Price $319.95

For complete specifications on these and other NEW KENWOOD Receivers, write CIRCLE 36 ON READER-SERVICE CARD

KENWOOD
15711 South Brookwood, Gardena, California 90247
72-02 Fifty First Avenue, Woodside, New York 11377
www.americanradiohistory.com