Best Records of the Year

Buyer's Guide to the Beethoven Symphonies
Records to Give to Children

How to Set Up Your Own Control Center
FISHER STEREO COMPACTS

The Fisher 115 AM/FM stereo compact with Fisher XP-44B speakers. 75 watts. $299.95.

The Fisher 3056 AM/FM stereo compact with Fisher XP-56 speakers. 90 watts. $369.95.

The Fisher 3580 AM/FM stereo compact with Fisher WS-80 3-way omnidirectional speakers. 100 watts. $399.95.

The Fisher 125B AM/FM stereo compact with XP-55B speakers. 80 watts. $329.95.

The Fisher 3070 AM/FM stereo compact with Fisher WS-70 omnidirectional speakers. 90 watts. $369.95.

The Fisher 3560K AM/FM stereo compact with Fisher XP-60K speakers. 100 watts. $399.95.

The Fisher 5055 cassette/phono/AM/FM stereo compact with Fisher XP-55B speakers. 90 watts. $469.95.
FISHER AMPLIFIERS, CASSETTE DECKS & ACCESSORIES

The Fisher TX-50
65-watt stereo control amplifier. $149.95.

The Fisher TX-2000
150-watt stereo control amplifier. $349.95.

The Fisher RC-70
professional-quality cassette deck. $149.95.

The Fisher RC-80,
the world's finest cassette deck, incorporating the Dolby noise reduction system. $199.95.

The Fisher HP-60
stereo headphones. $24.95.

The Fisher HP-100
deluxe stereo headphones. $39.95.

The Fisher K-10
dynamic
Spacepander® reverberation accessory. $69.95.

CABINET IN WALNUT FINISH. $22.95.

Prices slightly higher in the Far West.
The Fisher 701
250-watt AM/FM four-channel stereo receiver with AutoScan® electronic automatic tuning. Integrated Darlington output stages. The world's first and only 4-channel receiver. $699.95.

The Fisher 450-T
180-watt AM/FM stereo receiver with AutoScan® automatic electronic tuning and remote control. $399.95.

The Fisher 210-T
110-watt AM/FM stereo receiver. $299.95.

The Fisher 201
AM/FM stereo receiver with 80 watts power. Fisher's best receiver value. $199.95.

1CABINET IN WALNUT FINISH, $22.95.
*CABINET IN WALNUT FINISH, $14.95.
**CABINET IN WALNUT FINISH, $19.95.
The Fisher XP-44B 2-way speaker system. The world's least expensive good speaker system. Two for $89.00.

The Fisher XP-55B 2-way speaker system. The world's best $49.95 speaker system.

The Fisher XP-60B 2-way speaker system. The world's best $79.95 bookshelf speaker system.

The Fisher XP-66B 3-way speaker system. The world's best $99.95 bookshelf speaker system.

The Fisher XP-7B 4-way speaker system. The world's best $149.95 speaker system.

The Fisher XP-9C 4-way speaker system. The world's finest bookshelf speaker system. $199.95.

The Fisher XP-18 4-way floor-standing speaker system. The giant woofer speaker system. $359.95.

The Fisher XP-16 4-way floor-standing speaker systems. The world's most beautiful speaker systems, and also among the best-sounding. From top to bottom: Country French in cherry; Contemporary in walnut; Mediterranean in pecan. $299.95 each.

The Fisher WS-50 full-range omnidirectional speaker system. Two for $59.95.

The Fisher WS-70. The world's finest 2-way omnidirectional speaker system $79.95.

The Fisher WS-80 3-way speaker system. The world's finest omnidirectional speaker system. $99.95.

Models XP-60B, XP-66B and XP-7B are available with attractive lattice grills at slight additional cost.

Models XP-60B, XP-66B and XP-7B are available with attractive lattice grills at slight additional cost.

The Fisher XP-9C 4-way speaker system. The world's finest bookshelf speaker system. $199.95.

The Fisher XP-18 4-way floor-standing speaker system. The giant woofer speaker system. $359.95.

The Fisher XP-16 4-way floor-standing speaker systems. The world's most beautiful speaker systems, and also among the best-sounding. From top to bottom: Country French in cherry; Contemporary in walnut; Mediterranean in pecan. $299.95 each.

Models XP-60B, XP-66B and XP-7B are available with attractive lattice grills at slight additional cost.

The Fisher WS-50 full-range omnidirectional speaker system. Two for $59.95.

The Fisher WS-70. The world's finest 2-way omnidirectional speaker system $79.95.

The Fisher WS-80 3-way speaker system. The world's finest omnidirectional speaker system. $99.95.

The Fisher XP-9C 4-way speaker system. The world's finest bookshelf speaker system. $199.95.

The Fisher XP-18 4-way floor-standing speaker system. The giant woofer speaker system. $359.95.

The Fisher XP-16 4-way floor-standing speaker systems. The world's most beautiful speaker systems, and also among the best-sounding. From top to bottom: Country French in cherry; Contemporary in walnut; Mediterranean in pecan. $299.95 each.

Models XP-60B, XP-66B and XP-7B are available with attractive lattice grills at slight additional cost.

The Fisher WS-50 full-range omnidirectional speaker system. Two for $59.95.

The Fisher WS-70. The world's finest 2-way omnidirectional speaker system $79.95.

The Fisher WS-80 3-way speaker system. The world's finest omnidirectional speaker system. $99.95.
Mail this coupon for your free copy of The Fisher Handbook. This 72-page full-color reference guide to hi-fi and stereo also includes information on all Fisher components.

Name

Address

City State Zip

Overseas and Canadian residents please write to Fisher Radio International, Long Island City, N.Y. 11101
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 XV-15 cartridges range from $29.95 to $60. For more information write Pickering & Co., Inc., 101 Sunnyside Blvd., Plainview, N.Y. 11803.
music and musicians
Leonard Marcus WAGNER FOR THREE-YEAR-OLDS?
THE BEST RECORDS OF THE YEAR
Paul Henry Lang
BEETHOVEN ON RECORDS: THE NINE SYMPHONIES
Eleanor Kullesaid RECORDS FOR CHILDREN
Peter G. Davis VIENNA OPERA CENTENARY

audio and video
TOO HOT TO HANDLE
NEWS AND VIEWS
EQUIPMENT IN THE NEWS

EQUIPMENT REPORTS
George Movshon PEG BOARD: MEET JACK FIELD

recordings
FEATURE REVIEWS
CLASSICAL REVIEWS
IN BRIEF
Peter G. Davis REPEAT PERFORMANCE
POP REVIEWS
JAZZ REVIEWS
R. D. Darrell THE TAPE DECK

etc.
LETTERS TO THE EDITOR
PRODUCT INFORMATION
ADVERTISING INDEX
INDEX OF 1970 EQUIPMENT REPORTS
INDEX OF 1970 ARTICLES

4 A letter from the Editor
44 An international jury decides
49 Part VIII of a nine-part critical discography
79 Discs you should (and should not) give your child
134 Viennese operatic history in sound and pictures
20 HF answers your more incisive questions
26 Yet another video tape cartridge system
30 The latest in audio gear
35 Tandberg 6000X and 3000X tape recorders
Audio Dynamics ADC 220X phono cartridge
Frazier Mediterranean speaker system
Sony TA-1144 stereo integrated amplifier
Robins TS-215 cassette splicing block
70 A marriage to be made on the workbench

DG's first Boston Symphony recordings
Glenn Gould razes Mrs. Brown's spirits
Donizetti rarities sung by Caballé and Souliotis
A Mahler discovery . . . Beethoven by the bushel
Capsule wrap-ups of new releases
Bruno Walter reissues . . . Bjoerling in Rigoletto
The talented Carpenters . . . Roberta Flack, sorceress
Gary Burton vibrates . . . Rex Stewart memorial
The musicassette comes of age—almost

Our opera reviewers . . . A Beethoven postscript
An "at home" shopping service

Published at Great Barrington, Mass. 01230 by Billboard Publications, Inc. Copyright © 1970 by Billboard Publications, Inc. The design and contents of High Fidelity Magazine are the property of the publisher and may not be reproduced in any form. Second class postage paid at Great Barrington and at additional mailing offices.

Wagner for Three-Year-Olds?

DEAR READER:

Mrs. Kulleseid, in her article on children's recordings, seems to have left out possibly the best kiddie records of all: Wagner's Ring. I have never quite gotten over my suspicion that these four operas were one big put-on for grownups and were really written for kids; it is my own experience that any red-blooded three-year-old who is exposed to the super-Peter Pan fantasies of Wagner will find them more engrossing than all the Peter and the Wolves and Young Person's Guides in the catalogue.

Even Peter Pan has only pirates and Indians going for it; look what the Ring has: giants and dragons and gods and talking birds and a helmet that makes you invisible and Superman with a brat's temperament for a hero; dwarfs and "flying ladies" and "swimming ladies" and lightning and thunder (if you get the Solti version on London) and King Arthur's or whichever-it-is magic sword stuck in a tree and conflagration and flood and killing and blood—everything dear to a little boy's heart. Now I don't propose that you sit your toddler in front of a stereo setup for twenty hours' worth of Ring; highlights records will do. I still recall my two oldest sons, when they were two and five, flying around the living room with the Valkyries, swimming on the rug with the Rhinemaidens, clomping over the rainbow bridge with the rest of the gods. All it took was telling them the story.

The story is the key, at least for this age group. Or perhaps "action" is more important than mere plot. My boys' absolute favorite was the Firebird Suite; Duddy once wanted to hear a new recording of it and to keep the kids quiet told them what was happening. When the birds fluttered their wings, so did the boys; when the hero broke the egg containing the soul of the "mad magician," Stravinsky's frenzy was easily matched by the children's; when the creatures hesitantly emerged into freedom, so did my creatures, from under tables and chairs. Playing outside, they invented a Firebird game and used everything from dead leaves to gum wrappers for the magic feather. I could not come home from work without being barged with requests to "put on the Firebird." Before long they could sing the music, keeping better time in the rhythmically complex sections than some orchestras I have heard. At ages four and seven, by now rock-committed, they were finally allowed to attend a live concert to hear Stravinsky's suite. Totally captivated, they waved their arms together with Erich Leinsdorf, easily tossing off the seven-four meters and syncopated rhythms, and at the end getting some good-natured applause from nearby members of the audience. If the amused grown-ups thought my kids exceptional, they were mistaken; the youngsters knew the music because they had been told the story and liked both together.

I haven't the space to relate how Tchaikovsky's Romeo and Juliet stimulated a seven-year-old Beatle fan's passion for Shakespeare's play, but whether it's Firebird or Romeo and Juliet, Rheingold or Tosca, Aida or Don Quixote, as long as you tell the bloody details, a child's mind will fill in more colorful and self-engrossing images than all the creative talent behind Fantasia. At least in one family, that's all it took to spark in children a taste for the whipped cream of civilization—art.

Speaking of whipped cream, next month we will devote a major section of HF to the two most exciting recent varieties of audio Schlagger (though certainly not shlock): in FOUR-CHANNEL STEREO you will learn of three basic paths to quadraphony, including five coding techniques and several simulated versions; we also will tell you the results of RUNNING THE GAMUT OF TAPE RECORDERS WITH TWO DOLBY "HOME" SYSTEMS. Beethoven's bicentennial year will be lengthened by a month with the conclusion of our complete discography and the remarkable story of BEE-THOVEN'S LAST PUBLISHER, B. Schott Söhne.
The BOSE 501 DIRECT/REFLECTING Speaker System

$124.80

DESCRIPTION:
The BOSE 501 is a floor standing speaker that may be placed against a wall or up to one foot in front of a wall. Each 501 enclosure contains one 10-inch speaker and two 3½ inch speakers. The 10-inch speaker faces forward. It covers the low frequency range and has a specially extended frequency response to supply a small amount of direct energy at higher frequencies to balance the reflected energy of the smaller speakers. The two 3½ inch speakers provide primarily reflected sound at high frequencies. They are directed at angles to the rear wall (See Figure 1) such that stereo can be enjoyed from a wide range of positions while avoiding the point source effect of conventional direct radiating speakers (See Figure 2).

FIG. 1

FIG. 2

DESIGN GOALS:
In designing the 501 we set two goals:

A. To develop a speaker that would audibly outperform all speakers costing less than the BOSE 901.
B. To design this speaker to sell for less than $130.

THE 501 SHARES THE FOLLOWING FEATURES OF THE 901:

A. The use of the wall of your room to reflect sound as the stage wall reflects the sound of instruments in a live performance. This eliminates the undesirable point source effect of conventional speakers.
B. Radiating a combination of direct and reflected sound to provide localization of sound while maintaining the spatial fullness that is characteristic of a live performance. Stereo can now be enjoyed from almost any position in your room. No special seating arrangements are required as for direct radiating speakers.
C. Flat power radiation rather than conventional flat frequency response on axis. This permits the 501 and 901 to reproduce crisp instrumental attacks without the shrillness so often observed in direct radiating speakers.

COMPROMISES TO REDUCE COST:

A. The principal compromise introduced to reduce the cost was the use of a woofer in the 501 instead of nine drivers as in the 901. The performance compromises resulting from the use of a woofer are:

1. The 501 does not have quite the bass response (below 40 Hz) of the 901.
2. The 501 does not produce quite the accuracy in timbre of bass instruments as does the 901.
3. The 501 does not have as much power handling capacity as the 901.

BUT in all these respects the 501 should match or exceed the performance of any speaker costing less than the 901.

B. The 501 uses only two speakers to reproduce the high frequency range instead of nine speakers as in the 901. The reduction in the number of speakers operating in the same frequency range reduces the clarity on complex passages. The clarity of the 501, though exceeded by the 901, should be superior to that of all speakers costing less than the 901. Most conventional speakers contain only one speaker covering any one frequency range and do not employ the combination of direct and reflected sound.

C. The 501 uses a crossover network. Even though this network and the speaker have been very carefully matched, it is still a crossover network and does introduce sound coloration. It cannot produce the accuracy of instrumental timbre that is achieved in the 901 which uses nine full range speakers coupled with the Active Equalizer.

THE PERFORMANCE OF THE 501:

You be the judge. If we have succeeded in our design goals, the result will be obvious to you when you A-B the 501 with any speaker selling for less than the 901.

*Patents applied for.

You can hear the difference now.

BOSE

Natick, Massachusetts 01760
CIRCLE 12 ON READER-SERVICE CARD
It sounds as if you bought something more expensive.

The Standard SR-A1000S AM/FM stereo receiver. $209.95

20/20 Watts RMS with both channels driven. Plenty of clean, sharp power for full fidelity at any volume setting.

That's where Standard's SR-A1000S begins to sound more expensive. But we're not resting our claim on power alone.

It has FET plus four IF stages, double-tuned and ceramic filtered for an FM sensitivity of better than 2.5 uV (IHF). There's a tuning meter, a stereo beacon light and a dual speaker system. Bass and treble controls are stepped. Loudness, muting, mode, tape monitor and hi-filter controls are all conveniently placed.

Frequency response is 20-20,000 KHz ± 1 dB with harmonic distortion of 0.8% at 20/20 Watts. And it all comes in a handsomely styled walnut wood cabinet.

Those are some of the reasons for saying the SR-A1000S sounds more expensive than $209.95. But you be the judge, just drop by your Standard dealer and audition the SR-A1000S for yourself.

letters

Opera Reviewers

A rousing olé to Conrad L. Osborne for his review of The Naked Carmen [September 1970]. He is to be commended for his objective analysis and tolerant wit in putting this unfortunate effort in proper context. There are countless brilliant instances where a work was adapted and altered by other hands—the point is well delineated in Mel Powell's article in the September issue of Musical America. But these have nothing to do with Mercury's faecal-ization of Bizet's masterpiece. The Naked Carmen is a bore; the disc comes alive only with those bits of the original score that are left intact.

As for the pseudopsychiatric effort to equate Carmen with Women's Lib—phooey! The poor girl would probably have been bewildered by the whole thing.

Back to Psych. I, Mercury!

Leslie Rosenbaum
New York, N.Y.

I was glad to see that Conrad L. Osborne had been invited to review the Karajan Götterdammerung for the September issue. After all the meaningless generalities that pass for music criticism so much of the time, it is refreshing to read one of C.L.O.'s reviews again.

Stephen J. Brown
Schenectady, N.Y.

It was marvelous to see two articles by Conrad L. Osborne in this month's HIGH FIDELITY [September 1970]. His knowledgeable review of Götterdammerung and his incisive probing of The Naked Carmen reminded me once again that he is the best opera critic I have yet encountered.

I haven't learned anything from your current stable of opera reviewers. But rarely, was there an Osborne article from which I did not learn. Many times Osborne would point out things new to me and a listening check with the record in question would usually prove him right. Although I didn't always agree with him, I could generally understand why he held the opinion he did. Only Osborne can give me an impression of what a voice that I have never heard sounds like. Osborne always analyzes, never pontificates. His judgments are buttressed by very broad knowledge, solidly illustrated examples, and apt comparisons. He never cuts a performer to pieces for the fun of the experience. When harsh conclusions are warranted, they are given—it always seems—with a little sadness.

Elaine Levi
Beverly Hills, Calif.

Beethoven Postscript

I want to call attention to the unfortunate omission of an entire paragraph from the survey of the Appassionata Sonata in my Beethoven piano music

Continued on page 9

HIGH FIDELITY Magazine
When we make a $279 speaker system, we don't fool around.

Nearly all of the higher-priced speakers on the market incorporate some kind of gimmick or technical razzle-dazzle. It may be something as simple as an enclosure of unusual shape or a slightly offbeat tweeter, or it may be a whole new engineering concept destined to revolutionize the speaker industry. In the unbiased opinion of the manufacturer, that is.

The Rectilinear III is different. Because there's nothing especially different about it except its sound.

In a largeish box (35" by 18" by 12") are six superbly made but perfectly straightforward cone speakers. One massive 12" woofer, one 5" dual-cone mid-range driver, two 2½" tweeters and two 2" tweeters. They are connected to a properly designed dividing network with carefully chosen crossover points, and the whole thing stands on the floor looking very simple, oiled-walnutty and unrevolutionary.

This lack of sensationalism, however, didn't deceive magazines like Popular Science, Stereo Review, The American Record Guide and Buyer's Guide. Their equipment reviewers brought out their heaviest superlatives to describe the sound of the Rectilinear III. Never before had a speaker won such universal acclaim from the toughest critics. Even today, after several years, it seems to be the consensus of the most expert ears that the Rectilinear III is the speaker system, if you have the space and the $279 for it.

Music lovers keep telling us that the Rectilinear III sounds exactly as it looks, inside and outside. Honest.

No hokey bass, no phony mid-range presence, no souped-up treble. Just completely natural, open sound, at any volume level, in any size room. Almost as if the speaker had turned into an open window on the concert hall or recording studio.

Which, in our book, is what a high-fidelity speaker system is for. Playing music.

Not for playing games.

(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 III
And that's not an exaggeration. The Citation Eleven preamplifier is the companion piece to the recently introduced Citation Twelve power amplifier. And like the Twelve, which was immediately hailed by High Fidelity magazine as, "a virtually distortionless device," the Citation Eleven extends performance to the limits of current technology.

In fact, the specifications of the Citation Eleven are unmatched by any preamplifier ever made.

But merely quoting a list of specifications, however fine, doesn't begin to convey the scope of this remarkable instrument.

For what really distinguishes the Citation Eleven from all the rest is its unrivalled flexibility. The key to this flexibility is the audio equalizer which allows you to alter the frequency response of your entire component system, so what you actually hear in your listening room is acoustically flat.

Instead of conventional tone controls, the Citation Eleven employs a series of precision filters that permit you to boost or attenuate the signal at five critical points within the audio spectrum.

By judicious use of these controls, you can correct deficiencies in program material, speakers and room acoustics and thus literally shape your system's frequency response.

Needless to say, the Citation Eleven also offers a full complement of the more familiar professional controls, arranged in logical groupings for ease of operation, as well as more than enough inputs and outputs to satisfy the most demanding requirements.

For example: two tape monitor switches; front panel speaker selector switch for two sets of speakers; and a special defeat switch to remove the audio equalizer from the circuit for instant comparison of equalized and flat response.

See and hear the Citation Eleven at your Harman-Kardon dealer. And to fully appreciate its extraordinary performance, you should hear it in combination with the Citation Twelve. They could change your ideas about the shape of music.

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

The Citation Eleven can recreate the original shape of music.
discography [October 1970]. Many readers, I am sure, reached one of two logical conclusions: the editions that were not discussed—at least ten—were of inferior quality and unworthy of consideration or I didn’t bother to hear them all. I give my assurance that no cutting of corners was involved—though heaven knows, the task of listening to all those recordings could try anyone’s patience! In fact, some of the excluded entries are distinguished ones. Hereewith, for the record, is the ill-fated fragment.

Yves Nat (still listed as Haydn Society HS 9030 in the Schmann supplementary catalogue) and Kurt Appelbaum (Westminster XWN 18895, deleted) are at the opposite pole from Horowitz: both are a shade awkward and shaggy pianistically but triumph over their gaffes through strong, individualistic perception and gruff, potent drama. Appelbaum has the more flattening sound. Klien’s slightly more conventional (and technically smoother) treatment largely parallels the preceding pair’s forthright musculosity. My original pressing of it was distorted and blasty, but a replacement copy proved vastly more agreeable to the ear. Reacquaintance has lowered my esteem for Brendel’s tight-lined, old-maidish readings. Lewenthal’s 1953 mono version is spruce and traditional. He may not be the most subtle of players, but his work here has a healthy, freewheeling quality that I much prefer to either the Brendel or to Badura-Skoda’s flaccid, silly, methodically even-tempered rendition. And though he is hardly a colorist (as I understand that term), Lewenthal seems like a veritable light show alongside Gorodnitzki’s bleak, noncommittal efficiency. Goldsand’s detailed phrasing makes some fascinating points but his obsession with minutiae causes his performances to become unsteady and lose cumulative impact. I was unable to take to the Fidelman but remember it as another loose-limbed romantic reading without the redeeming interest and profile of the Goldsand. The Nádas, which I’ve never heard, was also not submitted for evaluation. I have the deepest respect for Harold Bauer, one of yesteryear’s finest musicians. Unfortunately, his fast-paced, heroic, and altogether masterful Appassionata is mutilated on the Everest disc by a defective piano roll which limps rhythmically and even stops, beginning in the left hand at one point in the first movement. Bauer made a legitimate (albeit ancient) recording of this work, and it would be a thoughtful gesture if RCA honored his memory by issuing it again (it was briefly available on the Camden label in the mid-1950s).

Harris Goldsmith New York, N.Y.

That Which Is Crooked

Permit me to disagree with your comments about warped records. "Too Hot To Handle," September 1970. Most records are warped before they are packed into the jackets—they come off the press that way. If the timing cycles of the press are not correct, one side of the stampers and disc will heat and cool at a different rate from the other side, and that will produce a warped or dished record. Attention to the product—which means good inspection—would avoid this problem. But most pressing plants are interested in volume production and do not care about quality.

I have never seen anyone succeed in flattening warped records. I don’t think it is possible, due to the nature of the plastic used.

Improper storage can cause the record to warp, but in my experience the cause in the majority of cases is defective molding techniques.

Sometimes the record can be warped by initial heat-sealing of the container. Most records are packed in plastic wrapping; if the record stays in the heated area too long, the plastic will become too tight, thus warping the disc.

Sidney Feldman
Mastertone Recording Studios, Inc.
New York, N.Y.

Jascha Horenstein

Robert C. Marsh’s tribute to Jascha Horenstein in the September issue is entirely correct. Horenstein is disgracefully underrepresented on current LPs as are Rostal and De Sabata. I might add to Marsh’s list such ignored conductors as Fritz Busch and Erich Kleiber (not to mention Felix Weingartner, most of whose recordings did reach LP but are now deleted). Busch did one of the greatest Eroica ever recorded for Remington, and I’ve heard some unreleased broadcast tapes which are greater still.

Meanwhile, Horenstein collectors may not know that he has made several recordings for the Reader’s Digest. One of these is a set, with Earl Wild at the piano, of Rachmaninoff’s works for piano and orchestra plus The Isle of the Dead. This set of four records (RDA 29) is available in stereo by mail order only. There is one Wagner recording by Horenstein included in a twelve-disc set, “Treasury of Great Music” (RDI 5-K), which also features Wild and such conductors as Munch, Reiner, Krips, Dorati, and Barbirolli. Horenstein appears in a Reader’s Digest album called “Scherazade,” and a two-record set of music by Johann Strauss, Jr. issued by the RCA Record Club (“Everybody’s Strauss,” CSC 602) and available only from them. These are all superbly recorded and the performances are prime samples of Horenstein’s genius. I wish there were some way to make them available to the general record-buying public.

Leslie Gerber
Great Barrington, Mass.

Continued from page 6

HANDLE WITHOUT CARE!

ADC’s no compromise answer to the speaker space problem — an ultra compact system carefully created by hand. Only 11 7/8 x 7 7/8 x 8 1/4!, the ADC 404 can be easily positioned in any room to achieve maximum performance. And this pint-sized perfectionist looks as good as it sounds.

The 404 shares the same uncompromising standards common to all ADC speaker systems — to provide the highest possible sonic accuracy for its size.

So, if you’re looking for a true high fidelity speaker system that stands bigger than it is with a reasonable price tag, listen to the 404 and see how good things come in small packages.

SPECIFICATIONS

Type . . . . . Bookshelf
Cabinet . . . . Oiled Walnut
Dimensions . . . . 11 7/8" H x 7 7/8" W x 8 1/4" D
Frequency Response . . . . 45 to 20,000 cps - 3 db Measured in average listening room
Speakers (2) . . . Special high compliance 6" linear-travel piston cone woofer. Hi-Flux, super radiator dome tweeter with wide dispersion
Nominal Impedance . . . . 8 ohms
Power Requirements . . . . 6 watts RMS minimum
Price . . . . $55.00 each

Write for details about other ADC speaker systems. From 575-3252.

AUDIO FOR AUDIOPHILES

CIRCLE 6 ON READER-SERVICE CARD

AUDIO DYNAMICS CORPORATION
PICKETT DISTRICT ROAD, NEW MILFORD, CONNECTICUT 06776

LETTERS Continued from page 6
FABULOUS SUCCESSOR TO THE

THE NEW SANSUI 2000A

AND STILL AT THE SAME PRICE
$299.95 can still go a long way in purchasing top notch high fidelity equipment. The exciting new 2000A has a wide dial FM linear scale plus a sensitivity of 1.8 \mu V(IHF) for pin-point station selectivity with a clean crisp signal from even distant stations. Its powerful 120 watts (IHF) will easily handle 2 pairs of stereo speaker systems. The Sansui 2000A has inputs for 2 phonographs, tape recording and monitoring, headphones and auxiliary; and for the audiophile, pre- and main amplifiers may be used separately. Hear the new Sansui 9000A at your franchised Sansui dealer.
The TU999 by Sansui is a top notch AM/FM Stereo Tuner designed from the ground up to meet the most exacting demands of today's audiophile. The TU999 has an advanced FM front end that ensures an excellent 1.8 µV (IHF) sensitivity. FM IF filter with three IC's, crystal filter and block filter for a greatly improved distortion factor (less than 0.3%), stereo separation (better than 38 dB at 400 Hz) and phase characteristics. Double meters for precision tuning of FM signals. FM AGC changeover circuit for local, normal and distant stations... stereo only switch... wide dial and FM linear scale for easier and more precise tuning... high sensitivity AM tuner... and much much more. $279.95

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

Cut out high speaker costs!

Mail coupon and pay less for latest high-compliance cone-edge speakers for hi-fi stereo. Factory-to-you from CTS, pioneers of air-suspension speakers. Also available—rugged speakers for bass and lead guitar and other musical instrument amps.

CTS of Paducah, Inc.
1565 North 8th Street
Paducah, Ky. 42001

Please send Catalog of CTS speakers at factory-to-you prices. Specify:
□ Hi-Fi Stereo Speaker Catalog
□ Musical Instrument Amplifier Speaker Catalog

Name _____________________________
Address ___________________________
City ______ State ______ Zip __________

LETTERS

Continued from page 9

Pen Pal Wanted

Would any of your readers interested in Greek music or records care to exchange correspondence and recordings with me? I am twenty-six, a civil engineer, and appreciate American music and records, most of which are not available here. My tastes are broad—classical, jazz, popular, folk music from all countries.

Paul Spanakos
Avezzano 61
Koridallos-Pireus
Greece

Pictures on Discs

It is always most unfortunate when casual telephone conversations result in printed articles containing a number of misunderstandings, misinterpretations, and even conclusions which turn out to be completely untrue. Just such is the case with your "Pictures on Discs" story in the November issue. All of the factual material was indeed translated by me from the previously published press information released by Teldec in Germany at the time of the world premiere in West Berlin, and given to my friend of many years' standing, now your associate audio-video editor, Robert Long, in a phone conversation. I did not supply either the photographs or their captions, but these were readily available from any number of newspapers which had published them previously.

What I must take strong exception to is the inference that Gotham Audio Corporation is in any way whatsoever connected with the Videodisk process, much less is 'its functional U.S. representative'. While it is altogether understandable that you linked Gotham with this Teldec development—we have for many years imported the Teldec-developed and Neumann-built stereo disk cutting head—it was entirely your own conclusion and should be corrected.

There is also an obvious misprint in which I allegedly suggested a record player sales price of $325. The actual figure is $125 and I have no reason to suggest any other. That also was a direct translation from the press report which indicated 500 German marks.

Stephen F. Tenneker
President
Gotham Audio Corporation
New York, N.Y.

We sincerely regret the errors contained in our report—particularly since Mr. Tenneker was kind enough to give us the benefit of his translations of the Teldec material. Careful readers may have noted that the record player price as printed did not logically jibe with the others quoted. They will also have noted a discrepancy in our caption for the photomicrographs comparing LP grooves with those of the Teldec disc. Our printer

Continued on page 14

HIGH FIDELITY MAGAZINE
A gift of the Shure V-15 Type II Improved stereo phono cartridge will earn you the eternal endearment of the discriminating audiophile who receives it. What makes the V-15 such a predictable Yuletime success, of course, is its ability to extract the real sound of pipers piping, drummers drumming, rings ringing, et cetera, et cetera. Stereo Review, in a test report that expressed more superlatives than a Christmas dinner, described the performance of the V-15 Type II Improved as "... Unstrained, effortless, and a delight to listen to." All of which means that if you're the giver, you can make a hi-fi enthusiast deliriously happy. (If you'd like to receive it yourself, keep your fingers crossed!) Shure Brothers Inc., 222 Hartrey Avenue, Evanston, Illinois 60204.
### SPECIFICATIONS

**Stylus:** Naked Diamond (5+17) Elliptical (LP).

**Frequency response:** 15-25,000 Hz ± 3 dB 50-10,000 Hz ± 1½ dB. Channel separation: 75 dB at 1000 Hz 20 dB at 500-10,000 Hz. Channel difference: 2.0 dB. Compliance: 25 10-4 cm/dyne. Tracking force: 1.0-1.5 grams. Output: 1.0 mV/c㎡/sec. 5.0 mV average from music record. **Recommended load:** 47 K ohms. **Vertical tracking angle:** 15°. **Weight:** 8.5 grams. **Mounting:** ½” Standard 5 Terminal connection incl. separate ground pin. Balanced or unbalanced. **Replacement Stylus:** Original (5+17) Elliptical (LP), type: 5420 or 15 µ Spherical (LP), type: 5420. **MODEL SP-12**

### Bang & Olufsen of America, Inc.

525 EAST MONTROSE • WOOD DALE, ILLINOIS 60101

---

**Letters**

*Continued from page 12*

Trimmed the picture to fit the page makeup, and in so doing not only inverted it (putting the Teledek sample on the right, rather than the left as specified in the caption) but omitted the neighboring grooves from the LP section, making it impossible for the reader to see just how much space is unused with standard groove modulation techniques. The photomicrograph is shown correctly below. Since our report was prepared, incidentally, Teledek has shown a record player model more advanced than the laboratory prototype we reproduced.

**Will the Real Amneris Please Stand Up?**

David Hamilton's glowing tribute to a great soprano ("The Ponselle Miracle," September 1970) is indeed gratifying. However, I must quarrel with his statement that Ponselle did not have soft floating high notes. Ponselle's pianissimo high notes were among her most treasurable attributes. Read Ida Cook's comment in *We Followed Our Stars* of how this particular ability aroused the audience's enthusiasm at her Italian debut in Florence.

*—A. R. Blacksmith*

San Diego, Calif.

Mr. Hamilton has made a few minor errors. The "Stucidio!" from *La Gioconda* does not demonstrate the Ponselle voice in a range "well below middle C," as the aria's lowest pitch is a C sharp. The only Ponselle waxing of a note below middle C (prior to her LP recordings of the 1950s) is found in an early Columbia recording of Victor Herbert's *Kiss Me Again.* The resonance of her low voice on that disc must have been the envy of many contraltos. As for Ponselle's lack of "flattened high notes," only check her 1919 recording of "D'Amor sull'ali rose" from *Il Trovatore.*

Mr. Hamilton states that "somebody forgot to include the name of Grace Anthony, who sings Amneris in the Tomb Scene from *Aida.*" The actual Amneris of the recording is Elsie Baker. Miss Anthony was a soprano with the Metropolitan Opera in the 1920s and can be heard as the Priestess in the Martellini/Pinza version of the *Aida* Temple Scene.

*Continued on page 18*
This is the tape deck your components have been saving themselves for.

Right off the top, our RS-736US gives your components an incredible head start. Because its three heads are made of Hot Pressed Ferrite. And Ferrite (pioneered by Panasonic) improves frequency response a fantastic 25%. All by itself!

It also lets us create the world’s narrowest, most precise tape-head gap. Which is exactly what makes the high fidelity so high. And it stays high. Because Ferrite heads live, more, than ten times longer than non-Ferrite ones.

As you might expect, our RS-736US has a top speed of 15 i.p.s. Which is nothing less than broadcast quality. (For flexibility, it also has two other speeds: 3¾ and 7½.)

And the controls are designed to keep everything well under control. You’ll find a separate switch for tape and speed equalization. Two large VU meters to let you supervise separate sources (live and electronic). Slide controls. And a monitor switch (for each channel) to let you compare what’s inside with what’s outside.

To let you know where you’re at, there’s a cue lever. And for momentary stops, a pause control. A Noise-Free Device takes care of unnatural tape hiss. There’s even an automatic adjustment for the tape tension. One sweet lever to control fast forward, rewind, stop, play and pause. And tinted dust cover. Just like the decks you find in recording studios, the RS-736US lets you record sound on sound. Or sound with sound. Or mix music in, up and out. And add echo. And there’s more.

200 kHz AC-bias. A signal-to-noise ratio that’s better than 53 db. And a frequency response curve of 20 Hz to 30,000 Hz at 15 i.p.s. We even include a chart that gives you the personal frequency response of your particular unit.

Go see the RS-736US at your Panasonic component hi-fi dealer. And hear why this tape deck is the one you (and your components) have been waiting for. Breathlessly.

PANASONIC® just slightly ahead of our time.

200 Park Ave S, N. Y. 10017. For your nearest Panasonic Hi-Fi dealer, call 800 631-4299. In N. J., 862-2803. We pay for the call. Ask about Model RE-736US.
New Heathkit Video Gifts

New Heathkit solid-state color TV... world's most advanced design... as low as $489.95*

- Modular plug-in circuit boards
- MOSFET VHF tuner & 3-stage IF
- Built-in Automatic Fine Tuning
- Built-in Power Channel Advance
- Total owner-service capability
- Choice of 227 sq. in. or 295 sq. in premium quality bonded face picture tube

One-of-a-kind superiority in performance, design, features and quality... that's what new Heathkit solid-state color TV is all about. Two sizes: 227 sq. in. GR-270; & 295 sq. in. GR-370. Both have these common features: Exclusive solid-state design using 45 transistors, 55 diodes, 2 SCR's; 4 IC's containing another 46 transistors & 21 diodes and two tubes (picture & high voltage rectifier); exclusive solid-state VHF tuner using MOSFET design for greater sensitivity, lower noise & less cross-modulation. 3-stage IF delivers higher gain for visibly superior pictures. Pushbutton AFT is standard. Adjustable noise limiting & gated AGC keeps pulse interference minimized, maintains signal strength. Exclusive Heath self-service capability: you not only build your own color TV, but also service it — right down to the smallest part. Other features include: built-in automatic degaussing; adj. tone control; 75 & 300 ohm antenna inputs; hi-fi output and optional RCA Matrix picture tube for GR-370.

Kit GR-270, 227 sq. in., 114 lbs. ................ $489.95*
Kit GR-370, 295 sq. in., 127 lbs. ............... $559.95*
Kit GR-370MX, GR-370 w/RCA Matrix tube, 127 lbs. .......... $589.95*

3 cabinets for 295 sq. in. GR-370

Luxurious Mediterranean Cabinet... factory assembled of fine furniture grade hardwoods and finished in a flawless Mediterranean pecan. Statuary bronze trim handle. 30-1/2" H x 47" W x 23-1/2" D. Assembled GRA-304-23, 76 lbs. .......... $129.95*

3 cabinets for 227 sq. in. GR-270

Exciting Mediterranean Cabinet... assembled using fine furniture techniques and finished in stylish Mediterranean pecan. Accented with statuary bronze handle. 27-1/4" H x 41-3/4" W x 19\(\frac{3}{4}\)" D. Assembled GRA-203-20, 65 lbs. .......... $114.95*

New Heathkit solid-state portable color TV...

Console performance & portable convenience... only $349.95*

What do you do for an encore after you've designed the finest console solid-state color TVs, the GR-270 & GR-370 above. Simple — make them portable! That's what Heathkit engineers did in the new GR-169 solid-state portable color TV. They took the highly advanced GR-370 circuitry, changed it very slightly to accommodate the different power requirements of the smaller picture tube, and packaged it in a compact, portable cabinet. Result: a portable with console quality & performance... the new Heathkit "169". It features the same MOSFET VHF tuner, the same high gain 3-stage IF for superlative color performance, the same modular plug-in glass epoxy circuit boards used in the "270" and "370". And, of course, it features the same exclusive Heath self-service capability that lets you do the periodic convergence and focus adjustments required of all color TVs... plus the added advantage of being able to service the entire set, right down to the last part, using the exclusive Heath built-in volt-ohm meter. Other features include built-in VHF & UHF antennas & connections for external antennas; instant picture & sound; complete secondary controls hidden behind a hinged door on the front panel; high resolution circuitry for crisp, sharp pictures. If you're looking for console performance that you can carry around, this is it — the new GR-169... from Heath, of course. Kit GR-169, 48 lbs.
New Heathkit® Stereo Gifts

- Receives AM, FM & FM-Stereo
- 1.8 uV sensitivity
- 9-pole L-C filter for over 70 dB selectivity
- "Blend" control eliminates on-station FM hiss
- "Mute" control attenuates between-station FM noise
- 100 watts IHF, 70 watts RMS output @ 8 ohms
- Less than 0.25% harmonic & IM distortion at full output, both channels
- Frequency response: -1 dB, 7 Hz to 60 kHz
- Complete input level controls

New Heathkit AJ-29... tuner section of the famous AR-29... $169.95*

Delivers the same remarkable AM, FM & FM-stereo tuning as the famous Heathkit AR-29 stereo receiver. Preassembled, factory aligned FM tuner uses FET design for superior overload characteristics. 3 IC's in IF provide better AM rejection, hard limiting, temperature stability & greater reliability. 9-pole L-C filter eliminates IF alignment. Modular plug-in circuit board construction for fast, easy assembly. Built-in self-service capability.

Kit AJ-29, 18 lbs. ........................................ $169.95*
Assembled AE-19, oiled pecan cab., 9 lbs. ............................... $19.95*

New Heathkit AA-29... amplifier from the famous AR-29... $149.95*

Check the specs & compare — the AA-29 is indisputably the finest medium-power amplifier available at any price! The best harmonic & IM distortion figures in the industry, a massive, fully regulated power supply, 4 individually heat-sunk and protected output transistors and individual input level controls for each channel of each input all add up to the greatest stereo buy of this or any other Christmas season.

Kit AA-29, 27 lbs. ........................................ $149.95*
Assembled AE-19, oiled pecan cab., 9 lbs. ............................... $19.95*

New — Heath/Altec-Lansing® & Heath/Bozak® Floor Speaker Systems... only $259.95*


Heathkit equipment · Credenza · only $189.95*

The best of stereo worlds... wife-pleasing Mediterranean styling and room for all your stereo components. 5½' of craftsmanship, hickory veneers and solid oak trim, finished in oiled pecan. Ducted port enclosures on both ends accept 12" speakers. Optional changer & cartridge-cassette drawers. Assembled AE-101, 90 lbs.

See the complete Heathkit line at your local Heathkit Electronic Center:
Anaheim, Calif. 92805
330 E. Ball Road
Boston Area
Wellesley, Mass. 02181
165 Worcester St.
Chicago, Illinois 60645
3462-66 W. Devon Ave.
Chicago Area
Downers Grove, Ill. 60515
224 Ogden Avenue
Cleveland, Ohio 44114
5444 Pearl Road
Dallas, Texas 75201
2715 Ross Avenue
Denver, Colorado 80212
5940 W. 38th Ave.
Detroit, Michigan 48219
18645 W. 8 Mile Road
Fair Lawn, N. J. 07410
35-07 Broadway (Rt. 4)
Houston, Texas 77027
3705 Westheimer
Los Angeles, Calif. 90007
2309 S. Flower St.
Milwaukee, Wis. 53216
5215 W. Fond du Lac
Minneapolis Area
Hopkins, Minn. 55343
101 Shady Oak Road
New York, N. Y. 10036
35 W. 45th Street
Philadelphia, Pa. 19149
6318 Roosevelt Blvd.
Pittsburgh, Pa. 15225
3482 William Penn Highway
St. Louis, Mo. 63123
9256 Gravois Ave.
San Diego Area
La Mesa, Calif. 92041
8363 Center Drive
San Francisco Area
Redwood City, Calif. 94063
2001 Middlefield Road
Seattle, Wash. 98121
2221 Third Avenue
Washington, D.C. Area
Rockville, Md. 20852
5542 Nicholson Lane
... or send for your FREE factory mail order catalog, below.

Prices shown apply to factory mail order only. Retail store prices are slightly higher to cover costs of shipping, stocking, local service, parts, replacement, demonstration facilities, etc.

FREE
NEW 1971 CATALOG
Featuring those 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, Mich. 49022.

HEATH COMPANY, Dept. B-12
Benton Harbor, Michigan 49022
□ Enclosed is $ ........................................ plus shipping.
□ Please send model(s) ................................
□ Please send FREE Heathkit Catalog.
□ Please send Credit Application.
Name ________________________________
Address ______________________________
City State Zip __________________________
*Mail order prices; F.O.B. factory. Prices & specifications subject to change without notice. HF-243

CIRCLE 33 ON READER-SERVICE CARD

DECEMBER 1970

www.americanradiohistory.com
stop
ear
pollution

Jensen

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

for...
... under $130
The Jensen TF-3C, four speaker, 3-way speaker system. "Excellent transient response with no evidence of ringing. High frequency response is good, as would be expected from a dome-type super-tweeter. Recommended for persons who want a moderate-size bookshelf speaker system with a little more sculptured face to go along with fine performance." -- Audio Magazine

... under $90
The Jensen TF-25, two speaker, 2-way speaker system. "The tone burst response is good at all frequencies. Low frequency response is extremely low.... has a balanced, uncolored sound which can be listened to for hours without fatigue. It never seems "bass shy", but rather has a solid, non-boomy bottom end response." -- Hirsch-Hought Laboratories

... under $70
The Jensen X-45, two speaker, 2-way speaker system. "Overall, its transient response is as good as any dynamic speaker tested including some costing several times the price. It has an effortless, natural sound rarely found in speakers of much greater size and price. The listener is never aware that he is listening to a one cubic foot enclosure." -- Hirsch-Hought Laboratories

S-NCE 1916 (when Jensen started it all) THE FIRST NAME IN SPEAKERS!

See these and other fine Jensen systems in your Jensen dealer now or write for the new Jensen Sound Products Catalog.

LETTERS
Continued from page 14

Miss Baker was a noted concert contralto and a staff artist with the Victor Company for many years.

Lawrence F. Holdridge
New York, N.Y.

Somewhere I picked up the information that the anonymous contralto who sang Amneris' lines was named Gladys Rice.

Richard A. Suter
Parkersburg, W. Va.

Mr. Hamilton replies: Since I was not privileged to hear Ponselle in person, my observations about her attainments are necessarily limited to what can be heard on records; even in the 1919 Travatore aria (reissued on Scala 803) I did not hear precisely the quality to which I referred (somewhat imprecisely, I fear) in Milanese's best ringing. Mr. Holdridge has fairly and squarely caught me relying on my memory about the "Suicidio" recording and about the Amneris — of course Grace Anthony sang in the Temple Scene, not the Tomb Scene. The Amneris is not identified in any source that I can trace but the name of Else Baker is a familiar one, while Gladys Rice is a new candidate to my ears. The matter is not of earth-shaking importance, but perhaps someone with access to the Victor files could clear it up once and for all.

CORRECTION
Supereex's Model SW-2 Swinger headset was inaccurately priced in "A Bumper Crop of New Products" (October 1970). The correct price is $24.95.
SALE!
Everything in this picture yours for $499.95 in our 800 stores!

Realistic puts it all together at 15% off in every Allied Radio Shack in the Country!

Big savings on the Big Gift you want to give to someone you really care for.
Maybe you? Why Not?
It's our fabulous "Everything" system by Realistic: 82-watt AM-FM stereo receiver, stereo tape deck, stereo auto-turntable with magnetic cartridge, two Optimus-1 speakers.
And... microphones, headphones, tape, FM antenna, elliptical diamond stylus. And... all the cases and bases shown but normally at extra cost.
You furnish only the moolah and the AC. Allied Radio Shack furnishes the system at $91.38 off the "each" price, plus easy credit plans.

Ask for System #34-1010 in any of our 800 audio shops in any of 48 states.
We're the world's biggest stereo hi-fi dealer.
You'll find us in the Yellow Pages.

Mail this coupon today for your personal copy of our NEW 130 page catalog.

Mail to: FREE 1971 CATALOG Allied Radio Shack, Dept.B1 2727 West Seventh Fort Worth, Texas 76107
After years of owning a manual turntable, I bought a PE for the convenience of the automatic shutoff. I'm tempted also to play records by the stack, for the changer seems gentle enough, but I'm not sure. Do you think it is harmful to the records to play them on an automatic turntable?—Joel Garfield, Sherman Oaks, Calif.

In our experience the PE turntables are among the gentlest in handling records automatically. And this class of equipment has virtually abolished the threat to the records now that LPs are contoured so that only the label area and outer "bead" of adjacent records in the stack will touch. Frequent automatic play does, however, make it somewhat harder to keep records absolutely clean, and dirt—particularly gritty dirt—will degrade the sound in your records' grooves.

I have two AR-4x speakers wall-mounted in my living room. As the room is rather spacious I have been considering moving up to some AR-3a's. A friend told me that I would do better to simply purchase another pair of AR-4x's and wire them in parallel with my existing pair. If they're placed next to the existing pair, he says the sound should closely approximate that of a pair of AR-3a's. Do you agree?—J. M. Johnston, Silver Spring, Md.

No. This is a common fallacy that has been disavowed by AR itself. The only thing that multiple identical speakers in parallel on the same channels can do is spread out the sound to fill the room and solve problems of stereo perspective. But since your friend is talking of placing the coupled speakers together, this use evidently is not what he has in mind; and in any case it would not make four AR-4x's sound like two AR-3a's.

I use the Watts Parastat on all my records. The antistatic fluid doesn't last long and costs $2.00 for a 2-ounce bottle. Several people have suggested I make my own antistatic fluid from 50% isopropyl alcohol and 50% distilled water. Others have recommended 50% Williams Lectric Shave instead of the isopropyl alcohol. Can you give me an effective formula?—Martin J. Ploy, Jr., Ventura, Calif.

Would you believe that 100% distilled water? It will clean all but stubborn contaminants (the alcohol would help with those) from the record and tends to dissipate any static charge—though it won't prevent a new static charge from forming when you play the record. Presumably the Watts formula has some ingredient for the latter purpose. But for pity's sake, don't use a commercial preparation of unknown ingredients that is designed for some other use: it may contain nothing deleterious to day, but tomorrow's "new improved" formula could be death to records—whatever it will do to beards.

Is there any stereo cassette recorder player available that has all of the following characteristics: Dolby circuitry; can play more than one cassette; can automatically reverse the cassette?—S. K. Rangekar, Minneapolis, Minn.

Not yet. If by "play more than one cassette" you mean to specify a unit that will change cassettes automatically, then no two of your criteria are satisfied by any unit on the market as of this writing. Lenco-made devices that will both reverse the cassette and change cassettes automatically have been shown by Benjamin Electronics, but they are basic mechanisms only, rather than complete units. And while other companies (including Roberts and Panasonic) have demonstrated prototype recorders incorporating similar devices, they are not yet available for purchase. When they are, you could add the Advocate 101 noise suppression unit (made by Advent under license from Dolby) to such a machine to achieve all the characteristics you mention. But as far as we know no company is presently preparing a single unit that would cover all three.

Which is the better changer, the new Lesa PRF-6 or the Dual 1219?—W. B. Brigham, Rochester, N. Y.

Maybe you can tell us. The differences in measured performance characteristics between the two models are of no real significance. As for features, the Dual 1219 has adjustable stylus overhang and adjustable vertical angle; in the Lesa PRF-6, these settings are not adjustable. However, the difference here is again, of no discernible or audible importance. In short, both models are excellent—pick the one whose "personality" appeals to you more.

Has Rek-O-Kut (turntables) gone out of business?—C. M. Delaney, Aurora, N. Y.

No. About a year ago Koss Electronics, Inc. sold its Rek-O-Kut division to CCA Electronics, 716 Jersey Ave., Gloucester City, N.J. 08030. CCA has been advertising Rek-O-Kut turntables to the professional market and selling them through selected dealers serving that market. If you want to buy one and can't find a dealer locally, you can write directly to CCA.

I am planning to purchase a pair of moderate-efficiency speakers, hoping to trade them in on a pair of Bose 901's in the future. If I get a 60-watt-per-channel power amplifier kit like the Heathman-Kardon or Dynaco's Stereo 120 for the present, could I expand to 120 watts per channel by merely buying a second identical stereo power amp and using both channels of one amp, in parallel, for each speaker when I purchase the Bose?—Timothy R. Waltenbaugh, Canton, Ohio.

Manufacturers of solid-state amplifiers generally warn against the sort of hookup you're talking about. The manufacturers of both models you mention do so specifically for those models, in fact. Unless the inputs to the two channels are precisely matched and the gain identical in both channels (something that may not be true, particularly if there is a malfunction in one channel) the results can be disastrous. In normal rooms, however, sixty watts of good, clean, conservatively rated power should be adequate for the 901's, even if they are driven to fairly high levels. If you live in a barn or like ear-shattering sound, of course, you should think in terms of installing a more powerful stereo amplifier right off the bat.

I plan to replace the original magnetic cartridge supplied with my Pioneer PL-44 turntable with a V-15 Type II Improved, with an elliptical stylus. But the recommended tracking force is 0.75 to 1.5 grams with that cartridge, and I currently must use between 1.5 and 2.0 grams to track warped records, of which there seem to be more and more coming out. Is there any elliptical-stylus cartridge that will operate well sonically at over 1.5 grams with no increase in record damage?—William R. Gowen, Great Lakes, Ill.

The ellipticals made in the range of 1.5 or more grams generally are intended to match the requirements of the arms in less expensive record changers, where mechanical tolerances are simply not fine enough to accommodate the best cartridges. We'd suggest you go ahead with the Shure project and use it at the recommended tracking force for your unwarped records. As long as you don't have to raise it beyond 2 grams for the warped ones, you should suffer no appreciable loss in sonic quality. And remember that wear characteristics increase relatively slowly as you increase tracking force; a gram too much generally is far less damaging than a half a gram too little.
Here is how you can receive additional information about products advertised or mentioned editorially in this issue of HIGH FIDELITY...

Free!

1. Use one of the postage-paid cards below. Print or type your name, address and zip code where indicated.

2. Circle the number on the card that corresponds to the key number at the bottom of the advertisement or the editorial mention that interests you.

3. Simply mail the card. No postage is necessary.

These cards for this issue only.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
31 32 33 34 35 36 37 38 39 40 41 42 43 44 45
46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
61 62 63 64 65 66 67 68 69 70 71 72 73 74 75
76 77 78 79 80 81 82 83 84 85 86 87 88 89 90
91 92 93 94 95 96 97 98 99 100 101 102 103 104 105
106 107 108 109 110 111 112 113 114 115 116 117 118 119 120
121 122 123 124 125 126 127 128 129 130 131 132 133 134 135
136 137 138 139 140 141 142 143 144 145 146 147 148 149 150
151 152 153 154 155 156 157 158 159 160 161 162 163 164 165

● PLEASE TYPE OR PRINT ●
Name ____________________________
Address ____________________________
City __________________ State _______ Zip ______
☐ I am a subscriber ☐ I am not a subscriber

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
31 32 33 34 35 36 37 38 39 40 41 42 43 44 45
46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
61 62 63 64 65 66 67 68 69 70 71 72 73 74 75
76 77 78 79 80 81 82 83 84 85 86 87 88 89 90
91 92 93 94 95 96 97 98 99 100 101 102 103 104 105
106 107 108 109 110 111 112 113 114 115 116 117 118 119 120
121 122 123 124 125 126 127 128 129 130 131 132 133 134 135
136 137 138 139 140 141 142 143 144 145 146 147 148 149 150
151 152 153 154 155 156 157 158 159 160 161 162 163 164 165

● PLEASE TYPE OR PRINT ●
Name ____________________________
Address ____________________________
City __________________ State _______ Zip ______
☐ I am a subscriber ☐ I am not a subscriber
The 28 Be Classical F of the Y
An International Jury

There's more pleasure in store for you every month with HIGH FIDELITY...
You’re shopping carefully  
Because you want the most system  
For your money

Shop Boston Audio

Boston Audio has assembled a system composed of units which have consistently high ratings in independent tests conducted by enthusiast’s and consumer’s magazines.

**Consumer oriented system includes:**
1. Sherwood S-8900 FM stereo receiver, 225 watts (List Price $399.95)
2. ADC 303ax speakers in oiled walnut - The best buy in the ADC line.
3. Miracord 620 automatic turntable with base and playing dustcover.
4. ADC 230xe elliptical diamond cartridge - low tracking, high output.

(System also available with Sherwood S-7900, AM/FM version of S-8900 at BAC system price $529)

---

**Boston Audios Famous Price List**
features complete component systems from $169 to $579...
as well as hundreds of Name-Brand components.

Each product has been carefully checked in the BAC testing labs before it is offered for sale. Of course, the equipment you receive is in factory-sealed cartons so that the manufacturer's full warranty is valid. Check our price list for the perfect system for you!

Circle our number on the service card to receive our price list and order form or write direct.

---

**Boston Audio Maximum-Value Systems and Components**
Consist of the Finest Names in High Fidelity.


---

Shop By Mail At

1 DISCOUNT DRIVE, E. RANDOLPH INDUSTRIAL PARK RANDOLPH, MASS. 02368

CIRCLE 13 ON READER-SERVICE CARD
Listen.
It's a whole new world.

Sound has broken free. It can start anywhere, end anywhere. There are five new JBL Aquarius speakers. They range from a very modest cost to very expensive.

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

Is the sound of Aquarius better than directional sound? No. It's different. Put Aquarius where it pleases the eye. Anywhere. Like a print or a vase or a painting. (Forget about acoustics, the engineering is inside.) Play it softly; the smallest sound will find you. Now, play it full. Everything you hear is true.

Aquarius 1 is for bookshelf or floor. Aquarius 2 is the sound of contemporary design. Aquarius 2A is angles and curves and color. Aquarius 3 puts it all together in 50" x 18" x 20". Aquarius 4, if you don't want to give up anything, including space.

Aquarius 2 is only available in oiled walnut. Aquarius 2A comes in wild red or satin white. All the rest are available in satin white or oiled walnut.

Look for your high fidelity specialist. Then listen to Aquarius. It's a whole new world. Aquarius by JBL. The next generation.


CIRCLE 45 ON READER-SERVICE CARD
AMPEX SHOWS LOW-COST VIDEO TAPE CARTRIDGE

Ampex, the company that launched video tape back in the 1950s as a professional tool costing upwards of $30,000 for a monochrome unit and later introduced color VTRs at $50,000, has announced a consumer-oriented video tape cartridge system called Instavision which, in color version, will cost as little as $900. These prices, by the way, do not include color cameras which were and still are expensive. In fact there is no color camera yet for the new Instavision system although you can get color pictures on tape from your color TV set with the Ampex deck plugged into it.

A monochrome Instavision player will cost $800; a monochrome recorder/player, $900; a color player, $900; a color recorder/player, $1,000. The first three units can be adapted after purchase for the additional functions by insertion of circuit boards. The 1/2-inch tape can accommodate the video plus two audio channels, the latter being very usable for stereophonic sound. A blank tape cartridge, for up to 30 minutes of running time, will cost $13.

The tape cartridge itself is a small round packet, 4.6 inches in diameter and 0.7 inches thick. It fits into place on the new deck and automatically threads onto a hidden take-up reel when you press the start button. The deck runs on flashlight batteries, or power-pack accessory, or automobile electrical systems, or regular household AC. It can provide slow motion and stop action. The optional $400 camera for live monochrome work includes a built-in electronic viewer, zoom lens, and remote start/stop for the recorder.

According to Ampex spokesmen, Instavision conforms to the International Standard Type I format for video tape, which means it should be compatible with existing 1/2-inch VTR equipment, including open-reel models. Instavision, which we saw and heard demonstrated at a press showing, appears to work most satisfactorily: Ampex plans to market it by midyear.

CIRCLE 147 ON READER-SERVICE CARD
4-Dimensional Stereo

with the Dynaco SCA-80.

The Dynaco SCA-80 is a high quality two-channel stereo control amplifier incorporating patented circuitry* so you can enjoy the Dynaco system of four dimensional stereo (front and back as well as the usual left and right) by adding just two more loudspeakers ... just two more speakers.

In addition to recordings made specifically for the Dynaco system, many of your existing stereo recordings (disc and tape) already include the phase relationships required for four dimensional playback. You can use present stereo phonograph cartridges or tape recorders without any modifications.

Four dimensional programs are now being received by existing FM stereo tuners.

*U. S. patent #3,417,203

The Dynaco four-dimensional system fully utilizes material already on stereo recordings. It faithfully reproduces in your own listening room the acoustical environment in which the recording was made.

Dynaco four-dimensional sound can be played back through the SCA-80 (or the PAT-4 or PAS-3x preamplifier and any stereo power amplifier) with a total of four loudspeakers, connected as Dynaco specifies. This configuration is completely compatible with playback of all stereophonic and monophonic recordings, and enhances virtually all stereophonic material.

Write for full details on how you can connect four speakers to enjoy Dynaco four-dimensional stereo.
Flanking KLIPSCHORNs with a CORNWALL for bridged center speaker comprise
STEREO FOR BEGINNERS

You'll end up wanting Klipsch stereo speakers. Why not start with them? Think of all the expensive trades you'll avoid. And you'll be hearing original sound from the beginning.

Like the people who started with KLIPSCHORMS in 1951. They can even bring their speakers up to 1971 performance with a few inexpensive modifications. That's because Klipsch exponential horn design is fundamental. No need to change it.

So begin with the best. You'll still have the best in 2001.

KLIPSCH & ASSOCIATES
Box 280 H-12
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

www.americanradiohistory.com
equipment in the news

“Transmission Line” speaker at lower cost

By “Transmission Line” speakers, a term used in announcing the Monitor loudspeaker systems, IMF Products means both the uncolored, direct-from-the-source impression that the sound is intended to create and the unusual enclosure design used to achieve that impression. New to the TLS line is the Studio, a system using the same midrange and high-frequency drivers as the Monitor Mk II (See HF test report, June 1970) but with the price reduced to $300 through the elimination of the hand-applied surfacing used on the Monitor enclosures. The TLS Studio measures 36 by 16 in. and is 14 in. deep.

CIRCLE 148 ON READER-SERVICE CARD

Striking styling, features in Nikko receiver

The Nikko 1101 stereo FM/AM receiver looks unusual largely because of the dual VU meters on the front panel and the vertical tuning dials for AM and FM reception. In normal use these dials light only when the selector switch is turned to the appropriate function, so that AM and FM scales—which tune independently of each other—do not light simultaneously. A sliding panel covers the meter calibration controls, headphone volume control, and jacks for microphones, external tape recorder, and headphones (shown here on the bottom panel) when they are not in use. A back-panel switch compensates for bass-shy budget speakers. But perhaps the most unusual feature—and one claimed to be unique by Nikko—is the separate volume control governing the level of the second pair of speakers. The 1101 sells for $399.95; an optional walnut case is $20.

CIRCLE 151 ON READER-SERVICE CARD

Enlarging cassette sound

Bell & Howell has found a novel solution to the sonic problem posed by the tiny speakers that for want of space must be used in portable cassette recorders. Its Bass Boom Box package includes a Model 294 portable recorder (mono), microphone, earphones, and the box itself—an enclosure for a 5-inch air-suspension speaker system plus the recorder. A special interconnect cord allows the 294’s speaker to continue playing while the accessory speaker is in use, the latter reinforcing response below about 1 kHz. Both the 294 and the bass amplifier within the Boom Box are battery powered but may be driven from line current with an accessory adapter. The basic package costs $79.95 and is available in three styles: ebony, mod, and walnut.

CIRCLE 150 ON READER-SERVICE CARD

Sonic Research equalizer claims unusual versatility

The Sonex (for Sonic Expander) Compensator, made by Sonic Research Co., Inc. of Pasadena, Texas is a recent addition to the growing list of special controls designed to be used between preamp and power amp or to be plugged into the tape-monitor connections of integrated units such as stereo receivers. It can be used to compensate for subjective loudness effects, for common speaker deficiencies, or for “problem” program material by combining the functions of its four controls with those on existing systems, according to the company. The “lo-bass” control introduces a narrow-band peak of up to 13 dB at 40 Hz; the “hi-treble” a similar peak at 20 kHz. Bass and treble controls act similarly to those included in regular equipment, but leave the midrange virtually unaffected from about 500 Hz to above 1 kHz. The Compensator costs $239.

CIRCLE 149 ON READER-SERVICE CARD
Put some sound in silent night.

All is calm, all is bright. It's a time of joy, a time of peace, a time to share with family and friends. Enhance these beautiful moments with beautiful sound from Lafayette. Each of our receivers is built to the same standards of high performance and reliability and incorporate advanced FET and IC IF solid-state circuitry at prices that even Old Scrooge couldn't sneer at.

P.S.—We also have complimentary speaker systems at low prices! Hear them and get full details at your nearest Lafayette dealer or write...

NEW LR-1000B 150-WATT AM/FM STEREO RECEIVER
Features: “Acritune” for visual pinpoint tuning accuracy; Output Power: 150 watts ± 1 dB; FM Sensitivity: 1.65 µV; Frequency Response: 22-20,000 Hz ± 1 dB; $239.95. 99-01984WX*

LR-15000TA 240-WATT AM/FM STEREO RECEIVER
Features: “Acritune” for visual pinpoint tuning accuracy; Output Power: 240 watts ± 1 dB; FM Sensitivity: 1.5 µV; Frequency Response: 20-20,000 Hz ± .75 db; $299.95. 99-01950WX*

LR-775 100-WATT AM/FM STEREO RECEIVER
Output Power: 100 watts ± 1 dB; FM Sensitivity: 1.7 µV; Frequency Response: 20-20,000 Hz ± 1 db; Capture Ratio: 1.5 db; Automatic FM Stereo switching; $199.95. 99-02156WX*

LAFAYETTE®
FREE!
Golden Jubilee Edition 1971 Catalog 710
*Imported

Lafayette Radio Electronics Corp., Dept. 19120, Box 10, Syosset, N.Y. 11791

Send me FREE 1971 Catalog 710

Name
Address
City
State
Zip

CIRCLE 40 ON READER-SERVICE CARD

December 1970
The two that couldn't wait.
Every so often, an idea just won't wait until its time has come. So it arrives ahead of schedule. And begins a trend.

Take the new Sony 6065 receiver, for instance. It takes direct-coupled circuitry into a new dimension. Which means there is nothing to come between you and the sound — no coupling capacitors, no interstage transformers.

Those capacitors and transformers could cause phase shift or low-end roll-off, or diminish the damping factor at the low frequencies where you need it most.

So, instead we use Darlington-type coupling, a complimentary-symmetry driver stage, and an output stage that needs no coupling capacitor between itself and the speaker because it's supplied with both positive and negative voltages (not just positive and ground).

The results speak for themselves. The amplifier section puts out 255 watts* with less than 0.2% distortion, and a cleaner, purer sound than you've heard before in the 6065's price range (or, quite probably, above it).

And the FM section has not only high sensitivity and selectivity (2.2 uV IHF and 80dB respectively) but lower noise and better interference rejection, to help you discover stations that you've never heard before — re-discover stations that were barely listenable before.

You'll discover new flexibility, too, in the control functions. Sony's famous two-way function selector lets you switch quickly to the most used sources — or dial conventionally to such extras as a front-panel AUX input jack, or a second phono input. There's a center channel output, too, to fill the hole-in-the-middle in large rooms, or feed mono signals to tape recorders or a remote sound system.

The Sony 6065. $399.50**

Another "impatient" receiver also featuring the new Sony approach to direct coupling, the 6055 delivers 145 watts* Moderately priced, this receiver is a remarkable value at $299.50**

So, there they are, months ahead of schedule and way ahead of their time. Don't wait to enjoy them at your dealer. Sony Corporation of America, 47-47 Van Dam Street, Long Island City, N.Y. 11101.

*IHF Constant power supply method at 4 ohms. **Suggested list.

TWO NEW RECEIVERS FROM SONY.
Seiji Ozawa and other celebrated conductors* have chosen AR-3a systems for home use.

Their familiarity with the actual sound of orchestral music makes conductors especially sensitive to aberrations in recording or reproduction which distort tonality or balance. The AR-3a is designed to reproduce the recorded or broadcast signal as accurately as is possible with present technology. Complete measured performance data for all AR speaker systems is available free of charge from Acoustic Research, 24 Thorndike Street, Cambridge, Massachusetts 02141.

*Some of the others: Erich Leinsdorf, Herbert von Karajan, Karl Böhm, Claudio Abbado.

CIRCLE 1 ON READER-SERVICE CARD
new equipment reports THE CONSUMER'S GUIDE TO HIGH FIDELITY EQUIPMENT

TANDBERGS, PLAIN AND FANCY


COMMENT: The design problems posed by a high-quality tape deck for home use are exceedingly complex. Convenience, performance, cost, versatility, durability, and appearance all make stringent, and often mutually exclusive, demands. Want of careful planning on the part of the designer can result in a machine that functions admirably in some respects but lacks the concomitant features necessary for performance at a consistent level in related functions. At the other extreme are the relatively few machines that seem to be designed to a carefully thought-out chain of functional priorities, all geared to a certain spectrum of potential users.

The Tandberg 6000X is an example of the latter. Its priorities seem to have been thought out with unusual insight into the needs of home users who value versatility and sound quality above extreme convenience. Moreover it is a design one can grow into. While only the most casual of users should have any difficulty coping with its intricacies (and it contains some features that should be especially advantageous to those who are relatively inexperienced), it should also satisfy all but the audio perfectionist and the most special-interest oriented of advanced recordists.

A user who contemplates a great deal of tape editing, for example, might prefer a simpler head-cover design to facilitate marking the tape, though since tapes can be cued up easily on the 6000X it is more efficient for editing than most machines available to the consumer, including some models with features that purport to simplify tape editing. Likewise, the interconnections necessary for tape-echo effects take a little thought on the 6000X, though its system is basically simpler and more foolproof than the echo switching found on many home units, and it will produce the effect in stereo as well as mono recording, which many recorders with purely front-panel echo controls cannot. These (particularly the tape echo) are features that most users need only occasionally; quite properly they are subordinated to the unit's main business: basic recording and playback.

Tandberg uses a hysteresis motor drive and four heads: erase, record bias ("crossfield"), record, and playback. The unit meets within normal tolerances, or, in some instances, exceeds by a considerable margin the specifications published for it. The lab data shown here must be approached with care in making comparisons to competitive equipment, however, because of Tandberg's special meter circuitry—actually one of the 6000X's most desirable features for the amateur user.

A true VU meter must conform to a carefully circumscribed set of mechanical and electrical parameters—which most meters on home recorders do not. In professional work the engineer must be able to "read" the meters in the same way no matter what equipment he is working with. Since pointer action that follows precise instantaneous signal levels would move too fast for visible evaluation, some compromise is necessary; and that compromise must be identical from one meter to another if the engineer is to evaluate the signal. But such standard VU meters require considerable experience for accurate signal evaluation, and they are not cheap. For home use a meter of less desirable characteristics but much lower cost has become the common norm.

These so-called VU meters, however, are even more difficult to read accurately because of their uncertain ballistic characteristics. Moreover, there is no standardization among different models. The actual overload point (representing 3% harmonic distortion) can be anywhere from 3 to 15 dB above the 0-VU indication, and pointer response may either overshoot or fall short of actual values in response to sharp transients. Tandberg's solution to these problems is to build a meter that will respond to actual peak values within 50 milliseconds (gross distortion for shorter intervals generally is psychometrically imperceptible, according to Tandberg) and then later at the peak.

REPORT POLICY

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.
value long enough for the eye to read it. The object is to do away with the protective “headroom” and the attendant guesswork built into conventional metering systems. At the same time, the meter is connected into the circuit after the signal is equalized (that is, after it has received the treble pre-emphasis that tends to make high-frequency peaks overload, more than low-frequency peaks of equal intensity), and its calibration is set so that the 0-VU point represents actual overload: approximately 3% harmonic distortion at any frequency.

The result is a metering system that, in our opinion, is unsurpassed in consumer tape equipment for simplicity and efficiency. If the user takes any care at all in the way he records his tapes, the metering should result in measurably, if not audibly, improved home-recorded tapes. Since a true standard 0-VU level reads —7 on the Tandberg meters, however, the process of measuring performance parameters in the 6000X is somewhat more complex than that for more conventional equipment. For this reason the resulting data are not strictly comparable in some respects. By way of generalized comparisons we would say that figures

**Tandberg 6000X Additional Data**

<table>
<thead>
<tr>
<th>Data Category</th>
<th>Specification</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speed accuracy, 7½ ips</td>
<td>105 VAC: 0.07% fast</td>
<td>120 VAC: 0.07% fast</td>
</tr>
<tr>
<td></td>
<td>3¾ ips</td>
<td>105 VAC: 0.30% fast</td>
</tr>
<tr>
<td></td>
<td>1½ ips</td>
<td>105 VAC: 0.60% fast</td>
</tr>
<tr>
<td>Wow and flutter, 7½ ips</td>
<td>playback: 0.05%</td>
<td>record/playback: 0.07%</td>
</tr>
<tr>
<td></td>
<td>3¾ ips</td>
<td>playback: 0.09%</td>
</tr>
<tr>
<td></td>
<td>1½ ips</td>
<td>playback: 0.13%</td>
</tr>
<tr>
<td>Rewind time, 7-in., 1,800-ft. reel</td>
<td>2 min. 4 sec.</td>
<td></td>
</tr>
<tr>
<td>Fast-forward time, same reel</td>
<td>2 min. 0 sec.</td>
<td></td>
</tr>
<tr>
<td>S/N ratio (ref 0 VU, test tape) playback record</td>
<td>l ch: 56 dB</td>
<td>r ch: 56 dB</td>
</tr>
<tr>
<td></td>
<td>record/playback</td>
<td>l ch: 40 dB</td>
</tr>
<tr>
<td>Erasure (400 Hz at normal level)</td>
<td>55 dB</td>
<td></td>
</tr>
<tr>
<td>Crosstalk (400 Hz) record left, playback right</td>
<td>50 dB</td>
<td></td>
</tr>
<tr>
<td>record right, playback left</td>
<td>55 dB</td>
<td></td>
</tr>
<tr>
<td>Input sensitivity line, 0 VU record level 0 meter record level</td>
<td>l ch: 2.0 mV</td>
<td>r ch: 2.1 mV</td>
</tr>
<tr>
<td></td>
<td>0 meter</td>
<td>l ch: 3.9 mV</td>
</tr>
<tr>
<td></td>
<td>magnetic phone, 0 VU 0 meter</td>
<td>l ch: 0.13 mV</td>
</tr>
<tr>
<td></td>
<td>ceramic phone, 0 VU 0 meter</td>
<td>l ch: 0.47 mV</td>
</tr>
<tr>
<td></td>
<td>0 meter</td>
<td>l ch: 0.90 mV</td>
</tr>
<tr>
<td></td>
<td>0 meter</td>
<td>l ch: 3.3 mV</td>
</tr>
<tr>
<td></td>
<td>0 meter</td>
<td>l ch: 6.4 mV</td>
</tr>
<tr>
<td>Accuracy, built-in meters* left: 7 (black)</td>
<td>right: 7 (black)</td>
<td></td>
</tr>
<tr>
<td>IM distortion (record/play) 7¼ ips, —10 VU record level</td>
<td>l ch: 4.5%</td>
<td>r ch: 3.9%</td>
</tr>
<tr>
<td></td>
<td>3¾ ips, —10 VU record level</td>
<td>l ch: 9.0%</td>
</tr>
<tr>
<td></td>
<td>1½ ips, —10 VU record level</td>
<td>l ch: 12.0%</td>
</tr>
<tr>
<td>Maximum output, 0 VU 0 meter</td>
<td>l ch: 0.8 V</td>
<td>r ch: 0.8 V</td>
</tr>
<tr>
<td></td>
<td>0 meter</td>
<td>l ch: 1.5 V</td>
</tr>
</tbody>
</table>

* Meters designed to read signal peaks rather than absolute VU levels. See text.

representing speed accuracy all are well within the pale for top-quality consumer equipment. While some imbalance between channels in the high-frequency end showed up during testing, it was not serious, and frequency response may be characterized as average to excellent. It is particularly good at the slower speeds, thanks presumably to the crossfield head. Noise and distortion are adequately low.

In addition to its metering system, the 6000X has a number of other unusual features: preamplified, equalized inputs for magnetic phono cartridges; inputs for ceramic cartridges; center-channel output; a really efficient “search” system; and a built-in limiter. The
phono inputs will appeal to users who mistrust extra connections and believe (justifiably) that every extra step in the path from disc pickup to tape record head can add noise or distortion to the dubbed signal. The center-channel output is intended primarily to add versatility to the possible monitoring connections. The search system permits audible output from the tape, even in the fast-wind modes, as an aid in locating a particular selection. Since it is spring-loaded, it returns automatically to silent fast-wind when not in use and discourages prolonged use (and the head magnetization that attends it). The limiter struck us at first as an odd feature to include on a $500 recorder. Surely anyone interested in this class of equipment knows that a limiter inhibits over-all sonic quality as well as signal overloads. Tandberg feels, however, that an inexperienced recordist—particularly when faced with a recording chore that will not allow him to set levels carefully in advance—will get a better recording of demanding program material with the limiter than he will without it. And after trying it we must agree. In one test we walked toward the microphones, clapping our hands at approximately one-second intervals. With the limiter turned off, the nearby handclaps pegged the meters. With the limiter on, the handclaps registered about -2 on the meters and showed some audible evidence of limiting, while the ambient noise in the room could be heard popping back in as the limiter’s decay time was reached following each peak. But the effect was considerably less pronounced than it would be on most automatic-gain-control systems and was virtually inaudible in all but this worst-case possibility.

The 6000X is a complex piece of equipment, to be sure. But its controls are so well thought out that their use is more self-evident and easier to master than those of many recorders that seem simpler at first glance.

The 3000X series is indeed simpler than the 6000X series and costs $200 less. It is equipped with an inductive (rather than hysteresis) motor, giving it somewhat less speed accuracy than the 6000X series, and inputs, controls, and outputs are all stripped down to straightforward basics. At the input end there is provision only for mike and line connections, and no mixing is possible in stereo. (Mike signals can be mixed with line or phono on the 6000X.) And the 3000X has no limiter circuitry. On the output end there is no metering. No ten-channel output, and there are no level controls—which precludes sound-on-sound and tape-echo recording in stereo.

CIRCLE 145 ON READER-SERVICE CARD

A FINE-SOUNDING PICKUP FOR THE BUDGET-MINDED

THE EQUIPMENT: ADC 220X, a stereo phono cartridge with conical-tip (0.7-mil) stylus. Price: $20. Manufacturer: Audio Dynamics Corp., Pickett District Road, New Milford, Conn. 06776.

COMMENT: ADC’s lowest-priced magnetic pickup offers a level of performance that suggests a higher-priced model. Response is smooth and well balanced across the audio band, channel separation is more than adequate for the stereo effect, and the over-all reaction expressed by all who’ve heard the 220X’s playing of musical recordings is one of “excellent reproduction.”

A possible clue to the high-quality performance of this low-cost pickup is its compliance, notably higher than one would expect at the price: the lab measured 25 (x 10^-6 cm/dyne) laterally and 22 vertically. It would seem that this excellent measurement compensates for a higher-than-average distortion measurement, and possibly too for the fact that the vertical angle measures 21 degrees, which is of course 6 degrees above the nominal 15. Be that as it may, the ADC 220X “listens” like a pickup with very little distortion.

The 220X is designed for tracking at stylus forces of 1 to 2.5 grams in any type of tone arm, including those found on average-grade changers. Tested in the SME arm, adjusted for anti-skating and so on, the lab found that it needed 1.1 grams to track the most demanding test passages on CBS STR 120 and the glide tones on STR 100. Measured output voltage was 5.3 millivolts left channel, 4.8 millivolts right channel. A 1-kHz square-wave test showed a slight spike and some ringing which became damped before the cycle ended. If these characteristics seem about “normal” for a low-priced cartridge, certainly the plotted frequency response and channel separation (in addition to the compliance mentioned before) are better than expected. As the accompanying graph shows, response is extremely linear and smooth from 30 Hz to 10 kHz, with a slight rise at the very low end (which, of course, reflects arm resonance as it does for any cartridge), and a more obvious peak near 20 kHz. This peak, often found in magnetic pickups, is “designed out” of the range more thoroughly only in the costliest of models; the fact that it doesn’t appear more within the audible range in a unit priced at $20 is noteworthy. The stereo separation, which runs at about 30 dB across the midrange and never reaches less than 20 dB across the entire audio band, is distinctly characteristic of the costliest pickups.

We’d say that the ADC 220X would be an excellent choice for upgrading an older stereo system, especially one that uses an older model changer. At the same time, this pickup can be installed by the budget-minded with no apologies in a late-model automatic or manual player.

CIRCLE 143 ON READER-SERVICE CARD

December 1970

www.americanradiohistory.com
A TOP SPEAKER FROM DALLAS


COMMENT: Smoothness, musical balance, wide range, and a clean, open sound distinguish this top-of-the-line speaker system from Frazier. A floor-standing model, it is supplied in a dark oak cabinet fronted with a lattice grille and housing a 12-inch woofer, 8-inch midrange, and a pair of three-inch cone tweeters. (Alternatively, it may be ordered with a compression horn tweeter.) The internal three-way dividing network is provided with rear panel continuously variable controls for adjusting middles and highs. Nominal input impedance is 8 ohms. The low-end response is aided by a set of wooden passages which terminate at the rear of the enclosure.

The Mediterranean should satisfy the demands of critical enthusiasts. Tests made at CBS Labs tell a good part of the story and extensive listening sessions tell more of it. Measured impedance (at 100 Hz) was exactly 8 ohms and the impedance curve never dipped below 7 ohms across the audio range, which means of course that this speaker system is perfectly "safe" to use singly or in pairs on the same output taps of solid-state amplifiers or receivers. Efficiency is fairly high (2.2 watts input produced an output of 94 dB at 1 meter on axis). The Mediterranean also is robust enough to handle enormous amounts of amplifier power without distorting (with a steady-state signal of 100 watts driving it, the speaker did not buzz; it handled an average power of 225 watts without distorting, while producing the very high output of 120.5 dB peak sound level). The speaker, in short, will sound splendid when driven by just about any decent amplifier available, and when you crank up the gain you will hear bigger and louder—but not distorted—sound. This ability contributes to the speaker's dynamic range, which we regard as an important factor in realistic music reproduction. Low-frequency pulse tests at both normal and very high power levels revealed very faithful reproduction, with the output signals being virtually replicas of the input test signals. The high-frequency pulse tests revealed a small amount of ringing, itself typical of most of the speakers we've tested by this method and hardly a factor in normal listening.

Frequency response was found to depend significantly on how the speaker system's rear level controls were adjusted. When turned to their midrange rotation (the standard lab condition for all speaker tests), they produced the curves shown here, clocked as being within plus or minus 9.25 dB from below 25 Hz to 10 kHz. However, advancing the rear panel controls flattens out the response to within plus or minus 3 dB to 10 kHz, which is splendid. Response continues, of course, beyond the 10-kHz mark: tones as high as 12 kHz were heard well off axis of the system, and 14 kHz could be heard when listening on axis. From here the response slopes toward inaudibility. The low end is smooth and full; a 30-Hz tone was clearly audible, with no signs of doubling, at louder-than-normal listening levels.

A pair of Mediterraneans can easily fill larger-than-average rooms with very clean, transparent, listenable sound and an excellent stereo image. Happily enough, they also are most accommodating in normal-size and slightly smaller-than-average rooms; their musical balance remains intact, there's no tonal dropout, and everything sounds eminently clear. The Mediterranean is the kind of speaker that reveals rather than obscures differences in recordings and in program material generally. It thus should interest the professional-monitor user as well as the serious music listener. At less than $300 apiece, that's filling a pretty big order—and the Mediterranean does it beautifully.

FRAZIER MEDITERRANEAN

<table>
<thead>
<tr>
<th>Output Level (dB)</th>
<th>% 2nd</th>
<th>% 3rd</th>
<th>% 2nd</th>
<th>% 3rd</th>
</tr>
</thead>
<tbody>
<tr>
<td>70</td>
<td>0.9</td>
<td>0.8</td>
<td>0.6</td>
<td>0.48</td>
</tr>
<tr>
<td>75</td>
<td>0.72</td>
<td>0.5</td>
<td>0.58</td>
<td>0.52</td>
</tr>
<tr>
<td>80</td>
<td>0.8</td>
<td>0.45</td>
<td>0.67</td>
<td>0.6</td>
</tr>
<tr>
<td>85</td>
<td>0.88</td>
<td>0.4</td>
<td>0.66</td>
<td>0.62</td>
</tr>
<tr>
<td>90</td>
<td>0.92</td>
<td>0.5</td>
<td>0.68</td>
<td>0.52</td>
</tr>
<tr>
<td>95</td>
<td>1.0</td>
<td>1.2</td>
<td>0.72</td>
<td>0.62</td>
</tr>
<tr>
<td>100</td>
<td>1.6</td>
<td>1.8</td>
<td>0.9</td>
<td>0.64</td>
</tr>
<tr>
<td>105</td>
<td></td>
<td></td>
<td>1.0</td>
<td>0.4</td>
</tr>
<tr>
<td>110</td>
<td></td>
<td></td>
<td>2.3</td>
<td>0.3</td>
</tr>
<tr>
<td>114</td>
<td></td>
<td></td>
<td>2.5</td>
<td>0.3</td>
</tr>
</tbody>
</table>

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

HIGH FIDELITY MAGAZINE
VERSATILE CONTROL AMPLIFIER FROM SONY


COMMENT: Dimensionally and visually, the Sony TA-1144 amplifier is an obvious style-mate for the Sony basic tuner ST-5100 [see HF test report, September 1970], although it can of course serve as the control and power center for any stereo system. In view of its low distortion, excellent response, and numerous features, make that a "high-quality, extremely versatile stereo system."

Although priced and designed for the home-music-system market, the TA-1144 boasts some studio-like options that should appeal to the audiophile or sound hobbyist. A run-through of its controls and features will explain why. The power off/on switch is a separate toggle switch under a green pilot lamp. Next to it is a mode knob with positions for normal stereo, reverse stereo, left-plus-right mono, left only, and right only. The darker center portion of the panel contains separate controls for bass and treble on each channel; these are slide switches that have separate steps calibrated in increments of 2 dB from zero to plus 10 and minus 10 for precise and repeatable settings. Centered below them is the large volume control. Directly below is a left-to-right slide for channel balance. The signal selector (called here a "function" control) is divided between a slide switch with three positions: top selects tuner, bottom selects phono 1, center selects whatever signal is chosen on an adjacent knob, itself marked for phono 2, aux 1, aux 2, and aux 3. The last-named input is a front-panel phone jack for quick and/or temporary connection of external sources; all other inputs are phono jacks on the rear. In addition, the front panel also contains a headphone jack, main and remote speaker selectors, a loudness off/on switch, low- and high-frequency filter switches, and a tape monitor switch. The headphone jack is live at all times regardless of the positions of the speaker selectors, which themselves permit you

POWER OUTPUT DATA
Channels individually
Left at clipping: 32.2 watts at 0.38% THD
Right at clipping: 32.2 watts at 0.38% THD
Right for 0.2% THD: 39.3 watts

POWER BANDWIDTH
for 0.3% THD: zero dB = 30 watts below 10 Hz to 43 kHz

FREQUENCY RESPONSE, 1-watt output
+0.15 dB, 14 Hz to 100 kHz

Sony TA-1144
Additional Data

<table>
<thead>
<tr>
<th>Input</th>
<th>Sensitivity</th>
<th>S/N ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>phono 1</td>
<td>0.88 mV</td>
<td>57 dB</td>
</tr>
<tr>
<td>phono 2</td>
<td>0.88 mV</td>
<td>57 dB</td>
</tr>
<tr>
<td>tuner</td>
<td>105 mV</td>
<td>91 dB</td>
</tr>
<tr>
<td>aux 1, 2, 3</td>
<td>105 mV</td>
<td>91 dB</td>
</tr>
<tr>
<td>tape</td>
<td>105 mV</td>
<td>91 dB</td>
</tr>
</tbody>
</table>

Square-wave response.

HARMONIC DISTORTION CURVES
30 WATTS OUTPUT
--- Left channel: <0.08%, 20 Hz to 20 kHz
--- Right channel: <0.08%, 20 Hz to 20 kHz

15 WATTS OUTPUT
--- Left channel: <0.050%, 20 Hz to 20 kHz
--- Right channel: <0.030%, 20 Hz to 20 kHz

IM CHARACTERISTICS
- 80cm load: <0.2% at 20 kHz
- 80cm load: <0.2% at 20 kHz
- 80cm load: <0.2% at 20 kHz

REPORTS IN PROGRESS
Ampex Micro 52 Cassette Recorder
Klipsch La Scala Speaker System
to choose either, both, or neither of the pairs of stereo speakers that may be connected at the rear.

In addition to the signal inputs and speaker outputs, the rear panel contains the tape monitor inputs and a pair of jacks for feeding signals to a tape recorder. There's also a DIN record/playback jack for use with foreign-made recorders. The two sets of phono inputs have identical input characteristics, which means you can leave two magnetic pickups permanently plugged in; then by flipping the front-panel selector lever you can make immediate A/B comparisons between the two if you so desire. Other rear-panel features include three AC outlets, one un

swtiched, a system grounding post, and the amplifier's power cord.

This amplifier also has a "circuit-interrupt" feature worked out in terms of a pair of preamp outputs and power amp inputs plus a "normal/separate" switch, that permits the user to electronically divide the unit into a stereo preamp and a stereo power amp. Thus it provides the option of patching in special devices, such as reverber units, or electronic crossovers, or one of the new "spectrum contouring" or "loudspeaker equalizing" devices. If an electronic crossover is used part of its output can be returned to the TA-1144's own power amp section while the rest of the signal is fed to external power amps. The TA-1144 has no "center" channel output as such, but an interesting substitute is possible with the circuit-interrupt feature. If the switch is left in "normal" position, you can tap a stereo signal from the power amp input jacks and feed this to an external amplifier while the TA-1144's own power amp still operates normally. Then, by connecting additional speakers to that external amplifier, you can set up a third remote listening spot, or use them for center fill or surround effects.

Under test at CBS Labs, the TA-1144 easily met its published performance specifications and shaped up as a first-rate medium-powered amplifier. Power bandwidth, for a very low 0.2 per cent distortion, extends from below 10 Hz to 43 kHz; frequency response remains within 1.5 dB from 14 Hz out to 100 kHz. Both harmonic and IM distortion are nearly non-measurable up to rated power output; equalization, tone, and filter controls all show desirable and accurate characteristics. Excellent S/N ratios are evident through all inputs. Careful workmanship and attention to detailing are found throughout. And considering the functional options and features offered, the price seems very right too.

**CIRCLE 141 ON READER-SERVICE CARD**

---

**HANDY CASSETTE SPLICING BLOCK**


**COMMENT:** To the growing roster of accessories for tape cassette owners, Robins has added a splicing block which resembles a scaled-down version of the older, larger type familiar to many open-reel tape recordists. The new block comes packaged with a razor blade, supply of splicing patches, and a cotton-tipped stick in a packet that itself is of the same dimensions as a cassette. Instructions for using the Robins device are printed on the inside of the packet's lift-up lid.

The block has a groove running down its length into which you place the spool-out tape from a cassette. A little pressure from the cotton-tipped stick gets it into place, where it is held securely. You then use the razor to make either a 45-degree cut or a 90-degree cut, following either of the two cutting guides on the block. The former cut suffices for most editing and repair of tapes; the latter cut is preferred for the most critical editing where you might have to splice a single note of music. Once the cut is made, you peel off an adhesive patch, press it into place over the cut, and remove the excess to make a permanent bond.

We found the TS-215 to be a handy gadget, easy to use, and quite effective for its intended purpose. The only "difficult" operation involved is peeling the backing off the adhesive patches which are small and delicate enough to require more care and patience to use than their larger open-reel ancestors did.

**CIRCLE 144 ON READER-SERVICE CARD**
Assignment: Spend a day in the park with a nervous Persian cat. Shoot her in every conceivable situation. Bring back the proofs to the agency for one to be selected for a cat food layout. Here is where the unique capabilities of the Mamiya/Sekor DTL can multiply your creative choices. Wherever that skittish cat goes you must follow the action. No time to guess about exposures or fiddle with hand-held meters. One moment she's back-lit, then she wheels around and the sun is in front. The Creative Switch on Mamiya/Sekor DTL allows you to use two separate exposure meter systems with the flick of a finger. One takes an averaged reading and is great for front lit pictures. The other takes a spot reading of only 6% of the area and gives you perfect exposures with back or side lit pictures where the light behind the cat would fool an averaging meter. Almost all fine 35mm SLR cameras have one of these exposure reading systems; only the Mamiya/Sekor DTL has both. Thirty-six exposures on the button—regardless of the source of the light! See the Mamiya/Sekor DTL at your dealer. Priced from less than $180, plus case. Or write for folder. 

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

The Creative Switch

Back lighting

Front lighting

Back lighting

Front lighting

CIRCLE 49 ON READER-SERVICE CARD
Introducing Altec stereo components.

Built a little better.

www.americanradiohistory.com
They’re built a little better.

1. Altec’s new 2875A Granada Bi-amp Speaker System incorporates the all-new 800 Hz Electronic Crossover Bi-amp, which delivers 60 watts RMS to a new Dynamic Force 15-inch woofer and 30 watts RMS to the high frequency driver.

2. Altec’s new 2873A Barcelona Bi-amp Speaker System incorporates a 500 Hz Electronic Crossover Bi-amp and new 411-B8A Dynamic Force woofer. Mids and highs are reproduced through a 25” sectoral horn and new Symbiotik Driver.

3. Altec’s new 724A AM/FM Stereo Tuner Pre-Amplifier features the new Varitronik tuner with 4 FET’s for the highest sensitivity and stability.

4. Altec’s new 725A AM/FM Stereo Receiver delivers 60/60 watts RMS. It includes the new Varitronik FM Tuner with 4 FET’s, a combination of Butterworth and crystal filters, all plug-in modular circuitry and 10 other performance features.

5. Altec’s new 714A AM/FM Stereo Receiver delivers 44/44 watts RMS (180 watts IHF music power) and features 3 FET’s, 2 crystal filters, plus a volume range switch, black-out dial and spring loaded terminals for speakers.

6. Altec’s new 911A Stereo AM/FM Music Center has 44/44 watts RMS (180 watts IHF music power). Plus, it incorporates the most sophisticated components including an FM tuner section with 3 FET’s, 2 crystal filters and IC’s. Garrard’s best automatic turntable and a Shure “High Track” cartridge.

7. Altec’s new 912A Stereo AM/FM Cassette Music Center delivers 44/44 watts RMS (180 watts IHF music power)—more power than any other music center on the market. Plus, this model features a front-loading Staar cassette tape recorder for stereo playback and recording from any source.

Exclusive Dynamic Force Concept
Altec has developed a new type of low frequency speaker. It features a long voice coil with edge wound pre-flattened copper ribbon wire and a magnetic structure of extremely high flux field. (Note this unusually strong magnetic field controls the motion of the cone to an extent not normally found in infinite baffle systems.) This uniquely designed unit is capable of producing a Dynamic Force of up to 16 lbs. With this unusually large force capability, as much as twice the compression can be produced than is normal in acoustic suspension speakers. The result is greatly improved low frequency transient performance, better linearity, extended low frequency response and reduced distortion while maintaining medium efficiency.

Altec’s 770A Electronic Crossover Bi-Amplifier
This highly sophisticated electronic component features a very fine bass amplifier rated at 60 watts RMS electronically crossed over at 800 Hz or 500 Hz to an equally fine high frequency amplifier rated at 30 watts RMS. The use of any passive crossover is eliminated and thus the damping effect of each amplifier is utilized to its utmost. The result is a much tighter transient response and an improved overall sound quality. Note also that with the 770A, IM distortion is inherently decreased to its lowest possible point—virtually unmeasurable under the normal IHF method.

Exclusive Varitronik Tuner
This new tuner uses 4 FET’s (field effect transistors). Three of them provide amplification while the fourth operates as an oscillator. By using FET’s, any cross modulation problems experienced with bipolar transistors is eliminated. The exclusive Varitronik tuner also uses 4 double Varicaps instead of the conventional mechanical tuning capacitor to achieve a better balanced circuit performance. Mechanical to electronic conversion required for Varicap tuning is achieved by a specially designed potentiometer which provides linear tracking and accurate calibration of the FM scale. Low distortion, high stability and high sensitivity are also characteristic of this new tuner.

Altec Direct-Plug-in Modular Circuitry
The use of plug-in modular circuitry is incorporated into the design of each and every new Altec stereo component. In addition to the obvious benefits of simpler production and faster servicing, the maximum use of plug-in modular circuitry allows the highest possible degree of consistency and uniformity in performance from product to product. Maximum reliability is inherent in its design simplicity. And a new high in quality control is achieved.

The Altec Acousta-Voicette Stereo Equalizer
The new Altec Acousta-Voicette accurately “tunes” the frequency responses of your complete component system and even your listening room to a flat acoustical response at your ears. By utilizing 24 full-adjustable, critical bandwidth rejection filters per channel, it puts all frequencies into perfect balance. For the first time, you can hear the original acoustic environment of the recording hall—and not the acoustics of your listening room.

Altec’s new stereo components are especially designed to work with the new 729A Acousta-Voicette, and they’re built with separate accessory jacks as shown to the left.

For a free copy of the new Altec catalog, write to Altec Lansing, 1515 S. Manchester Ave., Anaheim, CA 92803.
The three albums shown here were selected by the jurors of the Montreux International Record Award as the best new recordings released between May 1, 1969 and April 30, 1970. In a break with precedent, the jurors voted to grant three first prizes instead of assigning first, second, and third places. Votes were based on a preselection list culled from individual “ten-best” lists submitted by both the jurors and preselection committee members.

Other Recommended Recordings
(*based on the Montreux International Record Award Preselection List)

**J. S. BACH: Last Keyboard Works.** Charles Rosen. ODYSSEY 32 36 0020 (three discs).

BEETHOVEN: *Piano Sonatas (complete).* Daniel Barenboim. ANGEL S 3755 (fourteen discs).

BEETHOVEN: *Symphonies (complete).* Eugen Jochum. PHILIPS S-C71AX900 (nine discs).

BEETHOVEN: *The Late Quartets: Grosse Fuge.* Guarneri Quartet. RCA RED SEAL VCS 6418 (four discs).

BERLIOZ: *Te Deum.* Franco Tagliavini. Colin Davis. PHILIPS 839790.

**BILLINGS: Music of William Billings.** Gregg Smith. COLUMBIA MS 7277.

BOULEZ: *Pli selan pli.* Pierre Boulez. COLUMBIA M 30296 (to be released next month).


BUXTENHÜDE: *Organ Works (complete).* Marie-Claire Alain. MUSICAL HERITAGE SOCIETY OR 309/15 (seven discs).

**CARTER: Sonata for Cello; Sonata for Flute, Oboe, Cello, Harpsichord.* Columbia Group for Contemporary Music. NONESUCH H 71234. Continued on page 46

*This list of recommended recordings differs somewhat from that published by the Montreux Festival. Those albums prefixed by a single asterisk (*) while actually receiving as many preselection votes as (and in some cases, even more than) other recordings on the official Montreux list, were pruned by the Montreux officials in order to achieve a more “balanced” list—between single records and multirecord sets, between operas and instrumental works, etc. We believe that our readers are more interested in those recordings that did receive the most nominations, rather than in the balanced list submitted to the jury. For the same reason, any recording on the official list that did not in fact receive the requisite number of nominations has been omitted here. In order to avoid a similar situation in the future, the Montreux officials have agreed to follow a suggestion from this year’s jury to encourage future preselection committee members to submit their “ten-best” lists with no more than half the albums consisting of multirecord sets. The Montreux officials have also promised to send copies of all future preselection committee members’ lists to HIGH FIDELITY for double checking, as had been the practice in each previous year, with the exception of this one. Those albums prefixed by two asterisks (**) are additional albums, chosen by our own reviewers, which we would also recommend as among “the year’s best.”
FIRST-PRIZE WINNERS


SHOSTAKOVICH: Symphony No. 13, “Babi Yar” (Eugene Ormandy) RCA Red Seal LSC 3162.


PRESELECTION COMMITTEE
Gabriele de Agostini, La Suisse, Switzerland
William Anderson, Stereo Review, U.S.A.
Claude Bandieri, Le Dauphiné Libéré, France
Luigi Bellingardi, RAI, Italy
Kurt Blaukopf, Hi-Fi Stereophonic, Austria
Jacques Bourgeois, Elle, France
Karl Breh, Hi-Fi Stereophonie, Germany
Jay Carr, Detroit News, U.S.A.
Georges Cherière, Diapason, France
Peter G. Davis, High Fidelity, U.S.A.
Marcel Doisy, La Revue des Disques, Belgium
Peter Gannond, Audio Record Review, Great Britain
Edward Greenfield, The Guardian and Gramophone, Great Britain
Ingo Harden, Fono Forum, Germany
Paul Hume, Washington Post, U.S.A.
Karl Löbl, Express, Austria
James Lyons, American Record Guide, U.S.A.
Ornella Zanuso Mauri, Discoteca, Italy
Philip Miller, former Chief, Music Division, New York Public Library, U.S.A.
Heuwell Tircuit, San Francisco Chronicle, U.S.A.

JURY
Michel Hofmann, Diapason and Journal musical français, France, President
Felix Aprahamian, Sunday Times and Gramophone, Great Britain
F. Granville Barker, Music and Musicians, Great Britain
Clément Dailly, Radio-Télévision belge, Belgium
Alberto E. Gimenez, La Nacion, Argentina
Pierre Hugli, La Gazette de Lausanne, Switzerland
Carl-Heinz Mann, Fono Forum and Hamburger Abendblatt, Germany
Leonard Marcus, High Fidelity, U.S.A.
Bengt Pleijel, Musikrevy, Sweden
Felix Schmidt, Der Spiegel, Germany
Ivan Vojtech, Hudební Rozhledy, Czechoslovakia
Edith Walter, Harmonie, France

*restricted by his government from attending

Taking the Vote: Nicole Hirsch-Koppenstein, secretary general of the awards, prepares to pass the hat to collect the jurors’ votes as Mme. Carl Schuricht, who served as interpreter, looks on. The jurors, clockwise from front, are Messrs. Hofmann (back to camera), Hugli, Pleijel, Gimenez (partially hidden), Aprahamian, Schmidt, Mann, Daily, Marcus, Mme. Walter (nearly hidden except for her shoes), and Mr. Granville Barker.
When you buy the Benjamin 1031 stereo compact, you don't have to know anything about:

- frequency response
- usable fm sensitivity
- image rejection
- Baxandall tone controls
d'Arsonval tuning meters
- optimum tracking
- channel balance
- flywheel tuning
- anti-skating
- precise cueing
- stereo separation
- crossover networks
- components

But it's a pleasant way to learn.

Everything you'd ever want to know about components is summed up for you in Benjamin's new 1031 compact music system, ready to plug in and enjoy. Because the 1031 is made up of components: In one package, you get the noted Miracord automatic turntable equipped with Elac stereo magnetic cartridge, and the Benjamin 70-watt (EIA) AM/FM stereo receiver. And you also get two Benjamin 2-way speaker systems with 8" woofers, ready to plug in and place wherever they look and sound best.

So listen to the 1031 at your Benjamin dealer. Hear just how good it does sound. Listen to how clearly your favorite AM and FM stations come in as you twirl the smooth, flywheel tuning control across the dial. Put a record on. See how gently the Miracord push-buttons put your treasured records into play.

Now look at the price tag: the 1031 costs only $299.50 ($350 with optional Benjamin Sonoglo 5 sound-and-light system speakers). Not bad for something that not only helps you learn about components, but adds something to your musical appreciation, too. Other Benjamin Compacts to $450.

Benjamin Electronic Sound Corporation, Division of Instrument Systems Corp. Farmingdale, New York 11735

Benjamin 1031

CIRCLE 10 ON READER-SERVICE CARD

---

**BEST RECORDS**

Continued from page 44


**HINDEMITH: Carilliac. Dietrich Fischer-Dieskau, Elisabeth Söderström, Joseph Keilberth. DG 2707 042 (two discs).

IVES: Psalms. Gregg Smith. COLUMBIA MS 7321.


MAHLER: Das klagende Lied. Evelyn Lear, Elisabeth Söderström, Ernst Häfliger, Pierre Boulez. COLUMBIA M2 30061 (two discs).

MAHLER: Symphony No. 6, in A minor. Rafael Kubelik. DG 2707 037 (two discs).


MOZART: Symphonies (46). Karl Böhm. The Late Symphonies, Vol. I. DGG 2721 007 (seven discs); The Early Symphonies, Vol. II. DGG 2721 013 (eight discs).

MOZART: Idomeneo. Robert Tear, George Shirley, Colin Davis. PHILIPS 3747/9 (three discs).

**PROKOFIEF: Violin Sonatas. Itzhak Perlman, Vladimir Ashkenazy. RCA RED SEAL LSC 3118.

R. STRAUSS: Der Rosenkavalier. Régine Crespin, Helen Donath, Yvonne Menton, Manfred Jungwirth, Georg Solti. LONDON OSA 1435 (four discs).


VERDI: La Forza del destino. Martina Arroyo, Carlo Bergonzi, Piero Cappuccilli, Ruggero Raimondi, Lamberto Gardelli. ANGEL 3765 (four discs).

**VERDI: La Traviata. Pilar Lorengar, Giacomo Aragall, Dietrich Fischer-Dieskau, Lorin Mazael. LONDON OSA 1279 (two discs).


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.

RCA Recording Tape

DECEMBER 1970

CIRCLE 52 ON READER-SERVICE CARD
Soon after we introduced the 1219 a year ago, it drew such comments from the test labs as: “a good example of how an already outstanding instrument can be further enhanced by imaginative engineering.” (Julian Hirsch in Stereo Review)

One example of that imaginative engineering is the four-point gimbal suspension of the 1219’s tonearm. Another is the Mode Selector that shifts the tonearm base — up for multiple play, down for single play.

But innovations like these are costly: $175 to be precise.

Which may explain why many budget-conscious record lovers, including professionals, feel more at home with the 1209 at $129.50. Especially because its engineering precision and performance offer everything they really need.

The 1209’s low-mass tubular tonearm tracks flawlessly at as low as a half gram. Because all tonearm settings must be precise at such low tracking force, the counterbalance clicks at every hundredth gram. Anti-skating is calibrated separately for conical and elliptical styli.

The hi-torque/synchronous motor brings the four pound cast platter to full speed in less than a half turn. And keeps speed dead-constant no matter how much line voltage may vary.

But since the rest of the musical world is not as accurate as the 1209, we added a control to let you match record pitch to less fortunate instruments such as out-of-tune pianos.

The cue control is silicone-damped, and eases the tonearm onto the record more gently than a surgeon’s hand.

As you can see, there’s nothing middling about our middle-of-the-line turntable.

However, if by this time you feel you don’t need even this many features, we suggest the new 1215 at $99.50. But that’s another story, and you’ll have to write for it.


If you don’t really need the ultimate precision of the Dual 1219, we recommend the slightly less eminent 1209.
Part VIII: The Symphonies

Beethoven on Records

Continuing High Fidelity’s appraisal of all available recordings of the composer’s music

by Paul Henry Lang

Though the composer of dozens of incomparable masterpieces in all genres of music, Beethoven’s unexampled popularity rests mainly on his symphonies; he is the symphonist, who stands alone, without rivals, the most admired composer in the history of music. This statement is not intended to raise the old question of “Who is greater, Bach or Beethoven?” Only prize fighters can be ranked in this fashion. What made Beethoven so universally popular, transcending all national barriers, was his unexceeded directness and power of communication.

When Beethoven settled in Vienna in the last decade of the eighteenth century, the classical symphony was at its summit, with form and content in ideal balance. This symphonic ideal, especially Haydn’s, based on thematic and tonal logic, he never questioned. Beethoven’s musical ideas are not the first thoughts occurring to a romantic improviser, but thoughts ten stages removed from the first: they are generally closely packed and offer a microcosmic view of their own future development. The detail, no matter how interesting, is subordinated to the total formal concept. Berlioz correctly called these symphonies “marvels of learning and inspiration.”

Beethoven’s sketchbooks show that even the seemingly delirious unleashing of emotions is usually preceded by an agonizing struggle on note paper to get things organized. The logical and consequent manipulation of the thematic material was the classic symphonist’s main creed. Beethoven took endless pains with his symphonic subjects, often carrying them in his sketchbooks for years before being satisfied that they would survive the vicissitudes of endless and close-hauled manipulation. The genuine symphonist of the classical persuasion extrudes rather than invents his thematic material; so created, it becomes a center that exerts a gravitational pull over a whole movement, as is most convincingly illustrated in the opening movement of the Fifth Symphony. So we can see that Beethoven did not depart from the classical symphonic ideal; he enlarged and intensified it beyond measure. With the increased dimensions and the widened modulatory scheme, all the constituent elements of form had to be extended and somewhat modified. The preparation of conflicts and climaxes is more elaborate than in the eighteenth-century symphony, and their resolution more powerful. Beethoven can lead up to his climaxes over an appreciably long span of time, and then the return of the tonic is stunning. This music has peristaltic motion even when it stands still.

The first two symphonies are usually regarded with patronizing good will, though both of these fine works are unmistakably Beethoven’s own progeny. Mozart’s Jupiter was obviously in Beethoven’s mind when he planned the first movement of No. 1, but only so far as material and tone are concerned. The second movement has an intriguing meter—seven measures—and the fine sonata structure rises to truly Beethovenian grandeur. The Minuet is no longer a dance, nor is it yet a real scherzo: rather, it is an original and interesting transition form often misinterpreted by conductors, who play it as a full-fledged scherzo. Over the finale, based like the Minuet on the then popular “solmization jokes,” hovers the spirit of Haydn’s Symphony No. 88. The Second Symphony opens with one of Beethoven’s most powerful and elaborate introductions, which has an unmistakable kinship with the Ninth. The first movement, with its theme groups, shows the typical Beethovenian advanced sonata construction; the second is a magnificently arching song; the fourth, a brilliant finale in the spirit of the eighteenth century; but the third movement is something new, a scherzo in place of a minuet. The Third Symphony, if I may be permitted to quote myself, represents “the greatest single step made by an individual composer in the history of music; it simply dwarfs everything in its boldness of conception, breadth of execution, and in its intensity and logic of construction.” The first movement is a maelstromlike allegro; it permits only two furious chords to serve as an introduction. The second movement is a deeply felt threnody, the finale a set of variations, the theme
appropriately coming from *Prometheus*. The third movement requires special comment because it embodies Beethoven's first full-blown symphonic scherzo: it is swift, elemental, a little menacing, and irresistibly propulsive.

One still encounters the unjustified notion that (not counting the first two "inferior" ones) Beethoven's odd-numbered symphonies are the really great works. With Beethoven, the symphonies usually represent a process that begins with experimentation in the piano sonata, proceeds with further elaboration in chamber music, especially the string quartet, and finds summation in the symphony; hence every symphony is *sui generis*. The Fourth is one of Beethoven's loveliest works. The first movement allegro, plainly indebted to Haydn's No. 102, is a marvel of the constant flow of ideas in combination, with a unique reprise in which the tonic is reached well ahead of time. The second movement is one of the noblest adagios; the scherzo is wild and boisterous, though at the same time sophisticated, with its hidden contrast between 2/4 and 3/4. The finale is spirited, reverting, like the first allegro, to the tone of the eighteenth century. The Fifth occupied Beethoven for a long time. We can safely say that its first movement is the highest point ever reached in symphonic concentration, power, and affective communication. And there is another thing here: an entirely new concept that makes the finale the conclusion toward which all previous movements tend. The Sixth, one of the even-numbered unfortunates, offers a magnificent interlude between the terseness of utterance and concentration of the Fifth, and the orgiastic frenzy of the Seventh. It is not a program symphony—the storm, the little concert of the birds, and all the stories notwithstanding—but an expression of an intensely felt experience. Tempos and dynamics are crucial in this work, and few conductors can do justice to the small-jointed meter of the first movement, which requires the most delicate phrasing and dynamic nuances, for these little bits of themes are repeated dozens of times. In the second movement sheer poetry reigns. The scherzo is rough, delicate, and humorous at the same time. Nonetheless, it is a bona fide scherzo and must not be permitted to shed its symphonic élan. The "storm" is real, powerful, exciting, threatening, and remarkably pictorial-descriptive, but everything is strictly on symphonic terms: note how the "lightning" motif is developed. The final movement rises to a magnificent climax. Beethoven pushes to the base of the peak, but only on the third try does he scale it; this is an unforgettable moment. The introduction to the Seventh Symphony is as poetic and, yes, romantic, as anything Beethoven ever wrote. The vivace shows the kind of extreme thematic concentration we see in the Fifth, but this structure is larger, full of the most imaginative turns and modulations. The symphony is considered orgiastic, "the apotheosis of the dance," and it is: but we must not forget the pensive melancholy of the introduction, the quiet sorrow of the second movement, and the pleading trio in the scherzo. The Eighth is a delightful work that is only now coming into its own. Beethoven loved it ("it is better than the Seventh") and counted it among his best symphonies. The first movement is fresh and fine-toned, but also vigorous: the others are filled with humor, delicate in the second movement, drastic in the third, and Homeric in the finale. In the allegretto the utmost airiness is needed, while the staccatos in the woodwinds must be real droplets. The third movement is a take-off on old Vienna and its minuet: everything is deliberately clumsy (accents on the wrong beats), and the nostalgic trio uses all the trimmings of the previous century. If the conductor misreads Beethoven's designation he is lost, for the composer did not say "Minuet," but rather pointedly, "in the tempo of a minuet." The finale, one of Beethoven's longest symphonic movements, requires a virtuoso performance, for despite the lusty humor (that magnificently shocking C sharp in the midst of F major!), the movement is full of the most refined episodes.

The last symphony has become a symbol: "The Ninth" means only one thing in any language—Beethoven's with the choral finale. It is at once the most tremendous and the most problematic of his symphonies. The first movement, where from chaotic emptiness Beethoven puts together the trip-hammer theme right before our eyes, is overwhelming. At the recapitulation, the timpani rend the air for dozens of measures with a cataclysmic upheaval, but the movement ends on a deeply moving miniature funeral march over an ostinato. The scherzo is irresistible in its single-minded symphonic fervor, greatly admired not only by symphonists but by such composers as Rossini and Glinka. If the middle section, which takes the place of the customary trio, is taken too slowly (Beethoven's metronome was faulty) it is ruined. The third movement has the long period constructions typical of Beethoven's late works and calls for great sustaining power from conductor and players. This enormously large, transfigured movement is often callously divided on two sides of a disc. The finale has always been controversial; it has magnificent moments, but also naive musical symbolism and ungainly vocal writing. Though perhaps less extensively than in the *Missa Solemnis*, Beethoven does apply here medieval, abstract "eye-music" symbols that are hardly reconcilable with symphonic procedures. Frequently when Beethoven resorts to them the result is a noble obfuscation; his natural musical language is inhibited, and his marvelous inventiveness and logical, beautifully articulated continuity are hobbled. This is a difficult movement to realize in sound, and few performances do justice to it. But if the rendition is good, it is deeply affecting, for this is Beethoven's impassioned view of the world.

While literal performances rob most other com-
Never before have so many received so much for so little.

You can't blame people these days if they want to get the most for their money. Maybe that's why the Pioneer SX-990 is so popular. When you compare its specifications and features with similar priced AM/FM stereo receivers, and then listen to its performance, you become a believer.

For instance, with sensitivity at 1.7 microvolts, the SX-990 brings in the most timid FM stations and makes them sound as though they were just around the corner. Or, if you live where FM stations are a hairline away from each other on the dial, it delivers clear, interference-free reception. Small wonder, with a capture ratio of 1dB.

Pioneer has invested the SX-990 with 150 watts of IHF music power (28+28 RMS at 8 ohms). And it's all clean and smooth with a low 0.5% harmonic distortion at rated output. Its top quality circuitry includes four IC's and a special low-noise FET.

Versatile, you can connect two sets of speaker systems and plug in a record player, tape recorder, microphone and headset. The pre and main amps may be used separate for extra flexibility. Additional features include: loudness contour control... center channel output...

Sensibly priced at $299.95 an oak walnut cabinet is included. Make your own comparison test at a Pioneer dealer today.

Pioneer Electronics U.S.A., Corp., 178 Commerce Road, Carlsbad, New Jersey 07083.

tuning meters... pushbutton muting... center channel output...

Sensibly priced at $299.95, an oak walnut cabinet is included. Make your own comparison test at a Pioneer dealer today.

Pioneer Electronics U.S.A., Corp., 178 Commerce Road, Carlsbad, New Jersey 07083.
posers of their true qualities, a Beethoven symphony, if at all decently played, gives a good measure of satisfaction, for the inner buoyance of the music does not fail to assert itself, and the thematic snatches, constantly coming from all directions, keep alive the interplay of the parts. Therefore in the following evaluations, which naturally favor the superior performances, such decent but not particularly distinguished performances will simply be called "standard."

Many of the sets listed below are made up of recordings gathered from different stages of a conductor's active life. They are offered in the form of "complete editions," but are really anthologies put together (often even resurrected and electronically doctored) for the Beethoven bicentennial. Some are very old, some middle-aged, and some just far enough apart to present entirely different kinds of sound and recording technique. In the amiable way of the industry, such facts are often concealed (unless the recording is a venerable antique) and only the quality of the sound and an occasional giveaway on the jacket (reviews by newspapers defunct for years) warn the listener. This makes judging-reviewing difficult, but since these recordings are marketed as self-contained entities we must deal with them accordingly. Finally, a word about performance standards. Remember that in Beethoven even one pinched first-desk oboe or wobbly flute (and most European oboes do squeal) can hurt the entire orchestra. A first-class and well-balanced orchestra is of course a joy to hear. Unfortunately, some of the best handlers of orchestras are so eager to maintain an unawfully precise and virtuoso ensemble that they neglect the music itself. On the other hand, great but ancient interpretations are difficult to enjoy because the best of intentions cannot triumph over poor sound and lack of presence.

### Complete Sets

- **Orchestre de la Suisse Romande**, Ernest Ansermet, cond. Stereo Theatre, Philips STS 231 1, S 19.92 (eight discs; Coriolan; Fidelio; Leonore No. 2; Prometheus); available separately as STS 15032 (Nos. 1, 8); STS 15068 (No. 2; Leonore No. 2); STS 15069 (No. 3); STS 15055 (No. 4; Coriolan); STS 15038 (No. 5; Egmont); STS 15064 (No. 6; Prometheus); STS 15067 (No. 7; Fidelio); STS 15089, No. 9. Joan Sutherland (s); Norma Procter (c); Anton Dermota (t); Arnold van Mill (bs); Chorale de Bruxelles; Choeur des Jeunes de l'Eglise Nationale Vaudoise. $2.49 each.
- **New York Philharmonic**, Leonard Bernstein, cond. Columbia D85 815, $35.88 (eight discs); available separately as MS 7084 (Nos. 1, 2); MS 6774 (No. 3); MS 7412 (Nos. 4, 8); MS 6468 (No. 5); MS 6549 (No. 6); MS 7414 (No. 7); $5.98 each; M2S 794, $11.96 (two discs); Choral Fantasia; No. 9. Martina Arroyo (s); Regina Sarfaty (ms); Nicholas Di-Vigilio (t); Norman Scott (bs); Juilliard Chorus.
- **Concertgebouw Orchestra**, Eugen Jochum, cond. Philips S C71 AX 900, $53.82 (nine discs; Fidelio; Leonore Nos. 1, 2, 3); Lisette Rebbman (s); Anna Reynolds (ms); Antoon de Ridder (t); Gerd Feldhoff (bs); Netherlands Radio Chorus.
- **Berlin Philharmonic Orchestra**, Herbert von Karajan, cond. Deutsche Grammophon 2721 001, $36.00 (eight discs); available separately as 138801 (Nos. 1, 2); 138802 (No. 3); 138803 (No. 4); 138804 (No. 5); 138805 (No. 6); 138806 (No. 7); 139015 (No. 8); Fidelio; Coriolan; Leonore No. 3; $5.98 each; 2707 013, $11.96 (two discs; Nos. 8, 9). Gundula Janowitz (s); Ilde Rössel-Majdan (c); Waldemar Kmentt (t); Walter Berry (bs); Vienna Singverein.
- **Philharmonia Orchestra**, Otto Klemperer, cond. Atco 30169, $47.84 (eight discs; Coriolan; Prometheus; Consecration of the House; King Stephen; Egmont); available separately as S 35657 (Nos. 1, 8); S 35658 (No. 2); Coriolan; Prometheus; S 35653 (No. 3); S 35661 (No. 4; Consecration of the House); S 35843 (No. 5; King Stephen); S 35711 (No. 6); S 35945 (No. 7); $5.98 each; S 3577, $11.96 (two discs; Egmont; No. 9). Aase Nordmø-Lövberg (s); Christa Ludwig (ms); Walddern Kmentt (t); Hans Hotter (bs); Philharmonia Chorus.
- **Czech Philharmonic Orchestra**, Paul Kletzki, cond. Orpheus B 165/71, $16.17 (seven discs). Available from Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023. Available separately as B 165 (Nos. 1, 2); B 166 (No. 3); B 167 (Nos. 4, 5); B 168 (No. 6); B 169 (No. 7); $2.98 each; B 170/71, $5.78 (two discs; Nos. 8, 9). Ingeborg Wenglor (s); Annelies Burmeister (c); Martin Rittmann (t); Rolf Kuehne (bs); Czech Singers Chorus.
- **Leipzig Gewandhaus Orchestra**, Franz Konwitschny, cond. Wing SWR 19502, $11.34 (six discs). Ingeborg Wenglor (s); Ursula Zollenkopf (ms); Hans-Joachim Ratzsch (t); Theo Adam (bs); Leipzig Radio Chorus.
- **London Symphony Orchestra**, Josef Krips, cond. Everest 3065, $39.84 (eight discs; Egmont); available separately as 3089 (Nos. 1, 8); 3113 (Nos. 2, 4); 3087 (No. 3); 3086 (No. 5); Egmont; 3074 (No. 6); 3088 (No. 7); $4.98 each; S 3110, $36.96 (two discs; No. 9). Jennifer Vyvyan (s); Shirley Verrett (ms); Rudolf Petrik (t); Donald Bell (bs); BBC Chorus.
- **Boston Symphony Orchestra**, Erich Leinsdorf, cond. RCA Red Seal VCS 6903, $21.98 (seven discs); available separately as LSC 3098 (Nos. 1, 8); LSC 3032 (No. 2; Prometheus); LSC 2644 (No. 3); LSC 3006 (No. 4; Leonore No. 2); LSC 3074 (No. 6); LSC 2969 (No. 7); Coriolan; $5.98 each; LSC 7055, $11.96 (two discs; Schoenberg: A Survivor from Warsaw; Nos. 5, 9). Jane Marsh (s); Josephine Veasey (ms); Placido Domingo (t); Sherrill Milnes (b); Pro Musica Chorus; New England Conservatory Chorus.
- **Philadelphia Orchestra**, Eugene Or-
Trade down to the KLH Seventeen.

The KLH Seventeen costs $74.95. But, unfortunately, a lot of people feel they have to spend more to get really great speakers.

So they sink most of their budget into a pair of super-duper loudspeakers. Then they try to save a few bucks by buying a so-so receiver. Figuring they can always trade up later.

But what happens is the inexpensive receiver chokes itself trying to drive inefficient, expensive loudspeakers.

And that's usually enough to make most people lose interest in their stereo system. So they forget about trading up, down, or sideways and just let all that shiny new equipment collect dust.

But we think we can satisfy people looking for high-priced sound. With our Seventeens. One reviewer even wrote “Its sound matches or surpasses most other speakers we have heard which sell for twice the price.”

The Seventeen effortlessly produces rich, full-bodied bass response. (In fact, only slightly less than our now-famous Model Six.) The highs are clean and unfurry and they snap through the room with all the resonance and presence of the live performance itself.

And, most important, the Seventeen will do all this hooked to a relatively low-power receiver.

So, which would you rather have? A moderately priced stereo system which delivers an extraordinary amount of sound? Or an expensive pair of bookends?

If you'd like some technical information on the KLH Model Seventeen, write us. Our address is 30 Cross Street, Cambridge, Mass. 02139, or better yet, visit your KLH dealer.

CIRCLE 37 ON READER-SERVICE CARD

KLH RESEARCH AND DEVELOPMENT CORPORATION
"A Subsidiary of KLH Research and Development Corporation"

December 1970
Ansermet's is an old set with variable but generally poor sound that ranges from woebegone to indifferent. He was a skillful musician, but of the old school that took Beethoven for a full-blooded romantic. These performances practice rubato and tempo changes on a large scale—some of Ansermet's proclivities in this direction—as in the Fifth Symphony—but not really among the old school. On the whole, his musicianship is sound, but these recordings, from the stereo bronze age, are too dated stylistically and sonically to be considered competitive.

Bernstein is conscientious—among the few who take all the repeats—but he is a romantic, not really at home in this style; there is considerable insecurity and variability in these performances. His ritards, pauses, overphrasing, and fussy dynamics can hurt a movement. When he does not "interpret" too much, however, he is very good, and his valiant orchestra follows him. The first movement of the Eroica has plenty of brio, the finale of No. 8 is excellent and full of verve—so are the first and last movements of No. 7 and the first of No. 9. On the other hand, some of the movements, like the first in No. 2, are taken so fast that the violin figures are blurred, and the reprise in the finale of No. 4 is really subliminal. Other passages—such as the introduction to the First Symphony—are dragged, there is more vigor than poetry in the Sixth, and so forth. Bernstein is not helped by the Columbia engineers. The sound is often good, but just as often somewhat raw, and the finale of the Fifth is an unholy mess. This is a spotty set which shows that Bernstein has little talent as a technician.

Joachum's set was recently given a detailed review [HF, August 1970]; it is excellent. The orchestra is first-class and the conductor a fine, cultivated musician who knows the danger spots and tries to avoid them. The sound is mostly good but there is some echo. The First Symphony is held nicely within an eighteenth-century framework, the Second is excellent from the spacious introduction to the dashing finale, the Eroica though fast is a little old-fashioned, the Fourth amiable and the Fifth pretty good, but a little genteel, and the ritards hurt. No. 6 is warm if perhaps a trifle sentimental, No. 7 magnificent in every respect, No. 8 is simple, unaffected, and healthy, though there is little humor in the middle movement. The movement of the Ninth and the scherzo are impressive; the great adagio is beautifully held together. The finale is a little inflexible and crowded, the recitatives a bit square, though the variations go well, the chorus in good, the solo oboe less so, but on the whole, this movement is fair.

Karajan refuses to serve up the glut of emotion many of his colleagues consider de rigueur, and he avoids the unrelenting scintillation of orchestral virtuosity which is also expected these days. His readings are straightforward, honest, and, on the whole, sound—though they lack illuminating flashes of poetic feeling and elation. He is somewhat handicapped by both his orchestra and his engineers. The strings are excellent, but the winds, notably the oboe, are not particularly precise. He does not match this excellence. The First Symphony is simple, neither blown up nor scaled down. In No. 2 the violin figures rush by like the windows of a passing train. The scherzo is one of the best in all these readings. It exhibits a number of some mannerisms: the all-important fioraturas convey little conviction; the rhythms are good but not invigorating. In the scherzo the bows lie too long on the strings. In No. 4 the rhythm is better, but the bassoons are out of step in the first movement and the solo violins are pale; in the second movement the pianos have no body—surely the engineers' crime. In the final allegro, Karajan makes the usual mistake of disregarding Beethoven's warning ("non troppo"). No. 5 is good but fails to electrify, the finale is sometimes too light and lacks propulsion. The Pastoral is played by the Berliners, but the poetry is often expressed in ritards, and the articulation is a bit monotonous, especially in the second movement. No. 7 is well played, particularly the scherzo and finale. No. 8 is uneven in sound. The first movement is hollow, the second brilliant—which only goes to show that when engineers have rapport with performers the results can be felicitous. The finale is all ablaze with virtuosity. The recording of the Ninth does not give a true picture of Karajan's capabilities—I have heard him do the work superbly with the New York Philharmonic. Only the third movement, warmly expansive and beautifully held, takes full advantage of the orchestra. The rest is quite acceptable even though the poor tenor botches his solo and hurts the ensemble. The chorus is good.

Kleiber is one of the celebrated conductors of our time, but an enigma. A richly equipped technician who has absolute control over his orchestra, he is also a fine musician and an indefatigable student of the music he performs. Unfortunately his approach is not unlike the archaeologist's, who examines a freshly excavated statue inch by inch. He has no large detail, and if there is a choice between detail and the large line, he too often decides in favor of the former. He is full of indecisive elaboration, and quite apart from the problems of style, it may be questioned whether much of the detail he singles out justifies itself. Even his famous slow tempos are due to his tarrying over minuitae, for when he is not fussing with detail he can be very, very good and invigorating. He is not helped by his engineers, the sound often being flawed. The first movement is nicely clumsy—as it should be—and the finale excellent. In the Ninth, the first movement is well played but too deliberate, and the grand line is lost. There is a terrific ritard before the reprise, but the scherzo is bedlam. Exhausted, the scherzo is good but slow and there is an unforgivable side break virtually in the middle of a sentence. The sound is shrill and lacking in body. The great adagio sings, but the individual sections do not flow naturally into one another. Everything is orderly in this finale, though not particularly exciting. The chorus is very good, but Kleiber is so busy with the little things in the woodwinds that he loses track of it. The solo ensemble is not well balanced, and the cymbals sound like pot lids and in general the sound gets worse as the finale unfolds.

In the case of Kletzki and his Prague orchestra, performances and recordings are of less than standard quality. The
conductor observes all indications in the score literally; the trouble is that he adds some of his own: pauses before chords, choppy tuttis, variable tempos, and monster rubatos. The end of the adagio in No. 4 is rather comatose: the scherzo in No. 5 is a caricature. Here and there one runs across a passably executed movement, but in addition to the poor sound, the orchestra has even poorer woodwinds: some of the oboe and clarinet solos are grotesque.

Kovitichny’s set is also substandard. He has the same trouble with poor sound and poor woodwinds as does Kletzki. He too is literate and his sense of proper tempo is limited. The ritards are taken by the hatful, and Kovitichny never repeats anything. In No. 6 the scherzo is split between two sides! There is some fair playing, especially in No. 7, but this set isn’t worth the import duties.

The First Symphony in the Krips collections is one of the better readings of this work. No. 2 is less impressive in sound and in interpretation. In No. 3 the sound improves, but the playing is somewhat metronomic and undramatic. The slow movement is too fast, though at least it is kept on one side, while the scherzo is a little comfortable, with a devastating echo at the end. The finale is not very graceful, but the end is fair. In No. 4, although the allegro is decent, there is a lot of rumble in the bass and the reprise is unimaginative. There is no real heartfelt song in the adagio but the finale is good—although the texture sounds clear only in the piano passages. No. 5 lacks brío in the first movement and lyricism in the second; the finale, however, is lively and sonorous. The close-miked woodwinds in No. 6 sound like harmonicas, the scherzo has little rustic quality, and the storm takes place in the next county. There are some good sections in No. 7—most of the finale—but the sound is dull and the wind choir not balanced. The Ninth is one of those one-disc jobs which of course entail inexcusable omission of repeats. The tempos are unconvincing and the side break in the slow movement is brutal. This is not an outstanding orchestra, and its lack of finesse shows particularly in No. 8; in addition, it is poorly served by the recording.

Leinsdorf is a distinguished conductor and here he presides over one of our best orchestras. Although he avoids all ostentation and exaggeration, his performances are too closely controlled for spontaneous enjoyment. He is not adept at those nearly imperceptible tempi and dynamic adjustments that give life to music, and when verve is called for he is inclined to drive his players. But the playing itself is never less than accomplished. The sound on these recordings varies from disc to disc: none of it is first-class and some of it is poor; at times the orchestra seems to be playing behind a scrim. The first two symphonies show fluency and virtuosity, but also a certain rigidity in the allegros. The 

Happy Birthday,
Dear Beethoven...
Happy Birthday
to you!

Ludwig van Beethoven
December 16, 1770—March 26, 1827
Symphony a stodgy introduction and allegro; the andante is fair but not light enough; the minuet goes at the correct tempo, permitting the trio to come into its own; the finale is good if not virtuoso. The sound is also good. In Symphony No. 2, on the reverse side, the quality of the sound suddenly changes; an acoustic scrim is lowered on the orchestra. The introduction is fair; the allegro a bit heavy-footed though the tempo is good: the largo molto decrescendo, the scherzo pretty good, the trio sentimental, and the finale, if there is a home-baked quality about the music-making. In the Einruie the allegro is tight and well proportioned; the second movement has good tempo and works up to a fine climax; the scherzo too is quite good. The variations in the finale are light and nicely played, only the slow episode is sentimental. The end, however, is more pompous than jubilant. There is nothing worthwhile to report on No. 4. It is plodding and pedestrian: not even the renowned London sound is up to par. In Nos. 5 and 6, the allegro is too heavy, the andante, but the latter ends on a mammoth ritard; and in both movements the chords are sedentary. The scherzo is timid, but the finale gets up some steam. No. 6 is decent in the first two movements and the sound is good, but things are a bit demure. The scherzo is good if a shade slow. The storm too is well done, though no trees are felled. The final movement is placid—Schmitd-Isserstedt does not want his climaxes to shatter windows. In No. 7 the introduction is slow and unexciting, the chords are thumped, and the timpani seem to play on wood. The vivace is less than its name and even nods a little in the middle. The allegretto, although fair, is played a shade too slowly and expires rather than ends. The scherzo is cut off and the storm draws. There is orderly playing in the finale—Bachus must have drunk gin- ale on this occasion. No. 8 opens with a standard allegro. The second movement, however, is surprisingly elegant and light. The third movement is the summum of the entire finale, if not brilliant, is solid. The Ninth sounds like an older recording, lacking London's typical brilliance. The allegro is satisfactory, the scherzo also quite good, though Schmidt-Isserstedt does not take the repeats, and there is more steel in his rhythm here than he usually ex- hibits. The adagio seems spacious and well planned, but the audio sounds filtered, which dampens the eloquence of the cantilena. There is the usual cussous break in the middle. The finale, though not free of ritardante to this style, is fairly good, except that the excitement is held down to a minimum. Both solo ensemble and chorus are more than adequate.

Steinberg's set we have mostly ex- cellent, wide-ranging sound, a very good orchestra, and a conductor who is literal and pedantic, but a fine craftsman. Un- fortunately, he projects no personality. The First sounds like a little symphony played by a big band and with a little too much earnestness. Nevertheless, the

playing is top quality. In No. 2 every- thing is taken too fast. Nonetheless I cannot withhold my admiration for the last movement, which, despite its ex- aggerated speed, is taken by this orchestra without a hitch. Though the sforzandos in the first movement of the Eroica make one avert the eye, the overall element is neglected. The adagio is correct but uninspiring, and it has the usual bad break in the middle; the scherzo is not well done; in the finale, Steinberg is a real marinet. The two allegros in the Fourth are too fast; the Fifth is mostly coarse. The Sixth, lackluster and uneventful, well played as usual but with little sensitivity. No. 7, notably, the finale, is well done. So are the first two movements of No. 8. The finale is taken at a simply incredible clip. The sound here is muddied, with a good deal of echo. The first movement of the Ninth is opaque both in concept and sound; in the scherzo the drums seem to play on cracking kettle or something. The violins in the adagio sound like the singer who has run out of breath left at the end of a long phrase. Likewise, the movement is not bad. The finale is marred by a poor solo quartet and a distant chorus. Neither seems able to fol- low Steinberg's tempo in the final strettó—but then, what group could?

Since in Szel we are dealing with one of the superstars of the game, it is regrettable that most, if not all, of the recordings in this set are relatively old as stereophony goes, though on the whole, the Epic engineering must have been of top quality because, by fiddling with the controls one can obtain a fairly live sound from most of them. Szel has a matchless orchestra, trained to the nth degree: the strings are keen and ex- tremely mobile, the woodwinds the best of their kind in their smooth but assertive. Only Reiner and Toscanini match Szel in authority and orchestral technique, but Szel is more cultivated than either of them: his insight into classical, notably eighteenth-century, style is superior to their, and his output in the field of aristocratic taste. Szel is seldom guilty of those worst features of misguided taste —the ritardas and especially the pauses inserted before climactic runs and chorals. The Lfiffoparte, as the Germans so graphi- cally term the interpolated pauses, was inherited from nineteenth-century church musicians and is a favorite trick of glee club directors. German conductors love it, but it has no place in this kind of music. The First Symphony offers a fairly fine performance; the phrasing and the airiness of the second movement are unexcelled. In Szel's stac- catos there is always daylight between the notes, yet they are not robbed of their rhythmic value. The minuet is light, in just the right tempo and not drama- tized; the woodwinds choruses in this trio could be balanced on jeweler's scales. The final rolle with the effortless grace of a string quartet. The first movement of No. 2 is perhaps a little fast but well played, the second sings warmly, the scherzo is swift but without vehemence, the instruments gracefully carrying on the question-and-answer game. The finale is matchless in clarity and profundity; this is virtuosity. The Einruie is an old recording- of stereophonic standards, but it can take its place with the newest. From the crack of the first two chords it has brio to spare, the pacing is astringent, the rhythm cutting; and all the sforzandos crisp. The adagio seems heroically slow to me moving because it is a triffe fast, but then we are usually subjected to very slow tempos. The cellos are effusive and the winds splendid. When the triplets are read the whole handling of the ensemble is the exact opposite of that of the strings are given their head and the oboe dominates the scene. The timpani at the end are played with the lightest of hands. The scherzo is a whirlwind, the woodwinds staccatos are needle pricks, and the horns in the trio glosy. The finale is again a little fast, but the Clevelander carry it off. The variations are delectable, the slow episode eloquent, only the per- roration with the horns is a little subdued. There is wonderful poise in the intro- duction to No. 4. The sound, however, is nowhere as good as it is in the Budapest and much is lost in the basses. As in Nos. 1 and 2, the first movement avoids bigness, the adagio is a little fast but its song is tessellated. Szel never permits the original rhythmic motif to disappear from the listener's consciousness; it pul- sates through the entire movement in the most delicate dynamic shades. The scherzo is exceedingly well played but more refined than robust. In the finale Szel takes courage and Beethoven's in- junction, "ma non troppo," because of his correct tempo. Every group of four notes appears as a recognizable motivic entity and the imitations and the delight- ful give-and-take are fully realized. The storm is energetic and aggressive—only one slight unnaturalness in the first movement. Here, the exposition is not repeated, which is a crime, especially in view of the tingling performance of the rest of the movement. The andante is expressive and well proportioned; those who excuse Szel of that are too lenient to the ending of this movement. The scher- zo is fine; the bass runs splendid, and the transition to the finale is masterly, justi- fying the experience of the little boy who at a performance in the Gewandhaus exclaimed up to Schumann saying, "I am afraid." No psotfooting in the finale: all flags are waving and all clarions cry- ing, and the final strettó is a marvel. No. 6 must be one of the more recent recordings because the sound quality is more up-to-date. In the allegro the many little repetitions are nicely varied; in the second movement the solo cellos are a little too prominent, but aside from that everything goes well, the wind solos are expressive, and the long trills in the violas are delectable. The scherzo is strikingly robust and alive yet "natural"; there is real lightning in the storm, which is topped by the splendor of the last movement. At the climactic point—and no other conductor makes this point so overwhelmingly—Szel almost ruins the
The first thing that will impress you about the all-new W45 is its articulation; how every nuance of the musical score, every intonation of the instruments comes through with exhilarating clarity and definition. The W45 is not a big speaker (only 22" x 12" x 10" deep), except when you measure its performance!

The woofer is a heavy duty 10" unit with high compliance neofrene surround; a specially constructed, large diameter voice coil assembly and a massive magnet structure are all engineered for the purpose of taking the power and dynamic range demanded, and giving it all back again as distortion-free, mirror-image sound. The mid and treble ranges are handled by the 3½" and 2½" ultra-curvilinear units that spread the sound throughout the listening area smoothly and uniformly. Special "unitized" cabinet construction avoids spurious noises.

At $117.00 list, the W45 is an attractively priced and exceptional value. It is just one of six Wharfedale speaker systems engineered for every budget. Write to Wharfedale Division, British Industries Co., Dept. HS-10, Westbury, New York 11590.

The new W45 takes all the oomph in the oom pah pah and all the moo in the moog!
Toscanini burst upon a musical scene dominated by sentimental German (and German-trained) conductors, more interested in "expressive interpretation" than in stylistic faithfulness, orchestral discipline, and precision. (There were of course a few exceptions.) Toscanini's verve, integrity, strict adherence to the score, and unparalleled demands on the orchestra established new standards for ensemble playing, dynamics, tempo, and so forth, which almost totally changed the art of orchestral playing. When Toscanini conducts, everything is fluid, living, and dynamic, but he has such syntheses that can sometimes mar the finest performances. The unanimity he demands and gets from his players is awesome even though at times this takes the form of rattling drumfire precision; the vivacity of motion he obtains has never been equaled, but it can turn into ferocious convulsion; because of his impetuosity, he cannot attain the casual elegance needed in the classics—Beethoven included. He does not miss a single comma in a score; he scorns unauthorised pauses, and his crescendos are carried out with minute attention to dosage. On the other hand, his tempos are prevailing too fast and he is prone to exaggerate distinction into antithesis, though it must be admitted that he maintains clarity of texture under almost all circumstances. All in all, I believe the world has not seen so formidable a personality at the head of an orchestra since Spontini stared down the Berlin orchestra into total submission.

The First Symphony has all the imprints of the Toscanini style: absolute control over the orchestra, utter precision, and incredible vitality. The allegro is fine, but the furious whiplash chords are too energetic for the eighteenth-century style. The second movement is superbly passed and the return of the theme is magisterial. The minuet, though well played, is a bit violent, the trio is too fast, the violins race, albeit cleanly. In the finale, again that all-conquering vitality; the fast piano passages in the strings are marvelous. The introduction to No. 2 is businesslike at the expense of poise, the hard-driven allegro makes the violin passages blur, and the classical flavor is lost. The larghetto is also a shade fast; even these excellent strings have some trouble in carrying out the relay work without scratching. The finale is solid and energetic beyond words. Some of the delicate themes, however, are lost in this magnificent tumult. One admires the intense energy that went into this performance, but the work can't take it. The Eroica starts with two pistol shots and proceeds heroically despite the very infrequent sforzandos must have been stunning in the live performance. Toscanini does slow down a little for the subsidiary subjects, but the movement ends in jubilation, which the recording only palely reproduces. The Funeral March is dramatic; no indistinct slurs in the basses here, every note makes grave sense, and there is a blessed absence of sentimentality. The only slight contretemps is caused by a few triple-recorders. Beethoven would have jumped for joy had he heard slow down performed with such cross-grained dash, but he would not have liked the variations in the finale, which are too fast and too muscular—some of them are even bedlamish. There is no elegance whatever in this concept—the fluidity seems lost in its fast runs—but the slow episode is excellent and the final peroration is broad and triumphant. The pensive composition of the introduction to No. 4 is veiled by the dull sound, the allegro is a little fast, though spirit and execution are good, the "relief melodies" suave, the recapitulation obviously well planned, but its meaning is lost because the timpani roll, which defines the harmonic structure, is not heard (this symphony, more than any of the others except the Fifth, suffers from poor sound). The adagio is ample but the warmth of the cantilena can only be surmised, creating a feeling of monotony, and the delicate exchanges of the dotted motif are mostly inaudible. Except for the chase, the adagio is very good though it sounds thin and subdued—which hardly befits Toscanini. In the finale, he changes Beethoven's "ma non troppo" to vivace; in actual performance this must have been a thrilling exposition of virtuosity. The Fifth, taken from the air, is an exceedingly poor recording; one must guess at most of it. Everything in the first movement is sharp and forward-pressing, but somehow its rather massive monumentality is not quite realized. For once the Maestro does slow down before the reprise and there is some imprecision in the playing. The second movement seems fine and well paced. The scherzo again lacks poise. It is too fast, the horns announce the famous repeated note motif as if they want to get it over with, and the runs in the strings are a wild melee. The transition is too rapid and without any mystery. The long crescendo leading to the finale is well managed. The finale sounds grand—from what we can make out of this recording. The opening of No. 6 is played with excellent tempo and phrasing, but it gets a little massive; this of course may not be Toscanini's fault. The second movement
Lift this page and drop it... you'll see how gently the Miracord 50H treats your records.

A gentle touch of the push-buttons brings forth a gentle reaction from the Miracord 50H. The dynamically balanced arm responds gently with its frictionless bearing system, faithfully and flawlessly tracking the intricate record grooves. Gentleness, however, is just one attribute of the 50H, a clue to its superior performance is found in its features.

Stylus overhang adjustment is essential for optimum tracking. Another automatic turntable does feature this adjustment, but it's internal and difficult to set. The Miracord 50H offers external overhang adjustment with built-in gauge.

Consider cueing. In one leading automatic turntable, cueing does not operate in the automatic mode. In automatic, cueing is the ideal way to interrupt play for a moment when there is a stack of records on the spindle. The 50H provides silicone-damped cueing in both automatic and manual modes.

Another important feature is the 50H turntable. It's a heavy, one-piece, non-ferrous metal casting, lathe-turned to precise dimensions and then individually dynamically balanced. This contributes to the smooth, steady motion of the turntable, free of rumble, wow and flutter.

Nothing we can say short of experiencing it yourself can better describe the gentle way in which the Miracord responds and preserves the best in your records. Find out for yourself. Miracord 50H, $175 less cartridge and base. Miracord feather-touch automatic turntables start at less than $100.

Benjamin Electronic Sound Corporation, Farmingdale, NY 11735/a div. of ISC/available in Canada.

Miracord 50H
is too formal. There is little tenderness and elation, even some technical flaws. The scherzo is played too fast and too hard. There is nothing pastoral about it. The woodwinds are whining; many flaws in the recording and some bloopers are greatly exaggerated. The storm is drastically clipped—the timpanist seems to be beating on plywood rather than calfskin. The last movement is the best in this recording, which has disagreeable sound throughout. The great ovation, which Toscanini did so magnificently in the concert hall, does not come off.

The introduction to No. 7 is masterful; it has breadth and is full of suppressed drama. In the vivace, the old wizard is in his element; whatever he touches here emits sparks, the rhythm is explosive, the long crescendos rolling inexorably to their destination. No ritards for him, nothing to impede this rushing but minutely controlled torrent. The allegretto is taken in a peculiar portamento fashion with its portency and the songful portions are somewhat mechanical, even hurried, though the playing is beautiful. The scherzo is launched with sweeping clarin; but the trio is so fast that the hymnic quality is completely lost; from trio to scherzo the horn plays the motif like a grumbling trill—the player has no time to articulate it. The finale is even more striking than the vivace, the ferocious energy reaching a bacchanalian wildness that leaves the listener limp. The sound is not too bad except for the harsh trumpets, but that may be the Maestro's doing. The Eighth is a very poor recording. The first movement is pleasant enough, but the chords are robbed of an appreciable portion of their rhythmic value for the sake of sharpness. The allegretto is a little fast. Toscanini takes it very seriously and refuses to smile; the sharp accentuation is out of place here. In the third movement, Toscanini is only too ready to play Beethoven's instructions for exaggerated accents, but his tempo is excessive and the humor of the situation is missed. The cadence just before the trio is sharpened so grotesquely that no note values are left. The finale of this movement that can absorb the Toscanini fury and come out unscathed, but again the Beethovenian humor is missing and what we get is pure energy translated into music. The shadowy tremolos at the beginning of the Ninth completely obscure the pleasant rustle, but the great theme falls in mightily. Everything is highly pointed, and the required maestoso is missing because the tempo is nervous and impatient. Then, with the introduction of the rhythmical countertheme—which should be majestic—things get really out of hand and there ensues a scramble bereft of all dignity; the reprise, however, is impressive. The scherzo, in which all repeats are observed, shows Toscanini at his best: taut, vehement, untamable, and vivacious. Many flaws in the recording and some bloopers in the horns. In the adagio the conductor drops the whip and lets the music pour forth in a great stream of melody, the sections fused in one solid whole. The fanfares that introduce the finale are incredibly hasty and perfunctory and in the recitatives every chord is whittled to a fraction of its value. In the variations everything is done briskly along. Here the excellent chorus as well as the accomplished solo quartet are able to cope with Toscanini's wishes. The "Turkish" music is a little coarse, but, oh, how the orchestra sails into the subsequent instrumental fugue! The following eruption of the chorus is memorable even though the pace must have been a little upsetting to them. The choral sound is much better on this ancient recording than in many a recent release, and the solo quartet, never batting an eye at the fast tempo, offers one of the best performances I have ever heard. Surely the conductor must have coached the chorus, which can be inferred from the curious phrasings. The final stretto—not too fast!—is bracing, and the movement ends in an eruption of glory.

Walter's first recordings are even older than Toscanini's—gaslight monos. The sound is poor and often only one's memory can complete the aural picture (Odyssey's forthcoming reissue of the choruses in Nos. 1, 2, and 3 will be a decided improvement, at least in this area). But the first two symphonies seem to be well done. The Eroica is also pretty good if a bit romanticized. The Fourth, though fast, is still well above average. However, the shock of being translated into the nineteenth century, the less Walter understands Beethoven. In No. 5 there are slowdowns and "highlightings." Walter does not take the repeats (nor does he take any elsewhere), the second movement is mannered, the scherzo slow, the trio almost a caricature—that pause after the upbeat is really upsetting, and the one before the finale is out of this world. No. 6, this time with the Philadelphians, is completely misjudged. The symphony loses all the stirring momentum of the slow movements; the set, has a first movement that is too fast. The allegretto is played adagio and with misplaced accents, though scherzo and finale are not bad. The sound is again very poor in No. 8, and as usual Walter ignores the repeats; the rest is passable. The maestoso is missing in No. 9, the chords are heavy, the basses play the great rhythmical countersubject almost legato, and there is a breathtaking pause before the reprise. The scherzo is marred by a good clip. I imagine the live performance must have been fine, but the movement is stunted by the omission of the repeats. The warmth of the adagio can be felt even through the wretched recording; the finale, aside from the ritards, goes well. Personally, I find it painful to listen to performances that are lost in a lot of indistinct noise, scratching, and tootling; music must be fully alive to be effective and old recordings cannot provide this life.

In sum, the reader will realize that a uniformly superb "complete set" is an impossibility; artists are not unfailingly superhuman, and fortunately so. A really excellent complete set will have to be put together by selecting individual recordings.

Individual Recordings

(Other than those listed under "Complete Sets")

- Detroit Symphony Orchestra, Paul Paray, cond. Wing SR 18062, $1.89
- Chicago Symphony Orchestra, Fritz Reiner, cond. RCA Red Seal LSC 6096, $1.96
- BBC Symphony Orchestra, Arturo Toscanini, cond. Seraphim IC 6015, $2.94
- Brahms: Tragic Overture; Mozart: Die Zauberflöte: Overture.

Paray's introduction exhibits poor sound, poor tempo, and poor concept. The allegro will do; the larghetto seems fair; but the sound is so monotonous that all possible good features are scaled down. The finale, heard as through a cracked window, seems pretty good. With Reiner this playing is fairly fast, and the concept fine. The sound is too thin and distant—this must be a relatively old stereo recording. Reiner's light hand is in evidence everywhere, most advantageously in the minuet, which is not played like a driven scherzo; the trio should be an object lesson to other conductors. The finale, with its easy virtuosity, is particularly attractive. This would be a gem if it were sonically up to date. Toscanini's recording originated in the early 1930s and is like a black-and-white reproduction of Titian. Yet it is an even better performance than the one in the complete set. The tempos are within reason, the articulation crystal clear, and so is the ensemble playing of the excellent BBC orchestra. Only the little minuet is hurt—it can't take violence. The sound is acceptable to cultists only.

Symphony No. 2, in D, Op. 36 (1802).
- Royal Philharmonic Orchestra, Sir Thomas Beecham, cond. Angel S 35509, $5.98
- Czech Philharmonic Orchestra, Janos Ferencsik, cond. Parliament S 156, $2.98
- Detroit Symphony Orchestra, Paul Paray, cond. (see No. 1).

Beecham's hurried introduction ignores Beethoven's adagio molto, and the allegro is so fast that the violin runs are just a blur. The second movement is good though a little minecd—this is not roccoco music. The final chords here are arhythmic. Both scherzo and finale are pretty good, but the sound is ancient. As I listen to Ferencsik's performance, I am again impressed by the crucial importance of the correct tempo in the allegro of this symphony: it must be gauged by the ability of the strings to negotiate the runs clearly. Ferencsik does not take this clue, yet the performance is other-
It's all there . . . all the care and skill that make Concert Grand and Symphony household words wherever the ultimate in music re-creation is desired and appreciated.

Now we proudly present the newest Bozak — the astonishing Tempo 1 Bookshelf Speaker System. This is a genuine 3-way system — with a special high compliance driver for true bass without coloration, a 4½" mid-range driver with exceptional transient capabilities and the famous B-200 treble for sparkling crystal highs — plus much more.

Tempo 1 is yet another example of Bozak's long-standing tradition of quality. See it at your nearest dealer, ask for it, listen to it. You'll find that there's suddenly a new standard in bookshelf speakers.

It's called Tempo 1.

By Bozak, of course.
Barbirolli's allegro is somewhat lacking in this trio. Beethoven explicitly demands that the Funeral March, the bassoon is a little too sober while the woodwind solos tend toward the sentimental; the great threnody is too well-behaved. The scherzo is very good; the finale is well played but unexciting. Boult's old recording floats around in two versions. It is a decent but rather ordinary performance in which everything seems to be a bit too proper and well bred. It is not clear to me where Wing picked up this Dorati, but they certainly give it back to us with bargain-basement sound. The allegro flows well but the subsidiary themes, which slow down too much. Dorati is obviously trying to emulate Toscanini's whiplash chords, which is not a good idea—besides, it can't be done. Otherwise this is a pretty good performance and could be even better were it not for the sound of the woodwinds. The Funeral March is very good; the Minneapolis winds are first-class and the scherzo excellent. But in the finale, Dorati again follows the Maestro—it is too fast and at that pace elegance wanes.

Both of Furtwängler's recordings are of a century old and reflect dated recording techniques. The two versions are about the same. In both, Furtwängler proves to be a dyed-in-the-wool romantic, favoring arbitrary and highly subjective procedures in tempo, dynamics, and phrasing. The pace of the allegros is fair. Toward the middle, the conductor slows down and then has to find his way back to the proper tempo. The March is good, but quite romantic in articulation and with some heart-rending ritards. The sound is particularly bad in the animated portions of this movement. The scherzo is better on Turnabout than genteeel on Seraphim. The trio is very slow—the horns almost go to sleep. The finale is also slow and the end is pretty messy. These are recordings for collectors and historians, not for enjoyment. Matacic's allegro is standard grade but with non-standard ritards that are certainly not erroica. The March would be quite good if the Prague solo winds were not so timid. There is the usual reprehensible break in the middle of the movement. The scherzo is fairly good, though the orchestra is too little with the fast exchanges—there is always a tiny interval between them. The finale is also standard if not overelegant. Expect some surface noise and echo. Rudolf offers a standard allegro, a fast and perfunctory March—it is so rapid that no break is needed in the middle—and fair complementory movements. Solti can fire the Vienna Philharmonic with much more zest than can other conductors—though he cannot change the tone of their first oboe. The allegro is fine, but there are some fluctuations in the tempo that go a little beyond the permissible. There is a very fine spot toward the reprise where the woodwinds play ravishingly. The Funeral March is beautifully phrased, the basses exceptionally well handled—none of the grumbling usually heard here; one is immediately struck by the movement's suppleness, its adagio too fast, its allegro too slow, and the dotted rhythm snapped off. Small finesse is exhibited in this movement. The best playing is in the finale, where the Muscovites follow their leader bravely in good tempo. Toscanini's recording (different from the one in the complete set) is from about 1939. The introduction has immense poise, much more than in the modern recording, and the same goes for the allegro. The Adagio though is very fast. The scherzo is energetic and buoyant, the finale is vivace rather than allegro non troppo, but it is well played. The sound is abominable.


- Czech Philharmonic Orchestra, Janos Ferencsik, cond. (mono).
- Furtwängler, cond. [see No. 3].
- Berlin Philharmonic Orchestra, Wilhelm Furtwängler, cond. [see No. 3].
- Vienna Philharmonic Orchestra, Wilhelm Furtwängler, cond. [see No. 3].
- Boston Symphony Orchestra, Charles Munch, cond. [see No. 3].
- BBC Symphony Orchestra, Arturo Toscanini, cond. (see No. 1).

Ferencsik has no concept whatever of this work. The performance is very bad and the sound matches it. There is one interesting feature, though: the scherzo, which jog along peacefully under a cloud of echo, is labeled "Menuetto"—what score d'ya read? From what one can hear of the introduction on Furtwängler's old monaural, it starts well. The ritard before the allegro is spectacular. The allegro also starts well until the second theme is reached, whereupon the orchestra goes into mourning. There is, of course, no repeat, and the sound is terrible. For the adagio, the listener must not expect an artful adagio, not even a stale adagio. The tempi is much too slow, and the effects are not what one would expect. The finale has life, but the sound is so poor it is hard to form any opinion. What one does notice is that this conductor's control of the orchestra is far from perfect. As for the finale, this symphony is not his cup of tea; his taste is more suited to its joie de vivre. Also, the sound is a little raw and there is plenty of echo. The allegro is fair, the adagio too fast, and the dotted rhythm snapped off. Small finesse is exhibited in this movement. The best playing is in the finale, where the Muscovites follow their leader bravely in good tempo. Toscanini's recording (different from the one in the complete set) is from about 1939. The introduction has immense poise, much more than in the modern recording, and the same goes for the adagio. The Adagio though is very fast. The scherzo is energetic and buoyant, the finale is vivace rather than allegro non troppo, but it is well played. The sound is abominable.

Symphony No. 4, in B flat, Op. 60 (1806).

- Czech Philharmonic Orchestra, Janos Ferencsik, cond. Parliament S 165, $2.98 (King Stephen).
- Berlin Philharmonic Orchestra, Wilhelm Furtwängler, cond. Heliodor 2548 704, $4.98 (rechanneled stereo; No. 5).
- Moscow Philharmonic Orchestra, Kiril Kondrashin, cond. Melodiya/Seraphim S 60016, $2.98 (Prometheus).
- BBC Symphony Orchestra, Arturo Toscanini, cond. (see No. 1).
You have to be really crazy about music to spend $1000 for a receiver.

But not crazy. Because if you are a purist and willing to pay for perfection, the Marantz Model 19 will more than justify your investment.

The Marantz Model 19 is a magnificent new Stereophonic FM receiver. It is strictly for music lovers whose demand for sound fidelity is beyond the pale of the average listener.

The Model 19 offers the better performance of finest separate components that total more in cost. And it fits easily into any room arrangement. It also is engineered for the sound of the future — ready for 4-channel multiplex.

Visit your Marantz dealer.

He'll let you personally handle the controls of the Model 19 as if you owned it. You can also compare it to other makes. Then let your ears make up your mind.

By the way, if your budget has you in a bind, look over our line of the other fine Marantz receivers starting as low as $219.
governed—neither too slow nor too quick. The sound is well balanced, and the orchestra is finely tuned. The recording is clear and free of extraneous noise.

For more information, please visit our website at www.americanradiohistory.com.
A TV commercial composer talks about the new VM professionals.

"If you're a pro, you can't help but be impressed with the new VM PROFESSIONALS."

"I am particularly impressed with the receiver. The VM PROFESSIONAL 1521. It has a new type filter that really gives you great FM selectivity. And the stereo separation! It's almost as good as some 8-track playbacks I heard in recording studios."

"And I really like the VM PROFESSIONAL automatic turntable. The "Synchro-Matic" 1555. It tracks beautifully. I can't pick up any tonal variation from the beginning to the end of a record. That's probably because the tone arm is longer. 9½ inches. And the tripping mechanism is photo-electric, so there's no mechanical distortion."

"It's really great at reproducing those nuances and shading you work so hard to get out of a vocal or an arrangement."

"And the spindle! Really something to see. It gently lowers records all the way down to a motionless platter. That's what I call loving care."

"Of course the speakers make the whole outfit payoff. They're VM's new Spiral Reflex System speakers. Compact. And very efficient. Gives you really clean basses and horns. And none of the instruments ever sound strained or pushed, even in attack-passages."

"And another thing, about 95% of all the component parts in the VM PROFESSIONAL line are made in America. And I know it isn't fashionable, but to me that means better and tougher."

"The only problem I have with my VM PROFESSIONAL outfit is, I can't decide whether to leave it at my studio or take it home."

"If I must I might have to buy another one."

---

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.)
vignette and for once the clarinet's runs are just right. The storm is tremendous, the final movement grand. Reiner manages a few bad ritards but he also rises to a splendid climax, Sejna's concept, performance, and sound are provincial. The woodwinds play hopscotch in the final movement—they are really funny. The second movement is fair, though the grace notes are slurred; the storm defies nature—this is the slowest lightning ever observed—and the finale lacks elation. Neither conductor nor players get any help from the engineers. Steinberg's Pickwick disc was not available for review.

Toscanini's recording is from about 1937 and since it represents telescoped 78s, it is really unfair to criticize the performance, especially since one of Toscanini's outstanding qualities—impeccable orchestral balance—is nullified here. Still, we can discern that on this occasion the great conductor was in a relaxed mood. The tempos are fine, the climaxes are mighty, and in general, this seems to be a more genial performance than the one in the complete set. The sound, however, is much worse and every forte chord is a trial to the ear.


- Vienna Philharmonic Orchestra, Claudio Abbado, cond. London CS 6510, $5.98 (Ponenteus).
- Philharmonic Promenade Orchestra, Sir Adrian Boult, cond. Vanguard Eversman SR 147, $2.98 (Egmont).
- Philharmonia Orchestra, Guido Cantelli, cond. Seraphim S 60038, $2.98.
- Vienna Philharmonic Orchestra, Wilhelm Furtwängler, cond. (see No. 3).
- London Symphony Orchestra, Edward Van Remoortel, cond. Vox STPL S10970, $1.98 (No. 8).
- Vienna State Opera Orchestra, Hermann Scherchen, cond. Westminster WSM 1022, $9.98 (three discs, rechanneled stereo: Nos. 8, 9).
- Vienna Philharmonic Orchestra, Georg Solti, cond. London CS 6093, $5.98.
- Pittsburgh Symphony Orchestra, William Steinberg, cond. Pickwick S 4022, $2.49.
- New York Philharmonic, Arturo Toscanini, cond. RCA Victorola V1C 1502, $2.98 (mono only).

Abbado's introduction is slow and with exaggerated dynamics, the vivace fair is the allegretto, though the phrasing is not impeccable; Abbado demands semilegatos where a clean break is called for. Both scherzo and finale are very good. On the whole, and with the above limitations, a good performance. Bernstein's recording is not identical with the one in the complete set but it has the same virtues and defects. The introduction is uneven, the strings straining in the rising scales, and Abbado's tempi before the forte chords—a bad mannerism. The vivace rolls along well though the momentum is not always maintained. In the allegretto the first note of the theme gets a little extra weight each time, which becomes irritating after a while, and the long crescendos, performed with a strong string section, mount a little too soon. The scherzo is exciting, with a tempo that few conductors would risk; with a less forward and harsh sound this would be a thriller. Bernstein is one of the very few who interpret the trio correctly. The finale is better than Abbado.

Boult takes good tempos, but his rhythm is not sharp enough for this symphony and he is thwarted by a very poor recording. This is probably a semi-antique. Cantelli's, though an old disc, does not sound as bad. Cantelli's introduction is hurried; the eagerness, however, is well applied to the vivace. Obviously the conductor, who died so tragically at an early age, listened carefully to his mentor. Toscanini, but he is his own master. The allegretto is nice, if perhaps somewhat lacking in poise. The scherzo good but a little formal, the finale robust and full of life.

Furtwängler's slight pauses before the chords are disturbing, especially at such a slow pace; the strings make their way painfully, then are speeded up, only to fall back to a subdued tempo. The vivace is good but not impetuous, the subdued excitement missing in the piano passages. Toward the end the rhythm becomes as vivace as it should have been from the beginning. The allegretto is slow and heavy-footed; however, the sound is so bad that it is hard to judge the performance, though at this tempo it could hardly be good. The scherzo is excellent and for once full of verve, though Furtwängler's inability to keep to a steady tempo is in evidence. This is not always the result of deliberate indention; it is due rather to a certain lack of the sort of orchestral discipline we expect from our conductors. The trio is very slow and ends with a king-sized ritard. The finale fluctuates, but is well played. Karajan, this time with the Vienna Philharmonic, starts with a big dramatic introduction followed by a very good and energetic vivace; the rhythm is bracing, but there is a little clatter in the recording. The allegretto is played too portamento, which changes its character until the higher instruments are reached; there, the articulation is correct. The second part slows down perceptibly. Karajan does not have a firm concept of this movement. The scherzo is very good and the finale even better than the lively vivace. In the Reiner disc we are offered a record ing at least a dozen years old, a circumstance which inevitably downgrades a fine performance by a superb orchestra. The introduction is impressive—what a difference it makes when the solo oboe is lustrous! Reiner makes a remarkable transition from the introduction to the vivace, but disappointed with one ungainly ritard just where it hurts most. The vivace is truly grand. Reiner was old enough to have made the slow old timers and some of their second tempo changes and ritards rubbed off on him. The soft passages are barely audible here, while the forties are rude. The allegretto is beautifully phrased; the sound, unfortunately, does not do justice to the finely calibrated lacking tempo changes and ritards rubbed off on himself. The Scherchen disc is part of a small set entitled "Beethoven's Last Symphonies," obviously an old doctorated mono; one can even hear some of the splines. New Scherchen did not belong to the old romantic school. On the contrary, he was a staunch friend of the avant-garde, but he was an unpredictable performer: when he hit it right he could be very good: when he calculated it he did so by country mile. There are still sorts of peculiar things can be heard: here a second oboe prostrates, there a horn, or the violas. But Scherchen's main weakness was his poor sense of tempo. The first movement just jogs along; the scherzo and finale; however, are on the dot. The allegretto once more fascinated with those unexplained stoppings. The sound is wretched.

Solti's vivace is alive and bursting with life. The allegretto, taken at a good tempo, attracts with glossy string sound and a handsomely graduated ritard, while the scherzo, fast and scintillating, runs on jeweled machinery. The finale qui vers with energy. A very distinguished performance. Toscanini is the fifth edition of the 1936 recording and no amount of doctoring can hide its age. In the introduction, which is striking, the piano passages are evanescence—though pace and phrasing are immaculate—although the sforzandos are a bit hard. The vivace is equally accomplished, but one can only guess the splendor of the performance. Yet the music is still more alive than in many a modern recording. The propulsive force is infectious, and the crescendos build up radiantly. In the allegretto the portamentos in the theme are unusual, and the movement gradually picks up a speed which diminishes its majesty. The fugato is a tidy vignette. The scherzo is truly Beethovenian, though the trio is much too fast. This fine old Austrian pilgrims' hymn sounds perfunctory, even grotesque, with Toscanini's violent rhythm. The finale is just as invigorating as the vivace, even though in the soft passages the violins cannot fully carry out the Maestro's overhang ened rhythm. Steinberg's Pickwick disc was not available for review.

Symphony No. 8, in F, Op. 93 (1812).

- Antwerp Philharmonic Orchestra, Joey Alfidi, cond. Jubilee 3000-2, $9.96 (two discs, mono only; Piano Concerto No. 3; F.22: Piano Concerto No. 2; Rachmaninoff: Prelude, Op. 3, No. 2).
- Marlboro Festival Orchestra, Pablo Ca-
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 4 Hz 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."

"... 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) It proceeds to make the world's finest medium-power, medium-price stereo receiver. This is exactly what the Heath Company has done with its Model AR-29 receiver. For features and styling, the AR-29 is, in our opinion, a triumph of modern technology."

"The assembly/operating manual that comes with the kits bears exactly the Heath mark of excellence."

"You don't have to live with the AR-29 to know you have a good receiver. Turn it on and tune along the dial and listen to how stations drop in and stay solidly in place in both FM and AM."

"You will know right away that the Heathkit AR-29 is the best medium power receiver you have ever heard or are likely to hear."

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 percent from 0.15 to 50 watts, and under 0.03 percent over most of that range. IM distortion was about 0.1 percent 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 percent between 20 and 20,000 Hz. The distortion was typically 0.05 percent 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*
SALs, cond. Columbia MS 5931, $5.98 (Mendelssohn: Symphony No. 4).
- London Symphony Orchestra, Edouard van Remoortel, cond. (see No. 7).
- Philharmonic Symphony Orchestra of London, Hermann Scherchen, cond. (see No. 7).
- Pittsburgh Symphony Orchestra, William Steinberg, cond. (see No. 5).

Alfidi’s is pretty good—for a kid of Joey’s age—but the sound is poor and the accompanying literature calls for bicarbonate of soda. Casals’ control of the lid hock orchestra (a very good one) is remarkable, and he enforces his violent concept. Scherchen’s first movement is choppy, his second like looking into musical binoculars through the wrong end, his “minuet” too brisk and humorless, and his finale a hopeless steeplechase without any recognizable features.

- Berlin Philharmonic Orchestra, André Cluytens, cond. Columbia S 60079, $2.98.
- Gré Brouwenstijn (s): Kerstin Meyer (ms); Nicolai Gedda (t); Frederick Guthrie (bs); St. Hedwig’s Cathedral Choir.
- Berlin Philharmonic Orchestra, Wilhelm Furtwängler, cond. Turnabout TV 4346/7, $5.96 (two discs, mono only: Brahms: Haydn Variations; Everest S 3241, $4.98 (rechanneled stereo). Tilla Irwin (s); Elisabeth Höngen (ms); Peter Anders (t); Rudolf Wotzke (bs); Bruno Kittel Choir.
- Vienna Pro Musica, Jascha Honigstein, cond. Vox STV 60000, $1.98. Wilma Lipp (s); Elisabeth Höngen (ms); Julius Patzak (t); Otto Wiener (bs); Vienna Friends of Music.
- L’Annamoure Orchestra, Igor Markevitch, cond. WGR 18050, $1.89. Hilde Gudsen (t); Adolf Heynisch (c); Fritz Uhli (t): Heinrich Rejhoff (bs); Kurhausre Oratorio Chorus.
- Boston Symphony Orchestra, Charles Munch, cond. RCA Victrola VICS 6003, $5.96 (two discs; Coriolan; Fidelio: Leonore No. 3). Leontyne Price (s); Maureen Forrester (c); David Polier (t); Giorgio Tozzi (bs); New England Conservatory Chorus.
- Chicago Symphony Orchestra, Fritz Reiner, cond. RCA Red Seal LSC 6096, $1.96 (two discs; No. 1). Phyllis Curtin (s); Florence Kopleff (c); John McCollum (t); Donald Granum (bs); Chicago Symphony Chorus.
- Vienna State Opera Orchestra, Hermann Scherchen, cond. Westminster WMS 1022, $9.98 (three discs; rechanneled stereo; Nos. 7, 8). Magda Lázló (s); Hilde Rößl-Majdan (c); Peter Munzmann (t); Richard Standen (bs); Vienna Singakademie.
- London Symphony Orchestra, Leopold Stokowski, cond. London Phase 4 SPC 21043, $5.98. Heather Harper (s); Helen Watts (c); Alexander Young (t); Donald McIntyre (bs); London Symphony Chorus.

Cluytens’ allegro is slow and heavy-set, the sentences lengthened, commas and semicolons everywhere. The scherzo is fair, but the repeats are omitted; the adagio is dragged on, one can feel that the orchestra obeys the conductor reluctantly. The fanfares in the finale would not alert firemen on the ready, the bass recitative are totally undramatic—in sum, this is a timid concept gone to seed. Everest 3241 is not only a reprocessed old mono but was apparently taken at a concert performance; the sound is of course terrible. The allegro is played at constantly variable speed; the scherzo, believe it or not, is too fast. but the trio is nice and at the conductor’s discretion is so slow that it turns into aspic. The bass recitations in the finale are like Liszt rhapsodies, and the time lag between the chords of the accompanato suggests there may be a third shoe to be dropped. The “Turkish” music with the tenor solo just flips along, the fugue is fantastically fast and inarticulate, the choral portions get by. Turnabout 4346/7 is identical with Everest 3241 except that in the former the excellent vocal participants are named. The imported Odeon Ninth (SMW 1015/2) is a German stereo “re-reconstruction also playable on mono,” but does not make any difference how you play it. This recording, with the Bayreuth Festspielhaus forces, is something of a treasured antique, though I can’t see the reasons for the admiration. The performance is somewhat better than on the Turnabout discs; in the allegro the tempo does not fluctuate so much, the scherzo is not so hard-driven, the adagio is less agonizing, and the finale is much more reasonable in tempo and articulation. But Furtwängler insists on giant fermatas, and the pauses after them are so long that the unvary may think that the end of the side has been reached. Horenstein’s, another old mono “remastered” for stereo, is thus defeated before it starts. I am sorry for this, because Hor- enstein shows good qualities even through the sounds. But his music “electronically reprocessed” older demonstrates that electronics is a wonderful technological achievement, but it cannot improve what was wrong in the first place. Markevitch’s fermatas rouse anxiety for the players and singers’ lungs. Munch misses Beethoven’s maestoso by a wide mark; the allegro is driven. The scherzo has bite, but the trumpets are harsh, the woodwinds inelegant, and the timpani noisy. The adagio is not held together, even though there are breathless, the instrumental fugue is a blur, the strettos is good, and the rest is passable. Both solo quartet and chorus are fine.

Reiner; again a relatively early stereo with variably unsatisfactory sound. The allegro is good and the beginning but the ridiculous ritards in the middle badly hurt an otherwise good performance. The scherzo would be masterful were it not for the nondescript sound, the adagio ditto if the cantilena’s warmth is not through the lusterless exterior. The bass recitative in the finale are impressive—at least the ones we can hear—the variations exquisitely shaped, but all pianos nearly inaudible. Though there are good things here too, this could easily have been one of the really excellent performances of the finale, even of the whole symphony, but the poor sound negates the good qualities. Scherchen articulates the main theme poorly; otherwise the allegro is well conceived. The adagio shows good control. The translation to the reprocessed disc is pleasurable, destroying the continuity. The finale is unsteady and the strings sound like the popular comb-and-tissue-paper instrument; the chorus sings vocal exercises with a hearty kick on very strong bat, while the strettos is a bedlam in which only the cymbals and the choral trebles are recognizable elements. There is no point in offering such hapless relics to today’s public.

Stokowski may take the allegro a little hurriedly, but the playing is excellent, full of life and character, and the adagio is first-class. There is a Furtwänglerian ritard before the reprise, but the reprise itself is impressive and the fast runs in the violins are among the best in any recording; there is absolutely no slurring. Curiously enough, Stokowski is strictly metronomic where small changes are called for, but circumspect where he should not be; yet, all told, this is a very good performance. I particularly like the ostinato dirge at the end, which has tremendous affective and dramatic intensity. The tempo for this is fine, but the repeats should have been made. This able conductor has remarkable control over the orchestra and knows a good deal about recording techniques; his timpani, notoriously poor in other recordings, sound like the musical instruments they are. The passage between scherzo and adagio is minuscule, but this does not prevent the unfortunate side break in the middle of the slow movement. The adagio sings in long-breathed melodies, the clarinet is gorgeous, the pianissimos in the timpani delectable, and the bass pizzicatos are musical sounds rather than muffled cannon shots. The phrasing is free of all sentimentality. In the finale the recitatives are imaginative, the variations excellent except for a few ritards that are overdone, the fugue is crisp, and all the choral portions, while perhaps a little slow, are very good. What this movement is a little cautious; obviously, engineers and conductor, aware of the usual distortion in choral forte, tried to avoid them by scaling down the sonority, but where they are sure of the sound, things are good. What strolls a performance has certain flaws, this is one of the better Ninths—and there are very few of them.

Next month, Part IX: Piano Variations and Miscellaneous Works. This concludes High Fidelity’s appraisal of all available recordings of Beethoven’s music.

68

www.americanradiohistory.com
AR speaker systems were designed for home use, but they are often chosen for professional applications because of their accuracy.

The Auditorium Acoustics Simulator designed and built by Bolt Beranek and Newman Inc. is a recent example.

Bill Watters and Tom Horrall listening to a comparison of two, four and twelve channel playback of an orchestral recording. The system they are shown using is described in "Auditorium Acoustics Simulator," by T.R. Horrall, B.E. Blanchard and B.G. Watters, paper F-6 presented at the 79th meeting of the Acoustical Society of America, April, 1970.

From its beginning as an acoustics consulting firm in 1948, Bolt Beranek and Newman Inc. has broadened the scope of its activities to include consulting research and development in architectural technologies, physical and behavioral sciences, computer science and computer systems development, as well as related industrial activities such as the TELCOMP time-shared computer service.

The firm's original partners, still actively engaged in its activities, are Richard Bolt, formerly Director of the Acoustics Laboratory at M.I.T. and an advisor to government on numerous matters related to science education and research planning; Leo Beranek, an internationally recognized authority on acoustics who has made major contributions in many areas of acoustics and noise control; and Robert Newman, an architecture professor at M.I.T., also widely known as a lecturer and writer on acoustics.

As part of a program to study the reactions of listeners to concert halls with differing acoustic properties, a twelve-channel electronic auditorium simulation system has been designed and built at BB&N. When a music recording with little or no reverberant sound is introduced to the system, numerous echoes as well as diffuse reverberant sound are generated electrically; the form and pattern of these effects can be precisely controlled and distributed to the twelve channels to synthesize the acoustical environment which the system is to simulate. The simulator may help to increase the reliability of acoustic design, to demonstrate expected results before a hall is constructed, and to provide better understanding of acoustical qualities in both existing and proposed auditoriums.

AR-4x speaker systems were chosen for the simulator because of their high accuracy and convenient size, after testing speaker systems of several kinds. Extreme low bass is provided by AR-1W systems.
by George Movshon

Peg Board: Meet Jack Field

ADAPTORS AND CONVERTERS
LEFT RIGHT LEFT RIGHT LEFT RIGHT
AMPHENOL
MINIATURE PHONE JACKS
SUBMINIATURE BANANAS
ALL LEFT CHANNELS IN PARALLEL -- RIGHT ONES TOO

www.americanradiohistory.com
The expenditure of $25 and a few hours with solder gun and wire stripper can straighten up your audio way of life, save you from uncomfortable expeditions to the rear panels of components . . . and start you out on some new and versatile ways of using your sound system.

"It's what's up front that counts!" cries the advertisement. Maybe so, but every audio activist knows that what's down back of his components can be pretty important too—and far more heavily trafficked than equipment makers seem to realize. Designers have learned to please wives by keeping wires away from the fronts of units, decorating the façade with metal trim, a twinkling dial, and a knob or two. Banished to the rear is that long, apparently unseen, double row of receptacles necessary for interconnections with other units.

Fair enough. There is not space enough for everything up front; as the poet says, when two men ride of a horse one of them must needs ride behind. But which of us has not groaned—or even cursed—at the necessity of plunging head and hands into the deeply recessed maw of closet, cabinet, or console, there to unsnarl cables and wrestle with plugs or jacks to remove some connection no longer needed and install another? Which of us has not screwed his eyes in the dark, calling for mirror and flashlight to make sure that the third receptacle from the left is indeed the one marked PHONE and not TIMER? And who among us has not now and then withdrawn a knuckle blistered by a hot tube, or a finger bloodied by the burr of an unseen chassis edge?

"Enough!" cried your frustrated and wounded correspondent upon one such day, and set about there and then to build himself a jack field. A patch panel. A switchboard, so to speak. Every studio and radio station has its master control panel where sound sources may be coupled into consoles, and consoles to transmitters. But most professionals have to work over relatively long distances and so they must do this sort of thing expensively, with low-impedance lines and low-loss wiring and hardware. We, confronted with distances of a mere six or eight feet, can win the trick with ordinary shielded audio cable and hardware items that cost a few dimes apiece.

Anyway, there the thing sits. And it works. What's more, it has opened up all kinds of dazzling possibilities to combine audio units in previously untired ways—ways that were always possible but too awkward to bother with. Example: have you ever wanted to make an off-the-air stereo tape on one machine and simultaneously preserve some immortal bit of TV audio on the other recorder, while listening all the while to a stereo record on the main system? You haven't? Well anyway, it can be done, and easily, with the help of the jack field pictured here. Tune in the FM cleanly, connect the two outputs at H to the inputs at E. Set the tape-deck input levels for the two channels; engage the recorder and let it spin silently away. Next, connect television audio output M to either of the inputs F on the second tape deck; set levels for recording, and start the deck on its course. Turn your preamp input selector to "Phono" and start enjoying your record. If you are the nervous type and want an occasional check on how your two tape decks are faring, patch their outputs (J and K) into the preamp monitor inputs at C and D; a flip of the preamp tape monitor switch, and you'll hear—off the tape—both FM and TV simultaneously. You only want one at a time? Then kill the playback volume control on the machine you don't want to hear. All okay? Then back to the record.

That sort of thing. There are all manner of adventures that become possible merely by plugging the jumper wires—patch cords—into the right jacks. What we are doing in essence is bringing those concealed rows of receptacles up front by extending lines out of them and terminating them on our panel with female pin jacks of the kind once called RCA-type, now standard on most components.

Once there, we can interconnect them with one standard type of jumper cable, hereinafter called the patch cord. This is a 12- or 18-inch length of shielded audio cable with a standard phono plug at each end—Switchcraft type 25AC25 (92c) or equivalent. If you have mastered the touchy art of soldering RCA-type phono plugs, you can make up your own patch cords for half the cost. You'll need ten or twelve of them.

For full flexibility and versatility you will want to have space on the board for all the units you might conceivably wish to interconnect: tuner, tape deck, cassette unit, preamp (high-level inputs and record output only—not the magnetic cartridge input, the tape head input, or the power amplifier outputs; the reasons for this will soon appear). You might find some limitations of versatility if you own a receiver rather than separates, but there is generally a way to work things out.

My own system consists of a separate preamp/control unit and power amplifier, FM multiplex tuner, two stereo tape decks, and the audio feed from a television set. (Some late-model television sets offer a low-impedance headphone jack that yields a tolerable signal for a preamp or tape-deck unit. There are other ways of getting fairly clean sound from a television receiver—one of them is tapping across the volume control—but unless you know your way around a television chassis and how to discharge the high voltage, which can deliver a nasty shock,
this had better be left to a serviceman. He might even be able to locate a better take-off point for the audio connection.) Each of the equalized outputs from these units has been wired to the panel: similarly, the inputs have been connected to another group of receptacles. Since in most equipment these days output impedance is kept fairly low and input impedance fairly high, and since all our signals are about or below 2 volts rms, any input on this panel can be connected to any output.

The sources you cannot satisfactorily interconnect should be left off the panel. These include the un-equalized signals from magnetic phono cartridges and directly from tape heads. Leave these tied into their existing preamplifiers and use the outputs of those preamps for interconnection. Nor should you try to mix the output of a power amplifier with 2-volt inputs. If you need to distribute sound from an amplifier to various speakers around the house, use a separate switch or panel for that function.

Where you have a choice, use whenever possible a sound source that bypasses or overrides volume controls unless you have a specific reason for doing otherwise. Some tuners, for instance, have two pairs of outputs, one pair volume-controlled, the other not. Use the "not" unless the tuner's output level is so high that it won't match other signal levels without that volume control.

All the other "ins" and "outs" are fair game, however. You will bring them up to the panel by the neatest and shortest route. Keeping cable length (and danger of hum) down to a convenient minimum—no more than six or eight feet—unless the outputs are of the emitter- or cathode-follower type, which will handle the longer distances. Input lines that are too long sometimes cause a roll-off of treble, but this is usually slight and also linear, which means that any loss can easily be restored by a small adjustment of the treble control. Unless your lines are too long, however, you are not likely to have such problems.

The "adapter-and-converter" section of the panel is an optional extra, so to speak: something technicians call a junction box (or more usually a thingamajig). It converts a wide variety of hardware for easy, temporary use with your high fidelity components. The layout pictured here represents my needs in this department, which may not be yours; you may, for example, have some continental equipment with DIN-type connectors and will want to add that facility. Anything goes, as long as the principle is observed that all left-channel hot leads are in parallel, and grounds too. The same goes for right-channel hot leads and grounds. (On most tube equipment it is safe to combine left and right grounds to a single common path; but with some transistorized circuits it is not recommended. That is why there is a separate switch on the panel governing the tip-ring-sleeve receptacle, which uses a common ground: if unswitched it would automatically bring all left and right grounds together.)

As an example of the versatility conferred by this adapter-and-converter section of the panel, consider another way-out situation: you want, for some reason, to tape something off a transistor radio and have it available on both tracks of both tape recorders. The radio comes with one of those connector cords that has a miniature male plug at each end. Okay. You plug one end of that cord into the radio, the other into the left-hand miniature jack at P. Next you use a patch cord to parallel both channels by connecting the left receptacle at R to the adjoining right-hand one. Now you have the radio's signal available at four jacks—both at S and both at T. Patch two of these to the tape deck No. 1 inputs at E, and the other two into the second tape deck at F. For monitoring off the tape, make four further patch cord connections: J to C and K to D (both left and right channels each time). Now, by manipulating the playback volume controls on the tape decks, you can hear any one track or all four together.

Or again: you are recording a stereo signal on tape deck No. 1 and the main loudspeakers, for some reason, are unavailable. Connect the tape deck outputs (L) to the receptacles at R and plug headphones into the appropriate left and right receptacles anywhere in the section (most low-impedance phones will work, though high-impedance ones are better); or, if you don't have headphones you can even plug two
These diagrams illustrate just two of the endless interconnection possibilities available. In each case shown here, two operations are occurring simultaneously: above, a stereo broadcast is being recorded on one tape deck and monitored on the loudspeakers, a record is being taped on a second deck and monitored via headphones. Below, TV sound is fed through an equalizer to improve tonal balance and then recorded on a cassette deck with a headphone monitor connected in parallel, while a disc can be played over the loudspeakers and even taped at the same time. As the diagrams suggest, almost any combination of components can be used; and with any given collection of components the pattern of interconnection (indicated by the colored arrows) can be varied at will.
transistor radio earphones into P and Q and get stereo! And so on.

How to Build It

Choose a suitable location for the panel and calculate the approximate total of cable length you will need. Decide what material you will use for the board. Anything suitably stiff but not too thick will do: plywood, Masonite, rigid plastic, even metal—if you have the tools and skill to work it. I found peg board almost ideal: you can enlarge the holes to the right diameter by merely twisting a screwdriver around in them. Though of course a drill does the job more neatly.

Then make a shopping list. My setup needed twenty phono plugs (male) for use at the component end of the cables: it is neat to use red-handled plugs for the left-hand circuits (a natural mnemonic) and black for the right channel: Switchcraft 3508-1 and 3508-2, respectively, 15¢ each. On the panel itself, I used twenty-eight phono jacks (female), Switchcraft 3501 FP, 21¢ each. The hardware for adapter and converter costs about $3.00. Four spools, 25-foot length, of one-conductor spiral-shielded audio cable (Belden 8421, $1.71 per spool) brought the project in under its $25 budget—and this included ten patch cords at 92¢ each.

Measure and cut the cables for connection to your components—being careful not to make them too short—and solder the plugs on one end of each cable length. For this activity, a small vise is invaluable: tape a scrap of cardboard to each inner face of the vise to prevent heat dissipation. Use a soldering gun if you have it, rather than the pencils needed for more delicate objects like circuit boards. And a wire stripper will save a lot of time. If you want to avoid this operation altogether, you can buy molded cables of various lengths with one unterminated end and a male phono plug at the other (Switchcraft series 25A-84) or buy cables with male connectors at both ends and cut them in half.

When all the cables are ready, prepare the other end of each cable for attachment to the rear of the panel—by unspiraling an inch or so of the braid and baring a quarter inch of the main conductor. Then plug each cable into the component end and lay out its course to the panel—trying to avoid proximity to heavy transformers or other makers of hum. Tag each cable at the panel end with a scrap of masking tape on which you have indicated its function: "Tape deck No. 1, LH Input," and so on.

Now attach the hardware to the panel, using whatever logical layout of functions suits you: the picture herewith is only a suggestion, though it makes a lot of sense to segregate inputs from outputs. This is also the time to identify each receptacle on the panel with whatever symbols you prefer. Adhesive-backed plastic labeling tape for use with embossing machines comes in many colors, and you can devise a logical and decorative system to suit your needs.

This is the right time to wire up the adapter-and-converter section, which needs a little more hum-prevention care than the rest of the system. Establish, first of all, four terminal points: one each for left and right hot leads, one each for their grounds. Wire each receptacle ground individually to its terminal point so that there is only one path for the ground return of a signal from any position. (Multiple ground paths make hum.) In the unit shown here, this would mean nine connections to the left-hand ground bus in all: three from the phono jacks, one each from miniature, subminiature, phone jack, left banana and (via a SPDT switch) from the tip-ring-sleeve receptacle. These connections can be made with ordinary hookup wire, as can the equivalent right-hand ground connections to the other bus. At each bus the nine wires should be crimped to a terminal strip and soldered. It is recommended that the hot lead connections be made with shielded wire, with one end only of the braid connected to the ground bus. This entails cutting nine suitable lengths of shielded cable (one per channel) and stripping away the braid at one end of each so that a small part (¼ inch) of the inner insulation is revealed, in addition to the ¼ inch of bared main conductor. This conductor wire should be soldered to the center pin of the receptacle—the hot pin in each case. At the other end of the cable length, the inner conductor should be soldered to the common hot terminal and the braids should be extended so they can be soldered to the ground bus. This is not as complicated as it sounds and may not in every case be necessary—but it is a sensible precaution against hum.

With the adapter-and-converter section all wired up, you are ready to connect the component cables to their appropriate jacks at the rear of the panel. The center conductor (hot lead) goes in each case to the inner terminal of any jack, and therefore the braid must be connected to the outer, or ground terminal: in the case of a phono jack, this takes the form of an elongated washer which is held in place by the nut. This washer has a hook or hole for the braid and can be bent away from the panel's rear surface for easier access. It is a good idea to mark each receptacle's function clearly on the rear surface, and to match up each one in turn with the cable ends you have previously tagged. Making a wrong connection is a very easy and human error in these circumstances; and gnashing of teeth may be avoided by care and double-checking every time.

Well, there it is. All complete and in place, and looking rather professional, even if I say so myself.

Peg Board, meet Jack Field. You two are going to have a great time together.

74

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 Troubador 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 1/3 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 Troubador 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 Troubador 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 stylus. 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 • 16 in-45 rpm spindle • Rumble—90 dBI (BBELL) • Wow and flutter 0.1% • Overall Dimensions (with base and dust cover): 17-1/2" W. x 15-1/8" D. x 6" H. • Dimensions (without base and dust cover): Width 16", Depth 13-1/2", Height above mounting surface: 1-1/4" • 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.

For your free "1971 Guide to Sound Design", write Empire Scientific Corp., 1055 Stewart Ave., Garden City, N.Y. 11530

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

### Technical Specifications

#### 1000ZE/X Tracks as Low as 0.1 Gram in Laboratory Playback Arms
- 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 is 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 0.05% at any frequency within the full spectrum. Uses a .2 x .7 hand polished miniature diamond for exceptionally low mass. 999VE/X RECOMMENDED TRACKING FORCE 1/4 to 1 1/2 GRAMS.

#### 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 7/8 and 1 1/2 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.

#### Delivers a fine frequency response of 8-32,000 Hz in top quality manual and automatic turntables and tone arms tracking at 1 1/2 grams or less, .2 x .7 mil bi-radial hand polished elliptical diamond styli.

#### A tracking range of 1/4 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 8-12,000 Hz.

#### Designed to track from 1/4 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.

#### 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.

#### 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 72-25,000 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.

#### 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.

### 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

![Model 1000ZE/X Frequency Response Graph](image)

**1000ZE/X Measurement Standard**
### Cartridge Identification Chart

**Which Empire cartridge should you choose for these turntables and record changers?**

<table>
<thead>
<tr>
<th>AR XA</th>
<th>BSR</th>
<th>Dual</th>
<th>Empire</th>
<th>Garrard</th>
<th>Miracord</th>
<th>PE</th>
</tr>
</thead>
<tbody>
<tr>
<td>610</td>
<td>510</td>
<td>1219</td>
<td>1209</td>
<td>1009</td>
<td>598</td>
<td>498A</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>398A</td>
<td>SL95B</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>SL75B</td>
<td>SL65B</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>SL55B</td>
<td>50H</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></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 d8 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.

High powered
Wide angled
and
Beautiful

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 20,000Hz. 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.

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.

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.


EMPIRE

CIRCLE NO. 99 ON READER SERVICE CARD

www.americanradiohistory.com
What Records Should You Give to Children?

THIRTY YEARS AGO, my record listening diet consisted of songs from the soundtrack of Walt Disney’s Pinocchio and an album of the Nutcracker Suite adapted by the Freddy Martin swing band. Today my seven-year-old daughter has the eclectic tastes of any contemporary child and dotes on the Beatles, Anne Pellowski’s folk tale records, Pete Seeger, Judy Collins, and Misterogers. When not being observed, she will perform an abandoned scarf dance to the rondo movement of the Haffner Serenade.

One ten-year-old I know has a penchant for hard rock and Bartók (no pun intended) and is devoted to Beethoven’s Fifth played at full volume, heavy on the bass, obviously in conscious mimicry of Schroeder, one of the characters of the Peanuts epic. He still enjoys his old “baby records” but is ready to sit (or read, or run) through Also sprach Zarathustra. The film 2001: A Space Odyssey, with its superb soundtrack, has unintentionally done for the new generation what Disney’s Fantasia did for us old folks.

And so it goes. Children are exposed to an incredible variety of sounds and styles in their everyday lives. TV, films, and radio are repositories of musical and sound clichés from every historical period. Background noise can be heard on the street, in elevators, at the beach, even in the swimming pool.

But the accessibility of so many and such varied stimuli has its price. We all suffer from overexposure, and noise pollution is a well-documented environmental problem. Children often need to screen out much of this overwhelming and often spurious sensory information. But in the process, they can screen out a good deal of the relevant and enjoyable. It would be well therefore to make sure that the record you buy as a Christmas present for a child is both interesting in content and well performed. Clear and expressive textual declamation is important in sung and spoken performances. Good diction and tonal balance will enable the young listener to concentrate on the total experience without having to struggle to make out the words. For the child who can read, printed texts and good program notes are also valuable aids.

Sensuous appeal too is an important ingredient. Both children and adults respond strongly to rhythmic patterns and to timbre, the “color” of musical sound and of the human voice. The younger child often exhibits a physical empathy—he “listens” with his body as much as his ears. His kinetic response and participation can enrich the listening experience.

Mrs. Kulleseid is a School Services librarian at the Bank Street College of Education in New York City.
through it he can absorb and express musical or verbal content in a natural and congenial manner. The older child, with his increased powers of conceptualization, internalizes more and responds to the listening experience on many levels, including the recognition of structural features, expressive devices, etcetera.

Finally, the length and variety of moods or meters established in a performance are important to the selection of records for various age levels. Different ages have different listening capacities and needs. Generally speaking, the younger the child, the shorter will be the time span desired, and the more contrasts needed. For example, a five-year-old might enjoy listening and moving to the first piece on a record devoted to Indonesian gamelan music, and then wander away, finding the repetitive and unfamiliar idiom dreary. The same child might cheerfully listen to a half hour of folksongs or stories. On the other hand, a twelve-year-old who is studying the Far East in school might very well become interested in gamelan music and the culture it represents. Records with such special repertories must be selected with a child's particular interests in mind.

Producers of records for children have always aimed at two markets: the educational and the commercial. After Sputnik turned national attention to the quality of American education, federal funds poured into schools and the growing importance accorded to the audio-visual media as instructional aids resulted in an unprecedented demand, to which producers quickly responded. Record companies have had their own population explosion—reproducing, merging, generating new affiliates dedicated to education. Thus we have albums on every conceivable subject from Middle English literature to Swahili, from politics to wrestling, and so on ad absurdum. Needless to say, the quality of the output varies widely. Half the titles listed in the "Children's" section of the Schwann supplementary catalogue range from mediocre to dreadful. Fortunately, other sections contain titles appropriate for children. "Spoken and Miscellaneous" contains everything from bird songs to sounds of the junk yard and includes humor, documentary material, poetry, and prose, which will yield many good title possibilities, particularly for the older child.

"Non-Current Popular" covers a multitude of styles: folk, rock, country, and western, and Guy Lombardo. In fact, our much-discussed generation gap is nowhere better reflected than on one Schwann page that contains discographies of Roy Rogers, the Rolling Stones, and David Rose.

The "International Pop and Folk Music" section is a rich source of music from other countries, and contains some excellent titles.

A perusal of the main "Composer" listing in the monthly catalogue can provide excellent and more authentic access to the world of classical music than many of those music appreciation records intended for "kiddies," not people. To illustrate, if you want a recording of Prokofiev's well-known Peter and the Wolf, the "Children's" section in the supplementary catalogue carries some eight title listings on labels specializing in kid-die records. Many of these are tasteless adaptations with relatively mediocre musical performances. If you choose from this list, you may cheat yourself and the child. However, under Prokofiev in the "Composer" listing of the monthly guide, there are some seventeen other performances from major labels, many of which feature first-rate orchestras and excellent narrators. In addition, there are good choices for companion works on the second sides. My personal favorite is the old Stokowski recording (Columbia CL 671) with Basil Rathbone narrating and Victor Jory reading Tuffy the Tuba on the flip side.

I have divided the available repertory into three broad categories: song collections of various kinds, narrative records with a story line, and instrumental music collections. Musical categories feature a potpourri of classical, contemporary, pop, folk, and miscellaneous styles reflecting the vigor of the Sixties. An excellent source for selection is a list put out by the New York Library Association, entitled Recordings for Children, currently under revision. It may be purchased from the New York Library Association, Box 521, Woodside, New York 11377. Acknowledgment is hereby made to the Children's Library of the Library and Museum of the Performing Arts at Lincoln Center, from whose collection I borrowed extensively in preparing this survey.

Song Collections

A substantial part of the repertory may be placed under this heading, which includes folksongs, game and action songs, traditional children's songs, pop and rock collections, songs from films and musicals, classical solo and choral collections. Folk music from various regions, nations, and ethnic groups is well represented in authentic and excellent performances. For the younger child, Pete Seeger's classic "Birds, Beasts, Bugs, and Little Fishes" (Folkways 7011) or "Whosoever Shall Have Some Peanuts" (Folkways 7530) performed with humor and finesse by Sam Hinton, are good collections performed by seasoned professionals. The Riverside/Wonderland label has also issued a number of inexpensive anthologies which feature well-known artists performing a wide variety of folksongs. Their titles include: "A Child's Introduction to Folk Music" (1436), "Folk Songs for Little Cowboys" (1423), and "Folk Songs from the Children's Zoo" (1425). For the older child, Elektra "Folk Samplers" (SMP 2, SMP 3, SMP 5, SMP 6) are good introductions to a more international repertory with a broad range of styles from calypso to jazz.

Two of the most beautiful English
folk songs are “The Three Ravens, Songs of Folk and Minstrelsy Out of Elizabethan, England” (Vanguard VRS 479); “Folkways 4510” and “Folkways 5120,” Arlo Guthrie (“Arlo,” Reprise S 6299), Joan Baez (“Joan Baez,” Vanguard 2077), Buffy Sainte-Marie (“Little Wheel Spin and Spin,” Vanguard VSD 2194), Leadbelly (“Take This Hammer,” Folkways 31019), and Tom Paxton (“’ Ain’t That News,” Elektra 7298), to name a few. Check the “Current” and “Non-Current Popular” sections of Schwann for other more recent titles by these artists.

The repertoires of other famous singers and groups include a number of folk-song arrangements suitable for children, and many have recorded discs specifically for the juvenile market. The ubiquitous Pete Seeger has a huge discography both under “Children’s” and “Popular.” Theodore Bikel (“The Yiddish Choice,” Elektra 7250); Burl Ives (“Seafaring Singer,” Columbia CS 9041); Richard Dyer-Bennet (“Of Ships and Seafaring Men,” Dyer-Bennet 12); Martha Schlamme (“Folk Songs,” Vanguard 9011); The Weavers (“Reunion at Carnegie Hall,” Vanguard 9130); Peter, Paul and Mary (“Peter, Paul and Mommy, Warner Bros./7 Arts 1785); Harry Belafonte (“Swing Dat Hammer,” Victor LSP 2194); Judy Collins (“Fifth Album,” Elektra 7300); Oscar Brand (“Laughing America,” Tradition 1014). One can’t begin to name them all.

Song collections which encourage participation through singing, clapping out rhythms, games, or dance are of course geared to very young children, as are many traditional songs. Folkways Records has a number of such recordings: Ella Jenkins’ “Adventures in Rhythm” (8273) and “Rhythms of Childhood” (7653); Charity Bailey’s “Music Time” (7307) and “Seasons for Singing” (7656). “Jean Ritchie Sings Children’s Songs and Games from the Southern Mountains” (7054) brings a fresh, more spontaneous approach with less didactic purpose, as does the album “American Game and Activity Songs” (7604). John Langston’s “Songs for Singing Children,” with children’s chorus, is a delightful and, unfortunately, hard to get imported recording (Odeon PCLP 1604), which includes folk songs, rhymes, and singing games.

Nursery rhymes and Mother Goose are also given their due on a couple of Folkways homespun classics: Cisco Houston’s “Nursery Rhymes, Games, and Folk Songs” (7006) and Woody Guthrie’s “Songs to Grow On, Vol. 1” (31502). Christopher Casson reads and sings a “Treasury of Nursery Rhymes” (Spoken Arts 887 and 885) in an interesting performance that stresses expressive declaration. Cyril Ritchard, Celeste Holm, and Boris Karloff give us a fresh and rollicking “Mother Goose” (Caedmon TC 1091), with a musical score by Hershey Kay. “Children’s Songs of Shakespeare’s Time” (Counterpoint 5540) presents more sophisticated part-song settings of popular tunes, rhymes, and rounds of the time.

Songs from films and musicals are often worthwhile purchases, especially if the child has seen the show. One particular favorite of my children is “The Yellow Submarine” (Apple SW 153) from the soundtrack of the Beatles’ animated film extravaganza. And if you don’t mind a little sugar, “Mary Poppins” (Buena Vista S 4026) has its pleasures, too. Then there are the innumerable but agreeable arrangements for the off-Broadway show, “You’re a Good Man, Charlie Brown” (M-G-M S 1949) and the nostalgia of “The Wizard of Oz” (M-G-M 3996) and its annual TV revivals.

The classical song repertory yields quite a harvest for the precocious adolescent ready to explore more sophisticated idioms. Recordings, if not in English, should have serviceable English translations or paraphrases on the jackets. One lovely anthology features Janet Baker in “A Treasury of English Songs, 1597-1961” (Angel S 36546). Two exquisite pieces found on one disc are Berlioz’ ‘Nuits d’été and Barber’s “ Knoxville, Sum-
mmer of 1915” (Columbia ML 5843). Even Mahler’s Songs of a Wayfarer (Angel 35522) and other song-symphonies can feed the development of Weltanschauung of the emerging adolescent. Then there’s Russell Oberlin’s Sweeney Todd, Stephen Sondheim’s sensitive settings of Stein-ersen’s “A Child’s Garden of Verses” (Counterpoint 5339), a good record for all ages. The songs of Charles Ives, sung by tenor Ted Puffer (Folkways 3344/5, two discs) is also an excellent purchase.

The human voice like an instrument can be thrilling in albums like Joan Sutherland’s “Art of the Prima Donna” (London OSA 1214, two discs), and “The Age of Bel Canto” (London OSA 1257, two discs). Also vocal recitals by such fine singers as Victoria de los Angeles in a “World of Song” (Angel S 35775), Marian Anderson (“He’s Got the Whole World,” RCA Victor LSC 2592), Hermann Prey (London 26055), and others.

Story Collections

A selection from this category will be difficult for the buyer. Some are unaltered readings from classic children’s literature by famous actors, storytellers, and authors. Many are stories adapted or dramatized and usually embellished with musical accompaniment or songs. In “Children’s” section of Schwann we have Walt Disney’s Cinderella, along with a number of others. One well-known version is by Charles Perrault, which can be heard in a good English translation and fine-voicing by Angela Lansbury in “The Seventh Princess” (CMS 502). Yet another musical version is Richard Rodgers’ score for the CBS-TV special (Columbia OS 2730), or we can turn to Rossini’s La Cenerentola (excerpted on London 26026). In any case, it is worth your while to check different versions before making a selection—an attractive cover doesn’t always make for a great performance, especially in adaptations.

Very often books are sold with records. Children never stop asking to be read to, and a good storytelling performance, well recorded, can inspire more reading aloud in the home. Perhaps the best standard for such reading is set by “Let’s Listen Stories” (Caedmon TC 1182) with Julie Harris and Boris Karloff. Many performances have pedagogical overtones and the effort to introduce zip and animation lends a patronizing tone to the proceedings. The Weston Woods’ Picture Book Parade series sometimes takes a similar approach. The book choices are excellent, musical accompaniments are adequate, but the narrations by Either Jorden are, to my mind, stiff and lifeless. Two of their better anthologies include Madeline’s Rescue and other stories (PBP 108) and Whistle for Willie and other stories (PBP 116). These records are available direct from Weston Woods Studios, Weston, Connecticut 06880.

Young People’s Records, a budget label, uses decent performers and fairly good adaptations, with excerpts from the classical music repertory performed on
the reverse sides of their story records. For example, The Carrot Seed, a delightful child’s reading of the Ruth Krauss classic, with two other stories, is backed by selections from Tchaikovsky’s Nutcracker Suite, Building a City (10014) and other stories told and sung by Tom Glazer is backed by the Salterello movement from Mendelssohn’s Italian Symphony and selections from Tchaikovsky’s Swan Lake. There are many more titles that are suitable for children—from nursery age to seven or eight. Our favorite is Noah’s Ark, A Walk in the Forest, and How the Singing Water Got to the Tub (10013) together with Romany gypsy dances.

Folk and fairy tales, originally intended for adult ears, have become the property of children of all ages, but are more appropriate for children seven and up. A number of fine spoken recordings are available on such labels as Caedmon, CMS, Spoken Arts, and Pathways of Sound. For the smallest, Boris Karloff’s superb reading of The Three Little Pigs and other well-known folk tales (Caedmon 1129) is a perfect gift. “European Folk and Fairy Tales” (CMS 548) and “African Folk Tales,” Vols. 1 and 2 (CMS 547 and 550) are two of the many fine international folk-tale anthologies available on this label. The brown-earth voice of Ruth Sawyer can be heard on “Ruth Sawyer, Storyteller” (Weston Woods 701 and 702), in which she talks about and demonstrates the art of which she is undisputed mistress. Joseph Schildkraut’s exquisite sense of timing is evident in “Grimm’s Fairy Tales” (Caedmon 1062), while Zia Mohyeddin brings a careful and sensitive tone to “Fables From India” (Caedmon 1168). And there are many others, including Folkways Records’ albums of Harold Courlander reading selections from his folk tale collections in “Ashanti Folk Tales From Ghana” (710), in which the old man, the boy, and the fish are brought to life by a master of the art. For the Christmas holidays, try Michael Redgrave’s splendid reading of “The Tales of Hans Christian Andersen” (Caedmon TC 1073) or the same author’s “The Little Match Girl and Other Tales” (Caedmon 1105), narrated by Boris Karloff. Ruth Sawyer narrates four Christmas legends in “Joy To The World” (Weston Woods WW 707). For lovers of Dickens, Sir Ralph Richardson and Paul Scofield star in a first-rate dramatization of A Christmas Carol (Caedmon S 1135), and if you would prefer a more abbreviated adaptation, there is Ronald Colman’s reading of A Christmas Carol, paired with Charles Laughton’s Mr. Pickwick’s Christmas (Caedmon DLP 8010).

A good deal of literature has been written for the middle-grade child who has mastered the art of reading. Newbery Award Records has issued dramatizations of award-winning juvenile books picked annually by the American Library Association for “the book most distinguished contribution to American literature for children.” The Matchlock Gun, by Walter D. Edmonds, and Meindert DeJong’s The Wheel on the Chimney are two of the series currently under way. The tasteful adaptations retain the basic spirit of the books, although the characterization by some of the child actors leave much to be desired; all in all, a worthwhile purchase. If you don’t mind depriving yourself of the pleasure of reading The Thirteen Clocks to your child, give him Lauren Bacall’s black-humor reading of the Thurber classic (Pathways of Sound 1039/40, two discs). Then there is Caedmon’s Sandburg and Hoover mad-middle-American Routabaga Stories (Caedmon 1089, 1159, and 1306) with warmth, humor, and good diction. Mark Twain, Poe, Hawthorne, Saki, Conan Doyle, Bret Harte, and a host of others are also available on the above-mentioned labels.

If your grammar-school child likes myths, he will enjoy Padraic Colum’s version of The Twelve Labors of Heracles and other stories (Caedmon RC 1256) narrated by Anthony Quayle. Nathaniel Hawthorne’s versions of the myths, despite their nineteenth-century moralizing, are still good literature (“Tanglewood Tales; the Story of Theseus,” Caedmon TC 1291), while the older child may enjoy one of a six-disc series on “Heroes, Gods and Monsters of the Greek Myths,” as read by Julie Harris and Richard Kiley (Spoken Arts GM 6). A collection of recorded poetry is a good present for youthful lovers of words. Many poets read from their own works. Vol. 1 of “Dylan Thomas Reading” (Caedmon TC 1002) contains some of his best poems and a tender reading of A Child’s Christmas in Wales, John Ciardi reads his poetry on “I Met A Man” (Pathways of Sound 1031), and shares the limelight with his children on “You Read to Me, I Read to You” (Spoken Arts 835). We have “Robert Frost Reading His Poetry” (Caedmon 1060), and “Robert Frost Reads His Own Works” (Decca 9127), Gwendolyn Brooks reads her poetry on Caedmon TC 1244, while Langston Hughes’s biographical commentary adds an intimate note to his readings of “The Dream Keeper and Other Poems” (Folkways 7104). J. R. R. Tolkien performs “Poems and Songs of Middle Earth” (Caedmon TC 1231) for Hobbit-lovers and those who wish to brush up on their Elvish. In the same vein, older children will relish Joyce Grenfell and Stanley Holloway romping through “Bab Ballads and Cautionary Tales” (Caedmon TC 1104) by W. S. Gilbert and Hilaire Belloc, respectively, while grammar-school children will also take to the “Nonsense Verse” of Carroll and Lear (Caedmon TC 1078). T. S. Eliot’s droll delivery of “Old Possum’s Book of Practical Cats” (Spoken Arts 758) is a comic delight.

Spoken drama and opera can be thrilling experiences for the older child. Good abbreviated versions of Shakespeare’s plays are available on Spoken Arts and Caedmon labels. And the right adolescent will love Verdi’s Otello (excerpts RCA Victor LSC 2844) or Berlioz Roméo et Juliette (Music Guild S 6206). Operatic settings of traditional stories are also available: Humperdinck’s Hansel and Gretel sung in English by the Sadler’s Wells company (Capitol SGBO 7256, two discs) is a well-known favorite.
Malcolm Williamson has provided a modern setting for Oscar Wilde's Happy Prince (Argo 2NF 5), and Douglas Moore has done justice to Stephen Vincent Benét's The Devil and Daniel Webster (Decca 2758). Lukas Foss has made good fun in his setting of Mark Twain's Jumping Frog of Calaveras County (Lyricdord 11), and George Gershwin's Porgy and Bess is still one of the greats (excerpts on RCA Victor LSC 2679 and Decca 79024). Menotti's Christmas classic, Amahl and the Night Visitors (RCA Victor LSC 2762) is another good seasonal choice as is The Medium (Columbia MS 7387).

Offenbach has opened the gates of classical music for many adolescents with The Tales of Hoffmann (excerpts in French on Angel S 36413; complete in English on London 4302, three discs). Mozart's The Magic Flute is available on two budget labels (Richmond 63507, three discs; Turnabout 4111/3, three discs). Excerpts are also available on a fine DGG recording (136440). Britten's chilling setting of Henry James's Turn of the Screw (London 4219, two discs) could well please the horror-tale aficionado, while his Noye's Fludde is a delight for all ages. Gilbert and Sullivan are, of course, a stylistic gold mine for musical enjoyment. Their incredible parodies of Western music from madrigal to mad scene present the child with a compendium of musical clichés embellished with textual spoofs and linked by marvelous plots. Pirates, Pinafore, and Mikado run high on the list, I prefer the better-projected and less musically polished performances of the D'Oyly Carte versions on the London and Richard labels.

Music appreciation has a legitimate role in story records. And since grammar-school children are great biography fans, recordings of composers' biographies might make effective introductions to a musical style or historical period. Vox's "Music Masters Series" covers the most historical territory, including Corelli as well as Wagner. Period has a "Composers Life and Time Series," as does Everest in a ten-disc set (3200).

Instrumental Music Collections

This category includes folk and ballet music, dances and suites, band, chamber and solo, orchestral, and experimental contemporary music. There is no age limit here—even infants rock in time to a fourteenth-century Italian dance, a Haydn symphony, or a Stravinsky suite. Important here is the selection of pieces or movements of moderate duration with contrasts of harmonic color, timbre, and rhythm so selecting titles for which many performances are available, pick those you feel are musically valid. Avoid the overblown interpretations which distort the music. On the other hand, don't buy your child an "authentic" performance which doesn't communicate well. Since many recordings feature more than one work, select the one with the best overall program.

A number of good orchestral anthologies are available. "Leonard Bernstein Conducts For the Young" (Columbia DSS 785, three discs) is a compendium of orchestral gems from his Young People's Concerts. Another Bernstein collection is "The Joy of Music" (Columbia M2Y 795, two discs). Columbia has also recently issued a series of samplerz by various artists: "The Music of Mozart" (MS 7507), "The Music of Beethoven" (MS 7504), and other major composers.

Band collections can also make good gifts for children who play a band instrument especially when performed by such fine groups as the Eastman Wind Ensemble, conducted by Frederic Fennell ("American Concert Band Masterpieces," Mercury MG 50079) or by the Goldman Band ("Greatest Band in the Land!" Capitol P 8631).

One could compile an endless list of appropriate title suggestions from the classical repertory. In fact when the beleaguered parent or relative enters his local department store or record shop with Christmas list in hand, he will find a staggering array of records with subject matter and styles varied enough to please any taste and age group—provided he remembers that in addition to "children's records," there are records for children in the classical, pop, folk, and theater repertories.

"Teaching an active group of students is very often an exercise in endurance," says Nancy Mozzicato, of Medford, Mass., "and at the end of the day, I like to relax and listen to music on my Scott 386 stereo receiver. I'm in no mood to fuss with complicated controls, so I really appreciate the Scott Perfectune light. When the light goes on, I know the station is tuned right, and that's that."

Scott's Perfectune is a specially developed digital computer circuit which scans the other tuner circuits and flashes a light when you're tuned for both lowest distortion and best reception. It makes tuning easy, but more important, it makes tuning perfect. Just one more reason why Scott is your best investment in sound.

H. H. Scott, Inc., Dept. 02120, Maynard, Mass. 01754
Export: Scott International, Maynard, Mass. 01754


CIRCLE 100 ON READER-SERVICE CARD
GIFTS YOU’LL HATE TO GIVE.

Stravinsky conducts nine of his outstanding works. A specially priced 5-record set plus bonus record: “Stravinsky in Rehearsal” and a 48-page booklet.

A 5-record retrospective of Casals’ work from the 1930’s to today. Including a 24-page booklet and record of Casals speaking about his life.

Verdi’s Requiem captures the best of the sacred and dramatic worlds. Bernstein conducts. 2-record set.

A specially priced 4-record set of Beethoven’s most popular works: 3 sonatas, 2 symphonies, one piano concerto.

Any one of these albums will be pretty hard to part with. But if that’s how you feel when you buy them, think how others will feel when they get them.

GIVE A CONCERT. ON COLUMBIA AND ODYSSEY RECORDS.
DGG in Boston by David Hamilton

The first recordings in a promising new collaboration.

Although it hardly offers sound quality in the climaxes to compare with more recent recordings, Munch's performances were much more vigorous and heavily accented, and although in his later Boston years he tended to become careless of detail, the 1935 recording (reissued on Victrola VICS 1271) is a very striking one, with a beautifully played flute solo and remarkably detailed stereo sound.

How does the fifth BSO version stack up against its formidable predecessors? Well, the orchestra plays with great expertise, but the sound pickup seems distant and somewhat diffuse in the less heavily scored passages. Perhaps some of this may be attributed to the performance—at the start of the flute solo, for instance, where the accompaniment rhythms are so subdued as to be almost inaudible. (Note, however, that this is one of the rare recordings of the Suite to employ the specified chorus.)

The Debussy Nocturnes on the reverse side can be faulted somewhat along the same lines, and here there is more evidence that the deficiency results from conductorial choice. Nymphes, in particular, seems to me an underarticulated reading, with too much focus on a single thread at a time; this isn't exactly a complex polyphonic score, but the consistent quarter-note motion just meanders along in the background without much tautness of phrasing, and when the pizzicato offbeat
figure begins (one measure after No. 4 in the score) and it is nearly imperceptible. In Fêtes one can point to similar details — which are not "mere" details, because texture is the very stuff and substance of these pieces — and there are some decided peculiarities of articulation as well. Sirènes, on the other hand, comes off rather attractively, with an uncommon sense of forward motion. And the filler, Ravel’s Daphnis et Chloé, with its more straightforward reliance on harmonic and part-writing factors, is the most successful item on the disc.

Another Boston tradition, especially in the days of Koussevitzky, was the support of American music, and the other DGG-BSO orchestral disc is, quite fittingly, devoted to two major American orchestral works. To be sure, these scores are not exactly representative of the styles of American music that Koussevitzky favored, nor are they first recordings, but they are welcome as improvements on what has been previously available and also as an introduction to the work of one of the most talented of our younger conductors, Michael Tilson Thomas.

The question of the ultimate status of Charles Ives' music (as distinct from his unquestioned importance as a historical and symbolic figure in the development of American composition) is a complex one, but there can be little doubt that Three Places in New England is his most completely successful orchestral score, the one in which intentions and achievements are most closely matched, the musical purpose most clearly in focus. Until now, Ormandy's recording (available in a variety of couplings) has been the standard, but I find the leaner, more sharply detailed, less indulgent Thomas performance still more convincing, even though the sheer recorded sound is less conspicuously spectacular.

And the stark, almost oppressively single-minded Ruggles work is played here with a sense of line that was not nearly as effectively sustained in the earlier Rozsyjai reading on Columbia. I'm not sure that the DGG producers (Karl Faust was the major Tom-Dirigent for the BSO sessions last winter) have yet taken the full measure of Symphony Hall, for none of these discs has quite the sonic impact of the best DGG European work (as in the Karajan-Berlin recordings) or of the best pre-Dynagroove RCA sound. But it is more than good enough to convey the quality of the music and of these very impressive performances by young Mr. Thomas.

The chamber disc is, as I have mentioned, an extremely intelligent coupling, with the strongest playing in the Violin Sonata. Mr. Thomas is equally impressive in the Cello Sonata, but here I can't shake off aural memories of the Rostropovich-Britten reading, a much more equally matched combination. The fascinating timbral punning of the trio sonata is handled with varying degrees of success; at times the effects are just as uncanny as Debussy could have desired. But on some occasions, absolute unanimity of ensemble eludes the players. Mrs. Dwyer plays Syrinx quite as beautifully as one had always expected she would.

In general, then, we have a promising start to a new collaboration, including one record that should be an absolute must for anyone seriously interested in the serious music of American composers.

DEBUSSY: Nocturnes. RAVEL: Daphnis et Chloé, Suite No. 2; Pavane. New England Conservatory Chorus; Boston Symphony Orchestra, Claudio Abbado, cond. Deutsche Grammophon 2530 038, $5.98. Tape: ● L 3038, 7 1/2 ips, $7.95.


DEBUSSY: Sonata for Violin and Piano; Sonata for Cello and Piano; Sonata for Flute, Viola, and Harp; Syrinx for Flute Solo. Boston Symphony Orchestra, conducted by Joseph Silverstein, violin; Michael Tilson Thomas, piano; Jules Eskin, cello; Doriot Anthony Dwyer, flute; Burton Fine, viola; Ann Hobson, harp. Deutsche Grammophon 2530 049, $5.98.

The producer stars in DGG's first Boston Pops recording.

by R. D. Darrell

The thrilling gong crash that opens this disc and a symphonic epiphany of Huir signalizes a momentous changing of the guard as Arthur Fiedler and the Boston Pops debut on DGG's Polydor label. Since his first session on July 1, 1935, for what was then the RCA Victor Company, Fiedler's recordings with the Boston Pops Orchestra have written phonographic history, both commercially and influentially as they molded the musical experience of two or three generations of the mass public. Their enormous repertory has ranged from standard and light classics to current pop and rock favorites; and some of the most widely relished works have been the big Strauss/Ravel-like symphonic apotheoses of Broadway and Hollywood musical successes. Indeed this genre has become so...
well known that there's nothing really new to say about the ingeniously idiomatic scorings or authentically idiomatric performances of the three latest examples, all arranged by Richard Hayman, and a re-recording of Jack Mason's "Fiddler on the Roof" medley, first offered in the 1965 "Evening at the Pops" program for RCA. Nothing, that is, except to note that the playing is more expertly controlled than ever and that while Fiedler himself has lost none of his distinctive ebullience and irresistibly infectious rhythmic lift, he has unmistakably mellowed in his treatment of the more romantic lyrical moments. Compare, for example, this reading of the Fiddler medley with the earlier one and you can't miss the enhanced expressive warmth of the new version.

But Fiedler fans will take both program materials and performances for granted. What audiophiles will want to know is just how a European company competes with the often superlatively brilliant technical achievements that RCA engineers have chalked up over the past thirty-five years. Well, while the present audio engineers, Günter Hermanns and Joachim Niss, are indeed as German as their names would indicate, the producer is the gifted young American, Thomas Mowrey. And there's nothing tentative about their first co-operative job. The kind of sound they have captured here is exactly what one might have expected both from the "natural," unsensational characteristics of the best Deutsche Grammophon symphonic recordings in recent years and from the honest, ungimmicked characteristics of Mowrey's Turnabout recordings of Donald Johanos and the Dallas Symphony Orchestra a few years ago.

Since practically all "big" sessions nowadays are made with half an eye directed toward a quadrophonic future, I'm sure that these Boston sessions have involved multi-channel master tapes (Mowrey himself has pioneered in experimental quadrophonic technology) and, in all probability, a multiplicity of microphones. Yet the results have none of the unnaturally spotlighted woodwind and percussion passages, none of the artificially boosted glass-shattering highs, and none of the grotesquely bigger-than-life-size "presence" heard so often in recent years. To find a happy medium between oppressive closeness and lonely remoteness is no longer any miracle perhaps, but what is miraculous here is the capturing of not only impressively "big" orchestral sound and auditorium ambience but what are unmistakably the sound and ambience of the Boston Pops Orchestra in Boston's Symphony Hall.

It's only fair that I confess to some bias, since I first heard a symphony orchestra in Symphony Hall and I'd still rather hear a concert there than in any other auditorium I know of (except, perhaps, Sanders Theater in Memorial Hall, Cambridge, which is undoubtedly far too live for recording use). And much as I have admired many subsequent recordings made in Symphony Hall, none has quite so successfully established the persuasive illusion that I am listening to Fiedler and the Bostonians on their home ground. I can hardly expect all other listeners to share that illusion. Quite possibly some will object to the amount of reverberation evident here and some may crave more spectacular italizations and capitalizations of certain score details. But for me this disc immediately joins my most treasured examples of recorded symphonic sonics at their best.

Liszt's Lament? Beethoven's Bagatelle? Or Rosemary's Babies?

by Glenn Gould

*Much as I HATE to admit it, this disc is a bit of a letdown. Years before the suri-set mobilized a conviction about extrasensory perception as yet another weapon in its continuing skirmish with the linear persuasion of the "straight" world, I was already a more or less convinced parapsychology buff. Indeed, back in the days when the "Aquarian" generation was still being dubbed a "subculture" by its wishful-thought-prone elders, when Philips Records would scarcely have endorsed an undertaking of this kind with two lavishly produced promotional brochures (forty-odd pages of essays and photos, most of them hokey, inclusive), when even the farsighted editors of this publication would surely have consigned it for review purposes to the relative obscurity of "Recitals and Miscellany," I would have been willing, even eager, to defend Rosemary Brown's right to commune with the musical departed of her choice and to*
issue the more promising results of that communion as a commercial release.

As far as I’m concerned, then, and despite the condescension displayed by certain members of the critical fraternity in Britain toward this disc, there’s simply no hint of fraud about Mrs. Brown’s undertaking. But neither, on the other hand, with one conspicuous exception, do any of the seventeen pièces de salon listed below demand or encourage second hearings. In my view, the disc is clearly a labor of love for a sensitive, sincere, and in one way or another, “gifted” lady. As one who would like to believe that such visions and fantasies as haunt Mrs. Brown could be rendered explicit and meaningful to others, I regretfully report that the musical results are rather less persuasive than the descriptions and implications of the methodology involved.

Rosemary Brown, in case you haven’t guessed, is a medium. For four or five years now she’s been keeping close tabs on a black-capped apparition named Franz Liszt and, using his calling card, has also made contact with such considerable talents as Chopin, Debussy, Grieg, Rachmaninoff, and Schubert. Other distinguished visitors have graced her suburban-London living room as well, but in certain cases, notably that of J.S. Bach, the results, however socially diverting, have been less than felicitous musically. Mrs. Brown candidly confesses in one of the many jacket notes that since (prior to the intercession of the aforementioned Mr. Liszt) she had no professional experience of music, Bach’s works are, to her at least, rather heavy going and it’s to his credit, I think, that thus far, Johann Sebastian has taken this disclosure in good grace. Beethoven, similarly, is represented in this disc only by a bagatelle—well, for that matter, most of the compositions included in the package are bagatelle-like in their brevity and vernacular persuasion, but we’re assured that the master is presently at work on a Symphony No. 10, which—shashkov—is expected to materialize in the key of C sharp minor and, to this end, Mrs. Brown is currently swotting over orchestration.

Just how such academic disciplines are expected to assist—transposable horns and Beethovenian deafness notwithstanding—is never made quite clear and it is, I think, one of the weaker links in the armor of argument with which Mrs. Brown’s proponents cloak her efforts. Yet a good deal of space in both elaborate brochures, when not engaged in that substantiation of musical illiteracy upon which, inevitably, her case must rest, is, ironically, given over to her current and future tutorial plans. At the present time, for instance—presumably as a response to Mrs. Brown’s keyboard efforts on one side of the disc, which are confined to the less demanding of the works represented (Peter Katin is the expert pianist who tackles the more problematic pieces on the flip side)—Rachmaninoff is attempting to pass on some tricks of the pianistic trade to Mrs. Brown and, if all goes well, we can assume that Mr. Katin will be banished from the sequel, if there is one.

A good deal of the evidence cited on behalf of Mrs. Brown’s blissful ignorance is supported by the testimony of artists with impeccable credentials. Richard Rodney Bennett, Humphrey Searle, and Hephzibah Menuhin have, at one time or another, taken an interest in the case and, like many of their colleagues, are convinced both by Mrs. Brown’s prescience and integrity. The most revealing comment on her extramusical ability, however, is not offered by any of these contemporary spokesmen but, rather, by a gentleman who departed from this vale of tears some thirty years ago. In a jacket note dictated on New Year’s Day, 1970, the incomparable musicologist Sir Donald Francis Tovey reaches out from the beyond to assure us that “the possibility that composers of the past are still alive in different dimensions from yours, and endeavoring to communicate, should not be dismissed too perfunctorily.”

Needless to say, Sir Donald’s essay is subjected to almost as much analytic scrutiny as the phenomenon of Mrs. Bown herself. Philips’ literary editor A. David Hogarth, who suggested to Mrs. Brown that Sir Donald’s approbation might be extremely helpful and who is himself a former Tovey student, has compared and contrasted the ratio of Greek versus Roman derivations, adverbial positionings, conceits of punctuation, with a similar selection from Sir Donald’s nontechnical prose. Even more remarkable than the statistical evidence of Mr. Hogarth’s literary nose-count, however, is the presence in this program note of that quality of gentle humor disciplined by charity, for which, among its many other virtues, Sir Donald’s prose was justly renowned.

Musically, the exception to that rule of improvisatory sobriety which appears to govern most of Mrs. Brown’s intuitions is an item called Gribeli, attributed to Liszt, and which, as Humphrey Searle points out, is, on its own merits and by any criterion, an altogether remarkable piece. It was dictated to Mrs. Brown at an audition attended by officials of the BBC, and in a spoken preface (band one, Side 2), she recalls her consternation when, instead of the expected virtuosic rabble rouser, her resident muse offered a strange, rhythmically eccentric (5/4 against 3/2 is the prevailing superposition) mood piece. “I think,” said Liszt, who obviously has BBC officialdom psyched out, “the music I am giving you will be far more impressive to them than a Hungarian Rhapsody.”

Impressive as it is, Gribeli suffers, in common with
Introducing 4 operas you may never have heard.

Even the critics have been stunned by the unexpected beauty in *Martha*. The freshness of *Carmen*. The sumptuous sound of *Eugene Onegin*. The spectacular pleasures of *La Forza*.

Undoubtedly, you've heard them all. But listen to what can happen in the hands of the world's leading opera company, Angel Records.

You may decide you've never really heard them before.

"Gorgeous is the only word..."

That's how Raymond Ericson described Martina Arroyo's voice in *The New York Times*, in a review of our uncut version of *La Forza del Destino*. Ann Sperber, in *The American Record Guide*, called this production, "An important and vocally thrilling performance — with the finest Leonora since the glorious heyday of Milanov and Tebaldi." *The San Francisco Sunday Examiner & Chronicle* wrote, "Arroyo and Bergonzi are a superb pair and the Royal Philharmonic has not played this well on disc since the death of Sir Thomas Beecham." *The Gramophone* concluded, "...to someone who asks: 'Which Forza shall I buy?' my answer is this new one!"

*Savored a 'chapter' at a time, this is a sumptuous reading. The Bolshoi orchestra is one of the great opera ensembles and the instrumental playing is consistently smooth, with a luscious bloom in all departments. Unquestionably the vocal star here is young Yuri Mazurok as Onegin, a cultivated baritone who can spin out Tchaikovsky's ariosos with ease and elegance. Clearly this is the Onegin recording to have. The magnificently spacious reproduction projects the composer's juicy scoring with admirable fidelity..."* Peter G. Davis, *High Fidelity*.

"What a stupendous, bewitching Carmen."

"I've done *Carmen* more than 125 times," Grace Bumbry remarked, "and this version puts a little more life in it." She was speaking of her mini-skirted performance in Rome last March. But her comments could apply as well to this Angel Paris Opera production, with Jon Vickers and Mirella Freni. (It is the first major recording of the Opéra-Comique version, with dialogue.) Critics raved. "What a stupendous, bewitching Carmen." And, "Let us frankly say that we never dared hope to see or hear a Carmen like Grace Bumbry's." Our recording cannot give you the joy of seeing her. But you may well agree with *Newsweek* that "there's nothing she can't do with that lustrous, sable-colored voice."
its companion pieces, from one lapse which, though it fails to compromise my faith in Mrs. Brown's veracity, does minimize the effectiveness of much of her work. Many of the compositions display an inordinate inclination to settle most roulades and all real linear invention within the territory appropriated by the right hand—the left, even when co-ordinated by the proficient Mr. Katin, is rarely accorded its due share of the action. It is, of course, by no means surprising that on her side of the disc, Mrs. Brown's keyboard address, like that of most nonprofessionals, displays precisely that problem of digital unanimity which benefits from such preferential status, but it is disconcerting to discover that this purely physical impediment is permitted to compromise the quality of her intermediation.

I'm not suggesting that Mrs. Brown's receptivity is unworthy of her sponsors' claims—Grübelei and the Tovey paragraphs, however they may have been arrived at, are genuine achievements—but simply that a gift of ESP is, like faith, constantly in jeopardy from the accumulation of physical impressions to which all of us are heir. And while I wouldn't for a moment question the value of Rachmaninoff's instruction or even, for that matter, of orchestration lessons, I suspect that the success of Mrs. Brown's future efforts will depend on her ability to segregate those spiritual perceptions which brought Grübelei alive from the tactile and physical memories that made it less than a total success.


Double-Barreled Donizetti

by George Movshon

There was a stage play off Broadway a decade ago (by Giraudoux, I think; the title stubbornly refuses to come to mind) about two lovers who never met: a man and a woman absolutely made for each other. Two compatible and complementary souls who would have formed a perfect union—but for the irony that they never got to know each other. They came within inches or seconds at several points in the drama—but no closer.

If you ask what all this has to do with the present pair of Donizetti releases, the answer is that here is a comparable case: two projects that cry out for each other and, ironically, never meet. RCA's Miss Caballé needs what London has: the dignity and dimension of a full production, with talented associates. And London certainly needs Miss Caballé: the reason for that judgment will emerge soon enough.

Though operagoers still argue about how good a composer Gaetano Donizetti was, the annals of today's opera houses reflect growing interest in his work. Before the last war you could expect to hear (outside of Italy) only two or three of his sixty-four completed operas. Lucia di Lammermoor, L'Elisir d'amore, and Don Pasquale remain staples today, and another half-dozen titles are revived with fair frequency: La Fille du régiment, La Favorita, Lucrezia Borgia, and Il Duca d'Alba are not the rarities they were a generation ago. On records, there are now nine complete Donizetti operas listed in Schwann, while the catalogue of imports will yield three or four more. Some say he was a hack, churning out acres of operatic wallpaper in bolts indistinguishable from each other; and some again hold him to be an authentic link in the Rossini-to-Verdi chain, a melodist and craftsman of high attainment. This division is not new. Opinions of his work varied widely in

Two contrasting prima donnas:

Souliotis as Anna Bolena and

Caballé in a collection of rarities.
Is this how you listen to music in your house?

The kids' music getting on your nerves? Then put a London phase 4 stereo LP on that stereo equipment of yours, uncover your ears, and listen to something refreshing. We've come to your rescue with music you can listen to... music that will make you calm, not jangle your nerves.

London phase 4 stereo has just about all the music you haven't been hearing for a long time: Latin, show tunes, film themes, standards, mood music (MY GOD! MOOD MUSIC!) and a whole concert series of the great composers performed by renowned contemporary conductors. You'll even like the sound of rock music the way we do it.

And while you're listening to London phase 4 stereo you'll notice something else that's different... the sound... Personal Sound... the result of the world's finest engineering techniques and equipment.

So, when you want to relax and just listen to some great sounds, put on a London phase 4 stereo LP. And if you want to do some slow, quiet dancing—the kind of dancing where you hold your partner—listen to London phase 4 stereo—it's your sound.

For complete phase 4 catalog please write to:

LONDON phase 4 stereo

London Records, Inc. 538-D West 25 Street, New York, N.Y. 10001

CIRCLE 42 ON READER-SERVICE CARD
his own day: Mendelssohn scorned him; Berlioz praised his skill.

An event decisive to the present valuation of Donizetti took place in Milan in 1957, when La Scala presented a fresh production of Anna Bolena, unheard for decades, with Maria Callas as the Queen. The production opened the eyes and ears of critics to the existence of a powerful, viable, and long overlooked masterpiece. Desmond Shawe-Taylor found only minor weaknesses in the plot and described the score as "of the most thoroughly effective and often very beautiful music, modeled in the first place on Haydn and early Beethoven, though with features that recall Rossini and something too of the tender and flexible cantilena of Bellini." (A fair statement, but one which tends to deny the opera's distinction in suggesting that it is a collage, which it isn't.)

Donizetti's librettist was Felice Romani (who produced that same winter the text of Sonnambula for Bellini), indispensable partner of almost every major Italian composer of the time, author of more than one hundred operatic librettos. Romani put together a sensible, credible plot, based only very lightly upon the actual confession and execution of the second wife of Henry VIII, and ignoring such issues as the Protestant Reformation and the position of the Pope on divorce—factors central to the historical record. But he supplied his main characters with firm motivation, failing only to fill out clearly the figure of Percy, Anne's lover. And he shaped the action with high skill, building tension from the start and welding a series of dramatically apt confrontations between Henry and Jane Seymour (the queen-to-be) and between the two women. A trial of the queen for treason and adultery is followed by the best action in the opera: the Tower of London scene, where the condemned Anne breaks down, then recovers her dignity and goes to the execution block—while bells and bands outside proclaim Henry's marriage to Jane.

Anna Bolena was first done in Milan in 1830, when the composer was thirty-three years old. It was his first success, making his reputation in most of the great opera houses of Europe. In the 1880s the opera unaccountably faded from sight—and remained in obscurity (save for rare Italian provincial revivals) until the La Scala/Callas production of 1957.

And now here it is, in a new stereo recording made in Vienna with an international cast of high renown, engineered with the customary subtlety and skill of London's engineers, backed by an excellent orchestra in the knowing control of Silvio Varviso, as effective a conductor for this work as I can think of. Marilyn Horne offers singing of the utmost succulence and plangency. Nicolai Ghiaurov could not possibly be bettered as the ruthless, venal monarch; his tone is a constant salve to the ear, a rich, resonant timbre guided by high intelligence. There is also the elegantly tailored tenor voice of John Alexander as Percy, a model of security and style. The role of Smeaton (a trouser part) is given to a fresh-sounding mezzo new to my acquaintance, Janet Coster—and very promising she is. Other roles are handled in a fully satisfactory manner, and the chorus is proficient. This is all important, but not decisive. What counts above all in Anna Bolena is the casting of the title role. And here comes the trouble. The whole project crumbles, for the lady singing Anna is a disaster.

Elena Soulöttis (the transmutation is new: she was formerly spelled Suliotis) was born in Athens of a Greek father and a Russian mother. She grew up in Argentina and began making a name during the early Sixties, when barely twenty years old. Three or four years ago she sang at the Chicago Opera and then (on a famous night she tried on for the role of Bellini's Norma at a concert performance in Carnegie Hall. Norma proved several sizes too large, but this and other appearances left the impression of a powerful, almost steely dramatic soprano voice, contained in the frame of a most attractive blonde lady who clearly needed more singing lessons and voice-placement guidance.

Well, here she is as Anna Bolena, and it becomes clear from the first scene (and remains crystal thoughout the four-disc recording) that she has no business whatever to be in this company. The voice itself is metallic, quite a lot like the Callas sort of sound. But there the resemblance ends. It is a stiff, uninformed, un schooled technique that is on these records, with only the most primitive comprehension of style or shape. Scene after scene shows a pitiful effort to get through the music and keep on pitch; and in scene after scene the effort fails, often with a flat squawk or a daggerlike sharp note. The Greek lady's sounds are thrown into every bold recit because she is surrounded by professionals: Horne and Ghiaurov need no enhancement, heaven knows, from the deficiencies of colleagues; but Miss Soulöttis' juxtaposition makes them sound like immortals.

The best things in the set are the Horne/Ghiaurov duets in the first scene of Act I and the second scene of Act II. But you will not be likely to invest in a four-disc album for such consolations. If you want to hear how the great closing scene of this opera should sound, get hold of Angel S 33764, where Maria Callas does a great chunk of it. There exists also an "unofficial" (i.e., pirated) version of the 1957 La Scala production, not very adequate in sound quality and containing not only the definitive Anna of Callas but also the superb Jane Seymour of Giulietta Simionato, as well as adequate performances from Gianni Raimondi and Rossi-Lemeni as Percy and Henry respectively (though neither of these comes close to the quality of their rivals in the new set). If you know how to obtain this set, do not hesitate; it lacks one-third of the score contained in the (complete) London version, but it has head, heart, and style.

What was Monserrat Caballé doing while this project was being undertaken? She was in England, making some much Donizetti arias, making another fine recital disc to put alongside her first Donizetti/Bellini album (RCA LSC 2862). The new record sounds just dandy. That sinuously attractive, clear, and free soprano does exactly what she wants it to do—and what she wants it is a splendid Donizetti style.

Someone found her some really obscure Donizetti scores (Belisario and Parisa) which have been revived recently, but the other two have not been played in this century), and in them, sure enough, were four fine extended scenes for soprano. RCA hired the LSO, provided a chorus and some comprimaries, and the results are excellent. I cannot honestly claim that the Arias are very much different from those previously recorded. They are much the same and share an over-all Donizetti character and shape. They are well-turned and very listenable. So is Miss Caballé.

DONIZETTI: Anna Bolena. Elena Soulöttis (s), Anne Boley (m), Anna Bolena; Marilyn Horne (ms), Jane Seymour; Janet Coster (ms), Smeaton; John Alexander (t), Lord Richard Percy; Piero de Palma (t), Harvey; Nicolai Ghiaurov (bs), King Henry VIII; Stafford Dean (bs), Lord Rochford; Chorus and Orchestra of the Vienna State Opera, Silvio Varviso, cond. London OSA 1436, $23.92 (four discs).

DONIZETTI: Torquato Tasso: Fatal Goffredo! ... Trono e corona; Gemma di Vergy: Lascia, Guido, ch'io possa vendicar... Una voce al cor... Egli riede; Belisario: Piaus! Voce di gioia... Sin la torre... a me negata; Parisa: No, più salir non poss... Ciel, sei tu che in tal momento... Ugo è spento. Montserrat Caballé, soprano; Ambrosian Opera Chorus; London Symphony Orchestra, Carlo Felice Cillario, cond. RCA Red Seal LSC 3164, $5.98.
The voltage supply in your city can vary as much as 10%. And even the slightest variation such as that caused by a toaster or an air conditioner will change tape speed significantly. To deal effectively with this situation, the Concord Mark III is equipped with a hysteresis motor drive which does not rely on line voltage but rather on the 60 cycle power line frequency. It maintains constant speed regardless of voltage variation.

And the Concord Mark III offers far more than just hysteresis drive. 3 quality heads: the record and playback heads are made of a newly developed, pressureresinted ferrite. Their diamond-hard characteristics make it possible for Concord to offer a 25-year guarantee. These heads maintain their original high standard of performance for many, many years—no significant head wear, no deterioration in frequency response or signal-to-noise ratio.

Other features: the tape transport mechanism assures a fast start-up; two tension arms stamp out burble; a special filter eliminates flutter due to tape scrape or cogging action; a cue control; flip-up head cover for professional editing; tape monitoring; three speeds; sound-on-sound; variable echo control for reverb; calibrated VU meters; stereo headphone jack. Concord Mark III, a lot of value for under $200.

ROBERT P. MORGAN
C. HARRIS
ROBERTJOHN ROBBINS LANDON
R. D. G. WILSON

by

 orchestra, Raymond Leppard, cond.

BACH, J. C.: Concerto for Oboe and Orchestra, in F. FIALA: Concerto for English Horn and Orchestra, in E flat.

HUMMEL: Adagio: Theme and Variations for Oboe and Orchestra, in F minor/major. Heinz Holliger, oboe and English horn; English Chamber Orchestra, Raymond Leppard, cond. Philips 839756, $5.98.

As a successor to Holliger's recent recording of the Mozart oboe concerto (DG), this release might well have been titled "Heinz Holliger Plays the Music of Mozart's Friends." since each of the composers represented here was associated with him. Mozart was always fond of Johann Christian Bach (the youngest son of the Leipzig cantor) and wrote to his father upon hearing of his death in 1782: "You have probably heard that the English Bach is dead. What a loss to the musical world?" Josef Fiala (1748–1816), a composer and bandmaster in the Munich and Salzburg orchestras, was a close friend of the Mozart family. Hummel's strongest connections are with a later generation (his pupils included Czerny, Thalberg, and Henselt), but he was himself a pupil of Mozart for two years before appearing at the age of nine as a keyboard prodigy.

Now while it is true that Mozart put most of his contemporaries into the shade (Haydn, of course, excepted), it is also true that a musician of Holliger's caliber can cause us to forget momentarily the relatively unsubstantial music—we are caught up in the artistry of the performance, the sweet and agile melodies...but he was himself a pupil of Mozart for two years before appearing at the age of nine as a keyboard prodigy.

Next while it is true that Mozart put most of his contemporaries into the shade (Haydn, of course, excepted), it is also true that a musician of Holliger's caliber can cause us to forget momentarily the relatively unsubstantial music—we are caught up in the artistry of the performance, the sweet and agile melodies. The Fiala justifies itself by giving us the rare opportunity of hearing an English horn richly and beautifully played. The Hummel, a later piece than the other two, is full of highly stylized, heavily melodramatic posturing.

Leppard's wide-awake and enthusiastic accompaniments provide a perfect complement to Holliger's readings, and Philips' imported disc features warm and resonant acoustics and a flawless surface. C.F.G.


The Quartetto Italiano has now completed all five of the late quartets (plus the Grosse Fuge), while the Yale group now has three to its credit (Op. 127 and Op. 132 are already available). The two performances make an interesting comparison, as they reveal widely differing approaches to the music. The essential difference can perhaps best be described as a concentration on detail in the case of the Quartetto Italiano as opposed to a concentration on large-scale structure in the Yale.

Both performances have much to recommend them, but for me the Yale comes out an easy winner. The Quartetto Italiano, undoubtedly a result of their attention to minute nuance, tends to take slower tempos, and in some cases this results in a loss of continuity. For example, the fugal first movement moves so slowly that the listener is apt to lose his way in the labyrinth of contrapuntal activity. Similarly, the presto movement (number five) lacks the necessary vitality due to its plodding tempo; and the allegretto variation of the fourth movement is taken as an adagio, with the result that the felt pulse (which is the eighth note at this speed) becomes the same as the quarter note of the following adagio—the essential contrast between the two variations is completely lost.

The Yale Quartet, on the other hands, turns in a magnificent performance. This may well be "the quartet for playing late Beethoven among those presently active. Everything is beautifully thought out and clearly articulated. Their rich sound is a joy to listen to, and the sense of give-and-take among the four instruments is simply marvelous. Lest one think that their stress on structure as opposed to surface implies a haphazard approach to details, let me emphasize that their respect for the particulars of the score is everywhere apparent; but the momentary effect is considered not so much on its own terms as in its relation to the whole. For example: the very important, and also very tricky, dynamics of the second movement are handled with complete mastery. My only possible reservation is that in a small measure—in that they take the fifth movement at such a furious pace that it almost gets away from them. But ultimately, I think the sense of forward thrust to say nothing of sheer excitement) is worth it. The whole disc in fact is a rare treat. R.P.M.


These four works, each scored for voice with chamber ensemble, are all new additions to the catalogue. They are particularly welcome since they are important works by three major contemporary com-

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

High Fidelity Magazine
The Seraphim Shopper

A guide to 20 "Great Recordings of the Century," the most distinguished series in recorded music. All of these historic performances have been meticulously remastered in honest original sound. All are worthy of special occasions. But they are Seraphim-priced at $2.98 per record. Which means you don't need an occasion to buy them. Or to give them.

The great Gigli.
Every complete opera be ever recorded—8 in all. We have just released the final one, Madame Butterfly, still one of the 3 most famous recorded productions. We also recommend his poignant album of Sacred Songs.

Mascagni: Cavalleria rusticana
Leoncavallo: I Pagliacci
Verdi: Aida
Giordano: Andrea Chénier
Verdi: Un Ballo in maschera
Puccini: Tosca
Puccini: La Bohème
Puccini: Madame Butterfly
Canti Sacri (Sacred Songs)

Gieseking:
Mozart's Complete Music for Piano Solo.

When Angel released this phenomenal collection of all 63 of Mozart's piano works in 1954 for $75, it was both critical acclaim ("the perfect union") and consumer enthusiasm. Now that same set—11 discs, 3 boxed collections—is yours from Seraphim for less than half that price. A rare performance, a rare value.

A Furtwängler festival.
Highlights from: Tristan und Isolde
A new release from Angel's peerless production of the complete Tristan. Recorded in 1952, it is considered the greatest achievement of Furtwängler's recording career. And it presents the supreme isolate, Kirven Flagstad.

Die Walküre: The complete opera on 3 discs, recorded in 1954 with the Vienna Philharmonic, Martha Mödl, Leonie Rysanek, Margarete Klose, Ludwig Suthaus. Acknowledged as the finest recording ever made of this demanding work.

A Wagner Concert. Two records with 9 best-loved Wagnerian selections (among them, the Preludes to Lohengrin and Parsifal; Siegfried Idyll; Good Friday Spell; plus the Meistersinger, Dutchman, and Tannhäuser Overtures). The Berlin and Vienna Philharmonic Orchestras, under the Wagnerian interpreter of the century. Richard Strauss: Till Eulenspiegel's Merry Pranks, Don Juan, Death and Transfiguration. The orchestra is the famed Vienna Philharmonic.

A rare combination. Yehudi Menuhin and Wilhelm Furtwängler with The Philharmonic Orchestra, performing Beethoven's Violin Concerto. Recorded in 1953, this album has never been surpassed (many critics think it has never been equalled).

The young Caruso.
A fascinating glimpse into the genesis of a legend, this album contains 20 arias and songs from Milan recording sessions of 1902, 1903, 1904. Two of the selections were never again recorded by Caruso. A collector's dream, a music-lover's must.


Six Chamber Music Masterpieces: Historic performances by Schnabel, Kreisler, Thibaud, Casals, Cortot, Brain, Busch, Serkin, and more. Three records.


Schnabel: The 32 Beethoven Sonatas.
Another Angel landmark, recorded in the 30's, reissued in 1964 for $75. Now Seraphim has added 3 records with variations and other short pieces, many never available on LP. That makes 16 records in 3 boxed sets for under $48! "The strengths of Schnabel's playing of the '32' remain, undimmed by time. Rejoice that his recordings have been reissued." (Alan Rich, New York)

CIRCLE 4 ON READER-SERVICE CARD
"Stereo 8"

new from

ROBERTS
THE PRO LINE

Record the music of your choice...
also enjoy this unit as a player

Model 808D (pictured) Recorder/Player Deck... $169.95

featuring

1-MICRON GAP PLAY HEAD
WITH LTC*

*Life-Time Guarantee to Original Owner
15,000-CYCLE FREQUENCY RESPONSE

includes such extras as
FAST FORWARD • 2 MICROPHONE INPUTS •
CONTINUOUS PLAY • AUTOMATIC INDICATOR
LIGHT • AUTOMATIC STOP • 2 VU METERS •
RADIO/PHONO INPUTS • LINEAR-ACTION MUSIC-
LEVEL CONTROLS • STEREO HEADPHONE JACK •
ATTRACTIVELY ENCASED IN GENUINE WALNUT

Model 808—Complete system with separate matching speakers... $229.95

The Pro Line
ROBERTS
Div. of Rheem Manufacturing Co. Los Angeles, California 90016

CIRCLE 55 ON READER-SERVICE CARD
DEBUSSY: Nocturnes. RAVEL: Daphnis et Chloe, Suite No. 2; Pavane. New England Conservatory Chorus; Boston Symphony Orchestra, Claudio Abbado, cond. For a feature review of this disc and other Boston Symphony Orchestra recordings, see page 85.

DEBUSSY: Sonata for Violin and Piano; Sonata for Cello and Piano; Sonata for Flute, Viola, and Harp; Syrinx for Flute Solo. Boston Symphony Chamber Players. For a feature review of this recording, see page 85.

DALLAPICCOLA: Parole di San Paolo; Concerto per la notte di Natale dell'anno 1956—See Doulez: Improvisation No. 2.

The listener has a clear conception of the music, but there are some enviable problems, especially in the two Dallapiccola works, whose highly flexible rhythmic character is achieved within a complex but clearly defined metrical framework. This creates formidable problems, particularly due to the large number of simultaneous attacks.

Texts and translations are not provided, a great loss for a disc containing exclusively non-English vocal music. Even more amazingly, the notes do not bother to identify text or poet except in the case of the Boulez/Mallarmé.

R.P.M.

**Record your own Reels/Cartridges/Cassettes...**

**Pick a Winning Combination from**

**ROBERTS®**

**The Pro Line®**

**TWO Combination REEL/CARTRIDGE Recorders**

**MODEL 778X...**

with the famous ROBERTS Cross Field Head. Records reel-to-cartridge (Stereo 8) direct from external source to reel or cartridge with superb frequency response; or "live" with stereo mikes. Plays back reel or cartridge with superb fidelity. Incorporates two 4" extended range speakers. $429.95

**MODEL 1725-8L III...**

for professional results every time. Records reel or Stereo 8 cartridge from LP records or FM Multiplex; or records cartridges from tape. Features Cartridge Program Selector; 2-speed operation for Reel Section; 12-watt solid state amplifier and high-compliance speakers. $359.95

**OR...the REEL/CARTRIDGE CASSETTE Recorder**

**MODEL 333X...**

three-way record playback with "concert hall" reproduction. Cross Field Head for reel fidelity; 1-Micron Gap Head for cartridge cassette superiority. Transfers from reel-to-cartridge, reel-to-cassette, or from any auxiliary source to any of the three. $559.95

**The Pro Line®**

**ROBERTS®**

Div. of Rheem Manufacturing Co.
Los Angeles, California 90015

CIRCLE 55 ON READER-SERVICE CARD

DECEMBER 1970

The three Ellington works on this disc cover a period of more than twenty-five years—one of his earliest extended compositions, New World A'Coming written in 1943: Harlem, composed for the NBC Symphony in 1950; and his 1965 The Golden Broom and the Green Apple, which is recorded here for the first time. It is probably coincidental that the interest of the three pieces lies in direct relationship to their age—the older the better. A more telling qualifying factor is the extent to which Ellington the pianist and the distinguishing Ellington touch as composer are evident in the works.

These personal traits are least apparent in The Golden Broom and the Green Apple, a rather bland, attenuated work with a steady concentration on strings and only the most fleeting glimpse of the Ducas piano, which drifts through the end of the first section and gives the final section a firm, idiomatic start. On the whole, though, the piece is uncharacteristically placid and lacks even the Duke's usual melodic charm.

New World A'Coming, on the other hand, is practically a piano concerto, filled with recognizable Ellingtonian figures and built on a lovely and characteristic Ellington theme. The Cincinnati Orchestra rises to this occasion, and even creates an ensemble that swings easily and naturally. The orchestra is asked to carry much more of Harlem and does not do quite as well. This is a lively and varied work, but it is more reportage than imaginative composition as the Duke outlines the various aspects of Harlem.

The Duke's very personal way with words—a wry, tongue-in-cheek elegance that he sometimes uses to excellent effect for a serious statement—is offered as a bonus on a supplementary seven-inch disc on which Ellington reads his witty program annotation for each of the three compositions. This is unquestionably the proper way to offer his annotation because his delivery is an essential part of his use of words.

J.S.W.

FIALA: Concerto for English Horn and Orchestra, in E flat—See J. C. Bach: Concerto for Oboe and Orchestra, in F.


The liner notes for this album contain a rather ambiguous statement to the effect that this is Karajan's recording debut with the new French orchestra as well as "the first time he has been represented in the American catalogue conducting Franck's Symphony in D minor." To the best of my knowledge, this Maestro has never before recorded the work in question.

When reviewing Angel's Kleiner edition of the Franck recently, I commented on its wholesome, clean-cut sobriety and lamented the absence of tonal magic. Needless to say, you don't find that problem with Karajan, whose penchant for tonal glamour is celebrated, and sometimes reviled. His is an extremely lush, self-indulgent reading, with multi-hued organ registrations and all the stops out. The tempo too tends to be pulled about like taffy, and the whole treatment is somewhat akin to the one Leopold Stokowski drew from his Philadelphians in the days of 78s. I do not actually mind such a treatment per se, but here it must be noted that the Orchestre de Paris is no match for the Philadelphia. The recently organized and still-developing Parisian ensemble is certainly a respectable outfit but they are not yet fully equipped to give Karajan everything that he asks for here. The basses have a heavy, sluggish response.

Chuck Pelto, of Jamaica High Fidelity Service, in Long Island, New York, very often sees the side of high fidelity that most manufacturers would rather not think about. Here's what Mr. Pelto says about Scott's new Modutron plug-in circuit design: "Scott's new plug-in circuits take all the hard work out of high fidelity servicing. Once we locate the problem, we can just pop out a circuit board and plug in a replacement. This is a tremendous time saver for us, and it saves our customers a lot of money. Scott has probably started a trend that the whole industry will follow."

Scott's new Modutron circuit exchange policy covers you for as long as you own your Scott unit. After your warranty period, you pay only for troubleshooting costs, any required alignment, and a $10* exchange cost for a perfect factory-rebuilt Modutron circuit board.

Modutron protection is just another reason why Scott is your best investment in sound.

H. H. Scott, Inc., Dept. 02120, Maynard, Mass. 01754
Export: Scott International, Maynard, Mass. 01754

*or the equivalent in 1970 purchasing power.

CIRCLE 100 ON READER-SERVICE CARD
TODAY'S TAPES, TOMORROW'S TREASURES

WHY IMMORTALIZE ECHOES, DISTORTION, AND ROOM REVERBERATIONS? Whether you're building an audio chronology of your children, practicing speech, using tapes to develop vocal or instrumental technique, or compiling tapes of live lectures and concerts-your microphone is the vital link between you and distortion-free, professional sounding tapes. It is a fact that microphones supplied with tape recorders (even on relatively expensive models) are significantly below the performance capabilities of the recorder itself. Further, with a good unidirectional microphone that picks up sound from the front while suppressing sound entering from the back and sides (such as the incomparable Shure Unidyne®III shown above) you can control objectionable background noise, room echoes and reverberations, and the "hollow" sound common to most amateur tapes. The Shure Unidyne microphone actually represents the lowest cost investment you can make in upgrading your entire tape system, yet, the difference in sound is astounding!

SHURE

MICROPHONES FOR TAPE RECORDING

SEND FOR COMPLETE MICROPHONE CATALOG
listing dozens of tape recorder improvement microphones, in every price range.

SHURE BROTHERS, INC.
222 Hartrey Ave., Evanston, Illinois 60204, Attn: Dept. 63
Please send me your catalog of microphones for tape recording. (No. AL 514)

NAME

ADDRESS

CITY ___________________ STATE ___________ ZIP __________

CIRCLE 58 ON READER-SERVICE CARD

DECEMBER 1970
the instrumental solos are unpolished, and choirs just do not fuse or balance with true virtuoso sheen. For a reading of the score that demanded less in the way of tonal beauty, the playing might be perfectly acceptable (indeed, the slightly murky "Parisian subway" tonal effect is even, in a sense, "idiomatic"), but it is mismatched to the present conductor’s approach. Angel's reproduction is of the cathedral type sometimes deemed appropriate for this quasi-religious score: in more atheistic terminology, messy and over reverberant. RCA's Monteux/Chicago edition, though similarly bassy in its stereo format (the discontinued mono version was better), is still, for my money, the finest available recording of this work.

H.G.


Alicia de Larrocha’s appearance on yet another label (she recorded for DG/Decca before switching to Hispavox/Epic/Columbia) finally gives this formidable pianist the opportunity to perform some non-Iberian fare (though I understand that her last disc for Columbia—which will be along shortly—offers her reading of Ravel’s Gaspard de la Nuit). The performances are quite typical of the Spanish artist’s recent work: extravagantly brilliant in articulation, full of volatil bursts of energy, and occasionally extravagant fettle. Grieg and Mendelssohn can absorb such an approach, even though some might look for more simplicity and rhythmic steadiness. The two Grieg pieces are particularly wonderful, since one never seems to play them much these days. (An old Mennel Pressler version of the sonata, for M-G-M, offered a rather similar kind of performance if I recall correctly; but it vanished from the catalogue years ago.)

Of the several extant versions of the Mendelssohn variations. De Larrocha gets her most serious competition from Horowitz (RCA) and Richter (an interesting bootleg issue that also contains the greatest performance ever of the Liszt sonata). As indicated, she puts all sorts of little caesuras in the theme to point up the unexpected harmonic turns, and offers a great deal of wide tempo variation in her treatment of the elaborations. Since all of this music is highly romantic anyway, few could claim that the lady’s extreme flexibility and non-structured brilliance are objectionable.

What is objectionable though—at least to my ears—is the prevailing clutter of the recorded sound whenever the music goes above mezzo forte. I suspect that it’s a combination of a hugely reverberant empty studio, an excessively "toppy" and brilliant instrument, and Mme. de Larrocha’s penchant for secco, bitingly distinct “wrist” playing. If your rig can muddle the barking sound, this record is a useful addtion to the catalogue. H.G.


The string trio—possibly because of the potential monotony of its texture—is a little-cultivated medium, as any violon/viola/cello team will tell you. Haydn adapted the three recorded here from piano sonatas (Nos. 40–42), and Schubert abandoned his first try, D. 471, after a single movement, plus a bit of a second movement. A year later, at the age of twenty, he carried through on D. 581, a full four-movement work. Despite the apparent wariness of composers toward this combination of instruments, the pieces gathered here should find a place in the heart of any lover of chamber music in its lighter moments.
Handsome is as handsome does

1 ceramic and 2 crystal filters provide greater sensitivity and higher selectivity

FET booster strengthens received signal at the antenna

Unique FET demodulator in AM section increases sensitivity and reduces spurious response and cross modulation

4 FET's in FM front end minimize spurious response and cross modulation

Black-out glass panels light up as functions are selected

Nikko 1101 AM/FM Stereo Receiver 200 watts $399.95 list

Reliable silicon power transistors deliver 200 watts of clean, pure music power

Spring-loaded connectors eliminate the need for tools when changing speaker or antenna connections

Muting circuit eliminates between-station background noise and hiss

Computer-type plug-in circuit boards

Dual headphone outputs and microphone inputs

Professional separate slide controls for volume, bass, and treble of each channel

Separate AM and FM tuning eliminates needless dial spinning

Separate stepped volume control for remote speaker system

If that handsome brute is a bit much, check these beauties:

Nikko Electric Corporation of America, 5001 Lankershim Blvd., North Hollywood, Calif. 91601. Manufacturers of a full range of receivers, pre-amp/amplifiers and tuners that deliver the cleanest, purest sound in their price range. Hear them at your Nikko dealer's today.
Haydn's are relatively simple creations, each work of two movements only. But he ranges from a rather charming song (first movement of the G major) to a quite expressive and prepossessing essay in the first movement of the D major. The violin is the dominant character throughout, and all the finales are little sparklers. Schubert's D. 581 is a happy inspiration, and contents itself with skating merrily across the surface of things—none of the composer's darker thoughts here, but a gentle Gemütlichkeit, a pleasant warmth, a flirtation with the Viennese waltz, and a merry romp at the end with some fancy figurework for the violin. The single movement of D. 471 heads into more tempestuous waters, and one regrets that Schubert failed to go on with it.

Arthur Grumiaux and his colleagues (Georges Janzer, viola; Eva Czako, cello) handle everything splendidly, with clarity, finesse, a fine elasticity of dynamics, and a sympathetic spirit. They take a more compassionate attitude toward the Schubert D. 581 than do Heifetz, Primrose, and Piattiogorsky, who drive into the work with more intensity and zip, but less friendliness. A delightful disc.

S.F.

HAYDN, M.: Duo concertante for Viola, Organ, and String Orchestra, in C.

HAYDN, J.: Concerto for Organ and Orchestra, No. 1, in C. Simon Preston, organ; Stephen Shingles, viola (in the M. Haydn); Academy of St. Martin-in-the-Fields, Neville Marriner, dir. Argo ZRG 631, $5.95.

Musical Heritage lists two recordings of the Michael Haydn Duo concertante. Like the Argo disc under review, MHS 674 couples the works. I. Haydn's Organ Concerto No. 1, but there are some ridiculous cuts in the finale of the Michael Haydn and also a violist who plays badly out of tune. A more serious rival is MHS 720, which contains two additional Michael Haydn works: the trumpet concerto, fabulously performed by Maurice André, and the horn concerto in D, also very well played by Georges Barboton. The organ "Positiv" used in this recording of the Duo concertante is much superior to the instrument used by Argo's Simon Preston, and MHS's organist, Marie-Claire Alain, registers more in the eighteenth-century tradition. Mr. Preston changes far too much, introducing registers that sound more Victorian than seraento. The MHS recording is preferable, despite the beautiful playing of the Academy of St. Martin-in-the-Fields, which I consider the finest chamber orchestra in existence. The viola playing of Mr. Shingles is very good, especially his careful pitch: he is always dead in tune.

The Joseph Haydn concerto, not a very interesting work but a popular one nonetheless, has several rivals. Personally, I prefer the version by E. Power Biggs, recorded on the wonderful old organ at the Stadtpfarirsteck at Eisenstadt; this Columbia record also includes the other two organ concertos by Haydn and is a must for every Haydn collector. Mr. Preston, excellent technician though he is, once again changes registers far too often, but the orchestra is, as always, beautifully managed. If you can afford to do so, I would suggest buying both Musical Heritage 720 and the Columbia record for these two works.

The notes to the new Argo record contain a whole series of inanities including the statement that Joseph Haydn's organ concerto is scored for two clarinets and timpani. "Clarinets" is a mistranslation of the Italian word clarini, or high trumpets; but the trumpets and timpani belong to Haydn's Organ Concerto No. 2, not No. 1, which includes two oboes. The sound of the Argo record, however, is excellent.

H.C.R.L.


LUTYENS: Quincunx—See Maw: Scenes and Arias.
Garrard introduces an automatic turntable especially for the discerning poor.

At Garrard, we recognize that as high fidelity components have become more refined, they've also become more costly.

As Alan Say, our Chief Engineer, puts it, "A house, a motor car and a stereo rig are the three weightiest purchases many chaps make in a lifetime. "And, today, it can be a toss up as to which is number three."

Unfortunately, there are those with an ear for good music, and the desire to indulge it, who are not blessed with limitless means.

For them, we offer the SL72B. At $89.50 it is, without question, the world's greatest value in an automatic turntable.

Son of SL95B

Our SL72B is a slightly modified SL95B, at present the most highly perfected automatic turntable you can buy—regardless of price.

The turntable is a bit smaller, the tone arm is simplified, and we've eliminated the ultra-precise counterweight adjustment screw.

But the 72B has the same revolutionary two-stage synchronous motor as our 95B. With an induction portion to reach playing speed instantly, and a synchronous portion to guarantee unvarying speed.

It has the same patented sliding weight anti-skating control to provide permanently accurate settings. It has the same viscous damping of the tone arm descent in both manual and automatic play. And can be cued in either mode.

It has the same two-point record support, a Garrard exclusive that assures the gentlest possible record handling.

All in all, a degree of refinement quite impossible to find in any other turntable near its price.

Mass produced, by hand

Despite our place as the world's largest producer of component automatic turntables, Garrard steadfastly rejects mass production methods.

At our Swindon works, final assembly of the 72B, like the 95B, is in the hands of nineteen men and women. Hands, not machines.

Each person who assembles a part, tests that finished assembly.

And four of every nineteen final "assemblers" do nothing but testing.

Before each unit is shipped, it must pass 26 final checks that cover every phase of its operation.

Thus, remarkably few compromises have been made to achieve its remarkable price.

$40 saved is $40 earned

Still, the 72B is not the ultimate automatic turntable. Our 95B bears that distinction. But at its price of $99.50, the 72B represents a saving of $40.

A significant difference to all but the affluent.

To quote Alan Say, "If a penny saved is a penny earned, $40 is a bloody raise in pay.

"The 72B is the automatic turntable with almost everything for the man with everything save money."

From Swindon, with love

The care that goes into a Garrard is preserved by a heritage that often spans two and three generations at our works in Swindon, England. That care does not vary with turntable price.

You can select with confidence from six component models starting with the 40B at $44.50 and running to the SL95B at $129.50.

Your dealer can help you match a Garrard to your system.
MAHLER: Das klagende Lied; Symphony No. 10: Adagio. Evelyn Lear, soprano; Elisabeth Söderström, soprano; Grace Hoffman, mezzo; Ernst Häfliger and Stuart Burrows, tenors; Gerd Nienstedt, baritone; London Symphony Chorus and Orchestra, Pierre Boulez, cond. Columbia M2 30061, $11.96 (two discs).

Anyone who respects, studies, or simply enjoys the music of Mahler could go on about this album at great length; but its effect on me is the totally disarming realization that whatever I write will have a very slight effect compared to the impact of the music itself once the reader has an opportunity to listen to it. A two-word review, "get it," may be all that is really necessary.

 Permit me, however, to offer some background information. Das klagende Lied is a dramatic cantata. (Schoenberg's Gurrelieder is a kindred work in many ways—both emerge from the same social and artistic context.) Mahler wrote the poem (it is in three parts) while in his late teens and completed the music in his early twenties. It is the first real demonstration of his extraordinary power and is filled with anticipation of greatness to come (as well as a few familiar sounds that turn up again in later scores). Like most of his works, it was revised more than once and the entire first part of the poem was omitted when Mahler finally published the score in 1899 and directed the first performance the following season. The deservedly admired Wyn Morris recording presents the work as it has been generally known to date—the version that represents the composer's views at forty.

 Boulez adds the long-missing part, one which was preserved by Mahler's nephew, Alfred Rose. The union of material from 1880 to the 1899 text is easily achieved since Mahler scholars (such as Donald Mitchell) are convinced that the later revisions were slight and that the work retained in publication is its original character. One may speculate why Mahler shortened the work by a third. I do not rule out the possibility that he may have concluded that it simply was too long for the best dramatic effect, that the big, festive scene at the start of the final section and the ensuing denouement should not be prefaced by two fairly quiet, preparatory sections. If you agree and want the traditional, published version, all you have to do is start playing this album on Side 2.

 But the first part, never before recorded, contains some lovely Waldmüll, and the Boulez performance as a whole is so sensitively achieved in every way that it would appear to take immediate precedence over the other versions. For a quick and telling comparison, play the off-stage music at the start of Side 3 against the same passage on Side 2 of the Morris edition. The passage (a marvel of inspired orchestration which troubled Mahler briefly as he later reconsidered the score but which he finally restored to its original state of pure, flaming invention) makes its points on the Boulez disc as it does nowhere else. And on every other page there are equally effective touches of Boulez's miraculous hand guiding skilled musicians to do their best.

 The Boulez performance of the adagio from the uncompleted Symphony No. 10 is so fine that even those with limited interest in Das klagende Lied ought to acquire this album for this purely instrumental triumph. Sensitivity is again a key word, but more important is the clarity of musical thought (and musical execution) which eliminates all doubts about this music as a fragment of an unfinished score. The composer Boulez here is so closely linked with the conductor that the sense of fulfillment and resolution is overwhelming. While the orchestra plays and the spell lasts, you feel the adagio is indeed complete and revealed with a quiet intensity Mahler could not have surpassed.

 R.C.M.

MAY: Scenes and Arias. LUTYENS: Quincunx. Jane Manning, soprano; Anne Howells, mezzo; Norma Proctor, contralto (in the Maw); Josephine Nendick, soprano; John Shirley-Quirk, baritone (in the Lutyens); BBC Symphony Orchestra, Norman Del Mar, cond. Argos ZRG 622, $5.95.

This disc contains two recent pieces representing two generations of present-day English composers. Elizabeth Lutyens.

There's more to this album than just music.

On side four of this specially priced two-record set, Leonard Bernstein gives a warm and entertaining talk about Stravinsky and his ballets.

That's so when you listen to the other three sides: Bernstein's brand-new recording of Petrushka, and the Firebird Suite, you'll gain new thoughts into these remarkable scores.
this is what the experts say about the Astrocom/Marlux 407:

- "Every once in a while we come across a product which so clearly stands out in its class that we must evaluate it relative to much more expensive equipment, otherwise only superlatives would be found on this page. The fact is that Astrocom/Marlux has produced a terrific tape deck..." [AUDIO, DECEMBER 1969]

- "Especially notable are its low wow and flutter, low distortion, excellent signal-to-noise ratio, absolute meter accuracy, and smooth extended response for both playback (of pre-recorded tapes) and for record/playback (of tape made on it)...." [HIGH FIDELITY, MAY 1970]

- "The distortion was under 1.6% with record levels as great as +10 dB (far off-scale on the meters). In an A-B comparison of input and output signals, the Astrocom-Marlux did a truly excellent job at 7.5 ips. Even with FM interstation hiss as a "program" (one of the most severe tests of a tape recorder) virtually no difference could be heard between input and output signals...." [STEREO REVIEW, AUGUST 1970]

What more can we say?
Now hear and see the 407 yourself at your Astrocom dealer.
The third tutti, which itself contains a soprano obbligato sung without text, is preceded by an unaccompanied baritone solo. This is set to words by Sir Thomas Browne beginning: "But the quincunx of heaven runs low, and its time to close the five parts of knowledge," from which the work derives not only its title but its principal structural idea. This is a strong work; and although the improvisatory nature is revealed through a certain sense of discontinuity (particularly in the section for percussion, which begins most effectively in a scherzolike atmosphere only to disintegrate before the point can be made), it has a direct and immediate appeal which is impressive.

The Scenes and Arias of Nicholas Maw (born 1935) is a setting of a multilingual fourteenth-century anonymous poem for three female voices and orchestra. Written in 1962, it is more conservative than the Lutyns. The musical language being perhaps most clearly related to that of Britten. But here this language is couched in an impassioned, post-romantic style characterized by rhapsodic vocal lines and lush orchestral textures. There is no doubt that Maw handles his material well and effectively controls the flow of the whole, yet the work has a self-indulgent quality which I find most annoying. It is as if a great deal is being made over something which is in actuality very little. I am also bothered by what seems to me a complete absence of relationship between the style of the music and that of the poem. The latter would lend itself much more readily to, say, the terseness of recent Stravinsky than to the excesses it suffers here.

The performances by the BBC Orchestra under Del Mar and the soloists are good, if not exceptional. A text (untranslated) is included for the anonymous poem but not, unfortunately, for the Browne. R.P.M.


Anda could not have selected a more interestingly contrasted pair of works. In one of them the child composer is learning how to put together a concerto; in the other the young master is before us in his full glory. K. 39 belongs in the group of early study pieces in which the eleven-year-old Mozart, under his father's guidance, tried his hand at the concerto. What he did was to take piano sonatas by Raupach (first and third movements) and Schober (the andante)—two esteemed friends from his Paris visit—and by equipping them with orchestral accompaniment and the required tuttis, convert them into concertos. But the conversion is not a simple literal job: Mozart picks and chooses among the themes, groups them differently from the originals, and in general shows an inventive-ness that could not be ascribed to Leo-pold alone, whose handwriting is copiously present in the manuscript.

The jump from K. 39 to K. 271 is an enormous one, for the E flat concerto is a genuine masterpiece. The piano concerto became Mozart's most intimate, fantastic, and unconventional vehicle, and this concerto already has a full measure of these qualities. The old blueprint of four tuttis and three lengthy solo portions in the first movement is still observed, but the relationship between solo and orchestra is much more organic than...
Too bad Debussy wrote only one opera.

"Pelléas et Mélisande."
It took 21 years for it to get back into the Covent Garden repertoire.
It took the genius of Pierre Boulez to give it the rich and illuminating textures it justly deserved.
It took the following reviews to make it stand as a masterpiece in musical history:

"Boulez...under his inspired direction, flexible but shapely, the music glows and pulsates with everchanging colour and life. This is a most distinguished issue."—Lionel Salter, Gramophone.

"I have never heard 'Pelléas' so superbly performed. The orchestra surpassed itself. Boulez' sense of the music's movement...is uncannily exact."—Peter Heyworth, The New York Times.

"His control of the tide...made the work sound flooding and incandescent in a way I do not remember to have heard it before."—Phillip Hope-Wallace, The Guardian.

It took all that to present the new "Pelléas et Mélisande." A 3-record set including a complete libretto (in 3 languages) and commentary by Boulez.

And one more thing: there's probably a good reason why Debussy never wrote another opera:
It took 10 years to write this one.

On Columbia Records

BOULEZ CONDUCTS DEBUSSY
PELLÉAS ET MÉLISANDE

SHIRLEY, SCEDERSTROEM, MINTON
ORCHESTRA AND CHORUS OF
THE ROYAL OPERA HOUSE,
COVENT GARDEN

December 1970
ever before; the dialogues are sharp—often one party does not wait for the other to finish. Anda is his own conductor, and in the little pasticcio concerto he gets by nicely. It is in the tight dialogues of the later concerto that the lack of an active conductor is at times evident. Curiously, it is not the orchestra that falls behind, but the soloist who almost gets away from them. This is not to say that the performance is not good, but Anda exhibits a certain nervous impatience. When he takes over from the orchestra he accelerates just enough to give the impression of a different articulation, and his trills are a bit wayward. The magnificent second movement is well

dramatized, but since the members of the orchestra are largely left to their own judgment as to rhythm, the chords are at times a little fuzzy. The finale is also well played, though the reintroduction of the rondo theme lacks finesse. Both concertos have an overabundance of cadenzas: some by Mozart, some by Anda, and one by both—Anda dollying up Mozart's own. P.H.L.

MOZART: Eine kleine Nachtmusik, K. 525; Serenade for Two Oboes, Two Clarinets, Two Bassoons, and Two Horns, K. 388. Marlboro Festival Orchestra, Pablo Casals, cond. (in the Nachtmusik); Alexander Schneider, cond. (in the Serenade). Columbia MS 7446, $5.98.

Though the occasion for which the Kleine Nachtmusik was composed is not known, it was undoubtedly a piece d'occasion, a true serenade—but what a serenade! The work does not probe into deep regions, but every measure is pure gold, exquisitely chiseled and enameled. The first three movements are well played, and while some of it is perhaps a little muscular, there is also elegance, and the mood is nicely realized. The distinguished maestro takes all the repeats; the tempos are excellent, and the little orchestra plays with a skill and unanimity that belie its summer-school status. But the finale is more vivace than allegro. The valiant orchestra follows the incredible surge of their nonagenarian conductor without a hitch: still, at this pace it is difficult to maintain clear articulation.

The earlier serenade, K. 388, is the opposite of the Apollonian Night Music; Mozart breaks violently through the accustomed serenade style and creates a dark, powerful, and dramatic piece of symphonic proportions and qualities. Just how Mozart's audience took this work is hard to imagine; they were used to light and entertaining pieces—no one had ever heard of dinner music in the minor key. Even the minuet is dark and in a complicated double canon. Mozart must have realized that this tremendous piece was much more than a serenade and reworked it for string quintet, but the transposition is only a pale replica of the original. The octet is made up of first-class instrumentalists who play impeccably, and the sound is warm and full. The only complaint I have is the occasional preciosity and romanticizing, i.e., the shaping of the first appearance of the magnificent romanza theme. Schneider is an experienced and devoted chamber musician, but evidently has a loving romantic streak in his makeup. While the slight tempo changes and softening phrases do sap some of the strength of this severe work, this is still a fine performance, and excellently recorded. P.H.L.

POUSSEUR: Trois chants sacrés—See Boulez: Improvisation No. 2.

PRAETORIUS: "Polychoral Christmas Music." Puer natus in Bethlehem; Vom Himmel hoch; Omnia miranda praebet atque; Als der gütige Gott. Herrad Wehrung, Hedy Graf, Gundula Bernatz-Klein and Herta Flebbe, sopranos; Frauke Haasemann, alto; Johannes Hoeflin and Hans-Dieter Ellenbeck, tenors; Wilhelm Pommeren, bass; Westphalian Choral Ensemble; instrumentalists, Wilhelm Ehmann, cond. Nonesuch H 71242, $2.98.

This record ought to be just the thing for at least one person on your Christmas list. The gloriously festive atmosphere of these joyful psalms with their massed choruses and exuberant instrumental
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 a proven Bogen feature. Our famous BR360, for example, has been recommended as a "best value" by unbiased experts. It sells for less than $300. And, all Bogen receivers, regardless of price, have the same basic circuits. You can buy our BR320 for less than $200. 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.
writing is perfect for the holiday season. Taken from a collection with the tongue-twisting title Polyhymnia caduceatrix et pantyrica, these works by Michael Praetorius (1571-1621) are actually early concertos for voices and instruments that pit groups of soloists against choral ensembles, choruses against instruments, and instrumental ensembles against one another, all with breathtaking virtuosity.

As far as I know, nothing from this extraordinary collection has ever been recorded before. None such as to be congratulated for unearthing this gold mine which seems to have been waiting for 350 years to shine in all its stereophonic glory. Praetorius might be a modern-day electronic composer—his ear for spatial effect is keen. The music is a natural for twentieth-century recording techniques: the subtle use of parts of ensembles combine to produce a totally different effect from the same notes emanating from a single chorus.

Of the gay Christmas tunes on which the works themselves are based, only Vom Himmel hoch is likely to be familiar, but the spirit behind them all is that of the most cheerful of carols. In two of these motets, Puer natus and Vom Himmel hoch, Praetorius has expanded his earlier compositions on these chorales from his collection Musae Sionae (1607-10). Impressive as these concertos are, the freely composed Omnis mundus pectoratur and Als der gute Gott are even more imaginative and free-wheeling in their design, the latter alternating soloistic dialogue for the characters in the Christmas drama with ripieno choruses which lend a sturdy musical and dramatic frame.

Wilhelm Ehmann provides spirited direction for the multiple forces under his baton. This is a co-operative venture; none of the many vocal and instrumental soloists stands out from the others, but all deserve praise and thanks for their contribution in producing a record I plan to enjoy not only at Christmas but all year round.

S.T.S.
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 3¼ 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.

*”It is difficult to imagine how the Tandberg 6000X could be improved.” — Stereo Review, June 1970
special releases

London records

"This must surely be the most exciting revelation of the Beethoven bicentenary year."

The Gramophone

Beethoven EG MONT

Complete Incidental Music
Pilar Lorengar — The Vienna Philharmonic Orchestra —

GeOFRGE SzELL

Klaus Juergen Wussow (Narrator)
CS-5675

A memorial to a great conductor

a spectacular recording from Los Angeles conducted by Zubin Mehta

Verdi

Foursacred pieces

The Los Angeles Philharmonic Orchestra — The Los Angeles Master Chorale with Yvonne Minton

Os-26176

exciting records for Christmas

New

Handel: MESSIAH

Joan Sutherland, Huguette Tourangeau, Werner Krenn, Tom Krause — The Ambrosian Singers — The English Chamber Orchestra —

Richard Bonynge

OsA-1396

Bach: CHRISTMAS ORATORIO

Elly Ameling, Helen Watts, Peter Pears, Tom Krause — The Lubecker Kantorei — The Stuttgart Chamber Orchestra — Karl Münchinger

OsA-1386

Highlights of the above

Os-26128

JoAN SUTHERLAND — JOY OF CHRISTMAS

Joy To The World, The Twelve Days Of Christmas, It Came Upon The Midnight Clear, O Holy Night and many others

The New Philharmonic Orchestra — Richard Bonynge

OsD-26943

LEONTYNE PRICE — A CHRISTMAS OFFERING

Silent Night, Hark! The Herald Angels Sing, Angels We Have Heard On High, O Tannenbaum and many others

The Vienna Philharmonic Orchestra — Herbert von Karajan

OsD-25b20

climax. The scherzo is full of bite and attack, and the finale has whirling impetus and even sounds a bit raucous and astringent. I note with due appreciation the very praiseworthy efforts of Skrowaczewski (World Series, a similarly taut, cohesive performance), Muhnuin and Szell (both on Angel), the 1953 Toscanini/NBC (RCA, deleted, but probably slated for reissue on Victor), and even the misguided but nevertheless inspired Furtwängler (Heliodor). But I would say that this new Karajan version — an immeasurable improvement over his earlier Columbia version with the Vienna Philharmonic Orchestra — is one of the glories of recent phonographic history and fully equal in stature to Toscanini's magnificent 1941 Philadelphia Orchestra performance (still listed as RCA Victor I.D. 2663). DG's sound is suitably compact.

H.G.


The present disc completes Klemperer's survey of the four Schumann symphonies, and I am happy to report that this account of the Rhenish shows the veteran conductor in rather good form. To be sure, the tempos are on the staid side (even in the central, lighter-weight movements), and romanticism is severely held in check. The orchestral work, though, is clear and impeccable, with fine brass playing and none of those late entrances and lagging bass lines that blemished the recent version of the Second Symphony and Genesis Overture. If you like a leisurely, philosophical, beery expansiveness in this symphony (by no means a unreasonable view of the work), the salty octogenarian provides just such an approach. I myself prefer the more impetuous Kabelick version on DGG or the one by Toscanini, which shares Klemperer's broad view in the outer movements but has a rather more galvanic rhythmic impulse throughout. I would also like to put in a word for the excellent coupling of the Rhenish and Fourth Symphony under Gunther Wand's leadership on an inexpensive Vanguard Everyman disc.

The Faust Overture — which Angel states is a first recording — is a complex, brooding example of "D-minor" Schumann. It is a very late period work and not very accessible on first, or even second, hearing. I suspect, though, that a more headlong, insistent, and brilliant sounding statement (interpretively, that is, not sonically: Angel's recording is fine) would make a distinctly less disjunct impression.

H.G.

SIBELIUS: Symphony No. 2, in D, Op. 43. Boston Symphony Orchestra, Serge
Supreme Achievement

Bozak stands alone in the achievement of superior loudspeaker systems of the highest fidelity whether 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.

Photo by Robert Hupka
Koussevitzky, cond. RCA Victrola VIC 1510. $2.98 (mono only).

The Sibelius Second was one of Koussevitzky's house specialties. He recorded it early in the Thirties on RCA 78s (M 272), and that famous performance was later reissued pseudonymously on a Camden LP (CAL 108, played by the "Centennial Symphony Orchestra"). The present reprint is a posthumous product of the Koussevitzky/Boston association made at a time when the conductor was no longer affiliated with the ensemble (it dates from November 29, 1950, a few months prior to Koussevitzky's death, and was in fact initially issued on RCA LM 1172 as a memorial tribute). As with other similar collaborations (e.g., the Stokowski/Philadelphia Columbia LPs, the Munch/BSO Debussy collection on RCA LSC 2668, the Monteux/San Francisco Strauss-Wagner record on Victrola VICS 1457, and the January 13, 1945 Toscanini/New York Philharmonic Pension Fund concert—hopefuly to be issued in the future), one hears an orchestra already altered in personnel and leadership responding wholeheartedly to an esteemed former maestro. Though purists might scoff at the authenticity of this performance, to my ears the dark, creamy sound of the BSO and its general massive style come across as authentic Koussevitzky trademarks. The disc is still a fine-sounding specimen of the recording art: the sonics are forward and suave, with ample resonance and yet plenty of baring highs to clarify detail.

When I wrote my Sibelius Symphony discography (May 1969), several readers took issue with me for denigrating the Koussevitzky Sibelius tradition indirectly: in other words, they chided me for faulting his influence on the performances of his pupil—Bernstein—while the authentic documents were unobtainable. Upon rehearing the original, I freely admit that there is a finesse and authority in the mentor's work that places it considerably ahead of the disciple's. Nevertheless, I will stick to my guns and reassert my contention that the basic style — broad, smoothed-over, and very lyrical — has set an unfortunate precedent for Tschaikovskian performances of this music. I prefer the caggier, more uncompromising outlooks of Szell, Toscanini, Hannikainen, Monteux (now transferred to London's Stereo Treasury label), Beecham, Dorati, and Okko Kamu (a brilliant newcomer on DGG). Still, Koussevitzky's is a great performance in its way. If you want a souvenir of his work, this is one of the best — and best recorded—you will ever find. The reinstatement of this valuable historical document at an economy price is decidedly welcome. H.G.

ASK AN FM STATION ENGINEER ABOUT SCOTT TUNERS

William Busick is FM Engineering Supervisor for Boston's Educational TV Channel 2 and WGBH-FM. Shortly after WGBH-FM installed a Scott stereo tuner for monitoring and re-broadcasting purposes, Mr. Busick wrote us the following:

"Your tuner means that for the first time we have been able to monitor and re-broadcast stereo signals from WFCR in Amherst, a distance of over 110 miles. The signal quality is as clear as if it had originated locally . . . certainly a vast improvement over our earlier re-broadcast efforts."

WGBH-FM is just one of the many FM stations using Scott stereo components. Professionals agree, a Scott receives more listenable stations with minimum noise . . . in other words, more stations more clearly.

For complete information on Scott stereo components, write:

SCOTT

H. H. Scott, Inc., Dept. 02120, Maynard, Mass. 01754
Export: Scott International, Maynard, Mass. 01754

CIRCLE 100 ON READER-SERVICE CARD

XENAKIS: Concret P-H II; Diamorphoses II; Orient-Occident III; Nonesuch H 71246, $2.98.

Xenakis has composed relatively little electronic music, and the four works presented here have not been previously issued on discs, at least in this country. Two of them are masterpieces of the electronic idiom; one of them indeed, it seems to me, should be placed among the major milestones of modern music, regardless of category.

There are two good reasons for the incredible splendor of the music presented here. One is that the electronic medium is particularly well suited to Xenakis' favorite structural device, which James Mansback Brody describes in his jacket notes as "gradual transformation within a cloud of events." He quotes Xenakis himself as follows: "You start with a sound made up of many particles, then see how you can make it change imperceptibly, growing, changing, and developing, until an entirely new sound results." While Xenakis does this magnificently in his instrumental works, the expressive idiom involved is especially successful in electronic terms.

The second reason for the great quality of this music is that, in the composer's words, "There is usually no electronic alteration of the original sound."

The basic manipulators in electro-acoustic music are tape-speed change, mixing, and splicing." As a result of this technique, the sound material of all four works has a marvelous freshness, richness, and depth of resonance.
Sony's got a brand new angle.

Sony offers a dramatic new design concept in tape decks with the introduction of the new Model 366. Not only is its classic walnut base slanted, but it permits convertible mounting in either a vertical or horizontal position. And either end up, the Sony 366 is packed with features that make sound sound like sound should sound.

**Three Heads.** Allows monitoring of either input source or the actual recording being made on tape.

**No Pressure Pads.** The incorporation of a servocontrolled back-tension regulator and hyperbolic recording head eliminates the need for pressure pads. The result—reduced modulation noise, headwear, wow, and flutter.

**Mic/Line Mixing.** Both microphone and line inputs may be mixed and recorded at the same time. Separate level controls regulate levels of microphone and line inputs.

**Automatic Total-Mechanism Shut-Off.** When the tape runs out, the Automatic Total-Mechanism Shut-Off not only turns off the motor but disengages the transport mechanism completely. This is a unique feature on single motor recorders, adding longevity to transport components.


**Sound-on-Sound.** A professional feature that permits special-effects recording without an external mixer. You can even harmonize with yourself!

**Tape Equalization Selector Switch.** Two position tape equalization switch allows the use of both standard and low-noise tapes without requiring internal adjustments of the recorder.

**Sony Model 366 Three-Head Stereo Tape Deck.** Priced under $249.50. For your free copy of our latest tape recorder catalog, please write to Mr. Phillips, Sony/Superscope, Inc., 8140 Vineland Avenue, Sun Valley, California 91352.
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.

The Beethoven bicentenary comes to a gala conclusion this month (or does it?) as Ludwig officially attains the age of 200 on December 16. And by the time these words appear, Deutsche Grammophon will have released all twelve volumes of its $299.50 birthday package: every major work and then some, recorded complete on seventy-six discs. There have been library editions on an impressive scale before, but DGG’s immense offering dwarfs them all both in scope and in the over-all excellent performances.

What do you get for your $300? The complete symphonies and overtures (Karajan), piano concertos and sonatas (Kempff), string quartets (Amadeus), violin sonatas (Menhun/Kempff), cello sonatas (Fournier/Kempff), songs for male voice (Fischer-Dieskau), Missa Solemnis (Karajan), Fidelio (Bohm), piano trios (Szerogy/Fournier/Kempff), plus miscellaneous chamber works for winds and strings, choral music, piano pieces, and a representative selection from the Scottish-Irish-Welsh folk song arrangements—every performance, needless to say, in impeccably engineered and processed stereo in accordance with DGG’s usual high standards. A generous assortment, no doubt, although there are a few striking omissions: ‘Wellington’s Victory’ and the marches from wind band (available separately on DGG 139045), numerous variations and short piano pieces, as well as all the incidental stage music save for ‘Egmont’. A detailed review of so huge a package would require several issues of this magazine. For specifics on the previously released material, readers are referred to High Fidelity’s continuing discography which will be concluded next month; the new recordings will be considered in forthcoming issues. One can generalize to this extent, however: while not every individual performance can possibly cater to all tastes, the general level of accomplishment is extraordinary—each participating musician is a Beethovenian of stature with valid and positive statements to make. Those who take the plunge and order the complete series will probably never regret it, for the musical riches contained on these discs will be a source of pleasure and enlightenment for years to come. (Less ambitious collectors may want to investigate Time-Life’s offer of fifty discs drawn from DGG’s Beethoven Edition. This selection includes most of the popular works, which are contained in ten five-record albums and priced at $14.95 each; available from Time-Life Records, Time-Life Building, Chicago, Ill. 60611.)

DGG is releasing each volume in its series separately, but the total package must be specially ordered through your dealer. When bought en masse, DGG (and Time-Life) offers an especially attractive bonus in the form of a $25. 275-page art book discussing Beethoven and his music in luxurious detail. The profuse color reproductions are breathtaking, and the text is a model of fastidious scholarship—a treasure of fascinating and enlightening factual material. Taken all in all, Deutsche Grammophon has served Germany’s most famous musical son with an abundance of taste, talent, and technical expertise. P.G.D.
The third of Miss Price’s stately operatic recitals gives a lot less pleasure than the earlier pair. Her voice remains a thrilling instrument, the tone gleaming and refu- gent; but this material is less aptly chosen for her temperament and suffers from a generally slow range of tempos: it all has the attributes of an institutional. Great-Diva-under-Glass presentation, an impression the art nouveau album-cover portrait does little to dispel.

The best items here (and they are very good) are the Mozart, Flotow, and Verdi (bovecanegra) arias; this is her home ground, stylishly and vocally. But she treats heavily upon Périchole’s artless cadences, turning a soufflé into a dump- ling. Du bist der Lenz is treated in pre- cisely the same way as Divinilités du Styx— as a classically detached piece of mu- sical statuary—but Sieglinde’s love song has nothing at all with its element of impulsiveness, its headlong rush to her lover’s arms. That’s the trouble, I guess, with performances directed at micro- phones rather than live audiences.

It would be a strange operatic man- agement that cast Leontyne Price as Micaela; they might regret the step, for she no longer has the youthful innocence of Don José’s girl-next-door. The producer starts off this take by placing the soprano at a far perspective—we barely hear the voice in the opening measures—and moving her closer as the aria builds. But with the climax comes a degree of

If you can’t come to the world’s newest, largest and most exciting electronics department store, well mail the store to you!

1971 Allied Radio Shack Catalog
Thousands of electronic values!

Exclusive!
Knigth-Kit and Science-Fair Kits. Build your own stereo, CB, automotive, ham radio, science hobby, test, photography and more.

Realistic Life-Waves! Realistic Life-Waves! We guarantee ours will replace it FREE!

Big Choice of Audio Items...
Factory-Direct Savings!

Allied TD-1099. 3-Head Stereo Tape Deck. One-piece head makes tape threading a snap. Walnut-grain case. $179.95

Realistic STA-120. Wideband AM, FET-FM Stereo Receiver. 140 Watts. With case. $269.95

World’s finest selection of famous brands — is one book!

Mail Coupon To Address Below... or bring to Allied Radio Shack store for new 1971 catalog!

ALLIED RADIO SHACK, 100 W. Western Avenue
Chicago, Illinois 60614

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
ADDRESS
CITY
STATE
ZIP

I enclose □ check □ money order □ cash

December 1970

1717

www.americanradiohistory.com
A mixed bag then, with uniformly good stereo quality and smooth playing from the LSO. Mr. Donner conforms throughout to Miss Price's convenience— but at some cost in dramatic tension. G.M.

This Christmas Shopping Guide is designed to make your Holiday gift buying easy . . . use it to make your gift selections. You will find something for each and every music listener on your Christmas list. Your favorite high fidelity or record shop is the best place for filling every Christmas stocking.

HIGH FIDELITY
CHRISTMAS SHOPPING GUIDE

Fisher 701-250 Watt, 4 Channel Stereo AM/FM Receiver, the most advanced receiver developed by Fisher. Fully compatible 4 channel receiver; extra channels add a new exciting dimension to sound. 3 tuning methods: Autoscan, Remote control and Manual. Features FET's and IC's. FISHER RADIO

Fisher 5055-90 Watt AM/FM Stereo Fm/80/Cassette Recorder System offers the flexibility of components. Two XP-55B Speakers with 8" bass, 3" cone tweeters for quality sound. 4 speed Auto Turntable. Stylus pressure adjustment, cueing, antiskating. Pickering Magnetic cartridge and diamond stylus. FISHER RADIO

Fisher WS-80 Omnidirectional Speaker System—modern, elegant, functional. The world's first 3-way omnidirectional speaker, with 8" woofer, 5½" midrange, and 3" tweeter. Reproduces that audio spectrum from 35 to 20,000 Hz. Handsome walnut furniture styling. 18 x 3½ x 11". FISHER RADIO

Whisper Fan adds years to life of hi-fi, TV, other electronic systems. Costs less than average service call. Delivers cool 60 cu. ft. of air per minute. Fits easily into popular systems—so quiet you can't tell it's running. $15.95. Rotron, Inc., Woodstock N.Y. 12498

The GREAT BAROQUE HOAX

Historical evidence shows that Bach did not play in the modern sewing machine style but in the swinging Baroque "speaking" style. This can best be done by restoring Bach's keyboard fingering and the early performance ecology pioneered by the EARLY MUSIC LABORATORY, Sol Babitz founder, Igor Stravinsky, Hon. Pres. THE GREAT BAROQUE HOAX and LP Recording are available for $5 minimum tax-deductible donation. WRITE: LAB Box 2552, Los Angeles, Ca. 90028

Watts Record Care Kit contains: Parasit-1 heavy duty record cleaner; Stylus Cleaner—removes dirt; Humid Mop—reintroduces moisture to record surface; Anti-Static Fluid—removes static charge; Record Care Book—24 pages of hints and tips. $19.95. Elpa Marketing Industries, New Hyde Park, N.Y. 11040
Make it a “heavy” Christmas with this specially packaged set of 3 records, each one a successful, significant recording of an astounding musical era. The Steve Miller Band brings “Sailor” up from the underground; The Band delivers “Music From Big Pink”, a sound that grew in Woodstock; QMS offer themselves, “Quicksilver Messenger Service”. STOR-288

An exquisite, impressive gift for film, drama and music lovers: the Complete Motion Picture Soundtrack of Franco Zeffirelli’s “Romeo & Juliet”. Included is a 48-page libretto, containing 70 full color photographs and the unabridged text, precisely keyed to the records. Original score composed and conducted by Nino Rota. Four discs. SWDR-289

For connoisseurs of “The Swing Era”, the perfect Christmas Gift! “The Big Bands” on 6 outstanding discs features 60 memorable classics . . . the original hit recordings by six of America’s immortalized bands. The sounds of Duke Ellington, Woody Herman, Benny Goodman, Les Brown, Harry James and Glen Gray live on! Illustrated booklet included. STFL-293

A 3-record set surveying Nat’s legendary career . . . charted here by 36 of his greatest hits! Included is a handsome illustrated 24-page brochure with special articles by Ralph J. Gleason, George T. Simon, and song-by-song background notes by Leonard Feather. A Christmas gift for easy-listeners, collectors and plain romantics. SWCL-1613

Original Soundtracks from 3 of the world’s best-loved musical comedy motion pictures—“Oklahoma!” and “Carousel”, both featuring Gordon MacRae and Shirley Jones, and “The King & I” with Yul Brynner and Deborah Kerr. All three immortal Rodgers & Hammerstein milestones. Illustrated booklet includes historical notes and synopses. STCL-1790

Here are 70 of Sinatra’s very greatest hits. From Witchcraft to September in the Rain . . . this musical discography of a fabulous career spotlights “The King” at his very finest. For Sinatra-philics and easy-listening lovers, this is the Christmas gift to end all Christmas gifts. Complete on 6 records. STFL-2814

Ravel, Bach, and Schubert Portraits. Three specially-priced, three-disc box set albums showcase the immensity of these giant musical forces. Complete selections by star performers, first-rate recordings, top quality pressings, booklets—three outstanding Angel gift buys. (SCB-3768, SCB-3769, SCB-3770)

10 stereo records trace 500 years of music history. From The Middle Ages and Renaissance in Vol. 1 through The New Music in Vol. 10. Authoritative notes accompany each quality, jacketed disc; acclaimed artists perform complete and representative selections. Slip-case box. A Seraphim “budget” buy. (S11-6061)

Three stereo discs (and booklet) survey the fascinating history of grand opera . . . beginning with Baroque and Classical Opera and ending with Contemporary Opera on Side 6. Opera’s most accomplished musicians perform 34 complete musical illustrations. A Seraphim gift of the highest order. (SIC-6062)

KENWOOD KS-606P ... 88-watt FM/AM Stereo Compact makes an excellent KENWOOD Receiver with the Professional PE 2034 Automatic/Manual Turntable. $329.95 with KS-606 Stereo Speakers optional @ $54.95 each. Also available: KS-707, KS-505P. KENWOOD, 15711 S. Broadway, Gardena, Ca. 90247

KENWOOD KW-4066 ... Popular 3-lead, 3-speed Stereo Tape Deck designed for discriminating music lovers. Excellent frequency response; low wow/ flutter. $179.95. Just one of KENWOOD's excellent new Tape Decks, including a Cassette. KENWOOD, 15711 S. Broadway, Gardena, Ca. 90247

KENWOOD KR-5150 ... Deluxe 180-watt, FET, IC, FM/AM Stereo Receiver with professional features, top performance. $319.95. KENWOOD receivers feature luxuries down the line, with a range of power and sophistication to meet every need. KENWOOD, 15711 S. Broadway, Gardena, Ca. 90247

KENWOOD KW-8077 ... State-of-the-art Stereo Tape Deck with automatic reverse record/playback, 5-step equalizer control, 2-speed operation, and a frequency response from 20-20,000 Hz @ 7½ ips. For the uncompromising audiophile. $629.95. KENWOOD, 15711 S. Broadway, Gardena, Ca. 90247

KENWOOD KR-6160 ... 260-watt, FM/AM Stereo Receiver for a new dimension in stereo fun. "Mike-mixing" in any mode with its own Dynamic Microphone; front panel input jacks and mike level control. Outputs for 3 sets of speakers. $379.95. KENWOOD, 15711 S. Broadway, Gardena, Ca. 90247


Pioneer SE-50 2-Way Stereo Headset. Separate tone & volume controls for each earpiece provide perfect balance, distortion-free sound. Featherweight, vinyl ear cushions & other comfort features. Carrying case included. $49.95. Pioneer Electronics, 178 Commerce Rd., Carlstadt, N.J. 07083

Pioneer PL-A25 Automatic Turntable. 2 motors, belt driven precise speed Automatic Stop, Repeat, stylus protection lead-in, oil damped cueing. Includes magnetic cartridge, diamond stylus, walnut base, dust cover. $129.95. Pioneer Electronics, 178 Commerce Rd., Carlstadt, N.J. 07083
Opera's new superstar Beverly Sills performs Strauss and Mozart arias incl. "Breit Ubermein Haupt" and "Marten Alle Arten" (Abduction from Seraglio). Albert Goldbert, L.A. Times Music Critic, wrote of Miss Sills: "She was both stupendous and incredible and charming and devastating." ABC/ATS 20004 Sugg. Retail $5.98

An exclusive recording for Beverly Sills on ABC's new Audio Treasury Series. "Roberto Devereux" shows Miss Sills performing a most difficult role, but a star of her magnitude handles all the musical acrobats with ease. The complete opera by Donizetti is a 3-record set, ABC/ATS 20003-3. Sugg. Retail $17.94. A perfect gift

Lucia Di Lammermoor-Beverly Sills, a fabulous release of this classic opera. Miss Sills is a great "Lucia" with a fine cast and a superb London Symph. Thomas Schippers cond. The sensitive coloration of her arias and Miss Sills' pyrotechnics in the MAD SCENE leave you ecstatic. A 3-record set ABC/ATS 20006-3. Sugg. Retail $17.94

THE BEST OF JOHN COLTRANE (HIS GREATEST YEARS) A remarkable weaving of songs tracing the late Coltrane's musical genius from his debut on impulse to present day. A true legacy for all music lovers. Impulse AS 9200-2, a 2-record set priced low so everyone can afford it. A great gift. Sugg. Retail $6.98

SUMMUN: (DEAF) - To the pleas of fellow creatures to harken, BUKMUN: (DUMB) - To spiritual enlightenment and UMYUN: (BLIND) - To the essence of beauty and truth. A total musical experience with Pharoah Sanders taking his musicians thru an awesome experience which is bound to get to all listeners. Impulse AS 9199. Sugg. Retail $5.98

PTAH THE EL DAoud - Alice Coltrane with Pharoah Sanders. A Great LP carrying on the John Coltrane Legacy. This LP shows Alice's strength as a player and leader. PTAH is an important album and will make a perfect gift for all John Coltrane fans, gaining new fans for Alice Coltrane. Impulse AS 9196. Sugg. Retail $5.98

PROVOCATIVE ELECTRONICS: The Electronic Music Laboratory: Catholic Univ. of America: Emerson Meyers, Dir., is a brand new recording and a new approach to classical sounds. (Electronic Constructions on Traditional Forms) TRY IT. Westminster Gold proves that value has no price barrier. WGS 8129. Sugg. Retail $2.98

A SPANISH GUITAR—John Williams. The Great Segovia, Williams' patron wrote: "I hail this young artist of merit on the occasion of his first important recording and make the heartfelt wish that success, like his shadow, may accompany him everywhere." Westminster Gold proves that value has no price barrier. WGS 8109. Sugg. Retail $2.98

BEETHOVEN: PIANO CONCERTO No. 3 Op. 87 and CHORAL FANTASY Op. 80 by Daniel Barenboim. One of the world's most renowned pianists and a great interpreter of Beethoven music displays his genius on two more popular Beethoven compositions. Westminster Gold again proves that value has no price barrier. WGS 8112. Sugg. Retail $2.98
Advertise tabs™-EDITall $4.98, Avant album 57th Street, For PARK, All name EDITall Elpa JAFCO reel, Grease perfect Marketing Industries, 11040 Ave., cartridge, Garde Records, Avenue, AFCO, 11040 written These gift in new block, Seattle, ompacts, tape -send Order today. in -30 EDI- Kit con- LANDMARK 100 AM/FM Stereo/Phono compact puts many larger component systems to shame. Tiny Acoust-Array speakers with Servo-Linear motional feedback fill any room with big, clean sound. Exclusive Stereo-V cartridge. $299.95. Electro-Voice, Inc., 600 Cecil St., Buchanan, Michigan 49107 A "New" Baroque Instrument The Tenor Violin; recently rediscovered, bridges the gap between choir and solo. Telli stereo recording samples both Baroque and Counterpoint styles of its beautiful sound and great agility.

ALBERTA HURST Tenor Violin J. M. Bach, Antonio Vivaldi, Telemann, Telemann, Corelli, etc. with Recorder, Viola da Gamba, and Interpreted by the Texas Civic... Crystal Records, 41055 Other New Recordings PERCUSSION BY WILLIAM KRAFT "Eminence," "Tribal," and "Harmonies and Vibrations." Notating methods of the Los Angeles Philharmonic, etc. Conducted with Solo ROGER BOBO & TUBA with Roger Gross, France music by Hodes- e and Slatkin, Kraft, Waits; Atlanta-Pittsburgh. WESTWOOD HIND QUARTET "Quartet of Serenades and Sonatas." "Four长期 and famous... ""Ultra-modern and precise playing. Dream-Twenty Dream-Twenty Order three of your choices or send $50 for each plus 50c postage and handling to: Crystal Record Company P.O. Box 633, Los Angeles, Calif. 90065 Send for free Catalog

Come to Bethlehem Johnny Pearson his Chorale and Orchestra Celebrate Christmas with a great new album of music written in the contemporary idiom. These songs will join JOY TO THE WORLD, etc. as standard repertoire in the years to come. The perfect gift. Order today. $4.98. Avant Garde Records, Inc., 250 W. 57th Street, New York, N.Y. 10019

New Qatron Automatic 8-Track Stereo Tape Changer plays up to 12 tapes automatically. Plays complete tapes or individual programs in sequence, dials to any program of any tape, or repeats selected tape. 30-watt solid state amplifier, pre-amp output. $329.95. Details: Qatron Corp., 12000 Old Georgetown Rd., Rockville, Md. 20852

FREE! JAFCO CONSUMER ELECTRONICS Catalog. Brand new! Send today for over 50 pages full of values in systems, components, accessories, tape recorders, records, tapes and much more. All name brands: AFCO, Dept. H, 520 Westlake Ave., N., Seattle, Wash. 98109. FREE!

NEW STEREO RECORDING, Percussion works by William Kraft. A must for Hi-Fi enthusiasts and all music lovers. Order from your dealer or send $5.79 plus 50c post. & handling (or request delivery COD). Send for free Catalog of fine Chamber Music. Crystal Record Co., Box 65661, Los Angeles, Calif. 90065

Watts Record Maintenance Kit. Includes: Preener—gathers dirt, humidifies, adds anti-static control; Stylus Cleaner—removes accumulated dirt; Dust Bug—cleans records as they play or transcription and automatic turntables. $9.95. Elpa Marketing Industries, New Hyde Park, N.Y. 11040.

123
RCA 8-Track Blank Tape Cartridges: Available in 32- and 64-minute playing lengths. Proven quality, they offer the same RCA LB-10 tape used by major producers of expensive pre-recorded cartridges. Money-saving cartridge CADDY offer on the back of the package. RCA TAPE, Dept 451, Harrison, N.J. 07029

Styled in gold, RCA Golden Star-maker HK-110. For hi-fi home recordings, close vocal work. On-off switch. Freq. response 100-12000 Hz. Unidirectional Dynamic. Wind screen, 20-ft. shielded cable, dual impedance connection, attache case. $78.00 Optional List. RCA, Section 80K/J., Harrison, N.J. 07029

Vibrant Cassettes: RCA's new line of economy-priced blank cassettes. Tensilized polyester, silicone-lubricated, splice-free tape in 30-60-90 min. lengths. Quality parts help assure smooth, quiet winding. Money-saving cassette CADDY offer on the back of the card. RCA TAPE, Dept. 451, Harrison, N.J. 07029

Carpenters: Close to You - A gentle, warm album containing the duo's spectacular singles, "Close to You" and "We've Only Just Begun," plus 10 other songs by Lennon/McCartney, Tim Hardin, Burt Bacharach, Karen and Richard Carpenter, and others. A&M Records, SP4271, 1416 N. La Brea, Hollywood, Calif. 90028

New Stereo Recording: Order from your dealer or send $5.79 plus 50¢ postage & hdg. (or request delivery C.O.D.) Send for free Catalog of fine Chamber Music. Crystal Record Co., P.O. Box 65661, Los Angeles, Calif. 90065

ORDER TOGETHER 4.25
Two Lovely Books: "Country Inns & Back Roads" ($2.95) is a happy personal narrative of recent visits to 65 American country inns. The "Country Inn Cookbook" ($2.45) has carefully guarded recipes from these same inns. A happy holiday pair for $4.25 when ordered together. The Berkshir Traveller, Box 275, Stockbridge, Ma. 01262

Scandinavian-inspired base and dust cover combination for Dual 1209 or 1215. Base custom-crafted of fine wood. Matching dust cover 1/2" Smoke-tinted plexiglass: self-hinged for easy tilting or removing. DCB-5, $39.95. United Audio, 120 S. Columbus Ave., Mt. Vernon, N.Y. 10553

The SAE Mark III power amplifier brings a new level of quality to audio reproduction. 120+ watts per channel at 8 ohms, less than 0.1% THD + IM from 20 to 20KHz. S/N ratio better than 100db below 120 watts. Unconditionally stable with any load incl. electrostatic speakers. $700. P.O. Box 60271 Term. Ann. Los Angeles 90060

Infinity 2000. A breakthrough in sound reproduction at modest cost/size accomplished by all-new design features, a direct outgrowth of technology formulated for Servo-Statik I System with electrostatic tweeters, high flux density plasticized cone midrange, all new transmission line bass system. $279 ea. Infinity Systems, 20940 Knapp St., Chatsworth, Calif. 91311
Sony Deluxe Playback System Servo control DC motor reduces wow, flutter and rumble to inaudibility. Variable pitch control ±4%. Built in strobe disc, balanced low mass tone arm. Sony Magnetodiode (SMD) provides auto shut-off, reject. PS-1800A turntable, arm, base plus cover, $199.50 (Sug. list). Sony Corp., L.I.C., N.Y. 11101

Sony Deluxe Amplifier System TA-2000, professional preamp, and TA-3200F power amplifier, the audiophile’s dream. Distortion-free power of 500 watts IHF dynamic power into 4 ohms. IM and harmonic distortion 0.1% at full rated output. TZ-2000 preamp, $329.50; TA 3200F, $349.50 (Sug. list). Sony Corp., L.I.C., N.Y. 11101

Sony Omni-Radial Speaker Systems Ultra-realistic stereo effect no matter where you sit in the room. Clean, clear powerful bass from 6 acoustic suspension drivers. Individual dispersion dome over each driver cone distributes highest frequencies evenly. Sony SS-9500, $149.50 (Sug. list). Sony Corp. of America, 47-47 Van Dam St., L.I.C., N.Y. 11101

His-and Hers stereophones. For Him, Koss 40-727B, a wide range dynamic stereophone which provides full dimensional stereo. For Her, the Koss K-6, combining sound and fit; high end response for rich, balanced sound. Two-phone extension cable. Separately $77. For Christmas, $59.95 complete. Koss Electronics, 4129 N. Port Washington Rd., Milwaukee, Wis. 53212

Koss PRO-4AA dynamic stereophones. Ideal for professionals and the discerning music lover. Gives smooth, fatigue-free response. 2 octaves beyond ordinary dynamics. Rugged, reliable, comfortable. Includes 10’ coiled cord. $60.00. Koss Electronics, 4129 N. Port Washington Rd, Milwaukee, Wis. 53212

Koss ESP-9 Electrostatic Studio Monitor. Wide range response, distortion free, lightweight, controlled output, makes the ESP-9 the finest stereophone available. With E-9 energizer, ac line cord and individual machine-run response curve. $150.00. Koss Electronics, 4129 N. Port Washington Rd., Milwaukee, Wis. 53212

Totally editable, 100 percent lip-synchronized super 8 sound-on-film. Offers lightweight tape recorder/synchronizer providing fully automatic frame-frame interlock of tape and film. Super 8 x 4 power zoom camera with TTL exposure control, 18 fps. $199.95. Optasound Corp., 116 John St., New York, N.Y. 10003

SE-111 Loudspeaker Equalizer Now Boasts IC’s. The SE-111 by Elektra Amplifyne Research, Inc., includes integrated circuitry. Signal-to-noise ratio in excess of 80 dB, harmonic & IM distortion below .1% @ 2V RMS output. Compatible with all speaker systems. Price $149.95 with oiled walnut cabinet. Box 696, Levittown, Pa. 19058

Free mailing anywhere in USA, APO & FPO for mail orders from world’s largest choice of records, tapes! King Karol’s prices lowest, service fastest and inventory largest—we have everything! For FREE CATALOG write: King Karol Records, Dept HF12, Box 629, Times Sw. Sta., NYC 10036
BSR McDonald's new 610/X Total Turntable is our finest ever. It features: Synchronous motor, viscous cue, dual-range anti-skate, and more. We include our Decormatic power base (it turns off system after last record), tinted dust cover and Shure M-93E elliptical magnetic cartridge in our price that seems the same as their price.

BSR McDonald's new RTS-40 complete Phono/AM/FM/MPX stereo system. The receiver gives 50 clean watts of music power; the speakers deliver a sound that astounds; & the turntable is our 310/X total turntable. You don't need to spend a lot to get a lot of system with BSR McDonald. BSR, Route 303 Blauvelt, N.Y. 10913


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

Ordinarily, there's nothing more boring than a medium-priced speaker system. Low-priced speakers can be exciting because a few exceptions sound better than they have the right to. And high-priced speakers are, of course, endlessly fascinating because each expresses a different designer's concept of the "state of the art."

But bookshelf speakers in the $110 to $150 range? When you've heard one, you've heard them all. That's why, having already created some of the world's finest low-priced and high-priced speakers, we decided that something distinctly new and different should be done for the music lover with a middle-sized stereo budget. The result was the Rectilinear XII.

First of all, we did something about efficiency. Unlike the conformist acoustic-suspension speakers in this price range, the Rectilinear XII is a high-efficiency tube-vented bass reflex system. All you need is 10 clean watts to drive it to ear-shattering levels. So you won't need a high-priced amplifier or receiver to enjoy your medium-priced speaker, even if you like to feel those bottom notes right in your stomach. Then we did something about time delay distortion. The Rectilinear XII reacts faster to an input signal (it "speaks" sooner, with less time delay between electrical input and acoustical output, and with less lag between drivers) than any other cone-type speaker system except our own higher-priced models. Rectilinear seems to be the only speaker manufacturer to be concerned about this type of distortion, but the difference it makes is easily audible to any critical listener.

A nonconformist approach to crossover design is largely responsible for the superior time delay characteristics of the Rectilinear XII. The 10-inch high excursion woofer is crossed over to the "fast," low-inertia 5-inch midrange driver at 350 Hz, a much lower frequency than is conventional in three-way bookshelf systems; the 3-inch tweeter takes over at 4000 Hz. To compound the unorthodoxy, we abandoned the customary parallel-type crossover network in favor of a very elegant series configuration, which gave us vastly improved phase response. Finally, as our ultimate defiance of tradition, we listened objectively to our own speaker. Did it really sound as different as we had set out to make it? To our ears (which, after all, have a good track record), it did. The Rectilinear XII seems to reproduce music with a clarity and authority that few speakers, at any price, can even approximate. And certainly none at $139.

But this is something that each prospective buyer must decide for himself. So, if you're shopping in this price range, listen carefully to the Rectilinear XII. And, please, be cynical, jaded and hard to please. For your $139, you're entitled not to be bored.

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


HANDEL: Six Trio Sonatas for Two Oboes and Continuo: No. 1, in B; No. 2, in D minor; No. 3, in E flat; No. 4, in F; No. 5, in G; No. 6, in D. Michel Piquet and Heinrich Haas, oboes; Walter Stiftner, bassoon; Eduard Müller, harpsichord. Archive 2533 045, $5.98.


If you are not put off by the fatuous liner notes on this album, which assure us in manic tones that we will find Asiolli's music "utterly hilarious" and "a riot," you will enjoy discovering that these two sonatas are entertaining examples of early virtuoso piano fare. Asiolli's pieces abound in fountains of arpeggios, cascades of runs, intricate ornamentation, crossing of hands, and elaborately fettunooned variation movements dear to the heart of the nineteenth-century keyboard practitioner. Bonificacio Asiolli (1769-1832) was in fact known primarily as a theorist and composer, but he must have commanded a fairly dazzling piano technique as well. Certainly Vladimir Pleshakov does, for he turns these works out with panache on a restored 1795 Broadwood grand piano that is slightly thunkly, slightly buzzy, and presumably historically authentic. S.F.

The usually excellent Academy sounds a little less than its best in these two often-recorded works, although the solo work is excellent and the high percussion is very clearly and cleanly recorded in the Music. On the debit side is the rather lumpy piano sound, which also extends to the slightly-too-distant timpani. If you need this particular coupling, you could do worse (with Wand on Counterpoint), but there are no special flashes of illumination here. D.H.

If you have ever wondered why Max Bruch is today best remembered for three or four works for solo strings and orchestra, here at least is partial enlightenment. The symphony, which at times seems to paraphrase the finale of the Brahms First, emerges from the same historical and cultural milieu as that work, but Brahms wrote more tightly, generously, better, more. This is a pleasant museum piece to hear once or twice, but it shows no signs of resurrection even when played as eloquently as it is here. The Reitz could easily be taken for a lesser effort of Schumann, and being a shorter score, it might be heard more often if the interest in forgotten (or nearly forgotten) romantic music continues to grow. Again the performance is a good one, but in neither case is the recording better than average. R.C.M.

Fiedler is an experienced pro and the orchestral performance here is as capable as one would expect from so august an aggregation as the BSO. The first movement (done with exposition repeat—an increasingly common practice these days) comes off especially well: it is direct, massive, and vigorous in concept. Fiedler evokes an imposing ensemble heft and brings it off with fine control and bold, unpretentious ideas. The remainder of the performance, however, does not quite sustain the initial promise. Though the basic playing remains excellent, I am bothered by a rather generalized treatment of rhythm and detail, by a disinclination (strings especially) to play really softly, and by certain gimmicky tonal balances that sound as if the engineers were having a field day. Lusty recorded sound—a trifle spongy and overripe. H.G.

Out of the mouths of babes. If Grove's is to be believed, these trio sonatas were written when Handel was eleven. They are completely mature pieces, lively and inventive—the two oboes vary their generally canonic relationship with forays into looser dialogue; the continuo bassoon occasionally makes decisive contributions to the conversation; several of the slow movements are notably affecting, while the fast ones seldom seem to generate their propulsion by mere perfunctory note-spinning. The performances, beautifully paced and phrased, gain additional interest because the two baroque oboes differ just enough in tone to maintain their individuality. S.F.

It's good to see film composer Bernard Herrmann launching himself on yet another career. Unfortunately, his debut release is handicapped by comparison with Sir Adrian Boult's well-nigh ideal 1957 Angel version of The Planets. Herrmann's overly earnest reading is lacking in verve and infectious enthusiasm, and while the Phase 4 stereoism is formidable powerful and weighty, the tuttis lack lucidity and in lighter passages there are some unnatural close-ups or spotlights of solo woodwinds. R.D.D.

John Williams, in case any fancier of guitar music does not know it by now, is that native Australian who plays Spanish music like a son of Andalucía. This new recital is a splendid one: it shows off all of Williams' talents—the wonderful range of tone, which creates a sense of shape and of spatial depth in everything he plays, the extraordinary sense of rubato, the unerring rhythm, the magically deft right hand. The recital is enticingly varied in mood. There is the lazy twilight drift of Albéniz' Tango, the acrobatics of Rodrigo's Fandango, the rhapsodic introspection of Torroba's Nocturno, the little play-within-a-play of Granados' Valses Poéticos—four short pieces which set up their own scheme of color and tension. And there is also the two-fisted drama of Falla's Miller's Dance, balanced by the beautifully simple traditional Catalan folk tunes, the first of which provides a beguiling example of Williams' easy give-and-take rhythm—so notable a characteristic of his art. But don't let me tell the whole story. Get the record. S.F.
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.

- NEW Solid-State Color TV
- Deluxe Tube-Type Color TV
- Stereo/Hi-Fi Components
- Transistor Organs
- Home Equipment
- Shortwave Radios
- Amateur Radio Equipment
- Musical Instrument Amplifiers
- Automotive Electronics
- Marine Electronics
- Trail Bikes
- Test & Lab Equipment
- Home Study Courses
- Scientific Instrumentation
- Radio Control Electronics

SEND FOR YOUR FREE COPY TODAY!

HEATH COMPANY, Dept. 8-12
Benton Harbor, Michigan 49022
Please send FREE Heathkit Catalog

Name__________________________________________
Address________________________________________
City__________________________________________State________Zip________

CIRCLE 33 ON READER-SERVICE CARD

DECEMBER 1970
The either-or stereo from JVC

Model 4344 is the latest pacesetter from JVC. With more features, more versatility than any other compact in its field. You can enjoy either its superb FM stereo/AM receiver. Or your favorite albums on its 4-speed changer. Or 4-track cassettes on its built-in player. Or you can record your own stereo cassettes direct from the radio, or use its microphones (included) to record from any outside source. And you get all these great components in a beautiful wooden cabinet that can sit on a bookshelf.

But don't let its size fool you — JVC's 4344 is a real heavyweight. With 45 watts music power, 2-way speaker switching and matching air suspension speakers, illuminated function indicators, handsome blackout dial, separate bass and treble controls, FM-AFC switch. Even two VU meters to simplify recording, and more.

See the Model 4344 at your nearest JVC dealer today. Or write us direct for his address and color brochure.
<table>
<thead>
<tr>
<th>Key No.</th>
<th>Page No.</th>
<th>Key No.</th>
<th>Page No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Acoustic Research, Inc. 34, 69</td>
<td>37</td>
<td>KLH Research and Development Corp. 53</td>
</tr>
<tr>
<td>103</td>
<td></td>
<td>38</td>
<td>Klipsch &amp; Associates 28, 29</td>
</tr>
<tr>
<td>27</td>
<td>A.D.R. Audio 146</td>
<td>39</td>
<td>Koss 136</td>
</tr>
<tr>
<td>2</td>
<td>Allied Radio Shack 19, 117</td>
<td>40</td>
<td>Lafayette Radio Electronics Corp. 31</td>
</tr>
<tr>
<td>4</td>
<td>Angel Records 89, 95</td>
<td>45</td>
<td>Lansing, James B., Sound, Inc. 24, 25</td>
</tr>
<tr>
<td>5</td>
<td>Astrocom/Marlux 105</td>
<td>42</td>
<td>London Records 91, 112</td>
</tr>
<tr>
<td>6</td>
<td>Audio Dynamics Corp. 9</td>
<td>43</td>
<td>Marantz Co., Inc. 63</td>
</tr>
<tr>
<td>7</td>
<td>Audio Sales 134</td>
<td>44</td>
<td>McIntosh 82</td>
</tr>
<tr>
<td>8</td>
<td>Audio Unlimited, Inc. 145, 146</td>
<td>41</td>
<td>Mercury/Philips 100</td>
</tr>
<tr>
<td>9</td>
<td>Bang &amp; Olufsen 14</td>
<td>46</td>
<td>Nikko Electric Corp. of America 101</td>
</tr>
<tr>
<td>10</td>
<td>Benjamin Electronic Sound Corp. 46, 59</td>
<td>47</td>
<td>Olson Electronics 146</td>
</tr>
<tr>
<td>11</td>
<td>Bogen Division 109</td>
<td>48</td>
<td>Panasonic 15</td>
</tr>
<tr>
<td>12</td>
<td>Bose Corp. 5</td>
<td>49</td>
<td>Pickering &amp; Co. 2</td>
</tr>
<tr>
<td>13</td>
<td>Boston Audio Co. 23</td>
<td>50</td>
<td>Pioneer Electronics U.S.A. Corp. 51</td>
</tr>
<tr>
<td>101</td>
<td>British Industries Co. 57</td>
<td>51</td>
<td>Polydor Records 102</td>
</tr>
<tr>
<td>102</td>
<td>British Industries Co. 103</td>
<td>52</td>
<td>Revox Corp. 133, 135, 137</td>
</tr>
<tr>
<td>14</td>
<td>Carston Studios 134, 143</td>
<td>53</td>
<td>Roberts 96, 97</td>
</tr>
<tr>
<td>16</td>
<td>Concord Electronics Corp. 93</td>
<td>54</td>
<td>Sansui Electronics Corp. 10, 11, 12, 143</td>
</tr>
<tr>
<td>17</td>
<td>CTS of Paducah, Inc. 12</td>
<td>55</td>
<td>Scott, T. H., Inc. 83, 98, 114</td>
</tr>
<tr>
<td>18</td>
<td>Designers Audio 145</td>
<td>56</td>
<td>Sherwood Electronic Laboratories, Inc. 140, 147</td>
</tr>
<tr>
<td>19</td>
<td>Deutsches Grammophon Gesellschaft 102</td>
<td>57</td>
<td>Shure Brothers, Inc. 13, 99</td>
</tr>
<tr>
<td>20</td>
<td>District Sound, Inc. 151</td>
<td>58</td>
<td>Sony Corp. of America 32, 33</td>
</tr>
<tr>
<td>21</td>
<td>Dixie Hi Fidelity Wholesalers 144</td>
<td>59</td>
<td>Sony/Superscope, Inc. 115</td>
</tr>
<tr>
<td>22</td>
<td>Downtown Audio, Inc. 143</td>
<td>60</td>
<td>Sound Reproduction, Inc. 145</td>
</tr>
<tr>
<td>23</td>
<td>Dresser 146</td>
<td>61</td>
<td>Standard Radio Corp. 6</td>
</tr>
<tr>
<td>26</td>
<td>Dynaco Inc. 48</td>
<td>62</td>
<td>Stanton Magnetics, Inc. 138</td>
</tr>
<tr>
<td>97</td>
<td>Empire Scientific Corp. 75</td>
<td>63</td>
<td>Stereo Corp. of America 151</td>
</tr>
<tr>
<td>98</td>
<td>Empire Scientific Corp. 76, 77</td>
<td>64</td>
<td>Superex Electronics Corp. 118</td>
</tr>
<tr>
<td>99</td>
<td>Empire Scientific Corp. 78</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Finney Company 144</td>
<td>66</td>
<td>Tandberg of America, Inc. 111</td>
</tr>
<tr>
<td>30</td>
<td>Fisher Radio Cover II, 1, 106</td>
<td>67</td>
<td>Teac Corp. of America Cover III, 152</td>
</tr>
<tr>
<td>29</td>
<td>Frazier, Incorporated 110</td>
<td>68</td>
<td>United Audio Products, Inc. 48</td>
</tr>
<tr>
<td>103</td>
<td>Garrard 103</td>
<td>69</td>
<td>V-M Corp. 65</td>
</tr>
<tr>
<td>31</td>
<td>Harman-Kardon, Inc. 8</td>
<td>70</td>
<td>Watts 142</td>
</tr>
<tr>
<td>32</td>
<td>Harmony House 148</td>
<td>101</td>
<td>Wharfedale 57</td>
</tr>
<tr>
<td>33</td>
<td>Heath Co. 16, 17, 67, 129</td>
<td>34</td>
<td>Jensen Mfg. Co. 18</td>
</tr>
<tr>
<td>35</td>
<td>JVC America, Inc. 130</td>
<td>36</td>
<td>Kenwood Cover IV</td>
</tr>
</tbody>
</table>

**The Professional Capability Factor**

In an area where versatility and performance are often lost to an array of specifications, one tape recorder stands apart from the rest, Revox. Revox is built to exacting standards that Julian Hirsch writing in Stereo Review was moved to comment, "We have never seen a recorder that could match the performance of the Revox A77 in all respects and very few that even come close."

But performance is only part of the story. When you've produced a truly professional quality machine you should be prepared to go all the way and provide complete professional capability. That's why Revox is the only machine in its price class (or anywhere near it) that's built to handle NARTB professional 10X" tape reels.

A 10X" reel offers twice the recording time of the standard 7" reel found on most tape recorders. And while much has been made of slower playing speeds and double-play tapes, the fact remains that frequency response, signal-to-noise ratio, dynamic range and a number of other important recording characteristics are adversely affected by slower speeds and thinner tapes.

Certainly smaller reels, slower speeds and thinner tapes have their place in home tape recording and Revox provides for them, but they have nothing to do with professional performance standards.

If you want fully professional performance and capability and you're not prepared to settle for anything less, the answer is Revox.

**REVOX DELIVERS WHAT ALL THE REST ONLY PROMISE.**

---

*Revox Corporation 212 Mineola Avenue, Roslyn Heights, N.Y. 11577 1721 N. Highland Ave., Hollywood, Calif. 90028 In Canada: Tri-Tel Associates, Ltd. Toronto, Canada CIRCLE 54 ON READER-SERVICE CARD*
THE VIENNA OPERA—
Intrigues and Vocal Discoveries

The story of the Vienna State Opera over the past 100 years is perhaps the most picturesque of all the great contemporary opera houses—other companies have probably had an equal share of great nights, but for colorful personalities, blistering intrigue, and sheer anecdotage, Vienna must surely stand unchallenged. Should anyone care to doubt this statement, proof is now at hand in words and music: a lavishly produced book chronicling the history of the city’s operatic activities from 1810 to the present by Marcel Prawy (The Vienna Opera, Praeger, $25) and a five-disc album featuring the leading singers from 1902 to 1937 (“Von der Hofoper zur Staatsoper,” Preiser, LV 500, $29.90).

This twin release, timed to celebrate the State Opera’s 1969 centenary (a year late—how appropriately Viennese), is particularly valuable for American operagoers who had comparatively little direct exposure to Vienna’s major artists before World War II. True, many Staatsoper singers appeared in this country—Lehmann, Jeritza, Slezak, Schorr, Thorborg, Kipnis, to name only a few—but some of the company’s brightest lights never set foot on the Met stage. One reason for this lies in the Met’s traditional orientation as an “Italian” house, a pattern established by Gatti-Casazza in the Twenties and Thirties and continued by his successors. Another, perhaps even more compelling, factor was Vienna’s famed ensemble spirit which was born partly from necessity (a general manager had iron control over his singers in those days and there were no jet airplanes) and partly from the security and pride one earned as an honored member of a solid artistic community—a great many Viennese singers simply had no desire to “conquer the world.”

Certainly one gets this feeling from Prawy’s lively and entertaining series of anecdotes—the Vienna State Opera has been his “family” ever since his standee days in 1924. This is far from an objective history on the level of, say, Irving Kolodin’s story of the Metropolitian; Prawy is a dyed-in-the-wool idolater and he communicates his prejudices in fan-magazine language (to wit: “No wonder, when I arrived back in Vienna after World War II, that I was a bundle of inferiority complexes, because I couldn’t even recognize the new stars on the street!”). After adjusting to his airy, bent-wrist delivery, one can follow the fortunes of the State Opera with a kind of awed fascination as each intendant follows the prescribed Vienna pattern: grandiose plans, huge successes, growing opposition within the ranks, personality conflicts, elaborate intrigues, and eventual downfall. Prawy is at his best in the early years when his writing is not colored by personal recollections. One of the most illuminating chapters is devoted to the amazing Jauner era (1875–1880) which brought Verdi to Vienna to conduct Aida and the Requiem; the first successful performance of Carmen outside France; and most of the Wagner operas including the Ring (Jauner’s dealings with Wagner are particularly amusing—the impresario proved to be a better con artist than the master himself).

The text becomes rather slushy later on (“Jeritza—Prima Donna of the Century!”) but the author dishes up a barrelful of good stories and the valuable illustrations of artists, productions, documents, posters, etc., will keep opera fans interested.
CLASSICAL REVIEWS

Continued from page 118

heureuses. MEYERBEER: Dinorah: Bel-lah! ma chère chérie!... Dors, petite; L’Étoile du Nord: C’est bien lui... Là, là, là, air cher; Veille sur eux... Vaissieu que le flot balance; Robert le Diable: En vain j’espère... l’idole de ma vie. OFFENBACH: Les Contes d’Hoffmann: Les oiseaux dans la charmielle; La Grande-Duchesse de Gerolstein: Dites-lui qu’oîl I’l’remarque; Vous aimez le danger... Ah, que j’aime les militaires!, Robinson Crusoe: Conduissez-moi vers celui qui j’adore. Joan Sutherland, soprano; Members of the Grand Theater Chorus, Geneva; Orchestre de la Suisse Romande, Richard Bonyenge, cond. London OSA 1286, $11.96 (two discs). Tape: ♫ K 70174, 7½ ips, $11.95.

If your mind can take a quick boggl or two, please consider some of the dramatic situations that crop up in this delectable bag of excerpts from French nineteenth-century operas (mostly rare), and few of which we are ever likely to see on stage.

Girl friend of Robinson Crusoe tracks him to his island, wades ashore, persuades Friday to take her to his leader. On the way, she conjures up the vision of a splendid ballroom, where she watches in Crusoe’s arms (Offenbach).

Peter the Great, Czar of all the Russians, visits Finland. falls in love, plays flute to restore sanity of beloved (Meyerbeer).

Girl in mountain loses goat, serenades goat, gets goat, sings goat to sleep with lullaby (more Meyerbeer).

Small Spanish town, compelled by Moorish overlords to yield annual tribute of one hundred virgins, finally produces maiden who declares she prefers her Spanish boy friend (Gounod).

Young officer (“with the gift of a soprano voice”) sings Bolero to shipmates aboard Vasco de Gama’s galleon while becalmed en route to India (Bizet).

And that’s not all. But it is enough perhaps to pique your curiosity about the textual wonders of the last century on France’s lyric stage, and the contexts in which Miss Sutherland’s latest recital is enfolded: these and other marvels are conveyed in the richly informative booklet that accompanies the discs, the fruits of (conductor/husband) Richard Bonynge’s research into obscure and half-forgotten operas and their performance traditions.

The music that goes along with these remarkable situations is spightly, tuneful, engaging sometimes charming—but only rarely does it draw deeply from the emotional wells that fed Mozart, Verdi, and Wagner. That is why so many of these operas lie buried in libraries, the pages yellow and crumbling—to be rescued only when a singer comes along who can breathe new life into them. Miss

THE GOLD-PLATED RELIABILITY FACTOR.

In this age of planned obsolescence, unreliable performance and shoddy workmanship are almost taken for granted. But there are still a few exceptional products that are built to last and one of them is the Revox tape recorder.

Revox dependability is a combination of many factors, but perhaps the most important of them is advanced engineering. Borrowing from space age technology, Revox gold-plates all of the electrical contacts on its plug-in circuit boards, relays and rotary switches. The result: every one of these movable contacts, the ones that usually cause most of the problems, can be depended upon to perform well for the life of the machine. Obviously, gold plating is considerably more expensive than conventional tinning, but Revox thinks it’s worth it.

Because Revox engineers demand margins of performance and reliability that far exceed ordinary production standards, you can own a tape recorder that will work perfectly the first time you use it and for years to come. And that’s why Revox is the only one to back its machines with a lifetime guarantee.

REVOX DELIVERS WHAT ALL THE REST ONLY PROMISES.

Revox Corporation
212 Mineola Avenue
Roslyn Heights, N.Y. 11577
1721 N. Highland Ave.
Hollywood, Calif. 90028

CIRCLE 54 ON READER-SERVICE CARD

DECEMBER 1970
Sutherland is such an artist. She makes these "dotty old dames" spin and shine, using her glistening and infinitely pliable voice to instruct, entertain, and delight.

Not all of the numbers are obscure. The *Louise* soliloquy is a standard test for legato, the song of the wind-up doll in *Hoffmann* a coloratura staple, and Siebel's second aria from *Faust*, though often cut in repertory performance, is familiar enough—though we generally hear it in a mezzo register. Other songs from this list were popular on phonograph records a generation ago and more. If you are over forty, chances are you know them, even if their titles mean little to your eyes: the Laughing Song from Auber's (yes, Auber's) *Manon Lescaut*, the *Mireille* Waltz, and the duet for soprano and flute from Massé's *Jeannette*.

There is little to be gained by treating each item separately. Miss Sutherland's virtues and vices are well known and the results here are what you might expect: impeccable intonation, rhythmic sureness, a bold and free way with decoration, stunning technique—all these qualities are in plentiful supply here, and examples abound. The superb trilled descant over the close of Meyerbeer's *Robert* ensemble for soprano and women's choruses; the supremely wrought tracery with flute in the *Etoile* mad scene: the subtle meters of Bizet's *Bolero*—these all bespeak prime Sutherland, than which one could ask no more.

The catch is what the catch has always been: enunciation. This matters in French music. for the speech habits of that nation differ from our own. Words are formed forward in the mouth, and they are meant to be heard and understood. The trouble is compounded when a light orchestral background coincides with direct miking and we hear, for an instant, the words clearly. That is when we also hear the deficiencies of her French accent. Frying pan or fire, which to choose?

The way out for all of us not born to the French tongue is to follow the text on paper and to bathe in the corroborating shower of notes she delivers, taking the available pleasures and not worrying too much about what might have been. Bonynge conducts very crisply, keeping close company with his busy mate; but the Swiss orchestra sounds like a third-rate pickup group, rather than the prestigious ensemble Ansermet used to lead. The horns are watery and off pitch, the strings ragged. André Pepin does the solo flute work—and there's a lot of it—with adequate proficiency.

G.M.

DODGSON: "Four Songs of John Clare."
DOWLAND: "I care not for these ladies; Fantasia No. 7; Melancholy galliard; My Lady Hunsdon's Puffe."
ANON.: "The Willow Song."
ROSSETER: "When Laura smiles."
BARTLETT: "Of all the birds that I do know."
JONES: "Go to Bed, sweet muse."
PILKINGTON: "Diaphenia."
Wilfred Brown, tenor; John Williams, guitar.
 Odyssey 32 15 0398, $2.98.

Brave indeed are the men who would risk competing with the authoritative Pears/Bream recording of Britten's aphoristic *Songs from the Chinese* (RCA LSC 2714), and I am constrained to report that Brown and Williams fail to make as much of the rhythmic and coloristic invention in these pieces as do the dedicatees. Part of this is a function of the recording, which keeps Williams insufficiently prominent, but it is mainly a matter of rhythmic forcefulness and limited vocal color. Here and elsewhere in this recital, Brown's nasal, limited voice suffers from intonation problems.

The Dowland lute solos are played with considerable flair, although these are not the most interesting choices possible from that rich repertory. Stephen Dodgson's songs—a first recording—are quite brilliantly written for the guitar (I note that his other fisings in Schwann are all for guitar works), but since the texts are not well projected here, one is reluctant to make any definitive comment. I'd say this record is more for guitar enthusiasts than vocal collectors, who are referred to Pears in this literature.

D.H.

**When it comes to a great gift idea**

**listen to this one.**

A gift you can share... the Koss "His & Her" Stereophone Set for intimate listening. Two separate headsets... the KO-727B and the K-6. One for you. One for your favorite music lover. So the two of you can share the experience of breathtaking, full-dimensional sound... and enjoy stunning, concert hall realism in total privacy. The Koss "His & Her" Stereophone Set is a gift that will set you apart... and bring the two of you closer together. Beautifully packaged in an attractive carrying case, Let your hi-fi dealer introduce you to the Sound of Koss... and demonstrate the "His & Her" Stereophone Set. It's a gift your music lover will love you for.

**KOSS Stereophones**

Koss Electronics, Inc., 4129 N. Port Washington Rd., Milwaukee, Wis. 53212
Koss Electronics S.r.l. Via Valvorta, 21 20127, Milan, Italy

**CIRCLE 39 ON READER-SERVICE CARD**
Walter and Francescatti are congenial collaborators for the Beethoven concerto: this is a warmly lyrical yet classically oriented approach—rather small-scaled perhaps but a lovingly prepared statement and superbly executed on all counts. The violinist’s tone is, as usual, suave, beautifully rounded, and impeccably centered, while Walter’s support is accurately judged and balanced in every department. All this ingratiating bonhomie is framed by glowing, spacious reproduction.


Martinon is very much at home in this racily collected French pop-concert staples. Ibert’s sassy music-hall Divertissement, Bizet’s touching quintet of enfants, and Saint-Saëns’s succinct little tone poems are all played with appropriate dashes of paprika, hair-trigger virtuosity, and tasteful sentiment. Brilliantly airy reproduction frames these champagne-dry and neatly executed performances.

MAHLER: Symphony No. 1, in D. Columbia Symphony Orchestra, Bruno Walter, cond. Odyssey Y 30047, $2.98 [from Columbia MS 6394, 1963].

MAHLER: Das Lied von der Erde, Mildred Miller, mezzo; Ernst Häfliger, tenor; New York Philharmonic, Bruno Walter, cond. Odyssey Y 30043, $2.98 [from Columbia MS 6426, 1960].

Fortunately, Bruno Walter lived well into the stereo era and left us a number of sonically outstanding Mahler recordings. The First Symphony and Das Lied are certainly among the best—apart from any technical considerations I feel that they are the conductor’s finest versions of these particular works. Walter always stressed Mahler’s roots in the traditional Central European symphonic mainstream rather than the ultrapersonal effects that so many contemporary Mahler interpreters disproportionately italicize. These are beautifully poised performances, musically and emotionally, and full of expressive warmth.

Häfliger is an ideal tenor soloist for Das Lied and Mildred Miller quite outdoes herself in the long final song—her voice is lighter and brighter than one usually hears, but the intensity of her declamation is altogether extraordinary. Only two small drawbacks mar these exceptional reissues: the third movement of the symphony is interrupted for a side break and the promised texts for Das Lied were not included.


No problems here, Elaine Shaffer’s limpid tone is wholly befitting in these two pleasant time-passers, while her technical agility and musical sensitivity do full justice to the material. Kurtz’s affectionate accompaniments are elegant and suitably vivacious, and the reproduction keeps everything at a clearly proportioned distance. The little Andante is a substitute slow movement for K. 313 and adds a graceful fillip to a charming record.


Marcel Grandjany has been playing the harp for over sixty years, and his personal associations with Ravel and Debussy give these performances an added touch of authenticity. Even without his historical connections Grandjany’s readings would command respect for their delicate poise and innate musicality as well as the superb support offered by a band of fine Hollywood musicians. As a composer the harpist is a lightweight, but the solo items on Side 2 have a spry charm all their own and sound marvelously well on the instrument. Crystalline sound.


Both these orchestral works were written during Reger’s final years and the composer seemed to think of them as some sort of an apotheosis of his instrumental style. "Full of grace, free of all earthly..."

Continued on page 138

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 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.
IN MAKING RECORDS
STANTON IS THE STANDARD

With Stanton's Model 681A cutting heads can be accurately calibrated with the cartridge, for it has been primarily designed as a calibration standard in recording system checkouts for linearity and equalization. Frequency response is factory calibrated to the most rigid tolerances and the flattest possible response is assured for precise alignment of recording channels.

In critical playback auditioning, whether a pre-production disc sample sounds too "dead" or "bright" is largely a matter of cartridge selection. Here too, Stanton provides the evaluation standard in its model 681EE. In this application, the Stanton 681EE offers the highest obtainable audio quality in the present state of the art. It is designed for low-distortion tracking with minimum stylus force, regardless of the recorded velocity or the distance of the groove from the disc center.

All Stanton Calibration Standard cartridges are guaranteed to meet the specifications with exacting limits. For complete information and specifications write Stanton Magnetics, Inc., Terminal Drive, Plainview, L.I., New York 11803.

REPEAT PERFORMANCE
Continued from page 137

weight, completely pure, without any outbursts whatsoever” (the Mozart Variations): “ininitely graceful, something uniquely fine in its sound, delicate in its music, and as fine as a spider’s web in its orchestration” (the Ballet Suite). Regerphobes are likely to find the mixture here about as ponderous as in the early works, despite the inspiration drawn from a dainty Mozart theme (the opening movement of the K. 331 piano sonata) and from the commedia dell’arte programmatic titles of the suite’s six movements. Even so, Reger shows considerate ingenuity in developing Mozart’s chaste rococo-flavored tune into a series of lush, ripe, late-Romantic gestures and a massive, sprawling fugue. There’s some enjoyment here if you’re in the mood but both works ultimately seem rather vacant and overwritten. Keilberth plays them splendidly and the sound, unlike the conductor’s earlier disc of the Hitler Variations, is in true stereo.

VERDI: Rigoletto. Roberta Peters (s), Anna-Maria Rota (ms), Jussi Björling (t), Robert Merrill (b), Giorgio Tozzi (bs), et al.; Chorus and Orchestra of the Rome Opera, Jonel Perlea, cond. RCA Victrola VIC 6041, $5.96 (mono only, two discs) [from RCA Victor LM 6051, 1957].

It’s good to see many of RCA’s pre-stereo operas from the mid-Fifties coming back on Victrola—the binaural explosion in 1958 edged them out of the catalogue far sooner than was necessary. Candidly, though, this 1957 Rigoletto was not one of the better entries in the series; a typical sort of performance one could catch at the Met during those days, with all the traditional cuts and interpolated high notes, a chirpy Gilda, a blandly vocalized jester, and well-schooled but routine conducting.

Merrill’s fat, round baritone sounds marvelous of course; if his impersonation of the title role never goes beyond the notes, it is at least preferable to the embarrassing stagey histrionics of his later recording. Peters picks at Gilda’s music with mechanical birdlike efficiency, and even Björling seems off his form, although he is far and away the most stylish member of the cast. Perlea has a few impressive moments—the unusual accompaniment to the Rigoletto/Sparafucile interview is one of them—but the ensemble is often lax and earthbound. The mono sound is exceptionally fine.

Progress note: devotees of opera mis-translations will be saddened to see that RCA herewith remedies what has been called “the greatest single lie in all translated opera”—Sparafucile’s “A voi presente un nom di spada [sword] sti,” rendered for twenty years in RCA librettos as “You see before you a man with a spade.” Victrola reverts Sparafucile with his sword, thereby correcting the impression that the assassin does in Gilda by bashing her with a garden shovel.

PETER G. DAVIS

HIGH FIDELITY MAGAZINE
CARPENTERS: Close to You. Karen Carpenter, vocals and drums; Richard Carpenter, vocals, piano, and arr. (Help: Mr. Guder: Baby It's You; nine more.) A & M SP 4271, $4.98. Tape SD 8T 4271, $6.98; CS 4271, $6.98.

The Carpenters (brother and sister) recently had the kind of hit that everyone in music laments for. It went across the boards, from rock radio stations to easy listening and back. The tune, Close to You, was early Bacharach-David (Dionne Warwick included it in an album years ago and nothing happened). The Carpenters' first album also contained a hit number—Lennon-McCartney's Ticket to Ride. I remember the record well because this was one of the few discs about which I have made an accurate prediction of success. But Ticket to Ride was not nearly the monster that Close to You turned out to be.

The combined talents of the Carpenters are irresistible. Richard is the axis; from the sound of things he works ferociously—hundreds of hours must have gone into this album. With lyricist John Bettis he wrote four of the songs. While the lyrics do not strike me as particularly noteworthy, Richard's melodies are just that, and his piano playing is not only skilled but beautifully placed within the orchestral texture. His twelve arrangements produce music that is smooth, melodic, and natural, both orchestrally and vocally. The real achievement is in the concept—each tune is meticulously planned and worked out and emerges with its own personality. Considering his youth (he's about twenty), Richard Carpenter has an alarming number of bases covered.

The other part of this winning combination is Karen Carpenter's voice, warmly innocent, full and dark and deep. She never has to reach for a note because Richard knows exactly how to write for her. Rumor has it that Karen's first love is drums, which is too bad. For while she is competent and interesting in live performances, her drumming on recordings is not of a high enough quality (especially for this album). Her singing, however, is superb in any setting. As a matter of fact, she has several distinct voices—one is the now familiar solo voice, the others are used to create layers of vocal chorus. Richard is also a fine group singer himself. Sparked by his gorgeous vocal arrangements, together the two create a texture of pure velvet.

There are few albums that are easier to listen to than this one. If you liked Close to You, this follow-up disc won't disappoint you.

Whoever took the picture of the Carpenters on the album cover ought to be shot. M.A.

BUSKERS. Various artists. (My Daddy is a Millionaire; Nina; I Belong to Glasgow; Blue Suede Shoes; Je suis tous les fenêtres; Music, Music, Music; six more.) RCA Victor LSP 4426, $4.98.

MUNGO JERRY. Jug band music, sans jug. (In the Summertime; Johnny B. Badde; San Francisco Bay Blues; Maggie; See Me; Movin' On; six more.) Janus JKS 7000, $4.98.

SHIVA'S HEADBAND: Take Me to the Mountains. Good-timey rock sextet. (My Baby; Homesick Armadillo Blues; Ripple; Song For Peace; Ebeneezer; five more.) Capitol ST 538, $4.98.

As the New Fifties progres, I suspect we will witness another big folk revival,
including, as the last one did, a lot of jug band music. These three LPs are among the first of what will undoubtedly be a flood. Of the three, Ruskers is the best, possibly because it is the most carefully constructed. Although the performances are alleged to be taken directly from itinerant musicians in the streets of London, the record gives every appearance of having been studiously prepared (the producer is Simon Napier-Bell who tried to foist "Burston rock" on us a few months back). The dozen tunes run from parodies of rock and French cabaret music to Tin Pan Alley and the blues. There is a lot of charming fun and there are no really bad cuts; there is a lot of irreverence, but the musicianship is generally of high order and the material, especially, is well chosen.

So much for the good news. Mungo Jerry, who have already had a hit single with In The Summertime and seem destined for more are, quite simply, incompetent. Their thing seems to be to create sides giving the impression that they were recorded on 78s by musical illiterates. No charm here, merely unpleasantness.

Shiva's Headband is the closest to what we will most often get in these coming months. They are a competent enough rock band playing in a particularly silly style. Although the tunes are originals, most of them sound vaguely familiar and in fact a déjà vu quality pervades the record. Capitol seems to think that Shiva's Headband will be their next big act. I hope this is a misapprehension.

J.G.

ARTHUR FIEDLER: "Fabulous Broadway." Orchestral Medleys: "Hair"; "Company"; "Man of La Mancha"; "Fiddler on the Roof." Boston Pops Orchestra, Arthur Fiedler, cond. For a feature review of this recording, see page 86.

SKEETER DAVIS: It's Hard to Be a Woman. Skeeter Davis, vocals; instrumental accompaniment. (Down From Dover; I'm Only a Woman; Bridge Over Troubled Water; I'm Your Woman; We Need a Lot More of Jesus; five more.) RCA Victor LSP 4382, $4.98.

NAT STUCKEY: Country Fever. Nat Stuckey, vocals; instrumental accompaniment. (Whiskey, Whiskey; Soul Fever; My Protest Song; Sweet Thang and Cisco; Cullman, Alabama; five more.) RCA Victor LSP 4389, $4.98.

Nat Stuckey has been around for three or four years. Skeeter Davis goes all the way back to the early '60s. By now they are both old hands, in the record business and can be counted on to come up with exciting new albums every six months or so. Their new releases are almost studies in what is happening, good and bad, in modern c & w.

The good: both Stuckey and Davis are talented vocalists and both of them are very careful in the material they select. There is one poorly chosen song on the Stuckey album, none on the Davis. Stuckey has a nice mixture of ballads and up-tempo numbers, using his rich baritone to better advantage than on any record he's made so far. But Skeeter's album is truly brilliant. Her little-girl voice gives new drama and reality to the tales of female oppression that make up most of the songs, but it is her readings of Bridge Over Troubled Water (the Simon & Garfunkel hit that has become a big favorite with country performers) and We Need a Lot More of Jesus (the old gospel tune) that clinch the album. Also, the sidemen (unidentified, alas) offer the best accompaniment enjoyed by a Nashville performer in months. Even the drumming, often the most predictable element on Nashville releases, is effective, especially on the tragic Down From Dover.

Neither performer shies away from social commentary. Stuckey sings My Protest Song, a remarkably straightforward statement of the middle American's dilemma: "I just want someone to notice that I'm here." Davis asks you-know-who When You Gonna Bring Our Soldiers Home? ("You promised that you would/now don't you think you should?"). Victor is really missing the boat in not releasing both these cuts as singles (backed by Davis' Troubled Water and Stuckey's Rainy Night in Georgia or Whiskey, Whiskey) and promoting the hell out of them, which brings us to...

The bad: RCA almost never seems to let its country artists make a record without hoking it up somehow. It is to Skeeter Davis' considerable credit that It's Hard To Be A Woman appears to be an accurate reflection of her work. Although not as mishandled as some of Victor's other artists (Jerry Reed, for example), Stuckey is saddled here with an annoyingly distracting chorus. Both albums carry only ten cuts, with the sides running 14:10 and 14:01 on the Davis and a miserable 13:15 and 12:35 on the Stuckey. I realize that music is a hamburgh, to be bought by the pound. But the public is being shortchanged when LPs are only half full. Skeeter Davis' LP is exceptional and therefore should be an exception, but in general I think we should boycott all albums that are shorter than eighteen minutes to a side.

One thing: RCA is also trying to save itself money by releasing records that contain about half the plastic they used to. On the equipment I have used, the new discs, which are paper thin and very pliable, have tended to skip on the first cut of each side. You should try to borrow a disc to test on your equipment before buying any of the new kind.

J.G.

SHERWOOD'S $199 DOLLAR EXTRAVAGANCE. It's our hot new S-7100 AM/FM stereo receiver. Packed with extravagant features you usually find on expensive models. Except that the S-7100 only costs $199.95. Extravagances include 100 watts—at under 1% distortion. Extra front panel tape jack. An FM hush control.

Plus: an oiled walnut cabinet at no extra charge.

Sherwood's S-7100 AM/FM. No other receiver gives you so much for so little.


SHERWOOD SOUNDS EXPENSIVE

CIRCLE 57 ON READER-SERVICE CARD.

www.americanradiohistory.com
WHY SPEND $100 MORE?

Here is the new Dynaco A-50 Aperiodic loudspeaker which costs $100 more than the popular A-25 loudspeaker.

As thousands of listeners have found, the A-25 gives excellent performance throughout the musical range and satisfies at least 95% of all listening requirements. Many people will not want to spend $100 more for the last 5% that the A-50 provides...its lower frequency response, high power handling capabilities, and slightly more linear impedance curve. The A-50's midrange is also slightly smoother because the new dome tweeter's lower resonance permits a 1000 Hz crossover. For most listeners, these are not substantive differences, but for those striving for perfection, they are worthwhile.

Here is how they are attained in the A-50: The A-50's cabinet consists of two closed chambers, each the size of the A-25, connected through an acoustical resistance consisting of a narrow slot filled with the critical density of fiber glass. The two 15" woofers and high dispersion dome tweeter are mounted in the top half. The top enclosure provides a high degree of acoustical loading in the critical 50—150 Hz spectrum. This damping is responsible for the outstanding transient performance and flat impedance characteristic of the speaker, and explains why power transfer between an amplifier and the speaker is so efficient with an aperiodic design.

Below 50 Hz the bottom air volume is added to the top, giving a large air mass which combined with the two 10" woofers extends low frequency performance.

The A-50 and A-25 are acoustically compatible and both can be used in the same four dimensional stereo playback system. Your dealer now has both speakers available for your comparison. We know you will be satisfied with the A-25. We also know that for those of you who are seeking that last 5% of performance, the A-50 is worth $100 more...$179.95.
some artists, including Joni Mitchell, won't work without him. This group is Henry's prize. Certainly it is one of the best rock records of the year. Timber's approach to music is similar to Crosby, Stills, Nash, and Young's, though the two groups do not sound like each other. The Timber sound is highly musical, cool and refreshingly intellectual. They nod to country music and blues as well as to rock. But the sound is personal and distinctive.

Some of their lyrics are fine: others (Tip Top, for instance) take off in several directions and never come to rest. Musically, however, every single selection is dynamite. The group's playing is excellent and versatile. In the sense that good rock swings. Timber swings hard. Judy Elliott, the group's one girl member, adds a beautiful color to the top of the voice blend. Vocal arrangements sound organic, as if they emerge directly out of the music, intricately planned and superbly executed.

One track on the album should have been a hit single: In It. In fact, the album should be long and wouldn't be. But the underground will pick it up as it did with James Taylor's first album. Timber is together and too good to stay submerged for long. Watch for them and listen to this album.

M.A.

JIMMY BUFFETT: Down to Earth. Jimmy Buffett, vocals; rhythm accompaniment. (The Christian!; Ellis Dee; Captain America; Ain't He A Genius; Truck Stop Salvation; five more.) Barnaby Z 30093, $4.98.

DENNIS LINDE: Linde Manor. Dennis Linde, vocals; instrumental accompaniment. (On the Run; Call Me, Honey; Hornd Toad; Rockin' Days; Kitty Starr; Stormy Weather Girl; five more.) Intrepid IT 74004, $4.98.

JUDY MAYHAN: Moments. Judy Mayhan, vocals; instrumental accompaniment. (Walk Right In; Old Man at the Fair; Shinin'; You Are My Sunshine; Begin Again.) Atco SD 33-319, $4.98. Tape: M 8319, $6.95; M 5319, $6.95.

CAT STEVENS: Mona Bone Jakon. Cat Stevens, vocals; instrumental accompaniment. (Lady D'Arbanville; Pop Star; Trouble; Katmandu; Time; Lilywhite; five more.) A & M SP 4260, $4.98. Tape: BT 4260, $6.98; CS 4260, $6.98.

In August he received eighty-six rock and roll albums. That is only the number sent to me for review, of course, and does not include all the rock records released last month, a "slow" summer month to boot. Nor does it include the new jazz, folk, blues, and country LPs. Just rock. Eighty-six albums.

I offer this in the hope that it will give you more perspective on what you read here and in other industry publications. It is impossible for any of us who review records to give more than a cursory listen to most of the albums that come our way. Some reviewers I know never listen to more than a dozen or so releases a month. This has an advantage in that they can really concentrate on those albums. But it also means that the reviewer is selecting his albums on the basis of such non-musical considerations as the reputation of the record company, the attractiveness of the cover, the performer's previous work or reputation, and the amount of hype the record is getting. This leads inevitably to a situation in which some artists are reviewed every month after month, a somewhat silly circumstance when you consider that a reader who knows the work of a performer from previous outings can make up his own mind about buying the new record. Where he needs help, however, is with the literally hundreds of new records by people he has never heard of. So here are four artists of whom you have probably never heard.

Jimmy Buffett is a singer/songwriter in the country tradition, making his pitch to the broad pop audience. Both as a performer and a writer he reminds me of a cross between Billy Edd Wheeler and John Stewart. His songs are among the best I have heard lately—cute, tuned, ironic. He has the ability to catch events, ideas, and angles. His is a name to add to the list of singer/songwriters (Kristofferson, Stewart, Hall, Newbury) who are creating a valid pop folk music, such as rhythm and blues, for white people.

Dennis Linde is also country-based, but he is heavily influenced by rock, especially of the Fifties. He ranges further in his material, into blues, fantasy ballads, old fashioned rock, Mercury's producer Jerry Kennedy, who keeps coming up with masterpieces, provides excellent support from studio regulars such as Wayne Moss. Don't be put off by the cover; part of Mercury's charm (also Decca's and M-G-M's) comes from having the ugliest and most irrelevant covers in the game.

Few women ever get the chance to develop their talents fully enough to make a successful go of a recording career, especially in the particularly sexist world of pop music. So it is a coup for Judy Mayhan, who has gotten as far as recording "Moments," even if it isn't entirely successful. As a performer she has a warm, vigorous style that is especially effective on tunes that demand strength, like Tom T. Hall's I Washed My Face In the Morning Dew. But she can also be tender, as she is on Jim Webb's Old Man at the Fair or her own Shinin'. Producer Ahmet Ertegun has assembled excellent support from Atlantic's art--wars Andrew Love, Wayne Jackson, Eddie Hinton, Duane Allman, Roger Hawkins, etc. Mayhan's voice resembles Judy Collins', although I think it has more life. As a writer, she is less well developed, but the ability is there; it needs only to be explored. I hope that Atlantic has the sense to stand by her, whatever the popular response. We L.P. Potentially they have a major talent on their hands, and with folk music apparently about to make a big comeback, the demand for her style of singing will increase. A nice change of pace.

Cat Stevens released a very odd L.P. a couple of years ago on Epic to the
resounding indifference of just about everybody. Now he is back on an A & M album that is every bit as weird but which the pop audience is infinitely better equipped to accept. He isn't much of a singer really, having a thin, reedy voice better suited to Philibert Desenex than to a would-be pop star. But Stevens is a good if eccentric songwriter and he is unafraid of giving his songs their logical settings, however counter to pop conventions they may be. I think "Mona Bone Jakon" will bear repeated listenings and there aren't too many pop records about which that can be said.

I remain convinced that the best hopes of pop music lie not in the groups but in the individual singer-songwriters, especially those who favor folk or country conventions. This batch of four merely scratches the surface of one month's releases. I wish there were the time and space to tell you about J. D. Blackfoot, Mylon LeFevre, Dick Holler, Todd Rundgren, Andrew LeFevre, and Loudon Wainwright III, who are some among the others who deserved attention this month. Perhaps another time.

J.G.


This album reflects a current trend in filmmusic scoring, wherein the score is made up of pop records. Somewhere along the way, a composer is brought in. It is his job to make the records work as a score and to compose additional music where needed. Without such a composer, the score is simply a series of jukebox selections (as in Easy Rider).

In this case, the composer is Ian Freebairn-Smith, and one wishes he'd had more to do. His gentle love theme is sandwiched in from time to time between records (Cyclatron; Market Basket; Coat Tower; Pocket Band). There's just enough of his music to get you interested—and then it's back to another disc that you probably already own.

While this method of scoring has proven successful in relation to the film itself, one must question albums emerging from such projects. What rock fan does not already own the Crosby-Stills-Nash-Young album, as well as Neil Young's? Buffy Sainte-Marie's version of Circle Game is not nearly so good as composer Joni Mitchell's. At any rate, all were previously available.

As far as Ian Freebairn-Smith's music is concerned, it is better to have some than none. But it is to be hoped that next time out the producers allow him to give more of himself.

M.A.
GARY BURTON: Good Vibes. Gary Burton, vibes, electric vibes, piano, and organ; Sam Brown, Jerry Hahn, and Eric Gale, guitars; Richard Tee, piano and organ; Steve Swallow, bass and electric bass; Chuck Rainey, electric bass; Bill Lavorgna and Pretty Purdie, drums. (Pain in My Heart; I Never Loved a Man; Vibrafinger; three more.) Atlantic 1560, $5.98. Tape: M 81560, $6.95; M 51560, $6.95.

Record by record, as he headed groups that have gone through relatively subtle changes, Gary Burton has rapidly made his way from an early status as a technically brilliant if somewhat unexciting Wunderkind vibraharpist to a position of one of the more imaginative leaders in contemporary jazz. With this disc he moves from the subtle areas in which he has been working to an overtly exciting kind of performance—a mixture of blues, gospel, and urgent, driving jazz-rock—that still has a place for his distinctively thoughtful use of the vibes.

The music he produces here is electric jazz somewhat in the Miles Davis manner but filled with more shading and colors than Davis has gotten so far.

The support of his three-man guitar team provides a bright electric twang, sometimes taking the lead, sometimes blending with the very complementary sound of Burton’s vibes. On Vibrafinger and other pieces, Burton abandons his regular vibes and adds the electronic sound with electric piano or organ or electric vibes. Yet even in these surroundings where the beat becomes intense, the atmosphere running a gamut from funky to raunchy to high-powered steam, Burton’s vibes are always in character both personally and in relation to the over-all effect.

This could be a landmark record in bringing jazz into the musical atmosphere of the Seventies with validity, without gimmicks, and with the strong sense of roots that Burton’s varied experiences have given him.

J.S.W.

REX STEWART: Memorial Album. Rex Stewart, cornet, kazoo, and vocals; John Dengler, bass saxophone, washboard, and kazoo; Wilbert Kirk, harmonica and tambourine; Jerome Darr, amplified guitar; Chauncey Westbook, guitar; Bennie Moten, bass; Charles Lampkin, drums. (Red Ribbon; If I Could Be With You; Four or Five Times; seven more.) Prestige 7728, $4.98.

This is an odd collection—Rex Stewart involved with such skilful paraphernalia as kazoo, washboards, harmonica, and tambourine. Not the kind of surroundings you’d expect for a jazz musician of his capability. Yet, despite Johnny Dengler’s dismal kazooing and a resolutely unpunchy rhythm section, Stewart and associates manage to turn this into an often delightful and unusual potpourri that is considerably more jazz than junk. Stewart’s cornet is full of his jibbing, burry punch, Dengler redeems himself on his bass saxophone passages; and Wilbert Kirk contributes some lyrical harmonica solos. Stewart sings in an Armstrong-derived manner that suggests this was a talent that might have had more use made of it.

Recorded in 1960, seven years before Stewart’s death, these performances, originally issued on Swingville 2016, may not be the most compelling memorial to Stewart. But they’re fun, have a lot of exuberance, and show that Stewart’s bright, distinctive qualities as a cornetist could not be diminished by any circumstances.

J.S.W.

JAZZ

THE WORLD’S GREATEST JAZZ BAND

OF YANK LAWSON AND BOB HAGGART: Live at the Roosevelt Grill. Yank Lawson and Billy Butterfield, trumpets; Lou McGarity and Vic Dickenson, trombones; Bud Freeman, tenor saxophone; Bob Wilber, clarinet and soprano saxophone; Ralph Sutton, piano; Bob Haggart, bass; Gus Johnson, drums. (The Jazz Me Blues; New Orleans; Constantly; eight more.) Atlantic 1570, $5.98.
With this disc the World's Greatest Jazz Band begins to live up to the pretensions of its title. Its two previous releases (on Project 3) were made up of clean, polished, highly professional performances, but they smelled of the studio—stiff and prim, scarcely what one would expect of such an experienced line-up of musicians. For this collection, the studio was abandoned and the band was recorded in the familiar surroundings of the Roosevelt Grill in New York where it spent most of the winter of 1969-70.

In programming, none of the band's spotlight solo specialties (soloist with rhythm section) has been used. The solos show up where they belong in a jazz band, emerging from a full ensemble performance (for example, Yank Lawson's brilliant old Bob Crosby tune Five Point Blues). And (another happy omission) there are none of the halfhearted attempts to do something with current pop hits that had weakened the earlier discs. There is new material, all contributed by members of the band—Bud Freeman's delightfully jaunty riff, That D Minor Thing, a dreamy, soft-lights melody by drummer Gus Johnson, and a piece by Vic Dickenson that quite logically is ideal fodder for his roushing trombone. Otherwise there are tunes from the rich repertory of unbackneyed standards—Black and Blue; Come Back, Sweet Papa; My Honey's Lovin' Arms. Even the apparently obligatory chestnuts such as That's a Plenty and Royal Garden Blues come out with verve and enthusiasm.

The band, man for man, is up on its toes—superb performances by Lawson, Freeman, Dickenson, Billy Butterfield, Ralph Sutton, and Bob Wilber (who instead of shining in almost solitarty glory as he has sometimes done in the past, takes his proper place alongside a solid line of great performances). A key factor in this recording is the superb sound balance that Atlantic has produced—better sound than I have ever heard in any concert hall or club where this band has played.

ERNE AND EMILIO CACERES. Ernie Caceres, clarinet and baritone saxophonist; Emilio Caceres, violin; Cliff Gillette, piano; Curly Williams, guitar; George Pryor, bass; Joe Cortez, Jr., drums. (Jiggin' G; Sweet Lorraine; Estrella; seven more.) Audiophile 101, $5.95 (Audiophile Records, P.O. Box 66, San Antonio, Tex. 78206).

In the late '30s and '40s, Ernie Caceres was one of the standout sidemen in the big swing bands, playing his baritone saxophone and doubling on clarinet for three years with Glenn Miller, and later with Benny Goodman, Tommy Dorsey, and Woody Herman. In 1957 he was a spark plug in a marvelous band that Bobby Hackett led for a few brief months at the Henry Hudson Hotel in New York. In 1962 he went home to San Antonio to join his older brother, Emilio, a violinist who had come to New York with Ernie in the mid-Thirties and had returned to San Antonio after some radio
appearsances with Benny Goodman and one recording session for Victor. Large-
ly because of a dealth of his records and
his relative isolation in San Antonio. Emilio Caceres' name is not often in-
cluded when the small list of jazz fid-
dlers is mentioned. But he deserves a
place on that list, even at this late date.
In this excellent set, in which the
brothers are backed by a four-piece
rhythm section. Emilio shows a suave,
swinging touch that relates to the style
of Stephane Grappelly more than it does
to such down-in-the-alley fiddlers as Staff
Smith. He has Grappelly's grace and tone
on ballads but he also summons a lean,
driving attack combined with a cogent
sense of phrasing when the tempo picks
up. Ernie's clarinet, with its echoes of
Benny Goodman, is a fine complement
to Emilio's violin. But Ernie is at his
best on baritone sax, which he plays with
a swaggering bumptiousness and a big,
fat tone that come straight from Adrian
Rollini's use of the bass saxophone.
The two brothers produce a kind of
unpretentious but beautifully executed
chamber swing (note their Body and
Soul in particular) that has practically
disappeared nowadays—although, consid-
ering the rarity of the conjunction of
violin and baritone saxophone, that swing
was never exactly ubiquitous.

J. W.

I.

TUNERS
RECEIVERS
CARTRIDGES
COMPACTS
SPEAKERS
TAPES, ACCESSORIES
SLEEP LEARN KITS
MERITAPE

LOW PRICES
ON ALL FAMOUS BRAND
NATIONALLY ADVERTISED
STEREO COMPONENTS
WRITE TODAY FOR OUR QUOTE
A.D.R. AUDIO
1101-K STREET N.W.
WASHINGTON, D.C.
(202) 628-8333

CIRCLE 27 ON READER-SERVICE CARD

Why?
DO THOUSANDS OF STEREO
ENTHUSIASTS BUY FROM
AUDIO UNLIMITED

It's Obvious!
• LOWEST PRICES
• FAST SERVICE
• FACTORY SEALED UNITS
• FULLY INSURED SHIPMENTS
• PACKAGE DEALS—SAVE MORE
• FRANCHISED DISTRIBUTORS

SEND US YOUR LIST
FOR OUR AIR MAIL
QUOTE TODAY

Visit Our Store Warehouse
Closed Mondays

CIRCLE B ON READER-SERVICE CARD

GEORGE LEWIS: Memorial Album. Kid
Howard, trumpet; Jim Robinson, trom-
bone; George Lewis, clarinet; Alton Pur-
nell, piano; Lawrence Marrero and Slow
Drag Pavageau, banjos; Joe Watkins,
vocals and drums. (Jerusalem Blues;
Careless Love; Tin Roof Blues, three
more.) Delmark 203, $3.98.

These recordings, made in 1953 and
originally released on 10-inch LP's on the
Antone label, were packaged as "The
Singing Clarinet" on a 12-inch Delmar
disc in 1958. Twelve years later, after
being out of print for a long time, Del-
mark (the label has added a "k" to its
name in the intervening years) has re-
issued the set, including with it a flyer
in which I found that, at the time of the
1958 release, I said that it 'offers Lewis'
remarkable ensemble at its best. His
clarinet, mellow yet acidulous, surges
warmly. The expressive dynamic
sense of the Lewis band has rarely been
caught on records as consistently as it
is in these pieces. An essential for col-
lectors of traditional jazz." Hearing the
record once again confirms my original
reaction. I would only add that their
performance of Dallas Blues, one of the
tunes in their repertory that has not been
recorded repeatedly, is an unusually be-
tiful, haunting treatment of a number
that is usually more apt to be played
with slam-bang brushwork. It is typical of
the warmth and the lyrical richness that
the band brought to almost everything
it played in its peak years in the early
Fifties.

J.W.
OTIS REDDING/JIMI HENDRIX EXPERIENCE. Reprise 2029, $4.98.
Historic recordings made at the fabled Monterey Pop Festival, June 1967 and a must for Hendrix fans. Redding is better remembered in other albums. Released, incidentally, before Hendrix's death in London, but a fitting memorial nonetheless.

JOHNNY WINTER: And. Columbia C30221, $4.98.
Johnny Winter, with new sidemen, finally decides to become a contemporary rock performer. Too late.

JOE COCKER: Mad Dogs & Englishmen. A & M SP 6002, $4.98 (two discs). Tape: 8T 6002, $6.98; CS 6002. $6.98.
The inimitable Joe Cocker, live on the stage of Fillmore East, with a lot of expert help, especially from Leon Russell. A few of the cuts are superb, but some of the arrangements are ill-conceived and a lot of the playing is sloppy. Edited down to two sides, this would have made a much better album.

FRED NEIL: Little Bit of Rain. Elektra EKS 74073, $4.98. Fred Neil was one of the founders of modern rock-and-roll. These are the highlights of the early part of his career.

FAIRPORT CONVENTION: Full House. A & M SP 4205, $4.98. Tape: 8T 4205, $6.98; CS 4205, $6.98.
Fairport Convention, one of Britain's finest new groups, bows with another first-rate album. This time the emphasis is even folkier than usual.

SIR DOUGLAS QUINTET: 1+1=4. Philips PHS 600 344, $4.98. Anyone aware of my somewhat uncritical affection for the Sir Douglas Quintet will be suspicious of yet another rave, But dagnab it if they haven't done it again. And a nice cover to boot. Heartily recommended.

JOHN DENVER: Whose Garden Was This. RCA Victor LSP 4414, $4.98. Each John Denver LP has been a little less interesting than the one before. Here the performance picks up a bit and there are a few interesting songs, but the whole thing is ruined by a lot of material (Mr. Bojangles, Elektra Rights, Old Folks, Jingle Bells) that is either cliched, cutey, or both.

BRIAN AUGER & THE TRINITY: Before. RCA Victor LSP 4372, $4.98. Tape: 8T PHS 1600, $6.95; PK 1600, $6.95.
This is a British jazz-oriented rock group led by organist Auger. When they're good, they're smashing. But this set sounds hastily planned and ponderously played. For example, Listen Here and Just You, Just Me are built upon practically the same riff. Stick with their other albums, or wait for the next one.

THE CRITICS HAVE PUT THE

They placed COMPETITION IN THEIR PLACE.

our Sherwood S-8900 FM stereo receiver first.

This great new receiver was top rated over all others in its class, by a leading consumer testing publication. It's getting other impressive reviews, too.

So for $399.95, our S-8900 gives more top rated quality than any comparable or lower priced receiver.

And now, you don't even have to take our word for it.

For complete specifications, write today to Sherwood Electronic Laboratories, 4300 N. California Ave., Chicago, Illinois 60618.
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.**

**New York**:
- Harmony House Inc., 197 East 76th Street, New York, N.Y. 10021.
- Murray Newman—Custom Audio, 7 West 73rd Street, New York, N.Y.

**Pennsylvania**:
- Music & Sound Ltd., Times Chronicle Bldg., Suite 308, 413 Johnson Street, Jeunktown, Pa. 19046.
- Florida: Interiors & Sound, 1322 E. Commercial Blvd., Fort Lauderdale, Fla. 33308.

**California**:
- Music Hall High Fidelity, 2113 Coral Way, Miami, Fla. 33145.
- Illinois: Audiosophile Imports, 8 E. Huron Street, Chicago, Ill.
- Texas: Bill Case Sound, 43 Highway 17, Petawawa, Ontario.
- San Antonio, Texas 78209.

**Canada**:
- Audiorama Engineers, 5900 St. Hubert Street, Montreal 326, P.Q.
- Audio Shop Ltd., 3239 Peel Street, Montreal 2, P.Q.
- Filtronique, 5343 Lajeunisse, Montreal, P.Q.
- Layton Bros. Audio Inc., 1170 St. Catherine St. West, Montreal P.Q.

**Exclusive Canadian National Representative**: Smyth Sound Equipment Ltd, 165 Industrial Park Road, Longueuil P.Q.

If music really matters, you should purchase one of the poorest producers of sound . . .

Any Quad Product

Harmony House Inc. will Guarantee This

Come in for a demonstration

Write or call for brochure

**REMEMBER . . .**

If music really matters, you should purchase one of the best reproducers of sound . . .

Any Quad Product

Faithfully yours through:

**HARMONY HOUSE INC.**

197 E. 76 St., New York, N.Y. (212) RE 7-8766

CIRCLE 32 ON READER-SERVICE CARD
HIGH FIDELITY MAGAZINE

---

The text provides details about QUAD products, including amplifiers, tuners, and electrostatic loudspeakers, and lists authorized dealers in North America. It emphasizes the importance of purchasing high-quality products and offers guarantees for QUAD products. The text also suggests coming in for a demonstration at authorized dealers and provides contact information for Harmony House Inc. in New York. The text concludes with a call to action, encouraging readers to circle a particular number for service.
Musicassettes Come of Age...well, almost! I can't honestly claim full technological maturity for the cassette, which still awaits chromium dioxide tape coating and/or Type-B Dolybization. But like today's youngsters subject to the draft and clamoring for the right to vote at eighteen, recorded cassettes are already technically as well as artistically responsible and worthy of a vote of confidence.

Not that one can point to a recent sensational engineering breakthrough—no one manufacturer or any single sonic-spectacular release has yet converted the skeptics among open-reel connoisseurs. Nevertheless, I still note impressive growth on the basis of many current cassettes which have succeeded in passing a simple yet rigorous listening test. As veteran Tape Deck readers may remember, my original musiccassette evaluations frankly relied on a "double standard." While their technical limitations were made cruelly obvious when played through large stereo systems, even the earliest musiccassettes revealed novel and persuasive attractions in mono alfresco playback, where they could be compared favorably with portable radio and phonograph reproduction.

But the rate of technical progress has been so unexpectedly rapid that lately I've been encouraged to shift from informal battery-operated mono playback to big-speaker stereo—at first, only for an occasional outstanding release (like the London/Ampex Rosenkavalier of last August), but more recently for almost everything.

In direct A/B listening comparisons between a first-rate current musiccassette and its disc (or open-reel) equivalent, the former inarguably loses out in signal-to-noise ratings—although even here surface noise has been markedly reduced. But in regard to frequency and dynamic ranges, breadth, and impact, the gap between the two formats has been astonishingly reduced, not infrequently to the point where the match is—audibly at least—essentially exact. This is particularly true, of course, when the musical program makes no extreme audio demands or when the recording itself dates back a number of years. But many musiccassette editions of even the most brilliant, large-scale new recordings now can transcend their original limitations in every respect save that of virtually noiseless backgrounds.

Little Giant Beethoven Ninth. To test these comments for yourself, compare Stokowski's highly acclaimed new Beethoven Ninth in its 7/1-ips and cassette editions (London/Ampex EX+ L 75043, $7.95, and M 94043, $6.95, respectively). Here the superb sonic solidity of the Phase 4 lows is just as impressive in cassette playback, while the cassette highs are—believe it or not—actually brighter. That's exceptional, I hasten to add: probably the result of some over-eager high-end boosting in the cassette editing or processing, and it involves an aurally less appealing, less "natural" spectrum balance. But the significant revelation of such a test is that even this demanding work can be reproduced in cassette format with its grandeur intact and with lucid inner-voice score details. And once again I find it astonishing that the wall- and roof-bursting climaxes here can possibly emanate from a small cassette and its equally compact stereo playback deck (in my case, the tiny Ampex Model Micro-5).

Fortunately, this is only one, if perhaps the most startling, example of the musiccassettes' coming-of-age. I've A/B'd the disc and cassette editions of recent Ormandy/Philadelphia and Baudo/Orchestre de Paris programs, and the Stereo 8 and cassette edition of Rubinstein's newly released Schumann recital—all with similar results. Most impressive perhaps is how bravely the cassette "Bolero" (Ravel/Massenet/Falla) program (Columbia 16 11 0172, $6.98) copes with the expansive sonics of one of Ormandy's last recording sessions for Columbia. Serge Baudo's Mussorgsky-Ravel Pictures at an Exhibition and Ravel Mother Goose Suite are less successful technically and interpretatively, but the cassette edition (Angel 4XS 36683, $6.98) demonstrates, as does the disc, a contrast between some sonic opacity on Side 1 and the notably superior lucidity on Side 2. Similarly, Rubinstein's Schumann program in both its musiccassette and 8-track cartridge editions (RCA Red Seal RK 1153 and RRS 1153, $6.95 each) reveals the same fine distinction between the piano's slightly drier and less lustrous tonal qualities in the great Kreisleriana, Op. 16 (recorded in 1964 at Carnegie Hall), and the brighter, warmer timbres of the delectable encore pieces, The Prophet Bird and Arabesque recorded last year in the RCA Italian Studios).

Variegated Space and Time Capsules. In the long run, it will be the blend of attractive (not necessarily spectacular) sound with diversified and substantially rewarding music that will make musiccassettes essential to every serious home listener's library. For pertinent current examples:

- One of Offenbach's most intoxicating cocktails: the one-act chinoiserie Ba-ta-clan in a sparkling performance conducted by Marcel Couraud and recorded with vivid theatrical presence (Musical Heritage Society, 1991 Broadway, New York 10023, MHC 2002, $6.95; libretto on request). But why wasn't it edited to avoid the present needlessly disproportionate side lengths?
- Two fascinating encounters with the wry wit and fantasy of Erik Satie: Vol. 2 of Aldo Ciccolini's deft traversal of the piano works, and Louis Aubiercome's authoritative Paris Conservatory Orchestra versions of the rowdy Parade and Relâche ballets contrasting with the medievalist Gymnopédies in Debussy's orchestrations (Angel 4XS 36459 and 4XS 36486, $6.98 each).
- Bernstein's long admired Appalachian Spring and El Salón México, plus the composer's own Billy the Kid and Rodeo excerpts (Columbia 16 11 0138, $6.98—"Greatest Hits" series).
- Fischer-Dieskau's latest Bach performances, with the Munich Bach Choir and Orchestra under Harnoncourt: luminous recordings of Cantatas 56 and 82, and 1 and 4 (Archive 924 024 and 924 025, $6.95 each).
- A Beethoven song recital by Fischer-Dieskau with pianist Jörg Demus including the incomparable An die ferne Geliebte cycle, Adelaide, seven other German Lieder, In questa tomba oscura, and six other Italian songs (DGG 923 124, $6.95).

Old Masters Never Die—nor Fade Away. While cassette qualities are heatedly argued, 8-track cartridge tapes calmly continue their stratospheric sales climb—a commercial success due largely, I'm convinced, to word-of-mouth promotion by everyone who has discovered the pleasures of driving to the music one likes best. This month I'm happy to call attention once again to further Toscanini and Reiner Stereo 8 revivals on the bargain-priced Victrola label. From Toscanini we have the 1941 Walküre Act 1, Scene 3, with Traubel and Melchior; plus the even more memorable 1951 Siegfried Forest Murmers, and 1952 Walküre Ride of the Valkyries and Siegfried's Death and Funeral Music from Gotterdammerung (Victrola VBS 1023, $4.95).

The Reiner revival is his kaleidoscopic 1959 "Festival of Russian Music": Glinka's Ruslan and Ludmilla Overture, Mussorgsky's Night on Bald Mountain, Tchaikovsky's Marche slave and Marche miniature, Kabalevsky's Colas Breugnon Overture, and the Polovtsi March from Borodin's Prince Igor (Victrola VBS 1025, $4.98).
General Index, 1970

Articles Listed by Author

Bauer, Benjamin. Speaker Tests Can Be Relevant to the Listening Experience. June, p. 42.
Copland, Aaron. An Aaron Copland Photo Album. Nov., p. 56.
Davis, Peter G. The World’s Most Complete Record Store? (King Karol). Sept., p. 62.
Eisenberg, Norman. Seven Records (and One Tape) to Judge Your Headphones By. Feb., p. 62.
Friedman, Herbert. How to Match Your Tape to Your Recorder—and Vice Versa. Aug., p. 46.
Hoogenstron, Donald R., Jr. I Love It, I Love It Not. June, p. 60.
Lanier, Robin. Stereo Without Fuss. Mar., p. 34.
Lawrence, Daniel. How to Shop for a Stereo Receiver. Sept., p. 50.
Marcus, Leonard. The Best Records of the Year. Dec., p. 44.
Meute, Jason P. Four-Channel Stereo FM—From One Station! Mar., p. 72.
Morgan, Robert P. Beethoven on Records: Part III: The String Quartets. Apr., p. 73.
Osborne, Conrad L. Does Opera Have a Future? Mar., p. 60.
Taylor, Glenhall. From Apollo’s Lyre to Elvis’ Guitar. May, p. 53.
The Funniest Put-On. Nov., p. 120.
Articles Listed by Title

Aaron Copland—An Intimate Sketch. Nov., p. 53.
An Aaron Copland Photo Album. Nov., p. 56.
Are Cassettes Filling Their Promise? Nov., p. 73.
Bartók’s Extraordinary Quartets. Sept., p. 58.
Beethoven’s American Boswell (Alexander Wheelock Thayer). Jan., p. 64.
The Best Records of the Year. Dec., p. 44.
The Challenge of the Changers. Apr., p. 54.
Do We Overestimate Beethoven? Jan., p. 77.
Does Opera Have a Future? Mar., p. 60.
Dope(s). Oct., p. 134.
The Duet of the Century (Flagstad and Melchior). July, p. 52.
The Face Behind the Performer. Aug., p. 108.
For Adults Only. May, p. 104.
Four-Channel Stereo FM—From One Station! Mar., p. 72.
From Apollo’s Lyre to Elvis’ Guitar. May, p. 53.
A Gallery of Great Performances. Apr., p. 32.
His Country’s “Most Experienced Hermit” Chooses a Desert-Island Discography. June, p. 29.
How I Hooked Up My Center-Channel Speaker. Mar., p. 71.
How Important Is a Level Turntable? Apr., p. 57.
How to Match Your Tape to Your Recorder—and Vice Versa. Aug., p. 46.
How To Shop for a Stereo Receiver. Sept., p. 50.
I Love It, I Love It Not. June, p. 60.
I

Continued
The Riddle of Records for The Pleasures, new designs.

DECEMBER

TOTAL DISTRIBUTION

More 2122 UTICA printing Office
Total Paid Board:

Write we have it! write our name, prices.

Published by

Table of Contents

- Title of Publication: High Pidelity.
- Location of the Headquarters or General Business Offices of the Publisher: 2160 Patterson St., Cincinnati, Ohio 45214.
- Names and addresses of Publisher, Editor, and Managing Editor: Publisher: Warren B Sayer, The Publishing House, Great Barrington, Mass. 01230; Editor: Leonard Marcus, The Publishing House, Great Barrington, Mass. 01230; Managing Editor, None.
- Owner: Billboard Publications, Inc., 2160 Patterson St., Cincinnati, Ohio: Marjorie L. Ross, Port Thomas, Ky.; John W. Ross, Sr., as Custodian for John W. Ross, Jr., James S. Ross, Robert F. Ross, Fort Thomas, Ky.; J. W. Ross, Sr., Trustee for John W. Ross, Jr., James S. Ross, Robert F. Ross, Fort Thomas, Ky.; Jane L. Stockman; Fort Thomas, Ky.; R. S. Littleford, Jr., Trustee U/W Mariana W. Littleford, deceased; Fort Thomas, Ky.; Thomas W. Littleford, as Custodian for Mariana W. Littleford, deceased; Fort Thomas, Ky.; R. S. Littleford, Jr., Port Washington, N.Y.; W. D. Littleford, Roslyn Towne, Roslyn, N.Y.; R. S. Littleford, Jr., Port Washington, N.Y.; W. D. Littleford, Roslyn Towne, Roslyn, N.Y.; R. S. Littleford, Port Washington, N.Y.; Michael K. Harbort, N.Y.; Michael K. Harbort, Port Washington, N.Y.; Marjorie S. Tyler, Niles, Ohio; Marjorie S. Tyler, as Custodian for John P. Tyler, Niles, Ohio; Christopher F. Tyler, Niles, Ohio, Billboard Publications, Inc., Profit Sharing, Savings & Retirement Plan Trust, Cincinnati, Ohio; J. L. McFall, Fort Thomas, Ky.
- Known Owners, Holders, Mortgages, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages or Other Securities: None.
- 9. For completion by non-profit organizations authorized to mail at special rates. Not applicable.

10. Extent and Nature of Circulation

<table>
<thead>
<tr>
<th>Average No. Copies Printed Each Issue During Preceding 12 Months</th>
<th>Single Issue Nearest to Filing Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Total No. Copies Printed (Net Press Run)</td>
<td>232,849</td>
</tr>
<tr>
<td>B. Paid Circulation:</td>
<td></td>
</tr>
<tr>
<td>1. Sales through Dealers and Carriers, Street Vendors and Counter Sales</td>
<td>27,372</td>
</tr>
<tr>
<td>2. Mail Subscriptions</td>
<td>146,606</td>
</tr>
<tr>
<td>C. Total Paid Circulation</td>
<td>183,978</td>
</tr>
<tr>
<td>D. Free Distribution (including samples) by Mail, Carrier or other means</td>
<td>8,291</td>
</tr>
<tr>
<td>E. TOTAL DISTRIBUTION (Sum of C and D)</td>
<td>192,269</td>
</tr>
<tr>
<td>F. Office Use, Left-Over, Unaccounted, Spoiled after printing</td>
<td>40,580</td>
</tr>
<tr>
<td>G. TOTAL (Sum of E &amp; F) Should equal net press run shown in (A)</td>
<td>232,849</td>
</tr>
</tbody>
</table>

I certify that the statements made by me above are correct and complete.

(Signature of editor; publisher, business manager or owner) (Signature of editor; publisher, business manager or owner)

John W. Ross, Secretary
Billboard Publications, Inc.

Lowest of the LOW!

Shamelessly Low Prices...

As one of America's largest wholesale distributors, we're guilty of shamelessly low prices. Our buying volume has made our prices the lowest. We seriously doubt you can find one lower... and that we're proud of. What's more, at S.C.A. you can select from hundreds of NEW, Factory Sealed, Full Warranty, Brand name, Hi-FI Stereo components. If its in the Hi-FI, Audio field... we have it!

Write for a lowest of the low quote...we're not ashamed.

STEREORPSONATIONOFAMERICA

2122 UTICA AVENUE, BROOKLYN, NEW YORK 11234 (212) 338-8555

CIRCLE 65 ON READER-SERVICE CARD

ADVERTISING INDEX

is on page 133 in this issue.

Reader Service cards appear on both pages 21 and 131.
The fussiest fans in the business keep getting hooked on our line.
Today's audiophile is a demanding type. Demanding components for specific purposes. And demanding them when he wants them.

He’s our kind of customer, and we've usually led the industry in meeting his demands. Before that, many of these components were available only in limited hand-made or professional supply.

We were the first to design and build plug-in heads for home decks. First to make automatic reverse. And first on the home deck market over two years ago with four-channel stereo tape decks.

To stay first in new product concepts, we manufacture all our own critical components. This gives us the design flexibility that other companies lack.

And we've found that projecting tomorrow's needs is the best way to keep reeling in today's fans.

TEAC

TEAC Corporation of America
2000 Colorado Avenue
Santa Monica, California 90404

CIRCLE 67 ON READER SERVICE CARD
For merry stereo listening all year long, the KENWOOD family of fine stereo components includes everything you need for a superb sound system in your home: Stereo Receivers, Tuners, Amplifiers, Compacts, Tape Decks, and Speakers. Visit your nearest KENWOOD Dealer and get acquainted with their new models.

The unsurpassed KR-7070...350 Watts • FET • IC • XTAL Filter • FM/AM Stereo Receiver with Automatic/Remote Tuning • The amazing KR-6160...260 Watts • FET • IC • FM/AM Stereo Receiver with Dynamic Microphone • The magnificent KW-8077...6 Heads • 3 Motors • Stereo Tape Deck with Automatic Reverse Record/Playback plus Auto Repeat Playback • The superb KX-7010...Stereo Cassette Deck with exclusive Micro-Gap Head for superior sound reproduction • The extraordinary KS-707P...Stereo Compact with 188 Watts • FET • IC • FM/AM Stereo Receiver • PE 2034 Auto/Manual Turntable • The masterful KL-5060...3-way • 4-Speaker System

For illustrated brochure of KENWOOD's complete line, write...