Exclusive
Shostakovich Discusses His Works

Records That Should Never Have Been Released
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When you examine the numbers that apply to the Fisher 504, you'll probably come to the same conclusion *Stereo Review* did: "All in all, the Fisher 504 is a first-rate receiver and an impressive achievement." Or *High Fidelity*:** "We have yet to examine in detail any quadraphonic receiver—at any price—that offers more, overall, to the music listener."

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### Numbers speak louder than words

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<th>The Fisher 504</th>
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- **Watts**
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October 1973
VOL. 23 NO. 10

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There are literally hundreds of ways to put loudspeakers in a box. Most of them are wrong.

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Details overleaf...
Building a loudspeaker (for whatever purpose) is as much an exercise in choosing goals as it is an engineering project. Should you opt for high efficiency, or wide range, or small size, or what? And how much are you willing to sacrifice in one department in order to achieve the utmost in another?

Because serious, basic investigation into the physics of loudspeaker operation is really quite rare, most speaker systems are based on existing technology. And the differences one hears are primarily a matter of how engineers (or sales departments) place emphasis on one or more of the desired goals at the expense of the others. Your choice, then, is rarely among competing technologies, but rather which design goal most nearly meets your own needs.

Decisions, Decisions

Especially in the case of home high fidelity systems, designers have often selected the sealed acoustic suspension system as the basis for their efforts. Sealed system design is relatively simple and straightforward; basically a single equation defines all one needs to know to come up with good low-frequency performance. The direct relationship of enclosure volume, low-frequency response and efficiency has been described in great detail in consumer publications.

By contrast, design of vented systems has been an enigma. The basic idea is very appealing: instead of containing half the woofer’s output inside a sealed box, the vented enclosure makes that energy available for use in the listening room. With far more variables to juggle, a simple relationship (like that of the sealed system) did not fall into designers’ laps, resulting in the notion that vented systems required an empirical cut-and-try design technique.

The vented advantage

As it turns out, vented systems have a similar interdependence of enclosure volume, low-frequency response and efficiency—a conclusion drawn from an elegant technical study by Australian researcher A. N. Thiele. By relating system low-frequency response to electrical filter response, Thiele indicated many choices of system frequency response, and more importantly, exactly what changes to make in the loudspeaker and enclosure to produce the desired performance.

If this same analysis is applied to sealed systems, the inherent advantage of vented systems becomes obvious. Briefly summarized, a vented system may have:

1/2 octave more bass, or;
4-1/2 dB more efficiency, or;
an enclosure 1/3 the size.

So much for the theory … now we must set specific design goals. We wished to design a system with response lower in frequency, greater midband efficiency, and smaller physical size than the best bookshelf acoustic suspension systems. To further increase the vented system advantage shown above, we selected a system response (Sixth Order Butterworth Class I) which employs an auxiliary circuit or equalizer.

32 Hertz. Really.

Most speaker frequency response specifications in print today are meaningless. They have little relationship to the measured or perceived performance of the product. However, low-frequency response can, in fact, be precisely defined and measured.

The low-frequency limit (3 dB down) of the Interface:A is 32 Hz, a nice round number, musically speaking. Low C of a 16-foot organ stop is 32.7 Hz, three octaves below middle C. By comparison, the lowest note of a standard-tuned bass viol or bass guitar is 43 Hz.

How it is done

Tuning the 3/4 cubic foot enclosure of the Interface:A to 32 Hz requires more than just a hole in the box. The smallest usable hole would require a duct several feet long. The Interface:A uses a practical alternative (or vent equivalent) to properly tune the enclosure. It looks like a 12-inch woofer but it has no voice coil or magnet. In fact it is a 10” diameter piston with a mass equivalent to the amount of air required to reach 32 Hz tuning of the enclosure. A "real" vent of this diameter would be 20 feet long, but please don’t confuse this with resonant tube designs such as organ pipes.

A different shape distortion curve

Unlike a sealed system, the maximum "woofer" excursion in the Interface:A occurs in the area of 45-50 Hz. Instead of the constantly rising distortion curve characteristic of sealed systems, distortion actually diminishes as the low-frequency radiator becomes effective. Total harmonic distortion at 32 Hz with full power input is on the order of 1%,
a remarkably small amount by sealed system standards.

**Equalization**

Flat acoustic output requires only modest equalization: 3 dB at 50 Hz, rising to a maximum of 6 dB at 35 Hz. Below the usable response of the system, the equalizer rolls off sharply to eliminate undesirable low-frequency components (record warp or rumble, for instance) before they reach the power amplifiers. A high-frequency control on the equalizer permits adjustment of speaker response at the most logical place in the total system.

The equalizer contains two identical channels and is designed to be connected at the tape monitor jacks of integrated electronic components. It may also be connected between preamplifier and power amplifiers.

**Uniform acoustic power output**

Thus far we have been concentrating on the low-frequency design, and the advantages of vented systems over sealed systems. Even if we were designing a sealed system, however, we would pay close attention to uniform high-frequency performance. Much has been made of flat response measured directly in front of the speaker, but the character of the sound you hear in a typical listening room depends largely on the total power being radiated by the speaker: the sum of its output in all directions. What is desired is uniform response on-axis and uniform dispersion to provide uniform total acoustic power output.

Ideally, the radiating area of a speaker should decrease as frequency increases to maintain constant dispersion. The low-frequency design of the Interface:A helps in this respect. The vent equivalent, comparable to a 12-inch woofer, covers the lowest portion of the spectrum. Freed of this responsibility, the Interface:A's "real" woofer can be a smaller-than-typical 8-inch unit with uniform midrange dispersion.

Over approximately the top octave of the system, a tweeter mounted on the rear of the cabinet contributes output which helps maintain uniform acoustic power in the room. The rear tweeter should not be considered a "reflecting" speaker; placement of the cabinet with respect to the walls is not critical.

**A goal of balance**

Our goal was to create in Interface:A a well-balanced system of reasonable size, extended frequency response, excellent dispersion, useful efficiency, and wide dynamic range at a realistic price. How well the goal was achieved is a question only you can answer. And this judgement is best rendered after careful listening and comparison. For an up-to-date list of audio dealers who can demonstrate Interface:A, write to us today.

Interface:A $400/pair suggested retail, complete with equalizer.

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**Notes:**

Two Views of Obsolescence

I feel that at least a portion of Robert C. Marsh's review of the Giulini recording of the Beethoven Ninth Symphony [July 1973] must remain unchallenged. The sound-vs.-performance controversy (which seems to find its respective champions in Mr. Marsh and Harris Goldsmith) really ought not to exist at all. One's satisfaction with a recording should be a total and usually inseparable combination of sound and performance. If the performance of a piece of music is emotionally and intellectually satisfying (and perhaps treatably unique in one way or another) and manages to "reach" the listener in a way that another, perhaps more recent, recording fails to indicate that Toscanini's old recording of the Ninth is the equivalent of an older-model automobile. I don't much care for such an analogy between cars and recordings of great music. But, since Mr. Marsh has made it, I think it well to observe that most people would probably rather own a 1953 classic than a 1973 lemon. I grew up in the stereo era and I have a fine component system and a great many stereo recordings. Yet I have never felt in the least dissatisfied with the sonics of Toscanini's 1952 Beethoven Ninth. The only reason I would ever buy another one is for a different interpretive viewpoint; in fact when I did buy another one, it was the Furtwangler Bayreuth performance—older even than the Toscanini. As to Mr. Marsh's statement that "in general I regard any recording more than five years old as obsolete technically," I suggest he compare London's 1959 Das Rheingold with DG's more recent recording, or RCA's engineering on the Reiner/Chicago Symphony discs with their more recent Ormandy/Philadelphia efforts. The idea that my copy of the Solti/Rosenkavalier is on the brink of technical obsolescence is of supreme irrelevance to me. Finally I would suggest that, as only one example, Mr. Marsh listen to the Flagstad/Furtwangler Tristan and the recent Karajan version of twenty years later. Does the technology really make the latter a closer and more intense experience? I must confess myself somewhat confused by Mr. Marsh's insistence on the importance of state-of-the-art sound. I quote from his Toscanini and the Art of Orchestral Performance. In his comments on the 1954 live-performance recording of Borbo's Medea's Frite, he says "I heard this concert from one of the best seats (acoustically) in the Hall (Carnegie), and can report that the presence of this recording is 100 per cent—you are there. The musical experience I recall vividly, from that afternoon, was recorded when played this recording for the first time and was just as strong on later hearings." Assuming that recordings do not somehow mysteriously age and lose their potency in actual physical fact. I can only assume that if presence was complete fifteen years ago then it must be so now! If that kind of presence in recordings is obsolete, then I am all for obsolescence.

Mr. Marsh replies: The problem is basically semantic. Mr. Bailey takes "obsolete" to mean out of date and without value, but I mean simply technically outdated. Recording technology advances at such a speed that any recording made five years ago could be improved technically (I'm not talking about musical values) if it were made today. Solti's new Parsifal is technically superior to his Rosenkavalier, and both are improvements on his Rheingold. I am sure that Solti and his producers would be the first to say so. I suspect that any symphonic or operatic recording made today in other than four-channel techniques is obsolete from the start, since our standards of acceptable presence now require four channels in music of this type. I am not indifferent to the value of old things. I own and drive a 1954 car, which is obsolete—but I love it. Last summer I was involved in Mercury's reissue of the historic Kubelik/Chicago Symphony recordings, which are obsolete but of great value to musical documents. I still play Toscanini recordings, although not very often, but Mr. Bailey surely does not expect me to have the same standards for the evaluation of records in 1973 that I had when I wrote my Toscanini book in 1955? For one thing, in the years since then I have heard a great deal of live music and my awareness of the limitations of all recording processes has increased enormously. It must also be added that a newer recording is not always better. Engineers are mortal too. In theory a newer RCA Quadraphonic version of the Gilde Russian Sailor's Dance by Ormandy and the Philadelphians should be more exciting than the older Columbia stereo version. In fact it isn't. But that tells us only that RCA still has things to learn about classical recording in the new medium. It seems to me that in a magazine called HIGH FIDELITY a basis for all discussion should be the assumption of technical progress in the field, and one can recognize and respect that progress without rejecting the great recordings of the past. I insist simply that a record made in the 1950s and work of today can be compared only musically. Technically they represent two quite different things; as a critic, I consider it my obligation to make the reader aware of this fact.

The Duke Defended

I don't see how Morgan Ames, in her June review of John Wayne's RCA album, can jump on John for what she considers chauvinism and then turn right around and express doctrinaire views that are pretty much equivalent, based merely on an opposing position. This results in an analysis of John's patriotic pitch (an activity that apparently has to be defended nowadays) that goes just far enough to make his views sound ridiculous, specious, and evil, while stopping short (of course) of approaching the point where the difficulties of her own position start showing up. If we take the offending quotation she has extracted from the disc and reverse the central points, would that satisfy Ms. Ames' "So do what you've got to do, but always keep in mind a lot of people believe in peace, but there are the other kind. However, if we want to keep these freedoms, we don't really have to fight. God forbid, but if we do, let's always fight to lose, for the fate of a winner is futile and it's bare, no love, no peace, just misery and despair. Don't face the flag, son, and when it's replaced with another we'll thank God." Interested readers can try making their own reversals of Ms. Ames' quotation. But I think all of them will sound pretty ridiculous, except possibly to her. Most of us would agree there is misery and despair in fighting, win or lose. John indicates that he thinks so by his "God forbid." But is Ms. Ames saying there is more misery and despair in winning? This is the sort of nebulous, twisted innuendo that seems so popular nowadays in confusing the young people. And what are Ms. Ames's solutions? To say that most people want peace but that some want war seems to me a reasonable, balanced assertion. But to Ms. Ames there are no people—except perhaps John—who want war. If we reject John and his primitive outlook and join Ms. Ames, we'll never have any war widows. If we keep our young people unperturbed to fight, it seems, all will be well. If Nazi or Communist types were to try to persuade us that we or our neighbors need a change of government, leadership, or political philosophy, that presumably would give us a splendid opportunity to show our love and understanding. Isn't it obvious? Ms. Ames is either insincere or out of her depth, in terms of solutions to an eternal problem. If there are difficulties and limitations in John's position, Ms. Ames's ideological marijuana isn't much of an alternative, and inflicting it on us while criticizing John is doubly exasperating.

John P. Owens
Porterville, Calif.

Ms. Ames replies: That's what happens when politics (right or left) masquerades as art. Unfortunately we wind up arguing not music but ideology, and Mr. Owens and I are the kind of people who will disagree eternally on ideological matters. What's important to me is that we have, I think, treated each other's opinions with respect. His is the most intelligent and responsible angry letter I've ever gotten; while we disagree totally, I appreciate his response. In an odd but satisfying way, it unites us. One other thing:

Brian W. Bailey
Seattle, Wash.

Arturo Toscanini—

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and tonal splendor—the Vienna Philharmonic, Berlin Philharmonic, Dresden
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EXECUTIVE DIRECTOR/CARNEGIE HALL

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No Conductor Needed

It was gratifying to read [June 1973] that Royal S. Brown enjoyed the performance by the New York Philomusica of Messiaen’s Quartet for the End of Time (Candide CE 31050). Unfortunately he assumed that I, as director of the Philomusica, also conducted the performance. In fact it is an example of the chamber-music artistry of the players—Isidore Cohen, Timothy Eddy, Joseph Rabbai, and Robert Levin. Their concepts, sensitivity, and hours of rehearsal were responsible for the fine qualities Mr. Brown cited in his review.

Whose Ben Hur?

In his July review of the two-disc set “Original Motion Picture Soundtrack: The History of MGM Movie Music, Vol. 1” Mike Jahn states, “But these are the movie originals, and valuable on that basis alone.” However the selection from Ben Hur comes not from the film’s soundtrack but from the “Music from Ben Hur” album MGM issued at the time of the film’s release. It has a different orchestra and conductor; the actual soundtrack was conducted by the composer, Miklos Rozsa. The error is partly MGM’s fault, due to their misleading title for the set. For some reason, no true soundtrack recording for Ben Hur was ever released. Presumably MGM still has the original six-channel soundtrack master, which was vastly superior to the recording issued on discs. Perhaps the newly formed MGM Rozsa Society can persuade MGM to release the actual soundtrack from this all-time-Oscar-champ film.

James C. DeLorei
Jeffersonville, Ind.

Finding Record Numbers

Regarding David Hoekema’s “Tip for Radio Stations” [“Letters,” July 1973], WUHY-FM is not the only classical-music station that announces the catalogue numbers of the records it plays. For its two years in existence, KONG-FM’s classical-music department has done so. I couldn’t agree more with Mr. Hoekema as to its value to the listener and the boost it might give to the classical-music industry if practiced more widely.

Peter Johnstone
Classical Music Director, KONG-FM
Visalia, Calif.

We would add one small reminder: For complete coverage you need not only the monthly Schwann-1, to which Mr. Veilleux refers, but also the semianual Schwann-2, which contains listings for all mono and rechanneled records, all spoken-word recordings, and all pop and jazz more than two years old.

Baccaloni on Odyssey

In spite of David Hamilton’s blanket condemnation of the recent Odyssey Baccaloni release [April 1973], the latter’s rendering of the L’Elisir d’amore and Barberie selections remains the epitome of the art of the basso buffo. And the three Mozart arias contain a fine blend of Italian buffo and Mozartian styles—preferable to what one generally encounters in the German tradition. Further, a comparison of this “Madamina” with that in the old Glyndebourne Don Giovanni recording reveals that while a few phrases in that performance are superior to those on the Odyssey
SA-9100 A Superb Integrated Amp from Pioneer


Comment: Whether you admire fine audio products for their specifications, for their sound, for their versatility, or even for their looks, you've got to count this a whiz-bang of a product. Pioneer has long been known for the great "feel" and excellent styling of its electronics—and for matching these qualities with sound internal design. The SA-9100 has all these elements but its performance is so exceptional and the many extras in the way of switching options and so on so eminently useful that we find it perhaps the most exciting piece of audio hardware we've yet tested from this company.

It all begins when you open the packing and find that muslin snood in which Pioneer lovingly packs its more deluxe items. That's impressive—but the front panel is far more so. Following a speaker selector (which allows you to use any one of three speaker pairs, any two of these pairs simultaneously, or none) at the upper left you come immediately to one unusual feature: the four tone-control knobs. The two larger ones are conventional in effect and operation except that they are stepped— and as lab tests proved, are extremely accurate in their calibration (so many dB of cut or boost at 100 Hz in the bass and 10 kHz in the treble). The smaller knobs affect only the frequency extremes; hence their calibration points are, respectively, at 50 Hz and 20 kHz and their effect is cumulative with the standard controls. You can, for example, introduce a slight rise in the upper bass only by turning the standard (100-Hz) control up by, say, 4 dB and turning the special (50-Hz) control down by a similar amount. Or you can use the special bass control to boost only deep bass—as a speaker equalizer might.

Proceeding to the right, the next control also has some special— and useful— features. The main knob is a standard volume (or loudness) control. The ring around it limits output. It is calibrated (again, with fine accuracy—within 1/2 dB) for attenuations of 0 dB, 15 dB, and 30 dB. This control can be used in several ways. You may turn it down to prevent speaker overload; you may use it to compensate for altered power requirements depending on the speakers in use; it helps in tailoring loudness-control action (which is, of course, keyed to the position of the volume control) to actual listening levels.

At the far right in this upper rank are the selectors. A lever switch chooses tuner, phone 1, or the main function knob's setting. That knob, at the extreme right, has positions for microphone, phone 2, and two aux inputs.

The bottom rank begins with the AC power switch and a stereo headphone output jack, which is live at all times. Next come switches for muting (a 20-dB level cut—again accurately calibrated), low filter (off, subsonic—below 8 Hz and 30 Hz), tone defeat (on/off), high filter (12 kHz/off/8 kHz), and loudness/volume. The 30-Hz filter is a standard rumble filter; the subsonic filter produces virtually no effect in the audible range, as the lab data show, and Pioneer recommends that it be left on in normal use to prevent feedback disturbances, woofers, damage, and such potential problems, which can be occasioned by a poorly isolated turntable, excessive arm resonance, or warped records—among other phenomena.

Next comes the balance control. At its right are two tape switches. The first selects tape monitor 1, source, or tape monitor 2. The second is marked "duplicate" (on/off) and is so wired that it permits copying either from tape deck 1 to tape deck 2 or vice versa. The last knob is for phono 2: two reverse stereo, left-plus-right mono, left-only mono, and right-only mono.

Across the top of the back panel are a series of input and output jacks, most of them in the standard pin-jack pairs. They are for phone 1, phone 2, tuner, aux 1, aux 2, tape monitor 1, tape recording 1, tape monitor 2, tape recording 2, and output to a quadraphonic adapter unit. Tape recording 2 is dual (a 5-pin DIN socket), preamplified, and power amp in. Wow! Next to the phono-2 inputs is a three-position impedance switch: 25k, 50k, and 100k ohms. (The 50k position is normal for magnetic cartridges specified at 47k.) Though the tape 2 connections are marked for use with a quadraphonic adapter, such a unit might also be connected to the pre-out/main-in jacks. Or those jacks might be used for an equalizer or electronic crossover unit. Next to them is a switch for normal (internal feed directly from preamp to power amp), separated, and separated with automatic inclusion of a subsonic filter.

Across the bottom are phone jacks for left and right mike inputs, two thumb screw terminals for grounding ancillary equipment (particularly turntables), the audio inputs for which are just above, input level controls for phone 1 and aux 2, an output level control for speaker pair B, color-coded spring-clips connections (intended for bared wires) for all three speaker pairs, and three AC convenience outlets, one of which is switched.

How does all this perform? In a word, superbly. We've indicated some of the major options open to the user, but there are many more—for example, in the use of the phono-2 inputs level controls to balance a variety of widely differing units so that all work together efficiently in the resulting system. And for an integrated unit the performance data are exceptional. All distortion measurements are below 0.1 percent except at extremely low outputs. There is room to spare above the amplifier's 60-watt output rating. (Note, for example, that output to a 4-ohm load goes beyond 100 watts before intermodulation distortion zooms; at 113.8 watts IM is still only 0.08 percent.) And not only is calibration of the various frequency-selective controls unusually accurate, but the "flat" curves are just that; the RIAA equalization curve is at least as perfect as any we have ever seen.

A product for the elite? Perhaps. But there is not a switch or a knob on it for which we cannot find good (as opposed to marginal) use. And it is a joy to use; luxurious, refined, and exceptionally well thought out. Along with the amplifier, Pioneer sent us data about its use of differential amplifiers and direct coupling in both preamp and power sections, full of terms like OCL and NFB and SEPP. While such information doubtless will fascinate design engineers, we always have been more interested in the proof of the pudding—which in this case turns out to be a feast.
The BSR 710 has its brain in its shaft. A carefully machined metal rod holding eight precision-molded cams. When the cam shaft turns, thecams make things happen. A lock is released, an arm raises and swings, a record drops, a platter starts spinning, the arm is lowered, the arm stops, the arm raises again, it swings back, another record is dropped onto the platter, the arm is lowered again, and so on, for as many hours as you like.

Deluxe turntables from other companies do much the same thing, but they use many more parts-scads of separate swinging arms, gears, plates, and springs—in an arrangement that is not nearly as mechanically elegant, or as quiet or reliable; that produces considerably more vibration, and is much more susceptible to mechanical shock than the BSR sequential cam shaft system.

When you buy a turntable, make sure you get the shaft. The BSR 710. From the world's largest manufacturer of automatic turntables.

The best by far... because Revox delivers what all the rest only promise.
Leadership means responsibility. At Pioneer we do not accept this lightly. This is dramatized magnificently by the new SX-828. As the top of the great Pioneer line of receivers, the SX-828 is extravagantly endowed with increased performance, greater power, unsurpassed precision and total versatility.

Providing 270 watts of IHF music power (that’s 60 + 60 watts RMS at 8 ohms, with both channels driven), there’s more than enough power to fill your world. And it’s consistently controlled throughout the 20-20,000 Hz bandwidth with direct-coupled circuitry and dual power supplies.

Suburbia, exurbia or inner city. It makes no difference to this superior performer. Advanced FET/IC circuitry brings in each FM station smoothly and cleanly as though it’s the only one on the dial. Small wonder with 1.7uV FM sensitivity and 1.5dB capture ratio.

Music lovers will have a field day with a complete range of connections for 2 turntables, 2 tape decks, 2 headphones, 3 pairs of speakers, an auxiliary, plus 4-channel terminals, when you want them. And Pioneer really pampers you with features like: a new and exclusive fail-safe circuit to protect your speakers against damage and DC leakage, a super wide angled dial that eliminates squinting, loudness contour, FM muting, mode and speaker lights, click-stop tone controls, dual tuning meters, hi/low filters, audio muting, and even a dial dimmer to set a more amorous mood.

At $469.95, including a walnut cabinet, the SX-828 is overwhelmingly the very best receiver at its price. It completely fulfills Pioneer’s responsibility of leadership. Hear it at your Pioneer dealer.

U.S. Pioneer Electronics Corp., 178 Commerce Rd., Carlstadt, New Jersey 07072
West: 13300 S. Estrella, Los Angeles 90246 / Midwest 1500 Greenleaf, Elk Grove Village, Ill. 60007 / Canada: S. H. Parker Co., Ont.

SX-828 AM-FM STEREO RECEIVER
Five disturbing facts about loudspeakers no other manufacturer has the guts to tell you.

The Loudspeaker Jungle

1. There are approximately one hundred different makes of "high fidelity" speakers sold in the United States, confronting the buyer with an incredible clutter of names, types, claims and counterclaims.

   Of the hundred, no more than twenty are relevant, in the sense that they represent some sort of serious engineering effort and manufacturing philosophy, whether successful or not.

   The remaining eighty are opportunistic marketing ventures, big and small, responding to the merchandising needs of stores rather than to the listening needs of the public.

2. One reason for this commercial jungle is that anyone with no other qualifications than a few thousand dollars can go into the speaker business.

   About nine out of ten speaker manufacturers, the good guys as well as the bad guys, buy their drivers (woofers, tweeters, etc.) from outside suppliers in the U.S., Europe and Japan.

   There are only a handful of these "raw speaker" houses and they stand ready to make anything their customers specify, from the most sophisticated drivers to the cheapest, a hundred thousand units or just five hundred.

   The typical speaker manufacturer is therefore merely a contractor with practically no overhead; he throws a Gundersen woofer and a Furuhashi tweeter into a Gonzalez cabinet and sells it as the one and only original Astrodynamik speaker system. (The names have been altered to protect the innocent.)

   There's nothing inherently wrong with this way of making speakers, as long as a talented and experienced speaker designer is in charge from beginning to end.

   At Rectilinear, we buy our drivers only from the best suppliers, who make them to our own rigid specifications to match the system designs we've developed. We make our own crossover networks and cabinets.

   But not every manufacturer is like us.

3. Among the approximately twenty technologically and ethically respectable speaker brands, some six or seven are relevant only to a small coterie of dedicated audiophiles.

   These are the exotic designs, utilizing electrostatic or other unconventional drive principles as well as diaphragms of unfamiliar shape and construction.

   In most cases, these speakers require special, expensive amplifiers and compulsive owners who enjoy fussing and fiddling.

   The small, avant-garde firms that specialize in making this type of product have always had a high mortality rate, usually because of wishful thinking about unsolved or only partially solved engineering problems.

   Nevertheless, we have the highest regard for these brave
experimenters and consider it entirely possible that the future belongs to one of them.

But which one?

(Will you buy the first electric automobile when it comes out?)

4. The thirteen or fourteen speaker makers who are both serious and reasonably conservative, and among whom we confidently number ourselves, are hopelessly split on the issues of sound dispersion and speaker “personality.”

Some believe, and so far we’re one of them, that a speaker should radiate sound only forward, over as wide an angle as possible. Others aim various drivers at the back wall or the ceiling, to bounce off the sound before it reaches the listener.

We feel that the arguments for the latter approach are unscientific and that the resulting sound is phony. No guitar is nine feet tall and twelve feet wide. (When somebody comes up with a reflective design that presents a correct spatial perspective, we may change our mind.)

As for personality or character, a speaker should theoretically have none, since it’s a reproducer, not a musical instrument. When two speakers sound different playing the same program material, at least one of them is wrong. Maybe both.

But they do sound different, even in this heavily screened group.

There’s the West Coast sound, for example, favored mainly by California-based firms and characterized by sizzling highs, a huge bass and lots of so-called The Polite presence. Everything a bit overstated and larger than life.

There’s also the polite New England sound, with its origins in the Boston area. Nice and smooth, neutral, everything in its place, nothing shrill, but somehow muffled and less vivid than real life.

We believe that, despite their charms, both of these personalities are wrong. Only a totally characterless accuracy is right. What goes in must come out, no more and no less. Let the record producer create the type of sound you hear, not the speaker manufacturer.

Accuracy has a great deal to do with low time delay distortion, a much-neglected subject. Electrostatic speakers excel in this area. We could summarize our position by stating that Rectilinear aims for the accurate, electrostatic type of sound without giving you the problems associated with electrostats.

5. There’s also a new impediment to accurate sound reproduction, in addition to the established schisms discussed above. We’re referring to the epidemic of “three-dimensional” or “sculptured” speaker grilles made of polyfoam.

A speaker grille should be, above all things, acoustically transparent. There shouldn’t be any audible, and virtually no measurable, difference in the output of the speaker with the grille on or off.

But the foam material these newfangled grilles are made of is the same as the appliance people use for muffling the mechanical noises of air conditioners! How a reputable manufacturer can use a sound deadener for a speaker grille is beyond us, but everybody seems to be doing it.

Until acoustically transparent three-dimensional materials become available, our grilles will remain prosaically two-dimensional.

The 3-D Grille

So. Okay.

Besides Rectilinear, are there any sincere, serious, nonexotic speaker companies that make forward-radiating, personality-less, accurate-sounding systems without 3-D grilles?

We don’t know of any.

In our own methodical way, we’re unique.

One more thing.

We aren’t telling you all this just for laughs.

Next time you’re in a hi-fi store, use these five facts to guide you through the loudspeaker jungle.

And remember who told you.

Rectilinear

Rectilinear Research Corp., 107 Bruckner Blvd., Bronx, N.Y. 10468
Canada: H. Roy Gray Limited, Ontario

CIRCLE 49 ON READER-SERVICE CARD
Once you slip on a pair of Koss PRO-4AA Stereo phones, you'll remember what a live performance really sounded like. Because unlike speakers, the Koss PRO-4AA mixes your favorite music in your head, not on the walls of your living room. So you'll be in a world all your own...immersed in the emotional nuances of your favorite rock group or settled front row center for Brahms' First or Beethoven's Fifth. And all the while, Koss's unique, patented fluid-filic ear cushions will provide an acoustical seal that will give you a rich deep bass without boominess. And highs that are always brilliant and uniform.

But what really makes the Koss PRO-4AA unique is its driver element. Not only is it the world's first driver designed exclusively for Stereophones, but it's also the world's first virtually blow-out proof driver. Driven by a 1-inch voice coil, the extra large Koss PRO-4AA diaphragm has 4 square inches of radiating area. And that means you'll hear 2 full octaves beyond the range of any other dynamic Stereophone. No wonder High Fidelity Magazine rated the Koss PRO-4AA a "superb" headphone.

If you'd like to hear the next best thing to a live performance, ask your Audio Specialist for a live demonstration. And write for our free full-color catalog, c/o Virginia Lamm. Once you've heard the extra sound you'll hear with the Koss PRO-4AA, you'll know why it's like buying a whole new record or tape library.

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For now you can own a pair of our new Model Thirty-One loudspeakers for just $89.95t. Think of it. Two superb sounding full-range loudspeakers at a price you might consider fair for just one! A pair of Thirty-Ones deliver a truly inordinate amount of sound for their modest size. You can drive them to big listening levels with virtually any decent amplifier or receiver. They’re handsome, featuring a new sculptured acoustically transparent foam grille. Rugged. And best of all, incredibly inexpensive. With the money you save, you might even trade-up to a better turntable or receiver, perhaps even get into quadraphonic sound. The Thirty-Ones can help make it happen. A pair is at your KLH dealer now. Listen to them soon. We’re sure you’ll agree that no one has ever offered you a better value in sound.

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†Suggested retail prices—slightly higher in the South and West.

CIRCLE 30 ON READER-SERVICE CARD

October 1973
CONTROL CENTER?

If you're a music lover looking for more enjoyment from your music collection, we have a pleasant surprise for you.

Up to now you've enjoyed the few control functions on your tape deck, amp or receiver. But think what you could do with a discrete control center! Not a low economy model, but the famous CROWN IC150, with a variety of versatile controls unavailable in any other model under $300, and some models over $500.

This is the control center praised by that dean of audio, Ed Canby: "This IC150 is the finest and most versatile control unit I have ever used. For the first time I can hook all my equipment together at once. I find many semi-pro operations possible with it that I have never before been able to pull off, including a first-class equalization of old tapes via the smooth and distortionless tone controls. I have rescued some of my earliest broadcast tapes by this means, recopying them to sound better than they ever did before."

The IC150 will do the same for you. You could record from any of seven sources: tuners, turntables, guitars, tape players, microphones, etc. You could also tape with one recorder while listening to a second one. Even run two copies of the same source at once while monitoring each individually. How about using the IC150's exclusive panorama control to improve the stereo separation of poorly produced program material or to correct that ping-pong effect with headphone listening? It's all up to your creativity.

You'll feel perfectly free to copy and recopy through your IC150, since it creates practically no deterioration whatsoever. Cleaner phono and high-level circuits cannot be found anywhere. Harmonic distortion is practically unmeasurable and IM is less than 0.001% (typically 0.002%).

Of course, construction is traditional Crown quality, backed with a three-year warranty. The price is $299. The enjoyment is unlimited. The opportunity is yours. Visit your local Crown dealer to discover if you are ready for a real control center, the IC150.

Barenboim Closes a Cycle

LONDON

No sooner had Daniel Barenboim and the English Chamber Orchestra taken up their positions for Mozart's C major Piano Concerto, K. 246, than EMI producer Suvi Raj Grubb addressed them on the intercom: "Welcome back to the studio from your holiday." Those who heard groaned. This was barely forty-eight hours after the orchestra's return from an exhausting five-week world tour that covered the United States, Japan, Hong Kong, and India. They had in fact visited Grubb's home town, Bombay, which may have accounted for his gently barbed remark about a "holiday."

Barenboim had been with the ECO for most of the grueling tour, and relations remained as cordial as ever. After nearly ten years of recording Mozart piano concertos (among other things) together, he and the players know each others' minds almost intuitively. The only complaint you'll hear is that Barenboim occasionally fusses about things the players already know.

His perky good humor never gets in the way of work schedules: He seems to have a built-in clock mechanism, wasting not a second. In the last five minutes of the tea break, he was listening to fragments of half a dozen takes (having stored in his mind the possible flaws, he needed only a few bars of each to tell him what he wanted to know). He managed to slip a message to the studio: "Can you get everyone sitting down and tuned? I'll be in in a minute." Even a minute might have meant the difference between completing three movements in that second session of the day instead of only two.

Grubb is a key part of the process that insures ease of recording, no crises, every second used effectively. On a final retake of the close of the slow movement, he stopped Barenboim at his most hushed and intense in the final bars of the cadenza. The pianist looked up with a shrug and didn't need to be told. "So we've run out of tape, have we?" With several beautiful ends-of-cadenza already in the can, he could afford to be ironically understanding.

Grubb has an uncanny ability to predict what Barenboim's ears will object to, thus saving a lot of time. But occasionally Barenboim will resist a control room objection. During the first take of the finale, Grubb stopped the performance. "It's all right. You can put the phone down," Barenboim said a little airily, thinking he knew what was wrong. "We heard it." But Grubb's complaint was that in the minor-key episode the violins, comparatively low in register, were not coming through. A disbelieving Barenboim relayed this to the players, who went over the passage again. Grubb still objected. "It's impossible," said Danny, and he rushed into the control room. After about three seconds of playback, he went back into the studio shaking his head. "He's right!" he said with amazement. As he has long realized, Grubb provides him with a vicarious pair of ears.

Matching Acoustics. The layout for the Mozart concerto sessions has been modified, with the players turned ninety degrees, now that the acoustics of EMI Studio No. 1 have been changed; plastic paneling over most of the wall area gives a brighter sound. Barenboim recalled the story of Toscanini coming to the old studio to record the Beethoven Seventh. He raised his baton, and a solitary chord was played. Toscanini shook his head violently, and that was that. Barenboim jokingly suggested that in those days the studio's acoustics had been better.

Joke or not, there was a serious problem when it came to the last projects of the day—recordings of two separate movements to go with recordings made under the earlier setup. Barenboim had still to complete K. 413 (missing its finale), and he had decided that the existing recording of the first movement of K. 414 was not good enough. Matching the
After so many high-fidelity and consumer publications rated our HD 414 "open-aire" headphones tops in sound, comfort and value, why would Sennheiser introduce another model?

The reason is perfection.

Not that our new HD 424 is perfect. But our engineers—the same engineers who developed our dynamic and condenser microphones for the recording industry—have made some significant advances. Enough, we feel, to warrant a new model. Enough, that a certain kind of music lover will appreciate the added fidelity, despite the added cost.

The primary difference is response. As linear as our HD 414 is, the HD 424 boasts even greater accuracy—particularly at low bass and high treble frequencies. Due to an improved transducer assembly and redesigned earpiece geometry. Heard on the HD 424, low organ notes assume an additional, fundamental richness without sacrificing the "tightness" of good transient response. While violins and other high-overtone instruments retain the additional "transparency" their overtones produce.

No less important, especially for long listening sessions, is comfort. Retaining the "unsealed" free-air feeling so many praised in the HD 414, the new HD 424 provides even less (!) pressure on the ear, distributing it over wider, thinner acoustically transparent cushions. For this reason—and an improved, cushioned headband—the HD 424 actually seems lighter than the 5 oz. HD 414, even though it is slightly heavier.

Now, there are two Sennheiser "open-aire" headphones for you to choose from. The HD 414, rated best for sound and comfort. And a new model offering something more. That's why.

Hear them both at your Sennheiser dealer, or write us for more information. Sennheiser Electronic Corporation, 10 West 37th Street, New York 10018.

Manufacturing Plant: Bissendorf, Hannover, West Germany
Now BIC Venturi puts to rest some of the fables, fairytales, folklore, hearsay and humbug about speakers.
Fable

Extended bass with low distortion requires a big cabinet.

Some conventional designs are relatively efficient, but are large. Others are small and capable of good bass response, but extremely inefficient. The Venturi principle (patent pending) transforms air motion velocity within the speaker enclosure to realize amplified magnitudes of bass energy at the Venturi-coupled duct as much as 140 times (Fig. A) that normally derived from a woofer. And the filtering action achieves phenomenally pure signal (Scope Photos B & C). Result: pure extended bass from a small enclosure.

B—Shows output of low frequency driver when driven at a freq. of 22 Hz. Sound pressure reading, 90 db. Note poor waveform.
C—Output of Venturi coupled duct, (under the same conditions as Fig. B) Sound pressure reading 115.5 db, (140 times more output than Fig. B) Note sinusoidal (nondistorted) appearance.

Folklore

Wide dispersion only in one plane is sufficient.

Conventional horns suffer from musical coloration and are limited to wide-angle dispersion in one plane. Since speakers can be positioned horizontally or vertically, you can miss those frequencies so necessary for musical accuracy. Metallic coloration is eliminated in the Biconex horn by making it of a special inert substance. The combination of conical and exponential horn flares with a square diffraction mouth results in measurably wider dispersion, equally in all planes.

Hearsay

A speaker can’t achieve high efficiency with high power handling in a small cabinet.

It can’t, if its design is governed by such limiting factors as a soft-suspension, limited cone excursion capability, trapped air masses, etc. Freed from these limitations by the unique Venturi action, BIC Venturi speakers use rugged drivers capable of great excursion and equipped with voice coil assemblies that handle high power without “bottoming” or danger of destruction. The combination of increased efficiency and high power handling expands the useful dynamic range of your music system. Loud musical passages are reproduced faithfully, without strain; quieter moments, effortlessly.

Humbug

You can’t retain balanced tonal response at all listening levels.

We hear far less of the bass and treble ranges at moderate to low listening levels than at very loud levels. Amplifier “loudness” or “contour” switches are fixed rate devices which in practice are deselected by the differences in speaker efficiency. The solution: a dynamically acting tonal balance circuit (patents pending) adjusts speaker response as its sound pressure output changes with amplifier volume control settings. You hear aurally “flat” musical reproduction at background, average, or even ear-shattering discoteque levels—automatically.

A system for every requirement

FORMULA 2. The most sensitive, highest power handling speaker system of its size (193/4 x 12 x 111/2”). Heavy duty 8” woofer, Biconex midrange, super tweeter. Use with amplifiers rated from 15 watts to as much as 75 watts RMS per channel. Response: 30 Hz to 23,000 Hz. Dispersion: 120° x 120°. $98 each.

FORMULA 4. Extends pure bass to 25 Hz. Has 10” woofer, Biconex midrange, super tweeter. Even greater efficiency and will handle amplifiers rated up to 100 watts. Dispersion: 120° x 120°. Size: 25 x 131/4 x 13”. $136 each.

FORMULA 6. Reaches very limits of bass and treble perception (20 to 23,000 Hz). Six elements: 12” woofer complemented by 5” cone for upper bass/lower midrange; pair of Biconex horns and pair of super tweeters angularly positioned to increase high frequency dispersion (160° x 160°). Size: 261/4 x 153/4 x 143/4”. $239 each.

Sturdily constructed enclosures are finished in genuine oiled walnut veneer. Removable grilles in choice of 7 colors.

Optional bases for floor standing placement. Write for informative brochure. Better still, audition today's most advanced speakers at your BIC Venturi dealer.

BRITISH INDUSTRIES Co., Inc.
Westbury, New York 11590.
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BIC VENTURI

October 1973
sound was the problem. and it was fascinating to have the old tapes and a sample of the current performance switched back and forth until the controls were set exactly right.

Barenboim may often seem like a whiz kid, but his comment about his decade-long stint with Mozart concertos was that he had recorded the whole cycle in two or three years would have made it very hard work— a sort of concerto factory. He was glad that he had taken his time discovering in such works as K. 246- neglected masterpieces. "It's extraordinary to realize, he said. "that this was written after all the violin concertos." Is it greater than the violin concertos, I asked. He put it another way: "What wouldn't we give for a violin concerto from later in Mozart's career!"

Barenboim had left two mature masterpieces, K. 466 in B flat, and K. 491 in C minor, for last. The project had begun a decade earlier with the D minor, K. 466; it was fitting that it should finish with K. 491, the other great minor-key concerto.

Curiously, another great Mozartean, Alfred Brendel, will also be recording K. 491 in the near future. (Brendel has been recording Mozart concertos for Philips, accompanied by Neville Marriner and the Academy of St. Martin-in-the-Fields.) Bearing in mind that the C minor Concerto is also one of André Previn's favorite repertory items with the LSO, we may be in for a plethora of new versions.

Mordler to EMI. Previn himself has been as active as ever in the studios (witness my last two reports), but one really unusual assignment has had him in the role of piano accompanist for Robert Tear and Benjamin Luxon in a set of Victorian ballads.

Another vibrant musical personality whom EMI has been recording in an uncustomed role is Paul Tortelier. With the Northern Sinfonia (a talented chamber orchestra of mainly young players, based in Newcastle upon Tyne), he has recorded a Tchaikovsky/Grieg disc—conducting as well as playing the cello. He directs from the cello in Tchaikovsky's Variations on a rococo theme and Pezzo capriccioso, and on the flip side conducts Grieg's Holberg Suite and his two Elegiac Melodies. This is the first EMI recording produced by John Mordler, who recently migrated from Decca, where he had made his reputation over the years with a long series of opera and orchestral recordings by the Orchestre de la Suisse Romande in Geneva. (Most recently he produced the Walter Weller recording of the Shostakovich First and Ninth Symphonies, which Royal S. Brown reviewed so enthusiastically in August.)

Even more than most producers, Mordler is a natural linguist, and he found Tortelier enormous fun to work with. The latter has a habit of telling jokes in between recording sessions. On one such occasion Tortelier told a complicated story of a man who dies and is given the choice of the German hell or the French hell. "I would choose the French hell," said Lucifer helpfully. "They are bound to have forgotten something essential." As he delivered the punch line Tortelier rushed into the studio, then raised his arm to conduct and found he had forgotten his baton.

Though the centenary year is quickly slipping away, Rachmaninoff records are still being put into the pipeline. For Decca/London, Walter Weller has been recording the Second Symphony with the London Philharmonic (following up his First with the Suisse Romande; as yet unreleased in the U.S.). Phase 4 has been recording the Rhapsody on a Theme of Paganini with the LSO and the brilliant Israeli pianist Ilana Vered. These sessions were originally set up for Stokowski, who had conducted the work (which he helped bring into the world in December 1934) with these same performers at a vivid concert at the Royal Albert Hall. Sad to say, contractual lines got crossed. Replacing Stokowski was the young Dutch conductor Hans Vonk, making an interesting recording debut.

Edward Greenfield

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CIRCLE 5 ON READER-SERVICE CARD

Edward Greenfield
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Well, if you want to record from a number of sources, the Concord Mark IX is the only cassette deck that won't disappoint you. Not only does it provide separate left and right channel inputs and separate left and right channel sliders, it boasts a mixing input and slider. You can use three microphones, one for voice and two for live stereo recording, and mix them in a thoroughly professional manner.

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SPECIFICATIONS

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**Rated IHF (institute of High Fidelity) Standards.
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SPECIFICATIONS


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October 1973

CIRCLE 24 ON READER-SERVICE CARD

31
Discs That Should Never Have Been Released

by Henry Fogel

The stamp collector will pay a fortune for a stamp with some portion of its picture printed upside-down. A coin collector will go into ecstasy upon encountering a penny with a double or off-center obverse. But the ordinary record collector's reaction to a poorly produced disc will be to return it in disgust, perhaps because, unlike the coin or stamp hobbyist, he has bought his specimen for its inherent value—which is too bad for him, as a growing number of discophiles can testify. Yes, a burgeoning claque of blooper-collectors are enjoying and treasuring the inanities that come from the recording industry at unpredictable intervals.

As program director of a classical music radio station I am in a position to see and listen to many records. One of the most astonishing was a Victrola disc (VIC 1518) of a recital by Amelita Galli-Curci, which upon handling felt even thinner than RCA's previous Dynaflex records—in fact it seemed practically liquid. I managed to ooze it onto a turntable and listen to it. By the end of Side 1, I was hearing some peculiar noises. Behind the singing, and particularly between bands, a squawk was quite audible. Although I have been assured that it's impossible (but only by those who haven't heard it), I would swear that it was the other side of the record leaking through. There have been many other problems as well as problem jackets and labels. It might not matter much to you if you're just listening to a record at home, but to a radio announcer who must make a decision about what he is going to say on the air, Mercury's album SR 90381 is very confusing. It features Beethoven's Fourth Piano Concerto, which is conducted by Antal Dorati, according to the front of the jacket, or by Stanislaw Skrowaczewski, according to the back (perhaps Dorati conducts the first movement and Skrowaczewski the last two). We have a rule at the station about this type of record. We credit the artist with the most listings. This record divides it equally, though: Dorati on the front and on the spine, Skrowaczewski on the back and on the record label. We finally gave the palm to Skrowaczewski (proving our fairness, since actually his name is harder to pronounce), because his name appears on both labels—a total of three listings to Dorati's two. Other conflicting claims are easier to solve. In the 1960s Angel issued a whole group of recordings with Yehudi Menuhin and his Bath Festival Orchestra, a nice, small chamber ensemble. Around the same time Angel also issued a recording of Bloch's Violin Concerto. Some poor fellow in Angel's jacket-design department must have handled one too many records that featured the Bath, for the front of the album tells you that Menuhin plays this work with the Bath Festival Orchestra. Since this group could never have mustered the forces for the big orchestral sounds involved, it is obvious that Klezki and the Philharmonia (listed on the back and on the label) are correct—and we'd have given the credit to them even if they hadn't had the majority of listings. Somebody at Angel must not like Menuhin, by the way, for he was just hit again by the liner poltergeist. His new recording of the Bruch violin concertos ($36920) has him listed on the back as Yehudi Menuhin.

That kind of one-wrong-letter mistake is not too uncommon. My favorite was on the spine of the great bass Nicolai Ghiaurov's first recital album for London, which read: "Nikolai Ghiaurov sings Brass Arias."

One that really baffled us, though, was an Everest disc of the late 1960s that claimed to feature Mario Del Monaco in Russia, captured on tape during a "live" performance of Verdi's Otello. When I heard the "Esultate" I was stunned; Del Monaco, supposedly recorded in 1963 on this disc, sounded as ringing as he had in the mid- and late-1950s. However that was nothing compared to my surprise when I first heard the Russian baritone (Alessi Ivanov) came on and sounded remarkably like Leonard Warren. Then when mezzo-soprano Arkhipova (come to think of it, I was wondering what a mezzo-soprano was doing singing Desdemona) bore a suspicious resemblance to Victoria de los Angeles I became very confused. I played the recording for a friend, who had a Met broadcast tape with the Del Monaco/Warren/De los Angeles cast, and so we made an A/B comparison. Even the coughs and bravos were the same. I think that my surprise was surpassed by Everest's when they found out, for the disc disappeared from the market in a hurry.

Everest's more recent release of Furtwangler's Beethoven Ninth is a half-tone sharp (well, one must do something to fit it all on one disc, I suppose). When Columbia repackaged some Bruno Walter performances of Wagnerian excerpts into a two-disc album (M 287 743) it was pressed with dramatic wow and flutter (which had quite an effect on the long, slow woodwind and high string sustained notes in such works as the Parsifal and Lohengrin preludes). Westminster's recording of Tchaikovsky's First Piano Concerto, with Edith Farnadi and Hermann Scherchen, sounds as though the orchestra and pianist are in two different rooms—perhaps even two different cities. At least that's the most charitable explanation for the fact that Scherchen and Farnadi are never really together, and are at least half a beat apart in the ending of the first movement.

Then there is poor Emil Gilels, who deserved better. Baroque Records (a division of Everest; I guess that they just assumed that "Baroque" was the logical place for a Tchaikovsky concerto) issued a live Russian performance, with Kondrashin conducting, of the Tchaikovsky Second Piano Concerto—and in the finale, Gilels becomes hopelessly lost. Kondrashin doesn't quite know what to do, and the entire thing completely

The author is program director of Station WONO, Syracuse, New York.
This is "one powerful set!"

"It was in the area of audio amplification, however, that we got our biggest surprise. The S-7200 is one powerful set."

This quote from Audio Magazine, May 1973, evaluating the Sherwood S-7200 AM/FM stereo receiver, surprised us.

Not that the reviewers found it to be such a powerful set. But that they found it so surprising.

The fact is, most people who are into Hi-Fi components, are discovering that Sherwood delivers on its claims. And then some.

Or, to quote further from the review:
"The 40 dB mid-band separation figure is exceeded by 3 dB."
"With a signal as little as 5 uv, quieting had already reached an impressive 52 dB."
"THD in mono exceeded published claims, reaching a low figure of just 0.2% at mid-audio frequencies."
"Our power amplifier tests were confined to 8-ohm loads, but at that, the Sherwood S-7200 exceeded its claims and pumped nearly 43 watts into each load, with both channels driven."
"Based upon a 40-watt rated output per channel, power bandwidth extended from 10 Hz to 40 kHz, quite a bit better than claimed. At the audio limits of 20 Hz and 20 kHz, 1% THD was reached at 36 watts per channel and 40.5 watts respectively, while at all power levels below 40 watts, THD remained well under 0.5% for all audible frequencies."
"The loudness-volume control of the S-7200 deserves special mention. The tracking of the two sections of this control was excellent—with no more than 1 dB variation all the way down to 60 dB from the full clockwise position—which means that high quality potentiometers are used in this all important control."

But in the end, it is the power of Sherwood receivers that normally turns people on.
"Using low efficiency speaker systems in our main listening area, we just couldn't overdrive the amplifier portion at any desired listening level—and we mean all the way up to over 100 dB sound-pressure levels."

Which perhaps brings us to this point. If there is one impressive factor about Sherwood receivers it is that they often not only out-perform their specs: they almost always out-spec competition.

Sherwood Electronics Laboratories, Inc.
4300 North California Avenue
Chicago, Illinois, 60618
breaks down for a good bit before it gets glued together again. It really shouldn’t have been released—although it is a very exciting performance in many ways.

The records meant for distribution by the supermarkets offer a great field for the person who enjoys funny record jackets. One of the best is Diplomat Records 2257—"The World’s Great Arias," sung by "outstanding artists such as Enzo Stuarti" (that’s the description—and not one of the other artists is identified). This gem contains such famous numbers as "In fernen land" from Lohengrin. (starting somewhere in the middle), "Vesti la guibba": the Liebestod from Tristan: and "The gelida marina" (apparently the printer couldn’t believe "Che")

Those of you who have a phase switch and wonder if you will ever need to make use of it can be assured that you will if you can find a copy of the out-of-print Turnabout 34155, a recording of two piano concertos by Carl Maria von Weber. On the front of these reprocessed-stereo concertos the channels are out of phase. Listen to it on mono and it will virtually disappear. Here is your golden opportunity to use the phase control that you never thought you’d have to touch. The other side of the disc is in phase by the way. Interestingly, this disc has been haunted from the beginning: In its original mono issue on the Vox label many years ago, the labels were reversed, and unless you knew the Von Weber piano concertos from some other source (highly unlikely), or could tell the difference between C major and E flat major, you would never have guessed it. In fact WONO once got a related complaint. We had caught the error, marked the jacket accordingly, and thus played the right concerto when we announced it. We had caught the error, marked the jacket accordingly, and thus played the right concerto when we announced it. But someone who had gotten to know the two works from his copy of the Vox recording that had the labels reversed insisted that we were wrong (and wouldn’t consider any argument that I offered to the contrary; he finally came down to the station at my invitation, and with the use of a pitch pipe. I convinced him).

Not that we're perfect. I digress only for a moment to tell you about an announcer I once hired. I made my decision to engage his services with some reluctance, but I figured that his ability (proven) with languages would outweigh his lack of musical knowledge. It didn’t work. There is a Victrola recording with Pierre Monteux conducting Beethoven’s Fourth Symphony and Wagner’s Siegfried Idyll. With perfect articulation and pronunciation, the announcer introduced: "a performance of Beethoven’s Symphony No. 4 in B flat, Op. 60. The London Symphony Orchestra is conducted by Siegfried Idyll." It was his first and last evening with us.

Blooper-collectors should look for RCA LSC 2915—a recording of Bruckner’s Fourth Symphony with Leinsdorf conducting. Although this is a modern recording, a note put on the jacket by one of our announcers sums up this disc: "electronically remastered for stereo from an original tape dating from 1421." It is not the amazing lack of highs (the work sounds like a symphony for violas, cellos, and bassoons) that qualifies this disc as a treasure: it is that spot in the finale where the left channel drops out completely (I not only have heard this, but have watched it on a VU meter), then slowly fades back in—as if someone had spotted it, did not want to bother redoing the whole thing, and just tried to sneak the left channel back in hoping no one would notice. The entire process takes about a minute and a half of playing time.

Credit for the fullest treasure trove must go to the Mace record label, a small division of Scepter that specializes in unusual repertoire, erratic jackets, and no quality control—although they offer many interesting works and decent or better performances. Among their winners is a French violin recital that proclaims "Ravel’s Tzigane: A Concert Rhapsody for Violin and Orchestra," but offers the violin-piano version. The two Mace volumes of Bach’s French Suites, beautifully played by Helmut Walcha, provide only one gaggle: Nowhere—on the spine, label, front or back of jacket—doesthe name J. S. Bach appear. He does rate a mention in the small-type liner notes, but that’s it. Mace’s disc of German opera overtures does admit to containing the overtures to The Barber of Baghdad, Marriage of Figaro, and Don Giovanni, but doesn’t tell you anywhere on the jacket that it also has the overtures to The Merry Wives of Windsor, Der Waffenschmied, and Der Wildschütz.

But the palm must go to Mace SM 9015. I doubt that any other record has ever demonstrated such dismal quality control. First, violinist Siegfried Barries has his name consistently misspelled as Barries. Second, neither the jacket nor the label informs you that Side 2 contains Beethoven’s first as well as second Romance. But the greatest glory of this specimen is Side 1, which contains Spohr’s Violin Concerto No. 8 in A minor (with the subtitle "Gesangsszene," which Mace never gives). When the piece ends, there are still a few minutes of grooves left. After a ten-second silence, what should start in but what appears to be a rejected take of the final cadenza and coda? It goes all the way to the end, and this time, fortunately, the record is really over. Buying Mace records is always an adventure—but apparently so is recording for them (when they put in your rejected takes, after the completed performance, and misspell your name to boot, it would seem that they are probably trying to tell you something).
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Manufacturers are constantly faced with an agonizing choice: How much do you spend on the product and how much do you spend promoting it?

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At the same time you see our competitors spending a great deal of money to advertise in very expensive places: The Johnny Carson Show, The Today Show, in Playboy, Penthouse, Time, etc.

Advertising dollars must come right out of the product.

Example: one of the two top hi-fi component manufacturers [and advertisers] in this field boasts that their $200 receiver puts out 10 + 10 watts RMS power @ 8 ohms from 40-16,000 Hz. The walnut case is extra.

Compare that to our S7100A spec: 18 + 18 watts from 40-20,000 Hz. And we include the walnut case. For only $219.95.

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We put our marketing dollar into improving the receiver and rely on the equipment to speak for itself.

And that, obviously, is what's been happening. Our S7100A was recently given a "Best Buy" rating by a leading consumer testing publication.

(For a recent review of the S7100A, see Stereo & HiFi Times Spring issue. Or write to us: Sherwood Electronic Laboratories, 4300 North California Avenue, Chicago, IIinois 60618.)

We may not be a household word. But with people into hifidelity, we've been getting a good reception.

Sherwood
The word is getting around.
the lees side

Record Companies and Music Publishers—When They Unite, Music Suffers

FOR A GOOD MANY YEARS NOW, THE ONE-SEPARATE RECORD AND MUSIC-PUBLISHING INDUSTRIES HAVE BEEN TENDING TOWARD FUSION, AND BY NOW THE PROCESS IS ALMOST COMPLETE. Thus, RCA has its Sunbury/Dunbar publishing division, CBS has April/Blackwood, Capitol has Beechwood Music, and so on.

"I estimate that about ninety per cent of the songs recorded today are published by the company that first records them," one of the few remaining independent publishers remarked. "There's a squeeze play on us."

Even famous old-line publishing houses such as Chappell and Leeds have been absorbed into the structure of the record industry. Chappell, for example, was purchased a few years ago by the Philips/Mercury complex, which since then has linked up with Polydor, and then bought up MCA, which already had its own publishing division. Leeds was bought out by MCA, which also had bought up Decca Records. Both companies have maintained, by all appearances, their independence of operation, and I'm happy to say that, since they're two of the finest houses in the business.

But I'm not sure that the best interests of music and the public have been served by the trend to conglomeration. And I think that, in part, this trend has contributed to what I conceive to be the corrupting of American (and to some extent, world) music in the last decade.

Whenever a record is sold, the record company has to pay two cents to the publisher of each song on it—four cents, obviously, for a single, twenty-two cents for an 11-track LP. The publisher generally pays half of the sum collected (or a penny a track) to the composer and lyricist. The record company may of course cheat the publisher and the publisher may in turn cheat the writers, but that at least is how it is supposed to work.

These are mechanical royalties. (The somewhat odd term originates in the copyright act of 1909. The sum was set for such mechanical reproducers as acoustical cylinders and discs, and player pianos. It has never been raised.)

Obviously, if a record company can publish all the songs on an LP, it will have to pay out only the writers' royalties—the publisher's half of the royalties it will pay back to itself. Minus overhead (which isn't great) this amounts to a saving of eleven cents an album. Would the industry be interested in so "small" a sum? I know of a recent instance when one of the major labels, faced with a decision on the kind of pressing system to install, opted for the inferior alternative. The public gets poor pressings as a result. The company's saving? One cent per album. So consider the significance of an eleven-cent saving!

But there is another kind of royalty—the performance royalty. Radio stations, TV networks, dance halls, nightclubs, and indeed any organizations that present music for profit are required to pay a licensing fee to at least the two major performing rights societies, ASCAP and BMI (about which more in the next issue). ASCAP and BMI, which do statistical surveys of music used by radio and television companies, then pay the composers and publishers according to a system based on the frequency with which their songs have been played.

Incredibly, the artist who performs a song and the company that records it are not paid a penny for the use of their records by radio stations, although there may have spent much more on the development of the song than the publisher. That I feel this is unjust may come as a surprise to many people in the industry who know that I was instrumental, through representations and protests to the Canadian government, in preventing the industry from getting just such a royalty last year in Canada. But I opposed it because (a) the royalty was set up all wrong, and (b) I felt that if the American record industry wanted an airplay royalty, let it start at home. Under the right conditions, I would strongly support
Other fine turntables protect records. Only PE also protects the stylus.

Some of the more expensive precision turntables stress their ability to protect records. Which is important. But this still leaves the problem of damage to the stylus. And even the finest tonearm can damage records if it plays them with a damaged stylus.

Among all the quality changers, only PE protects the stylus. For only PE has the fail-safe stylus protection system which prevents the tonearm from descending to the platter unless there’s a record on it. It’s simple, yet foolproof.

But this is not the only reason to buy a PE. For example, even the $89.95 PE 3012 has many quality features associated with far more expensive turntables. These include: a variable speed control that lets you match record pitch to live instruments and compensate for off-pitch records; a cue control viscous-damped in both directions so the tonearm rises and descends with gentle smoothness; and a single-play spindle that rotates with the platter instead of sitting loosely in the shaft where it can bind and cause eccentric wear of the center hole.

For those who want additional refinements, there are two other PE models to choose from. The 3015 at $129.95 which has a rack-and-pinion counterbalance anti-skating synchronized with tracking pressure and a dynamically balanced non-ferrous platter. Or the 3060 at $169.95, which features a gimbal-mounted tonearm, synchronous motor two-scale anti-skating and vertical tracking angle adjustment.

The best way to decide which PE model you want is to visit your PE dealer. But if you’d like to read our new brochure first, just circle the number at the bottom of the page.

The new PE
Precision for under $100

Impro Industries, Inc., 120 Hartford Ave., Mount Vernon, New York 10553
such a royalty for the industry. It could in fact alleviate a number of ills.

It was partly because they could not get a performance royalty in any other way that the industry became interested in publishing the material it records. But this fusion of recording and publishing has, I believe, contributed largely to distortions of American music at an aesthetic level, and frequent corruption at a business level. Why?

Because the average record company would rather record a bad song it can publish than a good song it can't. This has led to the industry's indifference to jazz, which is unquestionably (and the more years that go by, the more I am convinced of this) America's most remarkable and important contribution to western culture. It has in part led to their manifest indifference to classical music. There is, in most cases, no publishing money to be made on classical albums since most of the composers are long since dead and their music is in the public domain.

The picture is not a black-and-white one. For example, one of my songs, *Yesterday I Heard the Rain* was published by RCA's publishing division. But it was first recorded by Columbia. Nonetheless, the potential for mischief is there in the publishing/recording link-up. Nor is that the end of it. You will note that many of the major record companies are owned by or indirectly involved with broadcasting companies. Take Metromedia. Theoretically, it is in a position to publish a song, record it, play it on its radio stations, and then pay the publisher's performance royalties back to itself through ASCAP or BMI. (I'm not saying it does this, and in fact Metromedia's publishing division is run by a man for whom I have the greatest respect.) And Metromedia is no different than CBS, RCA, ABC, and others.

But it should be perfectly obvious that when large companies are in publishing, recording, and broadcasting, the possibility of unfair competition and restraint of trade exists. Two or three years ago, the American Guild of Authors and Composers put out for its members a chart showing who owned what in the record industry, so that songwriters could keep track of the dizzying series of acquisitions by large corporations. Since so many of these companies are in film and many own newspapers and book-publishing houses (for example, RCA owns Random House, while CBS owns Holt, Rinehart & Winston) I came to the conclusion that about ninety per cent of American communications is controlled by something like fifteen companies.

Why the Justice Department hasn't looked into this is beyond me. They were quick enough to force the movie industry to divest itself of theater chains (in the light of history, that was probably a mistake) and they jumped in and broke up the old MCA.

By now, in my opinion, it's too late. The fusion of recording and publishing is now almost complete. And there are some acute ethical snags in the situation. One could say that it is wrong for a record company to own a publishing division. But who could argue that it's wrong for a publishing company to own a record company, so that it could proceed directly to record the material produced by its composers and put it on the market? And isn't recording tantamount to publishing in this day and age when sheet music is the least important aspect of publishing?

There may be a role for the Justice Department in studying the practice of publishing and recording; but the fact of it is, I think, here to stay. And if the Justice Department ever did in fact break up the publishing/recording/broadcasting chain, it should do so only when a performance royalty is established for record companies and performers.

In the meantime, if you're trying to understand what went wrong with American music and the record industry, the publishing/recording fusion must be accounted a very important contributing factor.

GENE LEES
Facts not double talk about the empire cartridge

From the critics...

"Separation was tops... square wave response outstanding. We tracked as low as 1/4 gram."

Audio Magazine, U.S.A.

"The I.M. distortion at high velocities ranks among the lowest we have measured. A true non-fatiguing cartridge."

Stereo Review, U.S.A.

"A design that encourages the hi-fi purist to clap his hands with joy."

Records and Recording Magazine, Great Britain

"One of the world's greatest cartridges."

Dealers Choice, Scotty's Stereo Sound Magazine, Canada

"Among the very best. The sound is superb. Frequency response was flat within ±1 1/2 dB from 20-20,000Hz. Compliance measured 35 x 10-6 cm/dyne."

Hi-Fi Sound, Great Britain

"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."

Radio Gijutsu Magazine, Japan

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CIRCLE 26 ON READER-SERVICE CARD

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High Fidelity Magazine

Your report on the ESS/Heil AMT-1 loud-
speaker system [June 1973] says it is
rated at 8 ohms; ESS says it is rated at 4
ohms. Are there two versions?-S. B. Low-
enstein, Cambridge, Mass.
No. The AMT-1 is rated at 4 ohms, and the
lab data show this rating to be a valid one.
Our report was in error in ascribing a man-
ufacturer's rating of 8 ohms to this model.

At the Washington [D.C.] High Fidelity
Show I was told by a representative of Dual
that the need for antiskating is caused by
the centripetal force exerted on the tone
arm by the record. From studying physics,
I had always thought that centripetal force
existed on an object only when it was mov-
ing in a circular path. If this is true, how
could this apply to the tone arm, which is
not moving in such a path?-Andrew
Statios, Meean, Va.

Technically, you're correct. And in our at-
ttempts to give our readers a graphic expla-
nation of this gallying elusive subject we
may well have been guilty of the same
solecism. Though centripetal force is de-
lined by Webster as one "that tends to
pel a thing or parts of a thing inward toward
a center of rotation" this would normally be
taken to mean (in physics, at least) the cen-
ter of rotation of the thing itself—the tone
arm's pivot in this case. Dual's looser use
of the word (which, you'll note, is not ex-
pressly ruled out by Webster's wording)
would allow it to mean a force toward any
center of rotation—including that of the
disc. In this sense, however, it no longer is
the antonym for centrifugal force (again, as
that term normally is understood in its
physics sense), which has nothing what-
ever to do with antiskating.

I would like to know why a little portable,
the Grundig TR-305 weighing about six
pounds and costing about $70, can pick up
a very good, noise-free FM signal on many
stations in this fringe area when Scott,
Marantz, McIntosh, Heath, and even SAE
receivers and tuners are always noisy. I
will admit that I've heard all of the latter in
stereo and the Grundig in mono. But I've
tried the receivers and tuners on three dif-
ferent antennas, all using a sixty-foot
tower and rotator plus shielded lead-in.
The Grundig has only its built-in whip an-
tenna.—Bob Miller, Babson Park, Fla.

The comparison is invalid unless you listen
only in mono (or only in stereo) and for fre-
quency response as well as noise. Any sta-
tion weak enough to be noisy in stereo will
improve when you switch to mono; often
the noise will disappear altogether. This
alone may explain your findings, though we
suspect one other cause. Portables usually
are designed for "pleasant" sound rather
than accurate sound. Speakers, for ex-
ample, may achieve a pleasing balance of
highs and lows, rather than linearity as
such. More important, IF bandwidth often is
curtailed—particularly in multiband units—
to suppress noise and increase selectivity
even though this practice inhibits high-fre-
quency response. So the only way of get-
ting a worthwhile comparison between the
Grundig and the components would be to
play all in mono and A/B them with high-
quality signals through the same wide-
range amplifier-and-speaker system. Re-
member: A high-fidelity receiver is de-
signed to provide accuracy of sound and
and low distortion and not merely an impres-
sive number of stations.

When I first started using Maxell Ultra Dy-
namic cassettes I was most impressed
with the extra zing it gave me in taping Lon-
don recordings of the 1957-to-'83 era. But
on more modern recordings, with good in-
herent high-frequency response, this be-
comes exaggerated. I have read that Max-
ell has the highest saturation point and
highest output of any nonchromium cas-
ette. Could this mean that I should set my
Teac 350 in the CRO positioned when us-
ing Maxell? The sound seemed a little dull
when I tried it.—William Radford-Bennett,
Bethesda, Md.

For ferric oxides, the Teac's performance
is matched to TDK SD—which, as the cas-
ette tape reports in our March 1973 issue
showed, has slightly lower high-frequency
sensitivity than UD. If you're using the
Dolby circuit built into the 350 it will exag-
gerate this difference somewhat. So either
save the UD for recordings where you want
the extra kick at the top end or have your
350 adjusted (by a service technician) for
the properties of UD and make that your
regular tape. Don't use the CRO setting
with any ferric tape—UD included.

My amplifier has provisions for matrix and
phase-shift type quadraphonics. Regular
stereo records are enhanced by both.
What I am wondering is, will a similar ef-
fect on stereo records be obtained with a
CD-4 decoder?-Richard Carlton,
Pitts-
burg, Calif.
No. A CD-4 demodulator (not decoder, a
word normally associated with matrixing)
will simply turn itself off unless the high-fre-
quency carrier of a Quadradisc is present.
Its signal-processing circuitry works with
the information contained on that carrier
and can do nothing in its absence; a matrix
decoder processes the signals on the basis
of the relationship between the two channels of the stereo pair, and therefore can do something with any stereo pair presented to it.

I've been having trouble with cassettes in my car player. Though I buy only name-brand tapes, eventually one end of the tape will break. I can't find any brand that is warranted against mechanical defects. Are there any?—James Cera, Los Angeles, Calif.

Not that we know of, and we wouldn't expect any. The cassette is so dependent on the way it is handled by the transport mechanism that warranty would seem to be out of the question. In your case, for example, we suspect excessive torque at the hub drives of the transport, rather than substandard cassettes themselves, as the villain.

I've heard that Garrard's Zero 100 has solved the friction problem on its arm with special ball bearings. My friends say that friction isn't that reduced; they claim that Dual's arm, for instance, has a much more acceptable friction level. I've read conflicting reports. What's your opinion?—Rev. Donald Moine, Santa Cruz, Calif.

Early samples of the Zero 100 did have excessive arm friction, and the model's improvement in this respect by the time it reached the market was quite dramatic. Arm friction in the sample we tested (September 1971) was 0.1 gram horizontally, less than 0.02 grams vertically—acceptable levels though higher than average of the price class. But since the arm bearings have a lot of work to do in keeping the stylus tangent to the record groove, even acceptable friction levels represent quite an achievement in such a design. The Duals we have tested in recent years all have had less arm friction, generally it has been unmeasurably low.

A little while ago I wrote to seven different discount houses for prices on a series of stereo components. On my letter to Carston Studios in Danbury they stamped "We neither sell nor recommend this equipment" next to my listing of the JBL 88-1 speaker when they returned the letter to me. Just what the hell is wrong with the JBL 88-1 to make them say such a thing?—Earl Hills Jr., Middletown, Conn.

We'd assume that the reason they won't stock it. Carston says we're right.

Do you believe the eight-track cartridge will become a true high fidelity system? Will it eventually be as good as the cassette?—Max Reinhardt, Gastonia, N.C.

Frankly, we don't think so. But the chance always remains that companies deeply committed to the cartridge may someday find the cassette nibbling away at their business. If that happens, these companies have two choices: switch to the cassette, or give the cartridge the kind of thoroughgoing upgrading that cassettes have undergone in the last few years. If the latter happens, there's hope for the cartridge in high fidelity.

We wanted to make some really big improvements to our Ultra Dynamic cassette. But there just weren't any big improvements left to make. So we made a lot of little improvements.

Our little pad won't come unstuck.

Other cassettes keep their pressure pads in place with glue—or rather don't keep their pressure pads in place with glue. So we've designed a little metal frame that holds the pad in a grip of steel. With the result that you don't need to worry about signal fluctuations or loss of response any more.

More hertzes.

We've also improved our tape. We've increased the frequency response to 22,000 Hz so you get even higher highs. The signal-to-noise ratio's now 8 dB more than ordinary cassettes— which means you get less noise and cleaner sound. And the dynamic range is wider so you can turn the sound up loud enough to disturb the neighbors without worrying about distortion.

An improvement you can see but can't hear.

The first five seconds of our new UD cassette is a timing leader. And we've marked the place where it starts with three little arrows so you'll always know exactly where you are.

Amazing new miracle ingredient fights dirt fast!!

But the leader's also a head-cleaner and what's amazing, new and miraculous about it is that it doesn't rub as it scrubs as it cleans. Because it's nonabrasive. So it keeps your tape heads clean without wearing them down.

Our new long-playing cassette is shorter.

Our new UDC-46 is twenty-three minutes per side. Which very conveniently just happens to be the approximate playing time of your average long-playing record. (Our other cassettes are 60, 90 and 120.)

And that's our new improved Ultra Dynamic cassette.

And its ultra dynamic new improvements.

Maxell is happy to announce that the little pad that takes all the pressure has finally gotten a grip on itself.
Another Quadraphonic Disc on the Way?

In our second report on the Teldec video disc (December 1971) we suggested that its extreme bandwidth—necessary to hold all the “information” needed to convey a color picture plus soundtrack—would allow more quadraphonic music to be put on one side of a Teldec disc than can be managed even in stereo on one side of an LP. Now we understand that by the time you read this Teldec will have demonstrated (in Germany) an audio version of the disc, presumably doing just that. In private conversations we have been given to understand that the Teldec disc is potentially capable of performing rings around present quadraphonic disc systems, though how much impetus there is to develop this potential remains to be heard.

The main thrust of Teldec’s work on the disc remains in the video field. Current samples, to be displayed at the same time, make use of the discs’ double-soundtrack capability, we are told. Most video tape systems today have this capability as well, of course, and at present it usually is applied to problems of language: offering both the original soundtrack and a local-language version. Though it might equally well be applied for stereo soundtracks, and though some industry insiders here have expressed intense interest in the potential of stereo TV, American broadcasters and equipment manufacturers alike generally seem to look down their noses at this possibility as a technical frill that would involve far more headaches than it’s worth.

Superstyrene and the Vinyl Shortage

Many readers may be unaware that records can be made of polystyrene. Though vinyl has been the preferred material for quality LPs since their introduction, styrene has been widely used too—particularly for budget records, but even in some premium lines. It is a low-cost material, partly because it can be injection-molded, whereas vinyl is compression-molded. And some of the polystyrene discs have given vinyl surprisingly stiff competition—at least when they were new. Unfortunately polystyrene has a way of becoming horrendously noisy as a result of severe wear.

Yet it is the very pop discs that tend to be played ad nauseam that are often pressed in styrene today. According to the Richardson Company, a major supplier of styrene for the purpose, about half of all 45s are injection-molded. Now Richardson has developed a new polystyrene formula, R-600, that is said to achieve twice the wear of conventional styrenes.

Will R-600 help fill the gap for LPs if the threatened vinyl shortage (reported in N&V, August 1973) develops, we asked the man from Richardson? No, he said: Since few pressing plants are equipped for the injection molding of LPs, they will have to stay with vinyl. And the expensive retooling needed to switch to styrene might well take longer than the shortage will last. So while the new styrene may improve the quality of many 45s and help minimize the impact of a vinyl shortage on pop singles, it appears to offer little immediate benefit to the LP buyer.

More on Make-a-Tape

In the December issue we pictured a machine for copying eight-track cartridges (in two minutes, for 50¢, according to the sign on the machine) and raised a question about the proprieties of such a unit. Since it seemed intended as a way of circumventing copyright laws, we wondered whether the mere fact that the customer—rather than a commercial enterprise—was the “pirate” in making such an unauthorized copy was enough to satisfy the ethics or even the law involved.

Apparently it is not. Things began to move rapidly in the middle of this year. A group of record companies brought suit against Make-a-Tape (the builder of the equipment) and the court seized some of the equipment then in use; Make-a-Tape also sued the record companies for interfering in its business. By mid-June it looked like a stalemate, and Make-a-Tape was talking of its new unit for duplicating discs by a comparably high-speed process—and saying that the disc model would prove legal even if the tape model didn’t, but that the tape model is and would be proved legal.

Then the court declared the initial suit in favor of the plaintiffs. If we read published reports of that judgment correctly, it would bar the copying for profit of copyrighted tapes or discs, whether the copies are made individually or mass-produced, and even when the original (but not, of course, the copyright) is owned by the person for whom the copy is made. Since more litigation seems likely, this ruling may well not be the final word; but if Make-a-Tape has, as it claims, “done for blank tape what xerography has done for paper,” the court would appear to be confirming that there are limits to what can be duplicated commercially by either medium.

Sharpening the Image

There are certain brand names that every sound buff worthy of his elliptical stylus ought not to confuse, but sometimes does: Crown International (the Crown of componentry) and Crown Radio (compacts, portables, and the like) are a case in point. More recently we have noted BSR McDonald and Glenburn McDonald (both changer manufacturers and both founded by the same Dr. McDonald). But one point of confusion is nearing an end: that between Sharpe (with an e) and Sharp (without it). The former makes headphones; the latter, electronics and tape equipment plus TV and calculators. Headphones bearing the name of Sharpe’s parent company, Scintrex, appeared not long ago. (See “Equipment in the News” in our May 1973 issue.) Now the Scintrex name will take over altogether for the general market, its sales points no longer dulled by confusion with Sharp.
The only Dolbyized®
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with GX heads on the market today...

One of a kind. And without competition. AKAI's new GX-285D.
The first—and only—Dolbyized reel-to-reel stereo tape deck with GX heads available in the U.S. today.
Here is unparalleled musical clarity. And the entire frequency spectrum dynamically reproduced. With dramatic improvements in the reduction of perceptible distortion and tape hiss. All made possible by combining AKAI's exclusive GX (Glass and Crystal) heads with an integral Dolby® Noise Reduction System.
But the innovations don't end here. AKAI has eliminated jamming and tape spills forever. Built into the GX-285D is an all solenoid-operated pushbutton control system that provides precise control of all functions, including AKAI's unique Automatic Reverse Playback System.

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You'll find the AKAI GX-285D truly versatile... with professional capabilities that include Sound-On-Sound, Sound-With-Sound, and Sound Mixing.
Your nearest AKAI Dealer is waiting to show you the new GX-285D. And the added difference Dolby Noise Reduction can make in reel-to-reel performance.
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If you believe, as we do, that the ultimate test of any speaker is its ability to produce a true audible analog of the electrical signal fed to it, you'll be very impressed with the new XT 10. The XT 10 is a two-way, three driver, system employing a newly developed ten inch, acoustic suspension woofer with an extremely rigid, light weight cone and a specially treated surround that permit exceptionally linear excursions.

Matching the XT 10's outstanding low frequency performance are two wide dispersion tweeters that extend flat frequency response to the limits of audibility (see accompanying frequency response curve) and significantly improve power handling capacity.

All three drivers are mounted in a beautifully finished, non-resonant, walnut enclosure. And in place of the conventional grille cloth is an elegant new foam grille.

An extraordinarily accurate transducer, the XT 10 is characterized by very flat frequency response, excellent high frequency dispersion and extremely low distortion. Finally, it is distinguished by outstanding transient response assuring exceptional clarity and definition.

As a result, the ADC-XT 10 rivals and in many instances, surpasses the performance of units costing several times as much. But why not experience for yourself what a truly well behaved speaker sounds like. Audition the XT 10 at your ADC dealer now.

For more detailed information on the ADC-XT 10 write: Audio Dynamics Corporation, Pickett District Road, New Milford, Conn. 06776.
Tandberg's Best Deck Yet


Comment: Tandberg, always a company with its own ideas about tape-recorder design, has done it again. The rethinking of the whole subject of how a tape recorder should best be designed, begun with the 6000X, is carried considerably farther with the 9000X. While its performance is therefore hard to compare directly to that of competing units—and even harder to document within the "normal" framework of tape equipment tests based on more conventional equipment—it deserves an unusually long, hard look on both our part and yours.

The heart of Tandberg's rethinking is in its approach to metering. The "true" VU meter used in professional equipment (though, advertising aside, in relatively few home units) is a precisely defined device whose characteristics are predictable (to the professional) if hardly ideal (for the layman). Tandberg has scrapped everything about the professional meter in favor of one that really tells the user what is happening to the signals he is putting on the tape. First, it is a peak-reading meter; any peak lasting longer than 50 milliseconds will be registered (within 1 dB of actual value according to Tandberg) and held long enough to be read. (Professional meters require five to ten times this peak duration for accurate readings; most home units register far below true values—or occasionally above, depending on meter ballistics—on such short-duration peaks; few home units have any sort of peak-reading meter system.) Second, it registers the equalized signal actually being fed to the record head, rather than the raw incoming signal. This is important because program material with high-level high-frequency information can be driven into saturation on the tape due to high-frequency equalization boost—particularly at slow transport speeds—before conventional meters will indicate the overload. Since Tandberg's meters read the signal that is actually being recorded, they can dispense with normal safety margins, and a sustained midrange tone at 0 VU on the 9000X's meters will be recorded more than 10 dB higher than one that reads 0 VU on conventional meters. The importance of these facts will emerge as we discuss the measurements on the 9000X.

The metering is by no means the only unconventional aspect of the design, however. Tandberg uses a clever circuit configuration in its mike inputs so that the preamp is, in effect, self-adjusting to the mike's impedance. The input (recording) level control is in the feedback loop in a configuration that will encompass an unusually wide range of signal levels without overload or significant loss in dynamic range. The switching has an unusual range of capabilities that include such niceties as retaining input metering during recording even when you switch to simultaneous monitoring of the playback...
signal (in many decks you lose accurate metering if you monitor the playback), the ability to feed both output channels with the same signal in playing mono recordings, the automatic mixing of left and right inputs in making mono recordings, the tape-motion and metering logic (which is, if not the most elaborate, at least one of the best thought-out logic systems we've yet encountered in a tape deck), and so on. Though it is far from new, the crossfield head in the 9000X is intrinsically part of the rethinking, too, since it permits Tandberg to achieve its high-frequency performance with a minimum of equalization and hence with a maximum of harmonic distortion for example. Once due allowance has been made for the many differences in measurement techniques, however, the lab findings do confirm Tandberg's data, different though they may at first appear to be. But care must be exercised, too, in comparing the findings with those for other recorders. Signal-to-noise ratios, in particular, are actually better than they look because the 9000X's metering places the signal optimally on the tape—meaning that peak levels are farther above the noise than they normally would be and therefore actual S/N is better than normal. The degree of actual improvement would depend on the way the owner uses his meters in the conventional product; intrepid recordists (or those few who really understand the workings of a conventional meter) will come closer to the 9000X's levels than those who are hesitant to let conventional meters ever go beyond the marked 0 point.

The complexity of this subject is most obvious when we come to compare the 9000X at 1½ ips with cassette equipment, using the same transport speed. We measure cassette equipment with respect to DIN 0 VU, open-reel with respect to NAB 0 VU. The DIN standard has no real allowance for headroom built into it (it was written with dictation use in mind, so neither low distortion nor wide frequency response were taken as prime criteria), while NAB includes a hefty headroom allowance at the normal (higher) open-reel speeds. Meter 0-VU levels on most quality cassette decks are at least 3 dB below DIN 0 VU as a result, and therefore effective S/N ratios are (depending on the meters and the way they are used) several dB poorer than the printed figures; S/N ratios in open-reel equipment tend to be better than the printed figures, and in the 9000X they can be some 10 dB better.

This discrepancy in reference levels was one reason we abandoned the −10 VU record/play frequency curves for cassettes and adopted −20 V U instead. Even at the lower level the extreme top of the response curves is depressed by tape saturation (the ceiling value of tape response at high frequencies, which follows the rapidly descending curve shown in the "maximum recorded level" graphs of our tape tests). Since the open-reel 9000X is measured at −10 VU (NAB)—instead of −20 V U (DIN)—like all open-reel equipment, its response graph cannot be compared directly to the cassette curves.

Measurement techniques also influence TDH findings. The level at which CBS Labs takes the readings (−10 VU) is a compromise between one so high as to run afoul of saturation at high frequencies and one so low that it is measuring noise rather than true distortion. (THD measurements reflect all output content other than the test-signal frequency and therefore include noise as well as actual harmonics of the test frequency.) Even so, we often find it impossible to get useful figures at high frequencies (that's why TDH curves for cassette equipment frequently stop at 5 kHz), and seldom measure TDH lower than about 1 per cent. (If noise is 50 dB below 0 VU it is therefore 40 dB below −10 VU and would be measured as 1% TDH—40 dB representing a ratio of 100:1, or 1 per cent.)

Evaluating the 9000X on the basis of lab data alone is for these and similar reasons problematical at best. Suf-
It is to say that all the data help to document it as an excellent unit; when understood in the light of Tandberg's unique metering, the data indicate that it is one of the best on the market. Using Maxell UD-35 tape (which the lab used too), the ear confirms the measurements. We were hard put to find any difference between original and copy on the unit even at 3½ ips and with excellent program sources. At 1½ ips the quality still is excellent—audibly a bit superior to that from a good cassette deck (without Dolby of course), though a truism of tape has been that since cassette tapes are formulated with 1½ ips in mind and open-reel tapes are not, the cassette deck should do better. The reason for the apparent anomaly seems to be, again, Tandberg's crossfield head. Dolby units can be used with the 9000X of course. Again because of the metering you'll find the Dolby reference level works out to something like -10 VU on the Tandberg meters. This suggests that signal levels on the tape already are some 10 dB higher than you would expect with cautiously read conventional meters and that—all other things being equal—the Tandberg already gives you the extra 10 dB of S/N claimed by the Dolby-B process. And in essence this is true. The performance of the 9000X without Dolby is similar to that of most decks with Dolby.

Mechanically and functionally the 9000X proved enjoyable to work with. Though there is no pause control as such, for example, the solenoid action is so quick and the signal sequencing so pop-free that we found we could stop and restart our recording with results comparable to those from an efficient pause—that is, without audible clicks or wowing even where timing is relatively tight. In complex copying operations the remote control proved a big advantage since it can be positioned near other controls and the 9000X itself moved out of the way (even out of sight, once you have set levels). All told, it's an exceptional unit.

**Tandberg 9000X Additional Data**

<table>
<thead>
<tr>
<th>Speed accuracy</th>
</tr>
</thead>
<tbody>
<tr>
<td>7½ ips</td>
</tr>
<tr>
<td>3½ ips</td>
</tr>
<tr>
<td>1½ ips</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Wow and flutter (ANSI weighted)</th>
</tr>
</thead>
<tbody>
<tr>
<td>7½ ips</td>
</tr>
<tr>
<td>3½ ips</td>
</tr>
<tr>
<td>1½ ips</td>
</tr>
</tbody>
</table>

| Rewind time, 7-in. 1,800 ft. reel | 1 min. 0 sec. |
| Fast-forward time, same reel     | 1 min. 0 sec. |

<table>
<thead>
<tr>
<th>S/N ratio (re NAB 0 VU)</th>
</tr>
</thead>
<tbody>
<tr>
<td>playback</td>
</tr>
<tr>
<td>record/playback</td>
</tr>
</tbody>
</table>

| Erasure (400 Hz at normal level) | 63 dB |

<table>
<thead>
<tr>
<th>Cross talk (at 400 Hz)</th>
</tr>
</thead>
<tbody>
<tr>
<td>record left, play right</td>
</tr>
<tr>
<td>record right, play left</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sensitivity (re NAB 0 VU)</th>
</tr>
</thead>
<tbody>
<tr>
<td>line input</td>
</tr>
<tr>
<td>mike input</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sensitivity (re meter 0 VU)</th>
</tr>
</thead>
<tbody>
<tr>
<td>line input</td>
</tr>
<tr>
<td>mike input</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Meter action (at 700 Hz re NAB 0 VU)</th>
</tr>
</thead>
<tbody>
<tr>
<td>L ch -12 dB</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>IM distortion (record/playback, -10 VU)</th>
</tr>
</thead>
<tbody>
<tr>
<td>7½ ips</td>
</tr>
<tr>
<td>3½ ips</td>
</tr>
<tr>
<td>1½ ips</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Maximum output (line)</th>
</tr>
</thead>
<tbody>
<tr>
<td>re NAB 0 VU</td>
</tr>
<tr>
<td>re meter 0 VU</td>
</tr>
</tbody>
</table>

*See text.*
A Handsome and Luxurious Turntable from Pioneer


Comment: This is the most impressive turntable assembly we have yet tested from Pioneer, and one of the handsomest units now available from any manufacturer. Its drive system includes a hysteresis motor with belt drive and separate vernier adjustments for each of the two speeds, plus a built-in illuminated strobe system. The finish of the parts is exemplary—a Pioneer hallmark. And the unit has an individual "feel" that adds to the enjoyment of using it.

The main controls are across the front of the top plate. At the left is a bubble level for use in adjusting the shock-absorbing mounting feet at each corner of the base. Next are the two speed buttons (33 and 45). Then come the speed vernier controls: knurled horizontal "knobs" that do not disturb the neat flush appearance of this control panel. At the right of the platter portion of the top plate is the main power on/off button. The arm is mounted on its own top plate; at the front of this top plate are the control buttons (up and down) for the damped cueing system.

Built into the platter well is a strobe light whose output is focused on the front edge of the platter itself, and therefore on the four rings of strobe markings cast into the platter: two rings for each speed, one for 60-Hz current and one for 50-Hz. The entire speed-control system proved exceptionally accurate. With both speeds adjusted correctly at 120-volt line power, no variation could be measured in either speed at 105 or at 127 volts. The vernier for 33 rpm offers a range of ±4.5% as measured at CBS Labs; that for 45 rpm checked out at ±5.3 to ±3.7%.

The arm is of unusual design. Behind its pivot is the counterweight, which has two sections that are friction-clutched. The main section is threaded so that it can be used in adjusting balance; the front section is calibrated for tracking force. To balance the arm you turn the whole counterweight assembly until the arm floats. Then you turn the front section only until the 0-gram calibration lines up with an indexing line on the rear portion of the arm itself. Then you turn the entire counterbalance until the desired tracking force is aligned with the indexing line. The calibrations (in half-gram steps to 2.5 grams; higher forces can be set by counting the calibrations the second time around—0 for 3 grams, 0.5 for 3.5 grams, and so on) proved to be absolutely accurate. For cartridges that are heavier than normal, Pioneer provides two accessory fixed counterweights. There also is a lateral-balance counterweight to compensate for the side-to-side imbalance introduced by the arm's offset. This counterbalance has its own bracket at the rear of the arm and must be adjusted with the whole PL-61 propped at an angle. Part of the PL-61's packing material props it at the right angle for making this adjustment, though it appears that the angle is not critical.

On a bracket protruding forward from the outer side of the pivot assembly is an antiskating dial calibrated for tracking forces of 0.5, 1.0, 1.5, 2.0, and 3.0 grams. The measured values of these settings proved very close to theoretical values for spherical stylus; to obtain exact theoretical values for average ellipticals you might want to advance the setting on the antiskating dial slightly beyond that on the tracking-force adjustment.

Behind the antiskating-adjustment bracket is a knurled knob used in adjusting the height of the cueing system, which proved to be drift-free in operation. At the extreme back-right of the top plate is a lever that releases the pivot assembly for readjustment of its height, so that the arm will be parallel to the disc surface no matter what the dimensions of your cartridge are. Overhang is adjusted by placing the machined-metal 45-rpm adapter over the spindle and moving the cartridge in the shell until the stylus falls on the 14.5mm calibration on the adapter. The top surface of the adapter actually is calibrated for overhang distances from 10 to 17mm, so that even if you should want to replace the supplied arm with a different model, requiring a different overhang, you can still use this adapter in adjusting the new arm.

This feature of the PL-61 is only one of the ways in which Pioneer has taken unusual pains to think ahead on behalf of a "fussy" user who won't be satisfied with a simple setup. An accessory package supplied with the PL-61 includes the 45 adapter, a second plug-in cartridge shell, a small screwdriver, a dispenser bottle of lubricating oil, and two sets of cartridge-mounting hardware, plus all the necessary counterweights. Other nice details include the lock built into the armrest, the replaceable signal leads (they and the attached grounding wire hook into the back of the PL-61 with the same connections used on a receiver: a pair of pin jacks for the signals and a thumbscrew for the ground), the usual white (left) and red (right) color-coding on the signal leads (some turntable manufacturers still use nonstandard colors), the leveling shock mounts, and the friction-loaded dust-cover hinges, which allow it to be left open part way.

The lab measurements all are as excellent as those.
Sansui's 2000X—
A Receiver for Everyman


Comment: The 2000X is a good next-step-up for the listener who has been using—or even been considering—an under-$200 budget receiver. While it's not designed as a glamor product, it does not skimp either; power output is more than enough for any normal pair of speakers and enough for two pairs in many applications, for example, so that it will fill normal requirements comfortably without giving you (or asking you to pay for) more than you actually will need. Its control functions avoid redundancy and esoteric extras. Its performance exceeds Sansui's 0.8% rating. (It should be noted that in the printed literature Sansui does not specify at what frequency or frequencies the THD rating applies, so the unit can't be said to fall short of its specs in this respect.) Note that the output with both channels driven back to the Fisher 500TX report of September 1969 before we could find a receiver with lower IM distortion in the FM-tuner section.

Similar consistency of findings characterizes the amplifier and preamp. Distortion—both IM and THD—are low over the operating range with the exception of the extreme low frequencies at full output power, where THD exceeds Sansui's 0.8% rating. (It should be noted that in the printed literature Sansui does not specify at what frequency or frequencies the THD rating applies, so the unit can't be said to fall short of its specs in this respect.) Note that the output with both channels driven is around 32 watts per channel—a little less than single-channel measurements would suggest but enough to lateral balance seemed surprisingly cumbersome and slapdash for a unit that is in all other ways so sophisticated. And the dust cover—like all of its type—requires a lot of vertical clearance. Some users may find this last consideration the most important. Since the dust cover is not easily removable from its hinges, we'd suggest that you not plan to place the PL-61 under a shelf unless there is more than twenty inches of clearance between it and the surface on which the turntable rests. But even including this last point we would not consider any of our cavils to be really material in the face of the PL-61's manifest excellence. Surely a superb unit of this sort is worth a little extra bother during setup, if necessary.
drive most available speakers in almost any room, and
even enough to allow the addition of background-level
extensions without forcing the amplifier to strain its re-
sources. Output at 4 ohms is of course higher. All told,
then, the figures confirm the 2000X's amplifier section
as sane, practical, and capable for average applica-
tions.

So are its controls, which offer somewhat more op-
tions than minimum without becoming elaborate. The
two phono inputs have different impedance loading:
50,000 ohms on phono 1 and 100,000 ohms on phono 2.
Phono 1 would therefore be appropriate for standard
magnetic stereo cartridges (nominally designed for
47,000 ohms), while some of the new Shibata-stylus

Sansui 2000X Additional Data

<table>
<thead>
<tr>
<th>Tuner Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capture ratio</td>
</tr>
<tr>
<td>Alternate-channel selectivity</td>
</tr>
<tr>
<td>S/N ratio</td>
</tr>
<tr>
<td>THD</td>
</tr>
<tr>
<td>80 Hz</td>
</tr>
<tr>
<td>1 kHz</td>
</tr>
<tr>
<td>10 kHz</td>
</tr>
<tr>
<td>IM distortion</td>
</tr>
<tr>
<td>19-kHz pilot</td>
</tr>
<tr>
<td>38-kHz subcarrier</td>
</tr>
<tr>
<td>Frequency response</td>
</tr>
<tr>
<td>mono</td>
</tr>
<tr>
<td>R ch</td>
</tr>
<tr>
<td>L ch</td>
</tr>
<tr>
<td>R ch</td>
</tr>
<tr>
<td>Channel separation</td>
</tr>
<tr>
<td>&gt;25 dB, 47 Hz to 9.5 kHz</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Amplifier Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>Damping factor</td>
</tr>
<tr>
<td>Input characteristics (for 39 watts output)</td>
</tr>
<tr>
<td>Sensitivity</td>
</tr>
<tr>
<td>phono 1 &amp; 2</td>
</tr>
<tr>
<td>aux</td>
</tr>
<tr>
<td>tape monitor</td>
</tr>
<tr>
<td>RIAA equalization accuracy</td>
</tr>
</tbody>
</table>

Square-wave response
cartridges for stereo or CD-4 records work better into the higher impedance. Incidentally the otherwise excellent owner's manual doesn't make this point clear, chalking up the difference to individual user tastes in sound quality. (A standard magnetic cartridge may sound a little brighter working into the higher impedance.) There also are more options than minimum in quieting noisy stereo FM broadcasts. You can switch to mono FM, switch the whole receiver to mono, use the high filter to cut the noise, or push the multiplex noise cancellation switch. Each of these approaches will produce somewhat different results, of course, so all are welcome. You won't find this sort of flexibility in most budget units; more important, you won't find such consistency of performance.

CIRCLE 144 ON READER-SERVICE CARD

Jensen Bookshelf Speaker—
A Bit Larger, A Lot More Efficient


**Comment:** The new Model 5 from Jensen is a shade larger than the "standard" two-cubic-foot bookshelf systems. An oiled walnut enclosure houses four direct-radiating speakers—a 12-inch woofer, two 5-inch midrange units, and a 1-inch dome tweeter. Crossovers, via an internal network, occur at 500 and at 4,000 Hz. The response of the woofer is aided by its "long-throw" high-compliance suspension and a liberal amount of sound-absorption material. Internal chambers isolate the other speakers from the woofer. The front of the Model 5 is covered by a brown-and-black removable grille cloth; the rear contains a recessed panel on which there are push-type binding posts that accept ordinary stripped leads, and two controls, for middles and highs. The rear, by the way, is also finished in walnut.

Unlike most high-quality bookshelf systems, which typically require fair amounts of amplifier power to produce "big sound," the Jensen 5 proved to be quite efficient. In lab tests, it needed 1.6 watts to produce the test output level of 94 dB at 1 meter on axis. It handled steady-state power to 80 watts before buzzing or distorting excessively (producing 105 dB output), and the impedance curve remained very close to this value (and remarkably constant) across the range to 20,000 Hz.

With the midrange and highs controls set to their indicated "normal" positions, the lab clocked the system's average omnidirectional response as within plus or minus 6.5 dB from 41 Hz to 20,000 Hz, with a "zero" reference level normalized at 84.5 dB output. The midrange control alters response above 300 Hz; it has the most effect in the range between about 1 kHz and 4 kHz, where the "max" setting boosts response by some 5 dB while the "min" setting attenuates it by more than 10 dB with respect to "normal." The high control is normally at "max"; the "min" setting introduces a steep rolloff above 10 kHz.

The curves in the accompanying graph show that some directivity begins above about 1,000 Hz, remain-
ing more or less constant to 10,000 Hz and then increasing a little. This effect was verified in listening tests of pure tones, which remained well dispersed over a wide angle up to about 10,000 Hz and then became less audible off axis of the system with a slope to inaudibility beginning at about 14,000 Hz. At the low end, the bass began doubling at 42 Hz, this effect increased gradually as frequency was lowered to 20 Hz. White noise response was generally smooth and well dispersed; it varied with the setting of the rear panel controls, with the midrange control having apparently more effect than the highs control.

Reproducing a variety of musical material, a pair of Model 5s projects a very good stereo image, with ample depth and breadth, and very good angular source location. At first we felt the upper highs were too dominant; by backing off slightly on the midrange control and a bit more on the highs control, we got what we felt was a smoother top end, at least in our listening room. The bass is reasonably full and ample enough to provide convincing lows and a good sense of the “foundation” of wide-range orchestral music. Transients, both low and high, come through crisply and convincingly. Voices sound natural.

The Model 5s may be positioned vertically or horizontally. They are sold with a five-year warranty which includes repairs (if needed) and shipping costs at Jensen’s expense.

**Jensen 5 Speaker System Harmonic Distortion**

<table>
<thead>
<tr>
<th>Output Level (dB)</th>
<th>80 Hz</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>% 2nd</td>
<td>% 3rd</td>
<td>% 2nd</td>
</tr>
<tr>
<td>70</td>
<td>0.30</td>
<td>0.35</td>
</tr>
<tr>
<td>75</td>
<td>0.22</td>
<td>0.28</td>
</tr>
<tr>
<td>80</td>
<td>0.22</td>
<td>0.30</td>
</tr>
<tr>
<td>85</td>
<td>0.26</td>
<td>0.30</td>
</tr>
<tr>
<td>90</td>
<td>0.40</td>
<td>0.33</td>
</tr>
<tr>
<td>95</td>
<td>0.85</td>
<td>0.40</td>
</tr>
<tr>
<td>100</td>
<td>2.2</td>
<td>1.5</td>
</tr>
<tr>
<td>105</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Distortion data are taken on all tested speakers until distortion exceeds the 10 per cent level or the speaker produces the spurious output known as buzzing, whichever occurs first.

Wollensak’s Stereo/Matrix/Discrete Cartridge Deck


**Comment:** The people at 3M appear to have taken a long look at existing 8-track record/playback decks with a view to building into their own unit a wide range of capabilities that function together with maximum efficiency. Their solution, the new Model 8060, has some ingenious features—and one in particular that should have been available long since in the interests of the recordist’s sanity. But more of that in due course.

The first thing you discover in using the 8060 is that—like the last Wollensak 8-track unit we tested (Model 8054, January 1973)—it has no on/off switch. Power comes on automatically when you insert a cartridge into the slot. If you want to record, you must hold to one side the recording interlock switch at the left end of the front panel as you insert the cartridge. Above this interlock are a pause control and a “select” lever to advance the head from one “program” to the next. Below the cartridge slots are pilot lights for recording (red) and each of the four programs (green). To the right of the slot is a timer (not an arbitrarily calibrated counter) that shows how many minutes and seconds have elapsed since it was reset. It runs only when the tape is running, and keeps pace with the tape even in fast wind; thus you can use it both to keep track of the time remaining during recording or—if you’ve jotted down the timings—to find a desired selection using the fast wind. The fast-wind lever and that for manual cartridge ejection are below the timer.

Next come the two recording panels, one for each channel. Each panel has an illuminated meter, a horizontal slider to control recording level, and a miniature phone jack for mike input. Next are two switches, each with a pair of pilot lights, one for each switch position. The upper switch controls quadraophonics (discrete/matrix), the lower one, mode (stereo/quadrophonic).
Several years ago, we decided that our next challenge would be to go beyond the best there was. Our computers told us we had taken the existing cartridge structure and stylus assembly of the V-15 Type II Improved as far as we could, and that hereafter, any improvement in one performance parameter would be at the expense of performance in some other parameter.

Therefore, over the past several years, a wholly new laminated cartridge structure has been developed, as was an entirely new stylus assembly with a 25% reduction in effective stylus mass! These developments have resulted in optimum trackability at light tracking forces (¾-1 ¼ grams), a truly flat, unaccented frequency response, and more extended dynamic range than was possible even with the Type II Improved, without sacrificing output level!

If you like its sound today, you will like it even more as time goes on. In fact, to go back to any other cartridge after living with the Type III for a short while is simply unthinkable, so notable is its neutral, uncolored sound. You must hear it. $72.50.

INTRODUCING THE NEW

V-15 TYPE III Super-Track "Plus" Phono Cartridge

Shure Brothers Inc. • 222 Hartrey Ave. • Evanston, Ill. 60204
In Canada: A. C. Simmonds & Sons Ltd.,
CIRCLE 58 ON READER-SERVICE CARD

October 1973
These controls affect playback only, of course, since the 8060 will record in stereo only. At the far right are switches to control automatic eject (on/off), repeat (on/all), and automatic recording-level control (on/off) plus a stereo headphone jack. With the repeat switch at "one" and the automatic eject turned on, the cartridge will eject automatically and the unit will turn off at the end of whichever program is playing or being recorded; turn off the automatic eject and the program will repeat indefinitely. With the repeat switch at "all" the cartridge will play (or be recorded) through the end of Program 4 (or, in quadraphonics, Program 2) and then either eject or repeat depending on the position of the upper switch.

On the back panel are four pin jacks for the playback output to a quadrophonic system. (If you don't yet have a four-channel system, you can use the 8060 in stereo, connecting only the front outputs into your stereo receiver or amplifier.) We should note that there are no output level controls for either of these jacks (whose output is fairly high) or for the headphone jack. Two more pin jacks are provided for line inputs. There also is an unswitched AC convenience outlet.

From the recordist's point of view—at least if the recordist is familiar with open-reel or cassette equipment—there are three nagging problems to be dealt with when confronted with a cartridge recorder: fitting the music gracefully onto the continuous loop of tape; locating a desired point on the tape; and maintaining good sound quality. We found the timer a big help in the first of these three. An "80-minute" cartridge (which actually runs only 40 minutes in quadraphonics), for example, will hold 20 minutes of music on each program—that is, each pass of the tape loop. If you begin your recording on Program 1 with the loop cued up to the foil strip that trips the automatic program advance and the timer set to 00 00, you need only keep an eye on the timer to see when the interruption will be coming up as the machine shifts to Program 2. Without the timer, you can only guess—or make careful use of a stopwatch. The timer, then, makes a big contribution toward neat, professional-sounding tapes.

The fast forward helps with the second problem. It's not as unusual a feature as the timer, nor is it as effective in giving to the 8-track recordist some of the capabilities of noncartridge equipment. Like the fast-wind controls we've encountered on other cartridge equipment, it is fast enough to be welcome, but not nearly as fast as its open-reel or cassette counterparts; and there is no rewind on cartridge equipment of course.

While we realize that it is ultimately idle to complain about cartridge equipment on the grounds that it is not cassette or reel equipment, the progressive upgrading of cartridge hardware in recent years makes the comparison inevitable. And in assessing the lab performance measurements on the 8060 we're reminded that the cartridge still has a way to go before it can match the other formats. We can only comment that while the measurements are not impressive in such a context, they are—on the basis of our limited number of cartridge-deck tests—respectable for the format. The sad fact is that if you want your recordings to be on cartridges, you should not expect them to be state-of-the-art.

You can expect them to be listenable, however, if your standards are not too high. And with this unit you can expect them to be fun. The built-in matrix decoder, for example, adds an extra dimension to cartridge use. You can record from encoded discs or broadcasts and play the results (or regular stereo tapes, of course) quadrophonically. The decoder circuit is not designed specifically for SQ, incidentally, so the quadrophonic effect on some recordings may be quite different from that to be expected with commercially available SQ units; the same may be said of QS. We found the effect to be more like ambience with some surround-style recordings, but quadrophonics of a sort nonetheless. But, again, technological nit-picking is not what the cartridge medium is all about. And within what we take to be the normal interests of the cartridge recordist, the 8060 offers a particularly interesting array of features.

Wollensak 8060 Cartridge Deck Additional Data

<table>
<thead>
<tr>
<th>Speed accuracy</th>
<th>2.5% slow at 105 VAC</th>
<th>2.6% slow at 120 VAC</th>
<th>2.9% slow at 127 VAC</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wow &amp; flutter</td>
<td>playback: 0.16%</td>
<td>record/playback: 0.25%</td>
<td></td>
</tr>
<tr>
<td>Fast-forward time for 30-min. cartridge</td>
<td>7% min. per &quot;program&quot;</td>
<td>3 min. 0 sec.</td>
<td></td>
</tr>
<tr>
<td>S/N ratio (ref. test-tape standard recording level)</td>
<td>playback: L ch: 45 dB R ch: 45 dB</td>
<td>record/play: L ch: 44 dB R ch: 44 dB</td>
<td></td>
</tr>
<tr>
<td>Crosstalk (at 400 Hz)</td>
<td>record 1, play 2: 53.5 dB</td>
<td>record 3, play 4: 53 dB</td>
<td>record 5, play 6: 53 dB</td>
</tr>
<tr>
<td>Sensitivity (ref. test-tape SRL)</td>
<td>line input L ch: 48 mV R ch: 50 mV</td>
<td>mike L ch: 0.15 mV R ch: 0.17 mV</td>
<td></td>
</tr>
<tr>
<td>Meter action (ref. test-tape SRL)</td>
<td>L ch: 10 dB high R ch: 10 dB high</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IM distortion (record/play, -10 VU)</td>
<td>L ch: 10% R ch: 10%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maximum output (ref. test-tape SRL)</td>
<td>L ch: 0.95 V R ch: 0.80 V</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
But she’s no wallflower when it comes to speaking out. Totally horn loaded like the KLIPSCHORN corner horn loudspeaker, the BELLE KLIPSCH is a wall type speaker with the same flat response, the same quality of reproduction, and the same freedom from distortion. Its three horns, because of their high efficiency, can take in their stride anything from a murmur to the loudest rock or classical crescendo. They don’t have to labor or churn the air to achieve full range.

Basically, the BELLE KLIPSCH is a domesticated version of Klipsch theater speakers installed in Radio City Music Hall. Only it’s finished for home use.

Use it as a primary speaker or in conjunction with other Klipsch speakers in multi-speaker systems. They are all compatible. This coupon will bring you valuable information about Klipsch loudspeakers.

Klipsch and Associates, Inc.
P.O. Box 280 H-10
Hope, Arkansas 71801

Please send me your latest brochure and list of dealers.

Name ____________________________
Address ____________________________
City __________________ State _________ Zip _________
DON'T READ ABOUT THE NEW FISHER SR-110 UNTIL YOU'VE READ THE NUMBERS.*

30-12,000 Hz
Standard iron oxide tape. Frequency response, ±3 dB.

30-14,000 Hz
Chromium dioxide tape. Frequency response, ±3 dB.

50dB
Signal-to-noise ratio, weighted, with Dolby.

0.2%
Wow and flutter, weighted, rms.

32dB
Channel separation, 1 kHz.

$249.95
Price (fair trade prices where applicable. Slightly higher in the Far West and Southwest).

*Fisher rates equipment more conservatively than most other companies, which is something to keep in mind when you check the numbers.

Now that you've read the numbers, you know how the new Fisher SR-110 performs.

But since it's a brand new unit, perhaps a word or two about its construction and features are in order.

For example, the mike preamps use low-noise transistors to bring them up to studio-console quality. 1/4” phone jacks are standard, instead of those mini-jacks you frequently find in less professional equipment. Expanded-scale VU meters offer better display of program peaks. Dolby® circuitry makes possible a high signal-noise ratio. An input selector switch bypasses the mike preamps when you record from a tuner or another tape deck, eliminating the last vestige of noise from that source. A tape selector permits instant changeover between conventional iron oxide tapes and chromium dioxide tapes, assuring optimum conditions for each. The Permalloy record/play head has a 1.5-micron gap for extraordinary high-frequency response.

The transport has inaudible wow and flutter, thanks to its hysteresis synchronous motor and nylon bushings. Piano-key controls provide positive command over tape motion. Keys snap automatically to neutral when power is removed or tape runs out, preventing flat spots on the rubber pinch roller and excessive wear on the drive components. And a C-60 cassette can be fast-wound, forward or back, in just 65 seconds. A 3-digit index counter gives handy reference numbers for quickly locating portions of a recorded tape.

See and hear the Fisher Studio-Standard SR-110 cassette deck at your dealer. For more information, write to Fisher Radio, Dept. HF-10B, 11-40 45th Road, Long Island City, N.Y. 11101.

THE FISHER Numbers speak louder than words.

†Dolby is a trademark of Dolby Laboratories, Inc.
It takes more than a fine recording to make jazz — or any great sound — come alive in your living room. You need exceptional audio equipment — Onkyo equipment — to get to the "soul" of music. These fine receivers, tuners, amplifiers, speaker systems and speaker components are world famous for their superb musical qualities. With Onkyo, great performance is the ideal balance between artistry and technical expertise. Discover it yourself. Ask your dealer. Choose Onkyo, if you've got music in your soul.

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Onkyo audio equipment is the world's finest value. To help you enjoy it at its fullest, we are pleased to offer, as a FREE GIFT, 1 pair of Onkyo quality stereo headphones ($30 retail) with the purchase of any Onkyo top-rated AM/FM receiver or tuner-amplifier combination ... at participating dealers. Offer good, limited time only.

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This year's crop of new components shows clearly that manufacturers are into four channel with increased enthusiasm. Receivers show the most significant commitment. Last year they usually included one or another of the major matrix systems, but for 1974 several lines offer units with SQ and QS/RM decoder and built-in CD-4 demodulator; others have plug-in slots for separate decoder and/or demodulator subassemblies. CD-4 phono cartridges have evolved from prototypes to marketable units, as have stylis, most of which are of other than Shibata design. New designs in four-channel headphones abound. So-called mass-market lines all have some form of quadraphonics, though often the quadraphonics are simulated via a speaker matrix system. Two of these companies—General Electric and Zenith—have demonstrated their own proposed discrete four-channel FM broadcasting proposals (both of which are under consideration by the FCC, along with several other systems). And a long-awaited four-channel cassette machine (from JVC) has been unveiled.

Another product group that has been subjected to intense design activity is the stereo cassette deck. A year ago $300 was the unofficial ceiling on stereo cassette machines, necessarily limiting their features. This year, perhaps prompted by Nakamichi's $1,100 professional model, several companies are offering units with features formerly found only on open-reel machines—and some features unique to cassette units. Dolby noise reduction and switching for chromium dioxide tape are the hallmarks of this group; new features include a monitor playback head, two or three motors, newly developed high-performance permalloy heads claimed to outpoint ferrite heads, switching to allow the use of built-in Dolby circuitry in listening to Dolby-processed FM broadcasts, and automatic-timer operation. Slanted display panels for VU meters and function lights are common. If you want a superior cassette machine, now you can have one—for a price.

More super (low-distortion, high-power) amps have been introduced, and at least one super (low-distortion, special-feature) preamp. Dozens of new speaker models, many of them employing unusual transducers, are available. And turntables continue to evolve, with several highly sophisticated models in the $250 to $350 range.

It all adds up to a fresh commitment to quadraphonics and a continued interest in serving up some super stereo. In reading about these new components, keep in mind that all prices shown are approximate and not all were firm at press time. Actual selling prices also will vary with locale and discounting practices, of course.

**Receivers**

The newest quadraphonic receivers boast an ever increasing array of features. Akai introduced its Model 980 ($800) last spring. It was the first we know of to offer SQ, QS/RM, and CD-4 all built into one unit. Akai has added the 970 ($600) and others since. By early summer Onkyo's TS-500 ($600) offered all three plus automatic switching between the systems. Three new four-channel receivers from Harman-Kardon, the 700+ ($499), 800+ ($599), and 900+ ($749) are similar to the previous Plus-series models, but include a built-in CD-4 demodulator. All but the 700+ have an "amplifier-strapping" feature to increase per-channel power in stereo operation. All have new multi-colored tuning dials. Kenwood's KR-9340 ($750) offers complete four-channel capability as do three models from U. S. Pioneer ($500 to $700). Two other models from Kenwood are strappable, have built-in SQ and QS/RM, and have plug-in slots for a CD-4 demodulator; a third has SQ and QS/RM only. The Gladding-Claricon Mark-200 receiver ($450) has SQ and QS/RM circuitry, and allows for an optional plug-in full-logic system and CD-4 demodulator ($80).

Early in 1974 Fisher plans to market its new
series of four-channel receivers—the 314, 414, 514—with SQ, QS/RM, and CD-4. Except for the CD-4 feature, these units are identical to the 304, 404, 504 series. The company says it is waiting to see if a CD-4 chip is generally available within the next few months. Using a chip will be less expensive than using discrete-component demodulators, which Fisher says would increase the current prices of the 304-etc. series by $80 to $100. Fisher also has introduced two budget-priced strappable quadraphonic models with SQ.

Yamaha’s CS-70R four-channel receiver ($370) offers QS/RM and matrix circuitry, and features a digital clock timer; new stereo receivers include four models from the $300 CR-400 with mike mixing, to the $800 FM-only CR-1000. All are expected on the market this fall. The first quadraphonic models in Sylvania’s line are the RQ-3747 ($450) and RQ-3748 ($550). Both have SQ and a matrix blend control. Superscope is offering the QRT-440, which includes an eight-track player, and has built-in SQ logic and ambience circuitry ($350); Sherwood’s S-7244 ($450) includes full-logic SQ; and Sony’s HQR-600—$220 with SQ, QS/RM, and a balance display scope—is expected this fall.

Three new quadraphonic receivers have been added by Sanyo, ranging from $270 to $550. All have SQ and matrix decoder circuits; the two top models can be strapped in stereo. From Sansui, the inventors of the QS matrix, come two receivers, the QRX-3000 ($440) and QRX-5500 ($700). Both have SQ and a matrix blend control. Superscope is offering the QRT-440, which includes an eight-track player, and has built-in SQ logic and ambience circuitry ($350); Sherwood’s S-7244 ($450) includes full-logic SQ; and Sony’s HQR-600—$220 with SQ, QS/RM, and a balance display scope—is expected this fall.

From Technics (pronounced like techniques)—the new quality-components line by Panasonic—come seven four-channel receivers. Of these, the SA-8000X ($500) has built-in CD-4 and Technics’ AFD circuitry for all matrix formats. Other models range from $270 to $600. Two of the less expensive, the SA-5400X and SA-6000X, have strappable outputs. All four-channel models from Marantz have a slot for an optional SQ decoder. New are Models 4230 ($450), 4240 ($550), 4270 ($700), all with strappable amplifiers and built-in Dolby noise reduction. Marantz also offers a deluxe model, the 4300 ($900), whose tuner section can be separated from the main amp section for use with external amps or equalizers; and an economy model, the 4220, with built-in SQ ($300). Dokorder’s MR-940 has a flip-open hinged control panel.

Electrohome’s entire new line either has built-in SQ or a speaker matrix system, and speaker matrixing or quadraphonic simulators are common in new stereo products. All Magnavox’s top-line audio products have speaker matrix systems. G.E.’s new stereo receiver, the RA-200 ($190), has Quadra-Fi speaker matrix; its Model SC-4205, a cartridge-player/receiver system ($340), has an unspecified matrix decoder plus a simulator. Three of C. Itoh’s new consoles feature Quadratic speaker matrix. The Model SA-5200X from Technics is a stereo receiver with simulator ($200); Superscope’s R-340 ($200) and top-of-the-line R-350 ($280) both have Quadrasonic matrix circuits. Kirksaeter has upgraded the performance of its RTX-85.55 ($660) and RTX-120.85 ($750), both with speaker matrixing.

One company that so far has resisted the blandishments of quadraphonics is Tandberg with the TR-1020A receiver ($500)—an improved version of the TR-1020—and its new top-of-the-line TR-1055 ($580). Bang & Olufsen has restyled its Beomaster 4000 and dropped the brushed aluminum finishing of earlier models. And Lux audio products, a premium Japanese line that was introduced in the U.S. several years ago by British Industries under the BIC/Lux name, will reappear under the Luxman name, distributed by Audio-Technica. All of Audio-Technica’s Luxman models will be new to the U.S.; among them is the R-800 stereo receiver.

Planned for introduction during mid-1974 is a 200-watt digital receiver, Model 212 ($600), from Integral Systems, a new company that manufactures its own components. Sony Corp. of America is scheduled to have introduced the HST-230A medium-power stereo receiver by now. Other new stereo units from Sony are the STR-7055 ($400), STR-6046A ($250), and STR-6036A ($200). Sansui’s new stereo receivers are Model 661, Model 771, and the Model Eight Deluxe, with provision for an external noise-reduction unit. The 910D ($300) from Akai has built-in Dolby noise reduction.

Pilot is adding five new stereo receivers. Other new receivers include Kenwood’s KR-2300, Concord’s CR-100, Superscope’s R-330, and Olson’s Teledyne RA-707—all selling at less than $200. Dokorder has the MR-900, Onkyo has added the TX-440 ($300), and plans to introduce the TX-560—a higher-powered unit—by the end of this year.
...the most powerful stereo receiver in its price class by a considerable margin..."

A challenging claim?

They're describing the new Pilot 254 and they go on to say, "Our test measurements clearly showed that the advertised specifications for the Pilot 254 are not only honest, but quite conservative."

Separating verifiable fact from advertising fiction is a testing lab's specialty. Making sure that every Pilot product meets or exceeds every one of its specifications is our specialty.

How well we do our part, may be judged from the rest of the Hirsch-Houck report.

The Pilot 254 specifications read: 65 honest watts per channel, 8 ohms, both channels driven. The Lab finds, "At 1000 Hz, the outputs clipped (were overdriven) at 82 watts per channel..."

We rate harmonic and I.M. distortion at 0.4% and 0.5% respectively. They find, "At Pilot's rated 65 watts per channel output level, distortion was 0.1% to 0.15% from 20 to beyond 10,000 Hz, reaching a maximum of 0.25% at 20,000 Hz."

In evaluating the FM tuner section, the Lab reports, "FM tuner performance was well up to the standards of the audio section."

We rate IHF sensitivity at 1.8 uV with harmonic distortion at 0.4% mono and 0.8% stereo. They find, "...a 1.7 uV IHF sensitivity and only 0.16% harmonic distortion at almost any useful signal level with mono reception. The stereo distortion was about 0.5%.

We list capture ratio at 1.5 dB. They find, "The capture ratio was an excellent 1 dB..."

And they go on to confirm the same outstanding performance figures for noise, stereo separation, image rejection and all the rest.

Finally, they sum it all up with, "...we could not fault this fine receiver in any respect."

Listen to the Pilot 254 and you will agree.

For the complete text of the report and additional information write: Pilot, 66 Field Point Road, Greenwich, Conn. 06830.

The Pilot 254 Stereo Receiver $429.00:
*Manufacturer's suggested retail price

OCTOBER 1973

CIRCLE 45 ON READER-SERVICE CARD
Other Electronics

Bose has joined the ranks of the super-amp makers with a 500-watt unit—the 1801. It's $986 with VU meters and light-emitting diode signal-level readout, and $799 without LEDs and meters. A professional model has been added as the Model 1800. Also offering a 500-watt amp is Cerwin-Vega, the A-1800S costs $500. As perhaps a hint of things to come, Kenwood has demonstrated its A-2000XP matching amp and preamp delivering 500 watts to each of its four channels. Meanwhile it is offering the more modest KM-9000. The Model watts to each of its four channels. Meanwhile it is 2000X matching amp and preamp delivering 500 come, Kenwood has demonstrated its A-2000XP/P-A -1800S costs $500. As perhaps a hint of things to Also offering a 500-watt amp is Cerwin-Vega; the also has introduced the Model 200U basic amp ($200), Model 200 deluxe amp ($240), and Model 210 integrated amp ($400).

A new line of three integrated amps from Yama A new line of three integrated amps from Yamaha runs from the $370 CA-600 to the $570 CA-1000. Rotel too has three new stereo amps, ranging from $110 to $240. New from Onkyo are the A-7022 integrated amp ($300) and A-7055 ($210). Superscope offers its A-235 economy amp ($80) and A-245 integrated amp ($100), and the Luxman line includes Models L-309, L-507, and SQ-700X. Dynaco has improved its Model 120 amp. The modification, said to improve performance and reliability under adverse load conditions, can be performed on the original 120 as part of regular service in or out of warranty. The price remains the same: $160 in kit form, $200 assembled.

Offering matched tuner and amplifier units are Nikko, with its FAM-500 tuner and TRM-500 integrated amp; Kenwood, with the KT-2001A tuner and KA-2002A amp ($120 each); Sansui, with the AU/TU-9500 and AU/TU-7500 amps and tuners; and Superscope, whose T-220 deluxe tuner ($160) matches its A-260 integrated amp ($170) with Quadraphase matrix. Zenith has introduced five new tuner/amp chassis for its modular and console lines.

Among new separate tuners is the Marantz 115B ($280), with a four-channel FM detector jack. On-kyo's T-4055 ($200) has a similar adapter. Superscope's T-210 costs $100. The Luxman line includes the WL-500 and WL-700. Sansui has the TU-505 ($160). Rotel offers three new tuners: the RT-222 ($110), RT-322 ($160), and RT-622 ($240).

The long-awaited Sony ST-5555 FM spectrum scanner tuner (first shown to the public last fall and originally scheduled for marketing last May) is now set for introduction in the U.S. this fall. It will cost about $1,200. Integral Systems plans to have its Model 2 digital tuner ($240) available by next spring. And we're still awaiting final word of Se-querra's on-sale date for its super-specified Linear 4000—a four-channel preamp with built-in SQ and Phase Linear's own "differential logic" for enhanced separation. It uses what is called an auto correlator for noise reduction (3 dB at 2 kHz, 10 dB from 4 kHz to 20 kHz), has a peak unlimiter, and tone-control turnover frequency selectors. It will be available in limited quantities this fall, and is expected to sell for about $600; the cabinet is optional ($37). As this is being written, Bozak is making final plans for a new group of home electronics, to be introduced this fall.

Integral Systems is offering the Model 10 preamp ($240), and has scheduled the Model 20X deluxe preamp ($500) for marketing next February, and its Model X expander-compressor ($200) for January. Epicure Products (EPI) has shown a prototype preamp with speaker equalizers, as a companion piece to the power amp it first unveiled last year, and expects to offer the preamp before 1974. Luxman will offer the CL-350 preamp control center. Ace Audio has a simplified preamp without tone controls, available in kit ($70) or wired ($100) form. Quintessence, another company that eschews tone controls, has been adding to its relatively new product line. BGW and SAE also are working to make available high-spec products announced earlier.

Specifically designed with quadraphonics in mind are several Marantz products with Vari-Matrix simulator and plug-in slot for an optional SQ decoder circuit board. MGA offers the $190 SD-40 universal four-channel amp/decoder with SE (separation enhancer) circuit; Telex has introduced an SQ decoder/amp with two speakers ($120). Superscope's QA-450 ($280) can be used as a four-channel amp or, strapped, as a four-channel adapter/ back-amp (or stereo amp). It has built-in SQ logic. Sansui's $550 QA-700 integrated four-channel decoder/amp/preamp includes QS/RM, Phase Matrix (for SQ, EV) and simulator circuits. Of three new Teledyne amps ($80 to $180) from Olson, two have speaker matrixing and one is a full quadraphonic model with SQ.

Three companies have introduced separate four-channel decoders or demodulators: Panasonic has the SE-406 CD-4 demodulator with two newly developed IC circuits (designed by QSI) and its Technics Model SE-405H demodulator ($160); Fisher's CD-4 demodulator, the $120 DR-14, is similar to JVC's current model and is scheduled for introduction this fall; and Sony's SQD-2050 SQ decoder has front/back logic ($100).

The I-CA by Autoquad is described as an automatic passive matrix decoder and features Quadserch, which indicates FM stations broadcasting matrixed quadraphonic. Interstate Industries has introduced a four-channel converter: Bang & Olufsen is offering Ambiobox, a four-channel simulator; Veritas has released its V-1000 four-
SONY PS 2251:

a declaration of independence.

Independence of belts, pulleys, idler wheels and all the other paraphernalia that can cause wow, flutter and rumble. Independence from fluctuations in power line voltage that can effect the precise speed of the turntable. And independence of acoustical feedback. The new, direct-drive Sony PS-2251 has declared itself independent of all these potential intruders upon the enjoyment of your records.

Most turntables use belts, pulleys, idler wheels to make their turntables spin at the record's speed, instead of the motor's. Look underneath Sony's new PS-2251 and all you'll see is the motor. We don't need all those extras, because our motor's speed is precisely the same as the record's.

Eliminating all those parts also eliminates the wow and flutter and rumble they can cause. So, our rumble figure is a remarkable —58dB (NAB).

And because our motor turns so much slower than conventional ones, the rumble frequency is lowered too, making the rumble even less audible than that —58 dB figure indicates.

To maintain precise speed accuracy at slow speeds, we use an AC servo system (superior to a DC servo system because of its uniform magnetic field strength). Its precise speed is not affected by variations in line voltage or in line frequency. But its speed can be varied ±4% by the built-in pitch control and returned to a precise 33-1/3 or 45 rpm, with the built-in self-illuminated strobe.

Then we matched it with a statically-balanced tonearm that tracks records as precisely and faithfully as our turntable turns them. We added viscous-damped cueing and effective anti-skating. And we mounted the PS-2251 on a handsome wood base using an independent spring suspension system to completely isolate it from externally caused vibrations. At $349.50 (suggested retail) including arm, wood base and hinged dust cover, the PS-2251 is today's most advanced turntable.

We also offer a moderately priced, single-play component turntable with the convenience of automatic operation, the PS-5520. The complete system: turntable, arm, walnut base and hinged dust cover, $159.50 (suggested retail) Sony Corporation of America, 47-47 Van Dam St., Long Island City, N.Y. 11101.
channel adapter, $11; and Westek offers the EC-360 ($20) four-channel adapter.

Tape Equipment and Tape

Cassette tape recorders continue to forge ahead into feature areas formerly proprietary to open reel. You can now pay from $150 (Superscope) to $1,100 (Nakamichi) for a Dolby deck. Nakamichi has just added the Model 700 ($700) repeating most of the features of its premium Model 1000. Teac is expected to introduce its Model 850X professional Dolby deck with three motors and three heads ($580). The Technics line features the RS-279US: three heads, two motors, Dolby, $500. And JVC has shown its prototype four-channel, eight-track cassette deck, the 4CD-1680. JVC's new top-of-the-line stereo deck is the $430 CD-1669, with two heads, two motors, ANRS noise reduction. Three other companies—Aiwa, Hitachi, and Matsushita (Panasonic/Technics)—are said to be reading quadraphonic models pending official Philips approval of the track configuration.

Teac has introduced four other Dolby cassette decks, while Technics has three additional models from $190 to $400. Panasonic's other new deck is the RS-260US ($100). Toshiba's three new decks are the PT-490 (Dolby, auto reverse); PT-470 (Dolby); and PT-415 deck with DNL noise reduction.

From Superscope come three new Sony home decks ($115 to $200). Superscope's own line includes the CD-302 ($150) with Dolby and Dolby FM. Akai has introduced three new machines from $160 to $270, two with Dolby. Sanyo is offering two new Dolby decks—the RD-4250 ($290) and the RD-4350 ($330). Grundig's new model is the CD-402 ($170). The back panels of all Grundig units this year will show an "800" toll-free number that the owner may call with service questions. Magnavox also has added a cassette deck.

Wollensak's Model 4765 Dolby deck ($300) with sound-on-sound and Dolby FM is available now. Planned for introduction early in 1974 is the 4775—a Dolby model in the $250-to-$275 range. Aiwa also plans a new Dolby cassette deck—the AD-1500—for early next year. This deck is part of a broad new product line from Aiwa which recently set up its own marketing organization in this country for the first time. Dokorder is planning to introduce its first cassette deck (for under $300) by the end of the year. And BASF has unveiled two prototype cassette decks—the 8200, which features automatic switching between iron oxide and chromium dioxide tapes and switchable Dolby and DNL noise-reduction system; and the Model 8100, which has DNL only.

Although eight-track cartridges have lagged behind cassettes in both specs and features, they are receiving more attention this year than last—due primarily to the Q-8 quadraphonic capability. The new lines of separate cartridge players and recorders indicate that some refinements may be on the way. Wollensak, for instance, has unveiled the Model 8075 stereo and Model 8080 four-channel cartridge recorders with Dolby and Dolby FM and a minutes/seconds timer—the first Dolby cartridge hardware we've seen. These units should be available early next year.

MGA's new TD-83 3-PAC cartridge deck ($100) is a cartridge changer that handles up to three tapes and will play them in any order, or repeat a particular track or tape. Earlier this year RCA announced its five-cartridge changer system, VYC-950 ($330). Technics offers the RS-858US four-channel recorder ($280), while the Panasonic line includes three new units: RS-844US four-channel playback deck ($100); RS-801US stereo player ($50); and RS-805 stereo recorder ($100). BSR and Glenburn/McDonald are offering new player decks. Sony has stereo and four-channel units; Pioneer of America has added five new eight-track systems, including one four-channel model; Magnavox has three new cartridge units.

A striking number of the new open-reel machines have 10½-inch NAB reel capability. Dokorder plans to introduce a four-channel version of its studio-styled 9100 this fall at about $800. Dokorder also offers the 7100 stereo deck with interchangeable four-channel heads, and the 7140, a four-channel deck with multi-sync ($500). Ten new open-reel models are offered by Teac—some available with half-track heads and high (15 and 7½ ips) speeds, some with automatic reversing, some with quadraphonic capability, some accepting NAB reels, and one (3340S) with Simul-Sync—at prices from $430 to $1,050.

Four new decks are offered by Akai: the $1,195 GX-400D is an NAB-reel bidirectional stereo model, while the $800 GX-280SS quadrophonic deck also is bidirectional. Sansui's new four-channel deck, the QD-5500 ($750) has automatic reverse. Sony's line has four new units including the $800 TC-755 with 10½-inch reels and 15 ips and the $500 TC-388-4 four-channel deck. From Technics come the RS-1030 ($900)—10½-inch reels, four heads, 15 and 7½ ips—and three other stereo models from $330 to $550. The top three units offer a ten-year guarantee on the heads.

Several companies have introduced new portable tape recorders. Stellavox professional open-
Here are the best reel tapes made by 3M, the "Scotch" people.

With LOW NOISE/DYNARANGE, we became the overwhelming choice of professional recording studios. It was a top notch tape, having a 3 db improvement in signal-to-noise over standard oxide tapes.

Then we gave them an even better tape. We came up with HIGH OUTPUT/LOW NOISE, the "206" and "207" tapes: a 6 db improvement in signal-to-noise over standard oxide tapes.

Immediately they became the new standard of the industry. The reason is simple. They're faithful.

You use these tapes when you want to keep what you record.

So we put the tapes, all set with leaders and trailers, into a black storage box with a smoked lid. It looks beautiful while it waits.

You can't buy better tapes than "Scotch."
reel models are now available here through Hervic, which plans to import some Stellavox products new to this country. Sony's line includes a deluxe $300 cassette portable—the TC-152SD stereo deck with Dolby and chromium/ferric switching plus limiter. Other new units are the TC-224 stereo portable with built-in microphones ($180), CF-420 with three-band radio ($180), and CF-320, AM/FM ($140). Sanyo offers five new units in the $45-to-$85 range: Aiko—a new company—is offering a broad new line, as is Aiwa. These and other companies often include the popular hand-size mono format among current models. Built-in condenser mikes appear in Toshiba's KT-213E with built-in mike among current models. Built-in ten include the popular hand-size mono format new line, as is Aiwa. These and other companies of-

## Record-Playing Equipment

Four companies have introduced phono cartridges specifically designed for Quadradiscs; four offer CD-4 turntables, some with built-in CD-4 demodulator. Pickering's UV-15/2400Q cartridge ($125) has a Quadradisc stylus, one of the new non-Shibata CD-4 designs, which is available separately as Model D-2400Q. Stanton's 780/4DQ cartridge ($125) also has the Quadradisc stylus. Audio-Technica offers the AT-12S dual magnet cartridge with Shibata stylus ($50) and a range of 15 Hz to 45 kHz—the lowest-priced Shibata cartridge yet from this company. Micro/Acoustics has introduced the QDC-1 series of stereo/four-channel cartridges. They employ a velocity pickup (using the strain-gauge principle, but requiring no power supply) and, unlike magnets, are said to be tolerant of high lead capacitance in CD-4 use. There are three versions, each with a different stylus: QDC-1Q Quadrapoint (CD-4), $120; QDC-1E elliptical, $110; and QDC-1S, conical, $100.

Glenburn/McDonald has shown the prototype of a new ceramic CD-4 cartridge, which will be marketed in the Model 110 changer. The cost for both will be about $60. Empire has introduced three new CD-4 induced-field magnet cartridges (4000DI, $75; 4000DII, $100; 4000DIII, $150); and a CD-4 turntable—the S98 III, which includes the 4000DIII cartridge, $400.

New CD-4 turntables also are offered by Fisher (Model 240, about $150, available late fall); Panasonic (SL-701, $140; and Technics (SL-1200, direct-drive, with low-capacitance leads for four-channel cartridges, $270 with no demodulator).

From Benjamin comes a new Lenco manual turntable—the L-78, an updated version of the L-75, $180. The new $180 Elac/Miracord Model 760 automatic turntable, also available through Benjamin, is similar to the 50H Mark II. United Audio has two new Dual turntables. The 701 ($350, including dust cover and base) is the company's first single-play model. It features a brushless DC motor and feedback control in the drive system, separate strobes and speed controls for 33 and 45 rpm, and a mechanical filter in the counterbalance to minimize resonance problems. The other new Dual is the Model 1216 ($140) changer. Hervic offers the Connoisseur BD/2 turntable with SAU-2 arm assembly and is expected to introduce a new dual-arm, direct-drive, digital electronic turntable for about $350. The Beovox 3000 ($250, including base, with SP-12A cartridge) now is available in the U.S. Audio-Technica has three new tone arms ranging up to $130 and a new turntable—the AT-504, about $300. JansZen is planning a super turntable, probably in the $500 area. The Stax VA-7 tone arm ($170) is available separately; ESS is now importer of all Stax products.

A series of new Garrard changers is offered by
There are some things you'll appreciate about a Dual right away.
Others will take years.

You can appreciate some things about a Dual turntable right in your dealer's showroom: its clean functional appearance, the precision of its tonearm adjustments and its smooth, quiet operation.

The exceptional engineering and manufacturing care that go into every Dual turntable may take years to appreciate. Only then will you actually experience, play after play, Dual's precision and reliability. And how year after year, Dual protects your precious records; probably your biggest investment in musical enjoyment.

It takes more than features.

If you know someone who has owned a Dual for several years, you've probably heard all this from him. But you may also wish to know what makes a Dual so different from other automatic turntables which seem to offer many of the same features. For example, such Dual innovations as: gimbal tonearm suspensions, separate anti-skating scales for conical and elliptical styli, and rotating single play spindles.

It's one thing to copy a Dual feature; it's quite another thing to match the precision with which Duals are built.

The gimbal, for example.

A case in point is the tonearm suspension. Dual was the first manufacturer of automatics to offer a true twin-ring gimbal suspension. More importantly, every Dual gimbal is hand assembled and individually tested with precision instruments especially developed by Dual. The vertical bearing friction of this gimbal is specified at 0.007 gram, and quality control procedures assure that every unit will meet this specification. Only by maintaining this kind of tolerance can tonearm calibrations for stylus pressure and anti-skating be set with perfect accuracy.

Other Dual features are built with similar precision. The rotor of every Dual motor is dynamically balanced in all planes of motion. Additionally, each motor pulley and drive wheel is individually examined with special instruments to assure perfect concentricity.

The Dual guarantee.

Despite all this precision and refinement, Dual turntables are ruggedly built, and need not be babied. Which accounts for Dual's unparalleled record of reliability, an achievement no other manufacturer can copy. Your Dual includes a full year parts and labor guarantee: up to four times the guarantee that other automatic turntables offer.

If you'd like to read what several independent testing laboratories have said about Dual turntables, we'll be pleased to send you reprints of their impartial reports. To appreciate Dual performance first hand, we suggest you visit your franchised United Audio dealer.

But your full appreciation of Dual precision won't really begin until a Dual is in your system and you hear the difference it will make on your own records. Play after play. Year after year.

United Audio Products, Inc., 120 So. Columbus Ave., Mt. Vernon, N.Y. 10553
Memorex Chromium Dioxide Tape shatters an old theory.

The theory: Because cassette tape has a smaller surface and plays at a slower speed, it can't perform as well as open reel tape.

An old theory just went kaput. Memorex Chromium Dioxide is the first cassette tape that can seriously stand up to open reel tape performance.

That's because Chromium Dioxide is a totally different kind of tape. Not just "energized" iron oxide tape. But a cassette tape uniquely suited for slow speed operation.

It's more sensitive. More responsive. Try Memorex Chromium Dioxide tape on any CrO₂ equipped recorder. Compare it to open reel.

You'll hear.
British Industries. The Zero 100 has been upgraded to the Zero 100C ($210), and includes a record counter (a form of stylus timer). The Zero 100C and the Zero 92 ($170) both feature damped cueing. Other models are the 82 ($120), the 70 ($90) and 62 ($70) with platform-record stabilizers instead of overarms, Model 42C pre-pack ($74), and Model 74M pre-pack with Shure M91D cartridge ($192).

BSR has two new modules, of which the 310A/XE is supplied with an ADC K-8E magnetic cartridge. And from Glenburn/McDonald come three changers from $35 to $74.

Audio Dynamics has introduced the ADC 240XE induced-field magnet cartridge with elliptical stylus ($59) and the $65 VLM/XLM—a super XLM—with a replaceable stylus that is elliptical in two planes.

**Speakers and Headphones**

The speaker industry continues to develop in several directions, as indicated by the new models from more than forty companies this year. New transducers are in evidence; wide dispersion and omnidirectional units are more plentiful; and there are more units with colorful, removable, and often sculptured grilles.

A relatively new company, Ohm Acoustics Corp., whose $725 Ohm A was discussed in our June issue, has introduced a new model based on the same operating principles: the Ohm F ($350). Ohm also offers the Models B, C, and D bookshelf speakers. Another model discussed at some length in our June issue was the ESS AMT-1, using a Heil Air Motion Transformer for the midrange and treble but a dynamic woofer. By the year's end, ESS plans to add two more AMT models. One will use Heil drivers throughout the operating range; the other will be a less expensive version of the AMT-1 using a smaller transformer.

Three new speakers from Cerwin-Vega—the Magnastat III ($250), Magnastat II ($399), and Magnastat I ($599)—resemble the Heil transformer in that they substitute a diaphragm-mounted conductor for the conventional coil. These speakers are designed principally for the range from 200 Hz to 30 kHz, for use with a separate bass speaker. Audio Project, a new company, has a speaker line that uses piezoelectric tweeters. Model 5 has nine identi-

tical drivers—in addition to the tweeter—eight of which are rear-firing ($50 per pair). The Model 6 ($160) is a bipolar panel unit; Model 7 ($120) is a bookshelf system; Model 10 ($220) is a larger front-firing, wide-dispersion system.

Conventional transducers also are being used in unconventional ways. The Dahlquist Phased Array planar speaker, with its five dynamic speakers mounted on a flat baffle, created quite a stir during high-fidelity shows in New York and San Francisco. A relatively new company, Audioanalyst, has introduced the Pyramedia—a pyramid-shaped enclosure mounted on a functional pedestal ($575). It includes two midrange drivers, six tweeters—one in each of the four faces and two firing downward—plus a woofer. It is available in custom colors and on custom order only. Audioanalyst has also added the A-76 ($79), a two-way bookshelf system.

Fisher has improved the performance in its Sound Panelette line, and has introduced the "Sound Panelette," approximately two thirds the size of the original Panels. Fisher says the new Panels are up 10 dB in the range between 60 and 90 Hz and are flat to 19 kHz. They remain at $138. The Panelette is $80. Fisher also has added the Model 425 ($80), 445 ($100), and 465 ($170) with a special CTS midrange driver. The remaining speaker line has been trimmed to the XP series, which includes five models. ERA Acoustics (Magitran) also has improved its Poly-Planar speaker panels, which now are available with replaceable decorative grilles.

A number of manufacturers are offering speakers with removable grille in a variety of colors. JBL's new L-26 Decade ($129), Jensen's Model 17 ($63), and Ercona's Leak Sandwich 600 bookshelf model ($295)—new here, but not in England—are typical of these. Others are Avid's Series 100 ($80 to $140), Trusonic's JR-100M ($120), and Westek's ER-1243 ($130)—with accessible balancing controls—and ER-1203 ($100). Westek's new line includes eight other models ranging from $20 to $70.

New models from familiar companies include Bozak's Rhapsody speaker ($250), available as a bookshelf (B-401) or floor-standing (B-402) model; Acoustic Research's AR-8, a two-way bookshelf specifically designed to encompass the needs of rock; Utah's MP-2000 ($140), with sculptured grille, available in three colors; and several new models from Altec. They are the floor-standing 872B Madrid ($250), 875 Santiago ($450), Capri mini speaker—also known as "Altec Jr."—($75), and 819A Stonehenge I ($300), the first in a planned series of columnar bass-reflex systems of medium efficiency.

Sansui has added the SF-1 omniradial speaker ($140), with tweeters firing vertically into horizontal dispersion cones, and the SP-1700 multidirectional speaker system. New from Array is the Array 3 ($140); EPI has added the Microtower II and III;
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Introducing the new...

**BOSE 901 SERIES II**

The original BOSE 901 was the product of a twelve year research program on acoustics. The large sales that have grown from the worldwide acceptance of the 901 now support what we believe is the industry's most sophisticated team of researchers, dedicated to improving home music systems. All forms of loudspeakers, new and old, are studied.

The concepts of direct and reflected sound, acoustically-coupled full-range speakers, active equalization, and flat power radiation have emerged from the research as fundamental for optimum music reproduction. We doubt that these will change.

However, what is changing is the accuracy with which we can realize these concepts in a producible speaker design and the adaptability of the design to a wider range of home environments. The 901 SERIES II represents the combination of all the technological advances that have emerged from our research department over the past five years.

The 901 SERIES II features a completely new equalizer design. It provides a type of equalization for program source variations not available on other speakers. The new equalizer also enables the 901 SERIES II to adapt to a much wider range of room environments. The 901 SERIES II can even be played in front of drapes and still reproduce music with the proper frequency balance.

The new cone formulation in the 901 drivers provides an unprecedented uniformity of response. BOSE now employs a blue coloring and the BOSE logo to distinguish the basic cone material for special quality control measures, starting right with the manufacture of the cone material.

The 901 SERIES II represents a new height in precision control of audible performance in production speakers. This is thanks to the recent introduction of the SYNCOM™ II speaker testing computer, developed by BOSE specifically to measure performance parameters directly related to our aural perception of sound.

The 901 SERIES II carries a FIVE-YEAR warranty covering parts and labor on both the electronic active equalizer and on the speakers.

*If you would like to know about the research that developed the 901, and about the state-of-the-art of sound recording and reproduction, you will want to read Dr. Bose's articles in the June and July '73 issues of TECHNOLOGY REVIEW. A 20 page combined reprint of these articles is available from BOSE for $0.50. Also we'll send you a complimentary copy of the 16 page, full-color 1801 amplifier brochure and information on the new BOSE 901 and 501 SERIES II speakers. Write Dept. FH and request the "complete literature package."*

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**BOSE 501 SERIES II**

The Design Goals of the new 501 SERIES II:

- To duplicate as many of the sonic characteristics of the 901 SERIES II as possible, within the cost constraint that dictates the use of a woofer-tweeter approach.

- To match the frequency balance of the 901 SERIES II as closely as possible, so that the 501 and 901 can be used together to produce a Direct/Reflecting® QUADRAPHONIC system that represents a large advance over conventional, direct-radiating QUAD systems.

- To increase the high-frequency power handling capability beyond that of the original BOSE 501.

How the goals were achieved:

- By designing a new tweeter that has double the magnet size of the original design.

- By using four additional circuit components in the crossover network.

- By 100% selection and matching of the woofers and tweeters with the SYNCOM™ II computer—the unique computer designed and constructed by BOSE CORPORATION and put into service in August, 1973, to achieve a new level of speaker performance.

The Performance:

You must be the judge. If our efforts have succeeded, you will know immediately when you A-B the 501 SERIES II with any other speaker up to the price of the 901 SERIES II. (If you make the test in a store, be sure to clear at least 20 inches on each side of the 501, so that its reflected sound will be free to bounce off the rear wall.)

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The Hi-Fi Eye.
The only foolproof way to control 4-channel phasing, balance and signal levels.

Using your ears to check balance, phasing and signal level relationships is difficult in stereo. But it's virtually impossible in 4-channel.

With the Technics SH-3433 audio scope, it's easy to see and control those tricky proportions as well as other equally hard to detect phenomena, such as FM multipath.

The Hi-Fi Eye accepts both low and high level inputs. So it can be connected to a tape deck, preamp, decoder or directly to the speaker terminals of your amplifier. And a front-mounted switch allows instant selection of the desired signal.

There are a wide variety of visual displays available in either an acoustic field dimension or a waveform presentation. And the waveforms of each channel may be individually observed. The mode switch selects the desired acoustic pattern: discrete (2-channel or 4-channel) and matrix. And the matrix position accommodates any of the popular methods.

There are also front panel controls for all the necessary scope-type adjustments such as focus, gain, brightness, balance and position.

There is only one way to fully appreciate how precisely the SH-3433 reveals the subtleties and complexities of 4-channel. And that is to see it in operation. Eye to Eye.

The concept is simple. The execution is precise. The performance is outstanding. The name is Technics.

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and Audio Dynamics has introduced the ACD-XT10, with a newly developed 10-inch woofer, and the Pritchard, a three-way system with angled tweeters and super tweeters and a four-position control. Marantz' Imperial 8 floor-standing speaker has a rotatable driver array; the top-of-the-line model is the Imperial 9. The $120 Radian III omnidirectional columnar bass-reflex system is new from Onkyo.

RTR Industries offers five new speaker systems—two columns ($180 and $280), one with an electrostatic radiator above 1.5 kHz ($149), one using a 12-inch passive radiator ($169), and the 2500 Studio Master ($975), which should be available this fall. Superscope has introduced four models. Magnum Opus has greatly expanded its line over the last year, adding models from $45 to the $1,000 Opus 24. Other new speakers include three models ($100 to $500) from Kirksaeter; the D-402 from Videotone; and the Model 31 ($90) from KLH. KLH's BMF, on display last year, has been reintroduced as the Model 28 ($250). Sennheiser is importing the SEAS SE-2 speaker system from Norway.

Koss, until now strictly a headphone company, has announced the formation of a speaker marketing division with the aim of introducing a full-range electrostatic speaker system by the end of the year. JansZen has added the Z-824 electrostatic system ($495) and the Z-210 ($110), a bookshelf model. Over the last year Crown International too has added to its electrostatic loudspeaker line.

Among the new companies that have entered the speaker business is Precision Acoustics, whose five new speakers are sold only in pairs with the Model 102 equalizer; right and left speakers are mirror images of each other for optimum stereo effect. The Venturi line has been added by British Industries (importers, as well of Wharfedale speakers) with three models that utilize the Venturi principle to improve bass response and efficiency. From Equason reaches the 42-inch-high Model 12a loudspeaker system ($250). Design Acoustics has re-styled its D-12 twelve-sided polyhedron speaker ($350) in rosewood, with a chrome base; Intermedia offers three from $75 to $250; and Mirari has introduced the M-18 bookshelf speaker, with a washable, fuzzy enclosure finish available in seven colors plus a black or white grille. Solar Audio Products is expanding its speaker line with the Ultra Linear Model 150 and the Ultra Linear Model 1000 ($120-$130 range)—a two-way system with an "inertial equalizer" to control woofer behavior and two cone tweeters with intentionally different characteristics so that average response of the two will be smoother than that of either alone.

Grundig's speaker line includes two models manufactured in the U.S.: the SP-1001 bookshelf model ($50) and Model 300 ($55) ball-shaped tweeter (400 Hz to 20 kHz), which is used with the German-manufactured Model 302 ($100) bass box (40 to 400 Hz). Magnavox's new line includes three Deluxe Max Series speakers, and "Sound Islands"—wireless speakers with a transmitter that operates through the AC house wiring.

Other companies that have introduced new speakers during the past year are APL (the APL-9), E-V (the $600 Sentry III with SEQ active equalizer and Interface A), Infinity (the $429 Holosonic Monitor), and Micro/Acoustics (the $150 full-range Microstatic with 180-degree horizontal and vertical dispersion).

Many of this year's new headphones are either quadraphonic, open-air, or designs aimed at lighter weight. JansZen takes a radical departure with its JansZen/Jecklin Electrostatic Float Headphones ($300). These units, shaped like an inverted U, have a foam-lined interior, and are aimed at eliminating the feeling that a person is "wearing" earphones.

Companies with less exotic approaches to reducing weight include David Clark, with its plastic Clark/75 ($15); Koss, whose pocket-size "Travler" ($30) has a telescoping headband; and Superox, with the ST-N Newport, $20. Revox will be introducing the Beyer DT-204 four-channel headphones, which claim to be much lighter at 14 ounces than most quadraphonic headphones currently available in the U.S. And Scintrex—now a separate line from Sharpe Audio—offers the Supra ($40), a slim 6.5-ounce open-air model; and the HQ-4 ($60), a four-channel set. Open-air designs are also offered by Teac (HP-100, $25) and Audio-Technica (AT-701, $40), which also has added the AT-702 ($50) and AT-703 ($70) stereo headphones and AT-706 electret condenser (self-contained electrostatics requiring no power supply) headphones ($130).

Technic's EAH-80A headphones ($80) have "macromolecular" electret elements. Electrostatics are also offered by Numark (ES-701, $60) and Telephones (TCH-26), whose line also includes the TEH-26 electret, three dynamic stereo models, and the TQH-32 four-channel set. Telephonics is a brand new line, and is owned by the same parent company as Benjamin/Concord.

Hear-Muffs was the first company to be licensed by the Industrial Patent Development Corp. for a new four-channel headphone design. Several other companies are reported ready to sign also. Hear-Muff's versions are the QM-440 and QM-442 ($100) Quadramuffs. The QM-442 includes Autoquad's Quadscher. (See "Other Electronics" section). Fisher has added the QP-44 ($70), Stanton the Sixty Five Four C ($65), Olsen the Teledyne PH-220 and PH-422 (both $50), Mura the QP-280 ($25), and Veritas the V-380 ($12). New stereo headphones also are offered by Weltron, Telex (whose Stereophone 100, $13, will be available in several colors), and U.S. Pioneer.
capture all the sounds of life on TDK's high-MOL cassettes

MOL stands for maximum output level. It is a tape's most important measurable characteristic — the ability to faithfully reproduce the richness, fullness and warmth of the original performance. Only your own critical ear can be a better judge of a tape's overall hi-fi performance capabilities.

A tape with high MOL lets you capture the subtle overtones, transient phenomena and important harmonics of "real-life" sound. High MOL provides high saturation levels which means you can record at higher inputs and handle the loudest and softest passages without audible distortion or hiss. Because TDK cassettes have the highest MOL values of any cassettes on the market today, you can capture the total experience of beautiful music and all the other sounds of real life.

TDK's EXTRA DYNAMIC (ED), SUPER DYNAMIC (SD) DYNAMIC (D) cassettes also offer the best-balanced characteristics of any cassettes (see facing page.) Add complete compatibility with any recorder, plus fully-guaranteed mechanical reliability, and you've got the world's finest cassettes — TDK.

Enter TDK's dynamic new world of cassettes, for a totally new and different experience in sound reproduction quality. TDK's DYNAMIC-series ED, SD and D cassettes, plus the BRILLIANT-series KROM(KR) chromium-dioxide cassettes are available at quality sound shops and other fine stores everywhere.
A tape's ability to provide "real-life" sound reproduction depends not only on its MOL (maximum output level) values and the familiar frequency response characteristics, but also on the value and proper balance of a number of other properties. TDK has arranged the twelve most important tape characteristics on their exclusive CIRCLE OF TAPE PERFORMANCE diagrams, shown below. Each of the radii represents one of the twelve factors, and the outer circle represents the ideal, well-balanced characteristics of a "perfect" tape. The closer the characteristics of any cassette tape approach those of the ideal (the larger and more regular the pattern), the better the sound reproduction capabilities of the cassette. The goal is to reach the outer circle.

Compare TDK's well-balanced characteristics with those of the two leading so-called "hi-fi" competitive cassettes and a typical conventional tape. Judge for yourself which provides the best characteristics for true high fidelity performance.

**ED**

1. MOL @ 333Hz
2. Sensitivity @ 333Hz
3. Sensitivity @ 8kHz

**SD**

4. Sensitivity @ 12.5kHz
5. MOL @ 8kHz
6. Erasability

**D**

7. Bias Noise
8. Print-Through
9. Modulation Noise
10. Output Uniformity
11. Uniformity of Sensitivity
12. Bias Range

**Competitor A**

**Competitor B**

**Typical Conventional Cassette**

**EXTRA DYNAMIC**

For the discriminating audiophile, an entirely new dimension in cassette recording fidelity. Vastly superior to any other cassette, with unmatched performance on any deck. 45, 60 and 90-minute lengths.

**SUPER DYNAMIC**

Turned the cassette into a true high-fidelity medium. Outstandingly clear, crisp, delicate reproduction of the complex characteristics of "real-life" sound. 45, 60, 90 and 120-minute lengths.

**DYNAMIC**

Excellent hi-fidelity at moderate prices, with well-balanced performance characteristics superior to most "premium" cassettes. 45, 60, 90, 120 and 180-minute lengths — the world's only 3-hour cassette.

**What is MOL?**

MOL (maximum output level) is the output level obtained from an input signal of a given frequency which causes 5% distortion (average audible level) in the output. MOL varies with signal frequency.

**What Does the MOL Diagram (facing page) Show?**

The large closed-loop area on the facing page represents a typical sound energy plot of high fidelity music; the curved lines represent the MOL characteristics of various cassettes. As long as the MOL curve is above the sound energy plot, no audible distortion occurs. Separation between the MOL curves and the energy plot is necessary to permit recording, without distortion, the occasional bursts of high-energy sound which periodically occur in musical passages.
There are many strange anomalies and paradoxes in the life of Jascha Horenstein, one of the really great conductors of the twentieth century, who died in London last April 2, about a month short of his seventy-fifth birthday. Perhaps the strangest is that the true international reputation of this man, who for fifty years conducted all over the world, originated in a series of recordings—by no means great recordings from a technical standpoint—made in Germany and Austria in the 1950s for Vox Records. In other words, the worldwide image of Horenstein the musician, instead of radiating from the concert hall and being reflected in his subsequent recordings, in the usual way, was if anything reflected in the opposite direction. He was the first great conductor to be discovered and nurtured by phonophiles, and his greatness may yet be most widely recognized through recordings.

The interaction of circumstance with his own proud and independent nature created this anomaly. Horenstein was born in the Ukrainian capital Kiev on May 6, 1898, of Jewish extraction. When he was six his family moved to Königsberg, and later to Vienna. He was taught piano by his mother, an Austrian, even before he entered music school. He later studied the violin with Adolf Busch. At the Vienna Conservatoire, he took music theory with Joseph Marx and composition with Franz Schreker, studying also the theoretical work of Heinrich Schenker and composing much chamber music. At the same time he studied Indian philosophy at the University of Vienna—a discipline that influenced the rest of his life.

Horenstein's ultimate resolution to make conducting his chief career grew out of his early concertgoing, in which he was particularly impressed by the achievements of Arthur Nikisch, Bruno Walter, and Felix Weingartner. In the early 1920s he became an assistant to Wilhelm Furtwängler. "I think I learned from him," he said, "the importance of searching for the meaning of the music rather than being concerned with just the music itself—to emphasize the metaphysical side of a work rather than its empirical one."

He came to Vienna, as he later remarked, just too late to hear Mahler conduct—in fact he hadn’t even heard of Mahler until the latter's death in 1911. Nevertheless his podium debut, at the age of twenty-five, found him leading a performance of Mahler's First Symphony. This was a heroic feat.
for a young man at that time—particularly in Vienna. Horenstein soon gained a reputation for stalwart independence. Before reaching thirty he had participated in the first pioneering electrical recordings of Bruckner as well as Mahler.

Among the composers he knew and worked with in his youth were Stravinsky, Rachmaninoff, Berg, Schoenberg, Strauss, Nielsen, Webern, Busoni, Eisler, and Janáček. In 1929 he gave the premiere of the orchestral version of Berg’s Lyric Suite, in Berlin. From 1928 to 1933 he was chief conductor of the Düsseldorf Opera—the only regular conducting post he ever held. When Hitler came to power Horenstein fled to Paris, and thence into the world at large, becoming from that time on a near equivalent of Mahler’s “eternal wanderer.” 

“In the Thirties,” his New York Times obituary reads, “he conducted in the Soviet Union, Palestine, and Australia, and toured Scandinavia with the Ballet Russe de Monte Carlo.” To this were added Caracas, Capetown, Mexico City, New Zealand, Argentina—all the far-flung points of the globe. For a while he made his quondam home in America, returning to Europe after the war to make his permanent “holiday” residence in Lausanne, Switzerland.

Horenstein valued his personal freedom, difficult as it may have been at times, and said that he would never have been content with a life of unvarying routine. But since he was never to take full and extended charge of a symphony orchestra in his life, we can only guess what he might have achieved had he done so under optimal circumstances. “I refused the second-rate appointment,” he declared, “and have not been offered a first-rate appointment under conditions I found acceptable, by which I do not mean only financial.” On the other hand, as Donald Clarke wrote in The New Republic three years ago, an almost “supernatural quality of Horenstein’s music-making is his ability to get the best possible playing out of whatever orchestra happens to be at hand.” Clarke cited an instance from a makeshift summer festival in the U.S., where Horenstein generated excitement and won “a standing ovation” from a matinee audience after another conductor had received only “a respectable thank you.”

Come what might, Horenstein never lost that audacity which prompted him to lead off with Mahler in 1923. In 1950 he introduced Wozzeck to Paris. He then became for many years associated with the BBC. Through that association, London gradually became a kind of professional home base for him, and the London Symphony as near to “his orchestra,” as any orchestra was to be.

Horenstein inspired the special devotion not only of record connoisseurs but also, in his later years, of the young music lovers and musicians in and about London. In 1959 the BBC, finding some unsuspected funds in its Third Programme budget, decided on a gala Royal Albert Hall performance and broadcast of Mahler’s Eighth Symphony under Horenstein’s direction, with the LSO and just about all the locally available choruses. The English critic Christopher Ford has written: “To the extent that one can date the upsurge of British enthusiasm for Mahler, this was the crucial moment. Few who were present, I imagine, have quite forgotten the sight of the small but vibrantly commanding figure, revealing the power and beauty of Mahler’s score.”

In substance, Horenstein made no compromises with his own sense of musical integrity and adventure, even after his near-fatal heart attack on a Minnesota podium, when he was barely saved by impromptu heart massage. One year later, he was reveling in the opportunity to introduce Britten’s War Requiem to Belgrade, a work he had admired but never personally conducted. His last two professional visits to New York City, though widely separated in time, featured Mahler’s Ninth and a concert performance of Busoni’s Doktor Faust. His 1973 calendar was specked with conducting dates he was never to fulfill, though in his last month he did realize a long-standing desire—to conduct Parsifal, he led five performances at Covent Garden.

Horenstein disliked being type-cast as much as his musical interests and skills ranged far and wide. He particularly did not want to be typed as a Mahler or a Bruckner/Mahler “specialist,” logically holding such to be a professional kiss of death. He was more interested in being an active, productive maestro than an enshrined hero. And yet, so deep did his love for Mahler become, it is reported that among the last words he spoke were: “One of the
saddest things about leaving this world is not to hear Das Lied von der Erde any more!"

And indeed, the thing most often lamented by phonophiles, among the most glaring gaps in Horenstein's discography, is the fact that with about half of the leading record companies recently engaged in recording complete Mahler cycles, with whatever top maestro they happened to be pushing, none found it expedient to engage the greatest of all for this purpose—the man on whose behalf these same phonophiles had been deluging the companies for years with pleading letters. "Today you go to a music shop," Horenstein remarked sardonically, "and they ask you do you want the nine symphonies conducted by a Japanese or a Korean, or maybe an Eskimo."

Glaring gaps there certainly are in this discography. Yet more music was recorded by Horenstein than most people realize. And more of the gaps may yet be filled in through recordings not yet released (or not yet available in the U.S.), and by the posthumous use of airchecks.

The Mono Recordings

These comprise the few 78-rpm records made in pre-Hitler Berlin and the numerous LPs made for Vox and others in the 1950s.

The six 78-rpm recordings young Horenstein made for Polydor in Berlin in the late 1920s announce at once a leitmotiv that is to recur throughout his career, despite his frantic disclaimer of the term "specialist." Along with standard Haydn (Surprise Symphony), Mozart (two overtures), and Schubert (Fifth Symphony), we have pioneer recordings of Bruckner and Mahler, and a first recording of two Bach chorale preludes in Schoenberg's orchestration.

The Bruckner is believed to be the first electrical recording of the complete Seventh Symphony, and probably of any Bruckner symphony. Already it shows the loving care that was to be expended on all of Horenstein's recorded performances. The Mahler is the great Kindertotenlieder with baritone Heinrich Rehkemper as soloist. This of course has won lasting renown more for its deeply felt projection by Rehkemper than for Horenstein's finely wrought accompaniment. Indeed the English Decca pressing did not even carry the conductor's name, so that British gramophiles were for a long time largely unaware of Horenstein's connection. Even the prestigious World's Encyclopaedia of Recorded Music of 1952 did not apprise them of it. Nevertheless, at this very early stage, the Horenstein we have since come to know so well already makes his imprint through the exceptionally clear orchestral definition and the well-judged tempos and phrasing. The third song, Wenn dein Mutter-
sion on the record scene were Horenstein and Scherchen. This period also marked the first comprehensive recording and worldwide dissemination of the music of Mahler, Bruckner, Nielsen, Prokofiev, Janáček, and others. These composers were all particularly in Horenstein's "bag," though he was not at first identified with all of them phonographically.

Horenstein's Mahler First, owing to his unusually lucid grasp of its complexities, was the recording against which all other Firsts were measured for the next twenty years, until he himself re-recorded it in stereo. His Mahler Ninth was acclaimed the chief alternative to that of Bruno Walter, and in some ways superior. His lovely Bruckner Eighth was the first recording of its 1890 version in the newly published (1955) Nowak critical edition. His occasional work with such soloists as Vlado Perlemuter (in Ravel) and Ivry Gitlis (in Bruch, Bartók, and Sibelius) was marked by extreme delicacy and sensitivity. There was also a single LP made for French Pathé by Horenstein in this period: a recording of Strauss's Metamorphosen coupled with Stravinsky's Symphony of Psalms, released domestically on Angel.

As we see, Horenstein did manage to record a fair amount of music by Bach, Mozart, Beethoven, and Wagner. Again, his Bach was far from ordinary: It was the first recording of the complete Brandenburg Concertos using authentic baroque instruments; and, prognostically, among the pickup soloists was a viola da gambist named Nikolaus Harnoncourt.

Generally speaking, these recordings were marked by a closeness of miking and a certain flattening and coarsening of dynamics. In short, they were not terribly subtle; but their close-up perspective, combined with Horenstein's meticulous balancing of forces and clear textures, often gave an almost microscopic, though functional, view of the music—not, in other words, the kind of microscopy one gets from the sterile dissectors and pedants, but passionately musical. They were, in one critic's apt summation, revelatory, even though second-rate orchestras were often used.

A few of these mono recordings were subsequently reissued in simulated stereo, either on Vox or its subsidiary label Turnabout. They are generally inferior to their mono originals, and some are exceedingly soupy.

The Stereo Recordings

Most of the genuine stereo recordings are still available, though often only on import labels or by subscription. Contrary to the expectation of many, the comprehensive stereo list is actually about the same length as the mono one.

With the addition of stereo, the Vox recordings gradually begin to add breadth, depth, and perspective to their former plain, two-dimensional clarity. Some of the later Vox stereos are indeed excellent. At first it is difficult to perceive much gradation between mono, simulated stereo, and true stereo. Borderline cases are the Clock and London Symphonies of Haydn (the first in true stereo) and the somewhat later Beethoven Pastoral Symphony (the final mono disc).

Horenstein's recording of Haydn's Creation is magnificent by any standards, as are his Mozart Vespers and Coronation Mass. His Liszt Faust Symphony has been declared the equal of Beecham's, and even more exciting in some respects. The Brahms items are very well received, as are the Sacre and the two Schoenbergs. So outstanding had his old Prokofiev monos been that it seems a pity Horenstein never had occasion to record that composer in stereo. The complete absence of stereo Bruckner is even more eyebrow-raising. One recording that is currently available, though unaccountably never listed in Schwann, is his fine stereo Eroica with the Southwest German Radio Orchestra.

The only Horenstein recording to appear immediately after the Vox stereo period is the Scottish Fantasy of Bruch, with David Oistrakh, on London. With the release of this recording, Horenstein disappears from the new Schwann listings for a considerable time, though his presence is sometimes partially felt even in the recordings of others. One example is Leonard Bernstein's Mahler Eighth, whose choral and orchestra forces (London Symphony, etc.) had been thoroughly prepared for the BBC by Horenstein on an earlier occasion; it is Horenstein's innovation, not Bernstein's, to have a girls' choir (Choruses of the Younger Angels) as well as a boys' choir. Another is Rudolf Schwarz's Mahler Fifth on Everest: again the orchestra here is the LSO, and for what is good in the recording the players themselves give more credit to Horenstein's previous preparation of the work than to Mr. Schwarz.

Meantime Horenstein was beginning to build up a sizable "non-Schwann" discography for Reader's Digest Records, the mail-order subscription outfit, under the principal aegis of RCA producer Charles Gerhardt. They include some excellent recordings, well known to RDR subscribers but virtually unknown to most Horenstein fans and other disciples. And, although made with such orchestras as the Royal Philharmonic, the New Philharmonia, and again, the London Symphony, they are even less known in England than in the U.S.

Most of these Horenstein recordings are part of huge omnibus albums including other conductors, so that even RDR subscribers do not have access to the separate records. Furthermore the albums...
themselves carry gooey titles like “Everybody’s Favorite Concertos.” But tucked away here are such Horenstein gems as his Brahms First, Dvořák New World, Tchaikovsky Fifth, Siegfried Idyll, Beethoven Violin Concerto—and finally, lots of Johann Strauss!

One album that is all Horenstein is the beautifully recorded four-disc Rachmaninoff album. It contains an astonishing Isle of the Dead in which Horenstein cuts through the usual impressionistic fog in a truly luminous way, plus an equally stimulating traversal of the four piano concertos and the Rhapsody on a Theme of Paganini played by Earl Wild. Charles Gerhardt informs me there is a good possibility this will appear as a regular RCA issue. This relationship with Reader’s Digest Records continued to the end of the conductor’s life, for one of his last ventures is an unfortunately uncompleted and so far unissued recording for RDR of some gorgeous orchestral music from Violanta, the last opera by Erich Wolfgang Korngold.

An abortive relationship with EMI produced only two items: an already deleted Tchaikovsky Pathétique with the LSO; and a Mahler Fourth with Margaret Price and the London Philharmonic, which once more reveals the quintessential Mahler, especially in the searching, disturbing Scherzo movement and the visionary Adagio. Monitor plans to issue the Mahler Fourth domestically this fall.

Horenstein’s last period is marked by his series of recordings for Unicorn Records, the young English label totally dedicated to the higher things of phonographic art and internationally acclaimed as such, though occasionally flirting with financial disaster in the process. To Unicorn, many of whose records have been licensed in the U.S. by Nonesuch, we owe the preservation of Horenstein’s matchless Mahler Third and the re-recording of his interpretation of the Mahler First in capacious stereo. To these may be added Unicorn recordings of the original version of Carl Nielsen’s Fifth Symphony (also on Nonesuch), of the splendid Third Symphony by the English Nielsen scholar Robert Simpson, and of shorter works by Andrzej Panufnik. Horenstein’s very last recording is an impres-

A Horenstein Discography

The Mono Recordings

Horenstein made his first recordings in Berlin in the late 20s for Polydor. All these 78-rpm discs are of course out of print, except the 1929 Kindertotenlieder, which has been dubbed onto LP. The remaining monos date from the ‘50s. In general the original release number is included along with the most recent. Those discs now out of print are indicated “OP”; those discs now available in electronically rechanneled stereo are indicated “rechanneled.”

In compiling this Horenstein discography I am much indebted to Peter Horenstein, Charles Gerhardt, and the Rev. J. F. Weber.

BACH, J.S.

Brandenburg Concertos (6), S. 1046-51. Chamber ensemble. Vox DL 122 (two discs; OP).

Bartók

Concerto for Violin and Orchestra, No. 2. Ivry Gitlis, violin; Vienna Pro Musica. Vox PL 9660 (OP; with Sibelius).

BEETHOVEN

Overtures: Coriolan; Egmont; Prometheus; Leonore No. 3. Vienna State Philharmonia. Vox PL 8020 (OP).

Haydn

Symphony No. 94, in G (Surprise). Berlin Philharmonic. Polydor 66914/6 (78 rpm).

JANÁČEK

Sinfonietta Taras Bulba. Vienna Pro Musica. Vox PL 9710 (OP)

LISZT

Mephisto Waltz. Southwest German Radio Orchestra. Vox SVUX 52029 (rechanneled; OP).

Lim

Mephisto Waltz. Southwest German Radio Orchestra. Vox SVUX 52029 (rechanneled; OP).

Mephisto Waltz. Southwest German Radio Orchestra. Vox SVUX 52029 (rechanneled; OP).
sive valedictory coupling of Hindemith’s *Mathis der Maler* Symphony and Strauss’s *Death and Transfiguration*, which is being issued post-humously by Unicorn: (U.S. release plans are currently uncertain.)

The final years were a source of almost unbearable frustration to John C. Goldsmith of Unicorn and to Mahler lovers close to the maestro. Among the casualties of those years was a contract with Horenstein to record a full Mahler cycle, which was almost ratified by a major company. It probably would never have been completed, but even a start would have been welcome. After that and his heart attack in Minnesota, desperate last-minute efforts to plug the holes appeared more and more a race between preservation and catastrophe, to paraphrase H. G. Wells. At the time of the conductor’s death, Jerry Bruck, a recording engineer and private entrepreneur of Posthorn Recordings, New York, had booked the LSO and the Royal Festival Hall for four days to make his own quadraphonic recording of Horenstein’s scheduled performance of Mahler’s *Tragic Symphony* (No. 6). I feel certain Mahler would have appreciated the almost supernatural irony of that.

What can yet be done is to license for commercial recording some of the fine stereo tapes and transcriptions of Horenstein’s radio performances that still exist. Against considerable odds, John Goldsmith is presently attempting to do just this. Peter Horenstein, who is the maestro’s son and a New York attorney, has a large inventory of such tapes. In the Mahler line alone, they include superb recordings of the Sixth, Seventh, Eighth, and Ninth Symphonies. They also include what is far and away the finest performance of *Das Lied von der Erde* I have heard, with John Mitchinson, Alfreda Hodgson, and the BBC Northern Orchestra taped on April 28, 1972 for later broadcast. Any hearing of this rendition makes doubly moving Horenstein’s poignant comment about this same work, quoted earlier. Those privileged to have known him certainly will not relinquish the memory of this warm, personally unassuming man with his infinite love for music, and who inspired a like love in others.

**M A H L E R**

*Kindertotenlieder*, Heinrich Rehknemper (b), Berlin Philharmonic: PREISER LV 107 oder PARNASSUS 4 (from POLYDOR 66693/5, 78 rpm).

--Norman Foster (b), Bamberg Symphony: Vox VSPS 12 (five discs, “The World of Mahler”; from PL 9100, OP, with Songs)

Songs of a Wayfarer, Norman Foster (b), Bamberg Symphony: Vox VSPS 12 (five discs, “The World of Mahler”; from PL 9100, OP, with *Kindertotenlieder*).

Symphony No. 1, in D. Vienna Pro Musica. TURNABOUT TV 34450 (rechanneled; from Vox PL 8050, OP).

Symphony No. 9, in D. Vienna Pro Musica. TURNABOUT TV 34355 (rechanneled; from Vox PL 7610, OP).

**M O Z A R T**

Overtures: La Clemenza di Tito; Le Nozze di Figaro. Berlin Philharmonic: POLYDOR 95296 (78 rpm).

Requiem, K. 626. Wiima Lipp (s), Elisabeth Høngen (ms), Murray Dickie (t), Ludwig Weber (bs), Vienna Singverein; Vienna Pro Musica. TURNABOUT TV 34450 (rechanneled, from Vox DL 270).


**P R O K O F I E V**


Symphonies: No. 1, in D, Op. 25 (Classical); No. 5, Op. 100. Colonne Concerts Orchestra. Vox PL 9170 (OP, No. 5 only on STPL 513250, rechanneled).

**R A V E L**


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**S C H U B E R T**


**S H O S T A K O V I C H**


**S I B E L I U S**


**S T R A U S S, R.**


Metamorphosen. French National Radio Orchestra. ANGEL 35101 (OP, with Stravinsky).

**S T R A V I N S K Y**

Firebird Suite. Southwest German Radio Orchestra. Vox PL 10430 (OP, with *Le Sacre du printemps—See “Stereo Recordings”*).


**W A G N E R**

Faust Overture. Southwest German Radio Orchestra. Vox SVUX 52029 (rechanneled; OP).


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**The Stereo Recordings**

The earliest stereo date from the late ’50s, overlapping the last monos. The Horenstein stereo discography contains many items not available through regular U.S. sources.
From 1971 until his death in April 1973, I was assistant to Jascha Horenstein. When I approached him initially, he objected that he could not take on an assistant conductor since he had no orchestra of his own. I persisted, and he finally agreed. For those two years I had the unique opportunity of observing his work at close range.

Many aspects of Horenstein’s style can be appreciated by those who know his work from records. However the way in which he achieved the dynamic, coloristic, and structural effects for which he was famous could only be deduced by watching him at work in rehearsals and concerts. The exceptional unity and continuity that characterized his performances arose from the way he controlled rhythm, harmony, dynamics, and tempo so that each individual moment received the most vivid characterization, but the over-all line and cumulative effect would not be lost.

However strong his convictions about any music, Horenstein was open to discussion and reconsideration of his interpretations. He insisted that I should be aware not only of what he was doing but also of how it was done and why. My questions about concept or technique were answered patiently in immense detail and without dogmatism.

In his constant search for the “meaning” of a work beyond the printed page, Horenstein always began with the notes themselves, played in a manner faithful both to the literal notation and to the context. He never compartmentalized music, as he was always aware of the cross-influences and interactions among works of all styles, periods, and genres. Thus he performed Schoenberg’s *Kammersinfonie* with both a keen sense of its novel harmony, sonority, and form, and a panache and thrust that emphasized its kinship to the Strauss of *Don Juan* and *Ein Heldenleben*. In contrast, in his performances of *Parsifal* (unfortunately lost to us, since none of his Covent Garden *Parsifals* was broadcast) the orchestra often took on such flexibility and delicacy of texture as to sound like a chamber group.

Horenstein’s rehearsal technique involved a careful balance between playing through long portions of a work for continuity and persistent refinement of details. Through more than fifty years’ experience he evolved a fine sense of what should be rehearsed but not conducted, and what conducted but not specifically rehearsed.

His stick technique was deceptive. Just as an onlooker might decide that its naturalness and ease were most appropriate to a kind of relaxed forward-moving fluency, a passage of extreme delicacy would bring only the end of the stick into play, with nothing else appearing to move, or a tricky rhythm would be clarified by precisely the right visual pattern, without disruption of the music’s progress. As a general principle Horenstein avoided subdivision of the beat when he felt this might interfere with the projection of larger rhythmic groupings. In broadly paced music, such as a Bruckner adagio or the final moments of *Das Lied von der Erde*, he revealed an uncanny ability to give a highly characterized beat no matter how slow the pulse. In such a context, minor ensemble slips were of little importance because of the extraordinary flow and coherence evoked. Technique by itself was of no interest to Horenstein; gesture always proceeded from concept, producing the desired response clearly.

No matter what sort of orchestra he conducted, Horenstein would not accept routine or complacent performances. He was never content to let the finest orchestras give him even their most impressive standard responses. When an ideal performance was close at hand, he would work all the harder to make sure the goal was attained. With a lesser ensemble he would refine dynamics, phrasing, and color until the players found themselves playing far over their heads. Horenstein had a keen sense of an orchestra’s capabilities after only a brief period of rehearsal. Once he had ascertained an ensemble’s ultimate potential, he rarely allowed himself to be content with less.

Horenstein’s style reconciled— with apparent effortlessness—the contradictory demands of form and expression. Or perhaps his vision of the works he performed was so complete that he perceived no contradictions. In either case, the result was a performance with both extraordinary structural integrity and vivid episodic characterization, the two aspects reinforcing each other to produce overwhelming impact and sweep.

Joel Lazar
Discs marked "import" have never been released domestically, except where a U.S. number is given. The numerous recordings for Reader's Digest are available only from Reader's Digest Recordings, Pleasantville, N. Y. 10570. Note that, except for the four-disc Rachmaninoff set (all of which is conducted by Horenstein), the Reader's Digest recordings are part of large albums, most of whose contents are performed by other conductors.

**BEETHOVEN**


**BRAHMS**


**BRUCH**


**DVOŘÁK**


**HAYDN**

The Creation. Mimi Coertse (s); Julius Patzak (t); Deszo Ernster (bs); Vienna Singverein; Vienna Volksoper Orchestra. *Turnabout TV-S* 34184/5 (two discs; from Vox STPL 51143, OP).


**HINDEMITH**


**KORNGOLD**


**LISZT**

Faust Symphony. Ferdinando Koch (t); Southwest German Radio Orchestra and Chorus. *Turnabout TV-S* 34491 (from Vox SVUX 52029, OP).

**MAHLER**

Symphony No. 1, in D. London Symphony. NONESUCH H 71240 (from Unicorn RHS 301, import).

Symphony No. 3, in D minor. Norma Procter (a); Ambrosian Singers; London Symphony. NONESUCH H 73023 (two discs; from Unicorn RHS 302/3, import).

Symphony No. 4, in G. Margaret Price (s); London Philharmonic. CLASSICS FOR PLEASURE CFP 159 (import; to be released in U.S. on Monitor).

**MOZART**

Mass in C, K. 317 (*Coronation*); Vesperae solennes de Confessore, in C, K. 339. Wilma Lipp (s); Christa Ludwig (ms); Murray Dickie (t); Peter Bender (bs); Vienna Oratorio Chorus, Vienna Pro Musica. *Turnabout TV-S* 34063 (from Vox PL 10260, OP).

**NIELSEN**


**RACHMANINOFF**


**SCHOENBERG**


**SCHUMANN**


**SIMPSON**

Symphony No. 3. London Symphony. UNICORN UNS 225 (import).

**STRAUSS, J.**


Waltzes: Artist's Life; The Blue Danube; Emperor. Tales from the Vienna Woods; Vienna Blood; Voices of Spring; Wine, Women, and Song. Vienna State Opera Orchestra. *Reader's Digest CSC* 602 (OP).


**STRAUSS, R.**


**STRAVINSKY**

Le Sacre du printemps. Southwest German Radio Orchestra. Vox STPL 513200.

**TCHAIKOVSKY**


**WAGNER**

Last March the Recording Industry Association of America presented the White House with a record library of some 2,000 LPs. Goodness knows, the President's capacity for innocent enjoyment is as great as any honest man's, although one might wonder about such selections as the Beethoven Ninth in its worst current production (the Furtwangler on Everest—hideously rechanneled and a half-tone sharp) and a full three-disc Orfeo ed Euridice, yet, only excerpts from Verdi's operas (but for Puccini, Tosca and Bohème complete—though fancifulia and Butterfly, with American villains, only excerpted).

It also seemed to me that the RIAA's selection wasn't as relevant as music is supposed to be these days. I thus took the liberty of making my own.

Adam: If I Were King.

Bach, J.S.: Aria, Sheep may safely graze; Cantata No. 82, “Ich habe genug” (“I've had enough,” arr. Mitchell); Cantata No. 140, “Wachet auf!” (“Wake Up!”).

Barber: Media's Meditation and Dance of Vengeance; Overture to The School for Scoundrels.


Bennett: Victory at Bay (after Secretary Rogers).

Berg: Lulu.

Berlioiz: Judges of the Secret Court; The Trojans at Carnage: Hunt and Storm; Overture, Rob Blind.


Borodin: In the Steps of Central Intelligence.

Cimarosa: The Secret Fund.

Dallapiccola: Canti di Prigionia (Prison songs); Parche di San Quentin.

Debussy: Le Martyre de San Clemente: The Court of Lies: Prélude à l'après-midi d'un brun.

De Falla: Ritual Fireing Dance.

Delibes: Lakmé (or Leave Me).

Devius: Appalachia: Benign Neglect Variations; On Hearing the First Poll in Springtime; Brig Fair, Summer Night Up the River.


Flotow: Martha.

Franck: Le Chasseur Maudit (The Accursed Hunt); Psyche and Ellsberg.

Gilbert & Sullivan: Patience; The Yeomen of the Guard; Trial by Jury (all sung by the Carte Blanche Opera Company).

Griffes: The Fountain of Acqua Payola.

Handel: Watergate Musik (with original instruments); Royal Firings Suite.

Haydn: Mess in Time of War.

Ives: The Unanswered Questions.

Humperdinck: Hansel und Fritzel.

Janáček: The Cunning Little Nixon.

Kreisler: Diebstafrau.

Martini: Ode to Liddy.


Menotti: The Counsel; The Media; The Telephone.


Moore: Carry the Nation; The Devil and Daniel Ellsberg.

Mozart: Cosi fan tutte (They All Do It), K. 588; Eine Kleindienst Nachtmusik.

Mussorgskij: Pictures at an Inquisition.

Prokofiev: Law and Order.

Purcell: Dean's Lament; TeDium.

Rossini: Sins of My Old Age.

Schoenberg: Verdämmtete Nacht.

Schubert: Songs: Abschied (Farewell); Stewchen; Der Ehrlichmannkönig; Hack! The Lock.

Sessions: The Black Maskers.

Smetana: Má Vlast (Right or Wrong . . ).


Stravinsky: A Sermon, a Narrative, and a Prayer.

Sullivan: The Lost McCord.

Tartini: Violin Sonata in G minor (The Devils' Trial).

Tchaikovsky: Safecracker Suite, Op. 71 A.

Traditional (English): O No, John!

Traditional Bugle Call: Taps.

Vaughan Williams: Jeb.

Verdi: Falsestaff; Otello.

Manufacturers often talk and write about performance specifications, particularly their wide frequency range, as an indication of their equipment's quality. But how does this relate to "listening quality"? Speaker manufacturers publish nearly identical specifications—but these are of interest only as theoretical abstractions, since no one can significantly relate them to "listening quality."

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It's tough to compare something in a class by itself.
An Interview with Shostakovich
by Royal S. Brown

Probably the last thing most people in the music world were expecting for the month of June was a visit to the United States from Russian composer Dmitri Dmitrievich Shostakovich. Shostakovich's health has been quite poor recently—indeed, it is said that the composer was saved from death several years ago only through the intervention of some of the Soviet Union's greatest medical experts. Certainly, several of Shostakovich's recent compositions—the Fourteenth Symphony (and even the Fifteenth), the Violin Sonata and the Twelfth Quartet, among others—seem to reflect his brushes with death. Furthermore, Shostakovich, always a shy and introspective individual to begin with, has of late strongly avoided any kind of publicity and contact with large groups of people.

In spite of this, Northwestern University, at the suggestion of composer Alan Stout, who is on their staff, extended an invitation to Shostakovich this past February to come to Evanston, Illinois and receive an honorary Doctor of Fine Arts degree. Although no stranger to honors of this sort—besides numerous awards from his home country, Shostakovich has received honorary degrees from Oxford and, last year, at Dublin—Shostakovich replied in March that, if his health permitted, he would come to the U.S. to accept the degree. But it was not until the end of May that the project became definitive.

As it turned out, Shostakovich was able to combine rest and duty. Taking advantage of the first voyage to the U.S. of the Russian passenger liner Mikhail Lermontov, Shostakovich relaxed on the seas for the two weeks between May 28, when the liner left the composer's native Leningrad (he now lives in Moscow), and June 11, when he debarked in New York accompanied by his third wife, Irina. Wasting little time in getting reacquainted with the American musical scene—his last visit was in 1959—Shostakovich spent his first night in New York at the Met, where he saw a performance of one of his favorite operas, Verdi's Aida.

The following day, he was able to meet with some of the members of the American musical establishment at a luncheon hosted by BMI vice-president Oliver Daniel. Among the composers at the luncheon were William Schuman, George Crumb, Otto Luening, Ulysses Kay, Russian-born Alexander Tcherepnin, and Donald Lybbert. Schuman, who had been in close contact with "Maestro" Shostakovich, as everyone called him, when the latter visited the Juilliard School during his last trip to the U.S., seemed to have a particularly good rapport with the Russian. Among other things that Schuman was able to discuss with Shostakovich during the meal was electronic music, which both agreed represented the invention of a new instrument. But Shostakovich, while showing interest in the medium, said that he did not currently have any plans to use it himself. In his toast, Oliver Daniel recalled how, when he was with CBS, he had received a package containing the score of the composer's Eighth Symphony, for which CBS had paid $10,000 for first-broadcast rights. When asked whether he ever saw any of that money, Shostakovich threw up his hands and shrugged diplomatically. . . . Thanks to Oliver Daniel's kind invitation to me, I was able to meet Shostakovich.

Contributing Editor Royal S. Brown has recently signed a contract with Viking Press, Inc. to write a book on Dmitri Shostakovich.
at this luncheon for the first time. A former chain-smoker who no longer smokes at all, Shostakovich gives the first impression of an extremely nervous man who is never very far from the pain of his recent illnesses— he often, in fact, had to hold his right hand with his left when writing or eating.

Yet for all the nervousness and the rare smiles, one is immediately attracted by the composer's obviously enormous inner strength: When he speaks, it is in a high, somewhat sibilant voice that comes out in fast, almost youthfully enthusiastic bursts that are highly accentuated, even for the Russian language. And it is the latent energy of the speech as well as the intense concentration one can observe and feel in the presence of this composer that left not only me but many others who had the chance to be with him with a strong feeling of both warmth and admiration.

I was granted a personal interview with Shostakovich the next day at his New York hotel (the Saint Moritz). The American press has not been noted for its kind treatment of Shostakovich’s music and his situation in the Soviet Union, and even during the composer's stay in the U.S. the Chicago Sun-Times printed a sour-grapes article in which the author, apparently mistaking Shostakovich’s verbal pronouncements during a half hour press conference and during a radio interview for the composer’s musical output, pulled out the old cliché about Shostakovich's being the slave of Soviet ideology. In both cases, the fascinating and often complex directions taken by one of this century's most staggeringly original creative minds were totally obscured behind a screen of generally misconstrued notions, both political and musical. An interview in the New York Times, claimed to be exclusive, followed much the same direction as the Sun-Times piece.

I found Shostakovich to be, during the hour I spoke with him, extremely accessible and quite eager to discuss his work, to the extent that any composer can talk about his music. Throughout his stay in the United States, Shostakovich expressed constant interest in musical activity here. The evening after my meeting with him he attended the inaugural "Rug Concert" (music by Weber, Brahms, Stravinsky, and Ives) given by Pierre Boulez and the New York Philharmonic at Lincoln Center, and met Boulez.

The following day, Shostakovich, who does not like to fly, took the train to Chicago. Besides receiving his honorary degree after an enthusiastic and moving ovation at Northwestern on June 16, Shostakovich also found the time and energy for a press conference and a forty-minute Public Broadcasting radio interview originally heard over Chicago's WFMT. But even more to his liking was the chance he was given to hear music by young American composers. This opportunity was made possible by Professor Irwin Weil, a member of Northwestern's Slavic Department and Shostakovich's host while he was in the Chicago area. At Professor Weil's home, Shostakovich was able to hear excerpts of taped performances of Easley Blackwood's Piano Concerto, John Downey's Symphonic Modules V, and Alan Stout's Symphony No. 2. Shostakovich, one of the greatest musical tragedians, was struck by the "considerable tragic force" of Stout's symphony, a complex and quite dissonant work using quite large orchestral forces.

After his weekend in Chicago, Shostakovich, having less time to spare and perhaps cured of American railroads, flew to Washington, D.C., returning on June 20 to New York, where he had one final luncheon, this one given by ASCAP. Besides Eugene Ormandy—the composer's friend and one of the most important exponents of his music in the United States—this luncheon gave Shostakovich the occasion to talk with such fellow composers as Morton Gould (who as a conductor splendidly recorded Shostakovich's Second and Third Symphonies for RCA), Peter Mennin, and Arthur Cohn. Ironically, Cohn—also the director of serious music at MCA Music, which handles almost all of Shostakovich's scores in this country—was able to render the indispensable service of supplying Shostakovich with a copy of his own Fourteenth Symphony, which is currently out of print in the Soviet Union.

Bearing a Doctor of Fine Arts degree from Northwestern, a made-in-U.S.A. mint copy of the score for his own symphony, and many gifts, including a set of quadruphonic recordings, in which he had shown great interest, Dmitri Shostakovich left the United States on the evening of June 20 aboard the Queen Elizabeth II, bound for five days' rest on the Atlantic and then a visit to Paris. For those, including me, who had known and admired the composer only through his work, I think it is safe to say that the man was every bit the match of the music. I cannot think of a greater compliment to pay him.

The following questions and answers are extracted from my discussion with Shostakovich (I would like to express my deep gratitude to Vladi-
mir Orlov of the Russian Embassy in Washington for his patience and help in translation. Additional information of interest to the readers is given in brackets:

R.S.B.: Eugene Ormandy is going to give the U.S. premiere of your Five Pieces for Orchestra, Op. 42, next season. Can you tell me about these?
D.D.S.: They were written either just before or just after the Fourth Symphony, I can't remember which, as I don't have my notebook with me. But they are very close in time.

R.S.B.: Having looked at the music, I noticed that the work is usually scored for very small and often unusual groups of instruments, such as the violin and contrabass duet in the last of the pieces. Were these in fact intended as sketches?
D.D.S.: Yes. They were intended as sketches for a larger work. But I was simply never able to undertake it. Igor Blazhkov did perform the Five Pieces recently in the Soviet Union—in Kiev, Leningrad, and Moscow.

R.S.B.: Although you have made a number of trips during your life, did you ever compose any of your works outside the Soviet Union?
D.D.S.: No, as far as I can recollect.

R.S.B.: On which trip did you meet Alban Berg?
D.D.S.: Although I did travel through Germany in 1927 after my participation in the Chopin contest in Warsaw, I actually met Berg in Leningrad that year. He was there for the Russian premiere of Wozzeck.

R.S.B.: But you did remain close friends with Berg for a while, didn't you?
D.D.S.: Not really. We simply met two or three times, but we never started any correspondence. I did have close contact with a number of composers during that period, particularly Hindemith, but also with composers such as Darius Milhaud. Of course, today, Benjamin Britten is a close friend of mine, and I have had very friendly relations with a number of American composers such as Samuel Barber. I also know Witold Lutoslawski, the Polish composer.

R.S.B.: As far as I can tell, the earliest work of yours that we can hear today is the Five Preludes [recorded by Pleshakov on Orion 6915] published in Russia in Vol. I of your piano music.
D.D.S.: Yes. These are from my Eight Preludes, Op. 2. I wrote them when I was only thirteen, and the other three struck me as too immature to include. There is a theme in the fifth prelude I later used in my Eleventh Symphony.

R.S.B.: Is this a Russian folksong?
D.D.S.: No, it's my own theme, but of course it is very Russian in character.

R.S.B.: Will we ever hear other early works, such as the Scherzos for Orchestra [Opp. 1 and 9] and the First Trio [Op. 8]?
D.D.S.: I don't think they are polished enough to be performed now. I did perform the trio when I was young, in Moscow and also in Kharkov during a trip I took there [in 1926] with Nicolai Malko.

R.S.B.: Another early work which we can hear is the Two Pieces for String Octet [Op. 11]. Can you tell me when they were composed?
D.D.S.: They were composed before the First Symphony, also while I was still at the Leningrad Conservatory.

R.S.B.: Has your first opera, The Nose, been performed recently in Russia?
D.D.S.: No, but it soon will be. There is a new theater in Moscow, the Moscow Chamber Opera Theater, whose first production was Shchedrin's Not By Love Alone. The Nose will be next. I recently saw an excellent performance of it by the State Opera Company of East Berlin.

R.S.B.: You had originally intended Lady Macbeth of Mtsensk [Katerina Ismailova] for the film medium.

R.S.B.: There is a Russian proverb that man intends and God does, and I speak of my plans very cautiously, since one can plan anything. But I have been intending for a long time to create a cinema-opera, because it offers the composer the richest possibilities. Conceivably, the first five scenes of such an opera could take place in Moscow, the next five in New York, and the next five on Mars, since you are not tied down by stage scenery. The mobility of the cinema appeals very much to me, and I have not abandoned the idea. Of course, I have worked a great deal in the cinema, particularly with Grigori Kozintsev, with whom I had many plans in common. His recent death was a very great shock to me. [Shostakovich's music for Kozintsev's King Lear, although recorded by Maxim Shostakovich, has not yet been released. A ten-inch, mono-only disc of Shostakovich's excellent score for Kozintsev's Hamlet (1964) is available on Melodiya D 17691-92 and can be obtained from certain import houses in the U.S. Shostakovich's most recent project with Kozintsev had been for a film based on Gogol's Petersburg Tales.]

R.S.B.: It strikes me, after having heard both your revised version of Katerina Ismailova and the origi-
nal version, as used in the recent film, that the greatest changes you made, outside of the two entr'actes that were replaced, were in the orchestra.

D.D.S.: Yes. I eliminated a number of instrumental effects, particularly certain trombone glissandi. Some of these struck me as irrelevant and distracting from the main idea of the opera, and so I changed them. The film, by the way, does not use the entire original version but rather a revision of it.

R.S.B.: How much of the opera that you intended to write on Gogol's *The Gamblers* did you in fact complete? [*The Gamblers* was apparently begun in 1942.]

D.D.S.: I never completed it, of course. I started writing it in the wrong way. I had decided to use Gogol's entire text without missing a single word, and by the time I had set about ten pages, I had fifty minutes of music, and there were thirty pages of text left! This was not to be a chamber opera, like *The Nose*. I intended to use a full orchestra, as in *Katerina Ismailova*.

R.S.B.: Your Fourteenth Symphony has struck many people as quite a radical departure from your other works. Under what circumstances was it written?

D.D.S.: I don't feel that the Fourteenth Symphony is substantially different from my other work. What is different about it is the manner in which it treats death. The entire symphony is my protest against death. Composers such as Mussorgsky have written calm works about death, works that have a soothing effect upon the listener. My intentions were just the opposite. That is also why I chose the texts I used, which I have known for some time.

R.S.B.: In certain of your recent compositions, particularly the Twelfth Quartet and Violin Sonata, you seem to make some use of tone rows and dodecaphonic techniques. One writer has even found a strong resemblance between your Twelfth Quartet and Schoenberg's First Chamber Symphony. How do you feel about this?

D.D.S.: I did use some elements of dodecaphony in these works. Of course, if you take a theory and use solely this theory, I have a very negative attitude towards this kind of approach. But if a composer feels that he needs this or that technique, he can take whatever is available and use it as he sees fit. It is his right to do so. But if you take one technique, whether it is aleatory or dodecaphonic, and use nothing but that technique, then it is wrong. There needs to be a mélange. I would like to mention that I am most happy with the music of Boris Tishchenko, whom I hope American audiences get to know better. His compositions have pleased me a great deal. [Tishchenko, born in 1939 and Shostakovich's student at the Leningrad Conservatory, has been one of the most successful of the young Soviet composers. His 1963 Concerto for Cello, Seventeen Winds, Percussion and Organ can be heard on Melodiya/Angel S-40091. Two other early works, the Piano Concerto and the brilliant Second Piano Sonata, both performed by the composer, are available on Melodiya SM 02069-70. The Third Symphony, a much more avant-garde work containing aleatory passages and some whooping tone-clusters, has also been recorded by Melodiya (SM 01973-74) along with *Suzdal*, based on a Tishchenko film score. Russian scores for the Cello Concerto and the Third Symphony are available through MCA Music in New York.]

R.S.B.: As a point of information, could you tell me whether you are a member of the Communist Party?

D.D.S.: Yes, I am.

R.S.B.: In the trios for the scherzos of the Eighth and Ninth Symphonies, there seems to be a definite Spanish element. Is this deliberate?

D.D.S.: Yes. I have always liked Spanish music, and it is, you know, very much in the Russian tradition. You hear it in Glinka and Rimsky-Korsakov, for instance.

R.S.B.: Have you completed your sixteenth symphony?

D.D.S.: I haven't even started it! My most recent work is my Fourteenth String Quartet, which was quite a large project.

R.S.B.: Do you compose at the piano, or do you work strictly with your manuscript?

D.D.S.: I can work at the piano, but I prefer not to. I don't compose manually, but mentally.
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On Columbia Records and Tapes
Philips' Böhm/Bayreuth cycle skims the surface of Wagner's portentous, epic tragedy.

by David Hamilton

As THE PUSSYCAT said to the Owl, if in a rather different context: "But what shall we do for a ring?" After some two weeks with the new Philips recording of Wagner's Ring, my first Owlish response would be that the status quo ante still applies. But before we get to that matter, I can't help noting that even this somewhat flawed recording conveys enough of the impact of Wagner's achievement to send me off freshly excited about this extraordinary work.

To be sure, the Ring is sometimes uneven, sometimes inconsistent. In Rheingold, Wagner's invention is not consistently up to the task of filling out every episode with interesting music. And if Die Walküre is splendidly sustained, things do flag a bit in the first two acts of Siegfried—an exceptionally difficult compositional challenge in any case. The stylistic break, the expansion of Wagner's musical language that first bursts forth in the tumultuous galloping prelude to Siegfried Act III (where composition resumed following the interruption for Tristan and Meistersinger) is an undeniable fact. Yet Wagner does manage to knit enough of his earlier language into the new, contrapuntally denser, harmonically more daring textures, so that we are able to accept the enrichment. For example, although the extraordinary (and extraordinarily scored) chord that dominates the Alberich/Hagen exchange at the beginning of Götterdämmerung Act II speaks with a higher order of harmonic ambiguity and suggestive power than the dwarf king's earlier music, his older motivic material can still be squeezed into this new framework and continuity, if not consistency, is preserved.

Even for those of us who have had, at least occasionally, access to complete performances of the Ring in the opera house, the availability of complete recordings has provided a broadening of focus, a greater awareness of its totality as distinct from the better-known set pieces (or "bleeding chunks," as Tovey used to call them). For it is only in this totality that we can recognize Wagner's unique intellectual and musical achievement in raising up, from the resources of German romantic opera and the implications of Beethoven's symphonic style, a new and essentially unique epic form.

The classical rate of musical motion yielded wonderfully concentrated musical entities, but even as expanded by Beethoven these means did not generate forms much longer than, say, twenty minutes or so. The pace and dimension of classical structures were admirably suited to comic opera, especially in the hands of such a master of timing and proportion as Mozart. But Wagner could not use this speed for his portentous and monumental tragic action, nor did he want a succession of closed, distinct forms (the means whereby Mozart built his extended finales); he needed a slower, more open mode of musical progression. And gradually, if imperfectly, he came to this through his earlier works, and eventually, more successfully, in the Ring. The new time scale is most resolutely proclaimed at the opening of Rheingold, the four-minute expansion of a simple E-flat
chord that is both a superbly imagined nature piece and an unparalleled stretch of harmonic stasis, implying quite unmistakably that a very long work is going to follow such an extended point of departure (two staccato chords in the same key serve to ground the beginning of the *Eroica* Symphony, after all).

To hold together such a massive work without relying on the closely reasoned and rapidly paced harmonic and thematic dialectic of the classic period, Wagner called on new strategies—most of which have of course dramatic as well as musical functions:

1) local symmetries and repetitions (most frequently, the free A-A-B, A-B-A, and refrain patterns that permeate the cycle);

2) recurrence and transformation of simple and striking motives associated with significant characters and plot ideas;

3) fairly literal recapitulation of extended passages at points of narrative or reminiscence (e.g., the replay of Brünnhilde's awakening as Siegfried is dying).

**A Ring Chronology**

Following is a list of recordings of complete acts, individual operas, or cycles; * indicates a "live performance" recording.

1935—*Walküre*: Act I. Walter/Vienna (SERAPHIM 60190)
1935—38—*Walküre*: Act II. Walter/Vienna; Seidler-Winkler/Berlin (HMV; not available).

[1951—Ring. Knappertsbusch/Bayreuth* (LONDON; never issued).]

1951—*Walküre*: Act III. Karajan/Bayreuth* (EMI; not available; excerpt on DeCAPO C 047 0173).
1953—*Ring. Keilberth/Bayreuth* (issued pseudonymously on ALLEGRO; not available).
1953—*Ring. Furtwängler/Rome* (SERAPHIM IS 6100; separately: IC 6076, IE 6077, IE 6078, IE 6079).
1954—*Walküre*. Furtwängler/Vienna (SERAPHIM IE 6012).

[1955—Ring. Keilberth/Bayreuth* (LONDON; never issued).]

1956—*Götterdämmerung*. Fjeldstad/Oslo* (LONDON, not available; excerpts on RICHMOND RS 62019).
1957—*Walküre*: Act I. Knappertsbusch/Vienna (LONDON OSA 1904).
1957—*Walküre*: Act III. Solti/Vienna (LONDON OSA 6203).
1958—65—*Ring. Solti/Vienna (LONDON RDN 1; separately: OSA 1309, 1509, 1508, 1604).
1961—*Walküre*. Leinsdorf/London (formerly RCA; to be reissued this fall on LONDON).
1966—70—*Ring. Karajan/Berlin (DG 2709 023, 2713 002, 2713 003, 2716 001; not available boxed in U.S.).
1971—*Ring. Swarowsky/Munich (WESTMINSTER GOLD WGS 6175, 8176, 8177, 8178; not available boxed).
tan in *Walküre* Act II. If Wotan is given time to explore
the verbal values, to build his tale from the veriest whisper
to a wrenching climax (and if cuts do not force him—and
the conductor—to exaggerate and distort in order to paper
over the seams of musical and narrative incoherence), it can become one of the most gripping pas-
sages in the cycle. In Böhm’s performance, this does not
happen—the epic tale comes out as a piece of hasty testi-
mony, without breadth or shape. (In connection with these
plot recapitulations so characteristic of the *Ring*
operas, and so often ridiculed for their supposed redund-
dance, it should be pointed out that every one of them—
Wotan in *Walküre* Act II, Mime and the Wanderer in their quiz game, Erda and Wotan in *Siegfried* Act III, the
Norns and Waltraute in *Götterdämmerung*—introduces
important new information and essentially different per-
spectives on the material; only if you haven’t followed
the text carefully could you possibly stigmatize them as
mere repetition.)

Before going into further aspects of Böhm’s perform-
ances, and comparisons with competing sets [see the box.
“A *Ring* Chronology”], I should perhaps discuss the cir-
cumstances of the Philips’ *Ring*, the fifth complete cycle
on legitimate commercial records. We are dealing with a
composite from several Bayreuth performances of the
Wieland Wagner production first introduced in 1965,
originally recorded by Deutsche Grammophon engi-
neers. Philips speaks of *Rheingold* and *Siegfried* as
recordings, the other two operas as 1967 products, but
things are probably a bit more complicated than that. I
can offer the following data:

1) As a trial run for the *Tristan* they recorded at Bay-
reuth in 1966, the DG engineers taped the 1965 *Rheingold*
and *Walküre* [see HIGH FIDELITY, November 1966, p.
16];

2) The first ten minutes or so of the Philips *Rheingold*
are definitely identical to the 1966 broadcast from Bay-
reuth (I haven’t the stamina to carry out a more extensive
synchronized playback):

3) Soukupova sang Erda only in 1966;

4) Talvela sang Fasolt only in 1965 and 1966;

5) Burmeister (Fricka), Esser (Froh), Adam (Wan-
derer), and Modl (Waltraute) sang their respective roles
only in 1966 and 1967;

6) Nienstedt sang Hunding only in 1967;

7) Otherwise, the major casting during these three
years was identical, barring some substitutions in later
performances, not all of which were conducted by Böhm
and thus are presumably irrelevant (I haven’t had access
to details about Rhinemaidens, Valkyries, and Norns).

With that information provided, I leave the solution
of this jigsaw puzzle as an exercise for the historically
minded listener. There is certainly some palpable cross-
cutting among takes made under different acoustical
conditions (most conspicuously in Siegfried’s Death,
where it occurs even in midphrase). Also worth noting: It
was during this revival that Wieland ordered the no-
torious cut in *Götterdämmerung* Act III. Scene 3, skip-
ing from the end of the Funeral Music to Hagen’s en-
trance—yet that essential and atmospheric monologue
for Gutrune is present in this recording. Perhaps a patch
was recorded in 1971, when DG was back at Bayreuth
recording Böhm’s performances of *Der fliegende Hollän-
der*, and Dvořáková was on hand singing Ortrud.

So much for provenance. I have already remarked on
certain aspects of the performance, and now we had bet-
ter turn to the casting, which is likely to induce a certain
sense of *déjà vu*: so many old friends from other *Ring*
recordings. This soon turns in *déjà entendu* as well, for
few of these people sound very different here than in
their previously known recordings, give or take a shade
because of the “live” circumstances.

It’s always good to hear Birgit Nilsson (Solti’s Brün-
hilde, and also a feature, if at a less fully developed stage
of her characterization, of Leinsdorf’s *Walküre* record-
ing) in such splendid voice as she is in this *Walküre* and
*Götterdämmerung* (thus, presumably, in 1967); she
seems off form, and sometimes off pitch, in *Siegfried*. As
we know from the Solti set, hers is a remarkable perform-
ance, radiant and powerful in sound, richly sensi-
tive in its treatment of the text. Wolfgang Windgassen is
typically reliable, but made an even better effect under
the controlled studio conditions of the Solti version. His
tendency to creep, and sometimes lurch, ahead of the
beat is less evident than sometimes in live perform-
ances—but then it takes a pretty early riser to get ahead
of Böhm’s beat. (There is one spot, in the final stretto of
the *Siegfried* duet, where he enters conspicuously early,
and this should have been fixed.) His Loie, too, remains
an accomplished piece of work, as it was thirteen years
earlier for Furtwängler.

Rysanek is more comfortable with these tempos than
she was with Furtwängler’s (in his Vienna *Walküre*),
which severely tried her imperfectly supported lower
register. She is often very imaginative with the text, and
characteristically urgent above the staff. I take her un-
scored scream, as Siegmund withdraws the sword from
the tree, to be one of Wieland’s more primitive Freudian
inspirations. Greindl is even hollower of sound than in
1953 for Furtwängler, but his Hagen remains a canny
and professional piece of work, now marred by a gro-
tesque mockery of the trill in the Call to the Vassals; it’s
remarkable that he can still make an effect in the part,
athough of course a lot goes by the boards for want of
sheer vocal clout.

Among the others, Stewart is a more roughhewn Gun-
er than later for Karajan, Neidlinger as ever the im-
posing Alberich (cf. the Furtwängler *Rheingold* and
Solti’s cycle), King still stiff but efficient as Siegmund
(Solti), Wölfahrt an uncommonly musical Mime (he
did *Rheingold* for Karajan, but died before the latter’s
*Siegfried* recording), Böhm a fine black Fafner (though
more successfully transformed into a dragon by the Lon-
don engineers).

Helga Dernesch too repeats the Ortlinde she sang for
Solti—and in fact Böhm’s *Götterdämmerung* boasts one
signal, trivial distinction: no less than four noted Brün-
hildes in the cast! In addition to Birgit Nilsson, we hear
Ludmila Dvořáková, a strong if unglamorous Gutrune,
as well as a Bayreuth veteran and noted proponent of the
role from the 1950s, Martha Modl (Waltraute), now
struggling with a mezzo part, all her intelligence and ex-
perience insufficient to overcome crippling vocal prob-
lems. And Dernesch, the Brunnhilde-to-be of Karajan’s
*Siegfried* and *Götterdämmerung*, turns up in the middle
of the Rhinemaiden trio—not very conspicuous however
between the opposing attractions of Dorothea Sibert’s
sweet, true, characterful Woglinde and Sieglinde Wag-
ner’s ill-matched, heavy Floßhilde (Ruth Hesse, the
*Rheingold* Floßhilde, is somewhat more tolerable). The
Valkyries are a fairly healthy lot (occasionally doubling
on lines where Wagner didn’t ask them to), the Norns
rather depressing (with Fräulein Hoffgen audibly prompted throughout the scene). Not surprisingly, Wilhelm Pitz's chorus is splendid.

So, what's new? Well, most extensively, Theo Adam's Wotan, an honest, unimaginative piece of work that makes as much as can be made of a firm but dry, bottom-short voice. He sometimes sounds shaky in Rheingold, then improves for the later operas, perhaps partly because the engineers seem to have gotten a closer fix on him with the microphones. At more considered tempos, Adam just might have been able to get more variety and profundity from the role. A pleasant surprise is Annelies Burmeister's clarion Fricka, especially in Walküre. She really digs into the text with a fine goddesslike fury, dispensing plenty of solid, bright tone.

Simple miscasting dogs Gerd Nienstedt, who might be a fine Alberich but should not practice it while singing Hunding. Anja Silja makes one feel that Freia hasn't been eating her golden apples; a proper soprano shouldn't sound like this for some years yet. (She also sings a badly frayed Third Norn.) The rich tone of Vera Soukupova is welcome in Erda's music, but, as with Adam, the tempos don't give her much chance to build character or mood. Erika Koth should have been a perfect Waldvogel, but for some reason she sounds in poor form, ill at ease.

In short, if you are already a one-, two-, or three-Ring collector, there isn't a great deal of vocal attraction in this set. And although I am in principle much in favor of live recordings, the Ring turns out in practice to be a pretty tricky assignment for the engineers. For one thing, the proper stage solutions for all those special effects evidently don't give optimum recorded results. The amplification of Fafner as dragon, for example, is clumsy and obscures important material in the orchestra, while the hammering in Siegfried Act I is so intolerably clangorous that the numerous inaccuracies of rhythm and accent simply fade into insignificance—even if perfectly played, this scene would be unlistenable as recorded here, and I hope never to have to hear it again. (John Culshaw tells us in The Ring Resounding that in 1955 at Bayreuth, when the Decca engineers taped a Keilberth cycle, the same problem arose, and they arranged a special midnight session to remake the forging scene, with the help of a percussionist; DG should have done the same.)

Much of the time, the voices are grotesquely spotlighted, as if the engineers were being overly cautious, making sure that nobody would be swallowed up by the orchestra. In the process, any number of significant Wagnerian instructions go by the boards, as well as all kinds of ambience and atmosphere. The Alberich/Hagen interview is carried on right under our noses, at a thunderous volume level, without any sense of mystery or attention to Alberich's supposed withdrawal at the end. In fairness to the engineers, one should note that the conditions of Wieland Wagner's production can hardly have been very helpful in some of these matters—apparently Hagen was right up at the footlights for this episode, with Alberich in front of him! And when Hagen enters, in Götterdämmerung Act III, Scene 3, at full volume instead of offstage, this may be a consequence of the aforementioned cut. Nevertheless, whoever is to blame for these deficiencies, they make for an unsatisfactory realization of Wagner's intentions. Only very rarely in this Ring does one hear truly soft singing, a circumstance hardly conducive to the accurate presentation of Wagner's enormously wide dynamic and coloristic game plan.

And although the orchestra is plausibly registered with respect to timbre and impact, its internal balances are less satisfactory. At the end of Rheingold, the Rainbow Bridge tune is almost inaudible under the accompaniment figures, and there are similar miscalculations throughout, right up to the closing pages, where the big tam-tam and cymbal strokes pretty well wipe out the last appearance of the Fall of the Gods motive. The playing itself is sometimes rather good, but there are some conspicuous stretches of poor work from the winds (perhaps all stemming from one of the summers involved?). The final chord of Walküre leaves a bad taste in the mouth at a point where tonal perfection is exceptionally desirable, and the duet for clarinets in the interlude preceding the Waltraute scene is downright excruciating. Böhm does not always secure a good orchestral blend in difficult passages (e.g., the preludes to Siegfried Act III and Götterdämmerung Act II), and at least one of his first trumpets has a decidedly non-Wagnerian tone, smeary and vibrato-ridden. And all this is not to mention fluffs of every imaginable kind, mostly minor but cumulative in their annoyance value.

The conclusion must be. I fear, that under these circumstances it was not possible to achieve a recording of the Ring really competitive with good studio work—not were the performances in question so compelling that they can survive the numerous and recurrent defects. Furtwängler's cycle, on the other hand, is just such a compelling performance. The magnitude of the conception comes through with unmistakable force, and, as with Schnabel's Beethoven or Toscanini's Verdi, this is one of those recordings that will surely retain its value and impact no matter what may come along in the future. At the same time, it is not an ideal introduction to Wagner's work—one should bring to it foreknowledge of what is lacking, an aural acquaintance with the full dynamic and timbral scope of the cycle. This latter is best gained from Solti's recording, I think, rather than Karajan's overrefined view—and of course the casting of the Solti set draws pretty consistently upon the best and most experienced singers of the period, while many of Karajan's smaller-voiced (if sometimes fresher) protagonists are undertaking their roles for the first time ever in the recordings, without benefit of stage performance.

Thanks in part to Böhm's tempos, Philips is able to offset its premium import price by squeezing the cycle (available separately or complete) onto several fewer discs, albeit at the cost of a few horrific side breaks. There is an additional price break on the complete set. This makes it price-competitive with the Solti package, and considerably cheaper than Karajan's (also at import premiums). Furtwängler, on Seraphim, comes in at about half as much. In all cases, the individual operas are available separately, which might tempt you to pick and choose—but I think that on records, where one doesn't have the visual continuities that help to hold the cycle together in the theater, it is important to have as much aural continuity—in terms of musical conception, cast, and sonic ambiance—as possible. For my money, the best specific answer to the Pussycat's question is dual: Solti and Furtwängler, with the Karajan set as a possible supplement, intriguing but (to me, anyway) unsatisfying in
About the Philips Packages

The Music Editor notes: The finished package of the complete Ring arrived from Europe just in time for our perusal. The sixteen discs are housed in a single massive box with four individual booklets (the same ones that will accompany the four separate operas). Each booklet is abundantly illustrated and contains an absorbing combination synopsis/analysis by Lynn Snook plus text and translation. The translation, though uncredited, is the excellent Lionel Salter version done for the Karajan/DG booklets.

A selective check of the records produced a pleasant surprise: The sound is dramatically better than on the test pressings from which David Hamilton reviewed. The imbalances and inconsistencies he noted remain, but the sound now consistently has a warmth and smoothness originally evident only in parts. Less surprising is the predictable excellence of the Philips processing—literally flawless surfaces, even on sides exceeding thirty minutes.

K.F.

Rock and Rouge

Will the glitter-rock phenomenon take over the pop-music scene?

by Henry Edwards

Coining names for contemporary popular music has become an almost full-time job for those who chronicle it. "Glitter rock," "camp rock," "freak rock," "gay rock," "rock-and-rouge," "mascara rock," "rock theater"—these are only the most commonly used names for the staged presentation of rock music in which the members of the bands appear with their faces painted as if they were the female chorus line in Cabaret’s Kit Kat Klub and with their bodies clothed in garments that cut across all standard definitions of gender. In addition, these bands usually sing about such subjects as sadomasochism and homosexuality and extol all the taboos whose very mention might upset traditionalists.

In order to succeed, those high-energy rock bands that have chosen to make their marks playing primal rock-and-roll must produce a sound that is both adolescent and rebellious. A terrifying level of volume and a total dependence on pounding, basic rhythms are the keynotes of this particular music experience. This music, af-

Alice Cooper—that’s Alice on the right—and his group provide a sparkling finish to their horror extravaganza.
Rock began to glitter with Lou Reed (above), a former member of Andy Warhol’s Velvet Underground, and the phenomenon has led so far to David Bowie, whose flamboyance obscures a genuine musical talent.

er all, is an expression of adolescent rebellion: Its volume antagonizes; the frenzy it can produce intimidates; it can never be a shared experience with mom and dad. To make this form even more rebellious, the glitter bands have clothed themselves in outrageousness and gleefully explicated that outrageousness by writing the most freakish songs imaginable.

Yes, it’s a significant pop trend, and it has already produced larger-than-life results. America’s crown prince of the rock horror show, Alice Cooper, and England’s androgynous outer-space rock poet, David Bowie, have already become major international superstars: Alice, for example, grossed four million dollars during his most recent three-month tour of the United States, making him America’s most lucrative current rock product. Inevitably, local bands all over the country have picked up on the trend and have also begun to look like extras in a Fellini film epic. The recording companies, however, know that the Cooper and Bowie success stories have not depended on mascara alone but have involved scads of promotion money and the shrewd manipulation of the media. These labels are holding off signing these other glitter bands until it has been proven that a new one can find large public acceptance without spending hundreds of thousands of dollars in promotion expenses to back up the campaign. Excess in the cases of Bowie and Cooper, caution with reference to the other glitter acts: That has been the story of rock-and-rouge thus far.

That caution has not stopped many new bands from surfacing, developing local followings, finding managers, booking concerts, and taking ads in local papers. At this writing, New York City is playing host to at least eight well-known mascara-rock ensembles: Queen Elizabeth, Ruby and the Rednecks, the Harlots of 42nd Street, the Fast, the Brats, Kiss, the Magic Tramps, and Teenage Lust. These bands—all popular, all scurrying for recording deals—have followed close on the heels of another New York glitter band, the New York Dolls, who have received lots of national press coverage. They have signed a lucrative recording deal with Mercury Records and have just completed their debut album. What happens to the Dolls now will determine whether the Harlots, the Brats, the Tramps, and all of their other cohorts clean off their faces or replenish their make-up kits for the climb up the ladder of superstardom.

Like every other phenomenon, this brand of rock has its antecedents. The antecedents are Lou Reed and Iggy Pop. For the course of their careers, neither one has had much success on record or on the concert circuit. However, every rock musician interested in variations on the theme of just plugging in his guitar and then making music has been aware of their perverse contributions. Both have recently been recorded again—an inevitable sign of the times; Reed currently has his first hit on the charts and has just concluded his first major tour as a solo act.

Reed, originally a member of Andy Warhol’s house band, the Velvet Underground (named after a paperback study of underground sadomasochistic sexual activity) has written a number of rock classics, among them Waiting for the Man, White Heat, White Light, and Heroin. Not only did these tunes pack a wallop, they also were the first rock songs to deal gleefully with such topics as perversion and drug addiction. Composer/performer Reed developed an underground cult reputation as the “phantom of rock.” That phantom can now be heard on radio singing Walk on the Wild Side, the hit from his album “Transformer.” Walk on the Wild Side is a tour guide of New York’s depraved and their depravities. On “Transformer” Reed also deals with the full spectrum of other brands of deviant social behavior.

“Transformer” has become a hit because rock fans have heard so much about Reed for so long and the cli-
mate is so perfectly suited for his re-emergence. The disc, however, is a burnt-out offering and lacks the driving, rhythmic pulse of Reed's work with the Velvets. It seems as if the wait for approval has left the composer an exhausted man. Nevertheless, Reed's breakthrough is a significant one, a tribute both to rock and to the roots of roteness.

What Reed has meant to underground New York, Iggy Pop has meant to underground Detroit. Motor City fans have always admired the demonic shenanigans of this local demon-in-residence. When the mood grabs this demented tot, he will, without a shrug of his shoulders, vomit on his audience. He will jump into the crowd and allow himself to be beaten. He will tear at his own body until he draws blood. His music is ultraloud, violent, filled with feedback, static, and incoherence—and it is the perfect accompaniment to his mad-dog routine.

"Raw Power," the Ig's comeback album, is the ideal demonstration of Pop's musical mayhem. It has a compelling, hypnotic quality about it once you have lived through the initial migraine. Credit Iggy Pop for his attempts to shock, involve, and intimidate an audience long before anyone else had the idea. Credit him also as the major performing influence in the development of the madness named Alice Cooper.

Is there anyone in the U.S. who doesn't know who Alice Cooper is? Alice—with his stringy hair, snaggle-toothed expression, torn leotards, and boa constrictor wrapped around his neck—has peered out at readers from the pages of every leading magazine and newspaper in America. When Alice played Los Angeles at the beginning of his career, audiences were so revolted by his act that they fled into the night before he had finished his set. Alice's career looked as if it was going nowhere until crafty, brilliant record-producer Bob Ezrin molded his set. Alice's career looked as if it was going nowhere. He was then able to bring his stage show, a horror extravaganza, to the largest arena in the land.

"Billion Dollar Babies," an "original cast" LP of Alice's last stage show, again shows the magical Ezrin touch in action. Cooper's Elected, about a malevolent Alice running for president, and his No More Mr. Nice Guy, a witty expose of the way the press has treated him, rank with the most entertaining and best-produced pop single recordings of the year. The larger portion of this album however is filler. (Too much quality might intimidate the junior-high-school audience that constitutes the majority of Alice's fans; a calculated, glossy mediocrity seems to be the level that Cooper and company strive for.) The only real surprise on this disc is I Love the Dead, a harrowing anthem to necrophilia. It is the most daring and perverse thing Alice has ever recorded.

Man has always enjoyed horror and cruelty. Didn't Shakespeare's audience swallow Titus Andronicus? Nevertheless, should man actively exploit this basic aspect of human nature? Should young people be served such a hefty portion of it? Cooper is not only a major rock superstar but a disturbing and controversial phenomenon. Years after his career has ended, people will still be discussing the uneasy questions his music and stage shows have raised.

Of all the known glitter-rockers, David Bowie has the most significant writing talent. David's orange hair, pale make-up, outer-space mode of dressing, and self-confessed bisexuality have tended to obscure his genuine musical talents. He is unquestionably a master craftsman. He can write a genuine melody and a shrewd lyric, and he is thoroughly schooled in the art of arranging and record-producing.

These talents have been dissipated by Bowie on a series of immature fantasies dealing with a comic-book tomorrow land. "Aladdin Sane" however is a different story. This new release is a cruel report about the America the superstar saw during his first tour of the country. It is a collection of pessimistic, nagging, unpleasant images that have the power to depress and depress thoroughly. Accompanying these fragmentary lyrics are a series of Bowie's most dissonant, erratic, and unhinging melodies. Ultimately, "Aladdin Sane" "cries out for depth; I can only hope that, as Bowie matures, his work will too. There is great promise here; it deserves to be developed.

Thank Bowie though for producing Lou Reed's "Transformer" and mixing Iggy Pop's "Raw Power." Bowie most definitely has paid his respects to his roots. He will remain—as will Alice Cooper—a major rock superstar for some time to come. Reed could also maintain his hit status. (Alice's producer, Bob Ezrin, is currently producing him!) Even Iggy might finally break through. Glitter rock is a major trend, and it could become a national phenomenon—the major musical thrust of the next two or three years. It all depends on the Mercury release of the New York Dolls. An easy success will prove that everyone loves a band that paints up.

If the Dolls succeed, next year might be the year in which every young man in this nation sprinkles glitter on his eyelids, just as ten years ago a group from England inspired the nation's young suddenly to grow their hair over their ears. Parents now are probably praying for a return to those good old days!

LOU REED: Transformer. Lou Reed, guitars and vocals, instrumental accompaniment. Vicious; Andy's Chest; Perfect Day; eight more. (David Bowie and Mick Ronson, prod.) RCA LSP 4807, $5.98. Tape: P 2095, $6.95.


ALICE COOPER: Billion Dollar Babies. Alice Cooper, vocals; Michael Bruce, lead guitar, Neal Smith, drums, Glen Buxton, guitar, Dennis Dunaway, bass. Hello Hurray; Raped and Freezin'; Elected; seven more. (Bob Ezrin, prod.) WARNER BROS. BS 2685, $5.96. Tape: CD 82685, $5.97, CD 52685, $6.97.

DAVID BOWIE: Aladdin Sane. David Bowie, vocals and guitar; Mick Ronson, guitar; T. J. Bolder, bass; Woody Woodmansey, drums, instrumental accompaniment. Watch That Man; Aladdin Sane; Drive-In Saturday; seven more. (David Bowie and Ken Scott, prod.) RCA LSP 4852, $5.98. Tape: P 2134, $6.95. PK 2134, $6.95.
In recent seasons, though, he has broadened his interpretative range to a remarkable—almost unprecedented—degree. He has given convincing performances of Schubert, Haydn, Schumann, and Mozart. His Carnegie Hall performance a few years ago of the great Hammerklavier Sonata was a notable advance idiomatically over his earlier recording of that piece. A performance last year of the G major Concerto with Lorin Maazel and the Boston Symphony showed even greater individuality and grasp of the authentic Beethoven.

Thus Ashkenazy brings sterling credentials to this Beethoven concerto cycle. As an executant, he is sensational—with a sheen, a clarity in passage work, superlative articulation, deliciously fluent trills and turns. And—in sharp contrast to Gilels (whose mature readings of these pieces with George Szell a few years ago offered grounds for extreme disappointment) and indeed in sharp contrast even to his former self—one hears imaginative, authoritative, boldly characterized music-making instead of mere cosmetic gracefulness. To be sure, Ashkenazy's half tints and nuances rival those of a master colorist such as Kempff for beauty and elegance. but he is not afraid of the long pedaling marks (e.g., in the slow movements of Nos. 1 and 2), nor is he loath to make a scale passage explode in a rocklike manner, or occasionally to "rough up" a section to impart a suitable earthy abandon. There are many details in these performances that bespeak a long, in-depth study of the composer and his music. Indeed, Ashkenazy has assimilated the idiom so well that he has even been able to compose succinct first-movement cadenzas for the first two concertos that are models of discretion and (miracle of miracles) sound as if they had been composed by Beethoven himself. (I still find the composer's own cadenza to Op. 19—a late, Hammerklavier-period afterthought—incomparable.)

To be sure, these are very massive, rhetorical performances, with many Luftpausen before cadential notes, gearshifts, and other italicizings of tempo when (as in the rondos of at least three of these works) the music momentarily enters a "false" tonality. There is a great deal of harmonic validity for this pointing, but perhaps it could have been accomplished with a little more subtlety: Sometimes it verges—but only verges—on mannerism.

It took a bit longer to warm to Solti's contribution—but warm I certainly did. In the First Concerto, the orchestral work is unfailingly smooth and beautiful but a trifle heavy and shapeless. Things improve a bit in No. 2, and from the outset of No. 3—taken at an ideal alla breve allegro—I knew that there was nothing to fear. In the G major and Emperor, the orchestral collaboration reaches real heights of golden-toned communication.

Solti, like Ashkenazy, sometimes diverges from the "standard" approach to a given passage, but these details bespeak a sophisticated knowledge of the autographs and other source material. For example, in the transitional passage to the third movement of the Emperor Solti plays the first bass B flat arco instead of the usual pizzicato. Szell similarly favored this novel reading in his recordings with Fleisher and Gilels. (In the ms. Beethoven's scribbly handwriting makes his real intention quite hard to determine.) One of the most arresting readings is the novel timing of the ending of the slow movement of No. 4. Ashkenazy takes great pains to let one hear that the fermata is over the penultimate note and that the first colorist such as Kempff for beauty and elegance, but perhaps it could have been accomplished with a little more subtlety: Sometimes it verges—but only verges—on mannerism.

The Making of A Beethoven Player

Ashkenazy's outstanding set of the piano concertos confirms his new-found affinity.

by Harris Goldsmith

Some artists are born Beethoven players, some acquire a taste for him, and some find his musical language problematical all their lives. Artur Schnabel began his phonographic association by recording these five wonderful concertos with Malcolm Sargent. True, he was well into midcareer by the time the art of recording acquired the technical maturity to do any sort of justice to his interpretations, but from all accounts he was playing this music quite as brilliantly at twenty as he was at forty. Badura-Skoda, Kempff, Barenboim, and the elder Serkin are other pianists whose early recordings stamped them as Beethoven "specialists."

At the other end of the spectrum, we have two of our greatest pianists, Rubinstein and Horowitz, who despite an occasional beautiful Beethoven rendition have always seemed out of their element (which reflects only that they were trained more in the Romantic than the classical tradition). Somewhere between these polarities are artists like Fleisher—who waited until his middle thirties before recording any Beethoven—and Lipatti—who according to legend refused to perform any Beethoven at all until his thirties (which, alas, left him hardly any time at all!).

Vladimir Ashkenazy, it seems to me, fits into that category of player for whom Beethoven is an acquired taste. His earliest recordings unmistakably showed him to be a pianist of phenomenal (indeed, superhuman) facility and a musician of rare lyrical perception and sensitivity. In the earliest years of his concertizing here, he stayed away (perhaps wisely) from the German classical tradition. Somewhere between these polarities that they were trained more in the Romantic than the classical tradition). Thus Ashkenazy brings a taste for him, and some find his musical language incomparable. To be sure, Ashkenazy's half tints and nuances rival those of a master colorist such as Kempff for beauty and elegance. but he is not afraid of the long pedaling marks (e.g., in the slow movements of Nos. 1 and 2), nor is he loath to make a scale passage explode in a rocklike manner, or occasionally to "rough up" a section to impart a suitable earthy abandon. There are many details in these performances that bespeak a long, in-depth study of the composer and his music. Indeed, Ashkenazy has assimilated the idiom so well that he has even been able to compose succinct first-movement cadenzas for the first two concertos that are models of discretion and (miracle of miracles) sound as if they had been composed by Beethoven himself. (I still find the composer's own cadenza to Op. 19—a late, Hammerklavier-period afterthought—incomparable.)

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Beautifully made, and I completely agree with the objective. And Ashkenazy follows up this nice textual point with a fast, scampering treatment of the rondo; most exponents are altogether too solemn about this movement. (But if you think Ashkenazy and Solti lack Innigkeit, listen to their account of the opening two movements.)

Though all five of these performances are on the highest level, this team in my opinion reaches extraordinary heights in the last three concertos. The gravelly lively opening of the C minor central movement and the angular, disciplined handling of the Emperor rival the great recordings by Schnabel and Fleischer. In fact, I doubt if anyone has outdone Ashkenazy/Solti's pounding momentum in the Emperor's third movement.

London's sound features a deep, velvety orchestral backdrop and good dynamic range. Detail is mostly excellent, though for my taste the sonics are a trifle resonant. I prefer the greater crispness and compactness of the Fleisher/Szell (Columbia M4X 30052) and Kempff/Leitner (DG 2720 008) editions. Despite a few quibbles, this set is a major addition to the Beethoven discography. Bravo!

**BEETHOVEN: Concertos for Piano and Orchestra (complete).**
Vladimir Ashkenazy, piano, Chicago Symphony Orchestra, Georg Solti, cond. LONDON CSA 2404, $23.92 (four discs).

Recorded tape:

**Explanation of symbols**

Classical:
- Budget
- Historical
- Reissue

Recorded tape:
- **Open Reel**
- **8-Track Cartridge**
- **Cassette**

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**REVIEWERS**

ALBINONI: Concertos—See Recitais and Miscellaneous: Heinz Holliger.

**BACH:** Concertos for Harpsichord and Orchestra, Vols. 1 and 2. George Malcolm, harpsichord; Simon Preston, harpsichord (in the double concertos only). Menuhin Festival Orchestra, Yehudi Menuhin, cond. *Angel* S 36762 and S 36790, $5.98 each.


Comparisons: Leitner Consort Col. M4 30540
Kipnis (solo concertos only) Col. M4 30549

Menuhin, Malcolm, Preston, et al. turn in lively, energetic, and extremely well-played versions of these appealing concertos, but they somehow just miss being great. Both Malcolm and Preston play stylishly and with all the requisite vigor and excitement these pieces suggest, and Menuhin sets conservatively brisk tempos that seem to match the soloists' inclinations very well. The problem is one of texture (both as performed and as recorded). I don't know the number of string players—it's not overly large, though it is several times over the one-player-per-part texture of the superb Leonhardt recordings on Telefunken. Menuhin simply has not insisted firmly enough that his string players observe Bach's phrasing scrupulously and articulately. The group plays well together as an ensemble and with expression, but without the clean-cut incisiveness this chamber style demands. Moderation in the use of vibrato would have helped as would an avoidance of the upper positions on the strings, where the tone becomes soft-edged and mellow. A slightly constricted, slightly boomy recording (especially in Vol. 1) takes its toll as well. Gustav Leonhardt seems to have solved all these problems, and his recordings of all the single and multiple harpsichord concertos still take top honors in my book. I'm also fond of Kipnis' recordings of all the concertos involving a single harpsichord.

**BACH:** Sonata for Unaccompanied Violin, No. 1, in G minor, Partita for Unaccompanied Violin, No. 2, in D minor. Wanda Wilkomirska, violin. *Connoisseur Society CS 2040, $5.98.*

This Polish virtuoso is a severe and uncompromising Bach performer, and obviously has something slightly forbidding in Miss Wilkomirska's approach. One must respect what she does, but whether one takes much pleasure in it is another matter. The Adagio of the sonata is taken at an almost painful slowness, for example, and while a quite surprising intensity is generated, most of the beugement is left behind. The same generalization applies to most of the other movements: The fugue, while proper, is a little grim; the Siciliana is more laborious than flowing. Perhaps illogically, the partita fares better in this austere environment. The Allemande is so clean, regular, and unfussy that the listener can't fail to be convinced, and while the Courante and the Gigue are both rather stern, the Chaconne comes off handsomely. Voices are well delineated, phrases are shaped skillfully, and color contrasts among the sections give dimension to the movement.

Intelligence is the key here. What I miss, myself, is a little more warmth, à la Henryk Szeryng. Happily both of Szeryng's complete recordings of the sonatas and partitas remain in print—the mono version on Odyssey 32 36 0013, the stereo version on DG 2709 028.) S.F.

**BEETHOVEN:** Concertos for Piano and Orchestra. For a feature review of recordings of these works, see facing page.

**BRAHMS:** Piano Works. Pavel Stépin, piano. *Supraphon SUA 10477, $5.98.*


Pavel Stépin, not too well known heretofore, shares with Kempff and Rudolf Serkin a certain down-to-earth solidity and lack of gloss. His Supraphon reading of Schubert's A Major Sonata, D 959, was a rather angular, interesting performance; his Brahms has comparable merit. In the main, his playing is in the central-European mainstream, though his treatment of particular details is apt to diverge from the "standard" solution. For example, his account of the Scottish Intermezzo, Op. 117, No. 1, is more hazy and dreams than usual, while that of the following B flat minor work is much more dramatic, with a really explosive climax at the end. The C major Intermezzo, Op. 119, No. 3, could have a bit more fleetness and verve (Myra Hess in her best estate); the extraordinary B minor Intermezzo (Op. 119, No. 1), though clear and sensitive, lacks the swirl...
ing innuendo of intensity that I have heard from Rudolf Serkin (who will, I hope, record his splendid performance for posterity). Kempf's performances (DG 138 903) are sometimes overly cautious transcription. The fiddle, of course, can easily play in the same high register as the clarinet, for which they were originally written. They are just as frequently heard on the viola, and with a few adjustments of Brahms's own sometimes overly cautious transcription they can be immensely effective. Brahms also adapted the sonatas for violin; this version has, for very good reason, been almost totally ignored. Stern's recording of the violin version of Op. 120, No. 2 would be much more interesting if 1) it were better played, and 2) he had not tampered with Brahms's own already highly altered arrangement. In the viola version, Brahms dropped many lines an octave lower than they appear in the clarinet part. Some of these downward transpositions (e.g., bars 117 and 171 in the first movement) were obviously done for technical reasons—viola technique has come a long way since the turn of the century, with what Ravel, Debussy, and Bartók—and are customarily restored to their original, octave-higher position. On the other hand, passages such as the one at measure 40 in the same movement were most probably transposed downward for aesthetic purposes—the fact is that the low viola register sounds very mellow and dusky, while the low register on the clarinet tends to be cold and hollow except for aesthetic purposes—the company of such masterpieces as the Brahms and Mendelssohn violin concertos. In the concerto, lovely as Miss Chung's interpretation is, one might wish a somewhat braver attack and a more dramatic, masculine approach. Heifetz' recording is one of his finest—better balanced and slightly more reposesful than his own superb previous recording (also with Sargent). Such absolute control of bow and fingerboard, such evenness of tone production are beyond the reach of any other fiddler. Miss Chung included. And Heifetz' inspired classicism serves the work ideally.

But you can't go wrong with this disc. The quality of the performances and recording and the logic of the coupling make it irresistible.

H.G.


True Chopinizes (as James Gibbons Huneker named the members of the fan club he founded) never have willingly tolerated orchestral transcriptions of the Polish master's quintessentially pianistic works. For them even the most adroit renderings tend to stress the sentimentality potential of Chopin's lyricism, while minimizing his vigor and harmonic imagination. Such transcriptions usually have flourished best in the palm-court tea concerts of yesteryear—or in the hothouse concerts of yesteryear—or in the hothouse world of the ballet. So it is to balletomanes that this Chopiniana will primarily appeal—not least for its historical significance as the chrysals from which metamorphosed the far better-known, yet curiously shorter and less varied. Sylvphides.

The story, told in greater detail in the present jacket notes, is briefly this: For benefit performances in 1907 and 1908 Fokine devised choreography for Glazunov's Chopiniana Suite, Op. 46 (not Op. 64 as a notes misprint has it), of 1894, to which Glazunov added request of an orchestration of the C sharp minor Waltz, Op. 64, No. 2 to the original Milials Polonaise; A flat Nocturne, Op. 32, No. 2; C sharp minor Mazurka. Op. 50, No. 3; and Tarantelle. In early 1909 the work, expanded to include six more pieces orchestrated by Maurice Keller, assumed the form in

Kempe supports his distinguished soloist perfectly: The sound is sinewy, flexible, and warmhearted: but not too cumbersome in the tuttis. London has caught Miss Chung's silyvery line at a distance so that it meshes at times with the sensitive orchestra playing.

In the Scottish Fantasia, an almost lazily nostalgic piece of writing, Miss Chung's way is as satisfying as any—extravagant praise when the competition includes a broadly conceived, darkly harnessed, wonderfully characterized reading from David Oistrakh and the late Jacobs Horenstein and a typically molten, propulsive recording. Heifetz' (second) with Malcolm Sargent (his second) and Sir Malcolm Sargent. I wouldn't be without the very different interpretations of Miss Chung and Oistrakh. Heifetz' fiddling is of course unique: but he is too much of an activist to capture fully the gentle nature of this music. The Stereo Treasury reissue (someone at Decca/London must love this piece!) is a reasonable bargain; I am bothered though by the mismatch between Boult's jolly, strongly accented, Horenstein-like reading and Campbell's solemn solo playing.

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which it is heard on the present disc and was danced by a cast including Pavlova, Karas-vina, and Nijinsky! These same stars and most of Fokine's choreography appeared again in Daghilev's later 1909 metamorphosis of the work, renamed Les Sylphides and reduced to the seven or eight or so pieces in orchestrations by Tanevsky, Liadov, Tcherepin, and Stravinsky, as well as Glazunov, which we most often hear performed and recorded today.

Since the Chopiniana version is enthralled by the Polonaise militaire and Tarentelle, which are omitted (along with two of the present mazurkas and the F major Nocturne, Op. 15, No. 1) in Les Sylphides, it well may strike even Chopinizes as better varied as well as more novel than the more famous version. To be sure, Keller's orchestrations are routine at best, but Glazunov—such as are Glazunov's—pianist Op. 50, No. 3 Mazurka and richly romantic Op. 32, No. 2 Nocturne in particular—are probably as effective as any transcriptions can be. Zariani conducts with his characteristic enthusiasm—and no less-characteristic tendency to risk sounding slapdash at one extreme, yearningly overexpressive at the other. The robust orchestral playing is brilliantly recorded, if with somewhat exaggerated percussion and in a rather dry acoustical ambience. None of this is likely to dilute the relish with which balletomanes will welcome so important and hitherto neglected a landmark in the history of the dance.

R.D.D.


CHOPIN: Polonaises (complete), Garrick Ohlsson, piano. (David Mottley, prod.) ANGEL SB 3794, $11.98 (two discs).


Ms. Vered's études are highly personal. She is an impulsive player, and while her work often tends to sound hot-headed and lacking in organization, the shortness of the études and their tremendous variety of mood and texture minimize her interpretive lack of discipline. At times her extreme nimbleness works supremely well—rarely if ever have I heard such adroit articulation, a basic forthright competence and ability to make music. But I continue to prefer the more brilliant, direct and incisive Polini performances on DG (2530 291), which are not only exciting and digitally fabulous, but also come far closer to the actual source material.

The most notable thing about Garrick Ohlsson's recording debut (in the studio, that is; last year Connoisseur Society issued the young Westchester virtuoso's winning performances at the 1970 Warsaw Chopin Competition) is that his "complete" version of Chopin polonaises really is complete. Peter Frankl's two-disc Turnabout set (TV-S 34254/5) also contains nine of the youthful efforts along with the seven mature works but omits the Andante spianato and Grande polonaise brillante. Op. 22 (though Frankl recorded that work in its original orchestral guise on another single LP). Arthur Rubinstein's album (RCA Red Seal LSC 7037) included the Op. 12, and so did the early instrumental of Antonio Barbossa's economical one-disc Connoisseur Society edition (S 2041) offers the seven late works without either Op. 22 or the juvenilia.

As far as it goes, Ohlsson's playing is strong, direct, and uncluttered. He has great velocity, admirable articulation, a basic forthright sound. On the other hand, the pianist's touch is so feathery light that the airly music never loses altitude.

I am less happy with Ms. Vered when the music demands a more heroic style. In the first of the Op. 10 group, for instance, she overdoes her effects, inserting rallentandos and fussy dynamic changes. She quite misses the choralike breadth of this rushing arpeggio study. And sometimes, her evenness and ability to navigate maximum quantities of notes in a minimum space of time militate against clarity and legibility. I have the feeling that the right hand of the Black Key Etude hardly sounds brillante enough (a slower tempo and cleaner articulation would have helped), and in many places (e.g., the beginning of Op. 10, No. 7; the outer sections of Op. 25, No. 10) one loses definition in the left hand. This problem, needless to say, does not help Ms. Vered's interpretations of the left-hand etudes such as Op. 10, Nos. 4 and 12. (The Revolutionary sounds particularly puny in this fleet but small-scaled reading.)

Ms. Vered is certainly sensitive to inner voices, but at times I feel the getting that she is somewhat half-baked about her basically sound, interesting ideas. To cite a few examples, she carelessly anticipates the specifically marked inner voice at bar 43 of the Aeolian Harp (Op. 25, No. 11) in at least two places (it sounds so much less anticlimactic when played according to Chopin's indications), and plays the appoggiatura at measure 67 of the Octave Study (Op. 22, No. 1), a second time—at measure 87—though Chopin took pains to differentiate between the first statement and its repetition (little variants of this sort are what give subtlety and vitality to the work of geniuses!). I also question Ms. Vered's frequent cavalier attitude toward dynamic markings. Does she really think that the forte marking at measure 28 of Op. 22, No. 5, sound more convincing played mezzo piano? In sum, this new edition of the études is quite special. I find myself frequently drawn into Ms. Vered's aesthetic despite myself, and certainly admire her immense technical competence. But I continue to prefer the more brilliant, direct and incisive Polini performances on DG (2530 291), which are not only exciting and digitally fabulous, but also come far closer to the actual source material.

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The most notable thing about Garrick Ohlsson's recording debut (in the studio, that is; last year Connoisseur Society issued the young Westchester virtuoso's winning performances at the 1970 Warsaw Chopin Competition) is that his "complete" version of Chopin polonaises really is complete. Peter Frankl's two-disc Turnabout set (TV-S 34254/5) also contains nine of the youthful efforts along with the seven mature works but omits the Andante spianato and Grande polonaise brillante. Op. 22 (though Frankl recorded that work in its original orchestral guise on another single LP). Arthur Rubinstein's album (RCA Red Seal LSC 7037) included the Op. 12, and so did the early instrumental of Antonio Barbossa's economical one-disc Connoisseur Society edition (S 2041) offers the seven late works without either Op. 22 or the juvenilia.

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I hope that he will once again relax enough to rather perfunctory. Watts is a major talent and historical "give"). The Op. 10, No. 1, and with an almost metronomic lack of rhythm or inevitability. The scherzo of the sonata. thus one section tends to move spasmodically into the next without any real feeling of motion or inevitability. The scherzo of the sonata, though fast and accurate, lacks the poised clarity and shapeless of Ashkenazy's recent, pianistically brilliant account (London CS 6794).

Watts draws a rather flinty, earthbound sound from his instrument. (I do not know whether to blame the pianist, the piano, or the engineers. but the effect is unattractive to the ear.) Watts lacks an easy sense of transition; thus one section tends to move spasmodically into the next without any real feeling of motion or inevitability. The scherzo of the sonata, though fast and accurate, lacks the poised clarity and shapeless of Ashkenazy's recent, pianistically brilliant account (London CS 6794).

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drama. The manuscript of this "sacred oratorio" contains copious stage directions, but of course they were carefully omitted in the Novello scores, though the old German Handel Society edition retained some of them. This great work presents the first of those overwhelming matriarchs who in so many of the oratorios virtually dominate the scene.

Athalia, albeit a queen of Judah, is not really an Old Testament figure; she is straight out of Euripides. The libretto was based on Racine's tragedy by the same title, and though in the usual way it was botched and the tragedy submerged, enough of Racine's essence reached Handel to inspire him to compose a masterpiece. The role of the chorus in the drama is now clear to Handel and he proceeds to exert his unequaled choral power. The final

chorus in this recording, "Give glory," is one of these mighty pieces, but all the choral numbers heard here are top drawer.

Athalia has the same good cast as Rinaldo, with the addition of a satisfactory Patricia Guthrie, and they do even better here, but Michalski now must contend with four women, two of them soprano kings. He holds his own very well, especially since his warrior's role calls for straightforward music without excessive vocal sallies. More suitable microphone placing shows the singers to better advantage: Beverly Wolf's expressiveness and beautiful legatos and Arleen Auger's floating pianos gain considerably in euphoniousness.

The Viennese chorus sings commendably; the orchestra too sounds less grey; and organ and harpsichord are very good. One does not feel an impious hand in command. As I have said above, Stephen Simon is a conscientious and competent conductor, but except in some of the animated choruses he does not assert himself. But the music does. While "highlight"-or "great scenes" cannot do justice to such grand works, these recordings give us at least a foretaste of what will eventually be a great musical adventure.

P.H.L.

LECLAIR: Sonatas for Flute and Continuo—See Recitals and Miscellany: Masters of the Flute and Guitar.

MESSIAEN: Poèmes pour Mi, Chants de terre et de ciel. Noelle Barker, soprano, Robert Sherlaw Johnson, piano. Argo ZRG 699, $5.95. Comparison—Poèmes pour Mi: Arpeggiett, Messiaen Ev 3269

Messiaen's Poèmes pour Mi (1936) and his Chants de terre et de ciel (1938) stand very much as twin song cycles, although the much later and quite different Harawi (1945), previously recorded by Barker and Sherlaw Johnson (Argo ZRG 606), is supposed to complete the set. Both of the earlier cycles are dedicated to Messiaen's first wife, Claire Delbos (affectionately called "Mi") and are composed around texts written by Messiaen himself.

In their exaltation of a transcendental love and in the grotesquerie of certain images and word juxtapositions (such as in the Épouvante movement of Poèmes pour Mi), the texts have a certain surrealistic orientation. But this element is strongly counterbalanced by the allusions to Christian liturgy and by certain quasi-realistic "family scenes," such as the Danse du bœuf Pilule in the Chants de terre et de ciel (originally entitled Prisms).

Both cycles also often use the voice in a typically French manner: The vocal line is rarely given melodies per se but is instead written to follow the inflection, rhythm, and nuances of the poetic text, with the basic harmonic and atmospheric element being supplied, almost independently of the melodic line, by the piano. This in certain songs the voice sings a number of words on one or two notes while the piano plays a series of diverse and often quite dissonant parallel chords. In several instances, the piano has even been employed for imitative effects, such as for the chimes and knocking in the finale movement of the Poèmes pour Mi or in the nightmare carnival of the Minuit pile et face movement of the Chants. But Messiaen has enriched these practices by composing some of the vocal lines in a psalmodic style and through the use of vocalizing, both of which have a striking effect in the opening of the nine-movement (for maternity) Poèmes pour Mi, the better of the two cycles (I hope the orchestral version will one day be recorded.) Another element linking the two cycles is the presence of a five-note motive. Such as the Fugue de l'âme and whose characteristic interval is a descending tritone.

Although the Argo disc has been well recorded and offers competent performances, particularly by pianist Robert Sherlaw Johnson, I prefer alternate versions of both cycles. The principal reason is soprano Noelle Barker, whose voice I find somewhat strained.

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Werner Krenn, tenor, Tom Krause, baritone, Manfred Jungwirth, bass, Vienna Haydn Orchestra, István Kertész, cond. (Christopher Raeburn, prod.) London OSA 1297, $11.96 (two discs).

Le Nozze di Figaro: Overture; Cosa se n'otto; Non piu andrai; Voi che sapete; Crudel, perché finora; Giunse altin la dimora; Deh, tieni, non tardar.

Idomeneo: Overture.

Die Entführung aus dem Serail: Constanze! Constanze! O wie angstlich; Vivat Bacchus; In Mohrenland getangen war; O, wie will ich triumphieren; Zoide: Ruhe sanft.

Die Zauberflöte: Overture; Der Vogelfänger bin ich ja; Dies Bildnis ist bezaubernd schön; Bei Männern, welche Liebe führen; Zadig: Ruhe sanft; Cosi Fan Tutte: Overture; Soave sia il vento; Un' aura amorosa; Il core vi dono; Il Re pastore:

The term "festival" has clearly suffered from devaluation in the past few years. Once inseparable from the notion of celebration, of performing standards unobtainable under ordinary repertory conditions, the word is now used indiscriminately to cover any kind of ad hoc event. Thus every year the Met has a "June Festival" featuring casts on the whole less good than those in the regular season, and London Records conceives a "Mozart Opera Festival" without a moment in it that transcends the workaday.

It's hard, in any case, to see what principles govern this enterprise, to guess what led to the choice of this particular program or to conceive of the audience for whom it was intended. Perhaps the album was designed as an extended sampler, an introduction to the infinite riches of Mozart's operatic output. If so, the selection is plainly inadequate. The profundities of Idomeneo are not to be fathomed by its overture alone; nor is Don Giovanni to be adequately sampled by two numbers from Act I. or Zauberflöte by three from Act I. The selections from Figaro omit the Countess entirely, those from Entführung, Constanze. The inclusion of the ravishing Zaide aria and the charming Re pastore aria suggests that the producer's intention might simply have been to present an old-fashioned miscellany, a sort of "Gems from Mozart." If so, the idea is doomed to fail; no two-disc set could hope to do justice to Mozart's operatic beauties.

A lot of the foregoing might have been mitigated by exceptional performances. Unfortunately, that is not the case here. There is, for one thing, an air of improvisation about these proceedings. Not only do the recordings sound as if they had been made after too few rehearsals—the overtures and the trios from Cosi and Figaro, for example, require a greater degree of precision—but also the roles seem to have been assigned, as in a game of charades, to those whose chief qualifications were willingness and ready availability.

Tom Krause takes on both Figaro and the Count, and in Cosi both Guglielmo and Don Alfonso. Werner Krenn sings both Belmonte and Pedrillo. Lucia Popp, a charming sousbie, sounds all wrong in the sustained lyricism of Fiordiligi's music and in Pamina's. Werner Krenn, an estimable spieltenor, slen-
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Richter's vivid and total re-creation, from a public concert in Sofia, Bulgaria, on February 25, 1958, is all the more staggering in that it chews the beefed-up bravura "improvements" that so many pianists (e.g., Horowitz and the late Harold Bauer) imposed on the masterful but undiomatic piano writing. And Columbia has actually improved the original sonics (which I discovered are far better than I had remembered). High transients are smoother, and the obtrusive background roar of the original pressing has been largely subdued. Yet the huge dynamic climaxes of such movements as L'amerb sarb costante and the Szell stereo. That's exactly what Columbia has given us in this Odyssey reissue, and more. Nothing in the intervening years has altered that judgment. Now we have this classic at budget price, reduced from two sides to one and coupled with a solid performance of the Ravel orchestration.

As an Odyssey jacket blur note, when the Richter recording first appeared I called it "the greatest piano performance of the Pictures I have ever heard, on records or off." Nothing in the intervening years has altered that judgment. Now we have this classic at budget price. Reduced from two sides to one and coupled with a solid performance of the Ravel orchestration.

Penderecki conducts Penderecki, albums 1 and 2. Soloists, Polish Radio Symphony Orchestra, Krzysztof Penderecki, cond. Angel S 36949 and S 36950, $5.98 each.

Album 1: Fonogrammi for Flute and Chamber Orchestra; Concerto for Cello and Orchestra (Siegfried Palm, cello); De natura sonoris, No. 2; Kanon for Orchestra and Tape. Album 2: Capriccio for Violin and Orchestra, No. 2 (Wanda Wilkomirska, violin); Emmanuationen for Two String Orchestras; Partita for Harpsichord and Orchestra (Fieja Blumenthal, harpsichord).

As I had occasion to observe in my August review of Candid's "Penderecki Portrait" (CE
Penderecki explores the contemporary idiom in terms of its two most readily accessible elements, virtuoso display and tone color, and so his work is enormously popular. In listening to seven of his works in a row however his devices become rather obvious, even ludicrously so, and one ends up feeling that one could compose a burlesque of Penderecki without half trying.

The richly subdivided strings, the "best" pitches, the tricks for woodwinds like the one whereby flutes click their keys without blowing, the glitter and glide of percussion, the torturing written for soloists. all add up to electronic music for nonelectronic instruments: and the constant reliance upon a kind of sonic boom for all concerned eventually becomes almost a joke.

To my taste, the Partita—which is not otherwise available domestically—is by far the best work of the lot. It is the longest of the seven (nineteen minutes), the richest in essential musical substance, and one of the most interesting in its handling of color. It is not, as its title suggests, a display piece for harpsichord. It is a display piece for everybody—a plectrum concertino for harpsichord, harp, two guitars and a bass played pizzicato, and a classical orchestra. (Well, more or less classical.)

That I found this work the best after going through all the others and being somewhat disillusioned with them speaks volumes for this particular score—if that is not too subjective and arrogant an assertion. The shorter pieces, like the De natura sonoris and Kanon are interesting enough by themselves; the Cello Concerto, it seems to me, would be a bore no matter what. To get the best out of this music, don't listen to any great quantity of it at a sitting. (If you're collecting the Compleat Penderecki, you'll be relieved to know that only Emmatiomen is duplicated on the Candid "Portrait".)

A.F.

**Poulen:** Concerto in G minor, for Organ, Strings, and Timpani; Concert champetre for Harpsichord and Orchestra. Marie-Claire Alain, organ, Robert Veyron-Lacroix, harpsichord; Orchestre National de l'ORTF, Jean Martinon, cond. Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023

**Poulen:** Mass in G; Motets pour le temps de Noël (4); Motets pour un temps de pénitence (4); Kühn's Mixed Choir, Prague, Pavel Kühn, cond. Supraphon 1 12 1113, $5.98.

Comparison—Organ Concerto:
Riggs, Demby-Philadelphia Col MS 5693
Durauf, Prêtre/Orch. National Ang. S 35953
Comparison—Concert champêtre:
Van de Wiele, Prêtre/Orch. National Ang. S 35993
Comparison—Mass, Christmas Motets (2):
Sera S 36085
Comparison—Penitential Motets:
Prêtre/Duclus Chorus Ang. S 36121

Of the five Poulen works recorded on these two discs, only the Concert champêtre (1927-28) for harpsichord and orchestra precedes the composer's reconversion to Catholicism in 1936. Although the religious context of the choral works is obvious, the striking difference in orientation between the harpsichord concerto and the 1938 Concerto for Organ, Strings, and Timpani would also seem to stem

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at least partially from the deep change brought about in the composer’s life.

Both concertos have rather solemn introductions followed by jaunty allegro sections (the organ concerto even indicates allegro giocoso) But whereas the harpsichord concerto features light textures in which the woodwinds prevail in a dialogue with the harpsichord, the organ concerto opens with a whooping. Bachish, toccata-like introduction in which the organ strikes some shatteringly dissonant chords. And while the harpsichord concerto’s ensuing allegro has a dance-like quality, the parallel section of the organ concerto, whose orchestra is reduced to strings and timpani, has all the characteristics of a true symphonic allegro and is, in fact, the first example in Poulenc of what might be called a “sophisticated” orchestral style. Another contrast that stands out is the arisso nature of the one-movement organ concerto’s first slow section (andante moderato) as opposed to the decidedly Faureesque sicilienne of the harpsichord concerto’s second movement.

And of course the very nature of the solo instruments suggests yet another distinction. Poulenc was—along with Falla and Orff—among the first major twentieth-century composers to use the harpsichord, and he did so at a time in his career when the straightforward simplicity of his early years found an ideal means of expression in this instrument. There is, on the other hand, no avoiding the automatic association between the organ and the church.

The organ concerto, furthermore, makes use of certain motives from Poulenc’s religious music. Part of the Gloria of the 1937 a cappella Mass in G is used toward the end of the andante moderato section of the concerto: the concerto also makes frequent use of the Stravinsky-esque motive of a rising minor third, first used by Poulenc in an early Hymne for piano and later used in his Gloria and his religious opera Dialogues des Carmelites. One might also note that a motive that closes the Mass in G is roughly the same as the one that opens the Dialogues des Carmélites.

As heard in the three a cappella choral works on the Supraphon disc, Poulenc’s choral writing offers extremely rich four-part vocal writing reminiscent of prebaroque polyphony but with some particularly close harmonies and Poulenc’s typical pantadiotic modulations. On the other hand, Poulenc also makes effective use of the simple, dolce melodies that are his trademark, and these are set in homophonic textures in diverse contexts. From the solemn opening of the first of the four Christmas Motets (1951-52) to the much livelier rhythms of the Mass’s Sanctus. Generally, Poulenc tended to stress the joy of the various religious mysteries he approached musically, and this attitude pervades both the Mass and the Christmas Motets. But the 1939 Penitential Motets (along with the later Siubat Maier) prove the composer equally capable of sounding the depths of an almost mystical sorrow.

In his approach to the two concertos. Jean Martinon proves more austere than his competitors. For instance, in the organ concerto he elicits strong rhythmic accentuation and precise bowing from the strings. And as with many of Martinon’s interpretations, the overall effect proves to be somewhat cold emotionally but extremely dynamic musically. Veyron-Lacroix’s execution of the harpsichord part in the Concert champêtre scintillates in both the incredible virtuosity of the fingerwork and in the perfectly apropos, infectious spirit he imparts to the work. I might add that the sound of Veyron-Lacroix’s harpsichord as recorded here strikes me as much more authentic than that produced by Aimee van de Wiele. In the organ concerto Marie-Claire Alain generally seems less than equal to the standards previously set by such organists as Biggs and Durufle. But Alain’s trump card is the lush, up-close organ sound obtained by Erato’s engineers and preserved in the Musical Heritage transfer: Every overtone of the diverse stops indicated by Poulenc seems to have been captured here.

Sound, from both the ensemble and the engineers, is likewise the strong point of the Kahn’s Mixed Choir on the Supraphon release. Here is a choral ensemble that has both the depth and training to make the group sound like a single instrument while at the same time allowing the individual vocal lines to maintain a certain audible independence—unlike, for instance, the René Ducas Chorus, whose Angel recording of the four Penitential Motets is singularly unmusical. And the sound quality of the Supraphon release, which has avoided the church reverberation of the Angel disc, allows the listener to hear the full range and depth of the chorus. In comparison, the Festival Singers of Toronto sound thin and pinched in their performances of the Mass and two of the Christmas Motets. I might add that the Czech group’s Latin enunciation is among the best I’ve ever heard in works of this nature.

R.S.B.

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With this reissue, the best version of Prokofiev’s extensive revision of his Fourth Symphony is again available. Despite its age, this record sounds every bit as good as Rostropovich’s more recent version (Melodiya/Angel SK 40160), and Ormandy’s Philadelphia Philharmonians are obviously a much better orchestra than the Moscow Radio Symphony. As noted in my recent review (HF, May 1973), Jean Martinon’s “complete” set of the Prokofiev symphonies included the earlier 1930 (Op. 47) version of this work, which the composer subsequently revised in 1947 as Op. 112 after writing his Fifth and Sixth Symphonies. Actually this “revision” amounted to the first two movements especially, to an extensive rewriting. Both movements were greatly expanded, not so much by adding new material as by greater elaboration and development of the earlier material, much of which was originally intended for, or actually used in, his 1928 ballet score for The Prodigal Son. In these two movements as well as in the last two, Prokofiev revised much of the scoring along the lines of the Fifth and Sixth Symphonies. The harmonies often seem less astringent and the orchestration less complicated. At least it appears so from comparative listening to various records; the scores in question are not currently available. Ormandy and his Philadelphia Philharmonians have long had a sympathetic affinity for Prokofiev’s later symphonies, especially as regards the richer sonorities he favored then. In an over-all view of Prokofiev’s symphonic style one may find a certain sardonic tone at times that Ormandy misses, but the totality of his conception and his execution of it are wholly consistent and very effective.

The 1960 release of this symphony enjoyed excellent sonics, somewhat short of present standards but still more than acceptable; the present reissue has apparently not been re-mastered.

P.H.

ROSSINI: La Pietra del paragone.

Marchesina Ciancio Beverly Wolf (ms)
Baronessa Aspasia Elaine Bonazzi (ms)
Donna Fuvia Ani Edgar (s)
Count Asdrubale John Reardon (s)
Giacinto Pacuvio Jose Carreras (t)
Maestro Macerbio Andrew Fardell (bt)
Pallavicino Justin Diaz (bs)
Venerando Fabrizio Raymond Murcell (k).

Kenneth Cooper, Hanssichord; Claron Concert Orchestra and Chorus, Newell Jenkins, cond. (Seymour Solomon, prod.) VANGUARD VSD 71183/5, $17.94 (three discs). Quadraphonic: VSQ 30025/7 (SQ-encoded discs), $20.94 (three discs).

The Seymour Solomon-Newell Jenkins combination responsible for this delightful and delightfully recorded opera achieves a commendable step toward the rehabilitation of a great composer and a somewhat misunderstood genre of music. “Rehabilitation” may seem to suppose a rather questionable characterization of Rossini’s role in musical history, yet despite the vast popularity of The Barber of Seville, he is still largely considered a one-opera man, like Leoncavallo. Beyond the Alps, especially in the Anglo-German world, the opera buffa has long been a loaded notion, implying something inferior, frivolous, on the periphery of the “important” literature of music. Its genuine lack of seriousness, its organized turbulence in the fast ensembles, its irreverent spoofing and sometimes biting irony have been considered of a low order, and we are used to being warned not to look to the buffa for any “profundity.” Well, why think of looking for it? Must every composer have a monumental concerto or symphony and a whole opera? Can’t we have fun in music? The Italian opera buffa was a genre wholehearted in its virtues and villainies, with a glorious and unashamed humanity, rich in piquant and ironic savor. All of this made northern Europeans, used to great and solemn symphonies and titanic operas, a little uncomfortable. Humor is always realistic, to whatever degree is required by the period’s taste; only when it becomes tired does humor become cynical and mercilessly ironicoclasmic. Rossini’s effin love of fun and his delight in the flight of humorous imagination always kept his comic operas within healthy confines.

From the beginning of the species, librettists and composers insisted that the duty of the theater is to please audiences and in order to do so they had to take into consideration contemporary mores and tastes. They wrote neither for the past nor for the future but for the living contemporary theater, frankly proclaiming that their operas were “accommodated for the use of our times.” Yet, to illustrate the overwhelming importance and influence of the Italian opera buffa over the entire Continent we may remind the reader that the buffa idiom was the most important ingredient even in the formation of the classic symphony. Rossini was considered until fairly recent times the symbol of the irresponsible, slap-happy, though entertaining Italian composer. It was Stendhal’s biography (1842) that created this Rossini picture, which for a hundred years was accepted and undoubtedly repeated in the critical literature. It painted Rossini as a lightedwitted witty gourmet lacking in...
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A SEPTEMBER TO REMEMBER
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any spiritual qualities, and too lazy. once he made his pile, to continue composing.

In a letter to Catalani (1862) Rossini complains that "my biographies are full of absurdities and fictions more or less nauseating." But Radiciotti's great biography (1927) gives us a totally different picture of this much-maligned composer. He grew up with music, played the French horn, piano, violin, and cello, was a well-trained singer, and an inquisitive and ardent student of the music not only of the Italians like Paisiello, but of Haydn, Mozart, Beethoven—and Bach! He was one of the first subscribers to the Bachgesellschaft.

To be sure, he began his career as a composer scribbling, that is, a composer wandering from theater to theater setting to music on the spot whatever libretto was handed to him, though not without studying the capabilities of the available forces. But then, so did all the others, though few indeed arrived at La Scala, the Mecca of opera, at the age of twenty. It was the opera recorded here, La Pietra del para-gone, that achieved this distinction, and it was already the seventh such work of the young composer. La Pietra is astonishingly mature, thoroughly viable, rich in invention, and shows all the characteristic gifts of its composer.

Perhaps what particularly distinguishes Rossini from such celebrated Younger contemporaries as Donizetti and Bellini is his essentially classical, eighteenth-century concept of the buffa, the role of the orchestra, and of sound. He was a Mozartean despite the famous rolling crescendos and the occasionally noisy and crude baueria—drums and cymbals. He disliked large voices, especially the new type of tenor, the heldentenor, who made his appearance in Meyerbeer's operas; he wanted finesse and mellifluousness in singing.

Being himself a trained singer, Rossini wrote for the voice with skill, though he was not unmindful of the canto fiorito, then greatly in favor and still abundantly present in the earlier Verdi. Later on Rossini grew tired of the excessive ornamentation and floritures that the singers glued to his melodies, and began to write out all the coloraturas himself. Although in the wake of Simon Mayr's operas orchestration became richer and more elaborate, Rossini stuck to the Mozartian orchestra, and indeed he is second only to the master of them all in his handling of delicate nuances and timbres. Being a realist, however, he did use some of the grosser effects demanded by the public, but these can easily be minimized by an intelligent conductor such as Newell Jenkins, who is fully alive to the problem. (Personally, I would reduce the use of big drum and cymbals in Rossini and the early Verdi by ninety per cent across the board.)

Rossini's ensemble technique is well developed in La Pietra: he shows a virtuosity that is again comparable only to Mozart's. But it is the sophisticated texture of his music that has received the least recognition, and this sophistication is well depicted in La Pietra. The symphonic accompaniments based on little motifs are imaginatively developed and support whole scenes.

Particularly intriguing are his metric and formal tricks, which would have driven Schenker (if he had deigned to scrutinize such frivolous music) to the bottle. Rossini often does not complete a musical sentence: The symmetrical antecedent is followed not by its...
Rossini does not avoid the trivial, but like Weber, employs it to give relief to the more refined musical procedures. His melodic flow is so abundant and interlocked that the listener can find no hole through which he can escape being carried along. We must also note, however, that Rossini’s cadences can be a bit overwrought. Nevertheless, the cast responds to the solemnity. Where Grumiaux/Veyron-Lacroix swing, Listeners with good memories may, at this point, suspect the reason for my slight defensiveness about feeling so happy with this recording: Several years ago Alexander Schneider and Peter Serkin had theirinnings with the same repertory and produced hair-raisingly exciting performances, altogether higher in sheer voltage count, and making a good case for their viewpoint. I liked them then, and I like them now; but as good as they are, they do not invalidate the pleasure one encounters in less spectacular essays.


In a day of supersell and superstar one feels somehow compelled to defend a vote for mere sanity, poise, and maturity. This thought kept nagging me as I sat back and let the gracious and wise music-making of Grumiaux and Veyron-Lacroix wash round the room, displaying Schubert’s music in a benevolent light, letting the phrases soar, letting the rhythms scintillate, going in with muscle where the scores call for it, but never injecting adrenalin for its own sake.

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October 1973
The disc debut of Jerome Rose presents yet another young American pianist of note. Mr. Rose, now in his thirties, worked at Juilliard and with such esteemable musicians as Rudolf Serkin and Leonard Shure. Several years back he won the International Busoni Competition, but that prize (unlike the Tchaikovsky Competition) opened no doors to the struggling artist.

His playing is strong and confident, stressing cohesive architecture and seriousness of purpose above surface nuance and capricious "personality." His firmness of concept and directness are especially appropriate in the tedious, sequential writing of the sonata. In June 1973 I had occasion to compare the first new recordings of this work in years. I found Robert Silverman's (which is crisp and commendable and Anton Kuerti's inspired. It is a less cut-out contest between Kuerti and the newest contender: Kuerti more closely recorded, and does get a greater degree of color and personal poetry into his still very intense playing. Rose, heard alongside, can be a shade blacker, but his way wins me over in the end, especially in the whirlwind last movement, where he tightens the reins and quite miraculously succeeds in making the thick textures limpid and transparent. It is partly a matter of a faster tempo, but mostly a striking grasp of the composition as a whole. Kuerti finds more to linger over, but in this problematical piece I think it is better to get on with the show. The virtuosity of both players (for that matter Silverman was no slouch either) is in the amazing class. All three artists, by the way, play the 1853 version of the piece, which reincarnates one of the two scherzos Schumann originally deleted from its first published edition.

There has been much misunderstanding over the later Humoreske. Unlike Dvořák's piece of the same name, this is no light dervish, but an extended suite in the style of Křesťanova. Schumann's idea was to fashion an assortment of poetical moods (i.e., humors). "All week," he confided to Clara, "I have been at the piano, and I composed, laughed, and cried all at once." Rose plays very well, but without quite the full measure of the piece. He is apt to be a shade too severe and nervously agitated in the expansive, expansive passages and just a little knotted in the more sanguine ones. It's musically, virtuosly playing but without the poetry, color, and benign sophistication of the older editions by three great masters. Arrau (Phillips 839 509), Richter (Monitor MC 2022), and Yves Nat (on French Pathé).

Vox has been recording Rose extensively. Among the many releases scheduled is a complete Liszt Années de pérégrinations. I look forward to hearing more from him. Not many young artists have his rock-steady drive and organizational gifts. Excellent, though slightly reverberant sound from Turnabout. H.G.

SOLER: Quintets for Harpsichord and Strings (6). Christiane Jacquett, harpsichord; Montserrat Cervera and Andrea Wachsmuth, violins; Andrea Vauguet, viola; Marcel Cervera, cello

Vox SVBX 5440, $9.95 (three discs).

No. 1 in C, No. 2 in F, No. 3 in G, No. 4 in A, No. 5 in D, No. 6 in G minor.

A recording such as this always comes as something of a surprise. Spain's great painters and writers are well known, but outside of Albéniz, Granados, and Falla little of her music penetrates into the repertory of our public music-making. Yet Spain has a tremendous musical heritage, and unpublished manuscripts are strewn all over the country's libraries and monasteries.

While some of the great Renaissance and baroque masters like Victoria, Cabezón, or Caballines are recognized, the post-baroque eighteenth century is almost totally ignored. Some of Soler's contemporaries who left the country became famous in an Italian garb: Domenico Terradellas (i.e., Domingo Terradellas) was a greatly admired opera composer even in London; another (and unrelated) Soler, Vicente Martin, known all over Europe as "Martini the Spaniard," was a serious rival of Mozart's. His opera, Una cosa rara, was so popular that Mozart playfully borrowed a bit of its music for the ballet scene in Don Giovanni.

Now let us look at Antonio Soler—he is a little hard to place stylistically. Imagine a monk ensconced in the forbidding Escorial and composing lilting, dancing, elegant rococo music! It is obvious that his career (1729-1783) was acquainted with the music of John Christian Bach of the Italians, perhaps of the Mannheimers, and possibly even of the mid-century Haydn. We know that he studied with the aged Domenico Scarlatti, corresponded with Padre Martini, and so forth. He was abreast of contemporary art, but his Spanish heritage was strong, and his love for the music of the Catalan countryside lends to his preclassical style a decidedly particular hue. Soler's sonatas are simple, without much development or thematic work, but he compensates by playing with a magical sense of humor. He knew a good deal of counterpart but his use of it is free; very attractive are the fugal movements like the one in the First Quintet entitled Allegretto en fuga. These are not really fugues but engagingly flowing imitative pieces.

The variety of forms and devices in these quintets is great. The Allegro assai of the Fourth Quintet is symphonic, but the Fifth, with all movements in the same key, is more like a suite. Then again, in No. 4 there is a minuet over an ostinato bass, while the opening movement in No. 2 consists of several fast and slow alternating sections that does not fit any textbook concept.

The ensemble is also quite unusual. The harpsichord is not a continuo instrument, nor are these charming, melodious, and euphonious compositions recitantes. The harpsichord is concertante, while the strings form a self-contained quartet; the two units alternate more often than they play together—at times the harpsichord falls out for forty to fifty measures—yet the continuity is remarkably organized.

The performances are excellent. The string homogenous, beautifully balanced, and its intonation is unexceptionable. Pace and dynamics, ornaments and trills are impeccable, and the sound is first-class. This leaves the harpsichordist, Christiane Jacquett, who
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Having on numerous past occasions deplored the inadequate representation of U.S. symphony orchestras on records, I heartily welcome this London release of the National Symphony Orchestra of Washington. Only a handful of orchestras in this country record symphonies on records, I heartily welcome this Washington release of the National Symphony Orchestra of Washington. Only a handful of orchestras in this country record symphonies on records today, and even so many orchestras superior to European orchestras, so one is pleased to note the appearance of this recording.

The reasons for this neglect—mainly economic—are well known. The professional musician of this country, enjoying a generally higher standard of living than his European colleagues, has succeeded through his union in reaching terms with the recording companies that have virtually priced all but a few orchestras out of the symphonic recording market. For even the handful of our most prestigious orchestras, these circumstances pose considerable economic hazards to commercial record companies unless a big-name conductor is involved. A number of other American orchestras that do record do so under various arrangements that share the commercial burden. For some years, the Utah Symphony Orchestra players themselves shared the risk, but they ran afoul of the union, and other orchestras have sought special funding of recording in the same way that they underwrite their over-all concert activities. The present record by the National Symphony Orchestra was undertaken by the conductor and the orchestra itself. It is a high-quality ensemble that has, in the past two years, been polished and disciplined to a fine quality by Antal Dorati. His brass section includes excellent players who blend well. Individually the woodwinds, and especially the oboe, are equal to the best. The strings are good, but the brass section is the weakest. The recording is startlingly impressive. Holliger's ability to coddle the sweetest, most agile and varied tones from an oboe, and to adjust subtly to the balance of the orchestra, is remarkable. The whole production has an aura of patronizing musicality unsuited to the company's first recording by this important American orchestra.

Wagner: Der Ring des Nibelungen. For a feature review of a recording of this work, see page 91.

recitals and miscellany


Eben Allsmn: Concerto for Oboe and Strings, and Continuo, in C minor. WILHELM FRIEDMANN, Oboe; L'Ensemble Orchestral de L'Oiseau-Lyre, Louis de Froment, cond. OISEAU-LYRE OLS 120, $5.98.

The Heinz Holliger record of diverse baroque oboe concertos is one of those productions that we know is going to be superb in every detail even before the player reaches the turntable. Still, with these expectations, the spectacular perfection of performance and recording is startlingly impressive. Holliger's ability to coddle the sweetest, most agile and precise tones from an oboe (and oboe d'amore) is already well known, more worthy is the fact that the Dresden State Orchestra personnel match his precision and polish right down the line. Every detail and nuance has been carefully plotted and rehearsed, and the energy and enthusiasm of the performers are thoroughly captivating. It is ironic that the repertoire is for the most part routine baroque fare, but the playing is so good that it hardly matters. I still listened from the edge of my chair throughout.
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MIRACORD 50 H Mark II

You can't rush craftsmanship.
The Albinoni record was hardly better than routine when it was first released; why Oiseau-Lyre wants to recirculate it now with its primitive and constricted mono (electronically enhanced) sound and occasionally scratchy string playing is difficult to understand. Pierlot’s playing in the four concertos from Op. 7 is distinguished, but hardly good enough to make us forget the other flaws. C.F.G.


Leclair: Sonatas for Flute and Continuo (complete). Jean-Pierre Rampal, flute; Robert Veyron-Lacroix, harpsichord. Oiseau-Lyre OLS 150/1. $11.96 (two discs, rechanneled stereo, from Oiseau-Lyre OL 50050/1, 1955).

No. 1: In C. Book 1, No. 2; No. 2: In E minor, Book 1, No. 6. No. 3: In E minor, Book 2, No. 1; No. 4, in C. Book 2, No. 3. No. 5, in G. Book 2, No. 5; No. 6, in B minor. Book 2, No. 11; No. 7, in E minor, Book 4, No. 2; No. 8, in G. Book 4, No. 7.

Jean-Marie Leclair is best known as a violonist and composer of dozens of light and charming works for that instrument. A total of eight works from his four books of sonatas for violin and continuo are prefaced by a note giving the performer permission to play them on a flute; these are the eight sonatas that Rampal and Veyron-Lacroix offer here. The performances are suave, graceful, and skilled, of course, but Rampal produces his best effects in pieces with more virtuosic display passages than these slight bonbons have to offer. However, even if the vapid charms of a Leclair were my tunes and filigree in a relationship of equals. It's not a great piece, perhaps, but an entertaining one well worth hearing. Linde and Ragossnig play it with skill and restraint. Rampal, by the way, has recorded a characteristically flashy version of the piece, now available on Odyssey (32 160218). C.F.G.

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OCTOBER 1973
ARETHA FRANKLIN: Hey Now Hey (The Other Side of the Sky). Aretha Franklin, vocals and piano; instrumental accompaniment. Hey Now Hey (The Other Side of the Sky), Somewhere, So Swell When You're Well; six more. (Quincy Jones and Aretha Franklin, prod.) Atlantic ST 7265, $5.98. Tape: • M 87265, $6.97; • M 57265, $6.97

A new album by Aretha Franklin, probably our country's most distinguished female vocalist, is always a thrill. And "Hey Now Hey (The Other Side of the Sky)" is no exception. Aretha's improvisational brilliance and pulsating rhythmic sense are still as mesmerizing as ever. Here is a voice that can caress, implore, and explode—all within the framework of a single song. Yes, Aretha Franklin is always full of surprises. You never know what approach she will take; you gulp at her audacity, all the while knowing instinctively that she is very rarely wrong.

On this disc, the title tune (written by Aretha) is a typical Franklin surprise. The cut is a rocking R&B tune; suddenly it dissolves into the most lyrical bridge that one can imagine—the perfect example of the versatility and novelty that one expects from Aretha. The singer also tackles Somewhere and gives it a full-voiced, emotionally charged reading. Her piano playing, as expressive as her singing, is paired perfectly with Phil Woods's mellow saxophone, and this particular performance of the Leonard Bernstein standard represents jazz singing and jazz playing at its best.

The entire LP shines with polish, sophistication, and discipline. However while these admirable traits create a gleaming framework for Aretha's brilliance, they also hem her in; one wishes occasionally for the flashes of raw power that have always illuminated her soulful repertoire. I am all for restraint, but I do miss the gutsiness that has made Aretha America's most regal queen of soul.

VINCE MARTIN. Vince Martin, vocals and guitar, vocal and instrumental accompaniment. Givers and Takers; Brother; Now She's Gone; seven more. (Vince Martin, prod.) Capitol ST 11181, $5.98.

This latest by the Florida-based folksinger shows the dangers of overproduction. Martin, whose material tends to be low-key and not overly dramatic melodically, has for some reason buried himself beneath a veritable avalanche of sidemen and singers. They are famous ones, and this, I suppose, must be considered the reason. But no matter the quality of the contributions by John Sebastian, Clydie King, Venetta Fields, Van Dyke Parks, and others, Martin still is buried. In the future he might consider using voice, bass, and guitar. Or else writing more dramatic songs. M.J.

Carpenters: Now and Then. Karen Carpenter, vocals and drums; Richard Carpenter, vocals and keyboards, arranged and orchestrated by Richard Carpenter. Fun Fun Fun; Our Day Will Come; Da Do Ron Ron; eleven more. (Richard and Karen Carpenter, prod.) A&M SP 3519, $5.98. Tape: • 8T 3519, $6.98; • CS 3519, $6.98.

If you want to drive yourself crazy, try and find a flaw in the work of the Carpenters. You can't do it, and, at the risk of getting Zen, that is their flaw.

The Carpenters were every speck as impeccable on their first album (and probably long before) as they are on this one. No more, no less. While one can fantasize about Bob Dylan or Stevie Wonder fumbling around a bit while learning a song, one can't envision the Carpenters in the learning process at all. Songs seem to spring full-grown and perfected from somebody's rib. After four years of their award-winning music, one begins to yearn for a sense of bone structure underneath it all, a feelingness, the mark of human nature.

While Karen gets most of the credit for vocals, Richard is just as good in his way and he does more soloing this time out. He also takes full credit for orchestration for the first time (he always did the group's arranging and keyboard-playing plus some songwriting). Richard Carpenter is undeniably competent in all these areas as well as vocal arranging (the duo's vocal layers can stack up like Kennedy Airport, but they never lose their clarity and balance).

Along with all their other chores, the Carpenters produced this album. They did a characteristically neat and tidy job. Side 1 begins with Sing by Joe Raposo, who also wrote It's Not Easy Being Green for Sesame Street. But while Green had genuine childhood charm, Sing is only a shallow and exploitable natural for the apple-pie Carpenters. Karen's voice sounds lovely as usual on Leon Russell's The Masquerade and Randy Edelman's moving I Can't Make Music, but she is most convincing on the emotional throwaway tune Jambalaya.

Side 2 is the "produced" side, featuring Yesterday Once More by Richard Carpenter and John Bettis, which has my vote as the stupidest song of the year (though who knows what next month will bring?). "Every sha-lalla-la-la, every w-o-w-o-o still shines..." Karen sings this with exactly the same emotional tone she puts into real songs. Listen to her version of the exquisite Superstar (not on this album), an exercise in vocal flawlessness. Then listen to Bette Midler's version of the same song—rough, ragged, alive. The rest of Side 2 is given to '60s songs—Deadman's Curve, Johnny Angel, The End of the World, etc. Nicely nicely.

The Carpenters presumably had control of the graphics as well. They include flawless and romanticized Jon Whitcomb-type pictures of Karen and Richard. The jacket is a three-part foldout, a huge hybrid photo/painting of a sprawling tract house, California-style, sparsely landscaped with regulation succulents. In front of this featureless house (could it be the new one Richard and Karen built for their parents in Downey where they all still live together, he at twenty-seven and she at twenty-three?) is a racy red sports car, inside which sit Karen and Richard, barely but blandly visible through the tinted glass. Above all this spotlessness is a lovely cloudy blue sky bruised by a TV antenna. That's it, folks. Strip away the vanilla malted and you get down to the real vanilla malted underneath.

One thing that is lacking is the quiet but knowing hand of producer Jack Daugherty. He would never have let them get away with such silly graphics. I also doubt he would have let them follow one exploitive single (Sing) with another even worse one (Yesterday Once More). It was Daugherty who produced all the beauties—We're Only Just Begun; Rainy Days and Mondays; Close to You; and so on. It can't do anything.
Rumor has it, incidentally, that the whole-some duo from Downey had their manager call producer Daugherty on the phone one day and drop him. Streisand did the same call producer Daugherty on the phone one some duo from Downey had their manager networks.

To local, regional stations instead of cheap material. Audiences have a subtle way seems to hold true that prestige groups such as Just So Stories, one of the first things I realized M.A. and is about to launch heavy new competition landed on his feet, retained his eye for talent. 

I must immediately single out Michael Hor-paniment, seem particularly sensitive to the I find it lamentable that then I suppose Mercury has to save up for one-hundred qualities of the species they belong to. 

Barbara Jefford's clipped and rather dry ac-

until the illustrations and which is the only Just So story lacking here. Otherwise, I can think, of no better way to enjoy and appreciate these stories after reading them to children. 

This album won't come off my turntable. When I realized that, I felt I had to check out this person. Jim Grady. 

He is twenty-four, from Chicago, a gradu-ate of Northwestern, a successful and unful-filled writer of jingles such as "You've come a long way baby ... " He is a born songwriter, and this is his debut album. One is reminded of other classic American songwriters. Bach-arach and Jim Webb and Carole King (none of whom Grady resembles except in quality). 

Like the others mentioned, Jim Grady is the cover-artist's dream. Anyone from Andy Wil-liams to Ray Charles will sound good singing Who's for Complaint', the single that is cur-rently receiving airplay. But none of them will sing it better than does Grady in his warm, out-front, and in-tune tenor. It shuffles on With complaints. Jim Grady's Hard for People in Love, soars on A Foolish Thing to Say, light-ens up for I Won't Stay with You This Winter, and softens to a sigh for A Beautiful Thing. 

My favorite track is the emotional The Rea-son We Live: "Reach out and feel how the sun can burn upon the sand, and driven rain can cleanse the soul and sting the hand." Grady is sweepingly real without getting preachy. He plays piano as well as you'd expect. 

The sensitive and fitting arrangements come from the fertile minds of Michael O'Martian (every time I see his name it's on an album I like), Tom Sellers and Grady. I wish I could find a criticism to balance this review but I'm not that way. Maybe next time his foot will slip a little somplace and I'll notice. 

There is an alarming amount of excellent young talent around these days—Loggins and Messina, McLean, O'Sullivan, and many oth-ers, time will advise which of these talents are fragile and which durable. Now Jim Grady must be added to the list. I suspect he'll be one of the durable ones. Bravo.

October 1973

Kipling: Just So Stories. Richard Johnson, Barbara Jefford, and Michael Hordern, narrators. (A.R. Ussil, prod.) ANGO ZSW 512/3 and ZSW 514/5. $1.190 each two disc set. Vol. I: How the Whale got his Throat; How the Camel got his Hump; How the Rhinoceros got his Skin; How the Leopard got his Spots. The Elephant's Child; The Sing-Song of Old Man Kangaroo; The Cat that walked by Himself; It: How the First Letter was written; The Grab that played; The Beginning of the Armadillos; The Butterfly that stamped.

In listening to these excellent readings of the Just So Stories, one of the first things I realized was just how well Kipling handled the fairy-tale genre. For example, in The Cat that walked by Himself, as in most of the other sto ries, Kipling stresses the internal parallelisms that give fairy tales their peculiar, almost hypnotic rhythms not only through repeated events but more specifically through the use of identical or nearly identical wording. Similar devices, often taking the form of youthful distortions of a fixed expression, such as the Elephant's Child's "satisfactory curiosity," give a certain color and wit to the characterizations. Skillful and subtle use of vocal expression, rhythm in inflection, and the accent can highlight the structures and patterns, whose impact on the listener reaches far beyond the simple meaning of the individual words, in a way no silent reading can do.

Fortunately, the three readers here, each of whom is featured in solo narrations, gener ally with minimal Indian musical accom paniment, seem particularly sensitive to the genre Kipling has used and developed. Each has his or her own strengths.

I must immediately single out Michael Hor dern's reading of The Sing-Song of Old Man Kangaroo, which he turns into a tour de force of accentuated, primitivistic rhythms ("Still ran Dingo—Yellow-Dog-Dingo—always hun gry. grinning like a cat trap, never getting near. never getting farther . . .") recalling Vachel Lindsay as well as T. S. Eliot reading his Swee ney Agonistes. 

Barbara Jefford's clipped and rather dry acc ent (all the readers are quite British), on the other hand, is particularly suited to Kipling's wit and irony—among other things, her camel's "hump" is a masterpiece of drollery, and I particularly like her beautifully paced readings of the Cat that walked by Himself; one of my favorites of the Just So Stories in that the animals involved here maintain the peculiar qualities of the species they belong to.

Richard Johnson gives the most versatile narration, greatly varying his vocal portrayals of the diverse personalities and thus coming up with some marvelous characterizations, such as the delightfully dry and pretentious Bi Coloured-Python-Rock-Snake in The Elephant's Child or the confused Stranger-man ("a genuine Tewara he was") in How the First Letter was written. My only objection to these two sets, which are sonically quite good, is the lack of any thing resembling program notes. More of Kipling's own illustrations besides those on the album covers plus some sort of back ground information, would certainly have been welcome. Such a note booklet would have probably made possible the recording of How the Alphabet was made, which depends on the illustrations and which is the only Just So story lacking here. Otherwise, I can think, of no better way to enjoy and appreciate these stories after reading them to children. 

Rod Stewart—masterful collection.


This is a masterful collection of tunes from Stewart's Mercury albums (and one. Pinball Wizard. from an Ode recording). Of course, tastes vary as to which is an artist's "greatest." I find it lamentable that Every Picture Tells a Story was omitted, while a piece of pretentious garbage like Pinball Wizard was put in. But then I suppose Mercury has to save up for "Sing It Again. Rod. Vol. 2."

Jim Grady. Jim Grady, vocals, key boards, and songs. Jim Grady. Michael O'Martian, Tom Sellers, arr. A Foolish Thing to Say; Broken; Don't Want It No Other Way; eight more. (John Madara, prod.) 20TH CENTURY Fox T 418, $4.98.


John Entwhistle: Ragtime Mortis Sets In. John Entwhistle, vocals, bass, trumpet, key boards, vocal and instrumental accom paniment; Jim Grady, vocals, bass, piano, instrumental accompaniment; Gene Thiele, Paraguayos; I'm Losing You; Pinball Wizard, from an Ode recording). Of course. Well; Mandolin Wind; Country Comfort, -

R.S.B. 

This theme of Entwhistle's newest LP is that rock is over. A headline on the cover reads "In Loving Memory of Rock 'n' Roll. Never Really Passed Away, Just Ran Out of Time." A perfect example of this theme is the magnificently titled "A Little Touch of Schmilsson in the Night."

Entwhistle, bass player for The Who, has produced in this latest solo recording a credit able 1973 version of traditional rock-and-roll. Some of the songs are 1950s authentics. Others just sound as if they are. Best is the opener. Gimme That Rock 'n' Roll. with its unam biguous line "you can keep your classical mu sic/you can stuff your rhythm & blues." Ent- whistle's reading of Hound Dog is also good, the best version since Presley's early 1956 account. Even the pseudo-Sun Records lead guitar is impressive.
Quincy Jones has a way of getting the best out of all of his information. He has a talent for bringing out the best in people, including himself. His work with Ray Brown is a testament to his ability to work with others. His arrangements are insightful and thought-provoking, and his work with jazz musicians such as Dizzy Gillespie, Max Roach, and others is impressive. His approach to music is both analytical and creative, and he is able to bring out the best in his collaborators. His work with Ray Brown is a great example of his talent and dedication to the craft of music.
band so controlled, that the songs captivate rather than bore. The outstanding number on this album is the title tune, which has the potential for the huge success that has greeted the themes of many popular movies down through the years. It has been noted that this film is one of the few occasions in which rock music is used not as a come-on for the young but as a significant part of a creative whole.

True enough. There will be those who hate this complicated and difficult film; there will be those who, in addition, hate the score; there will be those who will find this album too thin to stand on its own. Nevertheless, this disc does prove that Price's job was well done. H.E.

**Haircuts**

Galt MacDermot, piano; Charlie Brown, guitar; Jimmy Lewis, bass; Idris Mohammed, percussion. *Aquarius; Sodomy; Donna-Hashish*; nine more. (Peter Shaw, prod.) KILMARNOCK KIL 69001, $5.98.

**Galt MacDermot Conducts Two Gentlemen of Verona**

Sheila Gibbs and Ken Lowry, vocals; the P.T. Mavins, instrumental accompaniment. *Summer; Summer; Love's Revenge; I Love My Father*; nine more. KILMARNOCK KIL 72004, $5.98.

**Ghetto Suite**

Galt MacDermot, composer and cond.; Angela Ortega, vocals; instrumental accompaniment. *Do You Know; Black Is Beautiful; Slums*; nine more. (Galt MacDermot, prod.) KILMARNOCK KIL 72002, $5.98.

**Isabel's a Jesabel**

Original London cast recording. Music by Galt MacDermot; play directed by Alan Price. *The Night Letter; I Love My Father; and Summer Summer*, which sizzle on stage. Vocalists Sheila Gibbs and Ken Lowry deliver adequate, professional, though hardly inspiring &hk performances, and the P.T. Mavins, led by MacDermot, do go through the motions ably, but this recording can only be described as gratuitous.

On "Ghetto Suite" MacDermot has set to music ten poems by New York City ghetto youngsters which had been published in *Evergreen Review*. It's an interesting idea, but, while these lyrics by kids in the third through sixth grade are well-intentioned, sincere, and plaintive, they are also propagandistic, simplistic, and totally lacking in the verbal dexterity that makes a lyric truly interesting. This limitation has caused MacDermot not to compose melodies for them as much as place a lei- surely boogaloogy rhythm underneath them. Vocalist Angela Ortega tries to bring some real passion to the words, but there is more effort than intelligence in her interpretations.

"Ghetto Suite" seems more like something from a progressive-education manual than a legitimate musical experience. I admire the effort; it's a shame that it doesn't work.

Without having seen this production and with no libretto at hand; it's hard to figure out what Isabel's a Jesabel is about. The score is no help either. It's a watered-down *Hair* performed in a truly lackluster way. The company probably sensed that *1/2* was not

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Alan Price—overseeing recording of his job well done on O Lucky Man!
headed for the glory of MacDermot's two great hits and this original-cast album can easily be dismissed.

On stage. *Dude* (the first of MacDermot's two million-dollar Broadway disasters—it was followed by *Via Galathea*) was an inept children's-choir fantasy. A children's-book allegory about good and evil involved somehow with a Bible version of the story of man. The play made no sense at all; it was not even interesting in its senselessness. MacDermot did however manage a minor but charming pastiche of a score, drawing primarily on country-and-western music, rhythm and blues, and the basso ostinato rhythms he can use so effectively. On stage, the score was rendered useless by George Ragni's inane lyrics. This disc, twelve selections from that score and two instrumental selections as well, is one of the classic curiosities. It confirms that MacDermot's score has a graceful eclecticism, and it also confirms that *Dude* deserved to be a disaster. Throughout it, graceful melody after graceful melody is destroyed by foolish, inept lyrics. The most embarrassing of which is the anti-prop finale "Dude, All Dude."

The only real standout performance on the LP is Selden Powell's. She is a powerful interpreter whose soulful conviction can illuminate the most blatant nonsense. Her *Pears and Apples* is packed with furious intensity and *Suzie Moon* finds her converting a lyric that reads, "Suzie Moon. Suzie Moon. Loona-goona-si-goon Moon. Suzie Moon." into a stirring anthem.

Still, the only really remarkable thing about the *Dude* recording is that it exists at all. *Onward to Via Galathea!*

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**STATE OF SIEGE.** Music from the motion picture soundtrack. Composed by Mikis Theodorakis. performed by Los Calchakis. COLUMBIA S 32352, $5.98. Tape: SA 32352, $6.98; ST 32352, $6.98. It stood to reason that if we were to get a soundtrack release of a new foreign film, it would be the music for Costa-Gavras' *State of Siege* rather than, say, Georges Delerue's excellent score for Truffaut's *Such a Gorgeous Kid Like Me.* After all, *State of Siege* has the advantage of having been kicked out of Washington and everybody loves a succès de scandale.

The basic element of Mikis Theodorakis' music for *State of Siege* is the so-called "Indian flute" style that has been enormously popular over the past few years in France, where *Siege of Siege* was made. Characterized by the use of saccharine descants in flute duets featuring simple, oft-repeated melodic lines that become tiring in about three minutes, this style, like just about everything else in *State of Siege*, represents a sugar-coated pill easily swallowed by mass audiences and only distantly related to anything South American (or Uruguayan, to be more specific).

In favor of this music; it must be said that Theodorakis has come up with some good percussion effects in the main theme, and a rather catchy march, and throughout he makes good use of the native instruments in combination with a few Western ones, including harpsichord, bass, and standard percussion. And a number entitled Hugo (abruptly cut off at the end of the hand) provides some welcome, quasi-jazz relief to the basic Indian-flute monotony. Furthermore, the recorded sound is spectacular. But like Yves Montand, absurdly miscast in the role of an American supercop, Theodorakis' music seems to have been used mainly to make *State of Siege* enjoyable for the very people it is aimed against.

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Last season's revival of *Irene* was one of those Broadway-bound productions that received nothing but bad press as it traveled up and down the Eastern Seaboard trying to correct its errors and transform itself into a hit. The problem, among other things, seems to have been the book, which is usually the weakest component of all Broadway musicals. New sections of text had to be written and songs were then selected to fit that text. A revival of a 1919 hit with music and lyrics by Harry Tierney and Joseph McCarthy, the score eventually included only four Tierney-McCarthy songs from the original score. It has lifted other Tierney-McCarthy songs along the way and added songs by Charles Gaynor and Otis Clements to plug up the holes.

This *Irene* has no sense of period at all. It is standard Broadway fare and, by those standards, it is a reasonably entertaining evening. The reason of it has no sense of period either. A standard brassy, original-cast album, it makes for a reasonably entertaining, brassy, Broadway-sounding disc.

With monster hit Broadway musicals, the star has to do the major share of the work. Debbie Reynolds is up to it. She sings a lovely *Alice Blue Gown* from the original score, an enchanting, interpolated "I'm Always Chasing Rainbows," and a spunky *The World Must Be Bigger Than an Avenue,* one of those pizzazz here-and-now Broadway opening numbers that was written especially for her.

Monmouth-Evergreen's truly original *Irene* was released in 1920, is a classic nostalgic fare with a true sense of period. Here is the musical theater of fifty years ago offered up intact. As scratchy as the recording is, *Irene's* first Irene, Edith Day, is a musical star with a radiant sense of period, among other things. Seems to have been used mainly to make *State of Siege* enjoyable for the very people it is aimed against.

I'm delighted to have the original *Irene.* I also wish the new *Irene* well. If only because
jazz

**Dave Brubeck Trio and Gerry Mulligan:** Live at the Berlin Philharmonic. Dave Brubeck, piano, Gerry Mulligan, baritone saxophone, Jack Six, bass; Alan Dawson, drums. Things Ain't What They Used to Be, Lighthouse Blues, three more (Dave Brubeck, prod.) Columbia KC 32143, $5.98. Tape: *CA 32143, $6.98.

**Dave Brubeck:** We're All Together Again for the First Time. Dave Brubeck, piano; Gerry Mulligan, baritone saxophone, Paul Desmond, alto saxophone, Jack Six, bass; Alan Dawson, drums. Truth; Unfinished Woman; four more. (Dave Brubeck and Siegfried Loch, prod.) Atlantic SD 1641, $5.98. Tape: *8T 1641, $6.98.

The second life of Dave Brubeck has been made more rewarding by the presence of Gerry Mulligan in his group, but this quartet as a whole is a much more viable group than any of the quartet variants that Brubeck led earlier in his career. Even Brubeck himself, after reaching the rut that any performer is apt to hit after almost two decades of success, is less blatant now than he used to be. These two discs, made more than two years apart and representing the current Brubeck group in its relatively early stages (Columbia) and at a point at which it had been together long enough to have reached a sort of mutual understanding (Atlantic), shows it as a really creative jazz group, which the earlier Brubeck four-somes rarely were. The vital force on both records is Mulligan, a superb jazz musician who, after a period of apparent alienation from jazz, is working his way back through this Brubeck group. There is a considerable amount of nonsense on both discs—an interminable thing called Indian Song on the Columbia and a needlessly extended version of Take Five on the Atlantic. But most of the way both records are quite listenable, thanks primarily to Mulligan and, on the Atlantic, to a few bits and pieces by Paul Desmond, rejoined with the group for a European tour.

**George Shearing:** Music to Hear. George Shearing, piano. Taking a Chance on Love; The Summer Knows; Alfie; nine more. Sheba 106, $5.50 (available from Sheba Records, Box 2120, N. Hollywood, Calif. 91602).

Nothing is more deadly, in long-range terms, than a successful musical formula. And nothing is more of a dead-end musically—albeit a highly profitable one—than a formula that succeeds and succeeds. For more than twenty years George Shearing has been locked in the strangling embrace of that happy sound of tight union piano, guitar, and vibes that he developed for his quintet in 1949. Since then, that quintet sound has been the basis for almost all of Shearing's performances, no matter how much he might try to vary it by adding brass or woodwinds or whatever. It became so ingrained that even when he changed to a quartet or a trio, the implications of the quintet remained. But now, on this disc (made possible because Shearing now makes and distributes his own records and does not have to answer to a chain of command that leads to the accounting department) he has finally escaped completely from that quintet image to reveal a relatively unknown George Shearing—alone at the piano. This is not music that is going to take the world by storm. It is not a program with which you can go into a night club or concert hall and expect any response other than gentle satisfaction. But it is delightful for private or somewhat private listening. It would provide the most elegant and entrancing ambiance for a genteel pub, but you can't expect George Shearing to become a cocktail pianist at this late date.

So it is music for the home—exquisite, thoughtful, witty, charming explorations of tunes that, with a few minor exceptions, provide Shearing with inspiring source material. Most notable among a wealth of notability is Change Partners, which turns out to be almost a fifty-fifty blend of that lovely Berlin tune and Claude Thornhill's Snowfall, done in Snowfall tempo. Jobim's pulsing Wave; Dream Dancing, which is a setting for Shearing's evocation of Art Tatum—first the flippant runs and then the persuasively easy swing—and Gordon Jenkins' This Is All I Ask, expressed in noodling, nudging phrases.

**Eddie Daniels:** A Flower for All Seasons. Eddie Daniels, flute, clarinet, and bass clarinet; Bucky Pizzarelli, guitar. Samia; Afterthought; As Long As I Live; nine more. Choice 1002, $5.98 (Choice Records, 245 Tilley Place, Sea Cliff, N.Y. 11579).

Considering Eddie Daniels' virtuosity on reed instruments, he has received relatively inadequate representation on records. These duets with Bucky Pizzarelli may give some indication of the attention he deserves. The first side is all flute-and-guitar duets in which Bucky's accompaniment is often apt to overshadow Daniels' flute. The second side, however, is more varied and more rewarding. Daniels, on clarinet, summons up echoes of the Goodman small groups, Bucky has a chance to play a pair of superb unaccompanied solos, and Daniels gets into some interesting bass-clarinet material. On balance, the whole record is very viable. But from a jazz point of view, the second side is the showcase for both musicians.

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nine more. Sound 80 385, $5.50 (available
from Ram Records, 4215 22nd Ave. So., Min-
neapolis, Minn. 55407).
Since traditional-type jazz bands made up of
business men and semi-pro musicians getting
their jollies have become a dime a dozen, the
level of those that make it all the way onto a
record has risen noticeably. The Upper Mis-
sissippi Jazz Band is made up of musicians in
the vicinity of Minneapolis who are not con-
tent merely to sound like a traditional jazz
band playing traditional tunes. They have mu-
sical personalities of their own, and once they
cut past the opening ensembles, which are
sometimes less positive and assertive than they
might be, the individual sounds take over. In
the case of pianist Butch Thompson, his indi-
vidual sound is not uniquely his own. He has
managed to absorb the feeling and phrasing of
Jelly Roll Morton to such an extent that, going
far beyond a capacity to copy Morton's re-
corded work, he brings the distinctive Morton
flavor to pieces that the old pianist never
heard. On Petite Fleur, for example. Thomp-
son turns on Morton's "Spanish tinge" and,
through him the spirit of Jelly Roll runs glor-
iously through Sweet Georgia Fugue's Feet and has tremendous impact on Blues
My Naughty Sweetie Gives to Me and Am I
Blue. But Thompson is just one of the musical
colors in this band. Bruce Allard plays a bit-
ing, growling muted trumpet and on St. Louis
Blues doubles on violin, producing a very mellow
solo as well as a bright hit of swinging pizz-
cato. Group leader Dick Ramberg is a clarin-
etist who is especially effective on low-
register solos, while Reuben Ristrom on banjo
gives the group a bright, lifting rhythmic drive.
Ristrom sings slightly better than Ramberg,
which is not saying much. But fortunately they
only try out their tonsils on two numbers and
that is scarcely enough to diminish the over-all
quality of enthusiasm and creativity that flows
through the disc.
J.S.W.
THE NEW MCKINNEY'S COTTON PICKERS.
John Trudell, trumpet; Tom Saunders and
Paul Klinger, cornets; Al Winters, trombone.
David Huston, Ted Buckner, Louis Barnett,
and Ernie Rodgers, reeds; Mitt Vine, piano;
 Orrin Foslien Jr., banjo; J. R. Smith, tuba; Mel
Fudge, drums. Am I Blue; My Honey's Lovin'
Arms; Ol' Man River; six more. BOUNTIFUL
38001, $5.50 (Bountiful Record Corp.,
12311 Gratiot Ave., Detroit, Mich. 48205).
The New McKinney's Cotton Pickers, a group
of Detroit musicians organized by David Hut-
son whose material is based on the arrange-
ments by Don Redman, Benny Carter, and
others for the original McKinney's Cotton
Pickers more than forty years ago, made its
recording debut early this year with a highly
impressive collection that showed both an ab-
sorption of the old Cotton Pickers attack and
an ability on the part of Hutson and others in
the band to find other appropriate material
from the period and to create new material
that would give the band's book some scope.
This second disc serves to emphasize the po-
tential range of the band and to bring out
some soloists who were not particularly
prominent in the first collection. Along with
the original McKinney arrangements of
Peggy, If I Could Be with You, You're Driving
Me Crazy, and Gee, Baby, Ain't I Good to You,
there is a superb, driving original by Huston.
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Who's Got It? that combines clean ensemble power with strong solos by Paul Klinger on trumpet and Ted Buckner on alto saxophone, as well as a development of an old, early-Twenties stock arrangement of The Sheik of Araby, that shows how the whole band's improvisational abilities.

This second disc has more vocals by Dave Wilborn than the first, an understandable development since it was Wilborn, a bango player and singer with the old Cotton Pickers, who was a key figure in this reconstruction. But Wilborn, at sixty-eight, is a willing but war-torn vocalist who, through repeated appearances, becomes an intrusion rather than the indicative bit of genuine atmosphere he might be.

JIMI HENDRIX Music from the motion picture soundtrack. REPRISE 2RS 6481. $9.98 (two discs). Tape. $1 J 96481. $9.97; $1 J 56481. $9.97.

A two-disc set containing previously released in-concert performances by the late guitarist, along with harmless interviews placed, wisely, at the end of each side.

SHEL SILVERSTEIN: Crouchin' on the Outside. JANUS 2JLS 3052. $5.98 (two discs). Phoocy!

THE INCREDIBLE SIMON STOKES & THE BLACK WHIP THRILL BAND. SPINDIZZY KZ 32075. $5.98

This is about as convincing as a plastic bullwhip. Despite a lot of hell-hawing about slithering hands and leather garments, this comes off as fake bravo. Simon Stokes's hoarse voice is a perfect match for the group's attempts at rough, hard rock are lackluster. If these boys aren't really perverts, they ought to go into another line of work. If they are, they should be ashamed of themselves. They are not very good at it.

YOKO ONO: Approximately Infinite Universe. Apple SVBB 3399. $11.96 (two discs).

The minimal artist continues to use the pop song as a consciousness-raising device. Superlatively backed by Elephant's Memory, the group's attempts at making hands and leather garments. This is about as convincing as a plastic bullwhip. Despite a lot of hell-hawing about slithering hands and leather garments, this comes off as fake bravo. Simon Stokes's hoarse voice and George M. Cohan as well as those songs he sings and sells hard! Here he sings and sells the songs of Anthony Newley and Bill Withers' Lean on Me. There's plenty of showmanship here but not much depth.

JIM GREY: Live! (Thomas Z. Shepard, prod.) COLUMBIA KC 32252. $5.98.

This is about as convincing as a plastic bullwhip. Despite a lot of hell-hawing about slithering hands and leather garments, this comes off as fake bravo. Simon Stokes's hoarse voice and George M. Cohan as well as those songs he sings and sells hard! Here he sings and sells the songs of Anthony Newley and Bill Withers' Lean on Me.
Tenor Schmaltz for the Autobahn... I've just been reconvinced that only a double-standard value system can explain how it's possible—under special circumstances—to relish immensely certain music and recordings whose flaws are well-nigh fatal by one's normal critical standards. And once again the "special circumstances" involve carborne listening plus a personal susceptibility to an artist radiating uncommon magnetic power. For I've just been driving on New York State highways miraculously transformed into Austrian Autobahnen by the magic of so suavely persuasive a traveling companion as Richard Tauber. And it doesn't bother me in the slightest that he sings not only the Lehár and other Viennese airs for which he was most famous but also many of the mawkish British tear-jerkers demanded of him in his last years... that he is given mostly atrocious salon-ensemble accompaniments... that most of the recordings (all mono, of course, since Tauber died in 1948) can't conceal their age. Nothing matters except the incomparably spellbinding voice and romantically elegant Tauberman persona.

It is thanks to Peters International that the unique Austrian tenor has been resurrected on tape in three Odeon 8-track cartridges, 89P 6056-6-7 (cassettes MCPP 6065-6-7), $6.95 each. Lamentably, there are no notes, no composer or accompaniment identifications, and in the 6067 program—duets with Evelyn Laye, Jarmila Novotna, Gitta Alpar, and Vera Schwarz—there is no listing of who sings what. Again, no matter: This and the other program in both German and English (6066, which includes Lehár's "Dein ist mein ganzes Herz") can't be missed by any Tauber fan, while his fanatical devotees will want even the all-English sentimentalities in 6065.

...and Grand Opera for the Autostrada. In addition to processing cartridge and cassette editions of some European recordings, like Tauber's, Peters also imports foreign tape processings of programs originally recorded either in this country or abroad under various companies' sponsorship. Examples are two handsome, plush-lined boxed sets: a complete Barbiere di Siviglia in the 1959 Metropolitan Opera version conducted by Leinsdorf and starring Peters, Valletti, Merrill, Corelli, and Tozzi; and the 1964 Carmen conducted by Karajan and starring Price, Corelli, Freni, and Merrill (Italian RCA two 8-track cartridges, R8S 6143/4 and R8S 11028/9 respectively, $13.98 each; also RK two-cassette sets at the same price).

Here, no double-standard is needed: Even the older Rossini set is remarkably vivid sonically, while the Carmen still remains technologically outstanding. Moreover, both cartridge sets demonstrate irrefutably that American manufacturers have been unduly timid in assuming that only opera highlights are suitable for carborne listening. These complete tapeings prove to be genuine mobile-experience triumphs! (I should also note that while P.I. catalogue items are available from most major retailers, they can be mail-ordered—at list prices, postage paid—directly from Peters International, Inc., 600 Eighth Ave., New York, N.Y. 10018.)

Big Stage/Big Sound Reels. Rigoleto's tape (and disc too) career has been such a checkered one that I'd just about resigned myself to settling on the highly dramatic but scarcely idiomatic Deutsche Grammophon version conducted by Kubelik (in its 1970 three-cassette taping of a 1964 recording) as the least unsatisfactory. But now along comes a superlative London version starring Joan Sutherland, this time with her husband, Richard Bonynge, conducting (London/Ampex R 490225, two Dolbyized 7 1/2-ips reels, $21.95, notes and texts included; also D 31225, two Dolbyized cassettes, $14.95). It proves to be a revelation, especially for those who have never cared for the earlier Sutherland Gilda or for earlier examples of Bonynge's conducting. I can't deny that this new version is somewhat lacking in dramatic impact and grip, but it's unsurpassed for sheerly aural appeal—not only of the singers (Pavarotti, Milnes, and Talvela, as well as Sutherland herself) but also of the unexpectedly vital orchestral playing, the impressively "noble" as well as vividly detailed recording, and not least the immaculately quiet Dolbyized processings.

Magnificently big yet lucidly detailed sonics (this time of a live performance) characterize the Dolbyized double-play open-reel edition (London/Ampex K 475091, $11.95, also D 94091, two cassettes, $14.95) of the memorable Stokowski "60th Anniversary Concert" with the London Symphony and violin soloist Silvia Marcovici. Here the only technical flaw is the off-and-on adjacent-channel spillover in the long—twelve-minute—aside leader, which of course can and should be skipped by fast-forwarding to the actual music's beginning.

The same flaw, exacerbated to the point where it also becomes evident under quiet musical passages, is the major technical shortcoming of the non-Dolbyized yet quite quiet-surfaced Karajan/Berlin Philharmonic two-reel set of all four Schumann symphonies plus his Op. 52 Overture, Scherzo, and Finale (DG/Ampex R 7036, $21.95). My personal feeling that the recording is oppressively "close" despite all its power and vividness may be part of my somewhat jaundiced reaction to Karajan's interpretative mannerisms—a reaction apparently not shared by most of my colleagues or other Schumann aficionados.

Another current non-Dolbyized reel has only a trace of spillover but rather more background noise (quite possibly built into the master) than one expects nowadays. But it's a superb example of the sonic weight and "ring" provided so richly in Bruckner's great, if severely demanding, Fifth Symphony played in its original scoring by the Amsterdam Concertgebouw under that eloquent Brucknerian Bernard Haitink (Philips/Ampex K 7055, double-play 7 1/2-ips reel, $11.95). The only other in-print tape version, by Knappertsbusch for London, offers no competition at all; even the now out-of-print fine Angel reel by Klemperer is narrowly eclipsed in almost every respect except its eerily misierioso atmospheric evocations.

All-Bernstein Masterworks Library Shelf. In my recent citations of cassettes in Columbia's big batch of "Sound of Genius Masterworks Library" reissues, I'm afraid that, by chance, Leonard Bernstein received less adequate representation than either the overall quantity or quality of his contributions properly warrants. To hear him, the New York Philharmonic, and the Columbia engineers near or right at their best, you can't go wrong with at least five of these Dolbyized musiciassettes ($6.98 each): the famous 1960 Gershwin coupling of Rhapsody in Blue and An American in Paris (MT 31804), the mighty 1962 Beethoven Emperor Concerto with Serkin (MT 31807), one of the best-ever children's programs, the 1963 coupling of Britten's Young Person's Guide with young Henry Chapin's narration and Saint-Saëns's Carnival of the Animals with spoken annotations by Bernstein himself (MT 31808); the 1965 "William Tell and Other Favorite Overtures" (MT 31815), and the 1966 "España" program featuring Falla's Three-Cornered Hat ballet suites (MT 31816).

Bernstein fans will surely also want (unless they still treasure the earlier open-reel editions) the new cassette processings of his 1961 Tchaikovsky Nutcracker Suite coupled with his self-narrated Prokofiev Peter and the Wolf (MT 31806); the 1963 Beethoven Fifth Symphony, here without the conductor's expository talk included in the original editions (MT 31810); and the 1959/1966 Mendelssohn Italian/Schubert Unfinished symphonies coupling (MT 31819); and the 1966 Dvořák and Smetana "Moldau" program (MT 31817).
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