RECORDS
Hundreds of Budget-Label Recommendations

LAB TEST REPORTS
Pioneer's $200 receiver
Glenburn's $125 changer including cartridge
Ford's $160 turntable
Miracord's $130 changer
Kenwood's $180 receiver
The best, get a Pioneer.

Both units are even equipped with a strobe light directed at the strobe marks for easy viewing.

**Combine the best automatic features with manual operation**

While many hi-fi enthusiasts demand completely manual turntable operation, there are many purists who prefer semi-automatic operation. Pioneer provides this extra convenience in the PL-51X and PL-15D/II. Both models incorporate automatic tonearm return and shutoff. When the record has finished playing, the tonearm automatically returns to the arm rest and the power is turned off.

**Fully automatic operation in single-play**

The PL-A45D is completely automatic. You don't ever have to touch the tonearm when you play your records. This 2-motor model has a special precision gear motor to exclusively handle automatic tonearm lead-in, automatic return, automatic shutoff and repeat play. And when you prefer, you can switch to fully manual operation.

**Unexcelled performance**

Still, all of these features and refinements do not guarantee the performance specifications of Pioneer's new turntables. Each tonearm and turntable platter combination is shock mounted in its specially designed natural grain base (with hinged dust cover). Precision machining of all rotational parts plus continuous quality control insure that each will meet or exceed its published specifications — a time honored tradition with all Pioneer components.

**Choice of the professionals**

Engineers, experts and enthusiasts agree: to get the best performance, select a manual turntable. And to get the best manual turntable, you need a Pioneer. Every Pioneer manual turntable offers a level of precision and performance unparalleled in its price range. And every one is a total system — with dust cover and base — designed for years of professional, trouble-free sound reproduction.

The manual turntable is rapidly becoming the first choice of hi-fi enthusiasts everywhere. The reason why is quite simple. Today’s enthusiasts are more knowledgeable, more sophisticated and more involved with their music. And only the manual turntable can provide the involvement and performance they demand.

At Pioneer, this trend comes as no surprise. We have long recognized the superiority of the manual turntable. And long recognized a simple fact: a record changer in no way improves performance. It can detract from it.

As a result, we now offer the finest and most complete line of manual turntables available. Manual turntables that are designed with the needs of today’s hi-fi enthusiast in mind. Turntables that are engineered for precision response.

When you get right down to it, good record playing equipment really has only two requirements: uniform rotation of a turntable, and accurate tracing of a record groove by a tone-arm and its cartridge.

Pioneer’s engineers have long recognized that these requirements are best met by single-play turntables and precision engineered tonearms. Our five new belt-drive and direct-drive turntable systems mean you needn’t settle for the higher wow and flutter and the poorer signal-to-noise ratios (rumble) of record changers. Whether you’ve budgeted $100 or $300 for this vital element of your high fidelity system, there’s a Pioneer turntable that outperforms any record changer in its price class.

Consider the performance advantages
Belt-drive, featured in Pioneer’s PL-12D/II, PL-15D/II and PL-A45D, means smoother, more uniform platter rotation than can be achieved with typical idler-wheel/pulley arrangements normally found in record changers. Even changers lag.

Direct-drive motor reduces friction equipped with synchronous motors transmit vibration to the turntable platter. This is picked up as low-frequency rumble by the tonearm and cartridge. By driving the platter with a precision-finished belt, vibration is effectively absorbed before it can be translated to audible rumble.

Pioneer’s direct-drive models, PL-55X and PL-71 go even a step further in achieving noise-free, precision platter rotation. The DC electronically controlled servo-motors used in these models rotate at exactly the required 33 1/3 and 45 rpm platter speeds. Their shafts are directly connected to the center of the turntable, with no intermediate pulleys or other speed reduction devices. This means no extra friction-producing bearing surfaces.

Because of the unique technology embodied in these new, direct-drive motors, it’s possible to control their speed electronically. This is more precise than any mechanical drive system. Both our PL-55X and PL-71 offer individual pitch control for both 33 1/3 and 45 rpm speeds. Their turntable platters are edge-fitted with stroboscopic marks, so you can adjust precise speed while a record is playing.
For the best performance, get a manual turntable.
There's a Pioneer turntable that's just right for your needs

<table>
<thead>
<tr>
<th>Model</th>
<th>PL-12D/II</th>
<th>PL-15D/II</th>
<th>PL-A45D</th>
<th>PL-55X</th>
<th>PL-71</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drive System</td>
<td>Belt</td>
<td>Belt</td>
<td>Belt</td>
<td>Direct</td>
<td>Direct</td>
</tr>
<tr>
<td>Drive Motor</td>
<td>4-pole synch.</td>
<td>4-pole synch.</td>
<td>4-pole synch.</td>
<td>DC servo</td>
<td>DC servo</td>
</tr>
<tr>
<td>Speed Control</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>±2%</td>
<td>±2%</td>
</tr>
<tr>
<td>S/N (RUMBLE)</td>
<td>Over 48dB</td>
<td>Over 48dB</td>
<td>Over 47dB</td>
<td>Over 58dB</td>
<td>Over 60dB</td>
</tr>
<tr>
<td>Wow &amp; Flutter (WRMS)</td>
<td>0.08%</td>
<td>0.08%</td>
<td>0.07%</td>
<td>0.05%</td>
<td>0.05%</td>
</tr>
<tr>
<td>Tonearm Length</td>
<td>8(\frac{1}{16})&quot;</td>
<td>8(\frac{1}{16})&quot;</td>
<td>8(\frac{3}{16})&quot;</td>
<td>8(\frac{1}{16})&quot;</td>
<td>8(\frac{3}{4})&quot;</td>
</tr>
<tr>
<td>Turntable Dia.</td>
<td>12&quot;</td>
<td>12&quot;</td>
<td>12&quot;</td>
<td>12(\frac{1}{4})&quot;</td>
<td>12(\frac{1}{4})&quot;</td>
</tr>
<tr>
<td>Price</td>
<td>$99.95</td>
<td>$129.95</td>
<td>$169.95</td>
<td>$249.95</td>
<td>$299.95</td>
</tr>
</tbody>
</table>
Discover
The Fourth
Component!

You have a receiver. You have a turntable.
You have your speakers. You think you have it made.

Well, think again. Think about the cartridge, because your pick-up can make or break the performance of your audio system. It's the part too many stereo beginners forget. That important fourth part where the music begins.

You may not realize it, but your cartridge and its stylus has first contact with the music in the grooves of your records. But it doesn't just plod along round and round producing all that sound. It's actually vibrating along the sides of the grooves in an incredibly complex dance that represents all the music on the record. And all too quickly for your eye to see, but not for your ear to hear. Because if your cartridge is faulty, no amount of expensive equipment . . . speakers, turntable or receiver . . . will make up for the distortion it can produce.

That's why you need a cartridge you can depend on. One that's the best your money can buy. Specifically, a Pickering:

Because a Pickering cartridge has the superior ability to "move in the groove" . . . from side to side and up and down without shattering the sound of your music . . . on your records.

Because a Pickering cartridge possesses low frequency tracking ability and high frequency tracing ability (which Pickering calls traceAbility™). It picks up the highest highs and the lowest lows of musical tones to reveal the distinctive quality of each instrument.

Because only a Pickering cartridge can be individually and easily suited to your music system. Each is rated with a Dynamic Coupling Factor which tells the dealer immediately what kind of turntable or separate arm the pick-up needs whether your system is stereo or discrete quad.

Your stereo cartridge. It's the fourth part of your music system that's too important to forget. And so is a Pickering.

For further information see reader service card or write to Pickering & Co. Inc. Dept. HF 101 Sunnyside Blvd., Plainview, N.Y. 11803

CIRCLE 23 ON READER-SERVICE CARD

PICKERING
"for those who can hear the difference"
May 1975
VOL. 25 NO. 5

music and musicians
Gene Lees LINDA AS BESSIE 14
One of the most exciting theater pieces in years
Edward Greenfield CHUNG, BRENDEN, BERGONZI IN THE STUDIO 17
Behind the scenes in London
Kenneth Furie WANNA BUY A RECORD—CHEAP? 52
Some budget records are the best choice regardless of price

audio and video
TOO HOT TO HANDLE 20
NEWS AND VIEWS 22
A clinic for ears... A festival for tunesmiths
EQUIPMENT IN THE NEWS 26
EQUIPMENT REPORTS 33
Glenburn 2155A changer
Pioneer Model 300 receiver
Garrard 86SB turntable
Kenwood KR-1400 receiver
Miracord 820 changer
Robert Angus YOUR AUDIO CAKE AND HOW TO CUT IT 42
A guide to getting the biggest bang from your audio buck
Robert Long and Alan Stewart SOUND INVESTMENT 47
Those little extras can cost a lot—which are worth it?

record reviews
David Hamilton THE EARLY SOUND OF LES NOCES 61
Robert Craft records Stravinsky's 1917 and 1919 versions for Columbia
Robert Hurwitz THE PARALLEL CAREERS OF KEITH JARRETT 63
The jazz pianist/composer displays a prodigious technique
Andrew Porter MOFFO VS. MASSENET 65
RCA's new Thais has everything going for it but the lead singers
CLASSICAL 69
Pierrot lunaire... Vanguard/Supraphon... Mörke Lieder
LIGHTER SIDE 96
Michael Omartian... Sisters... Rita and Kris
JAZZ 105
Contemporaries... Duke Ellington... Zoot Sims
R. D. Darrell THE TAPE DECK 110
Mozart's early symphonies... Mahler's Thousand... Death in Venice etc.

LETTERS 6
PRODUCT INFORMATION 32
An "at-home" shopping service
ADVERTISING INDEX 80
THE MISSING LINK

The first five seconds of every Maxell UD cassette cleans your recorder heads. Another Maxell exclusive.

The leader in our UD cassettes sweeps dust and debris off your recorder heads before they can foul-up a recording. And it sweeps gently, with no damaging abrasives to ruin your equipment.

Our head-cleaning leader is also calibrated, so you can use it to cue your recordings.

It's on both ends of all Maxell Ultra Dynamic cassettes. It's another reason you can record the very best sounds (both high and low) your equipment produces, without tracking dust all over your music.

Maxell Corporation of America, Moonachie, New Jersey 07074. Also available in Canada.

maxell

For professional recordings at home.

CIRCLE 19 ON READER-SERVICE CARD
It's one thing to make the most.
And another to make the best.

We do both.

We make 2 out of every 3 automatic turntables in the world. That's more than all the other makes put together. So BSR is big, all right. But we also make what we sincerely believe is the best automatic turntable in the world. The BSR 8100X, for sophisticated systems.

Don't take our word for it. Take it right from High Fidelity magazine's technical reviewer: "Taking it all together—performance, features, styling—the BSR 8100X moves into ranking place among the best automatics we know of."

The 8100X at fine audio retailers. Ask for a demonstration or write for free literature.
Understanding the Misunderstood

I've never read a piece in which Lou Reed was so blatantly misunderstood as in Mike Jahn's March review of "Sally Can't Dance." I'll buy that every reviewer is entitled to his own perceptions and the conclusions hence prompted, but I don't think that Jahn made much of an effort here.

Reed is a dry satirist, the worldly '60s expatriate who's returned to the streets in time for the cultural interphase of the mid-'70s. His fantasies are omnipotent, his wit bountiful, and his delivery understated yet knowing. To others take place behind iron gates and watch towers. It deals with the hospitalized, and those in other forms of captivity, either inflicted by the self or by mores. It's yet another painful album from Reed, but one of his more humorous. He feigns "confusion" with "confusion." Reed himself appears, as always, wasted beyond repair. The album is his response.

Reed walks it as he talks it. He's perhaps the best street-beat reporter we could have asked for. He reports semiannually through his vinyl output. It's unfortunate that Jahn has apparently missed out, because Lou Reed is one of the most entertaining purveyors of depressing news to be found.

Cary Baker
Wilmette, Ill.

I was distressed by Henry Edwards' shallow review of Genesis' "The Lamb Lies Down on Broadway" in your March issue. Much of the "popular" music available today is depressingly cliched and unquisitive. The rockers continue endlessly bland variations of A-C-D-C chord progressions; heavy metal bands continue to pound themselves into a stupor; the electronic bands carry on with the most stubborn conviction to use electronics, synthesizers, sequencers, et al., the same way they use a piano or organ; folk bands provide little that hasn't been done before and better;

and, finally, lyric content continues to flutter between blatant plagiarism and totally uninformative, hackneyed statements that are not only embarrassing to hear but, to my way of thinking, an insult to language.

But, to the point: I don't want to sound like a wide-eyed fan, and I do concede a number of faults in "The Lamb Lies Down." But to call it pretentious is a mistake. I've been listening to Genesis since their first album was released in England in 1969 (recently issued in the U.S. in hopes of turning a fast buck on their rising popularity). Their early career found the U.S. less than sympathetic to their music. Lack of popularity didn't affect their output. It's unfortunate that Jahn has apparently missed out, because Lou Reed is one of the most entertaining purveyors of depressing news to be found.

K. Leimer
Seattle, Wash.

The Furtwängler Mystery: Solved!

The Japan Philips release of the set of Furtwängler Beethoven symphonies issued here by Olympic/Everest and reviewed by David Hamilton in your January issue lists orchestras and recording dates for all nine. (The dates agree with the Beethoven symphonies issued here by Olympic/Everest.

Mr. Hamilton reports that, had he

Mr. Hamilton's list.

Aside from this, the paraphrased version of the story line in the review was inaccurate. A little investigation would reveal the "snake woman" to be Lamia, and that particular section to be based on Greek mythology. And honestly, Raël doesn't rescue his brother, nor does he end up back in New York City—the ending was the culmination of the story and apparently Edwards missed it completely.

And finally, the piece is not a "rock opera" (calling it "hard rock" in the first place is more than stretching a point). "The Lamb Lies Down on Broadway" is infinitely more inventive than that tawdry genre could permit.

Greg Audette
Hanover, N.H.

Your review of the Olympic/Everest set of the "complete" Beethoven symphonies with Furtwängler is to be commended. Fortunately the ethics of Olympic/Everest are not representative of the industry.

For the information of anyone who is interested, the spurious performance of the Second Symphony is actually the studio recording made by Erich Kleiber and the Berlin State Opera Orchestra in 1929. The version is legitimately available as Heliodor 2548 747.

Anony W. Orr
Forecast Magazine
Silver Spring, Md.

Several readers called the Japan Philips set to our attention as the apparent source of the Olympic set. Mr. Hamilton reports that, had he had the clue of the surprising 1929 attribution of
Because the best was not good enough.

TR-2075

For a free 8-page booklet on TR-2075, write, telephone, or telex

TANDBERG
OF AMERICA INC.
Labriola Court, Armonk, New York 10504 · Telephone: 914-273-9150 · Telex: 137367
A. Allen Pringle Ltd., Ontario, Canada
NOW COMES THE POWER LINE. FROM SANSUI.

At tough times like these, thank goodness for the engineering guys at Sansui.

During the best of times they're audio's great innovators.

But at the worst of times, they approach near-genius.

Result: The Power Line.

Take a close look. You won't find a single gimmick. Just solid Sansui quality in a line of receivers with more stereo power and performance for less dollars than you'd expect.

Top-of-the-line is Sansui 881: 63 watts per channel minimum RMS into 8 ohms from 20 to 20,000 Hz with no more than 0.3% total harmonic distortion.

Inside, the Sansui engineers use eleven computer-grade ICs (integrated circuits) for ultra-stable, long-term performance. Plus special CBM (Circuit Board Module) construction to simplify assembly and eliminate a lot of the internal wiring which could move and cause instability.

Outside, rugged controls tailor the sound and direct 'signal traffic' throughout the 881 for 3 pairs of stereo loudspeakers, tuner section, turntables, decks, tape dubbing, microphone mixing, and much more.

But if you don't need this much power and versatility, The Power Line offers other, high-value receivers with similar cost/performance advantages. And the same strong, fuss-free construction.

Drop by your nearest authorized Sansui dealer and audition The Power Line today.

It represents audio engineering's finest hour.

Sansui. Dynamic audio answers.
At first glance, the Tannoy appears to be a loudspeaker. *It is not.* It is in fact a complete speaker system that reproduces the entire audio spectrum from one central location without adding any characteristics of its own. That is, just as that spectrum is produced by a live performance. To achieve a single sound source, the high frequency (HF) tweeter and low frequency (LF) woofer are embodied in a single entity. Sound is “collected” via a unique multi-throated phase compensating device, then fed into a short exponential horn. The curvilinear LF diaphragm ensures the wide dispersion of high frequencies and an unbroken audio spectrum. The LF diaphragm acts as a true piston from the lowest bass up to 1kHz, while the tweeter handles frequencies from 1kHz to beyond 20kHz. The crossover network enables smooth transition between the woofer and horn-loaded tweeter. A superb, level response curve is achieved throughout the low, mid-range and high frequencies by an ingenious combination of the extended LF direct radiator, crossover network and wide range horn-loaded pressure unit. The crossover incorporates a dynamic balance and roll-off control for adjustments to personal taste or room acoustics.

Tannoy has been engaged in continuous research and production of high quality transducers for almost half a century. From the outset, its products were adopted as a listening standard by broadcasting and recording companies all over the world. By 1968, the term, “Tannoy” was in the Chambers English Dictionary as synonymous with the art of reproduction and amplification. Tannoy was introduced into North America over 24 years ago, but modest facilities and painfully exacting standards of production permitted only limited distribution. Now...new techniques, materials and expanded facilities have made Tannoy Systems available to many more listeners to whom music is an essential way of life. The new Tannoy Integrated Speaker System is the crowning achievement of generations of acoustic consultants, researchers, designers, sound engineers, and produced in the best traditions of British craftsmanship. The System will realize the maximum quality your electronic equipment is capable of delivering.

The remarkable design of the Tannoy Speaker System enables it to function at the highest standard under the most difficult conditions. It is available in our attractive, acoustically designed enclosures, or for installation into your own cabinets.

A Rolled surround for stability in low bass response  
B Unique ribbing virtually eliminates cone break-up ensuring smooth response and extraordinary high power capacity  
C High temperature voice coil  
D Dustproof, acoustically transparent sealing dome  
E Concentric HF horn (completed by curved LF cone)  
F Phase-compensating multiple throat for extended and smooth HF response  
G Acoustic balance cavity for reduced distortion  
H Aluminum voice coil conductor for high power capacity and superb HF response  
I Exclusive magnetic shunt for increased LF flux

For additional information:
TANNOY® (AMERICA) LTD.
1756 Ocean Ave., Bohemia, N.Y. 11716
Canada: E. S. Gould Marketing Co. Ltd.
The Second Symphony. He too would probably have thought of the Kleiber recording. Having checked it out, he agrees with Mr. Orr.

**Cartridge Compatibility**

The February issue of HF arrived with no letter about an anomaly in your November survey of cartridges and tone arms: Is it possible that no one has pointed out that Decca's and Elac's list of compatible turntables for their cartridges could hardly be accurate, as each listed B&O units—which of course can take only B&O cartridges? Edward Mendelson New Haven, Conn.

Astonishing though it may seem, only Mr. Mendelson seems to have spotted that "anomaly." He is, of course, quite right: Both B&O turntables offered in this country have arms specifically designed for B&O cartridges only.

**Finding Records**

Among the records discussed in David Hamilton's "Will We Be Ready for the Gershwin Centenary" [July 1974] were several on the Mark 56 Records label. Since that time I have been unable to obtain information as to where I may obtain these records. Could you give me their address?

M. A. Lovejoy Boston, Mass.

Mark 56 Records was last heard from at P. O. Box 1, Anaheim, Calif. 92805.

I've been trying to locate a copy of a German import, "Astrid Varnay Sings Wagner" (DaCapo C 047 01373). Both Discount Records and Rose Records, here in Chicago, plus King Karol, in New York, claim it is not available. Can you direct me to a source that does have a copy available?

William Wiemhoff Evanston, Ill.

The Varnay Wagner disc is available, according to Peters International, the U.S. distributor. Any record imported by Peters International can be ordered directly from them by prepaying the list price (they'll pay postage). The address is 619 W. 54th St., New York, N.Y. 10019.

**Rachmaninoff's Mystery Scherzo**

Abram Chipman made the following statement in his December review of the Rachmaninoff Aleko Suite: "Svetlanov's suite differs from Kostelanetz', notably in the substitution of a moderately pleasant scherzo...

**Russian Opera**

Not surprisingly, Conrad L. Osborne's two-part Russian opera discography generated a large and interesting batch of mail. A sampling of that correspondence will be published next month.

**The Static Reducer: NEW D'STAT**

Introducing D'STAT. An active carbon disc that's a runaway best seller in Europe. Just set D'STAT on your grounded turntable and forget about static. You'll find new D'STAT at audio specialists who carry Discwasher products. Ask for it, and stop listening to static. Europe has.

Discwasher, Inc., Columbia, Mo. 65201

The oscillograph you see is an actual photo of a high-quality audio system "playing" a fingerprint. You're hearing fingerprints now through your speaker system. Instead of the sound your precious discs are capable of. And no vacuum record cleaner, brush-arm or treated cloth will remove them. None.

**The sound of your fingerprint**

But Discwasher™—with new fluid—removes fingerprints completely. Along with dust. And manufacturing lubricants (added to make pressing faster) that can act like groove-blocking fingerprints. All this cleaning without pulling polymer stabilizers from your vinyl discs.

Discwasher™. The only safe, effective way to silence the printed finger. At Audio specialists world wide.

Discwasher, Inc. 909 University, Columbia, Mo. 65201
There are manufacturers in the record care field who claim that a single cleaning device can solve all record care problems. Watts completely refutes this theory.

Dust, dirt and grit settle into the record grooves. Cigarette smoke deposits an invisible film on the surface. Even blowing on a record can leave a gummy sediment. You can’t expect records to sound as good as the day you bought them unless they’re properly maintained. It’s also too much to expect that one record care product can handle all of these types of pollutants. In fact, it’s impossible.

Watts is a pioneer in the record care field. With a complete line of record care products. Each Watts cleaner was developed to solve a particular problem encountered by broadcasting and recording studios. Then, and only then, were they introduced to record users throughout the world. It is this tried and proven professional approach to record care that enables us to say — Watts really works. And it’s the reason that Watts is the only positive way to keep new records new and revitalize old ones.

Maintain your records the way most professionals do. Insist on Watts record care equipment and kits. At hi-fi dealers and record counters everywhere.

for the opera's best-known excerpt, the lovely bass cavatina "The moon is high." 

Not so! On the British disc that includes the "Aleko" excerpts (HMV/Melodiya ASD 3019) the scherzo is correctly identified as an independent composition, written in 1877 when the composer was thirteen.

Stanley H. Mayes
Redondo Beach, Calif.

Whose Adieu?

I was interested to read David Hamilton’s March review of vocal recordings by others, Jennie Tourel ("Tribute to Jennie Tourel.") Odyssey Y2 32880).

I share his dismay that Columbia did not see fit to provide full texts and translations. I am also dismayed at the general sloppiness of the album. One instance was pointed out by your reviewer: that the jacket states the album contains songs (or something) by Prokofiev, which it does not. (Couldn't this be deceptive advertising?) A rather more dismaying instance, and one that, equally dismaying, your critic did not notice, is that the song identified as "Adieu de l'hotesse arabe" by Bézét is not that song at all, but rather "Adieu" by Fauré, the third song in his three-part Poème d'un jour with words by Grandmougin.

This oversight on the part of your reviewer makes me wonder just what a reviewer does before reviewing a recording. Did he skip this hand? Or did he play it and, having no knowledge of French, got notice that the words of the song had nothing to do with the words printed on the jacket? I would also expect an album of this sort to be reviewed by someone with considerable expertise in the song literature, at least to the extent that one of the greatest songs in the French literature would be familiar to him.

Or was the album re-pressed and the proper song included? Doubtful.

I think an interesting article (if the truth can be told) might be made regarding the qualifications of people who review records in your magazine and others, and how records are assigned for review. Mr. Hamilton's comments in his review seem generally sensible and sensitive. This oversight, however, makes me question his reliability.

Joseph Duchac
Periodicals Librarian
Long Island U., Brooklyn Center
Brooklyn, N.Y.

Mr. Hamilton replies: An article about reviewers' qualifications probably would be interesting, although Mr. Duchac might reflect upon the possibility that hardly anybody's list of qualifications includes "perfection." (Or may we take it that no mistakes are ever made in the Periodicals Division at LLI?) We all nod now and then, or rely on faulty recollection. In this case, however, I didn't nod. Someone at Columbia did.

Mr. Duchac’s "doubtful" alternative is evidently what happened. Pressings of Side 4 of the Tourel album from a IC stamper do include the incorrect Fauré "Adieu," as I ascertained after receipt of his letter—indeed, this explains why a second stamper was made, to replace it with the advertised Bézét song. I had two review copies in the house, listened initially to the corrected 2B stamper, and would not have even noticed the existence of an alternative had I not gone back to confirm my notes about the poorly dubbed piano sound in the Debussy Bilitis songs. At this point, by chance I picked up the IC copy instead and discovered the different and better dubbing, as mentioned in the review. Unfortunately, I did not go on to re-hear the rest of the side, from which I might have discovered the reason for the recutting, which was evidently done carelessly, spoiling the sound in the Debussy songs. Bézét fans may prefer 2B, but I am hanging on to IC.

[Queried about the incorrect version of the Tourel set, Columbia Records expressed puzzlement at how Mr. Duchac got his copy. They report that Side 4 was corrected before records were shipped to stores, or even to the regular Columbia mailing list—that in fact copies with the IC stamper of Side 4 were sent out only to a handful of reviewers, including of course High Fidelity. However, at least one other reader bought a copy with the Fauré song.]

NEW!

"Just for the Record" is important reading for anyone who collects and plays records. In this authoritative handbook on record care, Watts tells all about how to protect, maintain and preserve your records. Also included are valuable tips on revitalizing old records as well as stylus and turntable platter care. Get this indispensable 28-pg. guide at high fidelity dealers & record counters.

Elpa Marketing Industries, Inc.
Linda as Bessie

One of the Most Exciting Theater Pieces in Years

LINDA HOPKINS SAT cross-legged on the floor of her dressing room at the Mark Taper Forum in the Los Angeles Music Center, thinking about the hard years and the long road behind, soaking now in the luxury of triumph, justification, and sudden acclaim. She is another of the people who can blend accuracy and irony in saying, "It took me twenty years to become an overnight success."

What did it for Linda is a show she wrote (with the collaboration of Will Holt) and in which she stars, called Me and Bessie. So wildly excited was the audience on that opening night in Los Angeles that, purely because of next-day word-of-mouth recommendation, the show was sold out for its run at the Mark Taper. This was before the newspaper reviews—raves—had even appeared.

For you see, not only had Miss Hopkins written with Holt one of the most charming and exciting pieces of theater they had seen in years, but she was possessed of one of the most spectacular voices they had heard anywhere, anytime, period. A startling voice, a strong voice, a perfect voice, an incredibly flexible voice, a voice that could go from wall-shaking fortissimo to satin softness between one note and the next.

"They told me I couldn't do this show," she said. "Producers, directors, theater people. They wanted to do it as a big production, and I didn't."

No doubt they did have reservations. For Me and Bessie is an odd, offbeat piece of theater. It is not a play. Nor is it a revue. Nor is it a monologue with songs. It is a little of each, and the Mark Taper Forum did it as an experiment—an experiment that became a hit.

A quartet is on the stage, which is bare but for a large trunk and a backdrop bearing the title. Out comes Miss Hopkins. She says, "I ain't Bessie. I wouldn't fool you." It is one of those arresting openings, like "Call me Ishmael." Then she tells you of her love of Bessie Smith's old records and of the things they have in common. The South, Color, Religion (Baptist, of course). And music. She says that Bessie came up through the blues, she, Linda, came up through gospel music. (In fact, she joined the Southern Harp Spiritual Singers at the age of twelve and stayed with them eleven years.)

Two dancers augment and illustrate her narrative, occasionally joining her in dialogue. And gradually Miss Hopkins dissolves into the character. For the rest of the two-act production, she drifts in and out of it, sometimes narrating the sketch of Bessie's life, sometimes being Bessie. She does not dwell on the death. She says only, "Bessie left her blood on that road and her life in the hospital."

"I thought of Bessie Smith as the legend," Linda said in her dressing room. "Will Holt agreed with me. I don't think it's necessary to know that Bessie Smith was a gutbucket woman. I want people to know her as a great artist, and that's all I want. I don't want people to cry over her; I want the joy. She was the greatest blues singer who ever lived, although all those records aren't blues."

Linda's performance is nothing short of remarkable. All the weight of the show is on her: She is never off-stage. Yet she maintains an unflagging effervescence, moving, moving, moving, laughing, and dancing with that curious levity that overweight people so often have. But it is her voice that gets you. Her range is amazing. Her intonation is of the sharpshooter kind that raises your eyebrows. None of that approximating the note and going into a quick, almost imperceptible tuneup. She hits the note, at any altitude—bing—perfectly. And she holds it there. Because it is so perfect, she never has to give it a thought, and this permits her to sing with a joyous, free confidence that sets us mere mortals grinning, laughing, clapping in rhythm, and finally rising to our feet in spontaneous roaring and whistling applause. And she swings!

Finally, she infuses her performance with humor. One of the funniest moments in the show has her imitating Bessie Smith imitating one of the society singers who picked up on material she made famous and imitated her. With exaggerated gestures of elegance, Linda has this fictional singer loo-loo-looing her way through "A Good Man Is Hard to Find"; then it turns into Linda's impression of Bessie's earthy performance of it.

"I was born in New Orleans," Linda said with soft southern enunciation. "I don't know for sure where Bessie Smith was born. They said Mississippi. Now, I
don't know whether I should say this, because I don't know if it's true, but she was supposed to be a cousin of my grandfather. My mother had pictures of her when I was a little girl. But I don't really know.

"I've always loved Bessie Smith. But what got me interested was traveling in Europe in 1960 in a show called Jazz Train, I had the chance to play Bessie.

"Later on I did excerpts about her. My manager thought I needed a vehicle. We got in touch with Will Holt, who helped me get the structure right.”

She had already accumulated stage experience. She had played in Purlie Victorious, and she won a 1972 Tony award for her performance in Inner City.

Three years ago, RCA Victor released an album she made. It was her first—and her last. The company dropped her, and the album is out of print (I couldn’t obtain a copy, even from the RCA executive I talked to). This is obviously a prickly memory, “Those people,” Linda said, meaning the artists and repertoire people, “didn’t like it, so they didn’t push it.”

A rumor came into California from the East that Linda was “difficult.” Where it began I do not know, but I can guess: There is no better way to justify an executive decision about an artist than to hang the label “difficult” on him or her. It is vague, it is neat, and it is beyond appeal. There is nothing more difficult than trying to prove you’re not difficult. Knowing this, I listened with blank expression as Robert Greenwald, the young Mark Taper Forum staff director who put Me and Bessie together, raved about Linda Hopkins as an actress and hard worker.

“Working with a talent such as Linda’s was three weeks of pure joy,” he said. “And I worked her. I was awful to her—from 9 a.m. every day, seven days a week, without a break. She never complained. She was determined to do this, and she did it.”

Within days after the Mark Taper opening, she was besieged by offers—to do film roles, to record. One man came rushing backstage and excitedly demanded of Greenwald, “What about the recording rights?”

“What company are you with?” Greenwald asked.

“RCA,” Greenwald smiled. “I think you’d better speak to Miss Hopkins’ manager,” he said.

In the face of such demand, Linda has had to juggle her time since then. After taking the show on tour across the country, she just recently brought it home for her second engagement at the Mark Taper. And there will no doubt be an album of Me and Bessie.

That one I’ll get.  

---

**Is it live or is it Memorex? Who knows?**

In our most recent test, we asked Ella Fitzgerald's old friend and longtime jazz arranger, Nelson Riddle, if he was listening to Ella live, or Ella as recorded on a Memorex cassette.

He couldn't tell.

We believe that's a strong endorsement of our exclusive MRX₂ Oxide formulation.

In fact, since we introduced MRX₂ Oxide, a lot of other ferric tapes have been scrambling to find something to beat it. Nobody has.
The impossible dream.

Since 1871 electrostatic speakers have been but a promise; today the Koss Model One has made them a reality.

Unlike most ads, this ad wasn’t written for everybody. In truth, it was meant for a very small number of discerning audio enthusiasts who have dreamed an impossible dream about electrostatic speakers. And who have continually been disappointed.

For those who have dreamed the impossible, Koss has developed a full-range electrostatic speaker that reproduces the lowest to the highest octaves of music with an authority never achieved in previous electrostatic speakers. Once you’ve heard it, we think you’ll agree. Until you do, let us tell you why.

First, the Koss Model One isn’t another hybrid. The bandpass of 30 Hz to 250 Hz is reproduced by an electrostatic woofer that features over 19 sq. ft. of diaphragm surface area. No other speaker, electrostatic or dynamic, has ever reproduced the clarity and power of the lowest audible octaves like the Koss Model One. Impossible? Just listen to it.

Second, the Model One represents, to our knowledge, the first 4-way design ever offered in electrostatic speakers. This design approach has allowed Koss to offer the world’s first electrostatic woofer capable of playing at concert hall levels. In addition, a unique midrange panel was designed specifically to avoid the bigger-than-life spacial distortion plaguing other large-panel speakers. In other words, a violin sounds like it is normal-size rather than as big as a cello. The treble and tweeter panel designs were also critically matched to the wavelength requirements of their respective bandpasses. The resulting smoothness of response and uniform dispersion of energy from top to bottom establishes a new precedent in naturalness and clarity of reproduced sound.

Third, a major design breakthrough has been achieved in the Model One crossover system. And we think it’s a uniquely patentable system. Instead of the expected plurality of additional coils, capacitors and resistors normally needed to achieve a 4-way crossover, the Model One uses no other components than those needed to drive the separate acoustic panels. In other words, step-up transformers which provide the drive voltage to each of the four bandpasses also function as the crossovers. This unique transformer design eliminates the need for additional bulky, expensive, distortion-producing components that, until now, made a reasonably-priced but high performance full-range electrostatic system impossible.

Fourth, another innovative design feature of the Model One is the use of a frequency-sensitive attenuator that protects the speaker from unwanted sub-sonic signals below the 30 Hz level as well as potentially dangerous DC voltages from the amplifier.

And fifth, there’s a built-in Auto-Charge Bias Supply that eliminates the need for an AC cord. Imagine an electrostatic speaker system without the old “AC umbilical cord”! Or for that matter, without the obvious electrical dangers. If that isn’t worth hearing, what is?

Your Audio Specialist will be happy to show you the fulfillment of the electrostatic promise. We don’t think you’ll be disappointed in what you hear. Nor in what you buy. But then, the Koss Model One isn’t for everybody.
"Right, five to seven, gentlemen!" says Andre Previn in his best businesslike manner on instruction from the control room, and half the members of the London Symphony Orchestra reach eagerly for their instrument cases. With soloist Kyung-Wha Chung they have just completed what to my ears sounded like an immaculate take of the first movement of Prokofiev's Second Violin Concerto. It seems that they are being dismissed forty minutes early, with an instruction to return for the evening session. Not a bit of it. Decca/London producer Christopher Raeburn comes leaping up anxiously from the control room at Kingsway Hall, intent on preventing any rush for the exits. "You're kidding," says Previn when he registers the misunderstanding. What Raeburn wanted was a brief retake from figure five to seven. The players good-humoredly acknowledge the change of plans. After all, to waste forty minutes out of two three-hour sessions—quite a tight schedule anyway for a twenty-five-minute concerto—would have been unthinkable.

Kyung-Wha Chung made her first records some five years ago with Previn and the LSO in this very hall; not surprisingly, the Tchaikovsky-Sibelius coupling that resulted has stayed consistently on Decca/London's best-seller list. The company has a contract to make three records with her every year, but so far the follow-ups have been far too few. Chung is so spontaneous an artist, responds so completely to a particular occasion and a particular audience—one of the secrets of her magnetism—that she instinctively resists the process of fixing an interpretation on a record for good. On this occasion she was recording the Prokofiev concerto only two days after a live performance in the Royal Festival Hall. My own conviction after hearing complete takes of that first movement, followed immediately by the sublime second movement entire, was that the studio performances were even finer, more involving than those I had heard at the concert. But watch the diminutive figure at the playback afterward in the control room, and you would hardly recognize the same personality.

When she is playing, she seems to mold her whole body in devotion to the music. Listening to the tape is much of the time painful to her—the achievement, however beautiful to others, is evidently so much less than she intends. When a too prominent portamento in the slow movement prompted a mutter of self-disgust, Previn was there at once commenting drily: "It's the thought that
INVISIBLE SOUND, SMALL AND BEAUTIFUL.

You probably know ADS for its complete line of high performance home loudspeaker systems. Our top model, the LV 1020 studio monitor, has rapidly become a favorite among dedicated audiophiles and professionals. Now the unmatched open clarity and exact response to the most subtle musical detail, the famous "Invisible Sound", has been extended into a miniature package!

The new ADS 2001 speaker system brings "Invisible Sound" into your car, boat, plane, camper, mobile recording van, or wherever music reproduction of the highest quality is needed, space is limited, and only 12 Volt DC is available.

No existing mobile music system can be remotely compared to the high power, bi-amplified ADS 2001!

Engineering breakthroughs begin with the drivers. ADS engineers succeeded in developing a 4" precision woofer, which compares in overall power handling and its ability to move air to a good 6" woofer. This tiny superdriver is matched with a 1" soft-dome tweeter derived from the uniformly excellent model installed in the entire ADS line up to the BRAUN LV 1020 studio speakers.

Sophisticated electronics were necessary to give these speakers their stunning performance. A minimum of 160 W of true sine wave power provided by four independent Darlington power amplifiers is available for the woofers and tweeters. Coupled with electronic crossover networks (active filter), equalizers and opto-electronic limiters.

The power supply is a high frequency DC-DC switching converter operating at 25,000 Hz, it provides over 350 watts of electrical power to the amplifiers from an ordinary 12 V battery.

All three components of the ADS 2001 system are packaged in high impact precision metal cabinets, finished in black. The compact power supply/amplifier box can be installed virtually wherever a sufficiently large space is available (frunk, under hood, engine compartment, boat-peak, etc.); and the 7"x4"x4" speaker cabinets have multiple provisions for optimum mounting.

You can experience the "INVISIBLE SOUND" of the ADS 2001 system at over 200 authorized ADS dealers across the United States. Find out why the ADS 2001 is so powerful yet "invisible", just like the legendary LV 1020 studio monitor and all ADS speakers.

For additional information and dealer list write to: ANALOG & DIGITAL SYSTEMS, INC., 377 Putnam Avenue, Cambridge, Massachusetts 02139

THE ADS 2001

Philips: Marriner, Leppard, Bergonzi.

Otherwise Philips has been recording Marriner and the Academy in a coupling of Beethoven's Fourth Symphony and the Grosse Fuge (a follow-up to their chamber-scale coupling of the First and Second Symphonies), and Raymond Leppard has done a complete set of Bach's Brandenburg Concertos with the English Chamber Orchestra. Unlike

Previn and Rachmaninoff. Previn had it written into his EMI contract that he could conduct concerts for recordings by other companies, but naturally EMI commands most of his recording time. His latest sessions with the LSO have been devoted to the Rachmaninoff First Symphony, again immediately after a Festival Hall performance. This follows up his EMI version of the Second Symphony, which unlike his previous RCA account gave the score uncut. EMI is planning a Previn Rachmaninoff box including not only the three symphonies, but also the other major orchestral works and the cantata The Beils.
Marriner's Brandenburg set, which used the late Thurston Dart's hypothetical reconstruction of the concertos' original versions, Leppard's set contains no textual oddities. He had been directing live performances in preparation for twelve months and more; as in concert, he directed from the keyboard.

Leppard has also continued his Philips series of Monteverdi madrigals, adding the Seventh Book of 1619, with many of the same singers as before.

Another Philips project, which I first mentioned last January in connection with the complete Masnadieri recording, is a collected edition of Verdi's tenor arias with Carlo Bergonzi and the New Philharmonia under Nello Santi. Producer Erik Smith was surprised and delighted that there is no feeling of sameness in the collection. Even after his long editing sessions, he found it refreshing to follow Verdi's development in the form. Where initially the recitatives are merely conventional, by the time of Ballo in maschera every phrase is genuinely melodic.

CBS: Renata Scotto, Michael Thomas. CBS too has been recording aria collections. Renata Scotto made two, conducted by Gianandrea Gavazzeni: Verdi arias, with the London Philharmonic; and arias by Puccini (mostly rare items). Mascagni, Cilea, and Catalani, with the London Symphony. Both records were made in religious surroundings but at different ends of town: Verdi at a church in Morden that features unexpected Dalí-like pictures; the verismo items in Hampstead at Rosslyn Hill Chapel. At the latter, CBS producer Paul Myers wondered whether Daniel Barenboim might drop in, his backyard is over the wall from the chapel.

The CBS schedule also included a collection of late Beethoven choral music, not only Calm Sea and Prosperous Voyage (which the same company has already recorded under Pierre Boulez), but one side's worth of the incidental music to King Stephen (not the greatest Beethoven), the Elegiac Song, Op. 118, the Opferlied, Op. 121b, and the Bundestied, Op. 122. Michael Tilson Thomas conducted the Ambrosian Opera Choir and LSO, with soprano Lorna Haywood in the Opferlied.

Thomas was also supposed to record keyboard sonatas by C. P. E. Bach each morning, but after a bout of flu he felt it would be better to concentrate on conducting. At the Saturday afternoon session he started rehearsing as usual. But when he lowered his baton for the first take, what came out was "Happy Birthday" (rehearsed by another hand), a deliberately delayed greeting. Luckily Myers was in on the surprise, thus sparing him likely heart failure.

EDWARD GREENFIELD
Among the many top Dolby cassette decks on the market, which do you consider to offer the best value?—Aaron Greene, Arlington, Va.

 Probably the Advent 201. We avoid the “best-buy” syndrome, because it presupposes a long series of editorial value judgments on the relative importance of features and performance qualities—judgments that may or may not match the needs of individual readers. If, for example, you want line/mike mixing, the Advent won’t provide it; but most home owners seldom have the need for the mixing feature and can always add it via an outboard unit, so it would make little sense to consider this model out of the running on that ground. Subject to such qualifications, we’d say that for a broad spectrum of users the Advent’s fine performance and now-moderate price ($300, once the ceiling for the format) put it out in front.

For inveterate test-report readers we might add that the Advent’s performance has been improved somewhat since we reviewed it. A new head design is said to tame the severe “head bumps” visible in our published record/play curves, and the spec now reads ±2 dB, 20 Hz to 15 kHz.

I have had considerable grief over warranty servicing on my Pioneer TX-9100 tuner. The dealer now has it working fine, but I wonder whether I did the right thing in going back to him. Should I have written to the Better Business Bureau?—[unsigned, postmarked Newton, Mass.]

Writing won’t do any good if you give no name and return address. But you acted sensibly in approaching the dealer first. He usually has the highest immediate stake in satisfying you, lest you bad-mouth his servicing to other potential customers. At the same time, you should check warranty-service provisions on any component; they normally are spelled out either in the owner’s manual or in other literature delivered with the unit. If the dealer plus routine warranty servicing don’t seem to be netting you the satisfaction, the next person to write to is the service manager of the manufacturer (in this case, U.S. Pioneer in Moonachie, N.J.). Our limited experience with BBB offices suggests that they are a poor third. They seem to handle such matters as wearily (and often poorly understood) routine and have little clout with out-of-state suppliers. Worse, they occasionally accept unquestioned the allegations of chiselers hoping to get something for nothing, which undermines their credibility with those who might be in a position to help. If routine fails (and only then), write to us; we can’t guarantee results, but we may be able to focus the attention of an appropriate executive on a problem that otherwise would escape his notice.

In the ad on page 48 of your February issue it says, “Coming soon: new Ferri-chrome tape. The latest advance in recording tape exclusively from Sony.” The SM ad on page 36 talks of Scotch Classic cassettes with “ferri-chrome.” The Meriton ad on page 38 has both “ferri-chrome” and “Ferri-Chrome.” And one paragraph on page 50 of the article about tape formats uses both “Ferri-chrome” and “ferri-chrome.” What, if anything, is the difference?—Craig McKee, Cambridge, Mass.

There is very little. We settled on “ferri-chrome” as the generic term for all tapes that, like these three, have dual (ferri oxide and chromium dioxide) coatings, and “Ferri-Chrome” as the trade-style for the Sony-brand product of that type. Meriton has since adopted a similar (and, in the ad, inconsistent) style, and what information we have about its product suggests that it should be interchangeable with Sony’s. For that matter the Scotch Classic ferrichrome coating also is very similar.

When the Sony tape ad claims an “exclusive,” we can only assume it was prepared before the other brands were announced. Note that it says “coming soon,” and Sony’s ferrichrome has been available for some months. The ad seems out of date to us.

Some time ago [August 1973] you reported on a Sylvania receiver and commented that its design didn’t justify the company’s claims that it would outperform competing models. In fact you didn’t seem to think it was up to component standards in some respects. Since you haven’t tested Sylvania’s products since, I assume you don’t consider the company a true high fidelity manufacturer. Is this true?—Daniel S. Kane, Erie, Pa.

No. The fact that we’ve tested no subsequent Sylvania components means neither that we consider the company beyond the pale nor that it has discouraged further testing by us. Our impression, in fact, is that its designs (which have been changing gradually, not dramatically) are increasingly consistent with those of other component lines and that we will be able to report far more positively the next time around.

Is there any way I can improve the bass response of ESS’s AMT-1 loudspeakers? The lows seem to lack clarity and solidity by comparison to the excellence of the sound from their Heil tweeters. I thought you might be able to recommend some sort of horn loading to get the same properties throughout the range.—M. Wilson, Los Angeles, Calif.

We’re basically not in favor of tampering with any manufacturer’s loudspeaker design. Or, to put it another way, if you want to second-guess the loudspeaker designer you must undertake to do so at your own risk.

Trans-Bass Systems (P.O. Box 2763, Laguna Hills, Calif. 92653) has such an undertaking: the Trans-Bass Systems Box, which is designed as a pedestal on which the existing AMT-1 is placed, coupling its bass port to the loading provided by the pedestal. We have not tried it, and perhaps it does, as Trans-Bass says, produce sound comparable to that of the AMT-1 Tower for about $70 per speaker pair—less, certainly, than you should expect to pay if you trade in your AMT-1’s for the Tower version. But the approach, as an approach, is basically less desirable than that of a single integrated system from a single designer. (See, for example, our report on ESS’s own redesigned-woofer-plus-Heil-tweeter in the AMT-3, January 1975.)

As for building your own add-on horn loading, we’d say forget it. We would urge you, however, to experiment with the positioning of the AMT-1s in the listening room. If the speaker is near a corner, the bass will in a sense be reinforced by the adjacent wall. This will make the lows stronger, but not necessarily “cleaner.” Just don’t jam the speakers too close to a wall.

In your report on the Switchcraft Dolby FM compensator [HF, April 1975] you say that Switchcraft has no formal warranty. I realize that many of its products are inexpensive, but a defective accessory can be just as bothersome as a defective receiver. Isn’t the lack of warranty really a copout?—Floyd G. McKay, Detroit, Mich.

We don’t think so in this case. Our Audio Video Editor, for example, says he has bought scores of cables, plugs, and whatnot over the years and has never had a failure with Switchcraft, though in some batches from competing brands (or most often, unbranded cheapies) he has encountered failure rates as high as 75%. So when Switchcraft says it hasn’t felt a need for a written guarantee because of an extremely low return rate, we find the statement believable.

When you reviewed the Akai GXC-46D cassette deck [November 1973], you implied that it probably is a better choice in terms of both performance and reliability than the automatic-reverse version, GXC-65D. When you reviewed Uher CR-134 and Toshiba PT-490 automatic-reverse units in the January 1975 issue, you had less to say about this point. Does automatic-reverse have reached the stage where it can be bought without worrying about its compromising the deck’s performance in either respect?—Alfred de Lusze, Boca Raton, Fla.

No.
Announcing the Sherwood 2+2+3

One great deal gets you stereo, quadraphonics, and 3 SQ™ albums—for the price of stereo all by itself.

Half a listen is all it takes to convince you that Sherwood's S7244 receiver is truly an ear-catching piece of equipment.

As a stereo unit, this model can hold its own—and handily—with leading contenders in its price range. The power base is substantial; operational flexibility, unsurpassed. And its performance continues the Sherwood tradition of reliability.

But that's only half the story.

Because the S7244 is also an excellent quadraphonic system. Full-Logic SQ circuitry enables it to produce discrete 4-channel sound—again, with power enough to get the most the mode can offer. And it's fully compatible with your present set-up: SQ doesn't depend on special turntables or cartridges.

No other gear on the market gives you as much for as little.

But during our special 2 + 2 + 3 deal, you get even more than that.

For a limited time only,* if you purchase an S7244, we'll send you your choice of three of the SQ albums listed below. Free.

All you have to do is complete this coupon, have it authorized by your Sherwood Dealer, and mail it in.

Check out the 2 + 2 + 3 at your Sherwood dealer soon. It adds up.

Specifications
Minimum RMS power output @ 0.6% maximum total harmonic distortion, all channels driven:

- Stereo mode: 50 watts per channel [6 ohms, 20-20,000 Hz]
- 4-channel mode: 20 watts per channel [8 ohms, 20-20,000 Hz]
- 1.9 µV FM Sensitivity [IHF]
- Capture Ratio: 1.5 dB
- SQ and Logic Integrated Circuits
- FM Four-Channel Ready [Aux. 2 input]
- Price [includes walnut-grained case]: $499.95

SQ is the registered trademark and exclusive property of CBS Records, Inc.

*Offer expires August 15, 1975

SHERWOOD.
The word is getting around.

Sherwood 2+2+3 quadraphonic album offer

Buy an S7244 during our special 2+2+3 offer, and get any three of these nine Columbia SQ albums at no extra cost.

A] MFSB: Love Is the Message
B] Chicago VII [counts as two albums]
C] Charlie Rich: Behind Closed Doors
D] Santana's Greatest Hits
E] Herbie Hancock: Head-Hunters
F] Barbra Streisand: The Way We Were
G] Paul Simon: There goes Rhymin' Simon
H] Copland Conducts Copland
I] Bernstein Conducts Nielsen Symphony #2

Indicate Album selections by letter in spaces provided. Dealer's signature and serial number of unit purchased validate this form. Allow 4-6 weeks for delivery.

Name:

Address:

City: State: Zip:

Sherwood Electronic Laboratories, Inc.
4300 North California Avenue
Chicago, Illinois 60618

Serial Number of S7244:

Dealer's Signature:

Album Selections:

1] 2] 3]
An Audio Clinic—For Your Ears

Several companies have run audio clinics of one sort or another (notably McIntosh for electronics and Tandberg for tape equipment). Such events are the only chance most audiophiles have to discover how good their components really are—or whether they are performing as well as they did when they were new. But until now we never heard of a manufacturer attempting a serious program for measuring that ultimate audio instrument, the listener's auditory system.

The Audio Doctor program, as JVC calls it, provides testing for frequency sensitivity, loudness preference, equalization preference, wow and flutter awareness, and room equalization analysis, plus seminars in quad and noise reduction. The information the participant receives can be of genuine value in determining his audio needs. For example the loudness preference test will help him determine how much amplifier power he will need to achieve the loudness levels he likes to listen to; the wow and flutter test will tell him how good his tape and record-playing equipment must be if he is to find its speed variations undetectable.

There are commercial points to be made, of course. (What company is going to fund such a program without hope of compensating benefits?) The tests and seminars give JVC the opportunity to demonstrate the workings and virtues of its SEA equalization, CD-4 Quadracrdisc, and ANRS noise reduction systems. But JVC says it has purposely played down the commercial aspects of the program.

Audio Doctor clinics appeared at some twenty JVC dealers in Southern California during the last two months of 1974. The company plans to broaden the program by taking it to other parts of the country this year but at this writing is casting about for a somewhat more streamlined format to make the clinics "travel" better. The original version required the services of six specially trained engineers, six figures' worth of equipment, and a full day for setup at the dealer holding the clinic. JVC may split up the program into "miniclinics" in order to reach parts of the country that would be inaccessible with the full setup.

Tunesmiths Take Note

If you have an original tune kicking about in your head and think it worthy of public recognition, you may want to enter it in the 1975 American Song Festival competition, which offers a total of $129,776 in prizes, according to the brochure, and gives more than $30,000 plus a Yamaha piano to the winner of "Best Song of the Festival."

Entries must be recorded on cassette. Hum a few bars, and, if you're one of the winners, they'll fake it by adding orchestration or accompaniment.

Radio Shack stores are participating in the ASF this year by offering entry blanks (and, as a tie-in, their Supertape cassettes). But hurry! All entries must be postmarked by June 2. The blank must accompany the cassette bearing your melodic nugget (one song per entry and per cassette) and the entry fee: for residents of the U.S. and Canada, $10.85—or more, depending on the number of musical categories in which the song is entered.

You Don't Have to Be Scotch

H. H. Scott seems to be pinching pennies for that Scotsman—hard-pressed these days—in each of us. The company has announced an across-the-board reduc-
Now learn the secrets of enjoying great music and understand the works of the masters as never before

**NEW from TIME LİFE RECORDS**

Great Men of Music

superb boxed collections of representative works by the greatest composers of all time, performed by the world's outstanding artists

An important secret of enjoying great composers' works is to understand the unique genius each one brings to his music. And to become so familiar with their individual styles that you can instantly identify the creator of each work you hear.

Now TIME-LIFE RECORDS, in cooperation with RCA, has developed an exciting new series which provides "total immersion" in the lives, times, musical styles of such masters as Beethoven, Bach, Chopin Mozart, Handel and Prokofiev...and shows why they stand, for all time, as music's great men.

In each album, devoted exclusively to the life and work of one great composer, you hear outstanding selections of all musical forms in which he excelled, performed by our finest artists—Van Cliburn, Emil Gilels, Jascha Heifetz, Eugene Ormandy and the Philadelphia Orchestra, Leontyne Price, to name just a few.

Then, in a lavishly illustrated companion booklet, you'll discover facts about the composer's life, the forces that shaped his music, the people and places that surrounded him and you'll learn exactly what to listen for in his work.

Altogether you get nearly four hours of listening enjoyment on 4 stereo records, plus the illustrated booklet and rich gold-stamped slipcase and box. A collection of these albums makes not only an impressive array for your music shelf, but a magnificent addition to your music library.

To acquaint you with the series, you are invited to audition the first album, Tchaikovsky, free for 10 days. And as an added bonus, we will send you the deluxe edition of The Golden Encyclopedia of Music at no extra cost. Records of this calibre usually sell for $6.98 each. The Encyclopedia retails for $17.95. But as a subscriber to the series you may keep this $45.87 value for just $17.95 plus shipping and handling as described in the reply card.

Or, if you decide against the album, return it and the Encyclopedia within 10 days without paying or owing anything. You will be under no further obligation. To take advantage of this free audition, mail the bound-in postpaid reply card. If the card is missing, write Time Life Books, Time & Life Building, Chicago, Ill. 60611.
tion in its receiver prices. The R-33AS, R-36AS, and R-74S all cost $30 less (at $249.95, $299.95, and $369.95, respectively) than they did at the beginning of the year. Two models were shown without prices on the last list we had from Scott in 1974: The R-31S now is priced at $199.95; the R-34S has been dropped. And the top receivers—the R-75S (now $399.95) and R-77S (now $499.95)—have had $100 trimmed from their price tags!

CIRCLE 146 ON READER-SERVICE CARD

Double Your Pleasure?

We seem to detect a trend: doubling up loudspeakers in each output channel. It works like this: You take a fairly compact speaker system that you like and hook two speakers per channel to your amplifier. Usually they are positioned vertically, with one atop the other and upside down for vertical driver symmetry (or a close approximation thereof). The result is that you have a tower speaker consisting of two complete systems in each channel.

Obviously your speakers will cost twice as much as they will in a conventional (one-per-channel) setup. For this extra cost you can get fuller bass response (because of acoustic coupling between the woofers), cleaner sound (because the individual drivers now need handle only half of the signal that would pass through them for the same sound levels with only a single unit per channel), twice the power-handling capacity (for the same reason), broader high-frequency dispersion (again because of coupling effects), and (finally) a really impressive-looking speaker array. You can get all these things, but you won’t necessarily. The effect will depend on the design of the speakers you choose—primarily in terms of drive placements—and on room-coupling effects.

As far as we can determine, the current interest in such hookups was started by a dealer who demonstrated Advent speakers driven this way from high-performance amplifiers. The equipment manufacturers involved must have been impressed by the demonstration, because they appear to have spread the word to other dealers. Now Dahlquist and Audioanalyst are in the act. Audioanalyst has issued a release on using pairs of A-100X speakers as “Tower of Sound” systems; in its literature on the DQ-6 Phased Array system, Dahlquist includes instructions for stacking.

When the ingredients and the stacking recipe are right, the sonics can be tasty indeed: large, full, vigorous, and open to a degree that you might not suspect in listening to the same speakers unstacked. But unless you know what you’re doing, you can figure that a tower speaker that’s designed as a tower speaker should do its job better than one you’ve cooked up yourself.

equipment in the news

First consumer electronics from Bozak

Most audiophiles know Bozak, Inc., as a longtime manufacturer of fine loudspeaker systems and drivers. What many aren’t aware of is that Bozak has also offered a line of high-quality commercial electronics for years. The company’s president, Rudy Bozak, has frequently let it be known that he would like to expand into consumer electronics as well, but that wish did not become reality until early this year. The unit shown here is the 150-watt (per channel, into 8 ohms, at 0.2% THD) stereo amplifier Model 929. It sells for $849; without the meters, as the Model 929-PV, it costs $737.

CIRCLE 148 ON READER-SERVICE CARD

Automatic noise reduction in JVC deck

The Model CD-1669 cassette deck from JVC America has a number of luxury features, the most unusual of which is a device that automatically senses when the tape being played was recorded with the ANRS noise-reduction circuitry and switches it on for correct playback. There are separate bias and equalization switches, allowing two settings for ferric tapes and one for chrome, and a memory system that will either stop rewind at a preset point or revert to the play mode at that point. Other features include solenoid controls, click-stop sliders, peak indicator, and dual motors. The CD-1669 costs $499.95.

CIRCLE 154 ON READER-SERVICE CARD
Uniquely KENWOOD

For Audiophiles who have learned to depend on KENWOOD Quality

3 EXCEPTIONAL TURNTABLES
Direct-Drive or Belt-Drive, Automatic or Manual, KENWOOD Turntables perform like pros.
- Low-resonance Tone Arm
- Anti-Skate Mechanism
- Auto Indexing (KP-5022A/KP-3022)
- Strobe Speed Adjustment (KP-5022A)
- Stylus
- Lamp Gauge
- Low Wow and Flutter

2 BRILLIANT CASSETTE DECKS
- Improved Wow and Flutter
- Improved Frequency Response
- Improved Control Functions

Massive new 90 mm Flywheel
- High-power, high-torque Motor
- Critical-tolerance Capstan
- Heat-compressed ferrite Head
- New automatic features
- Dolby® Noise Reduction
- New ‘mistake-proof’ Control Panel

For complete information, write...

KENWOOD
15777 S. Broadway, Gardena, CA 90248
72-02 Fifty-first Ave., Woodside, N.Y. 11377
In Canada: Magnasonic Canada, Ltd.

Dolby is a trademark of Dolby Laboratories, Inc.

CIRCLE 15 ON READER-SERVICE CARD

MAY 1975
Frazier improves the Mediterranean

The latest loudspeaker-system model from Frazier is the Mark VI-A, according to the company an improvement on the Mediterranean introduced some five years ago. The present four-way system uses a 12-inch woofer with a treated cone that is designed to withstand high-power surges, an 8-inch midrange driver, a tweeter with a 3-by 7-inch compression horn, and a super tweeter to carry the response range to beyond audibility. Frazier says the speaker will achieve acoustic levels of 85 dB and over (at 15 feet) from only 0.4 watts of power, and it is rated to handle 30 watts (continuous). The price is under $450.

Budget receiver announced by Sansui

Sansui Electronics says that it has been able to achieve an excellent performance/cost ratio in the new Model 441 stereo receiver by its use of integrated circuits in what it calls CBM: Circuit Board Module construction. The unit has a full complement of features and input options and is rated at 11 watts per channel (continuous, into 8 ohms) for less than 1% distortion. The model is priced at $219.95.

Variable-speed cassette portable from Superscope

Superscope's mono C-104 can be powered by house current or C cells, or (with optional adapters) from car or boat batteries or rechargeable nicad cells. Its variable speed control and cue and review features—helpful in such uses as dictation—also can serve such musical purposes as "tuning" the tape to a live instrument for "play-along" or for locating a desired selection on the tape. Speaker, tone control, and condenser mike are built in; connections for external mike, remote start/stop, and line (aux) input are provided. Dual flywheels keep tape motion stable in portable use. The C-104 costs $119.95.

Belt-drive turntable added to Kenwood line

Kenwood has added a handsome manual model to its growing line of turntables. The 12-inch aluminum-alloy platter is driven by a polyester belt from a synchronous motor. Wow and flutter are said to be below 0.07% (RMS, weighted), and rumble is low. The arm is equipped with a torque-lever antiskating control. Shock mounts are incorporated in the "feet" that support the base. The suggested retail price is $119.95.

Maxell offers UD tape with back coating

Back coating—a treatment used by several manufacturers to increase motional stability and promote smooth winding—has been added to the Maxell UD line in what the company calls "the ultimate mastering tape." Maxell claims two other virtues for this treatment: Because the coating is conductive it prevents static buildup and the "pops" that can result from the static charge, and because of the tape's motional stability less modulation noise is created. The back-coated UD is designated by a "B" suffix in the reel designations, which include both 10¼-inch (NAB) and 7-inch sizes and both 50 microns (1.5 mils) and 35 microns (1-mil) in thickness.
The Un-common Cartridges
from ADC

The patented low-mass design assures lower distortion and greater tracing accuracy.

The cartridge is the least expensive but one of the most critical components in a hi-fi system. Its stylus is the only contact with the complicated modulation of the record groove. To extract every note without distortion, especially at the high frequencies of the audible spectrum, is the problem.

Lower mass = higher accuracy. Since the magnet itself in a moving magnet cartridge contributes significantly to its mass, ADC created and patented an "induced magnet" cartridge that reduces the mass in the moving system. This allows the stylus to track with a lower force resulting in superior tracing accuracy and low distortion.

You can actually hear the difference. Ask your hi-fi dealer to demonstrate the comparison between an ADC cartridge and any other brand. There is an audible difference that can easily be distinguished.

A modestly priced ADC cartridge may be all you need to upgrade the sound of your entire hi-fi system—and there's a model compatible with every brand of manual turntable or record changer.

Send for a free detailed brochure of the complete line of ADC cartridges.

AUDIO DYNAMICS CORPORATION
A BSR Company • New Milford, Conn. 06776
The Speaker.

Rather than starting with an existing speaker, Yamaha began with a speaker idea. A speaker system with the lowest distortion and coloration, and the best possible transient response. Instead of merely modifying one, Yamaha has re-invented it. And in doing so, has improved every aspect of speaker design.

We call it the NY-1000 M Monitor.

Transparency and The Dome. Existing technology has largely solved a major problem of speaker design through the use of the acoustic suspension driver: extended frequency response. Today, what’s missing from most sound in most people’s living rooms is something a touch more subtle. It’s called transparency.

The hemispheric dome tweeter allows a wider dispersion of high frequencies. But the dome’s own material weight causes it to lag behind the input signal. It simply doesn’t respond fast enough, creating an opaque, masked sound that lacks fine detail and definition.

The ideal dome material for midrange and high frequency drivers would be extremely rigid and, most importantly, virtually weightless.

Introducing the Beryllium Dome. Why did it take so long? After all, beryllium is the lightest, and most rigid metal known, and has a sound propagation velocity twice that of commonly used aluminum.

<table>
<thead>
<tr>
<th>Beryllium</th>
<th>Iron</th>
<th>Magnesium</th>
<th>Aluminum</th>
<th>Titanium</th>
<th>Iron</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atomic #</td>
<td>4</td>
<td>26</td>
<td>12</td>
<td>10</td>
<td>26</td>
</tr>
<tr>
<td>Atomic Wt.</td>
<td>9000</td>
<td>2000</td>
<td>12000</td>
<td>12000</td>
<td>12000</td>
</tr>
<tr>
<td>Density</td>
<td>3.1</td>
<td>7.8</td>
<td>8.0</td>
<td>6.0</td>
<td>6.0</td>
</tr>
<tr>
<td>Rigidity</td>
<td>3.0</td>
<td>6.0</td>
<td>8.0</td>
<td>6.0</td>
<td>6.0</td>
</tr>
<tr>
<td>Propagation Velocity</td>
<td>2.5</td>
<td>7.0</td>
<td>8.0</td>
<td>6.0</td>
<td>6.0</td>
</tr>
</tbody>
</table>

But because of beryllium’s inherent characteristics, it resisted attempts by any manufacturer to form it into a diaphragm, let alone a dome. Until now.

The New Yamaha Beryllium Dome, formed by Yamaha’s unique vacuum deposition process, is lighter than any other speaker diaphragm found today. So it’s more responsive to direction changes in amplitude and frequency of the input signal.

This is called transparency. It can be noticed best in complex musical passages and can be best described as highly defined and finely detailed.

Midrange: The Voice of Your Speaker. It’s no secret that between 500 Hz and 6 Khz is where most audible differences in speakers occur. It’s where we hear the human voice, and it is the hardest part of the frequency spectrum to reproduce accurately.

Once again, beryllium solves the problem of uneven response. Since it’s so lightweight, the dome can be made larger and lighter than before possible for a midrange driver. It extends the linear portion of its response curve even further.

The NY-1000 M Monitor is so accurate that you may even hear enhanced detail in a recording you once thought already perfect.

Re-thinking the Woofers. Some respected speaker manufacturers buy their low frequency drivers wholesale. Yamaha doesn’t buy them. We make them.

Even the very cone material itself was researched and developed and manufactured specially by Yamaha. (It’s made much more dense than most cones. That means a tighter, cleaner sound.) And the frame is cast in our own foundry so we can control quality.

A plucked string of a bass sounds like a plucked string bass note. Instead of a dull thud.

The Tangential Edge and Other Extras. Yamaha designed a special suspension system that holds the beryllium dome to the speaker frame with less contact allowing it to move more freely. It’s called the Tangential Edge. (You may not hear the difference at first, but you will.)

The crossover system was specially designed to have a very low DC resistance, increasing the system efficiency.

Most highly accurate systems need a large amp to drive them properly. The NY-1000 M Monitor requires only 15 watts RMS to fill an average room with loud music, yet can handle RMS power outputs exceeding 100 watts.

By Our Own Skilled Hands. Yamaha’s philosophy is one of self-reliance.

That’s why, for example, we build the critical speaker components (like cone materials and speaker baskets) rather than purchase them.

That includes the speaker enclosure made from material designed for anti-resonance characteristics. (Our piano making experience was essential here.)

There are enough speaker system modifications and copies around, already. This is something original.

Proudly Presenting the NY-1000 M. It’s not inexpensive or easy to find. The NY-1000 M is sold as right and left-hand units, and by the pair only.

They cost $960.00 the pair, when you can get them.

Yamaha is making them as fast as we can, but you may have to wait a short while until your Yamaha Audio Dealer has a pair for you to audition. (He also features Yamaha speakers based on the same technology and quality at less money.)

Patience, please.

Part of the Yamaha System. The NY-1000 M Monitor is the ultimate air suspension speaker system.

That is a strong claim to make. In the future, Yamaha will present the ultimate power amplifier, turner, preamplifier, and turntable.

Actually advancing the state-of-the-art of the major components of a music reproduction system. In short, the ultimate system.

We’re convinced that no matter what you think is the best today, we’ll make you dissatisfied with it. Don’t say we didn’t warn you.
**Glenburn’s $125 Record-Changer Package**

The Equipment: Glenburn Model 2155A, a three-speed (33, 45, 78 rpm) record changer, with Shure M-75E cartridge, base, and dust cover. Dimensions: 15½ by 14½ inches (top of base); base 3¾ inches high; requires 7 inches minimum vertical clearance with dust cover closed, 17 inches vertical and 18 inches deep fully open. Price: $125.80; also available with Audio-Technica AT-12S CD-4 pickup and low-capacitance cables as Model 2155A/Quad, $145.80. Warranty: one year parts and labor. Manufacturer: Glenburn Engineering, England; U.S. distributor: Glenburn Corp., 4 North St., Waldwick, N.J. 07463.

Comment: The Model 2155A is the first unit we have tested and is near the top of that company’s line, which runs from very low to moderate in price. This, then, is a budget-priced “total turntable” in that it comes with a pre-installed Shure cartridge as well as a stylish base and a smoke-tinted plastic cover. The cover fits into slots at the rear of the unit that permit you to raise it to a full-up position or remove it entirely. When the transit screws are adjusted correctly, the chassis floats on the base and becomes fairly immune to external shock effects. At the rear of the base are cutouts for holding the spindles, two of which are supplied—a short one for single-play and a long one for stacking up to six records for automatic sequencing. In the latter mode, an over-arm is used for holding the records on the spindle and for engaging the automatic action. The tone arm lifts up to the vertical position, which facilitates cartridge replacement if desired. The arm is a fairly simple design, with a square-sectioned body and an offset head. The test sample was set up correctly at the factory for the cartridge installed in it, but for those who want to change the settings (or the pickup) the following adjustments are provided: stylus force, tone-arm height, stylus setdown point, and antiskating. The stylus force is adjusted via a spring. There is no numbered VTF gauge, but there are line markings for VTF that correspond closely to gram markings. CBS Labs checked these and found that “0,” “1,” and “2” were exact settings. “3” produced 3.2 grams, “4” produced 4.2 grams. There is a fair amount of residual bias force even with the antiskating knob set at 0, and so the lab left it there. All tests were conducted at a VTF of 1.5 grams.

Turntable speed varies somewhat over the test-voltage range and is generally a bit fast. (See the accompanying table.) No fine-speed adjustment is provided. The measured error seems typical of moderately priced changers and has been explained in the past as “normal” for the anticipated load of records that may be piled on the platter.

| Weighted peak flutter at 33 rpm (ANSI/IEEE standard) | ±0.10% | with a maximum reading of ±0.25%. Audible rumble (CBS-ARLL standard) measures –54 dB. These are obviously not state-of-the-art figures but well within expectations for a turntable in this price range.
| VTF | 0.25% | fast at 120 VAC | 0.07% fast at 127 VAC | 0.25% slow at 105 VAC | 0.07% fast at 127 VAC |
| 33 rpm | 0.10% | fast at 105 VAC | 0.07% fast at 120 VAC | 0.10% fast at 127 VAC | 0.25% slow at 105 VAC | 0.08% fast at 120 VAC | 0.25% fast at 127 VAC |
| 45 rpm | 0.10% | fast at 105 VAC | 0.07% fast at 120 VAC | 0.25% slow at 105 VAC | 0.08% fast at 120 VAC | 0.25% fast at 127 VAC |
| 78 rpm | 0.10% | fast at 105 VAC | 0.07% fast at 120 VAC | 0.10% fast at 127 VAC | 0.25% slow at 105 VAC | 0.08% fast at 120 VAC | 0.25% fast at 127 VAC |

REPORT POLICY

Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by CBS Laboratories, Stamford, Connecticut, a division of Columbia Broadcasting System, Inc., one of the nation’s leading research organizations. The choice of equipment to be tested rests with the editors of *Hi-Fi* magazine. Manufacturers are not permitted to read reports in advance of publication, and no report, portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. All reports should be construed as applying to the specific samples tested; neither *Hi-Fi* nor CBS Laboratories assumes responsibility for product performance or quality.
rear of the unit, it operates as a single-play manual except for the automatic arm return and shutoff at the end of play.

Within its obvious design boundaries, the Glenburn 2155A seems well built and reliable. Having put it through its paces, we can attest to that. It lacks some of the refinements and the superior performance of costlier models, but at its price it should provide yeoman service in a budget system.

**Pioneer's $200 “Sound Project” Receiver**


**Comment:** The “Sound Project” designation is used by Pioneer for its budget-priced products—of which this obviously is one. Not that the styling is “chintzy” (its look is that of quiet moderation), but a $200 model rated at 7 watts per channel certainly is squarely in the budget-receiver territory.

The amply calibrated tuning dial, flanked by a signal-strength meter and the tuning knob, includes a stereo indicator near the knob. Below the dial are a stereo headphone jack (live at all times); pushbuttons for tape monitor (source/tape), mode (stereo/mono), and loudness compensation (on/off); and rotary controls for function (AM/FM/phonograph/aux), volume, balance, treble, bass, and power. This last has an AC-off position that controls the entire receiver plus several speaker-switching options: off, main on, remote on, and main plus remote on. The use of two stereo pairs of speakers with a low-powered amplifier may seem ambitious. For full-volume listening it probably is advisable to use only one pair at a time to avoid excessive distortion even if they are fairly efficient speakers; for background-music use, however, the four-speaker option may come in handy.

The speaker outputs are binding-post terminals, appropriate for bared wires or spade lugs. Similar terminals are used for the antenna inputs: the long-wire type for AM plus both 75- and 300-ohm FM lead-ins. A recessed screw grounding terminal near the antenna inputs is intended for ancillary equipment—particularly a turntable. (The recessing makes it a little more awkward to use than need be, but that’s something you will fuss with only during installation.) Pin-jack pairs are supplied for input (phono, aux, tape) and for tape-recording output. A DIN record/play tape jack is provided as well. There are two AC convenience outlets, one of which is switched with the 300’s own AC supply.

The power bandwidth curves confirm Pioneer’s 7-watt (per channel) rating—even in the 0.5% measurement that we use as a common test for all amplifier sections, though this measurement is “twice as demanding” as that based on Pioneer’s 1% THD rating. Both curves cover the entire audible range without dropping below −3 dB. Note in the power output data, however, that with both channels driven, even at 1 kHz, one channel clips short of the 7-watt rating point, while the other clips at just 7 watts. And when harmonic distortion is measured (again with both channels driven) at 7 watts in the deep bass, the amplifier is forced into high distortion. Not to worry. The power bandwidth curves show that when the power is cut back only slightly (and the energy required in the bass by normal musical signals is not as great as that in the midrange) the amp section stays within rated distortion.

The amplifier section is, over-all, quite good for a budget unit, in fact. THD generally is in the region around 0.2% in the power/frequency range required for music reproduction; IM runs in the neighborhood of 0.5%. Frequency response falls off a little at the frequency extremes—but we would expect the response of speakers appropriate for the 300 to roll off far more. And the S/N measurements are better than we might have thought.

The tuner section resembles the amp in providing good workaday performance. Mono quieting for most commonly encountered signal strengths is close to 50 DB.

**FM SENSITIVITY & QUIETING CHARACTERISTICS**

- **MONO SENSITIVITY**
  - for 30 dB quieting: 2.0 μV at 50 MHz
  - for 35 dB quieting: 1.5 μV at 50 MHz
- **STEREO SENSITIVITY**
  - for 30 dB quieting: 4.0 μV at 50 MHz
  - for 35 dB quieting: 3.5 μV at 50 MHz

**TOTAL HUM. NOISE & DISTORTION IN DB**

- **RF INPUT IN MICROVOLTS**
  - 2.0 μV (mono)
  - 2.0 μV at 50 MHz
  - 2.0 μV at 100 MHz
  - 4.5 μV (stereo)
  - 2.0 μV at 50 MHz
  - 4.0 μV at 100 MHz
**MONO FM RESPONSE**

+2, -3 dB, 20 Hz to 15 kHz

**STEREO FM RESPONSE**

- Left channel: +4, -1 dB, 20 Hz to 15 kHz
- Right channel: +4, -21/2 dB, 20 Hz to 15 kHz

**CHANNEL SEPARATION**

- Left channel: >35 dB, 380 Hz to 3.1 kHz, >25 dB, 60 Hz to 5.6 kHz
- Right channel: >35 dB, 200 Hz to 2.5 kHz, >25 dB, 60 Hz to 4.2 kHz

**POWER OUTPUT DATA**

**CHANNELS INDIVIDUALLY**

- Left channel: 7.6 watts for 0.20% THD
- Right channel: 8.2 watts for 0.20% THD

**CHANNELS SIMULTANEOUSLY**

- Left channel: 7.0 watts for 0.17% THD
- Right channel: 6.7 watts for 0.20% THD

**POWER BANDWIDTH**

- For 0.5% THD: 13 Hz to 20.5 kHz
- For 1.0% THD: 12 Hz to 33 kHz

**FREQUENCY RESPONSE**

- (1 watt output)

**INTERMODULATION CURVES**

- 8-ohm load: <0.67%, below 0.1 to 7.09 watts
- 4-ohm load: <1.1%, below 0.1 to 6.3 watts
- 16-ohm load: <0.62%, below 0.1 to 4.82 watts

**HARMONIC DISTORTION CURVES**

- 7 WATTS OUTPUT
  - Left channel: <0.92%, 70 Hz to 20 kHz
  - Right channel: <1.8%, 70 Hz to 15 kHz

- 3.5 WATTS OUTPUT
  - Left channel: <0.53%, 70 Hz to 20 kHz
  - Right channel: <0.5%, 24 Hz to 26 kHz

- 0.07 WATTS OUTPUT
  - Left channel: <0.36%, 20 Hz to 20 kHz
  - Right channel: <0.43%, 20 Hz to 20 kHz

**PREAMP & CONTROL CHARACTERISTICS**

- RIAA EQUALIZATION: +1/-3 dB, 42 Hz to 20 kHz
- TONE CONTROLS
  - Bass boost
  - Treble boost
  - Bass cut
  - Treble cut

**RESPONSE IN DB**

May 1975
Sound Project 300 Additional Data

<table>
<thead>
<tr>
<th>Tuner Section</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Capture ratio</td>
<td>2.7 dB</td>
</tr>
<tr>
<td>Alternate-channel selectivity approx.</td>
<td>40 dB</td>
</tr>
<tr>
<td>S/N ratio</td>
<td>69 dB</td>
</tr>
<tr>
<td>THD</td>
<td>80 Hz</td>
</tr>
<tr>
<td></td>
<td>1 kHz</td>
</tr>
<tr>
<td></td>
<td>10 kHz</td>
</tr>
<tr>
<td>IM distortion</td>
<td>19 kHz pilot</td>
</tr>
<tr>
<td></td>
<td>38 kHz subcarrier</td>
</tr>
<tr>
<td></td>
<td>-65 dB</td>
</tr>
</tbody>
</table>

Amplifier Section

<p>| Damping factor | 32 |</p>
<table>
<thead>
<tr>
<th>Input characteristics (for 7 watts output)</th>
<th>Sensitivity</th>
<th>S/N ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>phono</td>
<td>2.7 mV</td>
<td>66 dB</td>
</tr>
<tr>
<td>aux</td>
<td>150 mV</td>
<td>80 dB</td>
</tr>
<tr>
<td>tape</td>
<td>150 mV</td>
<td>80 dB</td>
</tr>
</tbody>
</table>

dB—the figure that sometimes is taken as separating “good” from “not so good.” In stereo the quieting comes in a little shy of this mark, though it’s better than we’ve seen in some much more expensive equipment.

Minimum usable sensitivity (a less important criterion) is excellent in both mono and stereo. At 40 dB the selectivity is not great but certainly is adequate for most urban and suburban locations, where one seldom encounters alternate-channel (let alone adjacent-channel) interference. (Recordists should note that pilot suppression is 38 dB; if you’re making Dolby recordings from the tuner section on a deck with a switchable FM filter, it should be turned on to prevent possible disruption of the Dolby action by the pilot.) Response, separation, and harmonic distortion all are acceptable, though of course the distortion in stereo contributes to the tuner’s want of ideal stereo quieting.

Even without an external antenna the AM section will pick up local stations well—as one would expect. We found weaker stations a little noisy: somewhat more susceptible to AC-line clicks and fluorescent-light buzzes than average. When we tried a short indoor external antenna it increased signal strengths without improving quieting materially. In problem reception areas an outdoor AM antenna probably will be required for acceptable reception.

The Sound Project 300 strikes us as a consistently designed receiver that, so to speak, puts its money where the musical action is. For the many, many buyers-on-budgets who live in good FM reception locations and otherwise have no special requirements (more-than-minimum power, extra tape switching, etc.) it is an excellent choice.

CIRCLE 143 ON READER-SERVICE CARD

Garrard’s $160 Automated Single-Play Model 86SB

The Equipment: Garrard “Module” 86SB, a two-speed (33 and 45) automated single-play turntable assembly with base and dust cover. Dimensions: base 17¼ by 15⅞ inches, 4¼ inches high; approximately 6½ inches minimum clearance required with dust cover removed, approximately 17¼ for dust cover opened to maximum. Price: $159.95. Warranty: one year parts and labor, shipping paid one way. Manufacturer: Garrard division of Plessey, England; U.S. distributor: Plessey Consumer Products, 100 Commercial St., Plainview, N.Y. 11803.

Comment: The Model 86SB is one of many current turntables that offer all the functions of a changer except record-changing: automated single-play units. At $160, including base and cover, the 86SB is one of the less expensive models in this product class. Unlike most of its fellows, which often ape the appearance of the classic manual players, its family resemblance to the Garrard changers, from which it evidently is derived, is obvious at first glance.

Garrard calls the unit a “module.” This may confuse some purchasers since that term has been used (by Garrard in particular) for inexpensive changers delivered with a premounted pickup. None is supplied with the present model, which is intended for cartridges tracking at between ¾ and 4 grams, according to the owner’s manual. The manufacturer now calls the systems that include cartridges “Pre-Packs” and those that supply just base and dust cover “modules.”

The smoky-plastic cover fits into a slot at the back of the base and can either “hinge” upward (a spring-loaded support arm holds it in the open position) or be removed altogether. The chassis is spring-mounted on the base, to a large extent isolating it from shock—even when you open or close the cover. The 86SB is not exactly comparable to any changer in the Garrard line, despite the similarities. Like the other Garrard single-play turntable, the Zero 100 SB, it is equipped with belt drive. (All Garrard changers use idler drive.) And it omits the 78-rpm speed available in all the changers but the Zero 100C.

Speed and arm-setdown position (for automatic operation) are controlled by a single dial at the left of the platter. It can be set for 7-inch 45s and 12-, 10-, and 7-inch LPs. If you have an oddball combination (such as those short-lived 12-inch 45s), you can set the dial to the speed you want and then cue the record manually.
The three levers at the front are for automatic stop/start (which includes arm cueing and return), manual stop/start (which controls the AC to the motor but does not affect the arm), and cueing (manual raising or lowering of the arm, damped in both directions). The manual cueing operates with no side drift. The arm returns to rest, and the unit shuts itself off at the end of the record in any mode.

Arm balance is adjusted by a threaded counterweight whose coupling to the rear of the arm is relatively compliant. That is, it is not rigidly affixed, and the flexibility in the mounting system helps to "decouple" the counterweight's mass from that of the arm. Tracking force is adjusted by moving a small sliding weight to the desired calibration on the front of the arm. A similar sliding weight, on its own "arm" attached to the pivot system, sets antiskating force, with separate calibration scales for spherical and elliptical stylus. There are screw adjustments for automatic-setdown point, arm height in the automatic cycle, arm height in manual cueing, and maximum arm height (in either mode). None of these screws on our test sample required adjustment.

The cartridge is mounted onto a small platform that clips into the arm, and a plastic gauge is provided to position the stylus for optimum overhang and vertical tracking angle. Also provided are a large-hole 45-rpm adapter with a mounting clip to hold it when it is not in use, and a small bottle of oil, which must be applied to the platter bearing shaft before you place the platter on it.

The four-language owner's manual, obviously intended for international use, ignores one small wrinkle built into the U.S. version. Whereas the manual specifies a DIN-connector output plus an optional pin-connector adapter, the U.S. version comes wired with low-capacitance (for CD-4 use) pin-connector leads, colored gray and brown. They are, it turns out, for left and right channels respectively. We would like to see Plessey either add a note to this effect in the manual or (better) use audio cables with the standard white and red color coding. There also is a grounding wire to prevent hum.

A major advantage of this turntable over Garrard's (and most other companies') changers is that it dispenses with the drive idler in favor of a belt for low rumble and wow. The rumble is very low indeed at -61 dB (ARLL) in CBS Labs' tests, while the wow and flutter are equally excellent at 0.05% average and 0.09% peak (ANSI/IEEE). These are, of course, the prime reasons for buying the 86SB: They represent performance beyond what you can expect in a changer at the same price. Speed accuracy also is excellent at a consistent 0.01% fast, measured at either speed setting and at any test line voltage. (There is no "fine tuning" control for speed on this model.) The platter, which is covered with a rubber mat, weighs just under 5½ pounds.

In one very important way the arm is exceptionally fine: Presumably because of the compliant counterweight coupling the lab could measure no significant bass resonance (tracking with the Shure V-15 Type III pickup). Even with very compliant styli, therefore, warp-tracking problems should be minimal. The vertical tracking force settings, which are calibrated in whole grams to 4 grams, all proved to be exact.

The force required to trip the automatic arm-return feature is negligible; so is vertical arm friction. Lateral arm friction and antiskating were difficult to measure because of their interaction and because antiskating can't be totally defeated. Lateral friction appears to be approximately 0.1 to 0.15 gram—not very low, but not high enough to be worrisome. Antiskating, using either calibration scale, is close to "correct" values for tracking forces above 2 grams. At lower settings the antiskating seems to overcompensate. After examining two samples we'd suggest that for tracking forces below 2 grams the antiskating control be left at its minimum setting. This is not calibrated as zero antiskating; in the measured sample it provided approximately the bias we would expect for a tracking force of 1.5 grams—though, again, precise values are difficult to determine because of arm friction.

In the most important respects, then, the Garrard 86SB offers unusually fine performance plus automation at what must be reckoned a bargain price. Those areas where performance is measurably below the standards of more expensive equipment are, in our opinion, much less important. Fitted with a fine cartridge tracking in the range between 1 and 2 grams (and there are many), it can be expected to hold its own in sonic comparison with just about any other model. And if you use a cartridge tracking above 2 grams (which, among top models, is likeliest these days in CD-4 pickups), the arm friction and undefeatable antiskating cease to be demerits even on theoretical grounds. Its performance in these areas suggests many of the better changers. And for that reason you may prefer to consider the 86SB as a model that saves you—at a rough estimate—$50 by dispensing with record-changing itself.

Kenwood's $180 Stereo Receiver


Comment: The styling of the KR-1400 belies its extremely low price. The simulated walnut finish (virtually standard today in inexpensive equipment and often used even in higher brackets) of the case is so convincing that careful examination was required to confirm it as a laminate. The finish of operating parts is consistent with that in the rest of Kenwood's line. All the basic features—including a tuning meter—are provided. The meter measures signal strength for both FM and AM—not as efficient for perfect FM tuning as a channel-center meter (which is not to be expected in this price class), but efficient enough for most purposes. The tuning dial is on the small side, but it is wide enough to allow adequate spacing between stations and, for FM, is "linear." (There is as much dial space between 88.1 and 88.5 as there is between 106.1 and 106.5, for example.) The dial area includes a lighting stereo-FM indicator.

Among the controls across the bottom of the front
**FM Sensitivity & Quieting Characteristics**

- **Mono Sensitivity**
  - (for 30 dB quieting) 3.0 µV at 90 MHz
  - 3.0 µV at 58 MHz
  - 3.4 µV at 105 MHz

- **Stereo Sensitivity**
  - (for 30 dB quieting) 4.1 µV at 90 MHz
  - 4.5 µV at 58 MHz
  - 6.0 µV at 105 MHz

**Monophonic Response**

- +1/2 dB, -3 dB, 42 Hz to 15 kHz

**Stereo Response**

- Left channel: +1/2 dB, -3 dB, 42 Hz to 15 kHz
- Right channel: +3/4 dB, -3 dB, 42 Hz to 15 kHz

**Channel Separation**

- Left channel: >35 dB, 700 Hz to 3.5 kHz; >25 dB, 38 Hz to 12 kHz
- Right channel: >35 dB, 130 Hz to 7.2 kHz; >25 dB, 37 Hz to 11.5 kHz

---

**Power Output Data**

**Channels Individually**

- Left at clipping: 12.5 watts for 0.2% THD
- Right at clipping: 12.5 watts for 0.1% THD

**Channels Simultaneously**

- Left at clipping: 11.9 watts for 0.23% THD
- Right at clipping: 11.5 watts for 0.13% THD

---

**Power Bandwidth**

**For 0.5% THD**

- 15 Hz to 90 kHz

**For 1.0% THD**

- 14 Hz to above 100 kHz

---

**Frequency Response**

- 1 watt output

**10 Watts Output**

- Left channel: <0.18%, 40 Hz to 20 kHz
- Right channel: <0.30%, 40 Hz to 20 kHz

---

**Harmonic Distortion Curves**

**0.1 Watt Output**

- Left channel: <0.45%, 20 Hz to 20 kHz
- Right channel: <0.65%, 20 Hz to 20 kHz

---

**Square-wave response**
Kenwood KR-1400 Additional Data

**Tuner Section**
- Capture ratio: 2.5 dB
- Alternate-channel selectivity: 58 dB
- S/N ratio: 62 dB

**Amplifier Section**
- Damping factor: 45
- Input characteristics (for 10 watts output):
  - phono: 1.7 mV, 84 dB
  - aux: 95 mV, 80.6 dB
  - tape: 85 mV, 82 dB

Kenwood KR-1400 Additional Data

**PREAMP & CONTROL CHARACTERISTICS**

- **TONE CONTROLS**
- **HIGH FILTER**
- **LOUDNESS CONTOUR (volume control at 9 o'clock)**

**INTERMODULATION CURVES**

- 8-ohm load: <0.28% to 0.66 watts
- 4-ohm load: <0.65% to 1.42 watts
- 16-ohm load: <0.34% to 0.63 watts

Kenwood KR-1400 Additional Data

**FRONT PANEL**
- A power on/off button, a stereo headphone jack (which automatically disconnects the speakers when a plug is inserted into it), the two tone-control (bass and treble) knobs, (high) noise-filter and loudness-contour buttons, volume (with clutched channel elements so that it doubles as a balance control), the tuning knob, the selector switch (AF/FM/ phono/aux), and a tape-monitor play/source button. The back panel has pin-jack pairs for phono, aux, and tape inputs and for tape-recording output. There also is a DIN tape input/output jack. There are knurled binding posts for speaker connections, equipment grounding (next to the phono input), and antenna connections: 300-ohm FM lead-in, long-wire AM, and ground. These posts are the toothed type that grip bare-wire leads firmly but can be used equally well with small spade lugs. An unswitched AC convenience outlet is provided.

Note that provision is made for only one pair of speakers. "Remote" connections have become standard on medium-priced receivers, but their use—even when the manufacturer provides them—in a modest-power receiver like the KR-1400 is not recommended since, unless they are extremely efficient and/or are driven only to background music levels, a total of four speakers would tend to overload the amplifier section. The input connections and switching may again by contrast to medium-power equipment—look minimal as well. However, two tape decks can be used: one for playback and connected to the aux inputs, another using the tape input and output connections. In such a setup recordings could be dubbed from the former to the latter without touching the connections. If you must record on the aux-connected deck as well, you could use "Y" connections to feed both decks from the recording output, but dubbing in the reverse direction would require reconnection of the leads. In other words, the "missing" options would increase flexibility of use very little had they been included.

The amplifier section offers more power and less distortion than one might expect at so low a price. The manufacturer's rating of 10 watts per channel for 1% harmonic distortion certainly is not overstated. Harmonic distortion generally runs in the neighborhood of only 0.1% (though IM is a little higher) except in the extreme bass at full power. Even at 40 Hz (below the response range of most comparably priced speakers) harmonic distortion is less than 1% for the full 10 watts output with both channels driven.

The FM section is not uncommonly good, though it's not bad. Quieting in both mono and stereo is in the 40-60-plus range—not up to the 50-dB par for really good equipment, but not far below it. The remaining FM measurements are in the same boat: less than spectacular but certainly acceptable. The AM section is more than acceptable. With no external antenna it pulls in a surprising number of weak stations clearly and does a better-than-average job of suppressing noise between stations.

Since $200 has generally been accepted as a floor below which receivers cease to be high fidelity instruments, it is surprising and gratifying to find that a model costing less (even only $20 less) can perform as well as the KR-1400. At 10 watts it has a hair more power than several more-expensive receivers. To "pay for" this extra power it keeps features to a minimum (there is no mono/stereo switch, for example) but without compromising basic requirements for most purposes. We count it as a highly successful job of cost-shaving.

CIRCLE 144 ON READER-SERVICE CARD
Elac's $130 Miracord Basic Changer

**The Equipment:** Miracord 820, a two-speed (33 and 45 rpm) record changer, less base, dust cover, and pickup. Dimensions: 13¼ by 11 inches, minimum clearance, 6 inches above and 4 inches below. Price: $129.95; optional oiled walnut base (18½ by 14½ inches), $20.95; optional dust cover, $16.95. Warranty: one year parts and labor; owner may bring to authorized service center or pay shipping one way to the distributor. Manufacturer: Elac, West Germany; U.S. distributor: Benjamin Electronic Sound Corp., 40 Smith St., Farmingdale, N.Y. 11735.

**Comment:** The lowest-priced model in the Elac/Miracord line of automatic changers is the two-speed Model 820. Interestingly enough, it bears considerable resemblance— in features and in performance—to its costlier counterparts previously reviewed (the 50H Mk II, November 1972; the 760, June 1974; the 770H, March 1971). Of special interest is the fact that the 820 is “CD-4 ready,” in that it comes with low-capacitance cables and has an antiskating adjustment with instructions for CD-4 stylus.

The changer is supplied with both long and short spindles. The long one is Elac’s “magic wand,” which uses three small retracting members to hold records in place—what sometimes is called an umbrella spindle. Up to ten records may be stacked for automatic sequencing. The short spindle for single play rotates with the record, obviating a possible cause of center-hole wear. Also included is a single-play adapter for large-hole 45s.

Speed is inherently accurate; CBS Laboratories’ tests showed no measurable errors at various test voltages once speed was adjusted for the nominal line voltage of 120 VAC. For those who want to use it, however, there is a vernier adjustment plus a strobe ring printed around the top of the platter. Tests show a range of adjustments of +3.2% to −3.0% at 33 rpm and +4.6% to −1.5% at 45.

Flutter measurements (weighted peak, 33 rpm, ANSI/IEEE standard) average ±0.08%, with a maximum value of ±0.13%, average figures for a moderately priced automatic and well below what is generally considered audible. The arm resonance, measured with an Elac D-444E pickup, shows a 10-dB rise at 13 Hz, somewhat high but undetectable in listening tests. Rumble, by the CBS-ARLL standard, is low at −57 dB.

The tone arm is gratifyingly “sophisticated” for a changer of this price with a calibrated rear counterweight that fits over the end of the tubular body and an offset head that has a handy slide-out platform for installing a pickup and adjusting its position for correct stylus overhang. Arm friction, laterally and vertically, is negligible; stylus force needed to activate the automatic trip is, at 0.5 gram, fairly high for a medium-priced changer and would argue against attempting to track any pickup much below 1 gram in the automatic mode. The built-in VTF gauge is quite accurate, producing 0.9 gram for a reading of 1 and on-the-nose stylus forces for all the other numbered settings—which run from 1 to 3. There are unnumbered calibrations at the quarter-gram points as well, and, since each full rotation of the counterweight (bringing it back to the zero calibration) adds four grams, a wide and finely subdivided range of settings is possible.

Two antiskating scales—for spherical and elliptical stylus, the latter scale being used for CD-4 as well—are provided, and each adds a suitable amount of bias in a very linear fashion for its respective stylus tip type. The built-in cueing mechanism works well, with no side drift. Automatic cycling time is 13 seconds at 33 rpm.

Operating the Miracord 820 in record-changing or single-play modes is quite simple and foolproof. The controls all operate the same way with either the stacking spindle or the stub version. You select the speed—which also determines the arm-setdown point (for 12-inch discs at 33, 7-inch at 45)—and press the start button. The arm automatically begins play and, at the end of the cycle (or when you press the stop button), returns and shuts off the drive system. Or you can begin play by lifting the arm and moving it over the record, which turns on the drive. If you insert the short spindle upside down, the record will be played repeatedly for as long as you desire.

As with all other Miracord turntables we have examined in the past, the Model 820 shows every sign of the use of quality materials and finishing of parts (both under the chassis and topside), and careful workmanship. Combined with the 820’s smooth, responsive operation, these virtues make its relatively low price a genuine bargain on today’s market.

**Correction**

The report on the record-cleaning brush on page 41 of the April HIGH FIDELITY was incorrectly identified as the Kenwood KP-5022. The item being reviewed was actually the Staticmaster Model 3C500 record-cleaning brush.

**Coming Next Month:** Tests of six budget priced speaker systems: Royal Sound PRO-350, Maximus X-100, Lafayette 888, Neosonic SP-12, Dynaco A-25XL, and Frazier Super Monte Carlo.
Empire's new wide response 4000D* series phono cartridge features our exclusive "4 Dimensional"™ diamond stylus tip.

This phenomenal cartridge will track any record below 1 gram and trace all the way to 50,000 Hz.

Empire's "4 Dimensional"™ diamond has a 0.1 mil radius of engagement yet the very low force required for tracking prevents any discernible record wear.

Every Empire long-playing cartridge is fully shielded with 4 poles, 4 coils and 3 magnets (more than any other brand).

For a free Guide to Sound Design write to:
EMPIRE SCIENTIFIC CORP.
Garden City, N.Y. 11530.

April 1975

Mfd. U.S.A.
There are two basic ways in which you can apply the principles of sound budgeting to your audio component purchases. First, you can decide how much you can afford to spend for a system—what I'll call the lump-sum approach—and choose for maximum performance within that budget. Second, you can set aside a portion of your income for a continuous adding to, and upgrading of, the system—what I'll call the ongoing approach.

In mono days, setting up an initial audio budget was simple. You could get a fairly good system for little more than $100; roughly one-third for the amplifier, one-third for the record changer and cartridge, and the remaining one-third for a speaker. A generation ago, a speaker wasn't sold as an oblong oiled-walnut box with a transducer system inside. It was a 10-inch or 12-inch naked coaxial loudspeaker. You built your own wooden box or bought a cabinet as an extra expenditure.

With the coming of stereo, the formula changed slightly. "You should spend about half of your hi-fi budget on speakers," audio retailers advised their customers in the late 1950s. Loudspeaker manufacturers gleefully propagated this idea—even then, when most systems were built around integrated amplifiers, you would end up buying loudspeakers that were "better" than the rest of the system at most expenditure levels because the formula didn't allow for the increased cost of the stereo amplifier.

The stereo receiver, which made FM an intrinsic part of most basic systems, further changed the ratio of costs for the various parts. To simplify matters, dealers across the country began assembling their own blue-plate specials—a popular receiver, an automatic turntable with phono cartridge installed, and two loudspeakers. The package price represented a saving from the total cost of the individual items, but it made it impossible for the average buyer to know whether his outlay was apportioned sensibly.

As a practical matter, the lion's share of the money usually went for the receiver. Most competent dealers tried conscientiously to offer automatic turntables and cartridges whose performance was...
consistent with that of the receiver, but all too often they skimped on the quality of the loudspeakers. The customer might have to buy better speakers a year or two later, as long-term listening demonstrated shortcomings he had not noticed initially. For the past year or so there has been a welcome trend to better-quality speakers in some dealer-assembled packages. Fisher, Pioneer, Avid, Advent, and Rectilinear are among the brands now being offered, and they represent a significant improvement over the private-label speakers they replace.

As this quick history of high fidelity budgeting indicates, the single most complicating factor in creating a rule of thumb for the apportioning of funds is the constantly changing nature of the component systems people buy. The trend of many years to receivers has recently been moderated by a counter-trend to not only separate tuners and integrated amps, but also to separate power amplifiers and preamps and to single-play turntables. In the 1950s, when FM wasn't a basic part of the average system, it usually was the first program source to be added; tape was a comparative rarity. Today, FM is an integral part of the average system, and tape is even more common as an add-on than FM was then. In fact, it's not uncommon for owners of packaged systems to acquire both cassette and open-reel tape decks within a year of making their initial purchase.

**The Basic Costs**

Despite the constantly changing taste of the audiophile, it's possible to set up general guidelines for apportioning stereo budgets. To illustrate: On today's market, you'll have to pay at least $390 for a passable system. That price includes $200 for an AM-FM stereo receiver capable of delivering at least 10 watts per channel; $70 for an automatic turntable with magnetic cartridge; and $120 for two mini-bookshelf-speakers. Better systems start at around $850, which includes a really good automatic turntable and cartridge valued at about $250; a receiver for $350 with better tuner sensitivity, greater flexibility in controls, and more power; and two $125 speaker systems. If you've got up to $2,000 to spend, you may be interested in separates instead of the receiver-oriented systems in the first two price categories. A typical one might include $325 for a stereo preamp, $395 for power amplifier, $165 for turntable and arm, $65 for stereo cartridge, and $400 for stereo tuner, with the balance ($650) going for loudspeakers. Or you can drop the tuner and put more money into still better speakers or into a top magnetic cartridge plus a luxuriously automated turntable.

In each of these hypothetical systems, the speakers account for one-third or less of the total price: the larger the total, the smaller the percentage allotted to speakers. Note that approximately 50% of the price of each goes for electronics—receiver or separate tuner and amplifier—and that the electronics' share of the total tends to increase as the price of the system goes up. What's left, about one-sixth, goes for record-playing equipment. If you insist upon a ratio, that translates to 1:3:2 for record player, receiver, and stereo speakers. But, as our samples indicate, that's a very rough guide indeed, not to be taken too literally.

For instance, acoustic suspension loudspeakers require more amplifier power than speakers of higher efficiency to achieve the same sonic level. Low speaker efficiency demands a greater proportion of your stereo budget for amplifier power. Or let's suppose you're miles from the nearest stereo FM signal. In order to receive it, you require the ultimate in tuner sensitivity. That means a more expensive tuner (or tuner section) than that used in our computations. On the other hand, you may be able to economize with a low-powered amplifier and a pair of high-efficiency speakers.

**Some Extras**

Beyond the basic elements of a stereo system there are extras that should be budgeted for but about which it's impossible to generalize. Take the FM antenna. It may cost you nothing (most manufacturers still include a flexible folded dipole antenna with their receivers and tuners, adequate for listening in many urban locations), or it may cost you $150. The antenna you need is determined not by the quality or sensitivity of your receiver (though lower-sensitivity tuners may require more help from an antenna than do more expensive models), but by your location in relation to the FM stations you listen to. A rancher in Nevada with the best antenna may need costly coaxial cable to ward off FM multipath and other forms of interference, and he may want an antenna rotator to enable him to pick up stations from the suburbs as well as those in town. On the other hand, a suburbanite with an average tuner may find that the simple folded dipole pulls in all the stations he wants to hear, without fading or distortion.

What about tape? Most dealers advise customers looking essentially for a music playback unit to buy a deck that can be incorporated into the audio system permanently. To match the fidelity of your tuner (assuming you plan to tape off the air) or your amplifier (which will be used to play tapes back), many dealers now suggest that you spend at least as much for the tape deck as for the electronic components. That's basically good advice when it comes to selecting an open-reel or cassette deck. If your receiver cost $500, for example, a "matching" open-reel deck will be in the medium-price bracket, its cassette counterpart would be toward the top of the...
price spread for that format, and performance standards for the two would be roughly comparable. You won't find any $500 eight-track decks, of course — nor will you find any that truly match the performance standards implicit in $500 worth of cassette or reel equipment.

Stereo headphones? Price here is a better indicator of construction and durability than of fidelity. Some dealers, however, advise setting aside 10% of the price of your receiver or preamp-amplifier combination for a headset. As a practical matter, a particularly good $15 set can produce better sound than speakers costing as much as $100 apiece — and will produce dramatic results with any amplifier or receiver. A $40 set not only lasts longer, but also may be capable of subtleties in the upper midrange and response at the frequency extremes not available with less expensive models. A $100 headphone should be better built, more comfortable, and audibly superior throughout the frequency range, regardless of the component amp or receiver it's plugged into.

**Enter Four-Channel Sound**

Quadriphonic systems create a whole new set of cost relationships. For one thing, they require four speakers instead of two, and most popular four-channel receivers are lower in power output than their two-channel equivalents. A modest system advertised recently by one dealer included a Pioneer QX-646 receiver (with CD-4, SQ, and Regular Matrix) priced at $500, a BSR 4620W changer with Audio-Technica AT-12 cartridge ($175), and four BIC Venturi Formula 2 speakers at $150 apiece. Total price for the system, which chooses highly efficient speakers to make the most of its 10 watts per channel: $1,275, with the loudspeakers accounting for slightly less than half — the formula once proposed by speaker makers to cope with stereo. The turntable and cartridge account for only about 15% of the total price.

Yet consider this more elaborate four-channel system from another dealer: Pioneer QC-800 preamp ($280), accompanying QA-800 power amplifier with SQ and Regular Matrix decoder ($400), Technics SL-1300 turntable ($300) with Audio-Technica AT-155S pickup ($100), and four Audioanalyst A-200X speaker systems ($1,000); for dessert, a Technics CD-4 demodulator ($125). Total price is $2,205, of which not quite one-third goes for electronics, 45% for speakers, and the remainder for record-playing equipment.

Both of these are built around record-playing equipment, and both include CD-4 capability — which makes them expensive, even by four-channel standards. But the ratio of expenditures varies and will vary even more when you consider a system without CD-4 on the one hand, or with tape capability instead of record-playing ability on the other.

While it's no longer possible to come up with a neat mathematical relationship like the 1:1:1 ratio of mono days or the 50%-for-speakers apportionment promoted by speaker manufacturers, the examples above should give the first-time shopper some sense of proportion. If a dealer sells you a $350 receiver and $175 automatic turntable complete with base, dust cover, and cartridge, then proposes to top off the system with two $25 speaker systems, the time has come to be suspicious. There are such things as bargains in high fidelity, but speakers at $25 that are capable of revealing all the sonic purity a $350 receiver can deliver are unusual, to say the least. If you accept such an offer — or if you take advantage of a package deal in which two low-cost speakers are thrown in free with the

<table>
<thead>
<tr>
<th>SAVING UP FOR A SYSTEM</th>
</tr>
</thead>
<tbody>
<tr>
<td>This much per week . . .</td>
</tr>
<tr>
<td>. . . is this much per year . . .</td>
</tr>
<tr>
<td>. . . and will buy this, Deluxe changer with pickup, or Dolby cassette deck, or pair of speakers.</td>
</tr>
<tr>
<td>Basic four-channel receiver, or good stereo receiver plus headphones, or deluxe cassette deck.</td>
</tr>
<tr>
<td>Four good speakers, or power amp plus preamp plus tuner, or good open-reel deck.</td>
</tr>
<tr>
<td>Almost any component you want.</td>
</tr>
</tbody>
</table>

44 HIGH FIDELITY MAGAZINE
**REPRESENTATIVE STEREO-SYSTEMS BUDGETS**

<table>
<thead>
<tr>
<th>BASIC</th>
<th>TWO-CHANNEL</th>
<th>FOUR-CHANNEL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Low-priced ($400)</td>
<td>Medium-priced ($850)</td>
</tr>
<tr>
<td>Turntable*</td>
<td>$80</td>
<td>$250</td>
</tr>
<tr>
<td>Pickup**</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Receiver</td>
<td>$200</td>
<td>$350</td>
</tr>
<tr>
<td>Control preamp/</td>
<td></td>
<td></td>
</tr>
<tr>
<td>matrix decoder</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CD-4 demodulator</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Power amplifier</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Speakers (total)</td>
<td>$120 (for 2)</td>
<td>$250 (for 2)</td>
</tr>
<tr>
<td>OPTIONS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FM tuner*</td>
<td>$250</td>
<td>$350</td>
</tr>
<tr>
<td>Cassette deck*</td>
<td>$400</td>
<td>$500</td>
</tr>
<tr>
<td>Open-reel deck</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1) Buyers on very tight budgets presumably will avoid the extra cost of quad; hence we include no rock-bottom quad system. Deluxe stereo systems may, depending on the features incorporated, vary so widely as to defy generalization and are not included.
2) A prime objective of the deluxe four-channel system is flexibility. (The owner eventually may want a newer type of matrix decoder, for example.) It relies on separate components, rather than a receiver, making FM an option for this system alone.
3) For most systems we assume the purchaser will be able to avail himself of the many dealer offers in which a popular turntable can be bought with an appropriate cartridge for little more than the price of the turntable alone.
4) No cassette equipment specifically intended for quad is available. A stereo deck could, of course, be added to a quad system.

...purchase of a cartridge, turntable, and receiver—at least do so with the knowledge that you’ll later have to replace them with better-sounding models in order to get the full potential from your system. At the opposite extreme, a dealer may offer you a well-known, modestly priced receiver or amplifier, then try to convince you that you must have a really fine automatic turntable and pair of expensive speakers to get quality results. If any component he’s trying to sell you strays too far from the norms outlined above, watch out. [The accompanying article by Alan Stewart and Robert Long explains technical reasons for mistrusting such deals.]

**The Ongoing Approach**

Just because you’ve bought your basic sound system doesn’t necessarily mean you’re finished buying audio equipment. As noted earlier, there are all sorts of extras that make it more enjoyable—say, extension loudspeakers, a cassette tape deck, electrostatic headphones, an audio equalizer. Many audiophiles establish an annual budget that enables them to buy the things they want when they want them.

What is a realistic ongoing audio budget? How much should you set aside each payday, or each month? And what can you get for it?

That, of course, depends on your financial situation and your ultimate desires in terms of a home music system. Let’s assume, however, that you’re able to set aside $10 per week for audio additions and improvements. At the end of the year, that means $520—enough to add a really good cassette or open-reel tape deck to a basic system that consists of the traditional receiver, automatic turntable, and speakers. By the end of June in the second year, you’ve saved enough to replace the private-label speakers with a better pair. With the balance of the year’s savings, you could add two rear-channel speakers as the first step toward a four-channel system. Or you could get a quality stereo headphone and an ample supply of recording tape.

If your initial system consists of separates—manual turntable, tuner, and amplifier (or separate preamp and power amplifier)—you may use your audio budget to buy a second phono cartridge, add an equalizer, expand into tape equipment, or upgrade what you already have. Over a period of years, you’re likely to replace every component at least once, and you can do it on a mere $10 a week. However, if inflation continues to run more than 10% annually, you should increase your lay-away to $11 in the second year, $12 in the third, and so on. Using a savings account as a sort of private audio Christmas Club will cut your inflationary losses in half, since most banks give about 5% inter-
Let's say you now own a modest system (perhaps a BSR 310X changer with a Shure cartridge, two of your dealer's house-brand minispeakers, and a Fisher 202 stereo receiver). You want a better system and figure that the speakers are the weakest link in your present one. You plan to set aside $12 per week ($624 per year) to invest in improved sound. Here's how your budget might work out:

<table>
<thead>
<tr>
<th>Year</th>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>1975/76</td>
<td>Two Epicure 100 loudspeakers</td>
<td>$200</td>
</tr>
<tr>
<td></td>
<td>Teac 160 cassette deck</td>
<td>$260</td>
</tr>
<tr>
<td></td>
<td>AKG headphones</td>
<td>$69</td>
</tr>
<tr>
<td></td>
<td>Emergencies and staples (including tape)</td>
<td>about $90</td>
</tr>
</tbody>
</table>

**PLANNING AN OPEN-ENDED SYSTEM**

<table>
<thead>
<tr>
<th>Year</th>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>1976/77</td>
<td>Dual 1229Q changer</td>
<td>$260</td>
</tr>
<tr>
<td></td>
<td>Shure V-15 Type III pickup</td>
<td>$77</td>
</tr>
<tr>
<td></td>
<td>Sony TC-280 open-reel tape deck</td>
<td>$250</td>
</tr>
<tr>
<td></td>
<td>Emergencies and staples</td>
<td>about $30</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year</th>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>1977/78</td>
<td>Marantz 115B tuner</td>
<td>$300</td>
</tr>
<tr>
<td></td>
<td>Dynaco Stereo 80 amplifier kit</td>
<td>$140</td>
</tr>
<tr>
<td></td>
<td>Dynaco PAT-4 preamp kit</td>
<td>$120</td>
</tr>
<tr>
<td></td>
<td>Emergencies and staples</td>
<td>about $65</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year</th>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>1978</td>
<td>Time to reconsider the budget. Do you want to go for a quad system? Do you want a more elaborate tape system—including micros and, possibly, a portable deck for live recording? Has the sum you can set aside each week changed? If you further upgrade your system, should you cut costs by trading in your original components (now retired to standby status) or save them to use in a playroom or vacation home?</td>
<td></td>
</tr>
</tbody>
</table>

You can also enjoy your purchase immediately and pay via one of the time-payment plans some audio dealers offer (as of course do banks, credit-card services, and finance companies), but consider that you will then have to pay, generally, 18% annual interest on the loan.

Let’s suppose your budget permits a saving of $25 per week. That amounts to $1,300 annually—ample if you want to add a good open-reel deck at the end of your first six months, plus a very good FM tuner and stereo headset after the first year. During the second, you may want to consider a state-of-the-art four-channel system, with the addition of two back-channel loudspeakers, a full-logic SQ decoder, CD-4 pickup and demodulator, and two more channels of amplification. During the third, you may be ready for a more powerful amplifier, a cassette tape deck and recording tape, and an outdoor rotating FM antenna with tower.

There are a number of advantages to this kind of advance planning. Your system doesn’t grow haphazardly. You know what’s coming next, and by glancing at your savings passbook you have a pretty good idea of when you’re going to get it. You keep audio expenditures within manageable limits, instead of blowing a year-end bonus all at once.

Particularly if you want your system to include tape equipment, you should have a clear idea of what you want it to accomplish. For example, there is no point in buying blockbuster amplification if you listen at only moderate levels; you’re better advised to look for a low-power, albeit low-distortion, amp. Or, if you’re into open-reel tape but seldom have use for a battery-portable unit, perhaps you should forgo portability, because battery open-reel decks cost much more than comparable AC units. In other words, budgeting is as much a question of picking features as it is of picking price points.

As your system grows, so will your needs and your understanding of what it takes to fill them. Flexibility, therefore, is a must in planning ongoing purchases. And unless inflation is brought under control, it too will require flexibility in your plans. Perhaps it will mean altering the waiting time between purchases; perhaps it will mean revising the standards you have set for the system. But the economic squeeze makes it more important than ever that you have a realistic budget against which you can measure how efficiently you’re spending your high fidelity dollars.
Those Little Extras Can Cost a Lot

Essentially, this is an article about efficiency: the efficiency with which dollars can be used to buy sound quality. And to understand what we will be driving at you must begin by abandoning the idea of individual components as good or bad in themselves. Technically and economically the sound they reproduce is only as good—or as bad—as the weakest link in the total system. That is, they can be considered as an equally poor investment whether their technical limitations prevent reproduction of a portion of the music or their technical superiority encompasses sound that cannot be handled elsewhere in the system.

A good case in point, paradoxically, is a home-entertainment format that audiophiles have long disparaged as “inefficient” medium-fi or even low-fi: the console. The furniture-cum-radio/phonograph package is the bête-noire of high fidelity because it embodies so many compromises. The built-in speakers obviously cannot be positioned for best stereo imaging in the room. Worse, the furniture housing carries sound from the speakers back to the phonograph (and to the electronics—which, when tubes were the rule, could be “microphonic”) and, unless this property is carefully controlled, insinuates itself back into the sound as distortion of one form or another.

Efficiency of technical design, understood in the sense of this article, is the prime means of controlling these properties. Since the bass frequencies are the big offenders, console makers focus considerable attention on them. Even in music containing little bass, the rumble inherent in a console’s relatively inexpensive turntable could cause feedback if it were fully reproduced. One way to prevent rumble feedback is to avoid high-quality pickups with good deep-bass response. As it happens, the less expensive pickups also tend to be far less compliant than the premium models, making it easier to control bass resonance in the arm—obviously important if rumble and warp components are not to reach the speakers as deep-bass or subsonic “modulation.”

Likewise, the deep bass is the most difficult and expensive range to reproduce in the loudspeakers. The normal solution therefore lies in intentionally limiting bass response—choosing a woofer and enclosure whose bass roll-off frequency is relatively high. What is not reproduced therefore neither costs money nor creates feedback problems.

This is precisely why audiophiles have given the console such short shrift. It may produce sound that is satisfactory at least to relatively low-fi ears while keeping costs at affordable levels, even with the high price of the cabinetry and the relatively expensive distribution costs of mass-market goods (which normally rely on a wholesaler as an extra middleman who must be paid). But it still winds up with an over-all price/performance ratio that is very poor by component standards.

The console manufacturers’ approach to getting the best they can within their product format and cost structure—again, what we are calling efficiency—is basically sound. And it can be adopted to some extent by the component purchaser in seeing that his dollars all work toward audible ends. Equipment ill suited to his particular system can (at best) waste money on inaudible “improvements” or (at worst) actually degrade the audible sound through the components he already owns.

The reasons for this and the degree to which it is so vary somewhat with the class of equipment involved. Anyone who has shopped for a budget receiver undoubtedly has encountered salesmen who
point out that "for only $20 more" you can get so-
much extra power or so-much better FM sensitivity
than you will in the model you had first considered.
This is known as "selling up" and is a standard tac-
tic in all types of retail businesses. And indeed you
may get materially more for that extra $20 in
budget equipment. The question is: Is the extra

that you get something that you really want?

As you move into more rarified strata of com-
ponentry, however, an added $20 will buy smaller
and smaller improvements. While the difference
between a $180 and a $200 receiver might be au-
dible (say, in tuning both models to a fairly weak
FM station), you should not expect audible differ-
ences between an $850 receiver and one selling for
$870. To put it the other way about, the closer you
come to "ultimate sound," the more it will cost you
to achieve even minimal improvement until, by the
time you reach supercomponent territory, the con-
cept of efficient cost/performance ratios is virtually
meaningless.

Budgets and Decibels

One area where efficiency obviously applies to
budgeting is in speaker-amp matching. So much
has been written on this subject (see, for example,
the accompanying article on budgeting) that we'll
repeat only the outlines. Popular rule of thumb
would have it that a typical air-suspension loud-
speaker probably should be fed by an amplifier ca-
pable of delivering at least 20 watts per channel if
you want the loudest passages in the music to
sound "loud" in typical listening rooms. That rule
is reasonable as such things go. But keep in mind
that an air-suspension speaker may be about 1% ef-
ficient (in terms of energy transfer from amplifier
power to sound output), while other designs (par-
ticularly those using horn loading) may be much
more efficient—say, 10% for a "high efficiency" sys-
tem.

Therefore if you buy 50 watts per channel in the
power amplifier and use only 10 watts or 5 watts be-
cause your speakers are fairly efficient, your budget
is not. Nor are you budgeting efficiently if you buy
good air-suspension speakers and then skimp on
the amplifier or receiver so that you must either
forgo solidly reproduced crescendos or drive the
amplifier beyond its rated output and into high dis-
tortion in order to achieve them.

Let's assume that you will need only 10 watts
per channel for your speakers (and your listening
tastes, which of course determine how loud is loud
to your ear). In examining product literature you
will find that maximum distortion is relatively high
in some of the electronics available to power your
speaker. Generally anything under 1% has been
considered high fidelity. In consoles and in loud-
speakers it can run much higher, of course, but
don't assume that just because of this you won't be
able to hear higher distortion. The odd-order har-
monic distortion (emphasizing the third harmonic
of the reproduced tone, the fifth, and so on) that is
characteristic of poorly designed solid-state elec-
nronics is much more audible—and fatiguing—than
Cutting the distortion in half (reducing rated distortion from 1% to 0.5%) is not, generally speaking, as costly as doubling the power (perhaps from your 10 watts to 20). But, because low-power equipment usually is very cost-conscious in its design, very low distortion is harder to find—though it is easier to achieve—than in units that are only a notch or two up the power scale.

One specification that the cost-conscious purchaser should pay particular attention to in this area is power bandwidth. Before present FTC rules went into effect, power bandwidth was measured by the “half-power” points. That is, the frequency limits specified were those within which the amplifier could produce at least half its rated power without exceeding its rated distortion. This measurement scheme allows for the greater power demands in the midrange on musical program material. If the amplifier is required to produce as much power at the frequency extremes, it will necessarily cost more without delivering audible (i.e., musical) improvement.

By contrast, the FTC rules require that the specified extremes be those at which full power can be achieved without exceeding rated distortion. Particularly in low-power equipment you will consequently see power-bandwidth listings like this today: 12 watts per channel at 0.5% harmonic distortion, 60 Hz to 10 kHz; 6 watts, 20 Hz to 20 kHz. At first glance this may look to you like a 6-watt amplifier whose rating has been artificially inflated to 12 watts by the manufacturer. In reality it is what High Fidelity, for example, would test as a 12-watt amplifier since even at the frequency extremes it will develop at least half that figure without exceeding the distortion rating. The “limitation” of its power-bandwidth spec therefore should not be taken as a limitation in its ability to reproduce music. It’s conceivable that an amplifier rated at 100 Hz to 5 kHz might measure 30 Hz to 15 kHz using the half-power points and hence be an “efficient” music reproducer despite specs that, due to the FTC rules, look substandard.

Don’t confuse power bandwidth with frequency response. You can buy the ability to reproduce the frequency extremes (response) cheaply; the ability to reproduce them cleanly at high power (bandwidth) is more costly. Again, the latter ability is not necessarily a requirement for good reproduction of normal musical signals.

In theory, flat response throughout the range is a requirement, but there are some caveats to be observed, particularly in terms of the deep-bass response of the final system. A glance at typical loudspeaker specs shows one reason why this is so. If the same criteria (plus or minus so many dB) are used for all models in a manufacturer’s line—and often they aren’t—you might find a $50 model with bass response to 100 Hz, a $75 model that goes to 70 Hz, a $125 model responding to 50 Hz, a $200 model going to 35 Hz, and a $350 superspeaker responding to 25 Hz. These “steps” in bass response add approximately a half-octave each time—and 50% or more to the price tag, since most of the increased cost in better models goes into deeper and cleaner bass reproduction. On this scale (which is only approximate, of course) the half-octave between 70 Hz and 100 Hz will cost $25; that between 25 and 35 Hz will cost $150.

In practice, it might cost you much more. Remember the console: A large deep-bass rumble component in your turntable may be inaudible through the $50 speaker but all too audible through the $350—or even $125—model. So if you try to graft an expensive speaker onto an inexpensive system, you may find you also need to scrap a $75 changer in favor of one costing at least twice as much if rumble is to remain inaudible.

Similar considerations exist at the high end. An inexpensive phono cartridge (say, under $40) often exhibits a resonance peak toward the top of the audible range. With an inexpensive two-way loudspeaker system that begins to roll off below 10 kHz, you may hear no unnatural emphasis of the highs (except perhaps for an increase in distortion in very high-level, high-frequency sounds). But switch to a three-way or four-way system that is relatively flat in the range of the pickup’s peak, and the sound can become “scratchy” and harsh. Cure: a cartridge costing perhaps twice the price of the model you’re using. And then you may find that you still need a new turntable because the new cartridge is poorly suited to your existing arm and, for example, won’t track warped records.

Beware of Frills

Fortunately, the components in any given price class tend to complement those in the comparable price class of other components. There are some exceptions to watch out for, however: the features that add to appearance and cost without improving performance.

It should cost no more to build a high-style front panel than to build a pedestrian-looking one. Yet a style-conscious designer may not be very dollar-conscious. Special shapes require special forming techniques; unusual controls must be specially ordered; wood cases for small-volume components may be handmade and more expensive than some components themselves. Unless you’re an expert you can’t tell for sure whether the styling has entailed undue expense, but you should be aware that, for example, special-order switches or “pots” (potentiometers like those used for volume and
tone controls) may cost about twice as much as their standard counterparts. Slide controls as an alternative to rotary controls also add to the price and—unless they are carefully made (further upping the price)—generally are less accurate. Pushbuttons generally cost more than the small slide switches that, in cosmetically self-conscious equipment, they have replaced.

Much bigger cost differentials are involved in some other "frills," however. The most notorious, probably, is digital tuning readout. A distinction should be made here between an electronically conventional (continuously variable capacitor, or varicap) tuner in which only the frequency display is digital and one in which tuning itself is accomplished by digital circuitry. The latter has a technical advantage in that it tunes exactly on the indicated frequency and therefore presumably achieves the minimum noise and distortion and maximum stereo separation possible given the design elsewhere in the tuner. It is an expensive way of achieving perfect tuning. So is the use of an oscilloscope tuning aid, which admittedly may offer more information to the user than a conventional channel-centering meter but can add something in the neighborhood of $100 to the selling price, depending on the design. A conventional tuner plus digital display qualifies only as an expensive way of not achieving more precise tuning; it looks attractive but offers no inherent performance advantage.

In record-playing equipment, devices that seek to overcome the lateral tracking-angle error of conventional pivoted arms likewise must be classed as frills by the budget-conscious purchaser. These designs do reduce distortion, but the distortion attributable to tracking-angle error in conventional equipment already is low, and the cost of "tangent tracking" is high: perhaps in the $50-to-$150 range depending on the design and the cost of the tone arm against which it is being compared.

What constitutes a frill in tape equipment is somewhat harder to determine, because a feature that is required for one use may be superfluous or even undesirable for another. For example, solenoid transport controls add to the cost of the deck without intrinsically improving performance for most uses. But if you want the deck for recording, via a timer, when you are away from home, solenoids (in at least some key controls) are required to prevent transport damage while the recorder waits for the timer to turn on the power.

Unless you really need it, an automatic-reverse feature in cassette and open-reel decks can be an expensive frill. Part of the cost is in relatively complex mechanical construction (which can lead to higher repair bills as well as a larger initial investment), part in extra heads and switching. It's difficult to assign a dollar value to the feature, because it can be achieved through such a wide variety of designs. Most today simply change drive direction. (Some very elaborate tape-changer devices have appeared on the market from time to time.) For bidirectional operation in cassette equipment for your system. A Dolby cassette deck may cost from about $250 up to $50 over the price of a comparable unidirectional model. In open-reel equipment the figure probably would run higher.

That figure might also be a good rough estimate for the cost of adding a monitor head to a model with a record/play head. Part of the cost is the head itself, but another is the added electronics and switching—particularly in a Dolby unit (where the Dolby circuits have to be doubled for simultaneous recording and decoded-playback monitoring). In cassette equipment, with its already crowded head area, the monitor head puts a premium on precise mechanical design and construction; in open-reel equipment it usually entails a larger head assembly, which means more tape guides and so on. But, again, a monitor head is not a frill if you really need it.

Tape and Turntable

One point in favor of a separate playback head is its ability to achieve the finest possible high-frequency reproduction. As a practical matter, head gaps can be narrower in playback heads than they can in record/play heads; therefore they can resolve shorter wavelengths on the tape. If, for example, the record/play head in an open-reel deck is flat to 10 kHz at 3 1/2 ips, it might be possible to extend response to 15 kHz by substituting a separate playback head. Just remember that the extra half-octave has cost you about $100. You theoretically could achieve a whole octave of improvement (to 20 kHz) by using the original head at 7 1/2 ips, but then your tape costs would run twice as high. And if your speakers roll off at 15 kHz, you would be "wasting" the response beyond that frequency.

Response is, if anything, more critical in evaluating cassette equipment for your system. A Dolby cassette deck may cost from about $250 up these days, though there are a few cheaper models. Non-Dolby equipment can be bought for considerably less. Not all of the price difference goes into...
the Dolby circuitry itself; some is needed to achieve response characteristics that will make reasonably good use of the Dolby feature.

Poor-quality cassette heads (and if they weren't relatively cheap, manufacturers wouldn't employ them) generally respond poorly at both ends of the spectrum. Typical response drops off steeply in the bass; it is very uneven through the midbass and midrange: it drops off again in the high treble. For something like $30 more you can expect markedly better performance. Generally the cassette decks below about $100 without Dolby have very cheap heads. It makes little sense to add Dolby to such a deck (for, say, a total of $150); well-designed Dolby decks start at about $250. From here to about $400 can be considered the high fidelity range, in which you would make your choice on the basis of the quality level you want. (Do you need response to 30 Hz? Or to 15 kHz?) Above $450 you're definitely into what most home users would consider frill territory. Generally the cassette decks in this price range are relatively cheap, manufacturers wouldn't employ good use of the Dolby feature.

Dolby, or some other form of noise reduction, is virtually necessary for high fidelity purposes in cassette equipment. Noise in cassettes without Dolby can be considered the high fidelity range, in which you would make your choice on the basis of the quality level you want. (Do you need response to 30 Hz? Or to 15 kHz?) Above $450 you're definitely into what most home users would consider frill territory.

Turntable rumble is the most obvious example of a mechanically controlled factor that may or may not be audible, depending on the rest of the system. If you plan to spend only $50 on your turntable and a similar amount on each of your speakers, you should expect to hear some rumble in the quiet moments when you play your records; keep rumble below audibility at any normally acceptable listening level with any speaker. Conversely, a $50 turntable playing through $200 speakers can make your discs sound as though they were recorded aboard a moving train.

The moral is obvious: Look for an efficient balance in your components, and you have taken the first, big step toward a system that gives maximum pleasure for the price. Once you have decided what quality level to go for, stick to it. If you decide to upgrade piecemeal (that is, without replacing the entire system or a major portion at one time), start with the least satisfactory elements—the ones that constitute the limiting factors in the existing system—and replace them with models that will allow some quality "headroom" to grow into as you replace other components. And keep in mind the basic rule that the "cheapest available" of almost anything probably will become sonically or mechanically irksome in time, even if it seems adequate when you buy it. In that price range, a little more spent should net you a significant improvement; it seldom will in the higher brackets.
Some of us misspend our formative years in pool halls and libraries and the like; others of us loiter away our youth in such unsavory surroundings as record stores. And if you spend enough time in record stores, you will see some most peculiar phenomena, but none more peculiar than the More Expensive Is Better Syndrome.

On those rare occasions when a salesperson is both well-informed and helpful enough to recommend a budget-priced record above the full-priced competition, a surprising number of customers respond with suspicion—the old "What do you take me for? In this world you don't get something for nothing" routine. What else is there, they will ask, when of course what they mean is what do you have more expensive?

However often one encounters that sort of reaction, it is obvious that the general record-buying public has embraced the current generation of budget labels enthusiastically, and for good reason. It is possible to put together a very nice record library indeed from budget issues. In general the budget record serves a purpose similar to that of the book industry's paperback: a way to market other-than-brand-new material at a price that can reach a larger audience.

There are exceptions, of course. A good part of the Nonesuch catalogue, particularly but not exclusively in the contemporary area, is as ambitiously planned and executed as that of any full-price label—it just happens to be budget-priced. Vox has over the years recorded a gigantic chunk of the classical repertory for original issue at low prices. (But there are paperback "originals.")

In another sense, too, the analogy is inexact. A decade ago Capitol tried to market its Paperback Classics series as direct equivalents of paperback books—i.e., with flimsy, unannotated sleeves. It didn't work. Today's budget records are usually packaged with as much care as their full-priced counterparts, for better or worse. Complete opera sets are now normally issued with full texts and translations, though for other vocal works this
Wanna Buy a Record—Cheap?

Some budget records are the best choice regardless of price.

is unfortunately not standard—but then, that’s true at full price too.

Still, the paperback analogy is tempting. And it remains true that budget issues often compete with full-priced discs from the same company, much as paperbacks compete with hard-cover editions. Perhaps the reason is similar: the markets are thought to be overlapping but not identical. In any event, it would appear that there are still enough people buying full-priced releases to make possible the survival of Angel’s Seraphim, Columbia’s Odyssey, London’s Richmond and Stereo Treasury, and RCA’s Victrola labels.

In fact, among the majors only Deutsche Grammophon and Philips don’t have budget labels. Both companies have active reissue programs at various price levels in Europe, but those releases almost never reach us for a simple reason: price. The cost of importing finished records is such that they would have to charge full price; and while Philips does bring in selected titles from the mid-priced Universo series, obvious care has to be exercised in choosing records that can compete at full price. The only hope for DG and Philips budget issues is domestic pressing, and both companies have had enough unhappy experience with that for the time being.

It is true that London’s budget records are imported, but as with full-priced Londons only the disc itself comes from London—the packaging is done here, and that apparently makes all the difference. There is another oddity in London’s reissues. The Richmond label encompases all the operatic (and other vocal) material, mono and stereo, but for nonvocal material London has only the Stereo Treasury label, and that eliminates from consideration many of the most interesting items in English Decca’s excellent Eclipse series. It is hard to imagine, for example, that Boult’s wonderful mono Vaughan Williams cycle wouldn’t sell at least as well as many of the very curious things that do turn up on Stereo Treasury.

The more flexible price structure of the European market also makes possible a certain added range of reissues there. Records that could not be issued on the very low priced labels can often be issued at mid-price. But that lack of price standardization seems impossible in the U.S., where distributors and retailers are already reluctant enough to handle classical product without adding such confusion.

The American buyer does benefit, though, from the American companies’ general belief in catalogue stability. Records are deleted, of course, but selectively: in Europe it is rare indeed to find a record that has been continuously available for more than a few years. (That quicker release-withdrawal cycle does create the possibility of quicker reissue, frequently in somewhat improved sound and at lower price.) And a goodly number of U.S. budget issues, which we take for granted, are highly prized elsewhere, where they have been available only sporadically, if at all, in recent times—much of the Seraphim vocal material, for example.

What I would like to suggest here is one practical way of combining budget- and full-priced issues on your shopping list. The requirement for inclusion on the list below is a performance as good as any available, and not merely by default—in other words, one that would be recommended at least as highly as its competition regardless of price. The money thus saved can be applied to full-priced issues of other works, or to a variety of interesting performances of particular works. If there is to be no musical compromise, another criterion follows: With stated exceptions, no work is included that doesn’t seem to me of fundamental musical value. A large number of records that fall short on one or the other criterion but still deserve consideration are mentioned in the text. This is, of course, ragingly subjective, and as a practical matter let me say now that I am prepared to defend any inclusion, but not exclusions. My consolation is that there are, after all, plenty of records here. (I should note that comment on listed records is included only where deemed necessary or helpful; absence of same in no way reflects lack of enthusiasm.)

The one area in which the following recommendations accept some compromise is sound, which of course is usually not the most up to date, though I should quickly add that in no case is a recording less than fully adequate sonically. Indeed I prefer the reproduction of a good mono record or an ungimmicked early stereo record to much of today’s “state-of-the-art” technofoolery.

Finally, one qualification and several disclaimers.

The qualification: What is a “budget record”? On one

You can get the Concerto for Orchestra in jazzier sonatas, but Reiner's control of the score remains unsurpassed for me. (Much the same applies to his Music for Strings, Percussion, and Celesta. VICS 1620, S, $3.49; with the Hungarian Sketches.) It's difficult to choose between the splendid Juilliard and Végh quartet sets—the former taut and crisp, the latter richer and more searching. Worth considering too is György Sándor's three-volume traversal of the solo piano music (Vox SVBX 5425/7, 3S each, $10.98 each).

BACH


The best Bach buys are in the instrumental music. The above listings represent a wide variety of styles in Bach interpretation—okay by me. Some worthy alternatives: Leonhardt's WTC II (Victrola VICS 6125, 3S, $10.47; Book I was never released here), Landowska's Goldberg (Victrola VIC 1650, M, $3.49), Hartongcourt's cello suites (Musical Heritage OR 272/4, 3S, $10.50).

BEETHOVEN


The Fleisher/Szell Beethoven concertos are of course a basic-library item, quite apart from price. Not to be overlooked, though, is the Gould/Stein/Vienna PO set (Stereo Treasury STS 15203/6, 4S, $13.96), somewhat softer-edged but still solidly musical and beautifully played and recorded. Among the individual concertos, the most interesting items are the first and last of Gieseking's Emperors—with Walter (Turnabout THS 65011, M, $3.98) and Galliera (Seraphim S 60069, S, $3.98). I'm also fond of the lovely, unpretentious Casadesus/ Van Beinum/Concertgebouw coupling of Nos. 1 and 4 (Odyssey 32 16 0056, S, $3.49) and the Solomon/Menges/Philharmonia First (S 60090, S, $3.98; with the Op. 90 Sonata) and Third (S 60019, S, $3.98). Schnabel's Fourth and Emperor with Stock/Chicago (Victrola VIC 1505 and 1511, M, $3.49 each) may not be his best, but they're both worth having, particularly in the continued absence of his EMI versions. Seraphim has so far given us only the Second with Dokhoven, in the three-disc "Age of the Great Instrumentalists: Six Concertos" set (IC 6043, 3M, $11.94).

Although I'm aware of the objection to boxed sets, a good cycle still seems to me a sensible starting point for the symphonies. Foremost among the budget issues is the Toscanini (Victrola VIC 8000, 8M, $27.92; with other orchestral works)—not always the maestro's best, but still one of the catalogue's major musical documents. In stereo, you could do worse than Szel (Columbia MTX 3028, 7S, $27.98) or Ormandy (Columbia DTS 745, 7S, $34.98). The best of the budget singles: the Monteux Sixth (Stereo Treasury STS 15161, S, $3.49), the Cantelli Seventh (Seraphim S 60038, S, $3.98), and, if you don't have the set, the Toscanini Ninth (VIC 1607, M, $3.49; the other Toscanini/NBC single discs are, alas, ruled out by poor rechanneling).

The unique Schnabel Beethoven recordings have never been more readily or inexpensively available than in their current Seraphim format (except, as noted above, the concertos). Nuff said. Quite different, but equally valuable for their elegance and intellectual probing, are the Rosen readings of the last six sonatas (Columbia M3X 3098, 3S, $11.98). For a complete cycle in up-to-date sound, Claude Frank's (Victrola VICS 9000, 12S, $41.88) is recommended.

Neither the Fourner/Schnabel cello sonatas (Seraphim IB 6075, 2M, $7.96) nor the Szigiati/Arau violin sonatas (Vanguard Eyerman SRV 300/3, 4R, $13.96) are completely satisfactory, but, as you'd expect from these four artists, there's a heap of classy music-making in both sets.

Fidelio

The well-known vocal deficiencies of the Furtwängler Fidelio (Seraphim IC 6022, 3M, $11.94) preclude an unequivocal recommendation. But the conductor's thrust and eloquence are unmatched, and the cast is authoritative, however tired.

BELLINI

No clear-cut picks here, but the first Callas Norma (Seraphim IC 6037, 3M, $11.94) has as much going for it as any of its rivals. The sup-
porting cast is weakish, but conductor Serafin knows his business, and Callas' first recorded go at the title role comes closer to filling out Bellini's superhuman heroine than any other performance I've heard.

**BERLIOZ**

**Grande Messe des morts.** Utah SO; Abravanel. CARDINAL VCS 10070/1. 2S. $7.96.

Romeo et Juliette. London SO; Monteux. WESTMINSTER Gold WGS 8127. 2S. $6.98.

Much as I respect Colin Davis' Berlioz cycle, I don't subscribe to the Colin Does Everything Right school. Monteux's Romeo seems to me far more sharply characterized, not to mention better sung, and Abravanel's spacious Requiem is at least as well proportioned. Munch's more grandiose Requiem (Victoria VICS 6043; 2S. $7.96) is a sensible alternative, but avoid his flabby Romeo—too bad Victorla didn't instead reissue the marvelous Toscanini Romeo, which even sounds better than the Munch. A reissue of the fine Munch Damnation would, however, be most welcome, even in mono, but where, one wonders, is the stereo Munch of Romeo?

In the above, there are some noteworthy mono reissues of Brahms chamber works, the Curzon/Budapest Piano Quartet No. 2 (Oddysey 32 26 0019. 2M. $6.98; with the Dvořák and Schumann quintets) and piano quintet (Oddysey 32 16 0137. M. $3.49), and the Bauer/Flonzaley piano quintet (RCA VCM 7103. 2M. $7.98; with the Schumann quintet and Haydn Lark Quartet). I hope we will soon have the Fleischer/Janjilid piano quintet back via Odyssey.

Four Serious Songs. Forrester. STEREO TREASURY STS 15113. S. $3.49 (with Wagner/Wesendonck Lieder).

**BRUCKNER**

Symphony No. 4, Columbia SO; Walter. ODYSSEY Y 32981. S. $3.49.

Symphony No. 7, Southwestern German Radio SO; Rosbaud. TURNOVER TVS 10493. S. $3.98.

There shouldn't be much debate about the lovely Rosabaugh Seventh; but Brucknerites will no doubt howl at the Walter Fourth. Sorry, for Walter's Bruckner, however muddled about tempo-wise, has a remarkable humanizing effect—he almost makes all those silly notes sound like music. I hope his Seventh and Ninth reappear too.

**CARTER**


I hope the Composers' coupling of the first two quartet will be joined by a Third, which they play stunningly. Meanwhile there is also a superb coupling of the cello sonata and the sonata for flute, oboe, cello, and harpsichord (Nonesuch H 71234. S. $3.49).

**CHOPIN**

Piano Concerto No. 1, Lipatti; orchestra: SERAPHON 60007. S. $3.98.

Walther, Lipatti. ODYSSEY 32 16 0058. R. $3.49.


**COPLAND**

Appalachian Spring. Billy the Kid; Rodeo; El Salon Mexico. New York Philharmonic, Bernstein. COLUMBIA MGS 3071. 2S. $7.98.

The Columbia twofer gathers the basic "American" Copland scores in Bernstein's fine readings. The Fantasies and Variations for piano are impressively done by Massetos on Odyssey 32 16 0040 (S. $3.49).

**COUPERIN**

Organ Masses. Trappier. VICTORIA VICS 6018. 2S. $6.98.

**CRAWFORD SEAGER**

String Quartets. Composers Quartet. NONESUCH H 71280. S. $3.98 (with works by Babbitt and Perle).

**CRUMB**


It is no discredit to Crumb to note that he has the instincts of a born showman. Ancient Voices has had huge success with even the most conservative audiences because of its genuinely riveting (read crowd-pleasing) writing: the haunting Lorca poems, the eerie vocal and instrumental devices. It is also a great virtuoso vehicle for the vocalists and players, as the Nonesuch recording demonstrates admirably. An instant classic, and rightly so.

**DAVIES**


Peter Maxwell Davies' bizarre dramatic concoctions are enormously entertaining, once you get used to the style. If you want more, Nonesuch has also issued Vesalius Irenes (H 71295; S. $3.98).

**DEBUSSY**

Orchestral Works. Boulez. COLUMBIA DJS 32088. 3S. $13.98.

La Mer, NBC SO; Toscanini. VICTROLA VIC 1246. M. $3.49 (with Debussy: France; Psycha), Philarmonia G. Cattali. SERAPHON 6007. S. $3.98 (with Nocturnes, L'Après-midi).

And the mono Ansermet Pelleas et Mélisande (Richmond RS 63013. 3M. $10.47), while not my first choice, involves little compromise.

**DELIBES**

Lakmé is an opera of real if limited charms. The Seraphim edition (Mesple, Burles, Soyer, Lombard; SIC 6082. 3S. $11.94) is pleasantly reticent about its perfumed exoticism.

**DENCZETTI**

The first Callas Lucia (H 6032. 2M. $7.96. no libretto), unlike the first Norma, boasts a strong supporting cast: Di Stefano, Bobbi. Arie. And for what Callas herself does the set is indispensable. The "standard" cuts, however, disqualify it from consideration for the top spot; Lucia uncet is an opera of uncommon dramatic coherence, and for that you have to turn to the full-price sets.


**DVOŘÁK**

Vidin Concerto. Sub: Czech PO; Ancier. VANGUARD/SUPRAPHON SU 2. S. $3.98.


Symphony No. 7, London SO; Monteux. STEREO TREASURY STS 15157. S. $3.98.

Symphony No. 8, Czech PO; Neumann. VANGUARD/SUPRAPHON SU 2. S. $3.98.

A pity the Toscanini New. World isn't available in an undocotred transfer, but fortunately the Curzon/Budapest piano quintet is (Oddysey 32 26 0019. 2M. $6.98; with the Schumann quintet and Brahms Second Piano Quartet).
ELGAR

I come closer to enjoying the Elgar symphonies in the solid, rather square Barbirolli recordings (No. 1 on Seraphim S 60068, S. $3.98; No. 2 with Fassbuck on SIB 6033, 2S, $7.96) than in any other performances, including the undeniably more "idiotic" ones of Boult (MHS 1285 and 1335, S. $3.50 each). The Enigma Variations sound increasingly threadbare to me, but not, magically, as played by Monteux (Stereo Treasury STS 1588, S. $3.49; with the Brahms Variations).

FORTER


In singing as with tuna, there's no substitute for good taste. If you like this record, go on to Joan Morris' "After the Ball" (Nonesuch H 71304, S. $3.98).

GERSHWIN

Though the performances are far from ideal, the Siegel/Slatkin set of the orchestral music (Vox QSVBX 5132, 3S, $10.98) is convenient and well played and Odyssey 32 36 0018 (3R, $10.47, no libretto) remains the only "complete" Fogg and Bess.

GESUALDO

Madrigals, Books I-III. Quinettio Vocale Italiano. MHS 917/9, 3S, $10.50.

GILBERT AND SULLIVAN

The Pirates of Penzance, Pratt, Round, Hindmarsh, Godfrey. Richmond SRS 62517, 2S, $6.98.

GIORDANO


GOUNOD


GRIEG

Piano Concerto. Lipatti, Philharmonia O, Galleria. Odyssey 32 16 0141, M, $3.49 (with Mozart Concerto No. 9).

HANDEL

I come closer to enjoying the Elgar symphonies in the solid, rather square Barbirolli recordings (No. 1 on Seraphim S 60068, S. $3.98; No. 2 with Fassbuck on SIB 6033, 2S, $7.96) than in any other performances, including the undeniably more "idiotic" ones of Boult (MHS 1285 and 1335, S. $3.50 each). The Enigma Variations sound increasingly threadbare to me, but not, magically, as played by Monteux (Stereo Treasury STS 1588, S. $3.49; with the Brahms Variations).

ALEXANDER'S FEAST is Handel at his ceremonial best, and Deller's performance is worthy. Deller has also recorded the lovely, witty pastoral, Acts and Gaiaue (Victoria VICS 6040, 2S, $6.98), but I think the Sutherland/Pears/Brainin/Boulou version (for Osbourne/Lyre is well worth the extra cost. The only complete recording of the Chandos Anthems in the domestic catalogue, Vanguard Everyman SRV 227/9SD (3S, $10.47), is a good, if hardly ideal, representation of this splendid music.

HAYDN

Harpsichord Concerto. Kipnis, Marriner. Odyssey Y 32690, S. $3.49 (with Mozart Concerto No. 9).

Symphonies (complete), Philharmonia Hungarica, Dohal. Stereo Treasury.


The recently reissued Kipnis/Marriner concerto disc is an absolute joy.

Not everyone will want all of Dorati's complete traversal of the symphonies, but you can't go wrong with any of the nine volumes (four of which, in due course, are to be released). Outside the Dorati series, the Ristenpart, Bernstein, and Szell listings are particularly good recordings of some of the best-loved symphonies.

IVES

Holidays Symphony. Dallas SO, Johannes Turnabout TV-S 34164, S. $3.98.


Neither set of the four symphonies (Cardinal VICS 10032/4, 3S, $11.94, with the New Philharmonia under Farberman; Columbia D35 783, 3S, $13.98, conducted by Ormandy, Bernstein, and Stokowski) is wholly satisfactory: Farberman is scrupulous and a bit dull, with the orchestra often on the crappie side; Columbia's trio of conductors generates more excitement, but occasionally at the expense of musical crudity. Take your pick.

By the time this appears, the Composers Quartet's Nonesuch disc of the two string quartets should be out; it should join the Ives basic-repository list.

JOPLIN


LALO


LEONCAVALLO; MASCAGNI

Choosing a Pag and Car is a hassle regardless of price level. At full price, you can get stereo, some interesting performances, and the possibility of an uncut Pag (though the quality of most of the recorded Silvios makes one wish for less rather than more of his scene with Nedda).

At budget price, there is a well-conducted Car. Clev's (Odyssey Y 333122, 3M, $10.47; with Pag), but the cast is only so-so, and the coupled Pag is routinely conducted if better sung. Contrariwise, Richmond has a fine Pag, with Del Monaco, Petrella, and Poli (except that Protti, the Silvio, sings the prologue instead of Poli) coupled with a stiff of a Car, except for Del Monaco (RS 63003, 3M, $10.47). More attractive on paper are the Bjoerling-De los Angeles-Waller duets (Warner Bros. Seraphim IB 6058, 2M, $7.96; with a side of Bjoerling/Milanov). The Bjoerling-Milanov-Merrill Car (Victoria VICS 6044, 2M, $6.98, with a side of Milanov). Both, alas, are conducted by Celini, and both performances are dead as dust. Nicely (or better) sung, of course, and Bjerling's Caro is a classic (his Turiddu, though he had grown in stature by the time he redid Car).

With that settled, don't forget the 1934 Pag with Gigli (Seraphim IB 6009, 2M, $7.96; a mediocre conductor (Ghione) and Nedda (Facetti), but a fine Tomio (Bassa). and, of course, an incandescent Canio. For that matter, Mascagni's own 1940 Car (Seraphim IB 6008, 2M, $7.96), however sleepy, has its interest—especially for good taste. If you like this record, go on to the list, but the latter is eminently recommended.

Now if you're willing to pay full price.

LISZT


In addition to the above, Seraphim has two classic recordings of the piano sonata: the Horowitz (60114, $3.98; with Funerailles and two Schumann works) and the Chopin Third Sonata (60081, $3.98; with the Chopin Third Sonata—scheduled for April).

LOTZING

Lotting's heavy-footed "light" operas are an acquired taste I've never really acquired, but he was a skilled writer, and the presence of so fine a performance of the very likable Zar und Zimmermann at budget price is hard to resist (Prey, Schreier, Frick, Kohl, Gedda. Heger. Seraphim VIC 6020, 3S, $11.94).

MAHLER

Des Knaben Wunderhorn. Forrester, Renllls, Prhabas. Vanguard Everyman SVP 20050, S. $3.49


Ferrier, Patzak; Vienna PO. Walter. Seraphim VICS 60191. S. $3.98.

Ferrier, Patzak; Vienna PO. Walter. Seraphim VICS 60191. S. $3.98.

Wayfarer Songs

Funerailles

Waltz of the Flowers
neuroticism is built into the music, what I want from a conductor is the basic musicianship to realize Mahler's accomplishment: the imposition of form on all that seething, sardonic emotion. Which means that among the Mahler specialists on disc—in addition to the sui generis Horenstein—it is Haitink, Kubelik, and Abravanel I turn to most often. Thus the preponderance of Horenstein and Abravanel performances in the above list (which should shortly include a Sixth as well, when Nonesuch issues a Horenstein/Stockholm PO performance).

Some supplementary items: the genial Walter (First (Odyssey Y 30047, S. $3.49), the Fourth of Kletzki (Seraphim S 60105, S. $3.98) and Abravanel (Cardinal VCS 10042. S. $3.98), the Walter/New York Philharmonic Fifth (Odyssey 32. 26 0016. 2R, S. $6.98; with Kindertotenlieder with Ferrier and the Vienna PO), the Beecham Das Lied (Turnabout TV-S 34220. S. $3.98), the galvanic prewar Walter/ Vienna PO Ninth (Turnabout THS 65008/9. 2M, S. $7.96) and the old Horenstein (Turnabout TV 34332. 3R, S. $7.96), though I hope the latter will someday be superseded by a commercial issue of the Sixties' Horenstein/London SO Ninth, easily the finest performance I have heard.

First a word about Leonard Bernstein, whose whole cycle is now budget-priced. Unheard.

MILHAUD

MONTERVERDI
The Harmonicon/Telefunken recording of Orfeo is one of my very favorite things, but if price is really a factor Musical Heritage has a nice version conducted by Corboz, with a splendid Orfeo in Eric Tappy (MHS 939/41, 3S, $10.50).

MOZART

Symphonies Nos. 35-41; Casals. Columbia D3S 817, 3S. $13.98.


In addition to the above, there is Walter's caressing if often shapeless set of the last six symphonies, which is lovely in small doses (Columbia D3M 691, S. $13.98). I don't much like the Beecham/Royal PO set on Odyssey, but the earlier London PO performances now available on Turnabout are altogether better—even more songful, and shaped with real musical purpose. The Szell and Casals symphonies are, predictably, a study in contrasts, but both are the products of a supreme understanding of the way this music goes together. Szell's taut, invigorating approach can be heard too in the numerous Mozart concertos he recorded—for example the Piano Concertos Nos. 21, 22, 23, 24, 26, and 27 with Casadesus (Columbia D3M 32796, S. $13.98). An altogether winning souvenir of the warmer, more radiant approach to Mozart is Walter's disc of Eine kleine Nachtmusik, four overtures, and the Masonic Funeral Music (Odyssey Y 30048, S. $3.49).


Piano Quartet (2). Curzon, Budapest Quartet. Odyssey Y 3216 0139, S. $3.49.

Also recommendable are the slightly square Heuring Quartet string quartets (Seraphim SIC 6028, 3S. $11.94) and the Szigeti/Horvati third string quartet (Vanguard Everyman SVK 262/4 and 265/7, 3R each, S. $10.47 each).

Organ
Not much of really high quality here. Best bets are the Scherchen Enführung (Rothenberger, Popp. Gedda, Unger. Firk. Krips. SIB 6025, 2S. $7.96, no libretto) and Iohannese (Juraic. Udovic. Lewis. Simoneau. Pritchard. SIC 6070, 3S. $11.94), but both are significantly bested by the full-priced competition.

Seraphim also has a richly musical Mariage de Figaro, but it's sung in German (Berry. Rothenerberger. Guend. Prey. Mathis. Sinner. SIC 6002, 3S. S. $11.94). The old Busch/Glyndebourne Don Giovanni and Cosi are solid productions, but they don't stand up well to the competition (Turnabout TV 4117/9 and 4120/2. $11.94 each). Bohm's first Cosi (Richmond SRS 63508. 3$. S. $10.47) is a lovely performance, but it's brutally cut. His first Magic Flute (Richmond SRS 63507. 3$. $10.47) isn't bad either, and Beecham's too has its points (Turnabout TV 4111/3. 3$. S. $11.94), but neither includes dialogue and both are swamped by several really wonderful full-priced editions.

MUSORGSKY

Orson Welles (scripts). Chaliapin. Seraphim SERS 60211. M. $3.98 (with aria, Songs and Dances of Death, Tovei. Odyssey Y 2 32880. 2M. S. $6.98 "Trubine to Jennie Tour"

NINNAN

NIELSEN
Symphony No. 5; Sages Dream. New Philharmonia, Horenstein. NONESUCH M 71236. S. $3.98.

PAGANINI

PONCHIELLI

PROKOFIEV


The Prokofiev discography is not long on really first-class performances, so the fact that many of the budget offerings are less than first-class doesn't necessarily mean that they're much inferior to the competition. The first volume of Martinson's symphony cycle (Nos. 1-4; Vox SVBX 5123, 3$. S. $10.98) is a sensible buy, as are Ormandy's versions of Nos. 5 and 6 and the revised No. 4 (Odyssey Y 30040, Y 32885, and Y 32226. S. $3.49 each). The Kurtz/Philharmonia coupling of Peter and the Wolf and the Classical Symphony is very nice (Seraphim S 60172, S. $3.98), as are the Henriot-Schweitzer/Munch Second Piano Concerto (Virtuola VICS 1071, S. $3.49; with the Ravel Concerto in G) and the first Browning/Liesbing third (Seraphim S 60224, $3.98; with the Ravel left-hand concerto.

The Flaming Angel is hardly a basic-repertory piece, but it is one of the sickest, most absorbing operas around, and we're not likely to have another recording soon. The Moscow recording of the Sheridan-derived The Duenna is still listed as Everest S 465/3 (3$. S. 8.97), but the pressings are questionable and there isn't a scrap of accompanying material.
Puccini

Manon Lescaut, Albanese, Beppe, Periera. VICTROLA VIC 6027. 2M. $6.98.
La Bohème, De los Angeles, Bieving, Beecham. SERAPHIM 6000. 2M. $7.96.
La Fanciulla del West, Nilsson, Gobin, Matasis. SERAPHIM 6074. 3S, $11.94, no libretto.

Puccini is rather well represented in the budget lists. There are, for example, two other fine budget Boèmes, though neither matches the over-all excellence of the Beecham: the 1938 Albanese-Gigli-Poli (Seraphim IB 6038. 2M. $7.96) and the Toscanini (Victrola VIC 6019. 2R, $6.98).

There are several full-priced Toscani from which I would make my top choices, but the 1938 Canglia-Gigli-Dé Fabbritti set (Seraphim IB 6027. 2M. $7.96) is enormously exciting, and the Dall’Argine-Scanolini-Colombo-Quadri (Westminster Gold WGM0 8251, 2M. $6.98) has surprising dramatic coherence. Finally, for a Butterfly you could do worse than the 1939 Dal Monte-Gigli (Seraphim IB 6059. 2M. $7.96).

Rachmáninoff

Symphonic Dances, Dallas SO. Johans. TURNABOUT TV-24562, 3S. $10.98.

Ravel


Rossini

Overtures. NBC SO. Toscanini. VICTROLA VIC 1248 (with Verdi overtures) and 1274. M. $3.49 each.

Saint-Saëns


and if you must have the Organ Symphony, why not save some money with Ansermet (Stereo Treasury STS 15154. $3.49).

Schoenberg


Considering how hard it is to find decent Schoenberg performances at full price, it’s not surprising that the budget listings are limited. Fortunately the ceaselessly fascinating Pierrot, one of the century’s most influential (and en-dearing) scores, is available in Nonesuch’s splendid recording, marred only by less than ideal balances. An Odyssey reissue of Schoenberg’s own Pierrot, a spooky and wonderfully effective performance (recently resuscited in England), would be most welcome. Ditto Edward Steuermann’s disc of the piano works; but at least we can look forward to Paul Jacobs’ Nonesuch edition, unheard at this writing.

Schubert


Schumann


Both of the above performances are classics. Indeed the Gabrilowitsch/Floenzay quintet has such surging drive and passion that I now find it hard to listen to the piece any other way, with all due respect to the fine Curzon/Budapest version (Odyssey 32 6 019. 2M. $6.98), with the Dvorák quintet and the Brahms Second Piano Quartet. If you must have the piano concerto in stereo, the Flesher/Szell is a strong account (Odyssey Y 3068, S. $3.49; with Brahms quintet and Haydn Lark Quartet).

The recent surge of interest in the piano music has produced some worthwhile budget offerings. What I’ve heard of Demus’ MHS series isn’t particularly so tasty, but I’m favorably impressed by the straightforward new Frankl series for Vox (Vol. 1: SBX 5468, 3S. $10.98). Why so many “romantic” pianists assume that Schumann didn’t mean what he wrote? I like too Kuerti’s Kreislerian First and Ninth Symphonies by Horvat (TV-S 34223, S. $3.98). and Vangelaki/Supraphon has an Ansermet/Czeck PO Fifth (SU I. S. $3.98) that suffers only from a limp first movement.

Sibelius

Violin Concerto. Hellett. London PO. Beecham. SERAPHIM 60227. 3S. $3.98, with Tchaikovsky concerto.

Schoenberg. COLUMBIA D3S 705. 3S. $13.98.

There is no dearth of Strauss tone poems at budget price, and it is altogether fitting that the best of them is available in two readings as fine as the Szell and Kempe. Also worth investigating are the Szell Don Juan, Death and Transfiguration, and Till Eulenspiegel (Odys-sey Y 30313. S. $3.49), the Reiner Don Juan and Salome final scene (Victria VICS 1392. S. $3.49) and Bourgeous Genitlhomme suite (VICS 1199, S. $3.49, with works by Ravel) and, if you like the Symphonias domesticas, the Reiner and Szell versions (VICS 1104, S. $3.49; Y 32889, S. $3.49, with the First Horn Concerto). Until recently I would have unhesitatingly recommended the Reiner Zauberflöte (Victria VICS 1265. S. $3.49), but the new (full-priced) Haitink recording is nothing lonelier; with Berlin PO, Kempe. SERAPHIM 60122. S. $3.49 (with Till).


R. Strauss


project was of course one of the phonograph's most momentous undertakings; it's just a shame that the series has been so fouled up by endless recouplings and countercouplings. For the beginning Stravinsky collector, though, the two boxes listed offer a simple, inexpensive way to acquire a goodly chunk of the century's greatest music, and despite their occasional shortcomings the composer's own recordings remain the place to start. And as it happens, DS 761 is now the only way to get the Fairy's Kiss and complete Pulcinella recordings.

Tchaikovsky

Piano Concerto No. 1. Horowitz; NBC SO, Toscanini. VICTROLA VIC 1554, M. $3.49.

Violin Concerto. Sexiong; Boston SO, Munch. VICTROLA VICS 1037, S. $3.49. Heifetz; London PO, Barbirolli. SERAPHIM 60221, M. $3.98 (with Stabilia concerto).

Symphony No. 5. Cleveland O, Szell. ODYSSEY Y 30670, S. $3.49.


Thomas

I wish someone would give Mignon a real chance; surely it's a better opera than much of the other Tchaikovsky. The Feisberg performances are exemplary, and with "standard" cuts; I don't like those cuts, but they're not serious enough to compromise a truly exquisite performance. Victoria's second Rigoletto (AVM 2-0699, 2M. $6.98), with all cuts, has a pleasant cast (Warren, Berger, Perree).

Cuts are not a factor with Aida, and you could do worse than Victoria VIC 6119 (Milanov, Barbieri, Bjoerling, Warren, Christoff, Perlea, 3M. $10.47). You could also do a lot better (most of the principals were off their best form, and Perlea mostly beats time). But not with the Toscanini (Victoria VICS 6113, 3R. $10.47), magnificently conducted but poorly sung, or with the 1946 Serafin (Serafin IC 6016, 3M, $11.94), which I confess I rather like despite the frayed tones of Caglina, Stignani, and Gigi. Caniglia and Gigi, by the way, are held to better advantage on the fine 1943 Ballo under Serafin with Bechi and Barbieri (Seraphim IB 6026, 2M. $7.96) and on the immensely theatrical 1939 Serafin Requiem with Stignani and Pinza (Seraphim IB 6060, 2M. $7.96).

Odds and ends: two Ponselle records, an all-Verdi disc of early Colombias (Odyssey Y 31150, M. $3.49) and a large Verdi disc of later Victor's, including the superb Aida and Trattore materiale with Martellini (Victoria VC 1507, M. $3.49), the Rethberg disc (Victoria VC 1683, M. $3.49) that includes, among other things, her substantially complete Aida Nile act with Lauri-Volpi and De Luca.

Vivaldi


Wagner

Der fliegende Holländer. Udo, Varnay, Keilberth. RICHTER R 23183/7, M, $3.49 each.

Lohengrin. Windgassen, Steber, Varney, Uhde. RICHMOND RS 6304/5, 5M. $11.94.


There are good Duichmann and Lohengrins at full price, but none substantially better than the Richmond recordings. The Richmond Meistersinger and Parfait are most enthusiastically recommended; if we can have only two complete Knappertsbusch Wagner operas preserved on commercial discs, these are the two they should be. (That 1951 Bayreuth recording of Die Meistersinger (Seraphim IE 6303, 5M. $19.90) is an interesting document, but the rather nasty performance doesn't do much for me. The disc of excerpts with Schorr, however, is indispensible and reminds us how much of EMI's great Thirties Wagner material is missing from the catalogue.

Valuable as the Furtwangler Ring cycle is, I hesitate to recommend it as a first choice, since the orchestral parts is sketched out in advance. That reservation applies less to the Siegfried (Seraphim IE 6078, 5M. $19.90) and Götterdämmerung (IE 6079, 5M, $19.90), and the former has in Suthaus the best of the complete Siegfried's, a significant plus. For Walkure, Furtwangler's Vienna recording (IE 6012, 5M. $19.90) has a somewhat better orchestra, and sound. (And don't forget the 1935 Act I conducted by Walter, with Melchior, Lehmann, and List, Seraphim 60190, M. $3.98.) For Rheingold, the full-price option is all but mandatory, though the Swarewsky set (Westminster Gold WGSO 8175, 3S. $10.47) will give you the general idea.

Odds and ends: Seraphim's Furtwangler orchestral excerpts (IB 6024, 2M. $7.96), two Toscanini orchestral discs (VICTROLA VIC 1247 and 1278, M. $3.49 each), the Szell (Columbia D3 3237, 3S. $13.98) and Walter (Odyssey Y 3067, S. $3.49) collections; the mostly Wagner vintage Melchior collection (Seraphim IB 6086, 2M. $7.96), his Tristan excerpts (Odyssey 32 16 0145, R. $3.49; with Traubel excerpts), and the late Victors (Victoria VIC 1500. M. $3.49), Flagstad's Immolation Scene with Furtwangler (Seraphim 6003, M. $3.98) and Wesendonck Lieder (6004, M. $3.98), three of the four Flagstad-Melchior duets (Victoria VIC 1681, M. $3.49) and the Flagstad-Svanholm-Höngen "duet" disc (Seraphim 60082, M. $3.98), and Forrester's Wesendonck Lieder (Stereo Treasury STS 1513, S. $3.49, with the Brahms Serious Songs).

Weelkes / Wilbye

Madrigals. Wilbye Consort, Peers. STEREO TREASURY STS 15165 (Weelkes) and 15162 (Wilbye), S. $3.49 each.

Instrumental Collections


Emanuel Feuermann: Cello Recital. VICTROLA VIC 1476, M. $3.49.


Josef Lhévinne: Piano Recital. VICTROLA VIC 1544, M. $3.49.

Gerhard Schwarz: Baroque Trumpet. NONESUCH H 71274, 2S. $11.98. England, Germany, Austria. M3X 32325, 3S. $11.94.

Vocal Collections

Jussi Bjorling: Arias. SERAPHIM 60168 and 60219, M. $3.49 each.


Feodor Chaliapin: Arias and Songs. SERAPHIM 60218, M. $3.49.

Anita Carpentier: Aries. SERAPHIM 60070, M. $3.49.

Kathleen Ferrier: Recital. SERAPHIM 60023, M. $3.98. RICHMOND R 23183/7, M, $3.49 each.

Beniamino Gigli: Recital. SERAPHIM 60054, M. $3.98.

Tito Gobbi: Arias and Songs. SERAPHIM 60084, S. $3.49. 1904-6 Performances. VICTROLA VIC 1470, M. $3.49.

Joseph Schmidt: Recital. SERAPHIM 60120, M. $3.98.

Ernestine Schumann-Heink: Recital. VICTROLA VIC 1409, M. $3.49.

Janette Tourt: Tribute. ODYSSEY Y 32820, S. $6.98.


Great Tenors of the Century. SERAPHIM 60026, M. $3.98.
It's not your components that are getting worse, it's your ear that's getting better.

By better, we mean it's learned to pick up things in music that it was never able to before.

And that's why that system you bought may have sounded great a couple of months ago but doesn't sound so great today. The human ear, you see, is the most advanced sound receiver system in the world. Your eardrum is sensitive to one billionth of a centimeter. And it has a tiny bone called the incus that can vibrate up to 20,000 times a second.

Enough said about how good your ears are. Now what can you do to improve your system?

A general tip: Whatever you buy, buy up. You might not think it's worth the extra couple of hundred dollars now but you'll be glad you sprung for it later.

A specific tip: Consider Sony separates.

Separates offer you specs you generally can't get in non-separates. And therefore a better quality of sound. Our TAE-8450 pre-amp, for example, has a low distortion rating of THD 0.03%, a wide dynamic range of 60-70dB and accurate phono equalization (RIAA).

In addition, it offers you such features as a step attenuator gain control (volume control) that allows precise gain adjustment readings (our 2dB reading is the minimum loudness change the human ear can detect), extremely accurate tracking in 2 channels, and a quieter, longer lasting performance due to the use of low resistant sterling silver contacts. The unit also has a single peak program meter with a hold position that allows reading at the highest point of the signal waveform, thereby helping to detect overloaded distortion. And it also serves as a volume unit meter (VU) that allows for easier monitoring by showing the average value of a signal over a period of time rather than sudden changes within a short period.

We have separates that start at prices a lot lower than you'd expect to pay. And go all the way up to prices you're probably not ready to spend right now. So if your ears ever outgrow the system you buy we have others they can easily grow into. Why not stop into a Sony dealer and ask one of our salesmen for some help. After all, if you really appreciate music, shouldn't you have a system you can really appreciate it on?

SONY

©1973 Sony Corp. of America. Sony, 9 W. 57 St., N.Y., N.Y. 10019. SONY is a trademark of Sony Corp.
Igor Stravinsky and Robert Craft—a fascinating look at one of this century's masterpieces.

Two New (Old) Guises of *Les Noces*

Columbia releases two earlier versions strikingly different in sound from the influential percussion-oriented final version.

by David Hamilton

Here is a fascinating record, a glimpse into the early history of one of the century's great masterpieces, translated into audible terms and thus made available for study by the veriest amateur.

*The Wedding (Les Noces)* occupied Stravinsky, off and on, for nearly a decade. In order to place the two preliminary versions recorded here, it will be useful to reconstruct a bit more of the work's history than is told in Mr. Craft's brief liner notes—particularly since that story has not yet been completely told in any one place. It doubtless will be, eventually, in a facsimile edition of the manuscript material that is in preparation, with an accompanying "guidebook" by Mr. Craft and William Harkins. In the interim, I have drawn on a 1972 Craft lecture (published in the New York Review of Books, December 14, 1972), the conversation books, and manuscript material kindly made available to me by Professor Claudio Spies, who gave the first performance of several of the preliminary versions at Harvard in 1968.

"Work on the libretto probably began during May and June [1914]. . . . And by November Stravinsky had drafted some, possibly most, of the music of the First Tableau . . . " (Craft). Sketches exist of a version for "a super-Sacre orchestra," but these first scorings were broken off after a few pages. Another score among the composer's papers, dated "1914-15-16," shows the first 164 measures scored for double winds, a large brass section (four horns, three trumpets, two keyed bugles, three trombones, baritone horn, and bass tuba), an octet of solo strings, cimbalom, harpsichord, and timpani.
bass drum, cymbals, tambourine, snare drum, and triangle are also listed on a prefatory page, although not used in this section of the work.

The sketch-score that was completed on October 11, 1917 (not April 4, as given in Eric Walter White’s big book on Stravinsky—that is the date the Song of the Nightingale was finished), apparently envisaged much the same orchestration, but with triple winds, an additional trumpet, a piano, and minor variations in the percussion. According to Craft’s liner notes, “much of the Fourth Tableau [is] fully orchestrated” in this score, although elsewhere the instrumental indications are less than completely specific.

What with The Soldier’s Tale and other matters, Stravinsky never went further with this orchestration, and in the winter of 1918–19 he worked on a new scoring, for two cimbaloms, harmonium, pianola, and percussion. “The manuscript is complete in detail to the end of the second tableau, except that repeated passages are not written out where the instrumentation is unchanged. At this point I was interrupted by the rush-order commission for Pulcinella, but I must also have begun to realize that the problems of synchronization with the pianola, and the near impossibility of finding competent cimbalomists, had made my instrumentation impracticable.”

Still further works intervened, including the Concertino and the Symphonies of Winds. In 1921, Stravinsky wrote his publisher that he was “in effect completely reworking the instrumentation for a new ensemble of winds, percussion, and one or two parts for piano.” Eventually the winds were dropped and the pianos increased to four, yielding the bold black-and-white ensemble of The Wedding as we know it and as it was to generate an entire tradition of percussive writing (including—most suspiciously if least interestingly—the work of Carl Orff). On April 6, 1923, as the dancers were already rehearsing for the premiere (using the previously prepared piano reduction), Stravinsky finally completed the definitive Wedding.

What we have on this new recording, then, are two stages in this process: 1) an editorial realization of the 1917 sketch-score of the entire work by Mr. Craft and composer Ramiro Cortes, drawing upon sketches from Stravinsky’s collection (presumably including that “1914-15-16” manuscript, although it is not specifically mentioned in the liner notes), and 2) the two-cimbalom version of 1918–19 as far as it goes—that is, to the end of the Second Tableau. Particularly with regard to the vocal parts, these two stages do not depart greatly from the work as we know it, but in terms of color and weight they are two new and different works.

The 1917 version, obviously, offers greater dynamic and attack contrasts, clearer linear definition than the four-piano orchestra, as well as some excitingly virtuosic writing—e.g., the brass part under the tenor solo at No. 112 in the Fourth Tableau. The coda here is not as long as it later became, nor as finely resonant, and the controversial extra measure of rest had not yet crept in—at least, it is not played in this performance. An idea of how much Deryck-Cookery Messrs. Craft and Cortes have had to undertake to make this performable can be derived from the liner notes: more detailed criticism will have to await publication of the sketch-score.

The subsequent version reflects two instrumental predictions of Stravinsky’s during these years. The jangling sound of the cimbalom is even more evident here than before, offsetting the almost accentless wheeze of the harmonium. The Hungarian instrument had entered Stravinsky’s life in 1915, when he heard the cimbalom virtuoso Aladar Racz in a Geneva restaurant; Stravinsky was so fascinated that he bought one and had it in his studio, along with the other instruments of this particular version—“the most practical score, in the technical sense, that I have ever written. every note having been sound-tested in my own proving grounds.” And, of course, the cimbalom also appears in the scores of Ravel (1915–16) and Ragnante (1918).

In the recording, the pianola part is presumably played by several pianists; as Stravinsky wrote, this part “was not intended for human hands but for direct translation into the punch-card language of the automated poltergeist,” and it is notated in the score on as many as five staves. Again, there is contemporary work for the instrument, the Study for Pianola (1917; later transmogrified into Madrid, the last of the Four Studies for Orchestra), and these were also the years of Stravinsky’s activity for the piano-roll manufacturers—indeed, he thus “recorded” The Wedding for Pleyel—still another “version” as yet unheard. (In fact, a major terra incognita of recorded Stravinsky is the piano rolls, especially those for Pleyel; perhaps one of the companies specializing in this field will get to work on them.)

These performances are not ideal, although good enough to show us most of what is going on. The soloists are rather heavily miked, with the chorus (not, I deduce, an overly large body) some distance behind, and the instrumental ensembles manifest similar inequalities. All in all, the sound is far from as clear and spacious as Columbia’s work on Craft’s recording of the final version (MS 6991), and there is noticeable distortion on high soprano sounds—this perhaps a consequence of the very full sides.

I have heard less metronomic performances of this material, and especially of the conjoined works, at long last released from imprisonment in the Columbia icebox. Appropriately enough, these two pieces stem from the period of The Wedding’s gestation (but then a substantial album could be made from the music that Stravinsky wrote between starting and finishing that work). The Symphonies of Wind Instruments were recorded at Manhattan Center in October 1966, with the same players who had done it—much less rigidly—under the composer’s direction a few days earlier in Princeton. The Song of the Nightingale stems from Hollywood sessions the following January—a professional, but rather hard and unsympathetic reading.

The Wedding is sung in Russian, but Columbia provides only an English translation, no transliterated Russian to help you know where you are.

Stravinsky: Les Noces (sung in Russian): orchestral version (1917) and chamber version of Tableaux I–I (1918–19); Symphonies of Wind Instruments; Song of the Nightingale. Rosalind Reed, soprano; Rose Taylor, mezzo; Richard Nelson, tenor; Bruce Filer, baritone; Gregg Smith Singers; Orpheus Chamber Ensemble (all in Les Noces); Columbia Symphony Orchestra (in the remaining works). Robert Craft, cond. [Robert Craft and John McClure, prod.] Columbia M 33201, $6.98.

The Wedding is sung in Russian, but Columbia provides only an English translation, no transliterated Russian to help you know where you are.
The composer/pianist’s releases from Europe and the U.S. reveal the most impressive technique since Art Tatum.

The Parallel Careers of Keith Jarrett

Over the last few years Keith Jarrett, the brilliant twenty-nine-year-old American jazz/improvisational pianist/composer, has developed two separate and quite distinctive recording careers.

His American career dates from the late Sixties when he was a member and leading force of the Charles Lloyd Quartet. His first LP, “Life Between the Exit Signs,” was made with bassist Charlie Haden and percussionist Paul Motian in 1968 for the now-defunct Vortex label distributed by Atlantic. He has since made eight other recordings for Atlantic, Columbia, and ABC/Impulse (his current label), all but two—one solo, one with Gary Burton—with Haden and Motian.

Jarrett’s second career began four years ago, when he cut his first album for ECM, the German label that is now being distributed by Polydor. Unlike his American records, which provide a sense of continuity supplied in part by Haden and Motian, each of his ECM discs casts him in a different setting: his highly acclaimed “Solo Concerts”; duos for piano and percussion (“Ruta and Daitya” with Jack DeJohnette); music for jazz quartet (“Belonging” with saxophonist Jan Garbarek, bassist Palle Danielsson, and drummer Jon Christensen); an album of Jarrett’s formal compositions (“In the Light,” which includes a string quartet, brass quintet, a piece for four cellos and two trombones, a suite for string orchestra and flute, and a one-movement concerto-type work for piano/percussion/gong and string orchestra).

His most recent ECM recording to be released here—following distribution of “Solo Concerts” (ECM/Polydor 1035/7, three discs) and “Ruta and Daitya” (ECM/Polydor 1021)—is the first, “Facing You,” made in 1971. It represents, I feel, Jarrett’s most important musical statement to date, a disc that is at once both accessible and profound, exquisitely recorded, dazzlingly performed. Not since Art Tatum has a more prodigious technique been on display in a solo improvisational setting, and one would be hard-pressed to find a more brilliant recent example of the delicate art of spontaneous composition.

Although all of the pieces on “Facing You” are improvisations, the work should not be confused with the traditional jazz form in which a melody or theme is stated in the beginning, the improvisations following chord changes based on an original theme. Each piece is more like a self-contained composition, conceived in terms of a long line, based sometimes on a melodic or rhythmic fragment, or even simply an idea of how to get from one point to the next. Each has a sense of structure and development: “In Front,” for example, is built in three parts, the outer sections melodic, harmonically rich, surrounding a highly rhythmic, gospel-infused hymnlike inner movement.

On this album as well as most of Jarrett’s other work, one is struck by the pianist’s enormous musical (as opposed to merely jazz) knowledge—his feeling for harmony and counterpoint, the wealth of melodic invention, his impeccable sense of time, perhaps most importantly his ability never to be locked into a rut or to have to draw upon cliches. His music is always changing. Technically speaking, there is little he cannot do. He is a two-handed pianist: Unlike most jazz pianists, who use their left hand as a harmonic anchor, their right as a singing line, Jarrett often uses both hands as separate and
equal voices. And Jarrett, whose playing is warm and heartfelt throughout "Facing You," never uses his vast technical resources for mere pyrotechnic display.

With his other ECM productions, one is able to explore in more detail his individualistic musical abilities. Perhaps most enlightening of the European musical activities is the two-record set "In the Light" (ECM 1033/4, not yet released domestically, but available in some specialized stores), which surveys six years of composition by Jarrett. Although his generally tonal, occasionally naive compositional style shows some debt to Hindemith, Vaughan Williams, Ives, and others, the music—like his solo piano work—defies classification. It is certainly not an endeavor to fuse classical and jazz forms, as Gershwin and Ellington attempted, from different angles. The jazz influence, in fact, is nonexistent, except in relation to creating a style that intimates improvisation.

Indeed, in listening to Jarrett's compositions, I am reminded of Elliott Carter's eloquent definition of improvisation: "From a purely musical point of view, I've always had the impression of improvisation of the most rewarding kind when good performers take the trouble to play music that is carefully written out as if they were thinking it up themselves while they played it—that is, when with much thought and practice they come to feel the carefully written-out piece as part of themselves and of their own experience, which they are communicating to others directly from themselves in the moment of the performance, in an alive way."

Two of the pieces in "In the Light" deserve special note. Metamorphosis, a nineteen-minute work for string orchestra (played by members of the South German Radio Symphony of Stuttgart conducted by Mladen Gutesha) and flute (Willi Freivogel), is very fresh in its imagination—this music would work well in a balletic setting. Jarrett's brass quintet (expertly performed by the American Brass Quintet) is lively, humorous, chatty; it is the work that comes closest to Carter's definition of "compositional improvisation." Ironically, the two compositions for piano are the most staid works in the collection.

Whereas Jarrett's European recordings largely concentrate on his individual abilities as a solo pianist and composer, his numerous American recordings demonstrate his attributes as an ensemble player. The albums with Charlie Haden, Paul Motian, and, more recently, saxophonist Dewey Redman and guitarist Sam Brown have a "leaderless" quality, although Jarrett composed practically all of the material and his style is immediately recognizable throughout.

I find he has grown more from his playing over the years with Haden and Motian than from any discernible outside force. (His abilities are so original that it's hard to pinpoint his jazz influences, although I suspect that Paul Bley and Ornette Coleman have had some effect.) The musicians who work with Jarrett are not accompanying him, as so often happens in jazz ensembles with a "leader" and "sidemen"; Motian and Haden's personalities play a prominent role throughout the music, and Jarrett obviously listens to them as much as they listen to him. Haden, who has been performing with Ornette Coleman during the same period he has played with Jarrett, has carried over many of Coleman's ideas about using time freely; time is regularly kept but not necessarily

... And Now,
Walter Norris
by John S. Wilson

Keith Jarrett is well on his way to being a major jazz star of the Seventies, so his excellent new solo disc "Facing You" (see the accompanying review) comes as no great surprise. But the first record by pianist Walter Norris is a real revelation.

Norris, now in his forties, worked on the West Coast in the Fifties (he played on Ornette Coleman's first LP, "Something Else") and is currently with the Thad Jones-Mel Lewis band. Like Jarrett, Norris has superb technique and highly provocative creativity. He is—at least on this debut record—more lyrical and melodic than Jarrett, and he leans toward a lighter, brighter feeling. He has an excellent bassist in George Mraz, who, as an ideal complement to Norris' piano, leaves him free to concentrate on soft treble developments. Within this softness, Norris' use of color and dynamics is fascinating. His touch is delicate but very sure and positive—his notes are pristine and completely realized.

Of the eight selections, five are by Norris, and they are impressive, ranging from a charming, delicately drifting "Rose Waltz" to a sparkling "Thumbs Up." His choice of outside compositions is particularly revealing of his perception and taste: Thad Jones's achingly tender "A Child Is Born," which is gradually becoming a jazz standard; "Spring Can Really Hang You Up the Most," a rather clumsy song that Norris develops with great imagination; and Scott Joplin's "Maple Leaf Rag," a total departure from the rest of the program, played in straight and stylish fashion right up until a sudden, rip-roaring, foot-stomping stride piano ending.

Unlike Jarrett, who is generally more leisurely in the development of his pieces, Norris frequently shifts colors and settings. And although Jarrett has lighter, airier moments, there is a dark, often brooding side to his work that one does not find in Norris. Still, this recording, which will be most listeners' introduction to Norris, suggests that he may reach a stature equal to Jarrett's and that he may do it with a style that could prove more generally accessible.

Not so incidentally, the recording, engineered by Herbert Klimt in Munich, is superb.

WALTER NORRIS: Drifting. Walter Norris, piano; George Mraz, bass. Drifting; A Child Is Born; Nota Cambiata; five more. ENJA 2044, $6.98.
Moffo vs. Massenet

RCA's Thaïs has attractive conducting, supporting singers, and sonics—but a worn hero and a disastrous heroine.

by Andrew Porter

Poor Miss Moffo! Anyone whose eye has been caught by the recent advertisements—"A Voice for All Seasons," "The Incomparable Anna Moffo," "L'Essence de Thaïs," and the rest of it—and then hears the new recording of Thaïs may well conclude that she has been made the victim of a cruel and quite unamusing joke. Even the RCA art director seems to have gone along with it; the cover of the album libretto unfolds to make a unintentionally unbecoming photograph of the comely so-

It is something like ten years since I last heard Anna Moffo in person—and then only in two partial performances, as a Covent Garden Gilda who fainted away into Rigoletto's arms before the Act II duet was done, and as a Munich Festival Violetta who sang "Follie, follie," fell to the stage in a swoon, and brought the show to an early close. One didn't learn much from those. But there were several recordings around to show that Miss Moffo had a pleasant voice, a passable technique, and a certain charm of manner.

All the brouhaha preceding the release of Thaïs suggested that something astonishing must have happened to the voice. Something has—but not what the billing would suggest! The result is disastrous. In this set she appears to have lost any secure control of her voice. Sus-

Most of the American recordings are still available. The three Vortex discs went out of print when the label folded; now that Jarrett has attracted a sizable audience, Atlantic is planning to repackage some of this material. "Life Between the Exit Signs" was especially noteworthy. Of his Atlantic recordings, the duets with Gary Burton (SD 1577) and "Birth" (SD 1612) contain some worthwhile musical interest; "The Mourning of a Star" (SD 1596) is a particularly innovative effort. His only Columbia recording, "Expectations," is a multitet-

As noted, three of Jarrett's ECM recordings are being distributed in the U.S., and I hope that Polydor will soon bring out not only "In the Light," but "Belonging" (with Jan Garbarek. ECM 1050) as well. On the latter, a superb recording, one is immediately taken with the communication between Jarrett and Garbarek, whose tone is as clear as a symphonic player's and whose musical instincts and sensibilities match Jarrett's. And, as on all of the other ECM discs, producer Manfred Eicher has achieved a crystalline sound that puts nothing between the natural sounds of the instruments and the listener.

KEITH JARRETT: Facing You. Keith Jarrett, piano. In Front; Ril-
toaria; Lalene; five more. [Manfred Eicher, prod.] ECM/Poly-

dor 1017, $6.98. KEITH JARRETT: Death and the Flower. Keith Jarrett, piano and soprano saxophone; Dewey Redman, tenor saxophone; Charlie Haden, bass; Paul Motian, percussion. Death and the Flower; Prayer; Great Bird. [Ed Michel, prod.] ABC/IMPULSE

ABD 9301, $6.98. Tape: H 8027-9301, $7.95.
list of passages less inadequate than others could be drawn up: Miss Moffo manages the opening exchanges of the final duet not too badly, and there are moments when the husky, breathy middle voice is effective. But, all in all, it would have been kinder—to Miss Moffo, to Massenet, to everyone concerned—to wipe the tapes and bury the recording in decent oblivion rather than trumpet it as something that deserved to be heard.

In an accompanying essay, Robert Lawrence writes well in defense of the operas whose life depends on their performers, contrasting Arabella, Louise, Thais, and La Fanciulla del West with the "unsinkable" Carmen, Aida, and Die Walküre. Thais was written for and created by Sibyl Sanderson, the Californian beauty and Marchesi pupil who made her debut in the Hague as Manon in 1888, came with her mother to visit and sing for Massenet, and inspired Esclarmonde, in which she made her Paris debut the following year. The autograph vocal score of *Esclarmonde*, sold at Parke-Bernet last October, contains in its margins a kind of running diary by the composer, entered at Sanderson's apartment in 7 Rue Lincoln. In a corresponding vocal score of *Thais*, which was in the same sale, there are fewer marginal notes. In
Massenet recalls seeing this *Thaïs* score, after Sibyl's death, on the piano of her mother's salon. It found its way (with other Sanderson music, including the autograph vocal score of "Werther...refaites 29 fois") to the Minneapolis Institute of Arts; and whoever acquired these items at Parke-Bernet has a touching me-mento of Massenet at work.

After Sanderson, the role of *Thaïs* passed to Mary Garden, Geraldine Farrar, and Maria Jeritza—and to this list of glamorous interpreters Mr. Lawrence could have added Marie Kuznetsova and the first Italian *Thaïs*, Lina Cavalieri. Then, at the Metropolitan in the late Thirties, Helen Jepson and Marjorie Lawrence, "eminently solid singers, tried the part...with unsatisfying results. What had gone wrong? It would seem that the old glamour tradition, no matter how effective once upon a time, had run the opera into a dead end."

But in Paris the piece continued to hold the boards. I saw it first at the Opéra, something over twenty years ago, with Géori-Boué as its heroine. Mme. Géori-Boué did not have a pretty voice (after listening to her Antoinia, in the old Columbia recording of *Hoffmann*, the authors of *The Record Guide* "came to sympathize with her father's desire that she should give up singing"), but she had such assurance, presence, and personality that she made *Thaïs* "work." The cast of that Opéra performance—Géori-Boué, Roger Boudin as Athanaël, and Jean Girardeau as Nicias—with conductor Georges Sébastien, recorded the piece on a Urania set now deleted. But another "typically French" performance of *Thaïs* survives in the catalogue on the Westminster Gold label as competition to the RCA. (The Westminster edition, in three discs, includes many of the cuts made to fit onto two discs, makes some cuts that are possibly not on the three-disc French Vega original. Notwithstanding its incorrect listing in Schwann-2, the set is in real stereo.)

The *RCA* is complete, but even in its two-disc form the Westminster is not too seriously cut. The ballet music has been heavily abridged, and one scene is missing altogether: Act III, Scene 2, in which Athanaël, back with his Thebaid brothers, sings "En vain j'ai fléchis ma chair" and then—rather too reminiscently of his dream in the first scene—sees in his sleep visions, first of Thais at her most provocative (a partial reprise of "Qui te fait si sé-vere") and then of her lying on her deathbed. The omission of this scene is not an uncommon cut (it was made, for example, in the recent Baltimore production of the opera).

Massenet composed *Thaïs* for the Opéra-Comique; it was reassigned to the Opéra when Sanderson was engaged there and originally given together with a ballet. Later the composer expanded his score to "evening-filling" proportions by adding the oasis scene, with its titil-lating episodes of Athanaël driving the heroine on sa-diastically and then in tender remorse kissing her bleeding feet, and its pretty duet. He also added the ballet-divertissement, which is dramatically ill placed in Act II. (It belongs, if anywhere, at Nicias' party in Act I—but, after *Tannhäuser*, Act I ballets were not risked at the Opéra.)

The heroine of the Westminster set is Renée Doria (the Olympia of that old *Hoffmann* recording). She's no great shakes; the voice becomes narrow, strident, and ugly under pressure on high notes. But she manages the music with a competence Miss Moffo cannot command, and there are also some very pretty, softly floated notes. Thaïs' mirrör aria, "Dis-moi que je suis belle," is very hard to sing. Sibyl Sanderson could presumably fly up easily to star-bright B flats on any vowel and at any dynamics, but few sopranos of our day have sung the air with ease. Mlle. Doria is sometimes charming, sometimes shrill. "L'amour est une vertu rare" lies far more comfortably—for her, for Miss Moffo, and for any *Thaïs* of my experience, for that matter. On the whole, I rather like the bright, forward quality of Mlle. Doria's singing, her clear words, her assured command of the role.

The Vega/Westminster Athanaël is Robert Massard, whose baritone voice was, during the Sixties, for my ears the finest of its kind around. He may not have been the most interesting or versatile of artists, which is perhaps why he has never made the large international name that so virile, forward, sharply focused, and exciting a timbre, such energetic words, and so vigorous and direct a manner should have won him. Gabriel Bacquier, on the RCA, brings a far subtler range in interpretive nuances to the role, and he still has the force for the outbursts after "Qui te fait?" But in sound, in ringing, forceful vocal projection of Athanaël's music he cannot compare with Massard.

José Carreras, the RCA Nicias, has a prettier voice than Michel Sénéchal, but the latter's singing conveys more of the light elegance, the nonchalant charm, of the rich young hedonist. (The catchiest melody in the whole score is Nicias' "Ne t'offense pas" in the Act I quartet, it is rather disconcerting that one of *Thaïs* principal motifs should start with the same four notes.)

Julius Rudel, the New Philharmonia, and the RCA engineers give a fuller, more colorful, more atmospheric account of the score; by contrast, the Vega, conducted by Jesús Etcheverry, is constantly bright and forward. (Neither conductor can do much with the "Alexandrian Venusberg" music of the Act I vision; it is a feebie passage, further enfeebled by the sense of stage distance more faithfully captured in the RCA recording.) Rudel does very well by the ballet music, which contains some of Massenet's quirkiest inventions.

*Thaïs* is popping up all over the place these days, and no doubt there will be other recordings. Meanwhile, the not very satisfactory alternatives are an inadequate heroine and a somewhat worn hero in an admirable "setting" over which much has been taken; and a run-of-the-mill, but vocally more authentic, abridged performance with an Athanaël in firm, ringing voice.

**MasseNet: Thaïs.**

<table>
<thead>
<tr>
<th>Part</th>
<th>Singer(s)</th>
<th>Orchestra</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thaïs</td>
<td>Anna Moffo</td>
<td>New Philharmonia Orchestra, Julius Rudel, cond. (Thomas Z. Shepard, prod.) RCA Red Seal APL 3-0842, $20.98 (three discs, automatic sequence), Quadraphonic: ARD 3-0842, $23.98 (three Quadradsiscs).</td>
</tr>
<tr>
<td>Athanaël</td>
<td>Gabriel Bacquier</td>
<td>New Philharmonia Orchestra, Julius Rudel, cond. (Thomas Z. Shepard, prod.) RCA Red Seal APL 3-0842, $20.98 (three discs, automatic sequence), Quadraphonic: ARD 3-0842, $23.98 (three Quadradsiscs).</td>
</tr>
<tr>
<td>Nicias</td>
<td>José Carreras</td>
<td>New Philharmonia Orchestra, Julius Rudel, cond. (Thomas Z. Shepard, prod.) RCA Red Seal APL 3-0842, $20.98 (three discs, automatic sequence), Quadraphonic: ARD 3-0842, $23.98 (three Quadradsiscs).</td>
</tr>
<tr>
<td>Pâémon</td>
<td>Justino Diaz</td>
<td>New Philharmonia Orchestra, Julius Rudel, cond. (Thomas Z. Shepard, prod.) RCA Red Seal APL 3-0842, $20.98 (three discs, automatic sequence), Quadraphonic: ARD 3-0842, $23.98 (three Quadradsiscs).</td>
</tr>
</tbody>
</table>

Comparison:  
Doria, Massard, Sénéchal, Etcheverry  
West: WGSO 8203

---

May 1975

67
M 33310  Jean-Pierre Rampal and the Zukerman family meet the Bach family in these pieces for two flutes and violin or viola. Unmistakable charm and elegance.

M 33207* Perahia's first recorded concertos are a triumph. "Electricity permeated every measure of his performance," said the Chicago Tribune of Perahia's Mendelssohn.

M 33266  A labor of love by three master virtuosos, recording together for the first time. Chamber music at its warmest.

M 2 33303* Boulez is a master of 20th-century music, and on his Gurre-Lieder he pulls out all stops. A massive sound and performance spectacular. A 2-record set.

That the Little Organ Book was composed for didactic purposes did not prevent Bach from making it into a collection of genuine masterpieces. These chorale preludes are quite different from Bach's "free" organ compositions, because here a given objective subject, the hymn tune, is surrounded by the most subjective meditation. "Meditation" is used advisedly, because the composer communicates the idea rather than the words; there are very few instances of pictorialism. Some of the preludes are only a few measures long, yet they are rounded, fully realized compositions. The twelve measures of "The old year now hath passed away" are sheer introspective poetry, while the somewhat longer pieces such as "All mankind must die" or "O man, bewail thy grievous sin," rise to Bach's most passionately intense lyric confessions.

With few exceptions the exegesis takes place entirely in the underpinnings of the tune. The chorale is placed, intact, in the treble, while the accompanying parts present running complementary counterpoints and rhythms of great variety. In a few instances, "Christ lay in the bonds of death" being one, the intensity of the entwining motivic play is such that momentarily it invades the tune itself.

It stands to reason that all this calls for exceptionally clear articulation and registration, and the proper tempo is crucial. Though Peter Hurford does not always satisfy these requirements, some of the preludes are done very commendably.

These little preludes also call for considerable homework on the part of the listener, and since there are a number of good and inexpensive editions of the Orgelbiichlein this should be an easily accomplished labor of love. The planners of this album think otherwise. Although they must be aware that their customers will not come from the ranks of, say, the Tchaikovsky fans, they decided to spare them all mental effort by providing props in the form of sung chorales. Each prelude is preceded by a vocal setting of the tune, which makes the preludes into postludes.

Today's way of informing the congregation of what hymns will be sung is very pragmatic: Numbers corresponding to the numbers in the printed hymnal are hung on the wall. Not so in Bach's Lutheran Germany, where the organists first played the tune, and as time went on their creative urge developed the simple introductory tune into an elaborate artistic genre. If the listener is not familiar with the hymns from the heroic age of the Reformation (even in our best hymnals Victorian ditties crowd out most of these grand old tunes), he will have to learn them. They are too easily available, and the volume of 386 chorales, harmonized by Bach himself, should be every music lover's bible.

All right: Let us say that in the name of education we accept, if reluctantly, the chorales sung ahead of the preludes. But then why not use Bach's own simple but incomparable settings? For some inscrutable reason, the Alban Singers sing the oldest available settings, most of them from the sixteenth century, thus creating disconcerting stylistic clashes. That would be bad enough, but in addition they sing them a cappella (!), some in the merry hop-manner in which the English like to sing Elizabethan madrigals. And if they sing slowly, they are so devotional that it hurts; there are soulful little crescendos on every phrase, detached phrase endings—even Luftpausen—as if they were interpreting some of Sir John Stainer's creations. But the chorale is sturdily congregational song that calls for simple and solid delivery.

We would put this release down as passable organ playing, though there are much better recordings of the Orgelbiichlein—but the incongruous and misapplied antiquarianism, the misunderstanding of the nature and purpose of the chorale, and the mannered singing doom the enterprise.

P.H.L.


The Boston Symphony and the Bartók Concerto have played important roles in one another's histories. Serge Koussevitzky commissioned the score and introduced it to the world in December 1944. Two podium seasons later, Erich Leinsdorf selected the work as the vehicle for his first recording as BSO music director. It is a shame that the world-premiere interpretation was not recorded commercially, for an air check of the 1944 broadcast reveals a reading of considerable merit that also features Bartók's first, somewhat abrupt ending.
Dutilleux's Symphonic Revivification

by Royal S. Brown

I can think of no other work written in this century that instills new blood and life into the symphonic form quite so well as the Dutilleux Second Symphony, written over a three-year period from 1956 to 1959. Although numerous other contemporary composers have applied modern techniques to the symphony, only an extremely small number of their works actually break new ground within its basic structures without overthrowing the basic concept altogether. What the Dutilleux Second accomplishes is a complete reworking of the framework of the symphony while maintaining both the forward momentum over several (in this case three) movements and the emotional depth essential to the genre.

To begin with, Dutilleux has divided the orchestra into a large and a small group (thus the work’s title, Le Double), the latter being a twelve-player chamber orchestra that is supposed to surround the conductor in a semicircle. Although such a disposition immediately evokes visions of a concerto grosso, the effect attained in this symphony is quite different. The division actually introduces into the orchestral configurations a sort of directionality that sets in strong relief the exceedingly complex polyrhythms and polyphonies of the symphony, ultimately providing, in the broad contrast between the two instrumental groups, what might be called “poly-orchestration.”

Within the amazingly diversified tonal landscapes created by an often scrupulous individualization of the separate instrumental lines, certain key elements—theme fragments, chordal patterns (in particular a wide-interval chord spread out over four octaves), and even single notes—appear and disappear with a haunting insistence throughout the three movements in a manner typical of Dutilleux’s later music. In the first movement, the ultimate impact is, as the composer has pointed out, rather like a theme and variations in reverse, with the over-all shape of the principal themes not becoming clear until the end of the movement. But superimposed on this inductive (and strongly French) musical logic in each movement is the effect of a long, single crescendo-decrescendo that seems to carry the emotional pulse:

This Musical Heritage reissue of the original Westminster release (itself taken from a French Erato album) restores not only an indispensible twentieth-century milestone, but also one of the best interpretations ever recorded by the late Charles Munch, who premiered the Second Symphony in Boston in 1959. But while the orchestral sound has been richly reproduced, the directionality does not begin to isolate the two orchestral groupings, and certain key instruments, such as the harp in the principal orchestra and the harpsichord in the chamber orchestra, are all but buried. Though I doubt that anyone will ever quite match the intensity of the Munch performance, a new recording of Le Double would be most welcome (it is an ideal candidate for quad), all the more so since the composer has apparently made a modification in the symphony’s ending.

This should not stop you, however, from getting this album, which also features more vintage Munch in the witty and lively Roussel Suite in F (1926). Once again, I am struck by resemblances between certain elements of Roussel’s style (especially in the first and third movements) and the ties of William Walton in a work such as the Partita for Orchestra (1957), a three-movement work like the Roussel suite. Yet in other ways, the rustic energy, the eccentric harmonies, and the rather coarse orchestrations give the suite—highly typical of the composer’s later style—a distinctive character that could not be mistaken for anybody else.


In reviewing the first two volumes of the Bartók Quartet’s integral Beethoven series [June 1973], I remarked that, despite the many good points in their readings, I didn’t feel they quite measured up to the best currently available offerings in this literature. My reactions to this concluding volume comprising the five “late” quartets and the Grosse Fuge are similar, although here I am more inclined to stress the good points. The Bartók’s approach seems well suited to these complex works, and in three of the pieces—Opp. 130, 131, and 132—the results are very good indeed.

(Here the musicians begin at an incredibly slow tempo. But when the opening idea returns after the first contrasting section, it is much faster; and, although it is eventually slowed down, it never regains anything like its original pace.) The fast movements seem a bit rough on the whole, although the performance of the Grosse Fuge (which is placed after the “substitute” finale later given to Op. 130 by Beethoven) has both clarity and unusual forward drive and is one of the best on record.

There are many details one could argue with, and I still find that the Bartók tends to be too lax about small imprecisions of one kind or another. In a concert, these would perhaps go unnoticed, but on record, where the performances must meet some truly extraordinary competition (e.g., the Juilliard Quartet’s recent release of the same works on Columbia), one expects a bit more care. The packaging, sound, and notes (included
Fact: the lowest cost way to improve your whole high fidelity system is simply to upgrade the source of sound—the cartridge! If you're on a temporary austerity program, the Shure M44E can make a significant difference in sound over the cartridges supplied with many budget component systems. If your budget is a trifle more flexible, an M91ED can bring you into the area of high trackability (with performance second only to the V-15 Type III). And for those who can be satisfied with nothing less than state-of-the-art playback perfection, Shure offers the widely acclaimed V-15 Type III, the recognized number one cartridge in the industry, which, in truth, costs less than a single middle-of-the-road loudspeaker. To read about what a Shure cartridge could do for your system, write:

Shure Brothers Inc.
222 Hartrey Ave., Evanston, IL 60204
In Canada: A. C. Simmonds & Sons Limited

Manufacturers of high fidelity components, microphones, sound systems and related circuitry.
THE SIEGE OF CORINTH

in an elaborate, illustrated book(lets) are all excellent.

R.P.M.


These players—pianist Frank Glazer, violinist Edna Michell, violist Harry Zaratzian, and cellist Paul Olefsky—achieve a pleasing, informal kind of intimacy that well becomes both of these early Beethoven compositions. Glazer, incidentally, becomes the first pianist to record Op. 16 in both the original wind version and its subsequent string adaptation. I like the Cantilena Players’ rather improvisatory tracing of the young master’s every change of mood. Tempos are generally broad, but there are exceptions—and effective ones at that. Other groups have managed more surface smoothness and more tautly unified ensemble (these protagonists all retain their sonorous identities, though they merge acceptably), but few, if any, convey as much fun. The melodramatic episodes are given with a scruffy vehemence that is ideal, and the lyrical parts are soulful without becoming overly solemn. I happen to prefer Op. 16 in its woodwind version, but who is to deny Beethoven the right to recast his own music?

On every account, then, this is a delightful record and a very well-reproduced one as well.

H.G.

BEETHOVEN: Sonata for Piano, No. 29, in B flat, Op. 106 (Hammerklavier); Variations (33) on a Waltz by Diabelli, Op. 120. Webster Aitken, piano. [John Wright, prod.] DELOS DEL 24101/2, $13.96 (two discs, rechannelled, manual sequence).

The American pianist Webster Aitken, who studied with Schnabel in the prewar years, performed frequently in the Thirties and Forties but is apparently now living in Mexico. He first came to attention in Santa Fe. He played the complete Schubert sonata cycle in London and New York in 1938 and gave a cycle of late Beethoven piano works at Harvard in 1930. He made numerous recordings—mainly of Schubert sonatas—for the now-defunct EMS label, but those discs were gone long before my review.

Once past the introduction, however, the interpretation proceeds smartly, with a goodly share of vitality. The first movement (why, for a starter, does he ignore Beethoven’s instruction to rechannel the recapitulation of the first half in Variation 17?), but there is even more to admire. These are, of course, on-the-spot performances and far from technically perfect. The sound does not help: Whether due to the cavernous acoustics of the concert hall or to the most informal chamber format, the pseudostereo processing, the piano tone ricochets unpleasantly and a firm bass line is generally missing. The ear can adjust sufficiently to perceive the interesting facets of the pianism and interpretive personality, but the chief value of this album is documentary. Perhaps Aitken can be enticed to make real recordings with modern sonics and controlled studio acoustics.

H.G.


These Beethoven performances are not nearly as revolutionary-sounding as one might initially think. Many conductors (even Toscanini, even the Boston Symphony, and Bruno Walter’s Columbia Symphony set of all nine was in fact taped with modest forces. The woodwind parts are rather more prominent in Marriner’s readings, but—thanks to the full-bodied acoustics—there is nothing particularly feely about the sonorities he draws from his chamber orchestra. Another helpful factor is the forward placement of the timpani, whose playing goes a long way toward supplying the necessary contours and bass line.

The First Symphony comes off more successfully than the Second here, though the opening notes do not bode well. The tempo is not only adagio molto with a vengeance, but also flaccid and directionless in phrasing. Once past the introduction, however, the interpretation proceeds smartly, with a goody amount of crisp ponticello and bright-edged reflection. The second movement could stand a little more breathing room—it sounds rather crowded and inhibited in its slightly metronomic shaping—but the scherzo has a suitably robust bounce and a delightful split-second pause just before the trio. Marriner, incidentally, observes all the repeats in this work—though he frequently heeded one in the An-
The eighteenth century is usually depicted in the popular histories of music as the aristocratic age of music par excellence, yet no era was so saturated with music; it entered the everyday life of all strata of society. The endless variety of the serenade-divertimento alone should have prevented the misconception, because such entertainment music was played not only at the courts, but also in middle-class homes and even in the streets by ad hoc ensembles, to the delight of the strolling populace.

There was one feature, though, that was common to all: the intimate frame and scale of the performances, a preference that also accounts for the tremendous vogue of transcriptions intended for playing in the home. Until the second half of the nineteenth century, small chamber-music ensembles were the preferred medium for such transcriptions; after that time the four-hand piano arrangements became more and more popular. The variety of these transcriptions is fantastic. My favorite is an arrangement of Haydn's Creation for two flutes!

Beethoven did not disdain to exploit this vogue. Besides, like all other composers, he was pressured by the publishers to provide them with such saleable merchandise. Both his septet and the Second Symphony were transcribed within a year or two of their composition.

The piano trio was a favorite medium, but this symphony was also arranged for all imaginable combinations from piano solo to nonet. In the trio version, now recorded by Archiv, the piano usually dominates, yet the two strings are given far more elaborate roles than was customary in original trio writing around the turn of the century. On the whole, Beethoven succeeded in converting the orchestral work into a plausible chamber music piece, only the occasional tremolo being out of place. Some portions of the symphony, however, do not come off in the transcription. The depth and density of the great introduction, which has a kinship with the Ninth, are missing, and the opening of the second movement is more pleasant than majestic, but the scherzo and the finale are remarkably effective.

Eckart Besch is an excellent pianist who sees to it that the ensemble does not attempt to sound orchestral. He articulates beautifully, and in the finale he plays the fast repeated tones, which are altogether unsymphonic, with great communicative power. Still, behind this search for "meaning" there was also the laudable intent to make the works of great composers accessible to a wider public. In this connection I might cite as an example Liszt's excellent transcriptions of Schubert's songs for piano solo, which contributed considerably to their eventual popularity.

Friedrich Silcher (1789-1860) was an able and dedicated musician and a creative pedagogue, much respected and admired, who spent his entire life in the service of popularization in the best sense of the word. He was also among the first to collect folksongs and he composed in that vein so successfully that many of his songs actually came to be thought of as folksongs, cherished all over Germany as "traditional" songs by "anonymous" composers.

To turn Beethoven's sonatas and symphonies into songs (texts by popular Swabian poets), however, was a difficult task, because the developmental features of the sonata structure are not suitable for songs. The slow movements from sonatas (Opp. 13. 57) did fare well; Silcher stayed with the melody and made nice strophic songs. Adroitly using Beethoven's own arrangements, he succeeded in converting the orchestral song made out of the slow movement of the Fifth. At that, it is remarkable with what skill the fast movements taken from Op. 2, Nos. 1 and 2, are turned into Hugo Wolf-ish vignettes. Another surprisingly good piece is the ballad made out of the opening movement of the great E minor Sonata, Op. 90. Hermann Prey sings the songs pleasantly in an appropriately romantic style, and he is ably assisted at the piano by Leonard Hokanson.

Liszt's transcriptions of Beethoven's Eighth Symphony, a remarkably successful pianistic version that nevertheless is faithful to the original, is less well handled by Hokanson. The first and last movements are romanticized well beyond the permissible degree, though the Allegretto scherzando is neatly played. The Archiv planners, stalwart champions of artistic integrity, did not indulge in frivolity by recording these arrangements. On the contrary, they are "documentaries," illustrating the tastes and mores of a historical period. To those interested in the current of musical history, these recordings will be welcome—and, besides, they are pleasant and amusing.


Brandis, violin; Siegbart Ueberschaer, viola (in the Haydn), Wolfgang Boettcher, cello; Eckart Besch, piano (in the Beethoven). [Gerd Gierth, trombone, and Brandis and Boettcher, joined by violist Siegbart Ueberschaer, give it an excellent performance. The sound is good.

Now we turn to an entirely different sort of transcription. The Romantics, always striving for "meaning" in music, hit upon the idea of adding words to instrumental compositions to enhance their communicative power. Still, behind this search for "meaning" there was also the laudable intent to make the works of great composers accessible to a wider public. In this connection I might cite as an example Liszt's excellent transcriptions of Schubert's songs for piano solo, which contributed considerably to their eventual popularity.

Friedrich Silcher (1789-1860) was an able and dedicated musician and a creative pedagogue, much respected and admired, who spent his entire life in the service of popularization in the best sense of the word. He was also among the first to collect folksongs and he composed in that vein so successfully that many of his songs actually came to be thought of as folksongs, cherished all over Germany as "traditional" songs by "anonymous" composers.

To turn Beethoven's sonatas and symphonies into songs (texts by popular Swabian poets), however, was a difficult task, because the developmental features of the sonata structure are not suitable for songs. The slow movements from sonatas (Opp. 13. 57) did fare well; Silcher stayed with the melody and made nice strophic songs. Adroitly using Beethoven's own arrangements, he succeeded in converting the orchestral song made out of the slow movement of the Fifth. At that, it is remarkable with what skill the fast movements taken from Op. 2, Nos. 1 and 2, are turned into Hugo Wolf-ish vignettes. Another surprisingly good piece is the ballad made out of the opening movement of the great E minor Sonata, Op. 90. Hermann Prey sings the songs pleasantly in an appropriately romantic style, and he is ably assisted at the piano by Leonard Hokanson.

Liszt's transcriptions of Beethoven's Eighth Symphony, a remarkably successful pianistic version that nevertheless is faithful to the original, is less well handled by Hokanson. The first and last movements are romanticized well beyond the permissible degree, though the Allegretto scherzando is neatly played. The Archiv planners, stalwart champions of artistic integrity, did not indulge in frivolity by recording these arrangements. On the contrary, they are "documentaries," illustrating the tastes and mores of a historical period. To those interested in the current of musical history, these recordings will be welcome—and, besides, they are pleasant and amusing.


Comparisons:
Davis/London Sym PHL 853 188
Klemperer/Philharmonia Ang. S 36196
Solti/Chicago Sym. Lon. CS 6790
Munch/Boston Sym. RCA LSC 2568
Beecham/Orch. Nat. de l'ORTF S 60165
Pérèbre/Boston Sym. Vla. VICS 1646

Colin Davis' first Symphonie fantastique, with
Vanguard/Supraphon: A Solid (if Cautious) Start

by Kenneth Furie

Over the years, Czech Supraphon recordings have appeared on numerous domestic labels, most notably in the mid-Sixties on Columbia/Epic's ambitious, short-lived Crossroads budget label. Now, as we mentioned in last fall's classical preview, Vanguard has acquired the catalogue and the six-disc initial release, listing at $39.98 per, is at hand. On the whole, Vanguard has chosen cautiously but well.

"Cautiously," because all but one of these records have had fairly extensive distribution here before. The only newcomer is Vlaclav Neumann's Dvorak Eighth Symphony, and even that has been available as an import since its 1973 release.

The special glory of the rich Supraphon catalogue is chamber music, thanks to the abundant supply of talented Czech instrumentalists. Crossroads wisely drew heavily on that category, and the two most noteworthy issues in the first Vanguard batch are reissues of superlative performances by the Suk Trio first issued here in 1966 and sorely missed since Crossroads unlamentably dissolved.

In both the Beethoven Archduke Trio (SU 5) and the Schubert B flat (SU 6), these outstanding musicians—violinist Josef Suk, cellist Josef Chuchro, and pianist Jan Panenka—give readings that are admirably large-scaled and unfeigned, with a ravishing lyricism that seems second nature to the Czechs. Further good news is that Vanguard's transfers are better than Crossroads': The already excellent sound is even more cleanly focused, with no loss of warmth, and there is markedly greater separation between the string instruments. And Vanguard has not perpetuated Crossroads' mistaken separating hand between the (continuous) last two movements of the Archduke.

(Suk, Chuchro, and Panenka have by the way recorded a great deal more Beethoven among other things that Vanguard might consider. There are more trios: Crossroads issued a disc of Op. 1, No. 3, and Op. 70, No. 1. Chuchro and Panenka have done a beautiful set of the cello sonatas and variations. Suk and Panenka have done the violin sonatas, which I haven't heard. And Panenka's lovely, if small-scaled, piano-cancerto cycle would be most tempting at budget price.)

Czechoslovakia has a startling number of excellent ongoing chamber ensembles, but they often seem more interested in the expressive possibilities of a musical line than in structural definition of a movement. Which creates problems in the enormously problematic Mendelssohn sextet (SU 4), even with such estimable foursomes as the Janáček and Smetana Quartets. The intricacy of Mendelssohn's eight-part string writing requires the maximum effort of clarification, both textural and rhythmic. This performance (originally released on Westminster in 1959, then reissued on Music Guild) is a very good one—I have gone better to recommend—but it is a bit muddy and lacking in profile.

Two recordings by Karel Ancerl and the great Czech Philharmonic suffer in varying degrees from similar de-emphasis of rhythm. While a tighter approach might benefit the structurally somewhat rambling Dvorak violin concerto (SU 3, with the Op. 11 Romance, first released on Arias in 1961), the work's basic orientation is lyrical. The "Marche au supplice" goes with better rhythm than on the LSO recording. The Concergebouw brass ring out with militant solidity and are careful to articulate their dotted figures accurately; they sounded almost like triplets on the earlier disc. I also like the care with which Davis and his recording producer balance the disparate sonorities of bassoon and sponge-head drumbeats. As before, the conductor observes the repeat, here he makes the best case for it I have yet heard. The music moves onward with inexorable tenacity, avoiding for once the impression of an unwanted return to the beginning. Davis' tempo—slower but lively—is admirable. If this movement nevertheless fails to convince wholly, it is because Davis' characterization is, again, a shade foursquare and genteel.

The "Marche au supplice" goes with better rhythm than on the LSO recording. The Concertgebouw brass ring out with militant solidity and are careful to articulate their dotted figures accurately; they sounded almost like triplets on the earlier disc. I also like the care with which Davis and his recording producer balance the disparate sonorities of bassoon and sponge-head drumbeats. As before, the conductor observes the repeat, here he makes the best case for it I have yet heard. The music moves onward with inexorable tenacity, avoiding for once the impression of an unwanted return to the beginning. Davis' tempo—slower but lively—is admirable. If this movement nevertheless fails to convince wholly, it is because Davis' characterization is, again, a shade foursquare and genteel.

Vanguard/Supraphon: A Solid (if Cautious) Start

by Kenneth Furie

OVER THE YEARS, Czech Supraphon recordings have appeared on numerous domestic labels, most notably in the mid-Sixties on Columbia/Epic's ambitious, short-lived Crossroads budget label. Now, as we mentioned in last fall's classical preview, Vanguard has acquired the catalogue and the six-disc initial release, listing at $39.98 per, is at hand. On the whole, Vanguard has chosen cautiously but well.

"Cautiously," because all but one of these records have had fairly extensive distribution here before. The only newcomer is Vlaclav Neumann's Dvorak Eighth Symphony, and even that has been available as an import since its 1973 release.

The special glory of the rich Supraphon catalogue is chamber music, thanks to the abundant supply of talented Czech instrumentalists. Crossroads wisely drew heavily on that category, and the two most noteworthy issues in the first Vanguard batch are reissues of superlative performances by the Suk Trio first issued here in 1966 and sorely missed since Crossroads unlamentably dissolved.

In both the Beethoven Archduke Trio (SU 5) and the Schubert B flat (SU 6), these outstanding musicians—violinist Josef Suk, cellist Josef Chuchro, and pianist Jan Panenka—give readings that are admirably large-scaled and unfeigned, with a ravishing lyricism that seems second nature to the Czechs. Further good news is that Vanguard's transfers are better than Crossroads': The already excellent sound is even more cleanly focused, with no loss of warmth, and there is markedly greater separation between the string instruments. And Vanguard has not perpetuated Crossroads' mistaken separating hand between the (continuous) last two movements of the Archduke.

(Suk, Chuchro, and Panenka have by the way recorded a great deal more Beethoven among other things that Vanguard might consider. There are more trios: Crossroads issued a disc of Op. 1, No. 3, and Op. 70, No. 1. Chuchro and Panenka have done a beautiful set of the cello sonatas and variations. Suk and Panenka have done the violin sonatas, which I haven't heard. And Panenka's lovely, if small-scaled, piano-cancerto cycle would be most tempting at budget price.)

Czechoslovakia has a startling number of excellent ongoing chamber ensembles, but they often seem more interested in the expressive possibilities of a musical line than in structural definition of a movement. Which creates problems in the enormously problematic Mendelssohn sextet (SU 4), even with such estimable foursomes as the Janáček and Smetana Quartets. The intricacy of Mendelssohn's eight-part string writing requires the maximum effort of clarification, both textural and rhythmic. This performance (originally released on Westminster in 1959, then reissued on Music Guild) is a very good one—I have gone better to recommend—but it is a bit muddy and lacking in profile.

Two recordings by Karel Ancerl and the great Czech Philharmonic suffer in varying degrees from similar de-emphasis of rhythm. While a tighter approach might benefit the structurally somewhat rambling Dvorak violin concerto (SU 3, with the Op. 11 Romance, first released on Arias in 1961), the work's basic orientation is lyrical.
Colin Davis
A better Fantastique.

The conductor has a good point in plunging into the final movement aracca. The opening figurations, however, are hardly sinister enough. The swirling strings are neat and precise rather than terrifying; the brass never suggests the cackling of witches, and although Davis this time has his flute and piccolo observe the downward glissando he seems embarrassed by the effect. Thereafter, the characterization improves markedly. The transformation of the idee fixe on the E-flat clarinet sounds marvelously grotesque here, as it did not in the LS0 version, and I love the slightly impure sound of the Cembali, opening up a cobbled country graveyard.

On the whole, this is an impressive (and impressively engineered) performance. Certainly no other Fantastique conductor on records executes the score so scrupulously. (Surprisingly it is Solti who comes closest, though the actual style of the performance seems to me all wrong.) While I miss some of the crucial passionate excitement, I have to respect Davis’ musicianship and control. For those who desire a more differently oriented account, I recommend the second Munch/Boston version (the best-controlled of the three he made for LP) or the evocative though somewhat roughly played Beecham, which has the advantage of budget price. The Prétre is another worthy bargain: a bit soft-focused in its pulse and treatment of detail, perhaps, but admirably lucid and well played and recorded.

But the finest of all recorded Fantastiques known to me is Pierre Monteux’s first account, with the Paris Symphony Orchestra. Now that the Monteux centennial is upon us, EMI could do us all a favor by reissuing this item, which, by the way was one of the conductor’s favorite contributions to the phonograph—and astonishingly well reproduced for its era. 

B

Corelli: Sonatas for Violin and Continuo (12), Op. 5. Sonya Monosoff, violin; James Weaver, harpsichord and organ; Judith Davidoff, cello and gamba. [James Rich, prod.] Musical Heritage NHS 1690/3, $10.50 (three discs, manual se-}

D


I am tempted to say that the Guarneri Quartet sounds like two different groups in its performances of the Debussy and Ravel quartets, even though it is easy enough to recognize the ensemble’s crisp, rather nervous style in both works. Somehow, while the distinctive characteristics of the Guarneri playing fuse together perfectly in a beautiful and vibrant rendition of the Ravel quartet, these same characteristics seem to work at cross-purposes to Debussy’s musical language.

What is lacking in the Debussy performance is a feeling of warmth and unity in the over-all sound. The writing with its complex textures demands an exceptional degree of tonal balance and vertical coordination. Yet in the Guarneri’s approach I found myself much too aware of the separate instruments, which is perhaps the way the musicians intended it but which does not really suit the music’s basic idiom. I must say, on the other hand, that the poignancy, almost lullaby quality of the third movement has never been captured with quite the degree of calm quiescence that it has here.

The efforts of the individual players represent one of the strong points in the Guarneri’s playing of the Debussy quartet. The writing frequently stresses solo lines, and weak solo work by any of the performers would tend to stand out painfully, as in the Danish Quartet version of Telefunken. But each member of the Guarneri gives his part full body throughout. Furthermore, in spite of some overly headstrong interpreting (which appears even more in the Debussy rendition) here and there, the group maintains a subtle, light touch, creating a sometimes lilting, sometimes exciting, but always lyrical movement that has all the warmth that mysteriously vanishes from the Debussy.

To return to the negative side of things, I found this recording to be quite poorly produced. There is definitely something wrong about a disc on which the breathing of the performers has more realism than the playing. Basically, the dynamic range has all the breadth of a Parisian side street, so that there is almost no brightness in the highs, no depth in the lows, while the midranges likewise fail to take on any individuality, giving the whole ambience a kind of brown-paper-bag feeling, as if little progress had been made in recording techniques since 1950. In spite of all this, I suppose the Ravel interpretation, one of the best ever done, is worth the price of the disc.

R.S.B.

Dutilleux: Symphony No. 2. For a review, see page 70.

Epstein: Chamber Works. Various performers. DESTO DC 7148, $6.98

The Seasons (Jan Smid, soprano; Alan Martin, soprano; Robert Freeman, piano, trio for Strings (Pacific Trio); Ventres (Eastman Wind Ensemble; Donald Haunberger, cond.) Quartet for Strings (Philadelphia Quartet).

David Epstein is professor of music at MIT and a composer of considerable accomplishments. The four pieces on this new disc cover almost the entire range of his career, the earliest (the song cycle The Seasons) going...
back to 1955, when he was still a graduate student in composition.

The Seasons and the string trio, written some ten years later, strongly reflect Epstein’s training with Roger Sessions in their emphasis on linear and formal clarity, as well as in their general technical proficiency. The two more recent works, Veni-ures and the string quartet, written in 1970 and 1971, respectively, indicate that the composer has shifted his interests somewhat, as here one is struck mainly by a concern for individualizing different components in complex textural contexts. At least in this respect these works bring to mind Elliott Carter’s music, although in other ways (e.g., in their surface rhythm) they are quite different.

The strongest piece, to my mind, is the string quartet, a work of great complexity and intense expressivity, although my preference may have been influenced to some degree by the very fine performance of the Philadelphia Quartet. The other performances are adequate but fall well short of this one. (Jan DeGaetani’s and Robert Freeman’s reading of the song cycle would be an exception were it not for the fact that Miss DeGaetani is at times pushed beyond her best range by the relatively high tessitura of the vocal part.)

Epstein supplies notes for his pieces, and texts for the five Emily Dickinson poems used in The Seasons are also included.

R.P.M.

FAURE: Requiem, Op. 48; Pavane, Op. 50
Sheila Armstrong, soprano; Dietrich Fischer-Dieskau, baritone; Henriette Pug-Roger, organ (all in the Requiem); Edinburgh Festival Chorus, Orchestre de Paris, Daniel Barenboim, cond. [SuuV Raj Grubb, prod.] ANGEL S 37077, $6.96.

Comparisons:
Wilckocks/NEW Philharmonia
Ansermet/SUISSE Romande
Yamada/Tokyo Metropolitan Sym.
Col. MG 32883

Notwithstanding the conventional wisdom that Faure’s creations are “fastidious” (the annotations of the present release once again depict the Requiem as gentle and resigned, eschewing terror and melodrama), he was in fact a master of grippingly vehement expression. And despite the Requiem’s sparse instrumental forces (an orchestra without violins, woodwinds, or heavy brass), it manages a superb sense of undulant tensity that is all the more effective for its simplicity. Notice how the gently swaying Sanctus builds to those implaceable shouts of “Hosanna!” to the accompaniment of stern horn fanfares, how the sweeping confidence of the Agnus Dei is chillingly banished by the sober return of the opening Kyrie, or how hair-raisingly sinister the Dies Irae is in the “Libera me” movement.

It doesn’t help the work’s image, of course, to bestow upon it the kind of woolly, rhythmically casual, inexpressive performances it has usually received on records. Barenboim does attempt some emotionality—the dynamic exaggeration in the slow introduction to the Kyrie is a veritable tempest in a teapot—and his performance is not without texture, what with the rather nice-sounding British chorus, a strong organ presence, and the rich and live acoustic ambience. But it is rhythmically casual, or let us say incapable of being defined rhythmically—most blatantly in the Offertory baritone solo, where Fischer-Dieskau audibly struggles to suppress his natural hamminess, seems to have no idea where Barenboim wants the beat to fall, and vice versa. So the two are in a bit of a striking approximation of a tempoless performance. Listen to the end of the “Pie Jesu” (frostily sung by Armstrong, by the way) and try to figure out at what precise moment the final chord is released.

The saving grace of this recording is the inclusion of the original choral version of the haunting Pavane. EMI has recorded this coupling before (the Wilckocks version available here on Seraphin) but inexplicably wasted the chorus on hand for the Requiem and presented the orchestra-only version of the Pavane.

Alternative recommendations for the Requiem are not, alas, simple or really satisfactory. You can buy the aforementioned Wilckocks (which offers the boy-soprano option for “Pie Jesu”) or the rejected Ansermet and in each case be kind to your budget and wind up with a spightly, lean, very classical, firmly contoured, but somewhat detached interpretation. Or you could hunt through collectors’ shops for the wartime Columbia mono version and experience the unimpaired lyricism of Bournac’h’s ethereal reading, the “old-fashioned” and authentically French choral work of the Chanteurs de Lyon, and an utterly heart-piercing “Pie Jesu” from Suzanne Dupont.

However, if you really want the inherent drama and sweep of the score, you will have to start an assault on RCA (or DG) and the BSO Transcription Trust to have one of Charles Munch’s unique performances made available to the public (I know of three times he did the Requiem during the last half of his Boston tenure, and it was something to behold). Strangely enough, some of the Munch reading’s awesome tension (and the slow Dies Irae) is duplicated in the Japanese-made Columbia disc under Yamada, but not I fear, its warmth. Indeed, the Tokyo singers phrase rather choppy and the sopranos maintain a slow, deliberate vibrato that is annoying, but at least there is a sense of control and elegance that is absent in the new Angel.

A.C.

HAYDN: Symphonies, Vol. 9 and Appendices. Philharmonia Hungarica, Antal Dorati, cond. [James Mallinson, prod.] LONDON STEREO TREASURY STS 15319/24, $20.94 (six discs, manual sequence), and STS 15316/7, $6.98 (two discs)

Vol. 9: Symphonies: No. 93, in D; No. 94, in G (Surprise); No. 95, in C minor; No. 96, in D (Miracle); No. 97, in C; No. 98, in B flat; No. 99, in E flat; No. 100, in G (Military); No. 101, in D (Clock); No. 102, in B flat; No. 103, in E flat (London Royle); No. 104, in D (London)

Appendices: Symphonies: A, in B flat; B, in B flat; No. 22, in E flat (The Philosopher)—second version; No. 63, in G (La Rousserolle)—first version; No. 53, in D—three alternate finales; No. 103, in E flat—alternate finale.

With these sets, Dorati has completed with the highest distinction one of the most important recording projects of our time. In magnitude it is not on the scale of the Telefunken Bach cantata series, but the 106 playable Haydn symphonies define the classical symphony from its beginnings in the midcentury to its fulfillment in Haydn’s greatest works. And it is these greatest works, the dozen symphonies composed for the London impresario Salomon (who once took room and board in the Beethoven house in Bonn), that comprise Dorati’s Vol. 9.

During much of this series the excellence of the Dorati albums has been the more conspicuous because there was litte to compare them with. Here he is working in the most-recorded area of the Haydn literature, and his leadership of the Philharmonia Hungarica stands out for the pure quality of his results. There is too much in each score for a single performance to reveal everything. But Dorati’s Haydn stands comfortably alongside the best of such conductors as Toscanini, Walter, Kleiber, and Szell.

Greatly as I admire the new Dorati set, my Szell recordings will be on the shelf, will be played, and will be admired. Indeed, Dorati

Antal Dorati and Philharmonia Hungarica members celebrate finish of Haydn project.
The Most Vivid Pierrot Yet

Among the increasingly numerous recordings of Schoenberg's Pierrot lunaire, this one stands out in several not unrelated respects: the concreteness and specificity with which the musical gestures are shaped; the active, positive unfolding of the tempo; the instrumental unanimity and balance; and, not least, the degree of precision with which the pitches of the vocal part are articulated. Of such a many-faceted work as Pierrot, one is hesitant to nominate a "best" performance, but the Fires of London have recorded here the most cohesive rendering to date; if other speakers and players have on occasion illuminated certain individual lines (textual and musical) and sections more affectingly, more dramatically, no other ensemble has put it all together with such consistent intensity, translucency, and virtuosity.

This should not be entirely surprising, for the Fires of London began life in 1967 as the Pierrot Players, and Schoenberg's masterpiece has been their cheval de bataille ever since. The work's influence on the music of Peter Maxwell Davies, the ensemble's director, will be obvious to anyone who has heard his Revelation and Fall (doubtless soon to be reissued as part of Argo's resuscitation of the Gulbenkian Foundation's contemporary-music series). From the outset, the clarity of the performance is impressive. In part, this is certainly due to the recorded sound, with the instruments well forward, the lower registers never muddied—a distinct advantage over Weissenberg's often very estimable Nonesuch disc (H 71251). Note, for example, the low piano notes at the start of the Passacaglia (No. 8) or the piano harmonics before the last line of No. 15. A few persistent trouble spots remain—e.g., the intricate tracery of "Mondfleck" (No. 18). Duncan Ruce's elegant, gently swaying phraseology in No. 2, Jennifer Ward Clarke's sinuous solo in the Serenade, Stephen Pruslin's perfectly balanced, lilting chords in the Valse de Chopin—but such minor complaints as these are a small price to pay for the clarity of the performance as a whole.

The following points are worth making:

1. Musicality never muddies—indeed, the active, positive unfolding of the totality so impressive is the sense of direction and inevitability of shape and climax, in every piece and in the whole. This has to do with rhythm and tempo, and also with the overall balance. These people aren't just keeping together; they are moving forward together—and holding back together, too, when relevant. All this makes Pierrot come at us in a more specific, more richly detailed way than before. My only real reservation has to do with the penultimate number, where the tempo and/or the phrasing just miss the gentle rocking quality of a barcarolle and thereby also the particular nostalgic coloring that seems intended. But the main carriers of the movement are brilliantly limned, the textual ones set forth with enormous flair—precisely because the music is never sacrificed to any externally imposed characterization, but allowed to yield its own inner workings as translucently and forcefully as possible.

2. The liner includes brief notes on the works and an atmospheric, very free translation of Hartleben's poems by Stephen Pruslin. This is poetically brilliant, but perhaps not ideal for listening purposes, since it sacrifices some of the significant textual repetitions of the original rondéau form and is consequently hard to follow without the help of a parallel German text.


Finally, the two symphonies without numbers, the first of them very possibly the real}
Symphony No. 1, the second perhaps Symphony No. 7—Haydn so catalogued it—are works that repay discovery, especially in performances with the insight of those in which the greatest care for the refinement of the style robs the music of none of its innate vitality and charm. Maestro Doriati, we are in debt to you (and your colleagues in this noble work) for a great enterprise greatly achieved.

R.C.M.

**Haydn:** Trio for Strings, arr. from Sonata for Piano, H. XVI.40—See Beethoven: Trio arr. from Symphony No. 2.

**Liszt:** Organ Works (complete). Janos Sebestyen, organ (organs in the Basilica of Ravogio, the Angelicum di Milano, and the Duomo di Brescia). Vox SVBX 5328 and 5329, $10.95 each three-disc set (manual sequence).


Vol. 2: Evocation. Offertorium. San Francesco. Missa pro organo. Verdi's two single discs of six Liszt organ works (Philips 6500 215 and 6500 376). The third disc contains thirty works, about half of which have never been recorded, and it seems that there are other recordings of only six Liszt organ works currently available in the country.

I have two serious reservations in recommending the Vox recordings. One concerns the music itself, the other the performances. Only two of Liszt's organ works are at all well known: the Prelude and Fugue on B-A-C-H and the Fantasie and Fugue on "Ad nos, ad salutarem undam." They were both originally written for the organ, and they are his first and most monumental organ works. A few others, like the Variations on "Weinen, Klagen..." are also worthy works and are heard occasionally. But the majority of these newly published unknown works are of infinitely lower quality and not a whit more interesting than the kind of trash one can hear on the so-called "literate parish organs" improvising during communion. The prevailing sickening, sentimental mood of these formless, frenzied fantasias and paraphrases mingle and counterfeit variety. In all his performances here (fast or slow) Sebestyen employs an extreme and rather peculiar kind of rubato, one that seems to bear no relationship to the music whatsoever but amounts simply to rhythmic irregularity for irregularity's sake. It is obviously intentional and present to the same degree in every piece, but it just makes no sense. Does he know something about Liszt's playing the rest of us don't? There is a famous quotation from Liszt that Sebestyen has undoubtedly read: "May I be permitted to remark that I wish to avoid as far as possible that mechanical kind of playing which, meticulously adhering to the meter, splits up the performance by perpetually emphasizing the strong and weak beats, which mode of playing is, however, still customary in some places." My guess is that Sebestyen is seriously trying to avoid "that mechanical kind of playing," but it's not enough simply to play irregally.

The organs, recordings, and accompanying documentary material are all excellent. If I'm less than enthusiastic about most of the music and the performances, that doesn't lessen the importance of this new issue.

For those who don't require a "complete" Liszt on their record shelf, though, a far better place to turn would be to Daniel Chromp's two single discs of six Liszt organ works (Philips 6500 215 and 6500 376). The first disc contains the Ad nos fantasy and the "Weinen, Klagen..." The second contains the B-A-C-H and three shorter "churchy" pieces: Trauerode, Evocation, and Tu es Per- ris. Chromp's performances of the two large works especially are vigorous, exciting, and technically brilliant. I can think of no finer Liszt performances anywhere.


Comparisons: Fischer-Blaskau, King, Bernstein.


The discography of Mahler's masterpiece is a bit incestuous, nearly every recording having in it somebody who made another version...
but it is hardly upholstered in helle époque plush. Presumably the acoustic is that of the Frederick Mann Auditorium in Tel Aviv, where the performance was recorded: it certainly is not the sort of luxurious expansiveness that one might associate with Mahler's Vienna. In this bright, dry Palestinian landscape the woodwinds flourish, the brasses blare, and the strings take on a desiccated tone that some Mahlerians may regret. And as a result the quad, while it surrounds the listener, is not enveloping. It is a good job of suggesting depth and scale—both appropriate to the score—given the inherent sonics, still it's relative modesty in doing so was the best possible choice given the Tel Aviv acoustics.

Robert Long

Massenet: Thais. For a feature review, see page 65.

Mozart: Concertos for Piano and Orchestra. No. 14, in E flat, K. 449; No. 15, in B flat, K. 450; No. 16, in D, K. 451; No. 17, in G, K. 453; No. 18, in B flat, K. 456; No. 19, in F, K. 459. Peter Serkin, piano; English Chamber Orchestra, Alexander Schneider, cond. [Max Wilcox, prod.] RCA RED SEAL ARL 3-0732, $20.98 (three discs, manual sequence).

Mozart: Concertos for Piano and Orchestra. No. 20, in D minor, K. 466; No. 24, in C minor, K. 491. Alfred Brendel, piano; Academy of St. Martin-in-the-Fields, Neville Marriner, cond. PHILIPS 6500 533, $7.98. $7.98.

These four albums represent three totally different ways of approaching the composer's piano concertos, seemingly to develop not just from the interpreters' particular visions of Mozart, but from the styles of varying periods of musical history. Thus the renditions here range from the rather startling baroquisms of Brendel/Marriner through the perfectly balanced classicism of Serkin/Schneider to the ana-
chronistic, heavy-handed romanticism of Anda, with Previn/Boult falling somewhere between Serkin and Anda.

To start with what is for me the worst (the music editor and I have already differed rather heatedly about this), there is Géza Anda's new coupling of Nos. 20 and 21 (recorded by Eu-
rodisc), even more overstated than his earlier Deutsche Grammophon versions. (Worse still, his level is unbelievably high.)

How Anda got his reputation as a Mozart pianist and conductor is beyond me. My general impression of this disc is one of sheer ponderousness—in the overall sound, badly ac-
c centuated, orchestral parts, in the rather deliberate, nonlegato runs used to death by Anda at the piano; in the excessive pedaling. I am also struck by the wrongness of many of his musical decisions, such as the slowing down of certain sections in the opening move-
ment of K. 466, although the same heaviness keeps in-
truding on the music. But the second move-
ment! Anda seems to have fallen victim to his own press notices, as he simply Elvira Madig-
gan the movement to death, stressing the opening strings with all the finesse of a Mang-
svani, providing a rich, superbly defined, expertly
clarity.

Between the long lines most Mozart players tend to stress and the short, brittle configura-
tions brought out by Brendel lies what I would consider the typical Mozart phrase, one that
rises, usually in a few measures, to a kind of peak and then falls off rapidly. Of course, the
length varies considerably from one phrase to the next, but the broader movement of any
number of Mozart compositions depends on the precise shaping and the coherent accumu-
lation of these smaller phrases. Whose prolif-
eration is perhaps one of the key elements of
the life that fills every page of music Mozart ever wrote. I have heard no other pianist who
seems to follow every pulse of this Mozartian
vitality quite as beautifully as Peter Serkin,
and the combined efforts of Serkin fits with
Alexander Schneider and the English Cham-
ber Orchestra on this RCA set of the Con-
certos Nos. 14–19 form very simply one of the most important contributions to the Mozart
discography.
AFTER YOU LOOK AT TEAC, LISTEN TO DOKORDER.

We’re one of two major companies seriously and exclusively into the manufacture of high performance tape recorders. The smaller one.

When you work with a tape recorder the only thing that counts is how well it works with you, not the size of the company that made it.

For sure they sell more tape recorders than we do. But you’re only interested in the one you buy. They spend more on advertising, too. But you’re buying a tape recorder, not an ad.

They have a sophisticated assembly line and so do we. Theirs is just longer. They have a big quality control department and ours is smaller. But only one man can check one machine at a time and it’s the commitment to quality that matters.

They’re continually working on new products...we are, too. And good ideas have nothing to do with size.

So if you compare specs, features and functions you’ll find yourself comparing two excellent tape recorders. One of them, however, takes significantly fewer dollars to buy. Ours. And that’s the difference.

You won’t always find TEAC and DOKORDER at the same store; we’re too much alike. Naturally they have more dealers, so you may have to look around a little.

But that’s the only price you’ll have to pay for paying a lower price.

---

**TEAC 2340**
- Motors: 3
- Heads: 3
- 4-Channel Record and Playback: Yes
- Built-in S-O-S/Echo: No
- Overdub: Yes
- Frequency Response at 7½ ips: ±3 dB, 40-18,000 Hz
- S/N: 55 dB
- Wow and Flutter at 7½ ips: 0.08%
- Manufacturer’s suggested retail price: $739.50

**DOKORDER 7140**
- Motors: 3
- Heads: 3
- 4-Channel Record and Playback: Yes
- Built-in S-O-S/Echo: Yes
- Overdub: Yes
- Frequency Response at 7½ ips: ±3 dB, 30-23,000 Hz
- S/N: 58 dB
- Wow and Flutter at 7½ ips: 0.08%
- Manufacturer’s suggested retail price: $629.95

Features and specifications as published by respective manufacturers in currently available literature.
grandiose and imperious grip of Ozawa's spellbinding version. But before long I began to realize that the Thomas approach is not only consistent with his snappier, more precisely articulated rhythms throughout, but also significantly contributory to the exceptional zestfulness and crackling excitement of this version. While Thomas seldom if ever overpowers one as Ozawa does so magnificently, he is often more galvanically stimulating.

Similarly, the transparency of the engineering makes it impossible for this recorded performance to match the tremendous weight and impact of Ozawa's yet this loss soon seems to be largely compensated by the vitalizing revelations of inner score details, especially those never before heard as distinctly from the expanded percussion section. Further replays suggest that the sonic lucidity here is more than just a matter of microscopic microphoning: It's in considerable part the consequence of over-all executant crispness, in which most phase-end tones or chords are promptly dashed rather than allowed to hang over even briefly. (In the past, this potent means of avoiding any suggestion of tonal blurring has been most often and most effectively exploited by Fiedler and Boulez.)

Nevertheless, I'm not yet accustomed to the curious, if not necessarily objectionable, combination of closely miked, relatively dry sound with an obviously big-hall yet not particularly warm acoustical ambiance. And some of the channel differentiations and individual sound-source locations still seem excessively marked by normal present-day stereo-listening standards. I have to guess that all these unusual sonic characteristics are by-products of recharging techniques in which the quadriphone echo results are paramount.

Considered strictly as a performance (so far as that can be done independently of interpretation and recording), this is a first-rate if less exceptional one. The Clevelanders apparently give Thomas everything he demands of them. The male soloists are admirably straightforward and generally somewhat more dramatically effective than the higher-voiced Sherrill Milnes and Stanley Kolk in the Ozawa version. Soprano Judith Blegen is more brilliant but less enchantingly lovely than Ozawa's Evelyn Mandace.

For anyone to whom Carmina Burana is relatively new, my recommendation, at least in stereo, remains Ozawa's 1970 RCA disc (or RCA/Stereotape reel). But for those familiar with the music, especially anyone beginning to get bored by its bag of tricks, and for all eager students of either orchestration or audio technology. Thomas, the Clevelanders, and Columbia's engineers profiter refreshing novel, provocative, yet substantial rewards.

[Note: For a limited time, Columbia is offering the Carmina Burana at a special price; during this period, in both disc and tape formats the price is the same for stereo and quad versions.]

In quad: This recording is what quadrophonic—and indeed all recordings—are all about, to my mind. Columbia has taken the materials at hand, which are a limitedly unique and stylized admixture of thirteenth-century Latin and vernacular texts and modern musical textures, and has fashioned for them a phonographic world all their own. Each section of the work is treated as a separate sonic tableau, with the instruments and voices placed before the listener like figures from medieval stained-glass—re-created, perhaps, by an Henri Matisse. The work finally met with success in 1957 at the height of Soviet intransigence toward aesthetic self-expression. The Stone Flower demonstrated his willingness to meet what the authorities defined as the people's needs—meaning thereby straightforward, unproblematic music, with vigorous rhythms and, above all, big tunes. As Prokofiev said in My Musical Creed, his act of formal recantation, "in the final measure of the slow section, no more, no less."

Yet for all the composer's abjuration of "modern" and "formalist" tendencies in The Stone Flower, the Bolshoi's conductors demanded wholesale revisions in the name of greater intelligibility, and Prokofiev had to knuckle down to work again. Up to his death in 1953 he was still making changes. When, a year later, the ballet was finally staged—at the Bolshoi—it was a failure. This, despite the dancing of Ulanova and Plisetskaya and choreography by Leonid Lavrovsky, who had made so great a success of Prokofiev's Romeo and Juliet fourteen years before. The ballet's story, by Lavrovsky and the composer's wife, is like an allegory of the Soviet composer's lament. Based on Ural Mountain folktales, it is of a man (a stonecutter), who in his search for perfection enters the realm of nature guided by the Mistress of the Copper Mountain and eventually returns to his people with what he has learned.

The work finally met with success in 1957 at the Kirov Theater in Leningrad, this version being choreographed by Yuri Grigorovich. Shortly afterwards the success was duplicated.
Today, underdog. Tomorrow, topdog.

We make receivers, tape recorders and speakers. We're good at it. Because we've been putting most of our energy into our products. Not our advertising.

After all, if our products weren't any good then you wouldn't want them. No matter how big our name was. But the fact remains someone can make the best components in the world and still not sell many of them because not enough people know about them.

That doesn't mean we're going to tell you our components are the best in the world. No one can say that. What we're saying is this:

We're going to start telling you more about them. But there's going to be no false promises, no empty claims. We're going to tell you exactly what we make. And how to get the most out of it.

We're going to prove that a sale doesn't end when you walk out of the store. We're going to do some things to shake up this business. And turn a few heads. We have some big names to compete with. You know who they are. So from now on the underdog is going to look more and more like the topdog. Because that's exactly what we intend to be.

If you're going to get big, you gotta be good. We're good.
in Moscow when the same production was mounted by the Bolshoi. However, when the latter company brought The Stone Flower to the U.S. in 1959 it was greeted with a distinct lack of enthusiasm, the staging being found old-fashioned and the choreography weak. Prokofiev's music—despite its potentialities with officialdom was well-known—was also disparaged, a judgment that, curiously enough, finds its way into Philip Ramey's annotations for this album, where we read of the score's "rather conventional melodic material."

Perhaps so, but undeniably effective to my ears it remains, nonetheless. As a whole, in fact, the score strikes me as highly successful: rich, diverse, evocative. It hardly flags throughout its entire length. Uninnovative it might be, yet it is full of individuality, of the characteristic orchestral colors, turns of phrase, and rhythmic energy that we instantly recognize as Prokofiev's own. Much of the melodic material derives from folk song and dance, some from the composer's own piano compositions (e.g., the Musiques d'enfants, Op. 63); most is original, like the wonderful theme for the Mount Everest. The end result is coherent and poetical. Among Prokofiev's full-length ballets I find it second in interest only to Cinderella. With a worthy choreographer it would, I imagine, immediately take its place in the international ballet repertoire.

The Bolshoi performance is full-blooded, lively, theatrical. Rozhdestvensky, as usual, tends to sacrifice delicacy to vigor; but one is grateful to have so authentic a rendition of the complete score. The excerpts on Melodiya/Angel SR 40066, taken from this performance, give only a limited idea of Prokofiev's achievement. The recording, though a trifle coarse, holds up well. The notes, awkwardly arranged around the album's interior, contain a synopsis of the action at variance with the order in which the music is actually played. Rozhdestvensky reverting, more or less, to Lavrovsky's 1954 staging.

D.S.H.

RAE:US Les Indes galantes (complete opera-ballet) Jean-Marie Micheau, Sonia Nigo- ghesian, Anne-Marie Roachide, and Rachel Ya- kar, sopranos, Bruce Brewer and Jean-Marie Guelou, tenors, Jean-Christophe Benoît, bar- itone, Pierre-Yves Le Maigat and Christian Treguer, basses, Raphael Passaquet Vocal Ensemble; La Grande Ecurie et la Chambre du Roy, cond. Pierre-Yves Le Maigat and Christian Treguer, basses; Raphael Passaquet Vocal Ensemble; La Grande Ecurie for the large orchestra, and La Chambre du Roy for the solo group—but he should have explained this to the reader. The usual concert-grosso arrangement of the baroque orchestra also follows the French designation of "grand choeur-petit choeur."

This elaborately recorded work is a species unique to eighteenth-century France. Called an opera-ballet, it scarcely resembles either part of its title. While it requires singing and playing of the highest order, few of the vocal numbers are real full-fledged arias, and even fewer of them attempt to characterize the figures of the play; it also has recitatives, but they seldom perform the operatic function of carrying the action, because there is very little of that. Every act, called entrée, can stand separately and is in no way connected with the others. Nor can it be called a ballet, because the many nice dances are mostly isolated pieces.

The opera-ballet was a sort of revue, predi- cated on sumptuous staging and lavish costumes. Perhaps "a spectacular," to borrow from our television argot, best describes it, and indeed le spectacle was what the French public expected and demanded to see on the lyric stage. The public loved the opera-ballet, but the literal world—which always sets the tone in France—denounced it as a mere pretext for song and dance. After the great choreographer Noverre joined the Encyclopedists in decrying the aimless goings-on, advocating the "ballet of action," the mongrel form petered out in the 1760s.

Considering the nature of the opera-ballet, it is not surprising that in a recording, with all the important visual aspect eliminated, the es- sential paucity of the genre becomes evident. After a while the listener's mind begins to wander.

Rameau's was one of the great music-drama talents, yet after composing several super- lyric tragedies he had to bow to the French public's desire for diversissement. When he saw the continued success of Campra's L'Europe galante he decided to try his hand at a similar work, composing Les Indes galantes in 1735.

The subject of the four "one-acters" that make up the work is the course de l'amour, with the other favorite, la gloire, spliced in where possible. The poetaster librettist explores l'amour in various exotic countries then going under the generic term "the Indies." That the first act is in Turkey should not worry us: the French are notoriously "agile about geography—did not even Berlioz transplant Faust from Germany to the plains of Hungary?" From Turkey we go to Peru, where we witness a love affair between an Inca princess and a conquistador. On then to another of the "Indies," this time Persia, ending up in the land of the Redskins, where two colonial officers are enamored of the same girl of the Illinois tribe. The principal scene is the peace-pipe cere- mony, and of course in the end the girl prefers a brave over the paleface officers.

Rameau paid little attention to the literary quality of his librettos: when he worked with a good playwright he created genuine music dramas, but his unconcern prompted his enemies to say that the great composer would be perfectly willing to set to music a page from a newspaper. Though his phenomenal skill in his pictorial images was not even Berlioz transplant Faust from Germany to the plains of Hungary?" From Turkey we go to Peru, where we witness a love affair between an Inca princess and a conquistador. On then to another of the "Indies," this time Persia, ending up in the land of the Redskins, where two colonial officers are enamored of the same girl of the Illinois tribe. The principal scene is the peace-pipe ceremony, and of course in the end the girl prefers a brave over the paleface officers.

Rameau paid little attention to the literary quality of his librettos: when he worked with a good playwright he created genuine music dramas, but his unconcern prompted his enemies to say that the great composer would be perfectly willing to set to music a page from a newspaper. Though his phenomenal skill in his pictorial images was not even Berlioz transplant Faust from Germany to the plains of Hungary?" From Turkey we go to Peru, where we witness a love affair between an Inca princess and a conquistador. On then to another of the "Indies," this time Persia, ending up in the land of the Redskins, where two colonial officers are enamored of the same girl of the Illinois tribe. The principal scene is the peace-pipe ceremony, and of course in the end the girl prefers a brave over the paleface officers.

Rameau paid little attention to the literary quality of his librettos: when he worked with a good playwright he created genuine music dramas, but his unconcern prompted his enemies to say that the great composer would be perfectly willing to set to music a page from a newspaper. Though his phenomenal skill in his pictorial images was not even Berlioz transplant Faust from Germany to the plains of Hungary?" From Turkey we go to Peru, where we witness a love affair between an Inca princess and a conquistador. On then to another of the "Indies," this time Persia, ending up in the land of the Redskins, where two colonial officers are enamored of the same girl of the Illinois tribe. The principal scene is the peace-pipe ceremony, and of course in the end the girl prefers a brave over the paleface officers.
**RIMSKY-KORSAKOV:** Scheherazade, Op. 35. Luben Yordanov, violin; Orchestre de Paris, Mstislav Rostropovich, cond. [Ronald Kinloch Anderson, prod.] Angel S 37061, $5.98.

**Comparison:** Haitink/London Phil.

Like a couple of other pretty fair cellists, Toscanini and Casals, Rostropovich is ambitious to step up to the conductor's podium. But on the chances for his emulating his predecessors' success, I can pronounce only a Scotch verdict—not proved—on the basis of his first orchestra-only recording. (His implausible debut recording, the Melodiya/ Angel Bolshoi Yevgeny Onegin, was similarly inconclusive.)

On the plus side, Rostropovich does succeed in stamping distinctive personality hallmark on even so familiar a symphonic "standard" as Scheherazade. And in some really savage moments he reminds us, as few conductors do nowadays, that commentators as astute as Philip Hale once credited this music with terrifying evocations of "hideous affects and space-annihilating genti." On the negative side, his reading is marred by many of the weaknesses associated with inexperience (in this particular field of course): imprecise chordal attacks, "pressed" fast passages and dragged slow ones (over-all, but for its first movement especially, this is the slowest Scheherazade I've ever encountered on discs). As astute as Philip Hale once credited this music, its first movement especially, this is the slowest Scheherazade I've ever encountered on discs).


**Comparison—Quintet:** R. Serkin, Marlboro

With some dozen and a half versions of the Trout currently available, a fresh performance has to be good to be worth considering at all, and this one is. The Music Group of London turns out a trim, light-knit, rather lean edition, somewhat militant and sharply accented in the first movement and in general more literal

---

**FREE McIntosh CATALOG and FM DIRECTORY**

Get all the newest and latest information on the new McIntosh Solid State equipment in the McIntosh catalog. In addition you will receive an FM station directory that covers all of North America.

---

**Send Today!**

---

**McIntosh Laboratory, Inc.**

East Side Station P.O. Box 96

Binghamton N.Y. 13904

**NAME**

**ADDRESS**

**CITY**

**STATE**

**ZIP**

If you are in a hurry for your catalog please send the coupon to McIntosh. For non rush service send the Reader Service Card to the magazine.

**CIRCLE 20 ON READER-SERVICE CARD**

---

**May 1975**
than either Peter Serkin's group—probably the most electric and urgent in the catalogue—or Rudolf Serkin's Marlboro ensemble, which is warm, benevolent, and endearing in its small rhythmic liberties. The Music Group is drier and less personal than these, but as a clean, unfussy, clearly conceived performance it sets a high standard of its own.

At moments it suggests the Marlboro group—in the robust sweep and momentum of the third variation, for instance—and at times it suffers by comparison (the cello doesn't handle its very tricky fifth-variation motive so well). But in terms of finely graded dynamics, the Music Group's beautiful calculation early in the fifth movement, where the score calls for descending levels from forte to pianissimo, would be hard to surpass. A refined Trout, then, spare but with plenty of life.

These three versions, incidentally, take the same view on repeats: All repeat the first—then, spare but with plenty of life.

The curiously persuasive Variatim, in which violin and cello move in rhythmic lockstep throughout and in which the dynamic shaping is the main adventure of the piece, is a perfect vignette in which tone and attack on the part of the two string players, which is essential.

About the merits of Elisabeth Schwarzkopf's artistry there has always been disagreement. About the present state of her voice there can surely be none. The inexorable years have left her tone unpleasant and insubstantial; her breath control shaky, her enunciation a matter of tortuousness.

It is quite possible that Schwarzkopf's long-standing admirers will be able to find pleasure in the hints and fragments of her former technical powers that are offered by this recital. Certainly her approach to these songs will be, to them, reassuringly familiar: the little gasps, the moans, the arful catch in the voice, the cautiously veiled emission of tone.

The rest of us, especially those searching for a satisfying musical experience, are likely to find little to enjoy here, even little of interest. Some astonishment, perhaps, at the transmogrification of a line like "Rauschelt die schöne Waldeinsamkeit" into something close to a single drawn-out impure vowel, with hardly a hint of consonantal mutilation. Some sympathy. Some cause for reproach, perhaps—not that one blames Schwarzkopf for it, but after all, it is her voice that is the main adventure of the piece. Schubert's Sonata for Piano, in A minor, D. 845; Fantasy in C, D. 760 (Wanderer). For a review, see page 86.


For a dealer list and complete information, write: RTR Industries, Dept. HF, 8116 Deering Ave., Canoga Park, CA 91304.
from both a marketing and an artistic point of view, is, I feel, that it is really neither fish nor fowl. It is much too complex and sophisticated to assume an easy position in the arena of pop culture, yet it relies largely on the styles and idioms of the consumer-oriented world of commercial music. Thus the listener is constantly confronted with banalities. And although it is apparent that the authors are very much aware of this—indeed, a large measure of the effect of the music, I suspect, depends upon a sort of mutual feeling of superiority on the part of both listener and composer (I know that you know that I know, etc., that we are doing a bit of musical slumming)—the listener is still left with the fact that he is being handed some pretty ordinary stuff. The fact that the materials are being used "at once removed"—that is, with tongue in cheek and not so much for direct musical statement as for oblique reference through suggestion and evocation—is simply not sufficient to bring about their "transfiguration."

Nevertheless, Elephant Steps represents an interesting attempt—somewhat in the manner of Brecht/Weill—to create a more popular, relevant, and engaging musical theater for our time, one with real pretensions for serious commentary. That it fails to meet the Brecht/Weill standard, either on a verbal or musical level, seems all too clear to me. (For example, from listening to Elephant Steps one has no idea of what Silverman's own musical style might be; the music is little more than a clever conglomeration. Weill, on the other hand, establishes in his Brechtian works a musical atmosphere that is immediately and unmistakably his own.) But at least Silverman and Foreman are trying to come to terms with a problem that I feel is a real one: the isolation of most serious new music, and especially opera or music for the stage, from the public at large. If Elephant Steps ultimately fails, both artistically and commercially, this is itself indicative of how difficult the problem really is.

I should finally confess that I haven't seen Elephant Steps on the stage. It is intended to be a multimedia experience (remember?), in which, according to Richard Kostelanetz's liner notes, "each element is as important as any other—sound and light, language and music, images and movement, graphics and films, incense and machinery, props and performers are incorporated into a spectacular mix." (If nothing else, this does seem consistent with the makeup of the music.) But since Kostelanetz also advises that "the elements function separately and often nonsynchronously," perhaps one is justified in judging this album strictly on its own terms.

As for the performance, it is generally quite good. The voices are not distinguished, but they really don't need to be. Michael Tilson Thomas directs with style. and he also turns in a couple of very humorous vocal performances as the Archangel. R.P.M.

**STRAVINSKY:** Les Noces (1917 and 1918–19 versions); Symphonies of Wind Instruments; Song of the Nightingale. For a feature review, see page 61.

**WOLF:** Mörike Lieder (47 selections). Dietrich Fischer-Dieskau, baritone; Daniel Barenboim, piano. DEUTSCHE GRAMMOPHON 2709 053, $23.94 (three discs).
These extensive, sometimes comprehensive package sets are, as we reviewers often observe, not easy to judge. They resist easy classification as "good," "bad," or "indifferent," precisely because many of them are in part good, in part bad, and in part decidedly indifferent. Boxed sets tend to collect what are neither the best nor the worst of the available performances, to come into being not because someone plays a certain repertory to something near perfection, but because he can play that repertory—period.

Fischer-Dieskau's song surveys— we have had Strauss, Mendelssohn, Beethoven, and Schubert. Brahms is imminent, and the present Wolf set is prophetically labeled "Volume I"—are a special case, for it can often be said that he does do much of the music in question better than anyone else on record.

This is not a Good Thing. He is a remarkable singer (I'll return to this: more concretely, in a minute), but voices are very distinctive—much more so than pianos or orchestras, saying and his is particularly so. I may be in the minority, but I don't really want to hear damn near all the songs in the literature sung damn near all the time by that same voice. It's not because there's anything wrong with the voice (although there is, sometimes), it's just because—well, it's boring.

Yet one cannot blame the singer. And one may hope that, as and if art and commerce continue along paths not radically different from those of the past half-century, other singers will eventually be allowed to cover the same spread of repertory. Variety should be the spice of Lieder as well as of life.

In the meantime, you may be able to appreciate why some reviewers come up with cracks like "This is not one of Mr. Fischer-Dieskau's ten best records this month." It's not easy to keep one's ears freshly tuned, and the tendency to grant blanket approval on the strength of the singer's name and reputation—virtually a Good Housekeeping Seal of Approval to the nonconnoisseur public and to many reviewers as well—or, on the other hand, to indulge in constant carping is well-nigh irresistible.

To tune up my own ears for this album of Wolf's Mörke songs (all of the published set of fifty-three except Nos. 3, 7, 14, 16, 41, 42, 45, plus "Der König bei der Krönung" from the 1888 set of six songs to texts by various poets), I made a point of listening to all the recordings in my collection of some half-dozen songs (as well as listening to the entire set several times, but in very short doses). This was a salutary exercise, not least because it did in fact forcibly impress upon me the high standards of singing and musicianship that we take for granted from this singer and the high level of imaginative re-creation he frequently achieves. I suspect that those of us who have often disagreed with his interpretations have probably not emphasized these virtues sufficiently.

Many of the Mörke songs have been in his repertory for some time, unlike, say, the more arcane reaches of the Schubert set; songs that he never has and doubtless never will sing in public. His earlier recording, recently reissued in EMI/Odeon's Wolf omnibus (C 181 01470/6), was almost as complete: The DG set adds to it Nos. 2, 6, 11, 27, 35, and 38. Even more important, though, is the participation of Daniel Barenboim, much of whose playing seems to me brilliant and sensitive beyond anything I have ever heard in this literature. Furthermore, he has been recorded with all of Daniel Barenboim, much of whose playing adds to it Nos. 2, 6, 11, 27, 35, and 38. Even more important, though, is the participation of Daniel Barenboim, much of whose playing seems to me brilliant and sensitive beyond anything I have ever heard in this literature. Furthermore, he has been recorded with all of the slight but palpable deference that even Barenboim has shown to this repertoire and the high level of imaginatively re-created performances he frequently achieves. I suspect that those of us who have often disagreed with his interpretations have probably not emphasized these virtues sufficiently.

He uses that advantage, too. There is nothing obsequious about Barenboim's playing, none of the slight but palpable deference that even the most musical of "accompanists" seem constitutionally unable to avoid. A great stroke in the cause of Accompanist Liberation and in the right songs, too. Take "Auf einer Wanderung," where the first climax is really in the piano: the big crescendo at the lines beginning "dass die Blumen leben," reaching fortissimo as the voice rounds out the downward curve of the phrase. This was one of the songs I pursued in detail—eight recordings, and elsewhere. I did hear the piano build unostentatiously at this point and then cut loose in a really exciting, pianistic way before subsiding to the repose of the next line of verse.

The total shape of the song gains more from that significant gesture than it loses from the singer's lunge at the top G. To hear the difference, one has only to compare Karl Schmitt-Walter's intelligent performance (once on Telefunken HT-48), where the vocal phrase is firmly sculpted but Ferdinand Leitner's piano is in no position to take the lead. And for a hideous example of shapelessness, try Elena

---

**FRAZIER... A DIFFERENCE YOU CAN HEAR**

At Frazier, we build loudspeakers to deliver the very finest sound. Matchless sound. We've been designing speakers to deliver that kind of excellence for over 30 years.

We've learned the difference between good sound and superlative sound. That difference is incorporated into every Frazier loudspeaker. It began as a matter of pride, now it's a matter of practice.

Because through the years, more and more people who care about a better sound, have come to Frazier to find it. And they keep coming back, year after year.

At Frazier, we build loudspeakers to deliver the very finest sound. Matchless sound. We've been designing speakers to deliver that kind of excellence for over 30 years.

We've learned the difference between good sound and superlative sound. That difference is incorporated into every Frazier loudspeaker. It began as a matter of pride, now it's a matter of practice.

Because through the years, more and more people who care about a better sound, have come to Frazier to find it. And they keep coming back, year after year.
Gerhardt’s recording (Angel COLH 142, deleted). I won’t speak of the singing—the lady is regarded with great reverence in knowledgeable quarters—but the piano playing is quite enough to make gibberish out of Wolf’s song: I don’t mean all the rolled chords, but the frantic lack of dynamics. ironing out all the articulations, running roughshod over the significant key changes.

Perhaps involuntary, Gerhardt’s is the fastest recording of the song. Dieskau and Barenboim come quite close, but there is all the difference in the world, for they do everything that Wolf requires and more. Mörike’s poem is about a rich and sudden experience, a visitation from the Muse. The suddenness is in the piano part, painstakingly prepared by Wolf; the cheerful opening figure is jauntily and unstressfully marched through a variety of keys, so that we will not be surprised—except by what actually does happen when the piano takes off. So the performance must be cool and collected up to that point. The richness is in the transformations of that opening motive, its placement in different contexts—e.g., scampering across the poet’s astonished vision (“Lang hielt ich staunend”) in the original tempo while all else around it remains in awestruck repose. Again, only Barenboim gets the maximum contrast out of that appearance, and it is the kind of thing that makes this performance so rewarding.

Which is not to say that everyone else is incompetent. I enjoyed the recordings of Kathleen Ferrier and Christa Ludwig, shapely and in places more smoothly voiced than Dieskau’s, but at the same time far less committed, less concentrated in their projection of an experience—specifically, of the experience that Mörike put into words and Wolf set to music.

There are certainly some failures in the set, too—for example, “Zum neuen Jahr,” which the voice simply cannot manage at the chosen pitch without pain. Wolf wrote this song high: in the original key of A, one note below middle A, and a lot of notes above the staff. I haven’t heard the only recording by a soprano (Rita Streich); she might be able to bring it off. Karl Erb essays the original key with some strain (Pietist LV 128). Dieskau takes it down to F with the results described, and Benjamin Luxon (in a recent Argo set of the Mörike songs, almost identical in content with Dieskau’s, which apparently will not be released in America) takes it a tone lower, losing all the effect of the bright key and the high range. Perhaps, after all, this song isn’t for a normal singer.

One could conceivably tot up a balance sheet of successes and failures: the rapt and superbly architected “Schlafendes Jesuskind” against the hectoring “Peregrina” songs or the inflated “Lied von Winde” (but don’t miss Barenboim’s pearly runs here), the beautifully sustained “An eine Aechstharfe” against the limp Welt der Gartner; and so on. But that isn’t necessary to sort this set out from the competition. If the singing is less smooth than in Dieskau’s earlier set, that is surely—to my ears—compensated by Barenboim’s playing. And Luxon, for all his good intentions, simply doesn’t have the vocal flexibility or focus even to attempt the breadth of characterization that Dieskau encomposes in whatever song, the sound remains th ewy and unresponsive.

The main thing is the songs, in all their wonderful variety, and you should not miss them. Elly Ameling’s musicizing is slightly noncom-
recitals and miscellany


For several years now I have been touting the Los Angeles Philharmonic to my East Coast friends as one of the very top orchestras in the country. My enthusiasm has been based on reports over the past five years primarily from hearing it in concert, at home and on tour, in a much wider range of repertory than it has heretofore recorded. In fact, I have listened closely only to a very few of its previous records. So, when this well-planned group of overtures arrived for review, I looked toward eagerly to an intensive study of the current state of its quality and artistic leadership.

The Los Angeles Philharmonic, as heard in concert, impresses me as a superb collection of players drawn from one of the largest pools of exceptional instrumental talent anywhere. Under Mehta’s direction since 1961, and thanks to the decline in Hollywood studio activity that has made the Philharmonic an economically attractive employer, it has grown into a very responsive and beautifully polished ensemble. Its strings, though not lush, are warm and vibrant in tone. Its wind sections are peopled with top musicians, among them several soloists who would lend distinction to any of the world’s finest orchestras. The whole has been shaped by Mehta into a splendid ensemble reflecting his interpretive conception of how an orchestra should sound. The concerts I have heard, moreover, included some rather extraordinary Haydn and early Beethoven that, in many ways, impressed me more than the more opulent tone poems of Richard Strauss that are more typical of the orchestra’s recorded repertoire.

Yet this record disappointed me on two grounds. For one thing, though the playing is usually very good, there are instances of poor execution that should not be perpetuated on disc. And the recording reveals certain interpretive tendencies in Mehta that I find manslaughter.

The Mozart overture is a good place to begin. Perhaps because microphones were placed too close to the double basses, there is a harsh “burr” to their sound at times, in the Mozart and elsewhere that I have not heard in the concert hall. At the same time, though I admire Mehta’s disclaimers to rush this music in a brittle fashion, his attack is overly soft, lacking the sharp definition this material needs. The opening phrase, for instance, fails to establish either the rhythm or the melody. This soft attack is cleanly executed, however, very much like the approach of Ormandy or Karajan, but it deprives the Mozart and Rossini overtures of their sparkle and vitality.

Jean-Pierre Rampal

Well-nigh ideal fluting.

Sometimes what sounds like a questionable interpretive point turns out on closer inspection to be merely an orchestral flaw, as in the opening section of the Freischütz Overture. The very first chord calls for strings plus oboes, clarinets, and bassoons in pairs, but the oboes seem to anticipate slightly and to dominate the color of the chord more than slightly. A few bars later, the horn solo begins with a bit of uncertainty. This is not “virtuoso” orchestra playing.

Stylistically, Mehta is very much a Roman-tic: his choice of recorded repertory runs predominantly to the late nineteenth century, though I have heard him give fine performances of earlier styles. However, in his cultivation of a soft attack, he seems to be following in Karajan’s footsteps. The result is that, on this record at least, the response he draws off lacks impact and sharp definition. This may be due partly, I might note, to the acoustic character of Chandler Pavilion—very much, though warm, and the orchestra plays most often, but does not record. The acoustic of the hall in which this disc was made (Royce Hall) has a rather pronounced overhang that further blurs the sound of the orchestra.

Despite previous strictures about many “showcase” collections, I must acknowledge that I find the selections here and the order of presentation a most enjoyable listening sequence.

WANDA WILKOMIRSKA: Recital. Wanda Wilkomirska, violin; David Garvey, piano. CONNOISSEUR SOCIETY CS 2070, $6.98.

BARTÓK: Romanian Folk Dances. DEBUSSY: En bateau. LA NOZZE DI FIGARO. REQUIEM. ARIAS. CD 2000, $9.98.

The notes on this album use the word “enchanted” in describing Miss Wilkomirska’s artistry, but it is scarcely a term I would pick out for the lady—she is too full of fire and brimstone, too ferocious, to be cloaked in such a soft and velvety noun. True enough, she can yield to the subdued colors of Debussy and lay on a coating of sentiment over Kreisler’s Londa-nderly Air, but the real grist to her mill is to be found in the lilte lines and high-wire acrobatics of Wieniawski and the exotic, moody, pug-nacious thrust of Bartók’s Romanian Folk Dances. Even in these one feels that she sometimes overplays. Her bite and intensity never let up, she is never content merely to beguile but must always argue. She is a fine technician, though, and when she argues we cannot choose but listen.

David Garvey, understandably, is fairly self-effacing but does his job well, particularly in a work like Debussy’s En bateau, where much depends upon him.

S.F.
The Dual 701.

Some extraordinary test reports about an extraordinary turntable.

Test reports of the Dual 701, in magazines like this one, have been totally unlike those of any other component. Not just because the reports are favorable; none of these magazines wastes anyone's time reviewing run-of-the-mill products; there are too many good ones available. The reports are different because of two themes that run through them.

One theme acknowledges that the 701's all-electronic, direct-drive, brushless, DC motor has Hall-effect feedback control and is energized by a regulated power supply. Performance is actually superior to the measuring capability of available test instruments. For example, Hirsch-Houck Labs in Stereo Review found the wow level of the 701 "essentially at the residual level of our test record—about 0.03 per cent." So did Popular Electronics.

The Feldman Lab Report in FM Guide stated: "We could detect no flutter whatsoever, and the low readings that we did get for wow were no doubt the result of using a record which was not absolutely concentric."

Stereo & HiFi Times found "arm friction was lower than my capability to measure reliably."

The second theme throughout the reports is the unequivocal ranking of the 701 at the pinnacle of perfection in record playback. In the following quotes, note the absence of such familiar qualifications as "one of the" or "among the."

Stereo Review: "...technical performance characteristics surpass to a greater or lesser degree those of any other integrated record player we have tested."

FM Guide: "The Dual 701 is probably the smoothest acting, most rumble-free system we have ever tested."

Popular Electronics: "In almost every respect, the Dual 701 surpassed just about every other record player—manual or automatic—that we have tested."

High Fidelity: "...the Dual 701 has placed itself in the select group of products against which we must measure the performance of others."

And, the highly conservative English publication, HiFi News & Record Review, with typical British understatement commented: "The experience of listening to records of the highest quality on this turntable is not likely to be forgotten...you will never again be satisfied with anything less perfect."

If you wish to experience the same caliber of performance as these highly experienced and most critical of all audio experts, you need only visit your nearest United Audio dealer and ask for the quietest turntable ever made. You are in for an extraordinary experience—with this fully automatic, single-play, electronic, direct-drive turntable. $400, including base and dust cover.

The 701's unique counterbalance houses two separate anti-resonance filters which absorb resonant energy in the frequency ranges of the tonearm/cartridge system and the chassis.
Kris Kristofferson and Rita Coolidge: Breakaway. Kris Kristofferson, vocals and guitar; Rita Coolidge, vocals; vocal and instrumental accompaniment. Sweet Susannah; Slow Down; The Things I Might Have Been; Lover Please; We Must Have Been out of Our Minds; six more. [Fred Foster, prod.] MONUMENT PZ 33278. $6.98. Tape: 28 PZT 33278. $7.98; 28 PZA 33278. $7.98.

Like most sluggers, Kris Kristofferson hits a lot of homers. And, like most sluggers, he strikes out a lot. His career has produced a handful of uneven albums containing much good and much bad. His debut, “Me and Bobby McGee,” included five songs that have already become country-and-western classics, among them “Sunday Morning Coming Down,” “Help Me Make It Through the Night,” “For the Good Times,” and the title tune, “Me and Bobby McGee.” But there were also such dubious achievements as “Darby’s Castle.”

For years Kristofferson has blown hot and cold. Now this pattern seems to be changing. With “Breakaway,” his second duet with spouse Rita Coolidge, he has maintained a marvelously even keel. The album is alive with warm, happy tunes. Love songs, Kristofferson’s forte, abound, the best of them being “The Things I Might Have Been,” a gem certain to become part of the standard popular-music litany. Several up-tempo songs have the production usually accorded a gospel choir—“Slow Down,” for example.

In all, “Breakaway” is rather like a fireside chat, something nice to come home to.

Ray Manzarek: The Whole Thing Started with Rock and Roll and Now It’s out of Control. Ray Manzarek, vocals, keyboards, and string synthesizer; rhythm, strings, horns, spoken, and vocal accompaniment. The Whole Thing Started with Rock and Roll and Now It’s out of Control; The Gambler; six more. [Bob Brown, prod.] MERCURY SRM 1-1014. $6.98. Tape: 28 MCR4 1-1014. $7.95; 28 MCB 1-1014. $7.95.

Ray Manzarek, keyboards player with the now-defunct Doors, has always wanted to set out on a solo career and has tried unsuccessfully at least once before to establish himself as a superstar in his own right. With the release of this disc, he stands a better chance but still has a long distance to go. This is not to say that “The Whole Thing Started with Rock and Roll and Now It’s out of Control” does not have certain things in its favor. Unfortunately, these merits do not have much to do with Manzarek.

The musician is the sole author or co-author of each of the disc’s eight selections. The writing definitely lacks sparkle and individuality. Also, Manzarek’s singing is grainy, grumpy-sounding, and uninspired; he does, however, play a variety of instruments with the professionalism one expects of an expert, experienced, and sophisticated rock musician.

The highlights on this recording are supplied by the collection of guest performers. Manzarek has rounded up to back him. His studio band includes Mark Pines, Mike Fennelly, and Joe Walsh, each and every one a distinguished rocker. Flo and Eddie supply background vocals on one track, and poetess Patti Smith also makes an appearance. None other than John Klemmer plays saxes on “Whirling Dervish,” a genuinely exciting instrumental. Klemmer’s playing resounds with such intelligently modulated fervor that one is inclined to put on the latest Klemmer disc instead of the current Manzarek outing.

Janis Ian: Between the Lines. Janis Ian, guitar and vocals, instrumental accompaniment. Between the Lines; The Come On; nine more. [8 Arthur, prod.] COLUMBIA PC 33394. $6.98. Tape: 28 PCT 33394. $7.98; 28 PCA 33394. $7.98.

Ms. Ian has produced her most impressive LP yet with “Between the Lines.” With sparse accompaniment and understated arrangement, Janis Ian has launched herself from the mundane world of teenage idols into the realm of serious popular singers. Her self-written “Between the Lines” carries the significance of a Brecht anthem. Her “The Come On” is a statement as self-revelatory as the most pious popular poem and a good deal more substantial.

Ms. Ian began her popular singing career in a rather frivolous fashion. She seems determined to convert it to one bearing genuine artistry. This recording contains ample evidence to warrant encouragement in this direction.

Olivia Newton-John: Have You Never Been Mellow. Olivia Newton-John, vocals; John Fiddy, arr. Loving Arms; Follow Me; Walter Under the Bridge; eight more. [John Farrar, prod.] MCA 2133. $6.98. Tape: 28 C 2133. $7.98; 28 T 2133. $7.98.

Now here is a curious case, in terms of career decisions. Olivia Newton-John, from Australia and then London, has had an almost steady stream of hits in this country for the past year or two. All of them sounded alike, all had the same midday midrange mid-I.Q. beat and smooth cliché lyrics (“Let Me Be There” et al.). Everybody remembered Ms. Newton-John, but nobody remembered one song over another—or really cared.

This presented the ideal situation from...
which a young artist could step out: The public was ready to share a deeper, more personal side of Ms. Newton–John. That is exactly what she provided with a brilliant and sensitive song entitled “I Honestly Love You,” written by Peter Allen and Jeff Barry. The record was an immediate hit and even was the winning Grammy contender. Thus she established herself as a prestige artist as well as a sales singer. In the recording business, this position is where the real fun lies, because you can do anything you please, as creatively as you please.

Now comes the curious part. Ms. Newton–John followed up “I Honestly Love You” with a song called “Have You Never Been Mellow,” written by producer John Farrar, as a song called “Don’t Be Cruel” and “Money Honey,” come off as awkward. The several ballads—including “Going Through the Door”—are simply awful. On one or two occasions Lee rises above the mire. The principal such moment is a slow blues titled “Every Blues You’ve Ever Heard.” Indeed, that is what it is, but the man plays it joyfully.

For the purposes of this recording, which was made at the Rainbow Theatre in London, Lee employed a group of eminently competent backup musicians and vocalists. History will doubtlessly forgive their inability to overcome the torpor of the occasion.

**BUFFY SAINTE-MARIE:** Changing Woman. Buffy Sainte-Marie, vocals, guitar, and songs; Norbert Putnam, bass, keyboards, guitars, and percussion; rhythm accompaniment; Mike Leech and Glen Speer, strings arr. You Take Me Away; Money Honey, Every Blues You’ve Ever Heard; Keep a-Knocking, thirteen more. CHRYSALIS PG 33187, $7.98. Tape. PGT 33187, $8.98; PGA 33187, $8.98.

It would be easy to play reviewer and say how Alvin Lee struck out on his own. Now he has just struck out. “In Flight” is a weak and dreadfully long attempt to reproduce the feeling of “Undead.” Like that early recording, “In Flight” was done live in concert. But this release consists of two discs, not one. And Lee nowhere duplicates the old fire. Even the several up-tempo and old-style rock-and-roll songs are merely attempts. Two Elvis Presley songs, “Don’t Be Cruel” and “Money Honey,” come off as awkward. The several ballads—including “Going Through the Door”—are simply awful.

On one or two occasions Lee rises above the mire. The principal such moment is a slow blues titled “Every Blues You’ve Ever Heard.” Indeed, that is what it is, but the man plays it joyfully.

For the purposes of this recording, which was made at the Rainbow Theatre in London, Lee employed a group of eminently competent backup musicians and vocalists. History will doubtlessly forgive their inability to overcome the torpor of the occasion.

M.J.

**ALVIN LEE & CO.:** In Flight. Alvin Lee, vocals and guitar; Bryan Birch, Frank Collins, and Paddie McHugh, vocals; Mel Collins, saxophone and flute; Ian Wallace, drums, Tim Hinkley, keyboards; Alan Spener, bass; Neil Hubbard, guitar. Got to Keep Moving; Going Through the Door; Don’t Be Cruel; Every Blues You’ve Ever Heard; Keep a-Knocking, thirteen more. CHRYSALIS PG 33187, $7.98. Tape. PGT 33187, $8.98; PGA 33187, $8.98.

Alvin Lee is the sometimes very creative British fellow who fronted the quartet named Ten Year After for a good many years. That very popular band achieved its fame by playing a fast shuffle blues transformed by volume into rock. Lee’s contribution was more in the way of manual dexterity than in musical innovation. He played faster than anyone else. His flying fingers found more notes more often than any other rock guitarist.

For the most part, the songs and arrangements were merely vehicles for Lee’s peculiar but effective-on-an-audience brand of digital fireworks. Ten Years After produced one excellent album, its second. Called “Undead” and released by Deram, it was a simple, low-life, and unpretending collection of fast rock blues for people to dance to. After that release, the band succumbed to the urge to prove its versatility, began moving into more delicate forms of popular music, and before long succumbed altogether.

Buffy Sainte-Marie has mellowed, improved, grown more musical. But I think the truth is that time and life and other big words have simply and inevitably led this long-famed lady to a musical clearing that happens to meet up with my tastes—which are as whimsical as anyone else’s.

Ms. Sainte-Marie is best known for two things: her Indian heritage and her song “Until It’s Time for You to Go.” She was very young when she wrote it, and even the most inspired of moments, such as that one, do not automatically make a person into a songwriter. Good songwriting, like all other accomplishments, takes years to master. (This rule is sometimes confounded by young intuitive talents such as Jimmy Webb and the early Bob Dylan—but the day invariably comes when they too must pause to catch up to themselves.)

The admirable thing about Buffy Sainte-Marie as a writer is that she did not lie back on her considerable talent and shout that it was enough and then cry when it wasn’t. She took those hard years and wrote through them until today she is among the strongest and deadliest of love-song writers. In this album we have “Love’s Got To Breathe and Fly”: “A life-time flies, a minute drags;/my heart’s in jewels,/my clothes in rags;/and love’s so sweet I don’t need tags to tell me/that you know you don’t have to be/one more/just come to me/love’s got to breathe and fly;/hide and grow inside;/me the best is you are always changing.” Songs such as this are the fulfilled promise of “Until It’s Time for
You to Go," which was little more than a lucky shot.

Ms. Sainte-Marie grows gradually more relaxed and laid-back. Even that singular bird's-wing vibrato of hers has steadied. She has learned who she is and what she feels best doing. There are songs in this set that, if treated differently (particularly in the rhythm section), could be hits. One is "Till I See You Again," a charming and infectious blend of French and English (`. . . chante avec le soleil, avec la lune, avec les cieux que Baby I love you, dites-moi le même "till I see you again.") But she is interested in expressing herself honestly as an artist, and money follows that.

This is the attitude of a long-range artist, and Ms. Sainte-Marie has survived quite nicely for a record number of years while many a flashier star has shot up through the heavens to fall gracelessly to the ground. M.A.

**Bob Dylan:** Blood on the Tracks. Bob Dylan, guitar, harmonica, and vocals; Tony Brown, bass; Buddy Cage, steel guitar; Paul Griffin, organ; instrumental accompaniment. Tangled Up in Blue; You're a Big Girl Now; Idiot Wind; seven more. COLUMBIA PC 33235, $7.98. Tape: M 52836, $7.97; ☯ M 82836, $7.97

Lyricist/vocalist Leo Sayer arrived in the U.S. with a truly awesome reputation based on his monumental success in his native England. His face painted white, he looked for all the world like rock's answer to Pierrot. He proved a disappointment, however, on his first American go-around. His stylized mimelike live presentations seemed mere affectations; his songs (with music by David Courtney) were an uneven grab bag even though some possessed legitimate quality. Sayer did prove he was talented, those talents were yet to gel.

They have still not taken on cohesiveness on this second album. With his quaking, keening voice, Sayer occasionally sounds like Elton John. He also sounds like Rod Stewart. Maturing these vocal flourishes to a jolly infectious tune like "One-Man Band," he sounds like a star. This Courtney melody, filled with thumping English music-hall rhythms, is the stuff that automatically makes one feel joyous. Sadly, Sayer and Courtney strive for more intense effects. Both have written many songs that deal with the frustrations of personal experience. Each is gentle but also uninteresting.

With more um-pah-pah, Sayer could have a shot at living up to the advance word. H.E.

**Contemporary Ragtime Guitar.** Dave Laidman, Tony Marcus, Leo Wynkamp Jr., Woody Mann, Larry Sandberg, Dale Miller Jr., and Tom Giffelon, guitars. Maple Leaf Rag; Piano Roll Blues; Tenth Street Scratch; Nola, Living in the Country; Original Rags; Somebody Loves Me; Bye Bye Blackbird; eight more. [Stefan Grossman, prod] KICKING MULE KM 107, $6.98 (Kicking Mule Records, Box 3233, Berkeley, Calif. 94703).

These three r&b albums are sparking national interest. None, however, is a soul classic. These recordings are merely more interesting than the output of rock during these days of fragmentation and desperation in the music business.

Blue Magic, for example, is a vocal quartet with a sugar-sweet hit, "Three Ring Circus." Not only this tune, but all the other cuts on this disc reverberate with ripe harmonies featuring
MARTHA GRAHAM: A BIOGRAPHY. Don McDonagh.

Homer grew up

LOUISE HOMER AND THE GOLDEN AGE OF OPERA. Anne Homer.

style. A fiddle fancier's delight

buying, selling (and cheating), the mysterious matter of

makers, the secrets of wood and varnish, the business of

great love. the violin. and touches many bases The great


The wear tear. and exhiliration of these taping sessions

1972 and went on to record the performance for DGG.

were the all-star team that opened the Met with Carmen in

Leonard Bernstein, James McCracken, Marilyn Horne

The wear tear. and exhiliration of these taping sessions

THE GREAT AMERICAN POPULAR SINGERS, by Henry Pleasants

A provocative study by a well-known critic, who bal-

ances an musicologist's background with an under-

standing of the pop field. in illuminating discussions of

twenty-two singers (Bessie Smith, Ethel Waters, Louis

Armsong, et al) he draws parallels In style and tech-

nique between twentieth-century popular singing and the

bel canto tradition. He also traces the effect of Afro-

American influences.


This book by an English jazz scholar and critic is di-

rected at both the serious jazz buff and the casual fan. Its

rare survey of various territory bands of the American 20s

explores. n readable manner, the stylistic development

of the composer’s work during the last three years of his

life. The author’s starting case for dating the Great C Ma-

ror Symphony in 1826 rather than in the last year of Schu-

bert's life is provocative and convincing.

BIG BAND JAZZ. Albert McCarthy.

This book is an English jazz scholar and critic is di-

rected at both the serious jazz buff and the casual fan. Its

rare survey of various territory bands of the American 20s

explores. n readable manner, the stylistic development

of the composer’s work during the last three years of his

life. The author’s starting case for dating the Great C Ma-

ror Symphony in 1826 rather than in the last year of Schu-

bert's life is provocative and convincing.

THE NEW MET IN PROFILE. by Stephen E. Rubin.

A stimulating critique of the Metropolitan Opera since

Bing's departure, based on interviews with stars and

management and on Rubin's own penetrating view of the

trials and traumas facing the company today. Not always

kind or cheerful reading, but unfailingly provocative.

SEASON WITH SOLTI. by William Barry Furlong.

A sustained close-in look at the Chicago Symphony, what

makes it work, and who. A short history of the or-

chestra, plus numerous profiles of important players and a

revealing view of conductor Georg Solti. Human and

readable.

THE CHICAGO SYMPHONY ORCHESTRA. Photographs


An attractive coffee-table volume, with photographs

enhanced by a short text by the Chicago Tribune's music

critic. interesting to any orchestra-watcher, but partic-

ularly so to Chicagoans to whom the Symphony has be-

come a way of life.

Now, get the books on music and the arts you’ve been wanting. High Fidelity has carefully selected these from many publishers. Some are not currently available in most stores. Just circle the number(s) of the book(s) you’ve chosen, and send the coupon with your remittance. We’ll do the rest.
The Nakamichi Revolution.

The Cornerstone.

The Nakamichi 1000 Tri-Tracer Cassette System, an achievement of such significance that it created a virtual revolution in cassette recording.

The first cassette deck to employ a true three head configuration—separate erase, record and playback heads—the Nakamichi 1000 attains a level of performance that rivals that of professional reel-to-reel recorders.

In every important respect, extended frequency response, wow and flutter, speed stability, distortion and signal-to-noise ratio, the Nakamichi 1000 sets new performance standards.

In fact, the performance capabilities of the 1000 are so awesome that High Fidelity (August 1973) characterized them as..."...well beyond the capability range of cassette decks as we've come to know them and into a range that makes possible professional applications that would be virtually unthinkable otherwise."

Get in the forefront of the revolution now.

For complete information and the name of your nearest dealer write: Nakamichi Research (U.S.A.) Inc., 220 Westbury Avenue, Carle Place, N.Y. 11514. In California: 1101 Colorado Avenue, Santa Monica 90404.

All this is smoothly abetted by Valerie Simpson and Nick Ashford, two of the most knowing songwriters/producers in the industry, with an endless string of hits for confirmation. They rarely approach a project until they've keyed in on a working concept, and they're almost never wrong. All ten of these songs are by Ashford and Simpson. At least one, "Shoe Shoe Shine," was designed to be a hit single, and that's exactly what it was. "Shoe Shoe Shine" was arranged by Leon Pendavis, who is about as good an arranger as you can get in New York City in this quality area of recording. Joining him in that rare corner are at least two other arrangers on the set, Richard Tee and Arthur Jenkins. All are equally superb as keyboard players. If I had to choose a favorite track here, it would be either "Shoe Shoe Shine" set by Pendavis or "Leave It Alone" arranged by Tee.

There are few things that give me more pleasure than the process and the end results that come from a group of people who know what they are doing and do it as well as it can be done. Thanks.

A word for Motown pressings: Please. Side 2 pops and cracks and is all but useless. Gimme a break.

M.A.

MARIA MULDAUR: Waitress in a Doughnut Shop. Maria Muldaur, vocals; Paul Riser, Benny Carter, Nick De Caro, Geoff Muldaur, Larry Packer, Mac Rebenack, and Jerry Jon-montville, arr.; Greg Prestopino, vocal arr. Travelin' Shoes, I'm a Woman, Honey Babe Blues; seven more. [Joe Boyd and Benny Waronker, prod.] Reprise M 2194. $6.98. Tape: MM M 52194, $7.97; MM M 82194. $7.97.

If you were Maria Muldaur, with a tricky voice and an accidental runaway hit ("Midnight at the Oasis"), what would you do for an encore? Ms. Muldaur's dilemma is that she does not fit—or even approach—any Top 40 formula. All things considered, the lady has done amazingly well this time out. She has a charming, tinkly-tink voice and a narrow dynamic range that works like a rabbit's foot when applied to the proper piece of material.

The highlights of the album are two purely perfect arrangements—"Squeeze Me" and "Sweethart"—by the great Benny Carter, featuring such classic big-band players as Harry "Sweets" Edison, Snookey Young, Plas Johnson, Roger Kellaway, and Ray Brown. You can feel the band smiling—charts like this never happen any more. Another jewel in the set is "Gringo en Mexico" by Wendyl Waldman, whose writing suits Ms. Muldaur well. The rest of the album is spotty, but the truth is that it's growing on me.

M.A.

HUES CORPORATION: Rockin' Soul. Hues Corporation, vocals; Tom Sellers, arr. and cond. No End in Sight, Love's There, Into My Music; seven more. [Tom Sellers and Wally Holmes, prod.] RCA APL 1-0775. $6.98. Tape: APK 1-0775, $7.95; APS 1-0775. $7.95.

All things considered, this is a puzzling album to get from the group that produced the hottest single hit of 1974. It is the opposite of the hit. Unfocused and weak. The Hues Corporation and "Rock the
Auto-Magic? Perfect Loudness? Glide-Path?
How Come Only Realistic Has These Features?

FREE New 1975 Radio Shack Catalog

OVER 2000 PRODUCTS EXCLUSIVES ON EVERY PAGE BEAUTIFUL FULL COLOR
Stereo • Quadraphonic • Phonographs
TV Antennas • Radios • Citizens Band
Kits • Recorders • Tape • Tools
Auto Tune-Up • Electronic Parts
Test Instruments • More!

MODEL SHOWN
THE STA-82
299.95

And We Haven't Raised A Price Since July, 1974

A demonstration of these Realistic STA-82 features at any Radio Shack store will make you wonder when—if ever—the other "famous" brands will catch up. Maybe we just love audiophiles a little better? Auto-Magic* gives you precision FM fine-tuning—automatically. To keep bass full and natural at any volume, there's Perfect Loudness*. Glide-Path* slide controls let you see and feel volume and balance settings. And Quatravox* lets you enjoy the added realism of synthesized 4-channel simply by adding rear speakers. Power output at 8 ohms: 22 watts minimum RMS per channel at no more than 1% total harmonic distortion, 20-20,000 Hz, both channels driven. U.L. listed. #31-2056.

Registered trademark

Superb Value! Biggest savings ever on an STA-82 stereo system

Save 123.95
Regularly 688.90
Only 564.95

- Realistic STA-82 Receiver
- LAB-37 Charger, Base, $22.95 Value Elliptical Stylus Cartridge
- Two Nova-8 12" Speakers

There's only one place you can find it...

Radio Shack
A TANDY CORPORATION COMPANY
OVER 3000 STORES • 50 STATES • 7 COUNTRIES
Retail prices may vary at individual stores.

SEND FOR YOURS TODAY!
FILL OUT COUPON BELOW

1975 Mail to Radio Shack, P.O. Box 1052, Ft. Worth, Texas 76101 (Please print.)

Name
Street
City
State ZIP

Mastercharge or Bank Americard at participating stores

CIRCLE 25 ON READER-SERVICE CARD
A Chance-Taker Who Succeeds
by Morgan Ames

Michael Omartian is one of those people who covers every corner. He does not only basic arrangements, but also orchestrations, not only all lead vocals, but background vocal arrangements, many of which he sings; not only keyboards, but (as long as he's up) percussion, not only execution, but production. And guess who writes the songs (lyrics by Stormie Omartian—more later). As if all this were not bad enough (for those with fewer talents), he is rumored to be still in his early twenties and also looks good.

Omartian's new album for Dunhill is an integrated tour de force, thoroughly grounded in skills but still more intuitive than intellectual. This is rock and roll at its classiest. The categorizing doesn't really work, but so what, it's closer than folk or country. People need a certain amount of labeling so they don't drown in overchoice.

A great deal of the album's emotionality comes from the lyrics of Stormie Omartian. Often they begin in darkness or frantic life despair only to break into sunshine later. "Add up the wonders and all of the numbers that people do. So much comes to nothing... Gather the gladness in a rush-hour of madness... Your freedom has freed me too." There are times, among the songs, when I wish a lyric thought would be more pointed, more personal, and less symbolic. But such things are a matter of personal evolution; there is a lot of lyric writing in Ms. Omartian's future—we'll see. She also plays a major part in the background vocals, which are simultaneously hot and warm and done with the same level of competence as the rest.

Omartian is a restless, active piano player, a chance-taker who usually succeeds. The same goes for his writing. I have heard him called the best of the new breed, and this is true. It's doubtful he thinks of himself as a breed at all, but rather as someone who has little choice but to go ahead with all his talents as the doors open. Godspeed.

MICHAEL OMARTIAN: White Horse. Michael Omartian, keyboards, percussion, vocals, songs, and all arrangements. The Orphan, Silver Fish; Fat City, six more. [Michael Omartian, prod.] ABC DUNHILL DSD 50185. $6.98.
The new 1975 edition of High Fidelity's Test Reports is packed with more than 200 test reports of currently available stereo and four-channel equipment and accessories, including:

- Receivers
- Headphones
- Amplifiers
- Tape Equipment
- Turntables & Pickups
- Speakers
- Tuners ... and more!

This new book is bigger and better than ever before! 300 pages of in-depth analyses with charts, tables, pictures and prices, plus a guide to technical audio terms. Order now. Indicate the number of copies you want and return your check or money order with this form.
wrote six of the ten songs on this set too, and none even approaches the workability of the hit. The other four are equally poor choices. The result is that "Rockin' Soul" is a faded and tepid version of the first set, as though one were playing the original on the wrong side of the tape.

The group needs two things immediately: experienced production and/or management, and the maturity to accept what it offers. Otherwise it's into the pits. The music business never waits for anyone to pull it together. M.A.

**theater and film**

*Sisters.* Original film soundtrack recording. Composed and conducted by Bernhard Herrmann. ENTR'ACTE RECORDING SOCIETY ERO 7001, $5.95 to members (QS-encodecd disc; annual membership $5.00, Entrace Recording Society, P.O. Box 2319, Chicago, Ill. 60690).

It is quite ironic that, in spite of the film-music bandwagon on which more and more people are jumping, none of the major (or minor) record companies saw fit at the time of the 1973 release of Sisters to issue this absolutely first-rate score written by a giant of film music. Fortunately, the Entrace Recording Society, which is basically a one-man operation, has rescued the Sisters tapes from the oblivion of the producers' offices, and in the process has turned out a masterfully recorded QS disc that sounds quite spectacular in stereo.

It is also ironic that director Brian de Palma's rather tongue-in-cheek but intensely gripping tribute to Alfred Hitchcock tended, in most cities outside of New York and Los Angeles, to get buried as a grade-D sex-and-horror flick. For Sisters proved immensely more convincing as a piece of Hitchcockiana than another recent homage to the "master of suspense." Truffaut's shillf and heavy-handed The Bride Wore Black, which Herrmann also scored. Interestingly enough, Herrmann's music for these two films represents some of his best writing since his Hitchcock collaborations in the Fifties and Sixties. (Truffaut, however. best writing since his Hitchcock collaborations except "basta"? Not that their two collaborations have not produced some good moments in the films and the musical scores. Godfather II even provides a few new Rota sounds that are quite worth listening to. The "Immigran" theme, for all its backward-looking cine-romanticism, has an attractive, rather nostalgic breadth to it. Even more enticing is Rota's patented brand of surreal pop, as heard in the opening of the "New Carpet" cut, while the weird, almost haunted-house sound of "Godfathers at Home" is marvelously atmospheric.

But the above music adds up to maybe five minutes. The rest of the disc either repeats early Godfather music (re-evoking visions of a cotton-stuffed Brando) or else delves, with the help of Carmine Coppola and others, into ethereal pop music. The Godfather II box set up in a similar format, suffers from lousy sound, perhaps due to the extremely high recording level (one-quarter full volume on my amplifier began to get hairy).


What is there left to say about the ongoing Nino Rota/Francis Ford Coppola opera magna except "basta"? Not that their two collaborations have not produced some good moments in the films and the musical scores. Godfather II even provides a few new Rota sounds that are quite worth listening to. The "Immigran" theme, for all its backward-looking cine-romanticism, has an attractive, rather nostalgic breadth to it. Even more enticing is Rota's patented brand of surreal pop, as heard in the opening of the "New Carpet" cut, while the weird, almost haunted-house sound of "Godfathers at Home" is marvelously atmospheric.

But the above music adds up to maybe five minutes. The rest of the disc either repeats early Godfather music (re-evoking visions of a cotton-stuffed Brando) or else delves, with the help of Carmine Coppola and others, into ethereal pop music. The Godfather II box set up in a similar format, suffers from lousy sound, perhaps due to the extremely high recording level (one-quarter full volume on my amplifier began to get hairy).
Earthquake and Cinderella Liberty. Indeed, this man has more music out on record yearly than anyone I can think of.

The Towering Inferno score sacrifices neither craft nor musicality for excitement. It is first tense, then sweptingly romantic. Check the long floating Fender bass line featured over strings at the end of the “Isolotte and Harlee” cue or the lovely melody of “Something for Susan,” carried first by flute, then by Fender Rhodes, and finally by trumpet. nowhere else can you find such music on record these days.

The title song, “We May Never Love like This Again,” by Al Kasha and Joel Hirschhorn, is not my cup of tea too stock and predictable. That approach to film song writing doesn’t apply by today’s musical terms, as far as I’m concerned.

So much for the cinemagraphy of some of the other scores. To return to the musical point of view, what about the music? Does the score sacrifice musicality for excitement? Most of it does not. Indeed, it would be reasonable to call this man a musician of the first order. He wrote a long line of music that in its day was at least on a level with the very best of the Hollywood film scores.

Polyester and Teflon may have made the era of the film music romantic. But it is just as possible to enjoy a great score as an end in itself. To enjoy this music, one has only to turn to the Sunday edition of the Los Angeles Times, which contains a column called “The Lisolette and Harlee Vicar” by Al Kasha and Joel Hirschhorn, is not my cup of tea.

The music has a long history of recognition. How about The Majesty of God? In 1943, a Duke Ellington record was released as a result of an arrangement he made with the National Broadcasting Company. The result was that we can now hear the Duke’s band on five successful tours, including some that appeared only on V-Discs (Rex Stewart’s “Fringant Fantasy”), and some that, like too many of Ellington’s pieces, dropped outside of the limelight.

No less than twenty-page sessions these are. During the last twenty years of Ellington’s life, we became so adjusted to hearing programs drawn from a relatively limited portion of his vast repertory that we were inclined to forget that his programming was not always so shallow. Forty-eight different tunes are involved!

The four Fairmont records are a result of Mel Torme’s activist enthusiasm as an Ellington fan. In 1945 he arranged to have most of Ellington’s Saturday afternoon radio series professionally recorded. The result is that we can now hear the Duke’s band on five successive weekends in May and June 1945, playing from the 400 Restaurant in New York, the Paradise Theater in Detroit, the Regal Theater in Chicago, and one-night stands in Battle Creek and Toledo.

And what revealing sessions these are. During the last twenty years of Ellington’s life, we became so attuned to hearing programs drawn from a relatively limited portion of his vast repertory that we were inclined to forget that his programming was not always so shallow. Forty-eight different tunes are involved in these five broadcasts, including some that were never recorded ("Blues on the Double"), some that appeared only on V-Discs (Rex Stewart’s "Frantic Fantasy"), and some that, like too many of Ellington’s pieces, dropped outside of the limelight.

The title song, "We May Never Love like This Again," by Al Kasha and Joel Hirschhorn, is not my cup of tea. Too stock and predictable. That approach to film song writing doesn’t apply by today’s musical terms.

If you like film scores, you’re always safe with a Johnny Williams record. For consistency and romance, this is one of my favorites.
The Duke's Third Sacred Concert is, as heard on this record (there is no indication whether this is a complete performance or portions), an extension of the first two Sacred Concerts. One gathers from Stanley Dance's notes that preparations for this performance were even more hectic than the normal Ellington hurly-burly, and so it is understandable that the Duke depends to a great extent on his own piano, the solid anchor of Harry Carney's baritone saxophone, and the superb voice of Alice Babs to carry much of the concert. All three are prominent throughout but reach a peak on two of the best sections Ellington wrote for the Sacred Concert series: "My Love," a soaring, open melody for Miss Babs, and "The Majesty of God," which is both majestic and lightly swinging, two qualities that the Duke always seemed to keep in mind even in his most religious moments.

KENO DUKE/CONTEMPORARIES:

Sense of Values. George Coleman, tenor saxophone; Frank Strozier, alto saxophone and flute; Harold Mabern, piano; Lisle Atkinson, bass; Keno Duke, drums. Sense of Values; Mirage; Tiberon; three more STRATA-EAST 7416, $5.98.

Contemporaries, a group that Keno Duke has been nurturing for the past four years, has blossomed into strong, well-balanced, imaginative quintet with tremendous vitality and driving swing. The pieces on this disc, all from within the group, are fresh and provocative, with ensemble sections that are much more fully developed than most jazz combos bother with.

The two saxophones, tenor and alt, are voiced with the piano in an unusually effective manner, and the three primary soloists, George Coleman, Frank Strozier, and Harold Mabern, are consistently creative. Strozier in particular is a vivid, often electrifying soloist on alto. Although he is quite contemporary into obscurity simply because he stopped playing them (Johnny Hodges' exquisite "Mood to Be Woosed").

In addition to the lack of variety that we came to accept, we also tended to think the Duke had maintained the quality of the band even after most of his great stars had left. Well, hearing these 1945 performances, it becomes apparent that the later band—good as it may have been—did not have the color or the musical character of the real Ellington band, which survived into the late Forties.

So these "Date with the Duke" records not only bring back the full-blooded, original Ellington sound and repertory, but they place them in the settings in which they were normally heard, with audience response and, for nostalgic comedy, the announcers who never seemed to have the slightest idea what they were announcing.

"Recollections of the Big Band Era" is the 1962 Ellington band playing its version of the themes of other bands. (Half of this project was released in 1962 on Reprise 6168 as "Will Big Bands Ever Come Back"?) It's an amusing effort—not vicerally Ellingtonian, but given some Ellington color by the soloists, most notably Lawrence Brown on Ben Bernie's "It's a Lonesome Old Town," Johnny Hodges on Quincy Jones's "The Midnight Sun Will Never Set," and the chuckling, wah-wah brass on Guy Lombardo's "Auld Lang Syne."

The Duke's Third Sacred Concert is, as heard on this record (there is no indication whether this is a complete performance or portions), an extension of the first two Sacred Concerts. One gathers from Stanley Dance's notes that preparations for this performance were even more hectic than the normal Ellington hurly-burly, and so it is understandable that the Duke depends to a great extent on his own piano, the solid anchor of Harry Carney's baritone saxophone, and the superb voice of Alice Babs to carry much of the concert. All three are prominent throughout but reach a peak on two of the best sections Ellington wrote for the Sacred Concert series: "My Love," a soaring, open melody for Miss Babs, and "The Majesty of God," which is both majestic and lightly swinging, two qualities that the Duke always seemed to keep in mind even in his most religious moments.

KENO DUKE/CONTEMPORARIES:

Sense of Values. George Coleman, tenor saxophone; Frank Strozier, alto saxophone and flute; Harold Mabern, piano; Lisle Atkinson, bass; Keno Duke, drums. Sense of Values; Mirage; Tiberon; three more STRATA-EAST 7416, $5.98.

Contemporaries, a group that Keno Duke has been nurturing for the past four years, has blossomed into strong, well-balanced, imaginative quintet with tremendous vitality and driving swing. The pieces on this disc, all from within the group, are fresh and provocative, with ensemble sections that are much more fully developed than most jazz combos bother with.

The two saxophones, tenor and alt, are voiced with the piano in an unusually effective manner, and the three primary soloists, George Coleman, Frank Strozier, and Harold Mabern, are consistently creative. Strozier in particular is a vivid, often electrifying soloist on alto. Although he is quite contemporary into obscurity simply because he stopped playing them (Johnny Hodges' exquisite "Mood to Be Woosed").

In addition to the lack of variety that we came to accept, we also tended to think the Duke had maintained the quality of the band even after most of his great stars had left. Well, hearing these 1945 performances, it becomes apparent that the later band—good as it may have been—did not have the color or the musical character of the real Ellington band, which survived into the late Forties.

So these "Date with the Duke" records not only bring back the full-blooded, original Ellington sound and repertory, but they place them in the settings in which they were normally heard, with audience response and, for nostalgic comedy, the announcers who never seemed to have the slightest idea what they were announcing.

"Recollections of the Big Band Era" is the 1962 Ellington band playing its version of the themes of other bands. (Half of this project was released in 1962 on Reprise 6168 as "Will Big Bands Ever Come Back"?) It's an amusing effort—not vicerally Ellingtonian, but given some Ellington color by the soloists, most notably Lawrence Brown on Ben Bernie's "It's a Lonesome Old Town," Johnny Hodges on Quincy Jones's "The Midnight Sun Will Never Set," and the chuckling, wah-wah brass on Guy Lombardo's "Auld Lang Syne."

The Duke's Third Sacred Concert is, as heard on this record (there is no indication whether this is a complete performance or portions), an extension of the first two Sacred Concerts. One gathers from Stanley Dance's notes that preparations for this performance were even more hectic than the normal Ellington hurly-burly, and so it is understandable that the Duke depends to a great extent on his own piano, the solid anchor of Harry Carney's baritone saxophone, and the superb voice of Alice Babs to carry much of the concert. All three are prominent throughout but reach a peak on two of the best sections Ellington wrote for the Sacred Concert series: "My Love," a soaring, open melody for Miss Babs, and "The Majesty of God," which is both majestic and lightly swinging, two qualities that the Duke always seemed to keep in mind even in his most religious moments.

KENO DUKE/CONTEMPORARIES:

Sense of Values. George Coleman, tenor saxophone; Frank Strozier, alto saxophone and flute; Harold Mabern, piano; Lisle Atkinson, bass; Keno Duke, drums. Sense of Values; Mirage; Tiberon; three more STRATA-EAST 7416, $5.98.

Contemporaries, a group that Keno Duke has been nurturing for the past four years, has blossomed into strong, well-balanced, imaginative quintet with tremendous vitality and driving swing. The pieces on this disc, all from within the group, are fresh and provocative, with ensemble sections that are much more fully developed than most jazz combos bother with.

The two saxophones, tenor and alt, are voiced with the piano in an unusually effective manner, and the three primary soloists, George Coleman, Frank Strozier, and Harold Mabern, are consistently creative. Strozier in particular is a vivid, often electrifying soloist on alto. Although he is quite contemporary into obscurity simply because he stopped playing them (Johnny Hodges' exquisite "Mood to Be Woosed").

In addition to the lack of variety that we came to accept, we also tended to think the Duke had maintained the quality of the band even after most of his great stars had left. Well, hearing these 1945 performances, it becomes apparent that the later band—good as it may have been—did not have the color or the musical character of the real Ellington band, which survived into the late Forties.

So these "Date with the Duke" records not only bring back the full-blooded, original Ellington sound and repertory, but they place them in the settings in which they were normally heard, with audience response and, for nostalgic comedy, the announcers who never seemed to have the slightest idea what they were announcing.

"Recollections of the Big Band Era" is the 1962 Ellington band playing its version of the themes of other bands. (Half of this project was released in 1962 on Reprise 6168 as "Will Big Bands Ever Come Back"?) It's an amusing effort—not vicerally Ellingtonian, but given some Ellington color by the soloists, most notably Lawrence Brown on Ben Bernie's "It's a Lonesome Old Town," Johnny Hodges on Quincy Jones's "The Midnight Sun Will Never Set," and the chuckling, wah-wah brass on Guy Lombardo's "Auld Lang Syne."

The Duke's Third Sacred Concert is, as heard on this record (there is no indication whether this is a complete performance or portions), an extension of the first two Sacred Concerts. One gathers from Stanley Dance's notes that preparations for this performance were even more hectic than the normal Ellington hurly-burly, and so it is understandable that the Duke depends to a great extent on his own piano, the solid anchor of Harry Carney's baritone saxophone, and the superb voice of Alice Babs to carry much of the concert. All three are prominent throughout but reach a peak on two of the best sections Ellington wrote for the Sacred Concert series: "My Love," a soaring, open melody for Miss Babs, and "The Majesty of God," which is both majestic and lightly swinging, two qualities that the Duke always seemed to keep in mind even in his most religious moments.

KENO DUKE/CONTEMPORARIES:

Sense of Values. George Coleman, tenor saxophone; Frank Strozier, alto saxophone and flute; Harold Mabern, piano; Lisle Atkinson, bass; Keno Duke, drums. Sense of Values; Mirage; Tiberon; three more STRATA-EAST 7416, $5.98.

Contemporaries, a group that Keno Duke has been nurturing for the past four years, has blossomed into strong, well-balanced, imaginative quintet with tremendous vitality and driving swing. The pieces on this disc, all from within the group, are fresh and provocative, with ensemble sections that are much more fully developed than most jazz combos bother with.

The two saxophones, tenor and alt, are voiced with the piano in an unusually effective manner, and the three primary soloists, George Coleman, Frank Strozier, and Harold Mabern, are consistently creative. Strozier in particular is a vivid, often electrifying soloist on alto. Although he is quite contemporary into obscurity simply because he stopped playing them (Johnny Hodges' exquisite "Mood to Be Woosed").

In addition to the lack of variety that we came to accept, we also tended to think the Duke had maintained the quality of the band even after most of his great stars had left. Well, hearing these 1945 performances, it becomes apparent that the later band—good as it may have been—did not have the color or the musical character of the real Ellington band, which survived into the late Forties.

So these "Date with the Duke" records not only bring back the full-blooded, original Ellington sound and repertory, but they place them in the settings in which they were normally heard, with audience response and, for nostalgic comedy, the announcers who never seemed to have the slightest idea what they were announcing.
The big band that Bill Watrous has been leading in the New York area for several years has finally been recorded by John Hammond, who caught the band just as it was coming into its own—an equal balance of fire and polish. Watrous' stratospheric trombone slides are surrounded by an appropriate context of other jazz soloists rather than sticking out as ear-catching novelties, as they often have in the past. Ed Xiques and Danny Stiles are the primary solo colorists in arrangements by John LaBarbera; Bill Berry, Watrous, and others.

Given the right material, this band swings hard, although it occasionally gets trapped in some heavy-handed moments.

**The World of Swing**. Various performers. **Columbia KG 32945**, $7.98 (two discs, mono).

Where Are You (Mildred Bailey and Her Orchestra); Ebony Silhouette (Cab Calloway and His Orchestra); Sleep (Benjamin Carter and His Orchestra); One More Once (Duke Ellington, Count Basie, and Their Orchestras); Scarecrow (Benny Goodman and His Orchestra); Beulah's Boogie (Lionel Hampton and His Orchestra); Passin' It Around (Coleman Hawkins and His Orchestra); Swingin' in Harlem (Enskia Hawkins and His Orchestra); Rose Room (Fletcher Henderson and His Orchestra); Opus de Funk (Woody Herman and His Orchestra); Passionette (Teddy Hill and His Orchestra); Three Little Words (John Kirby and His Orchestra); The Growl (Baron Lee and His Blue Rhythm Band); Blue Blazes (Jimmie Lunceford and His Orchestra); I Got Rhythm (Don Redman and His Orchestra); The Wall of the Seraphim (Sedric and His Honey Bears); Here Comes the Man with the Jive (Stuff Smith and His Onyx Club Boys); Stompin' at the Savoy (Chick Webb and His Orchestra).

The twenty selections in this two-disc set (five to a side) is pretty short change for a collection that comes almost entirely from '78s of the '30s and '40s have been issued in illustrative conjunction with Stanley Dance's book *The World of Swing*, which includes much invaluable oral history along with several interviews of the moment with musicians of the '20s, '30s, and '40s.

The set is a grab bag of material that might not find a reissue source in any other form—Bennett Lee and the Blue Rhythm Band, for instance, or Claude Hopkins' "Three Little Words," Teddy Hill's "Passionette," Stuff Smith, Gene Sedric and His Honey Bears. Except for Benny Carter's "Sleep" and Coleman Hawkins' "Passin' It Around," the general rule seems to be the less known the leader, the better the recording. Jimmie Lunceford, Benny Goodman, Harry James, Duke Ellington, Count Basie, and Woody Herman are here, but they are represented for the most part by buls. But since one must take the good with the opportunistic, this set should have its attractions for the dyed-in-the-wool Swing Era fan.

**in brief**


A fine collection of commercial Nashville versions of such popular songs as "Delta Dawn" for lovers of string sections, vocal choruses, and country music.


**Jack Jones**; Write Me a Love Song (Charlie, RCA APL 1-0773, $6.98; Tape: **APK 1-0773**, $7.95; **APS 1-0773**, $7.95). It's difficult to account for an album like this unless it was a contractual necessity. All songs are by Charles Aznavour, who has never translated well into the American idiom. English lyrics are by various people, and one is less relevant to anything than the next. Jones, a first-class singer when he's involved, sounds bored. Arrangements by Peter Knight are just as bored. Forget it.


MIXER MODULES-MODULAR CONSTRUCTION provides an economical route to studio console at a fraction of the cost. Modules available for Mic/l ine input, Equalization, Echo and more. Send for info to: Wall Of Sound, 2406 Mountain Road, Pasadena, Maryland 21122.


miscellaneous

DIAMOND NEEDLES and Stereo Cartridges at Discount prices for Shure, Pickering, Stanton, Empire, Grado and ADC. Send for free catalog. All merchandise brand new and factory sealed. LYLE CARTRIDGES, Dept H, Box 69, Kensington Staflion, Brooklyn, New York 11218.


Protect your records Poly sleeves for jackets 86 Roundbottom inner sleeves Poly filled paper sleeves a15 White jackets 304 Postage $1.00. Record Supply House, Hillburn, New York 10931.

CONGRATULATIONS! You are now reading one of HIGH FIDELITY'S best read pages! Use it yourself when you want to sell equipment, or a service, or want to let the avid music listener know about anything. HIGH Fidelity Classified, 130 East 59th St., N.Y. 10022.

NEW SEARCHING! WRITE: DISCONTINUED RECORDS, 216 NORTH ROSE, BURBANK, California 91505.


Don't pay the high mail order prices. "BUY DIRECT FROM ENGLAND. Save Money! B & O, Scotch, Caecil, etc.

new equipment for sale

DON'T PAY THE HIGH MAIL ORDER PRICES. THEVES WAREHOUSE OF TAMPA, 1581 SOUTH DALE MABRY, TAMPA, FLORIDA 33609.

DON'T PAY THE HIGH MAIL ORDER PRICES. THEVES WAREHOUSE IS COMING TO YOUR AREA. FRANCHISES AVAILABLE. THIEVES WAREHOUSE, 1776 Columbia Road, N.W., Washington, D.C. 20009.

High Fidelity Classified, 130 East 59th St., New York, N.Y. 10022.

Phone: (212) 581-7777

CLASSIFIED RATES: 1-time $1.20 per word per issue, minimum $12. 6 consecutive issues—$12 per word per issue. 12 consecutive issues—$1.00 per word per issue. Words in caps—10¢ extra each. Box Numbers: $1.00 additional per insertion to cover cost of handling and forwarding. Count 10 extra words for box number and address.

DISPLAY CLASSIFIED AND DISCOUNTS: 1 inch by 1 column—$200. 2 inch by 1 column—$400. 3 inch by 1 column—$650. 5% discount for 4 or more consecutive issues. 10% discount 6 consecutive issues. 10% discount on all other classified ads.

PUBLISHER’S ADDRESS: HIGH FIDELITY MAGAZINE, 821, Stratford, Connecticut 06497.

Phone: (212) 581-7777

Processor:automation, INC.

1205 E. 61st St., New York, N.Y. 10021

Classified Department: high fidelity classified, 130 East 59th St., New York, N.Y. 10022

Phone: (212) 581-7777

Everything on OPEN REEL! Priced right, CLASSIFIED.

Classified Advertising

130 East 59th St., New York, N.Y. 10022

Phone: (212) 581-7777

Michael Littlefield

Please run the following attached classified ad in the next available issue.

JAZZ RECORDS exclusively-curious, rare, out-of-print. FREE LISTS-Dpt. H3, P.O. Box 125, Jamaica, NY 11415.

RENT OPEN REEL, CASSETTE PREREcorded tapes. All labels catalog $1.00. Tape & Time, P.O. Box 740, Hopkins, MN 55434.

Classified Advertising

130 East 59th St., New York, N.Y. 10022

Phone: (212) 581-7777

Michael Littlefield

Please run the following attached classified ad in the next available issue.

35% to 55% DISCOUNT on Professional Guitars, Amplifiers, P.A. Systems. Free Catalog. Carvin, Escondido, California 92029.

BUY DIRECT FROM ENGLAND. Save Money! B & O, Cambridge, Decca, Goldberg, Gold Speakers, Jordan-Watts, KEF, Linn, Law, Jorma, Ortofon, Revox, Rogers, SME, Tandberg, Transcriptors, Wharfedale, Price and shipping list free or send $35 2 3s to include literature pack. Goodwins, 7 The Broadway, High Green, London, N.22. 6DU. Phone 888 0077. Visitors Welcome.

WRITE FOR QUOTES ON STEREO COMPONENTS or systems. SEACOAST STEREO, P.O. Box 471, North Hampton, New Hampshire 03862.

Audio Components at guaranteed lowest prices. Specializing in PIONEER, MARANTZ, SANSUI, DUAL, and SONY. Write for catalog on over 60 brands, including color televisions. DISCOUNT SOUND, P.O. Box 6346, Washington, D.C. 20015.

Tapes & records

OPERA TAPES—DISCS OPEN REEL AND CASSETTES—historical performances of last 40 years—Unbelievable treasure and rarities—ALSO LP RECORDS. Ed Rosen, 66-33 Saunders St., Rego Park, N.Y. 11374.
CATALOG OF THE RECORDED POPULAR ARTS. 7,000 rare/out-of-print/original issue records. ALL NEW 1975 catalog $2.00 refundable send to: RECORDS RE- VIVED, Box 302, San Ramon, Ca 94583.

QUADRAPHONIC RECORDS AND TAPES—World's largest selection—all labels, over 1000 titles—at discount prices! For your free illustrated quad catalog, write SOUND CONCEPTS, 2713 West Radan, Dept. 85, Peoria, Illinois 61604.

WE SEARCH THE FOUR CORNERS OF THE WORLD TO BRING YOU A WIDE AND UNSUAL SELECTION OF THE BEST IN CLASSICAL RECORDINGS. SEND $1.00 FOR SAMPLE MAILER. AUGUST ROJAS-CLASSICAL IMPORTS, 936 SOUTH DOWNTOWN STREET, LOS AN GELES, CALIFORNIA 90036.

SOUNDTRACKS/OS, PERSONALITIES, NOS TALGIA—FREE Auction List. Monthly Newsletter—$5/year. RSTM, 3700 So Plaza Drive, Bldg 1221, Santa Ana, Calif. 92704.

BASP, MEMOREX, TDK, REELS. Cassette 8-tracks. Lowest Prices. S & S Audio, P.O. Box 5639, Harwood Heights, III. 60656.


FREE CATALOGUE OP AND RARE Jazz, Blues. Folk, Classical, shows RECORD WAREHOUSE, Box 5177, San Francisco, California 94101.


OLD RAG CASSETTES, Reels Catalog $1.00 (refundable). Radio Doctores, 2018 Eagle Heights, Madison, Wisconsin 53705.


HISTORIC CLASSICAL (Instrumental, Orchestral, Operatic) -LP and 78rpm. Send stamp for list. IMMORTAL RECORDS, 10 W. 40th St., New York City 10018.

START TAPE CATALOG FILE. Free printed cards record 4-track entries. 15. for $1.00. 100 for $5.00. GAFFCO INDUSTRIES, Box 26, Sudbury, Mass. 01776.

DISCOUNT CLASSICS specializes in classical records and tapes—at discount prices. Send card for complete information at $1.00 (refundable) for Schwann and information. Discount Classics, 1642c Vista Del Mar, Playa Del Rey, Cal. 90293.

SOUNDTACKS, Lowest Prices. Catalog 25 cents. Write: Hi-Fi, Box 715, Fortrissant, M. D. 30303.

publicity & promotion


services

8-TRACK AND CASSETTES REPAIRED/REBUILT Send Tape and $1.75 to: Cartridge & Cassette Tape Re- pair Service, P. O. Box 7388, Milwaukee, W. 53226.

voice but a very skinty sense of tempo that is aggravated by a drummer named Alan Schwartzberg. Gross needs a whole new rhythm section before I can relax listening to him.

M.A.

CAPABILITY BROWN: Voice. PASSPORT PPSD 98004. $6.98. Tape. CF 6035, $7.98.

By experimenting with differences in dynami cs and musical textures, this six-man rock band has been able to create a disc flecked with musical subtleties. Capability Brown deserves a listen.

H.E.

ROY BUCHANAN: In the Beginning. POLYDOR PD 6035, $6.98. Tape. CF 6035, $7.98. At the outset of his career, guitarist Buchanan was hailed as one of the world's greats. Inevitably he had difficulty living up to the hype. These early tracks indicate that Buchanan is a masterful musician. "In the Beginning" is filled with musical pleasures.

H.E.

DENNIS TRACY: Show Biz. 20TH CENTURY T 457, $5.98. Tracy is the author of the current Helen Reddy hit "Show Biz." On this hit debut disc, a recording of a live performance at Hollywood's Troubadour, he proves a clever writer/performer who just might be too smart-alecky for his own good.

H.E.

BARRY MANILOW: Two. BELL 1314, $6.98. This collection, primarily soft-rock-tinged ballads, is expertly sung and arranged. Mani low's performance of "Mandy" rose high on the charts. The composer/producer/arranger deserves the success he is achieving.

H.E.

Kool and the Gang: Light of Worlds. DE-Lite DEP 2014, $6.98. Tape: M 81314, $7.97; E?.M 81314, $7.97. This fusion of jazz, rock, and rhythm-and-blues has become tremendously popular because it seems ideal disco music. Those who merely wish to listen might, however, find it very dull indeed.

H.E.

DAVID RUFFIN: Me 'n' Rock 'n' Roll Are Here to Stay. Motown M6 818, $6.98. Tape: M 618C, $7.95; M 618T, $7.95. Ruffin, like Eddie Kendricks, is a former member of the Temptations. What both men took away with them was the key to that magic, and the music they made sells for millions. Those who recognize the significance and moving power of their music are forever grateful.

H.E.

RITA JEAN BODINE: Bodine, Rita Jean. 20TH CENTURY T 457, $6.98. Tape: M 81314, $7.97; E?.M 81314, $7.97. This attractive-looking young woman sings popular songs about being in heat. Unless one is an enthusiast, this disc most probably will strike one as gratuitous.

H.E.
Mozartean Springtime. For sheer vernal delectability, nothing can match the early symphonies by that incomparably gifted child genius, Mozart. And luckily, the first five taped examples (drawn from the recent eight-disc set by Marriner and his Academy of St. Martin-in-the-Fields, reviewed in HF in February) have blown in like fresh yet balmy breezes just in time for May listening. Philips/Ampex E 45532, Dolby-B 7½-ips reel, $8.95. Nos. 1 and 4 were composed on the prodigy's first London visit, 1764-65; No. 5 in the Hague later in 1765; Nos. 10 and "44" in Rome and Milan on the Italian trip of 1770. Even the assured style of the only nine-year-old youngster's very first symphonic essay is no more amazing than the consistent, rapid growth of both technique and imaginativeness that is evident in the following works. Marriner plays them all with admirable straightforwardness and infectious zestfulness; the recording captures ideally his little ensemble's tonal piqunacy and lucidity; and the thin, surface-taped has been processed at a not excessively high modulation level—although for such lightly scored music, some reduction in playback level usually is desirable.

Mahlerian Munificence. Unlike Mozart, Mahler was born without the instinct never to strain his talents beyond their inherent limits. Yet he wins our empathy by the very desperation with which he storms the heights Mozart soars over seemingly effortlessly. So, whatever aesthetic objections we may have to so grandioso a conception as his Symphony of a Thousand, we still can be profoundly moved. Orchestral players: RCA/Stereo tape ERP 2-0359 P, double-play 7½-ips reel, $11.95. As a performance, I still rank this below the earlier ones by Haitink and Solti, but the present British engineering copes better—especially in sonic weight and expansiveness—with the unconsolable demands of the score than any previous stereo version I know. And this taping has the added merit of freedom from the warping many listeners found in the disc edition. Marriner and his engineers may have come still closer to the impossible task of capturing the full "live" power of the Eighth if we could hear them in four channels. At least that's made to seem likely by my related first hearing of two other Mahler symphonies in quadrophony: the 1970 Abravanel/Utah Symphony Third and Ninth (Vanguard VSS 4/5 and VSS 6/7 respectively, two 7½-ips Q-reels each, $25.96 each). Here again my interpretive/executant first choices remain Horenstein in the Third and Bernstein in the Ninth, but there is a sonic spaciousness and spellbinding persuasiveness in the quadrophonic versions—most magically of all in the mezzo-soloist and double-choir fifth movement of the Third and in the heavily length of the Ninth's Adagio finale—that for many audiophiles will make even the high cost of the Q-reels seem justifiably.

Yet even quadrophony can't solve all problems presented by the massive choral-and-orchestral Second, Resurrection. Symphony, although it certainly does help Bernstein's new version to fare better than its 1964 stereo-only predecessor. Many of the same interpretive idiosyncrasies are still annoyingly evident, but the present performance with British soloists, chorus, and London Symphony Orchestra is markedly superior to the New York Philharmonic, and in quadrophony especially there are superbly impressive moments: Columbia QMA 32681, two Dolby-B Q-8 cartridges, $15.98; also Z27/M2A 32681, two Dolby-B cassette/cartridge stereo versions, $15.98 each set. But what I miss is the indescribable hair-raising thrill of the chorus' last-trump "Aufersteh'n" entrance in the finale that invariably distinguishes my every rehearing—of quadriphony-of the original 1970 recording. Yet even quadriphony can't solve all problems presented by the massive choral-and-orchestral Second, Resurrection. Symphony, although it certainly does help Bernstein's new version to fare better than its 1964 stereo-only predecessor. Many of the same interpretive idiosyncrasies are still annoyingly evident, but the present performance with British soloists, chorus, and London Symphony Orchestra is markedly superior to the New York Philharmonic, and in quadrophony especially there are superbly impressive moments: Columbia QMA 32681, two Dolby-B Q-8 cartridges, $15.98; also Z27/M2A 32681, two Dolby-B cassette/cartridge stereo versions, $15.98 each set. But what I miss is the indescribable hair-raising thrill of the chorus' last-trump "Aufersteh'n" entrance in the finale that invariably distinguishes my every rehearing—of quadriphony-of the original 1970 recording (now lamentably OP on tape).

Death in Venice; Hard Work in the Listening Room. There can be only praise for the performance (conducted by Istvan Beckfanger under the composer's supervision), recording, and tape processing of Britten's latest opera, based on the famous novella by Thomas Mann: London/Amex R 413109, two Dolby-B 7½-ips reels; Q 513109, two Dolby-B cassettes, $24.95; text-and-notes booklet on postcard request. Yet I can recommend it only to Britten devotees, those who have seen one of the Aldeburgh or Met Opera staged performances of Death in Venice, or others who will make an all-out effort to suspend disbelief in an uninterrupted libretto-following, close-listening session. There is little if anything to hold the audience. Nevertheless, anyone game to dig for the hard-to-find rewards that are here is not likely to find his work wasted.

Nielsen's (and Horenstein's) Fifth. Carl Nielsen's hitherto untaped and seldom played or recorded Symphony No. 5, Op. 50, is not exactly easy listening either, but it has none of the special approach difficulties of the Britten opera, while it does have far more varied and substantial immediate rewards as well as tantalizing enigmas that one never doubts will reveal their secrets as the work becomes better known. Horenstein, leading the New Philharmonia Orchestra, is as eloquent as he is with Mahler in both this tautly organized yet at times gloriously exuberant symphony and the coupled earlier, more frankly romantic and nationalistic tone poem Sago Dream, Op. 39. Another prime attraction is the deluxe musicassette's near-complete elimination of the resonance and other (process?) troubles that plagued the 1970 Nonesuch disc edition. Here the original Unicorn recording qualities can be heard to far better advantage: and for added value this is another of Advent's one-sided bargains with a bonus of forty-four minutes of blank tape on Side 2: Nonesuch/Advent D 1005. Dolby-B cassette, $5.95.

Post-Discripts. Since I've finally been enabled to hear tape editions of several disc programs I reviewed some months ago elsewhere in High Fidelity pages, supplementary notes indeed may be better late than never. For the Dolby-B musicassette versions of Haitink's Strauss Also sprach Zarathustra (Philips 7300 280, $7.95) and John Willbraham's "Well-Tempered Trumpet" recital (London/Amex 0 521100, $7.95), all I need to do is to repeat my evaluations of last December and last February respectively. Miraculously, the former release is now a triple masterpiece of interpretation, execution, and recording on tape than on disc; regrettable, the latter remains a vulgar display of virtuoso exhibitionism and overblown, oversharp sonics that are now further marred by high-end distortion apparently stemming from the tape processing itself.

With the Ormandy/Fox Saint-Saens Organ Symphony, however, only my lukewarm reaction of last September to the non-Gallic reading still holds. Tonally, the Philadelphia players and the fine Rodgers organ sound much more like themselves in the quadriphonic tape edition: RCA ART 1-0848, Q-8 cartridge, $7.95. And crediting the Q-taping's freedom from most of the disc's sonic coarseness and sharp-edgedness also gives me a chance to correct the misleading impression that may have been left by a typographical omission in my published copy. There is of course nothing in common between the Rodgers and the Allen organs except distinctively individual excellences that I've never found in any other electronic organs.
"125 watts of continuous power per channel at 0.15% total harmonic distortion, 20 to 20,000 Hz, both channels driven into an 8 ohm load."

The Marantz 2325 receiver has virtually no competition as far as power output is concerned...and it works beautifully with speakers of any impedance from 4 ohms up.

Right. It's the most powerful pure-stereo receiver on the market—125 watts of continuous power output per channel at 0.15% total harmonic distortion, 20 to 20,000 Hz, both channels driven into an 8 ohm load.

The full complimentary symmetry circuit made up of two NPN's and two paralleled PNP power transistors is identical to the Marantz 250—the same power amplifier that's used separately in professional installations.

The amp section really turned me on to this unit.

This is the only 'stereo only' receiver with a built-in Dolby* Noise Reduction System that can be used on tapes and FM broadcasts, conveniently, by switching on the front panel. This system can also be used on records when records are Dolby encoded.

Fact is, separate Dolby is a pain in the neck to use, and really expensive.

Another thing, the Dolby system is effective as a dynamic noise filter. It removes a lot of noise from non-Dolbyized material during low level passages, but doesn't attenuate all the high frequencies at high levels like a filter would.

The tuner circuitry of the 2325 approaches the performance of the 150—Marantz' top-of-the-line component tuner. That alone says a lot for the unit.

Biggest tuner advantage in my estimation is the ease of tuning. Of course, there's built-in phase lock loop.

In stereo for almost all conditions FM distortion is under 0.3%. In mono it's around 0.15%.

The 2325 has three tone controls for each channel: bass, mid and treble. The bass and mid each have two selectable turnover frequencies. That's total flexibility over the whole tone range.

You can adjust for your speakers, the room and your listening taste.

The Marantz 2325 has exceptional control flexibility.

The Marantz 2325 Receiver is just part of the exciting new Marantz AM/FM stereo receiver line. There are four new Marantz receivers in all, starting as low as $299.95. Each of them reflects the kind of technical expertise and engineering excellence that has made Marantz the choice of professionals world-wide. Stop by your local Marantz dealer and see the exciting Marantz line featuring an exclusive three-year guarantee on parts, labor and performance specifications. Marantz. Ask an expert.

*Dolby is a trademark of Dolby Labs, Inc. **Marantz Co., Inc., guarantees to the original registered owner that all parts will be free from operating defects and that performance will be within printed specifications for three years from purchase date, except oscilloscope tubes which are guaranteed for 90 days. Product will be repaired or replaced free of charge in the sole discretion of Marantz Co., Inc., provided it was purchased in the U.S.A. from an authorized dealer. The serial number cannot be altered or removed. Product must be serviced by authorized Marantz repair technicians only. ©1975 Marantz Co., Inc., a subsidiary of Superscope, Inc., P.O. Box 99, Sun Valley, CA 91352. In Europe: Superscope Europe, S.A., Brussels, Belgium. Available in Canada. Prices and models subject to change without notice. Consult the Yellow Pages for your nearest Marantz dealer. Send for free catalog.
This is all we want to do. But perfectly.

The engineering of high-fidelity turntables is a technical and controversial subject. But the concept of a perfect turntable is perfectly simple. Since a perfect turntable is what we at Garrard have been striving to make, we'd like to communicate this concept to you as unequivocally as possible. Then all the claims and counterclaims you hear will fall into place. Think of it this way: A phonograph record doesn't know and doesn't care what kind of mechanism is spinning it.

as long as it's spinning properly. If your hand could turn it at exactly 33⅓ RPM, without the slightest fluctuations in speed, and keep it moving in the horizontal plane only, without the slightest jiggling or vibrations up-and-down or sideways, you could expect perfect reproduction.

Similarly, a phono cartridge has no idea what's holding it in the groove, as long as it's properly held. If your other hand were holding it, correctly aligned, with the right amount of downward force and without resisting its movement across the record, it would perform faultlessly.

That's really all there is to it.

The basic point is that the turntable and tonearm have exceedingly simple and purely mechanical functions, just like a chemist's analytical balance or a gyroscope. That's why turntable manufacturing is, above all, a matter of precision and integrity, with the emphasis on perfect operation rather than hi-fi pizzazz or features for features' sake.

Of course, theoretical perfection in an actual mechanical device is an unrealizable ideal. But even though 100% is impossible, there's a big difference between 99.9% and 98%.

It's in this most fundamental sense, we feel, that Garrard turntables are in a class by themselves.

For example, in the case of the Zero 100c changer and the Zero 100SB single-play automatic, tracking error has been reduced to a virtually unmeasurable quantity (in effect, zero) by the geometry of the tonearm design. Rumble, wow and flutter figures are also coming ever closer to theoretical perfection in these and other top Garrard models. (The Zero 100c and the Zero 100SB are both priced at $209.95.)

To a less spectacular degree, the lower-priced models, from $49.95 up, also come quite close to the theoretical ideal because of this emphasis on fundamentals.

Remember: all we want is to make your record revolve perfectly and to position your phono cartridge perfectly.

And we're almost there.