Speakers for Stereo

Are Speakers Obsolete?

How To Add Extra Speakers To Solid-State Systems

Has Traditional Music Come To An End?

PLUS Eight Stereo Spectaculars To Judge Speakers By
B's driven by Fisher 200-T receiver.
Two XP-55B's
the 70-watt high fidelity stereo receivers

By itself a Fisher XP-55B is an engineering marvel. But when you put it together with another XP-55B and drive them both with a stereo receiver like the 200-T, then they make beautiful music together. The Fisher XP-55B comes by natural sound reproduction naturally. It's the latest model of a line of good-sounding 2-way speaker systems, all of which have received high praise both from audiophiles and hi-fi equipment reviewers. The new speaker reproduces the audio spectrum from 37 Hz (without doubling) to 20,000 Hz. The bass is tight and solid. The midrange is smooth. And the treble clean.

The XP-55B measures 10" x 20" x 7½" deep, and costs $49.95. The Fisher 200-T could well be the perfect medium-priced stereo receiver. It's fully transistorized and includes an FET front end as well as four IC's. It has 70 watts music power (IHF), more than enough to drive a pair of XP-55B's at full volume without distortion.

The tuner section pulls in distant signals as clearly as if they were strong, local stations. (IHF sensitivity is 2.0 µv.) The receiver has controls and switches enough to please any audiophile. And it includes Fisher's patented Stereo Beacon*, and Fisher's exclusive Transist-O-Gard™ overload protection circuit. Even though at $299.95** the Fisher 200-T is one of the finest receivers you can buy, there's something even better. The 200-T plus a pair of XP-55B speakers.

Mail this coupon for your free copy of The Fisher Handbook 1968. This 80-page reference guide to hi-fi and stereo also includes detailed information on all Fisher components. Fisher Radio Corporation 11-35 45th Road, Long Island City, N.Y. 11101

Name

Address

City State Zip


* U.S. Patent Number 3290643
** Walnut cabinet, $24.95
What's even better than the new Fisher XP-55B® speaker?
The X in the new Pickering XV-15 stands for the numerical solution for correct "Engineered Application." We call it the Dynamic Coupling Factor (DCF).1" DCF is an index of maximum stylus performance when a cartridge is related to a particular type of playback equipment. This resultant number is derived from a Dimensional Analysis of all the parameters involved.

For an ordinary record changer, the DCF is 100. For a transcription quality tonearm the DCF is 400. Like other complex engineering problems, such as the egg, the end result can be presented quite simply. So can the superior performance of the XV-15 series. Its linear response assures 100% music power at all frequencies.

Lab measurements aside, this means all your favorite records, not just test records, will sound much cleaner and more open than ever before.

All five DCF-rated XV-15 models include the patented V-Guard stylus assembly and the Dustamatic brush.

For free literature, write to Pickering & Co., Plainview, L.I., N.Y.

1" Dynamic Coupling Factor and DCF are service marks of Pickering & Co.

CIRCLE 34 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE
MUSIC AND MUSICIANS

LETTER FROM THE EDITOR ............................................. 4
LETTERS TO THE EDITOR .................................................. 8
MUSIC MAKERS Roland Gelatt
Xenakis, Penderecki, and Buffalo ....................................... 20
OUR CORRESPONDENTS REPORT FROM MONTSERRAT AND LONDON ............... 24
THE FATAL SIXTIES Peter Heyworth
The musical tradition that began in the 1600s, the author asserts, is now obsolete ............ 51
THE CHALLENGE OF IVES Wayne Shirley and Alfred Frankenstein
Another round brings new challengers ................................ 80
THE LEES SIDE Gene Lees
Prediction: if McCarthy wins, rock will falter .......................... 92
WHITHER BROADWAY? Gene Lees
Can the new rock musicals match their pop counterparts? .......... 100

AUDIO AND VIDEO

NEWS & VIEWS Detroit's show . . . Power failure foiled . . . Heath splits a receiver ........ 30
EQUIPMENT IN THE NEWS The latest in audio gear ............................................. 32
VIDEO TOPICS Norman Eisenberg A spring bouquet of VTRs ................................. 36
HOW TO ADD SPEAKERS TO SOLID-STATE SYSTEMS Leonard Feldman A new generation of components has produced a new generation of problems .......... 39
EIGHT RECORDS TO TEST YOUR SPEAKERS WITH Norman Eisenberg .................. 44
DON'T BLAME IT ON THE SPEAKER Robert Angus
Speakers are accused of many faults that really lie elsewhere .................. 46
ARE SPEAKERS OBSOLETE? Jason P. Meute ..................................................... 50
EQUIPMENT REPORTS (including cumulative index) ............................................. 57
Fisher 700T This receiver now holds our "logging" record 
Rectilinear III A "cool" speaker system 
Eico 3200 Easy to build, this tuner kit costs $90
Empire 999/VE Empire's best cartridge to date

RECORDINGS

FEATURE REVIEWS .............................................................. 63
A birthday tribute to Lotte Lehmann 
Beethoven's piano sonatas in triplicate
Mozart's complete Masonic music

OTHER CLASSICAL REVIEWS ............................................... 68
REPEAT PERFORMANCE The latest in Seraphim's Gigli series: Un Ballo in maschera .... 90
THE LIGHTER SIDE The age of Paul Whiteman . . . Third-stream rock from the U.S.A. .... 94
JAZZ Colorado, jazz center . . . Phil Wilson's Christian worship service .............. 98
FOLK The great John Hurt . . . An Irish triumph for Robert Shaw and his chorale ....... 99
THE TAPE DECK R. D. Darrell Dvořák's symphonies, all nine of them ............ 105

Published at Great Barrington, Mass. 01230 by Billboard Publications, Inc. Copyright © 1968 by Billboard Publications, Inc. The design and contents of High Fidelity Magazine are fully protected by copyright and may not be reproduced in any manner. Second-class postage paid at Great Barrington and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa and for payment of postage in cash, Postmaster: change of address or undelivered copies must be in writing. 

Published monthly. Subscription Department, Billboard Publications, Inc., 3160 Patterson Street, Cincinnati, Ohio 45214. Please state both old and new addresses when requesting a change.
DEAR READER:

With this issue of HIGH FIDELITY (and HIGH FIDELITY/Musical America) I would like to reintroduce you to a writer who has been absent from these pages for too long. On page 20 you will find the resumption—after a five-year hiatus—of "Music Makers" by Roland Gelatt, my predecessor as Editor of this magazine. It seemed patently ridiculous that one of the world's finest writers on music and records should lack the opportunity to address himself to his own magazine's public simply because of the pressures involved in getting an issue out each month. Now that Mr. Gelatt has moved up into the Associate Publisher's chair, we will again have the advantage of his knowledgeable and forthright comments. For further evidence, see also page 63.

There will be other changes too. Next month we inaugurate yet another additional—and unique—audio channel. In it we will publish and answer those of your more piercing questions—particularly those asking for our suggestions in buying equipment—that have traditionally been considered too hot to handle. And be assured we will not hold back from naming specific brand names and products.

So much for our music and audio expansion. What about record reviews? We have always had the most extensive review section of any major publication in the country: but here too you will notice a significant increase in our coverage within the next few months.

More immediately, let me tell you something about next month's features. During the summer months I generally find myself listening to music more often outdoors, or in a car, than inside either my home or or a concert hall. I suspect you do too. So in July you will read about "The Season for Portables." You will discover the various features available in portable radios, tape players, and TV sets; you will read of one radio that lets you hear the audio signal of video shows (you don't really have to see "Face the Nation" to understand it); and you will find out why we do not recommend any portable record player. Since you need batteries for all these items, we will follow this article with "There Is a Difference in Batteries," in which you will learn about one type of battery that outperforms all the others. It hardly wears out (it may even outlast you) and you can get it (though not at your corner drugstore).

We will stay outdoors for "The Festival Fad," an irreverent look at a season at least as much a musical phenomenon. Some festivals, to be sure, have particular musical values—and we will look at them—but others seem to have only a peculiar mystique that enables them to attract so many from so far to listen to music they could have heard more comfortably closer to home. (Of course, closer to home you'd hardly have the chance to guzzle beer at the same table as Richter or sun yourself next to Previn.)

Of more serious concern to the record buff, we return to the subject of our recent item "The Vanishing Mono" (April, page 78). Many manufacturers and dealers are expunging all mono records from their catalogues and shelves because the great mass of customers will snap any album whose jacket lacks the magic word "Stereo." What about all those great pre-stereo performances? Sorry, Charlie—unless they get reissued as "rechanneled for stereo," a process designed primarily to get the magic word on the cover but which actually mutilates the sound irretrievably (you can't bring it back by switching your mode control to "Mono"). We thus ask our reviewers to list those mono treasures they most strongly advise you to buy before the present, and apparently final, supply gives out. We've titled their suggestions "Last Chance for Mono Treasures," and that explains it precisely.

One final note: some of you have been waiting up to fifteen years for a new recording of Berg's Lulu. Now, within weeks of each other, DGG and Angel are bringing out the first two stereo versions of the opera. Next month we will compare them.

Leonard Marcus
counterweight
Sliding counterweight is infinitely adjustable, makes precise dynamic balancing practical; locks into place, isolated in rubber from the arm.

skating force
Patented anti-skating control, of spring-free sliding weight design, has 1/2 gram calibration to nullify side pressure on stylus and groove walls.

For any
cartridge...
first class
transportation

Insert the most critical, most sensitive cartridge in the Garrard SL 95, and be assured it will travel the intricate convolutions of the grooves easily and flawlessly. The advanced, ultra-low mass, gyroscopically gimballed tonearm system has just three controls, to balance it exactly to the weight of the cartridge, adjust it precisely to the recommended stylus force and counteract the natural skating tendency, providing perfect tracking, distortion-free reproduction.

The SL 95 gives your records a perfect roll, too. The synchronous Synchro-Lab Motor™ matched kinetically to the oversized balanced turntable, guarantees absolutely constant speed, twining freedom from rumble. Simplified cueing and pause control and the exclusive safety record platform protect your records both in manual and automatic play. Making the SL 95 Automatic Transcription Turntable the ultimate in performance and dependability. Price: $129.50, less base and cartridge. Other Garrard models as low as $37.50. For a complimentary Comparator Guide to all models, write Garrard, Dept. AC-95, Westbury, N.Y. 11590.

cartridge
New cartridge clip guarantees safe, convenient mounting, in perfect alignment. Tone-arm and "shell" are of rigid, resonance-free, one piece construction.
You select the features you want with KENWOOD stereo receivers

If we didn't tell you, you might mistake this KENWOOD TK-66 receiver for the KENWOOD TK-55. They look alike. Close your eyes and listen – they both sound terrific. Yet, they are slightly different. You could fall in love with both...but you might prefer one to the other...it all depends upon your own requirements.

KENWOOD discovered a long time ago that different people want different features on their stereo receivers. That's why you can select just those features you want.

If you're a confirmed FM addict, you'll want the KENWOOD TK-55 for only $199.95 (including simulated walnut finish cabinet).

If you like FM, but also want AM, then the KENWOOD TK-66 is your receiver, for only $239.95 (including simulated walnut finish cabinet).

Whichever you choose...you'll be sure to make the right choice with KENWOOD.

Both the TK-55 and TK-66 give you superb quality, matchless performance and utter dependability. They both give you:

- Powerful 60-watt IHF music power
- All silicon transistor amplifier
- Exclusive transistor blowout-free automatic protection circuit (U.S. Patent)
- FET (Field Effect Transistor) front end
- Four gang tuning condenser, five IF stages, four limiters
- Two pairs of outputs for two sets of stereo speakers.

See and hear these two exceptional receivers at your nearest KENWOOD franchised dealer. Or write for illustrated brochure to compare and decide which model suits you best.

the sound approach to quality
Be an expert on how to select the best automatic turntable.

A true hi-fidelity automatic turntable is a precision built mechanism with many parts, each of which has a very special function to perform. Very often, to save money in manufacturing, some companies either compromise on the quality of these parts, or leave certain of them out. The turntable will still operate of course but forget about getting maximum high-fidelity. How can you tell when a turntable has everything? Use our BSR McDonald 600 as an example of perfection. It has all of these essential features that a professional quality automatic turntable must have to insure peak performance.

Please send FREE detailed literature on all BSR McDonald automatic turntables.

Name__________________________Address__________________________City______State______Zip______

McDONALD

PRECISION CRAFTED IN GREAT BRITAIN

BSR (USA) LTD., BLAUVELT, N.Y. 10913

CIRCLE 6 ON READER-SERVICE CARD

LETTERS TO THE EDITOR

Fan Letters

I have been reading your magazine since 1961 and now consider it the top magazine of its kind in the U.S. I intend to maintain my subscription forever. I thoroughly enjoyed Conrad L. Osborne's review of the Tebaldi La Gioconda [March 1968] and I thought his despair over the extremely peculiar plot an absolute riot.

Unfortunately my admiration for Mr. Osborne ends there. He is the critic I least like and with whom I most often profoundly disagree. No popular singer past, present, or future can, I feel, meet his standards. To hear him tear apart my favorite singers and recordings is often more than I can bear. And when, after attacking Nilsson and Price, he can call out laurels of praise for Scotto and Crespin, my distress is unbearable—particularly after one of his reviews of any Sutherland performance on records. At any rate it's nice to know that I'm getting inferior performances when I listen to Nilsson, Price, Sutherland, Caballé, Tucker, Ludwig, Hermonzi, Gorr, Ghiaurov, and Fron. It's a good thing that Mr. Osborne tells me this; if he didn't, I would never have known.

Wallace O. Peace
Washington, D.C.

Conrad L. Osborne is without doubt today's most interesting and intelligent opera reviewer. I shall be eternally in his debt for he has increased immeasurably my appreciation of this art. But, dammit, I'm getting sick of his prejudices. His review, as an example, of Tebaldi's La Gioconda performance is one of the most stomach-turnings I've ever read. How quickly he follows each negative criticism of Tebaldi with exaggerated and irrelevant praise for the soprano. This seemingly objective technique of writing of flaws then virtues is constantly present in Mr. Osborne's reviews of Tebaldi's records.

Mr. Osborne uses the same device in reverse to debunk the recordings of Joan Sutherland. Here Mr. Osborne invariably begins by praising (though in a limp, half-hearted way) but concludes with depression. Thus we are always left with an unfavorable impression of Sutherland because of the order in which Mr. Osborne's thoughts have been set forth.

Objectivity is, I suppose, impossible in evaluating an operatic performer, but I wish that Mr. Osborne—so he has so admirably done with other artists—would express his biased attitudes towards such singers as Sutherland and Tebaldi rather than giving the impression that he criticizes objectively.

Brad Summerfelt
Berkeley, Calif.

Reader Summerfelt has left us thoroughly confused: he begins his Osborne critique by praising but concludes with deprecation, and we are left with an unfavorable impression. Cruel criticism.

The Sorcerer

At the risk of incurring some acid reply from the pen of reviewer Gene Lees, I would like to take issue with his review of Miles Davis “Sorcerer” [April 1968]. First of all, Mr. Lees scarcely spoke about the music at all, preferring to use his space for commentary about each of the personnel. When he did mention the music he said that he was bored by it and, furthermore, that even Miles was bored by it—stairing insight, even if unfounded. I suggest that Mr. Lees listen again to tracks like Linha and Prince of Darkness and compare them with some of the most un-boring sounds in jazz today.

Continued on page 10

HIGH FIDELITY MAGAZINE
KING KAROL MAIL ORDER SPECIAL! Reg $2.50 SALE PRICE $1.55 EACH Minimum Order 3 Records*

The entire RCA Victrola catalog is available including those below!

Classic performances of the Past ** Brilliant performances of the Present ** The Greatest Artists ** The Greatest Composers ** Extraordinary Record Value

<table>
<thead>
<tr>
<th>Records Available</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOSCANINI VERDI:</td>
<td></td>
</tr>
<tr>
<td>SCHILBERT:</td>
<td></td>
</tr>
<tr>
<td>DECOLETTI: Art IV</td>
<td></td>
</tr>
<tr>
<td>LISZT MILLER:</td>
<td></td>
</tr>
<tr>
<td>GÖRLITZ:</td>
<td></td>
</tr>
<tr>
<td>SIBELIUS: Symphony No. 2</td>
<td></td>
</tr>
<tr>
<td>ROCHESTER PHILHARMONIC ORCHESTRA</td>
<td></td>
</tr>
<tr>
<td>MUSIC FROM SWEDEN</td>
<td></td>
</tr>
<tr>
<td>J. S. BACH:</td>
<td></td>
</tr>
<tr>
<td>LOUISE LEHMANN:</td>
<td></td>
</tr>
<tr>
<td>J. P. RAVEL:</td>
<td></td>
</tr>
<tr>
<td>JOSEPH HAYDN:</td>
<td></td>
</tr>
<tr>
<td>MOZART:</td>
<td></td>
</tr>
<tr>
<td>J. S. BACH:</td>
<td></td>
</tr>
<tr>
<td>VIVALDI:</td>
<td></td>
</tr>
<tr>
<td>DVORAK:</td>
<td></td>
</tr>
<tr>
<td>TOSCANINI: manfred symphony orchestra</td>
<td></td>
</tr>
<tr>
<td>THE NEW MUSIC VOLUME 3</td>
<td></td>
</tr>
<tr>
<td>TOSCANINI:</td>
<td></td>
</tr>
<tr>
<td>TOSCANINI:</td>
<td></td>
</tr>
<tr>
<td>TOSCANINI:</td>
<td></td>
</tr>
<tr>
<td>J. P. RAVEL:</td>
<td></td>
</tr>
<tr>
<td>JOSEPH HAYDN:</td>
<td></td>
</tr>
<tr>
<td>MOZART:</td>
<td></td>
</tr>
<tr>
<td>J. P. RAVEL:</td>
<td></td>
</tr>
<tr>
<td>J. S. BACH:</td>
<td></td>
</tr>
<tr>
<td>TOSCANINI:</td>
<td></td>
</tr>
<tr>
<td>VIVALDI:</td>
<td></td>
</tr>
<tr>
<td>DVORAK:</td>
<td></td>
</tr>
<tr>
<td>TOSCANINI:</td>
<td></td>
</tr>
<tr>
<td>TOSCANINI:</td>
<td></td>
</tr>
<tr>
<td>TOSCANINI:</td>
<td></td>
</tr>
<tr>
<td>J. P. RAVEL:</td>
<td></td>
</tr>
<tr>
<td>JOSEPH HAYDN:</td>
<td></td>
</tr>
<tr>
<td>MOZART:</td>
<td></td>
</tr>
<tr>
<td>J. P. RAVEL:</td>
<td></td>
</tr>
<tr>
<td>J. S. BACH:</td>
<td></td>
</tr>
<tr>
<td>TOSCANINI:</td>
<td></td>
</tr>
<tr>
<td>TOSCANINI:</td>
<td></td>
</tr>
<tr>
<td>TOSCANINI:</td>
<td></td>
</tr>
<tr>
<td>J. P. RAVEL:</td>
<td></td>
</tr>
<tr>
<td>JOSEPH HAYDN:</td>
<td></td>
</tr>
<tr>
<td>MOZART:</td>
<td></td>
</tr>
<tr>
<td>J. P. RAVEL:</td>
<td></td>
</tr>
<tr>
<td>J. S. BACH:</td>
<td></td>
</tr>
<tr>
<td>TOSCANINI:</td>
<td></td>
</tr>
<tr>
<td>TOSCANINI:</td>
<td></td>
</tr>
<tr>
<td>TOSCANINI:</td>
<td></td>
</tr>
<tr>
<td>J. P. RAVEL:</td>
<td></td>
</tr>
<tr>
<td>JOSEPH HAYDN:</td>
<td></td>
</tr>
<tr>
<td>MOZART:</td>
<td></td>
</tr>
<tr>
<td>J. P. RAVEL:</td>
<td></td>
</tr>
<tr>
<td>J. S. BACH:</td>
<td></td>
</tr>
<tr>
<td>TOSCANINI:</td>
<td></td>
</tr>
<tr>
<td>TOSCANINI:</td>
<td></td>
</tr>
<tr>
<td>TOSCANINI:</td>
<td></td>
</tr>
<tr>
<td>J. P. RAVEL:</td>
<td></td>
</tr>
<tr>
<td>JOSEPH HAYDN:</td>
<td></td>
</tr>
<tr>
<td>MOZART:</td>
<td></td>
</tr>
<tr>
<td>J. P. RAVEL:</td>
<td></td>
</tr>
<tr>
<td>J. S. BACH:</td>
<td></td>
</tr>
</tbody>
</table>

FREE Shipping Anywhere in USA and APO & FPO Addresses! (Add 15% for Foreign Shipments—Minimum Charge $1.50)

Send check or M.O. with order—Minimum order 3 Records

NO CHARGE FOR MAILING & HANDLING EVER!

KING KAROL ALWAYS HAS ALL THE RECORDS AND TAKES ALL THE TIME!

KING KAROL RECORDS Dept. HF-6
P.O. Box 629, Times-Sq. Sta., New York, N. Y. 10036

Envelopes free for order above $5.00

Note: No. 6118 is a 7-Record Album, and No. 1212 and 1213 are 3-Record Albums.

CIRCULAR 25 ON READER-SERVICE CARD

June 1968

*Minimum Order 3 Records

**Price subject to change without notice

NAME:__________________________
ADDRESS:__________________________
CITY:___________________________
STATE:______________________
ZIP:_____________________

KING KAROL RECORDS
P.O. Box 629, Times-Sq. Sta., New York, N. Y. 10036

June 1968

www.americanradiohistory.com
We don’t turn out speakers like beer cans.

We set out to build the best speaker going. We did it. And now we refuse to sacrifice that quality—even a little bit.

But we keep getting pleas from people who are waiting to get our speakers.

“Can’t you work a little faster,” they say.

“If other people can turn ’em out fast, why can’t you?”

Taking our time is one of the things that makes the Rectilinear great.

We insist that each cross over network be individually tested by an expert. Then it’s matched up to the midrange that suits it perfectly.

We’re never too busy to spray each cone (by hand) with a special chemical. That assures us of no coloration or paper sound, so it’s worth the time.

We’re sorry if you’ve had to wait. But it’s not because we pay so little attention to our production schedules.

It’s because we pay so much attention to our speakers.

A Development of Rectilinear Research Corp., 30 Main Street, Brooklyn, N.Y. 11201

CIRCLE 39 ON READER-SERVICE CARD

LETTERS

Continued from page 8

Elsewhere Mr. Lees has “evaluated” the work of certain other members of the jazz avant-garde (Coleman, Shepp, and Aylers for instance) as both silly and undisciplined. The former label is too vacuous to discuss, but the latter indicates a rather serious misunderstanding of these musicians’ accomplishments. In a very real sense, they are involved in a significant extension of their art beyond its previous bounds. This extension may indeed involve the breaking of certain earlier “rules,” but the complex harmonies and rhythms that result are the product of an even tighter personal discipline.

I suggest that Mr. Lees pursue his critical talents with more tolerance, or at least with open ears.

Robert A. Hoff

Minneapolis, Minn.

In his review of Miles Davis’ “Sorcerer,” Gene Lees poses the question: "How far from melody can you get without losing the audience?” He then uses Ornette Coleman as a prime example of the follies of being "undisciplined" represented in the jazz avant-garde’s “silliness.” Why would the Ford Foundation give a grant of several thousand dollars to Coleman were he a silly clown? Why should RCA present his silly music on their distinguished Red Seal label? Why was Coleman the Jazzman of the Year 1966? Why does his quartet, his albums, and even Coleman himself as an instrumentalist still appear at the top of reader and critic polls?

I’ll answer Mr. Lees’s question. A jazz musician can go far from melody, chromaticism, atonality, and polytonalism and still have an enormous dedicated audience. And furthermore, he can still play jazz, still be serious, and still be great. Ornette has proven this. Miles has proven this, Coltrane proved this, Eric Dolphy proved this, and many others are constantly proving it.

For the common Ray Conniff fan to call this music “folly” is excusable—he has never found out where it’s at, and he knows only melody, atonality, etc. For Gene Lees to do the same thing confirms what I have suspected all along—that he is simply not a serious jazz critic. Such sophomoric and blind commentary is an insult to every audiophile who reads it.

Nirvarden L. Masuren

Oak Park, Ill.

More Controversy

A comparison of Toscanini and Furtwängler often seems to me as evasive as discussing relative merits of a Western movie and a French movie. I enjoyed, however, David Hamilton’s article on the old controversy [February 1968] and read it with unusual interest.

Toscanini understood better than anybody else instrumental sound and its effect on human perception. Enhanced by
Pioneer celebrates its 30th anniversary

A History of Growth and Success.

Pioneer was founded in 1938 when only a handful of dedicated music lovers and engineers were working to bring sound reproduction to a higher level of fidelity.

Today, after 30 years of steady growth, Pioneer employs nearly 3,000 scientists, engineers, technicians, and skilled workers throughout the world, and has an annual sales volume of close to $50 million, up more than 100% in the last two years alone.

This record of achievement has made Pioneer the largest manufacturer in the world devoted exclusively to the state-of-the-art electronic crossover eliminators and the world’s largest producer of loudspeakers.

The secret of Pioneer’s growth and diversity has always been its dedication to minute details...its meticulous craftsmanship. From the manufacture of electronic parts, or the selection of fine cabinet woods, to the precision assembly and extensive testing...to the final quality control, Pioneer never relaxes its vigilance in producing the finest.

The Latest Achievement Specially Priced!

To mark its 30th anniversary, Pioneer has developed the most advanced and powerful AM-FM Stereo receiver on the market, the 170-watt SX-1500T.

With an FET front end and four ICs in the IF section, the SX-1500T boasts a long list of superlative performance specifications.

It has an IHF sensitivity of 1.7 uv., a capture ratio of 1 dB (at 98 mc.), and harmonic distortion of less than 0.1%. The frequency response is 20 to 70,000 ± 1 dB and the power bandwidth is 15 to 70,000 Hz. With every conceivable control and input, this receiver is a cornerstone of the finest home stereo system you can own.

The few receivers with specifications comparable to the SX-1500T cost from $460 to $600. During Pioneer’s anniversary celebration, the SX-1500T is being introduced at only $345.

Also, for the anniversary celebration, the value-packed SX-1000T a 120-watt receiver has been reduced from $360 to $299.95, without walnut cabinet, and the 40-watt SX-300T, the world’s finest budget receiver, reduced from $199.95 to $179.95.

A Promise of More to Follow.

While celebrating its 30 years of history and growth, Pioneer looks toward the future. Many of the concepts and products of tomorrow are now being developed and tested in Pioneer’s advanced research laboratories; some of these concepts have already been introduced.

For example, Pioneer is leading the industry in advanced concepts of sound reproduction with bi-amplified speaker systems. The IS-80 Integrated System is a brilliant three-way acoustic suspension speaker system driven by two 45-watt (r.m.s.) power amplifiers. An electronic crossover eliminates the disadvantages common to conventional dividing networks. The result is the lowest distortion of any system on the market, and the most highly developed concept of high fidelity in the world.

In other component developments, the SC-100 preamplifier represents the ultimate state of the art for a home music system, while Pioneer speaker systems and headphones are noted for their superb sound reproduction, recreating the original sound with outstanding fidelity.

Upgrade your present system, or start off with the finest products your money can buy. Visit your dealer...if he doesn’t have Pioneer products, it will pay you to find one who does.

At Pioneer we deliver tomorrow’s products...today!

For details on Pioneer equipment and the name of the dealer nearest you, write PIONEER ELECTRONICS U.S.A. CORP., 140 Smith Street, Farmingdale, L.I., New York 11735. Specify the type of equipment which you are interested in purchasing.

CIRCLE 35 ON READER-SERVICE CARD

June 1968
from the world’s finest stereo receiver...

comes the world’s finest stereo tuner...

and the world’s finest stereo amplifier...

for the man who already owns a fine something or other.
Heathkit® AR-15

Every leading electronics magazine editor, every leading consumer testing organization, and thousands of owners agree the Heathkit AR-15 is the world’s finest stereo receiver. All give it top rating for its advanced design concepts and superior performance... all give it rave reviews such as these:

..."an audio Rolls Royce" ..."engineered on an all-out, no compromise basis" ..."cannot recall being so impressed by a receiver" ..."it can form the heart of the finest stereo system" ...performs considerably better than published specifications" ..."a new high in advanced performance and circuit concepts" ..."not one that would match the superb overall performance of the Heath AR-15" ..."top notch stereo receiver" ..."its FM tuner ranks with the hottest available" ..."it’s hard to imagine any other amplifier, at any price, could produce significantly better sound" ..."a remarkable musical instrument."

The Heathkit AR-15 has these features: exclusive design FET FM tuner for best sensitivity; AM tuner; exclusive Crystal Filter IF for best selectivity; Integrated Circuit IF for best limiting; 150 watts music power; plus many more as shown below.

Kit AR-15, $339.95; Assembled ARW-15, $525; Walnut Cabinet AE-16, $24.95

New Heathkit® AJ-15

For the man who already owns a fine stereo amplifier, and in response to many requests, Heath now offers the superb FM stereo tuner section of the renowned AR-15 receiver as a separate unit... the new AJ-15 FM Stereo Tuner. It features the exclusive design FET FM tuner with two FET r.f. amplifiers and FET mixer for high sensitivity; two Crystal Filters in the IF strip for perfect response curve with no alignment ever needed; two Integrated Circuits in the IF strip for high gain and best limiting; elaborate Noise-Operated Squelch to hush between-station noise before you hear it; Stereo-Threshold switch to select the quality of stereo reception you will accept; Stereo-Only Switch rejects monophonic programs if you wish; Adjustable Multiplex Phase for cleanest FM stereo; Two Tuning Meters for center tuning, max. signal, and adjustment of 19 kHz pilot signal to max.; two variable output Stereo Phone jacks; one pair Variable Outputs plus two Fixed Outputs for amps., tape recorders, etc.; all controls front panel mounted; “Black Magic” Panel Lighting... no dial or scale markings when tuner is “off”; 120/240 VAC.

Kit AJ-15, $169.95; Walnut Cabinet AE-18, $19.95

New Heathkit® AA-15

For the man who already owns a fine stereo tuner, Heath now offers the famous stereo amplifier section of the AR-15 receiver as a separate unit... the new AA-15 Stereo Amplifier. It has the same deluxe circuitry and extra performance features: 150 Watts Music Power output... enormous reserves; Ultra-Low Harmonic & IM Distortion... less than 0.5% at full output; Ultra-Wide Frequency Response... ±1 dB, 6 to 40,000 Hz at 1 watt; Ultra-Wide Dynamic Range Preamp (98 dB)... no overload regardless of cartridge type; Tone-Flat Switch bypasses tone controls when desired; Front Panel Input Level Controls hidden by hinged door; Transformerless Amplifier for lowest phase shift and distortion; Capacitor Coupled Outputs protect speakers; Massive Power Supply, Electronically Filtered, for low heat, superior regulation... electrostatic and magnetic shielding; All-Silicon Transistor Circuity; Positive Circuit Protection by current limiters and thermal circuit breakers; “Black Magic” Panel Lighting... no dial markings when unit is “off”; added features: Tuner Input Jack and Remote Speaker Switch for a second stereo speaker system; 120/240 VAC.

Kit AA-15, $169.95; Walnut Cabinet AE-18, $19.95

June 1968
Save $100.

During our "Own the Best!" sale, buy the world's finest portable tape recorder for $340. Instead of $440. The Uher 4000 Report-L is the choice of professionals. 7 lbs. light, solid state, it records and plays back 4 speeds, uses rechargeable or ordinary batteries and has a 3-digit index counter with push-button reset.

Sale offer includes Dynamic Microphone—$25.49, Life Accumulator Dryfit Batteries—$43.83. AC power supply and battery charger—$80. Genuine Leather Carrying Case—$86.11.

Now that we've made it $100 easier to "Own the Best," take this ad to your Uher dealer and walk off with 7 pounds of greatness... the Uher 4000 Report-L.

Offer expires midnight, June 15, 1968.

Uher by Martel
Martel Electronics Inc. Sales U.S. Importers
2339 South Corner Avenue, Los Angeles,
California 90064; New York 1159 Broadway
Chicago: 4445 N. Lincoln

CIRCLE 32 ON READER-SERVICE CARD

Experts say this is the best integrated turntable in the world.

Too bad everybody doesn't know that.

In the Thorens TD-150AB, the tonearm and turntable have a unified suspension, minimizing vibration and acoustic feedback. Speeds of 33⅓ and 45 rpm are derived from a Thorens double motor on a single rotor shaft, turning at the unusually low speed of only 425 rpm. The result is completely silent and absolutely precise operation. Such factors as rumble and wow are virtually eliminated. An exclusive low mass, plug-in shell, adjustable vertical tracking angle, pneumatic tonearm cueing or lowering device, a handsome slim line chassis are among the many features that make this instrument a proud possession for the enthusiast. TD-150AB: $99.75.

(Also available without tonearm & base — TD-150)

For more details and a FREE Record Omnibook, see your hi-fi dealer, or write ELPA MARKETING INDUSTRIES, INC., NEW HYDE PARK, N.Y. 11040

THORENS TD-150AB

CIRCLE 18 ON READER-SERVICE CARD

LETTERS

Continued from page 10

his ability to impose precise articulation, the sheer beauty of his orchestra is stunning. Equally stunning is the fact that this sound does not convey anything more than the sound itself. Another aspect of this famed conductor which has always intrigued me is the expression of deep frustration on his face. He looks to me more or less like a climber determined to conquer Mt. Everest but climbs to a neighboring peak by mistake. After a great effort he reaches the top only to find the highest mountain in the world towering over him.

As a matter of record, I would like to call Mr. Hamilton's attention to a Furtwängler recording with the Vienna Philharmonic of the Beethoven Eighth Symphony, which is available in Japan on the Toshiba label. Japan may be a treasure chest for the Furtwängler fancier, since the same company publishes a series entitled "Works of Furtwängler," consisting of no less than eight volumes and thirty-four LP records.

Masaaji Yoshikawa
La Jolla, Calif.

David Hamilton informs us in his fine article on Furtwängler and Toscanini that the Schwann catalogue will be graced with four offerings of the complete Mahler symphonic canon. There are also several versions of the individual symphonies. I am ready to see conductors give Mahler a rest.

I have been hoping for recordings of certain symphonies that I have heard only on the radio or not at all. One of these is the Jena Symphony, once thought to have been by Beethoven. William Steinberg has performed the two Elgar symphonies but has never recorded these rich works. And I've always wondered what the first two symphonies of Mendelssohn and Saint-Saëns sound like.

Robert Reiff
Middlebury, Vt.

I would like to express my admiration for David Hamilton's article on the Toscanini vs. Furtwängler controversy. It was well conceived, informative, and (above all) honest. And while I do find him more than apologetic for Furtwängler's gross mangling of Beethoven's symphonies, he nevertheless clearly indicates that his final choice of Furtwängler is entirely subjective. This is an admirable revelation at a time when most critics give their preferences the authority of complete objectivity.

Yet I must give my reasons for ultimately preferring Toscanini as a Beethoven interpreter. And the reason is very subjective, not being based, rightly or wrongly, on any consideration of music structure or technique. That is, for me, Toscanini is Beethoven. From what I know of Beethoven's bull-headed and fierce personality and the vicious and energetic way he conducted and played the piano (even before he was deaf), I'm sure his readings of the
If we can beat a higher price speaker, would you mind paying less for University?

Here's the "in" way to shop for the best sound at the best price: Compare one of our speakers to another that's the same price. Listen to both for a few minutes. Then compare ours to a speaker priced up a level. Then go up another level... and another level. When they begin to sound the same, compare the price. Now if getting the best speaker buy on the market is "in" for you, you'll know why University is "in" with sophisticated hi-fi enthusiasts everywhere.

Just for your own amusement, listen to the amazing big sound of the University Mini-Flex bookshelf speaker. Then try our popular Ultra D, or revolutionary Laredo. For another real surprise listen to the magnificent Estoril. Then see if you don't agree it's "in" to save money.

But whatever you do, don't pass up our greatest triumph to date—the new University Studio Pro-120 Solid-State FM/Stereo Receiver. There's nothing like it... it has the top-of-the-line quality that easily matches or beats any of the Big 5 receivers...with a very middle-of-the-line price. For your own satisfaction (and ours), all of the specs are certified by an independent testing lab.

Ask for University at your hi-fi dealer's. You'll join the "in" group, and pay less for the privilege.

UNIVERSITY SAVING MONEY NEVER SOUNDED BETTER
Before you send money to any record club, join the best one for 3 months, free!

CITADEL RECORD CLUB

CIRCLE 1 ON READER-SERVICE CARD

The Citadel Record Club
Symphonette Square, Larchmont, N. Y. 10538

Please enroll me for 3 months, without charge or obligation, as a member of the Citadel Record Club. Prove to me that it is the one club with every single advantage and none of the disadvantages of all the others. I understand that I am entitled to all membership privileges, including large discounts on records of all labels, without any obligation to buy anything, ever.

Name ____________________________
Address __________________________
City ____________________________ State ______ Zip __________

CITADEL RECORD CLUB

CIRCLE 9 ON READER-SERVICE CARD

LETTERS
Continued from page 14

symphonies would be far closer to the dramatic, tense approach of Toscanini than the monothetic, logical approach of Furtwängler.

Maurice C. Barone
East Lansing, Mich.

May I congratulate David Hamilton for his most illuminating article on Furtwängler and Toscanini. I think it is high time that music lovers in the United States—a country which has more than one thousand orchestras—should get acquainted with the marvelously art of conducting as exquisitely represented by the late Furtwängler. I believe that Furtwängler as an analytical interpreter and a leader of that school of conducting deserves to be known more thoroughly.

N. Akiman
Brussels, Belgium

Ferrier on Film

The BBC Television is making a film about Kathleen Ferrier, a singer who was greatly loved in America as, indeed, everywhere. We are urgently trying to trace films of her taken at any time during her career and would welcome details from HIGH FIDELITY's readers. America is known to be the most cineminded nation in the world and we feel sure that there must be some privately owned films somewhere.

Miss Ferrier made her New York debut in 1948. followed by two big tours: in March 1949 to Minnesota, Ohio, Indianapolis, Pittsburgh, Chicago, Missouri, Kentucky, South Carolina, Michigan, Montreal, and Cuba; and in January 1950 to New York, San Francisco, Los Angeles, Chicago, Pennsylvania, Tennessee, New Mexico, Arizona, Montreal, St. John, and Toronto.

Any films sent to us will be treated with great care and returned.
Rhona Shaw
Research Assistant for John Culshaw,
Head of Music Programmes TV
BBC TV Kensington House
London, W. 14, England


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

Subscriptions should be addressed to High Fidelity, 2160 Patterson St., Cincinnati, O. 45214. Subscription rates: High Fidelity/Musical America: In the U.S.A. and its Possessions, 1 year $12; elsewhere, 1 year $13. National and other editions published monthly: In the U.S.A. and its Possessions, 1 year $7; elsewhere, 1 year $8.

Change of address notices and undelivered copies (Form 3579) should be addressed to High Fidelity, Subscription Fulfillment Dept., 2160 Patterson St., Cincinnati, O. 45214.
Have you watched a TEAC demonstration yet? Have you seen (and heard) what can happen when a company of unusual capability in the magnetic tape industry decides to create some exciting new standards for the knowledgeable music lover? The TEAC decks pictured here are now available exclusively in 200 audio shops throughout the United States. We think they're pretty incomparable.

For instance, Model A-6010 has exclusive features like phase sensing auto-reverse for continuous playback in both tape directions without sensing foil, symmetrical soft-touch control operation, outer-rotor motors for reel drive, four TEAC-built tape heads, four solid-state amplifiers with silicon transistors and much, much more. The other models cost less, yet have almost as much. Write for the name of your nearest dealer. He'll surprise you.

**TEAC**

Teac Corporation of America 1547 18th St. Santa Monica, Calif. 90404

Also available in Canada

JUNE 1968

CIRCLE 52 ON READER-SERVICE CARD

The tape decks that will probably start you thinking all over again about tape decks

**A-4010S**


**A-4010S**

3 heads, 4 track, 3 motor tape deck. All push-button system. Automatic shutoff. Echo & add recording system. (also A-1500 with auto-reverse system)
WHEN I CAME TO HIGH FIDELITY in 1954, after a tour of duty at Saturday Review as that magazine's first feature editor, it was on the understanding that my responsibilities would be sharply defined and carefully limited. My second book, The Fabulous Phonograph, was about to be published and I was impatient to get started on Opus 3. So it was arranged that I would do so much and no more in my new job. My obligations were to broaden the roster of record reviewers and oversee their work; to write a monthly column dealing with people and events in the twin worlds of live music and recording; to create and supervise an occasional special issue, the first of these being scheduled for the bicentenary of Mozart's birth in January 1956. That was all.

The plan worked beautifully for about six months. Then everything at High Fidelity began to expand—the size of its circulation, its editorial scope, its working force and inexcusably I was drawn from the periphery of the publication into its mainstream. At that time the young magazine was undergoing some difficult growing pains. These were years of considerable change—in the staff, in management policies, in ownership—but somehow I managed to survive, and one day ten years ago found myself in the job of chief editor.

By then my Opus 3 had already become a lost illusion. To tell the truth, it didn't bother me at all. I wouldn't have missed those problem-filled formative years for anything. Shaping the content and setting the style of High Fidelity was never less than exhilarating. But as time passed and new projects were launched—the Stereo annual, the regional sections, the Carnegie Hall Program, the amalgamation of Musical America—my work grew increasingly administrative in nature. Only rarely did I get away from my desk.

A casualty of all this organizational activity was my monthly column "Music Makers." It began to sputter out in 1962 and made a last appearance in the Verdi Issue of October 1963. The world of music cannot be properly covered from behind a busy desk. But I missed writing the column, missed the stimulation of being out and about, and early this year I resolved to do something about it.

With this issue I gracefully hand over the editorial reins to my long-time associate and former managing editor, Leonard Marcus. He is eminently well qualified for the post, a demon of energy with an imposing backlog of experience in both music and letters, as well as audio, and I am confident that High Fidelity will flourish splendidly under his editorship. As for me, I shall continue to help guide the overall publishing policies of the magazine. And, with a hopefully far less cluttered desk, I plan to get back in circulation and back to the status quo ante. I shall write a monthly column dealing with people and events in the twin worlds of live music and recording: I shall create and supervise an occasional special issue (the next one, on "The New Music," appears in September); and, if all goes well, I shall get to finish Opus 3.

THE FIRST of these columns, in December 1954, reported on the recording of a brand-new work—the Tenth Symphony of Shostakovich, which Dimitri Mitropoulos and the New York Philharmonic taped immediately after its first American performance—so it is poetically appropriate that "Music Makers" should resume with a report on another recording of contemporary music. But if the set of circumstances linking the two events are similar, the differences in substance are gigantic. Instead of the relatively traditional idiom of Shostakovich, the microphones this time were capturing the far-out sounds of John Cage, Lukas Foss, Krzysztof Penderecki, and Iannis Xenakis—all of them bellwethers of The New Music and all, except for Cage, no more than specks on the horizon in 1954. A lot has happened to musical taste and to the record industry in those fourteen years.

The sessions took place in Buffalo and formed an appendage to that city's second Festival of the Arts Today, a triennial Continued on page 22
This switch will obsolete your present camera. Here's why:

Up until now the latest development in the single lens reflex field has been through the lens metering. However, there has been widespread controversy on which system worked best. An "averaging" system that measures the full area or a "spot" system that measures only a small percentage of the area?

Mamiya engineers have solved this problem with the most sophisticated design in the SLR field. The new Mamiya/Sekor DTL is the world's first 35mm SLR with two separate meter systems. One for spot, one for averaging. With the flick of a switch you can choose a spot reading system measuring only 6% of the total picture area, or, an averaging meter system, utilizing two CdS cells measuring different parts of the full area and averaging the exposure.

Although the system is sophisticated in concept, it is extremely simple in operation. The switch allows you to choose the meter system depending on the subject matter to be photographed. To activate the meter, you simply press in the film advance lever.

Every photographer is faced with photographic situations that require an averaged reading for the most accurate exposure, and very often at the same shooting, situations that demand a spot meter reading. The Mamiya/Sekor DTL now provides the answer to both types of photographic problems. Prices start from less than $180.

See a demonstration at your photo dealer. Or write for illustrated Mamiya/Sekor DTL folder. Ponder & Best, 11201 West Pico Blvd., Los Angeles, Calif. 90064.
The sessions were to continue for three days, and everyone knew that at the end there had to be sufficient material for three records. In addition to the difficulty of the repertoire and the limitations of time, there were additional causes for strain. Nonesuch was new at the job; the company had to never before made a recording with a major American orchestra. And the Buffalo Philharmonic itself was unused to recording; its last one had been a 78rpm set of the Shostakovich Seventh for the long defunct Mueck label, made back in the dim past when William Steinberg was music director. But tensions remained minimal throughout—partly because of Foss's expansively sunny manner, partly because of the soothing efficiency of an ambidextrous producer-engineer from Switzerland named Marc Aubort, who did all the work normally parcelled out to a crew of four or five—following the score, keeping a record of takes and inserts, monitoring the controls, running the tape decks.

TWO WORKS by Iannis Xenakis, Pithaprakta and Akreta, figured on the Buffalo recording schedule: and since the composer was in town to deliver a lecture, he dropped by at the sessions to lend a helpful ear. (Anyone who has seen the stupendous complexity of these contemporary scores will appreciate just how helpful a composer's ear can be in these circumstances.) Though still little known in this country, Xenakis has achieved a formidable reputation in Europe as a musical innovator. Greek-born and long a resident of Paris, he invented several of the compositional techniques that now constitute the lingua franca of the avant-garde.

One sees him as a Renaissance man not only for his looks (he is like a Ghirlandajo portrait come to life) but also for his achievements. Like Leonardo and Michelangelo, Xenakis has not been content to labor in only one vineyard. He is a prominent architect and mathematician as well as composer, and attempts to integrate the findings of modern science into whatever he creates. He discovers glibly—and one assumes knowledgeably—of games theory and probability theory, of Poisson's law of large numbers, of dissymmetry and isomorphism. And he delights in reproducing his music in terms of mathematical symbolism.

His lecture at Buffalo was full of this impenetrable stuff, and almost all of it went over my head. But there were a few nuggets to remember. "As a boy in Greece," he related, "I used to go camping, and I remember hearing the locusts at night—thousands of disconnected sounds coming from all directions. For me, it was so beautiful. It seemed to me a problem of music. But no one in those days could see it as music." Eventually, Xenakis learned how to turn this kind of "sound event" into a musical composition, Pithaprakta, in the composer's own words, "is a dense, complex, and romantic affair spread across all registers in all nuances." At one point, wild pizzicatos in the strings serve as background for droning microtonal glissandii from the trombones, and the effect is as exciting as anything in modern music.

Many of the devices that Xenakis pioneered have been taken over by the younger Polish composer Penderecki. There is certainly no question but that Penderecki employs these devices to more immediately communicative ends, but whether his music will wear well over the long pull remains to be seen. In any event, his new Capriccio for Violin, premiered and recorded in Buffalo, is certainly a stunner—rhapsodic and romantic in mood, glitteringly up-to-date in language. It was magnificently performed by the young violinist Paul Zukofsky, who mastered the fiendish solo part in three weeks. This work and another new piece, Penderecki's entitled De Natura Sonoris will fill one side of a record, the other being devoted to the two aforementioned compositions by Xenakis.

A second record will couple John Cage's Concerto for Prepared Piano and Orchestra (to my mind a silly and boring piece) with the riotous Baroque Variations of Lukas Foss. Both records are scheduled for mid-August release.

IS THERE enough profit in avant-garde music to justify the enormous expense of orchestral sessions at the American union scale? The answer is no. The Buffalo sessions would never have taken place except for the generosity of a few local patrons who subsidized the undertaking in order to spread the fame of their favorite orchestra throughout the world. Only one string was attached to their largess. They wanted to have a record they could really enjoy. And so, simultaneously with the release of its prized avant-garde premières, Nonesuch will bring out a third Buffalo Philharmonic disc—the first stereo version of Sibelius' eminently accessible Lemminkäinen music.

The Sibelius recording was sandwiched in between doses of Penderecki and Xenakis, Foss and Cage. And after the discandances and complexities, the seracating fortes and sempred timbre of all that new music, the Finn's luscious effusions fell most gratefully on the ear. Perhaps those good burghers of Buffalo had a point.
Most of the features of this $89.50 Dual were designed for more expensive Duals.

You'd expect a big difference in performance between the $129.50 Dual, the $109.50 Dual, and the $89.50 Dual. There isn't a big difference.

The higher-priced models have a few more features, but no more precision. Play all three through comparable hi-fi systems and we defy you to tell which is which, from the sound alone.

To achieve this similarity, Dual simply did what other manufacturers would get sued for doing. We copied the most expensive Dual.

We eliminated some things that weren't essential to the good performance. But we kept everything that was essential.

So, though we're about to describe the $89.50 Dual, the Model 1015, everything we say about it is also true of the more expensive Duals.

The 1015 has a low-mass, counterbalanced tonearm that tracks flawlessly with a force as low as half a gram. (Vertical bearing friction is .01 gram; horizontal bearing friction is .04 gram.)

The tonearm settings for balance, tracking force and anti-skating are continuously variable and dead-accurate.

The cue control is gentle and accurate, and works on both automatic and manual start.

(Rate of descent is 0.5 cm/sec. The cueing is silicon-damped and piston-activated.)

The motor maintains constant speed within 0.1% even if line voltage varies from 80 to 135 volts.

Rumble, wow and flutter are inaudible, even at the highest volume levels.

If all we say about the $89.50 Dual is true, you may wonder why anyone would pay the extra $40 for the Dual 1019.

Perhaps there's something appealing about owning the very best there is.

United Audio Products, Inc.
535 Madison Avenue
New York, N.Y. 10022.
MONTSEHRT

With Deutsche Grammophon In a Spanish Cloister

The sanctuary of Montserrat is several hours’ drive from Barcelona: first the new apartment buildings of the suburbs, then the industrial buildings (including a somewhat incongruous brewery), then orchards of peach, apple, and almond trees, then—on the steeply rising slopes—vineyards. When the journey is perhaps half accomplished, you are in the wilds. And finally, when you reach your destination and step out of the car, you have the distinct sensation of being in the middle (or perhaps, on the top) of nowhere. Out of the world.

I drove up with Dr. Hans Rutz, press chief of Deutsche Grammophon, Andrew Porter of The Financial Times, and Jean Hamon of the French record magazine Diapason. We were a somewhat unlikely international quartet, and our motive for gathering at the shrine of Montserrat (Wagner’s Monsalvat, his fernes Land) was also unlikely: we had come to listen to some seventeenth-century Spanish choral music, which DGG was recording for its Archive series.

Dr. Rutz—our host—explained the commercial reasons for the enterprise. Deutsche Grammophon is expanding its Spanish distribution and, logically enough, is concerned with adding some Spanish music to its catalogue. Instead of choosing the obvious Falla, Granados, Albéniz, the firm decided to investigate the less-trodden byways of early Spanish music, making a series of seven LPs largely devoted to works—and even composers—hitherto completely ignored by record makers.

Cassocks and Jeans. We arrived at the shrine at noon and went straight into the vast, modern church, successor to several preceding structures, the last of which was destroyed in the Napoleonic wars. At one o’clock the boys of the choir school, an ancient but still lively Montserrat tradition, were to sing a Salve Regina. That afternoon we were to hear them record. Dressed in stern black cassocks and white surplices, they sang like angels.

After an anything-but-monastic feast in the restaurant of the shrine (superabundant hors d’oeuvres and a rich paella), we went upstairs to the recording sessions. Since the shrine usually is open all day, the sessions—held in the church—had to be brief and DGG’s engineers had to clear out their equipment after each work period and set it up all over again for the next. They went about their business with lightning speed, and all was ready when the boys—now in shorts or blue-jeans—reappeared. On the podium was Padre Segarra, the director of the singing school; on another podium one of the boys, temporarily promoted to soloist, faced a second microphone.

The work being recorded was the motet Maria Mater Dei by Carlos Patoño, a prolific composer who died in Madrid in 1683. After a rehearsal, one of the engineers came out to shift the instruments that—with the organ—comprised the accompaniment: trombone, harp, and violone. After several trials, the piece came out to perfection, and the boys, along with the dozen or so older monks also participating, gathered in the sacristy for a playback. Also present were Dr. Baudis, DGG’s musicologist-engineer in charge of the sessions, and a young Spanish musicologist named Lotar Siemens (yes, Spanish, despite the surname), who acted as special consultant for this series of recordings.

The second piece on the day’s schedule was a great curiosity, a unicum, as Dr. Siemens said. The latter had found the manuscript in the library of the cathedral of Tenerife (his home town) in the Canary Islands, and had prepared it for performance. A Christmas song, written by Diego Durón in 1682, it bore the title Gazal Zelin, which—like much of the text—is a kid of pidgin Arabic invented by Durón. It seems that at the Yule season the children of the choir dressed up as Arabs and sang this gay, complex, strangely modern piece. Dr. Siemens later explained to me that the custom of choirboys dressing up in strange costumes and singing nonsense words was widespread in Spain, though the Durón piece is the only known example of the use of pseudo-Arabic.

This part of the session also proceeded smoothly, marked only by the unexpected appearance of a visitor in the strictly locked church. A very Northern-looking blond lady, the newcomer was greeted effusively by the boys, who clustered around her asking for her autograph. I found out afterwards that this was Baroness von Trapp; she didn’t look much like either Mary Martin or Julie Andrews. After seven the session ended, with the second composition safely recorded, and in good time for Vespers the microphones and wires were swept out of the way.

Dr. Siemens’ Experiment. After dinner, Baudis and Siemens described in greater detail the whole Spanish project of DGG-Archive. The series will illustrate a whole musical civilization that, as far as records are concerned, has been only partially, sketchily explored. Two discs will be entirely devoted to sixteenth-century organ music, using old Spanish organs several of which have not been previously available for recording, notably that of the Madrid Royal Palace. The organists are Montserrat Torrent and Garcia Llovera; the compositions—by Aguilera, Clavijo, Cabezón, Sola, and others—are unpublished, with two exceptions. Another disc will present the Polyphonic Quartet, sometimes joined by four other singers, for double quartets, in performances of sixteenth-century a cappella music (one side sacred; one side secular) by Ancheta, Morales, Rolledo, Victoria (a motet not included in the published
When Stanton engineers get together, they draw the line.

The frequency response curve of the new Stanton 681 Calibration Standard is virtually a straight line from 10-20,000 Hz.

That's a guarantee.

In addition, channel separation must be 35 dB or greater at 1,000 Hz. Output must be 0.3 mv/cm/sec minimum.

If a 681 doesn't match these specifications when first tested, it's meticulously adjusted until it does.

Each 681 includes hand-entered specifications that verify that your 681 matches the original laboratory standard in every respect.

Nothing less would meet the needs of the professional studio engineers who use Stanton cartridges as their reference to approve test pressings. They must hear exactly what has been cut into the grooves. No more. No less.

But you don't have to be a professional to hear the difference a Stanton 681 Calibration Standard will make, especially with the "Longhair" brush which provides the clean grooves so essential for clear reproduction. The improvement in performance is immediately audible, even to the unpracticed ear.

The 681 is completely new, from its slim-line configuration to the incredibly low-mass moving system. The 681A with conical stylus is $55.00, the 681EE with elliptical stylus, $60.00.

For free literature, write to Stanton Magnetics, Inc., Plainview, L. I., N. Y.
NOTES FROM OUR CORRESPONDENTS
Continued from page 24

Complete Works), and others. Still another record is divided between music for vihuela (the ancient guitar) and for guitar, both played by Renata Tarnago. One side of the sixth record will contain Sephardic music, carried from Spain by the Jews to other countries, where it is still sung (one number will be recorded in England, at Goldders Green). The other side will be even more exotic; it will trace the journey of a single tune (that of Corelli's Follia), as it was used in music for vihuela, for organ, in flamenco, and so on. "This will be thematic musicology, rather than chronological," as Dr. Siemens said.

And the final disc will contain a reconstruction of a religious office of the Mozarabic rite (the rite followed by Spanish Catholics under the Arab domination). The tradition has long been lost, and musicologists are still disputing about the proper reading of the surviving texts. "This is an experiment," Siemens said. It will be a polemical one, but presumably also fruitful.

The next morning, with Wagnerian mists sweeping the mountain, we left the time I reached Barcelona airport, the whole trip seemed unreal: hundreds of miles to hear a few minutes of seventeenth-century music. But the records are real, all right, and they should appear before the end of the year.

WILLIAM WEAVER

LONDON

Des Knaben Wunderhorn
With an All-Star Cast

Walter Legge has once more returned to Kingsway Hall to direct a recording for EMI. Founder of the Philharmonia Orchestra, concert promoter of unrivalled panache, for many years the virtual Pope of British recording activities—or at least the Archbishop of Canterbury—Walter Legge made a spectacular if only temporary return to the studio for four sumptuous sessions devoted to Mahler's Lied der Verklärten Nacht. His wife, Elisabeth Schwarzkopf, was one of the two soloists; Dietrich Fischer-Dieskau was the other; and the conductor in charge of the London Symphony Orchestra was George Szell.

The question everyone was asking beforehand was how Szell, one of the most technically minded of all recording conductors and very much a man of convictions, would work with a recording manager equally self-assured. The sessions were directly linked with two concert performances of the same work at the Royal Festival Hall; and since the first two sessions came between the live performances, there was immediately following, all the major problems had been completely thrashed out before anyone stepped foot in the studio. Legge sat in the control room in his usual position on a dais behind the engineers, a large picture window at his right elbow. For the playback Szell sat with him, while Schwarzkopf and Fischer-Dieskau grouped themselves as for a family photograph. Szell would look over Legge's shoulder to check something in the score. Constantly reflecting the music in the undulations of an expressive left hand. He would then take complete charge of the question of cutting. Plenty of discussion went into the exact advantages of each passage in each version, but Szell—as in a Cleveland session I once attended—worked directly with the engineers, explaining exactly what he wanted. "Go into the insert at the latest possible moment," he would instruct. "Make sure of getting two bars before the Figure 5 from this take," he would later say over the intercom between takes, quite clear in his mind where the advantages lay. Obediently an assistant noted every detail in a special score.

The nearest approach Szell and Legge had to misunderstanding each other came from nothing to do with opinions or temperament, but from discrepancies between the full score used by the conductor and the miniature scores used by the recording manager. In the one case they had cue numbers but no numbering of bars, while in the other it was ex-
Our competition builds some pretty good stereo receivers.

(We just happen to build a great one!)

Let's not kid around. At 700 bucks plus tax, a Marantz Model 18 Receiver isn't for everyone.

But, if you'd like to own the best solid-state stereophonic receiver made anywhere in the world, this is it. Here are just a few of the reasons why.

The Marantz Model 18 is the only receiver in the world that contains its own built-in oscilloscope. That means you can tell a lot more about the signal a station is putting out besides its strength or whether or not it's stereo. Like if they're trying to put one over on you by broadcasting a monaural recording in stereo. Or causing distortion by overmodulating. (It's nice to know it's their fault.)

The Marantz Model 18 is the only stereo receiver in the world with a Butterworth filter. Let alone four of them. The result: Marantz IF stages never need realigning. Marantz station selectivity is superior so strong stations don't crowd our adjacent weaker stations. And stereo separation is so outstanding that for the first time you can enjoy true concert-hall realism at home. Moreover, distortion is virtually non-existent.

But there is much more that goes into making a Marantz a Marantz. That's why your local franchised Marantz dealer will be pleased to furnish you with complete details together with a demonstration. Then let your ears make up your mind.

marantz®

Designed to be number one in performance...not sales.
It's good to hear from Standard.

The first things you heard from Standard were AM/FM radios and tape recorders. They were good to hear from.

Now hear from this: Standard's SR-603S solid state AM/FM multiplex stereo amplifier. It's good to hear from, too.

Pours out 60 watts (at 8 ohms) IHF rated. That's 40 watts of continuous power (20/20) at 8 ohms, when reception has to be at its strongest.

Pours it out good, with a frequency response from 20 to 50,000 Hz ± 3dB. With maximum distortion of 0.5% at 1,000 Hz. And minimum crosstalk (channel separation is 35dB at 1000 Hz).

High signal-to-noise ratio, at 60dB. And fine sensitivity, at 3 microvolts FM and 10 microvolts AM.

Size: as good as it sounds. 4¾" x 8½" x 8⅛", in walnut.

With AM/FM tuning meter, FM stereo indicator, circuit breaker, headphone jack, protection circuit, DIN connector, SCA filter.

Write for full specifications. And the name of the Standard dealer nearest you.

People are coming up to the new Standard

STANDARD RADIO CORP

60 09 39th AVENUE, WOODSIDE, N Y 11377, 1934 COTNER AVENUE, LOS ANGELES 90025.

CIRCLE 46 ON READER-SERVICE CARD

CIRCLE 100 ON READER-SERVICE CARD —
If you could look through your speakers, is this what you'd see?

Listen carefully. Chances are your speakers add their own distorting coloration to the music. Maybe it's a boomy bass, or an overemphasis on treble. Most speakers do it, and some are designed to do it. You may not even mind the effect. But is this really the absolutely faithful reproduction you paid for?

If you enjoy adding emphasis to selected parts of the music, that's your prerogative. But don't let your speakers do it for you! There are controls on your receiver or amplifier that do the job much more predictably and pleasingly.

The best speaker is still the one with absolutely even response; with no coloration of the highs or the lows. This is the kind of speaker that Scott makes.

Scott engineers design every component part of Scott speaker systems. It's far more difficult than using ready-made components, but Scott won't accept the bias built into "off-the-shelf" parts. Scott's Controlled Impedance speakers are designed specially for use with today's solid-state equipment. Custom-designed woofers, tweeters, midranges, and cross-over circuitry are carefully matched in solid, air-tight enclosures. And each individual speaker system must survive the scrutiny of both electronic instruments and trained ears before it's allowed to leave the Scott factory.

As a result, Scott speaker systems are completely honest; what goes into them is what comes out of them. They won't cover up for a poor receiver or turntable. Neither will they distort the perfection of a good component system. And that's what Scott believes great speakers are all about.

Choose from five Scott Controlled Impedance speaker systems, priced from $49.95 to $274.95, at your dealer's.

Improve your listening with Scott 20/20 Speakers.
New Products Bow at Detroit

Detroit's first high fidelity music show in eight years was, depending on whom you asked, a resounding flop or a commercial success. From the visitor's point of view, his $1.25 admission purchased him a look at the products of some thirty-eight manufacturers—not a particularly good bargain, compared with hi-fi shows in Washington, Los Angeles, or New York. On the other hand, he got to see at least seven new products ahead of buyers elsewhere in the nation.

Bad weather and a four-month-old newspaper strike conspired to keep opening day from being a sell-out, but as the weather improved and word of the show spread, attendance began to climb. Some exhibitors were delighted by the interest shown by those who did turn out. "There were quite a lot of young couples, and they asked intelligent questions," one exhibitor noted.

The show, which occupied one floor and a small part of another in the Statler Hilton Hotel, boasted a few new products vis-à-vis the recent Philadelphia show. Fisher introduced its first popular-priced stereo FM receiver, the 160-T 40-watt model retailing for $199.95. The 160-T features push-button selection of five pre-set stations, or use of any one of five dial selectors, stereo beacon, front panel headphone jack, ganged volume and tone controls, and speaker selector switch.

At Kenwood's exhibit we saw the new KA-2000, a 40-watt stereo receiver retailing for $89.95; while Lafayette Radio featured the lowest-priced solid-state transistor amplifier, the Stereo 20. At $39.95, it is a 20-watter with ganged tone and volume controls, earphone output, and speaker selector switch. Lafayette showed too the RK-960 automatic reversing solid-state stereo tape recorder, priced at $299.95. The three-speed unit was not available for purchase at the time of the show, a spokesman explained.

Also on exhibit was Roberts' newest recorder—the 778-X, a three-speed reel-to-reel recorder with built-in eight-track cartridge recorder, said to permit hobbyists to dub their own cartridges. This feature was not demonstrated, and company representatives seemed reluctant to discuss it. The unit features a Crossfield head and illuminated cartridge track indicators. Jensen showed its new speaker systems, including the TF-3B, a three-way four-speaker bookshelf model selling for $109 unfinished or $122 in walnut. The Jensen TF-4A is a five-speaker four-way system measuring 16 by 25½ by 8¾ inches deep and retailing for $122 unfinished or $142 in walnut.

As far as we could judge, everything else at the Detroit show was a repetition of the Philadelphia show—already familiar to us but new, of course, to thousands of Detroiters.

HEATH TO SPLIT AR 15 INTO SEPARATES

In response to a somewhat unusual demand, Heath has decided to offer both the amplifier and tuner sections of its AR 15 receiver as separate products, beginning sometime this month. Many requests, a company spokesman told us, have come in for one or the other from people who don't want to duplicate what they now own but who do want the high performance of either the tuner or amplifier that comprise the AR 15. The tuner, in kit form, will cost $189 and the amplifier $169. Prices for factory-wired versions have not yet been determined. And of course, the complete AR 15 receiver continues to be offered.

Battery-Operated Tape Recorder Powers Radio Station In Crisis

This item probably will interest broadcasters more than any other group of readers. Radio Station KBIS, Bakersfield, California, recently managed to stay on the air for more than one-and-a-half hours despite a power failure that blocked out the entire area.

Realizing that the transmitter itself—operated by remote control from the studio—was outside the stricken area and therefore still usable, the station devised a unique solution, which it believes is a "broadcasting first." A battery-operated
How to gain new power and sensitivity in the privacy of your own home.

Power-hungry? Scott's 384 AM/FM stereo receiver puts out a dynamic 90 Watts — enough for a houseful of speakers. And you'll explore new listening horizons with the 384's incredible 1.9 μV sensitivity, making next-door neighbors out of far-away stations.

Yearning for freedom? Scott Integrated Circuits free your FM reception from the tyranny of outside electrical interference. And, you'll quickly discover the wonderful freedom of program choice available with Scott's Wide-Range AM.

Insatiable? The Scott 384 grows right along with your interest in stereo. You can connect a turntable, extra speakers, a microphone, an electric guitar, a tape recorder, a cartridge player, earphones, an electronic organ... and even the audio portion of your TV!

Fighting for control? Scott's professional control panel includes dual Bass, Treble, and Loudness, dual speaker switches, and a special control to eliminate noise between FM stations.

Don't struggle in the dark for one moment longer; experience the Scott 384 now at your dealer's. For $439.95, this could mean a whole new way of life.

H H H Scott, Inc. Dept. 226-06, Maynard, Massachusetts 01754

SCOTT 384 Front Panel Controls: Dual bass, treble and loudness controls, volume compensation, noise filter, interstation muting, tape monitor, dual speaker switches, dual microphone inputs, professional tuning meter, stereo/mono selector, tuning knob, input selector, front panel headphone output. Price, $439.95.

© 1968, H. H. Scott, Inc.
Sony 800 tape recorder was pressed into service. Its output was fed directly into telephone lines that run between the studio and the transmitter. Then, by using the Sony in "record" mode, the station was able to voice-broadcast from its studio. Programmers had to improvise, but they stayed on the air during the crisis. When they began running out of material (news, weather, sports, commercials), they dipped into the World Almanac for material to talk about. Interestingly enough, the signal did not interfere with normal telephone service.

---

**EQUIPMENT in the NEWS**

**BOSE ANNOUNCES NINE-SPEAKER SYSTEM**

Nine speakers are housed in each of the five-sided enclosures, two of which, plus an equalizer control unit, comprise the Bose 901 stereo speaker system recently announced by Bose Corp., Natick, Mass. In each enclosure (20 9/16 inches wide, 12 3/4 inches high, 12 7/8 inches deep), one speaker faces into the listening area while the other eight radiate against the wall to reflect into the listening room. The idea is to provide a deliberate ratio of reflected to direct sound. Price of the complete system is $476.

CIRCLE 150 ON READER-SERVICE CARD

**MULTI-BAND TUNER FROM GRUNDIG**

In addition to its consoles and portable, Grundig now is marketing stereo components. Shown here is the model RT40U multiband solid-state tuner which offers stereo and mono FM, regular AM, long-wave (150 to 350 kHz) AM, and short-wave AM (the 55.6 to 15.5 meter, and the 49 meter bands). The set, supplied in a wood cabinet, is rated for 1.4 microvolts usable FM sensitivity, and has a tuning meter, stereo indicator, and an array of push buttons. Price is $239.50.

CIRCLE 141 ON READER-SERVICE CARD

**KLH-DOLBY RECORDER STILL EXPECTED**

KLH's first tape recorder using the Dolby noise-reduction technique, will probably appear some time this summer at a price of under $500, a company spokesman has told us. The new machine will be an open-reel or standard deck with built-in recording and playback preamps, and connections for external amplifiers as well as low-impedance stereo headphones. It will contain three motors and three heads, the latter permitting direct monitoring while recording.

The recorder will operate at 3 3/4 and 7 1/2 ips. The slower speed, we have been told, will be, in this machine, an "optimum speed." Why then include 7 1/2 ips? The faster speed will be for "semistudio applications, to provide a lot of tape for editing. For normal home use, though, the 3 3/4-ips speed will sound as good as, or better than, what we now associate with 7 1/2 ips."

We can hardly wait to test it.

CIRCLE 142 ON READER-SERVICE CARD

**NORELCO ADDS CASSETTE DECKS**

Two new stereo cassette decks have been added to the Norelco tape recorder line. Both feature a newly designed synchronous motor for increased reliability and speed control. Selling for less than $60, the Norelco 2500—a playback-only deck—has a single selector switch for all control functions, as well as on-off and cassette ejector push buttons. The compact unit measures 8 x 4 1/2 x 2 1/4 inches, and is styled in walnut and brushed aluminum with a hinged acrylic dust cover. Its rated frequency response is 60-10,000 Hz. A model with recording facilities, the Continental 450A, comes with a stereo microphone and is priced at less than $145.

CIRCLE 153 ON READER-SERVICE CARD

Continued on page 34
Some of today's most popular speakers are of low-efficiency design. This simply means they take more power from your amplifier to produce the same level of sound in your living room.

That's the problem. These speakers may sound fine, but what about your 20-watt-per-channel amplifier, forced to hover around its maximum output every time you listen to Night on Bald Mountain? It's generating far more distortion than it would if it had to put out only about 3 watts for the loudest sounds. This would also give you a 6-db margin for peaks before the amplifier overloads.

So that's why we say the new EMI DLS 629 is "the speaker that frees your amplifier to do a better job." Among all its other virtues, it's also a more efficient transducer than most. It converts electrical power from your amplifier into sound power with less waste. Your amplifier doesn't need to work as hard, no matter how little or how much power it has.

If you're acquainted with our model 329 (the well-regarded "dangerous" loudspeaker) you'll be pleased to know that the EMI 629 has an 8-ohm nominal impedance instead of the 329's 4 ohms. This makes it especially desirable for use with modern, solid-state amplifiers.

In addition, we fitted the 329 woofer with a larger voice coil, increased the gap, and doubled the size of the magnet—greatly increasing power-handling capacity. But we retained the unique elliptical woofer construction, with its rigid aluminum center cone and molded PVC (polyvinyl chloride) edge suspension, which contribute so much to the low frequency performance of EMI speakers.

Two damped 3 1/2-inch cone tweeters provide smooth highs to the limits of audibility. A 3-position brilliance switch lets you tailor the response to the acoustics of your listening room. The crossover network is an inductance/capacitance type with 12-db-per-octave slope. Tweeter and woofer have been electrically and acoustically matched to provide smooth integrated performance over the entire sound spectrum.

All this adds up to an efficient system that offers presence unmatched by any speaker in its price class. Sound is free, natural; does not have the constricted effect that some low-efficiency speakers exhibit in the mid-range. The handsome oil finish walnut cabinet 24 1/2h x 13 3/4w x 12 3/4d, has braced 3/4-inch walls. All of this for $164.50.

Visit your hi-fi dealer and hear the new 629 and other fine EMI speaker systems starting at $79.50. Ask for the "volume-control" test. It will prove our point about high-efficiency speakers. For brochure, write: Benjamin EMI Electronic Sound, Farmingdale, New York 11735.
NEW ALLIED HEADPHONES

New from Allied Radio are the Knight model KN-885 stereo headphones with separate tone and volume controls in each earpiece. Its 8-ohm moving-coil dynamic transducers are said to give a frequency range of 15 to 20,000 Hz. To assure an airtight yet comfortable fit, the adjustable stainless steel headband is cushioned, and both ear seals are fashioned of soft polyvinyl chloride. The headphones are equipped with an eight-foot cord terminating in a standard plug. Price is $34.50.

CIRCLE 143 ON READER-SERVICE CARD

LAFAYETTE UPGRADES RECEIVER

Lafayette's most powerful AM/stereo FM receiver has had its output upped from 150 to 175 watts music power. The LR-1500T now includes a new fuseless overload protection circuit that eliminates any possibility of damage to drivers and output transistors. The set, retailing at $279.95, employs four ultra-miniature integrated circuits containing the equivalent of twenty transistors as part of its 63-transistor complement. The FM section—rated at 1.5 microvolts sensitivity—features automatic mono/stereo switching with indicator light, adjustable interstation muting, variable AFC, signal strength meter, and built-in antenna. The LR-1500T also includes a speaker selector switch, center channel output, front panel headphone jack, and front and rear panel tape output jacks.

CIRCLE 144 ON READER-SERVICE CARD

CARTRIDGE/REEL RECORDERS

From Roberts comes word of the model 1725-8L III cartridge/reel compatible tape recorder, which records 8-track stereo cartridges as well as standard reels. Both reels and cartridges can be recorded from stereo records, FM, or other external audio sources. In addition, the 1725-8L III can record cartridges directly from tapes played on its own reel-to-reel transport. The unit also includes built-in cartridge e'rease, eliminating the need for a bulk-eraser. List price is "less than $360."

A more elaborate model incorporating the crossfield head—the 778X—is said to include two speeds of stereo cartridge play, permitting a fast forward for more rapid position finding, as well as for better sound quality when making cartridge recordings. The unit will retail at under $430.

CIRCLE 145 ON READER-SERVICE CARD

AUTOMATIC RADIO ADDS CASSETTE

Model CAH-2000 is Automatic Radio's entry into the stereo cassette equipment area. Supplied with its own walnut-encased speakers, the unit also may be jacked directly into an existing stereo component system for both recording and playback. It runs at the 1½-ips speed common to cassettes. Features include an automatic signal level control that prevents input overload, two VU meters, automatic shut-off at the end of a tape, digital counter, and keyboard-type function controls. At press time the price had not been announced.

CIRCLE 146 ON READER-SERVICE CARD

PIONEER ANNOUNCES SPEAKER

Newest speaker system from Pioneer is the CS-88, a three-way bookshelf unit with five speakers—a 12-inch woofer, 5-inch midrange, exponential horn tweeter, and two 2½-inch cone tweeters—plus a network supplying frequency crossovers at 800 and 4,000 Hz. The tweeters are positioned for a wide dispersion pattern, and three-position level controls have been provided for high and midrange frequencies. Rated frequency response of the CS-63 is 25 to 20,000 Hz, imput impedance is 8 ohms, and peak power handling capacity is 60 watts. The 24 x 14 x 13-inch cabinet is finished in walnut, with a wood lattice grille. Price is $175.

CIRCLE 147 ON READER-SERVICE CARD
Back Power!

Take a close look at the back of the powerful, exciting, Sansui AM/FM Stereo 5000. You'll see the inputs for 3 pairs of stereo speaker systems that can be played individually or in pairs—engineered quick holding plugs that eliminate the need for cumbersome clips; selective monitoring for 2 tape decks so that you can monitor while you record. Even the inputs for phono, tape, and aux. are grouped for easier access and to reduce the chance of wires accidentally touching. The Model 5000 Receiver features FET FM front end and 4 Integrated Circuits, with a set of specifications that exceed Sansui's unusually high standards—180 watts (IHF) music power; 75 watts per channel continuous power; FM tuner sensitivity of 1.8 μV (IHF); selectivity greater than 50 db at 95 MHz; stereo separation greater than 35 db; amplifier flat frequency response from 10 to 50,000 Hz. The front of the Sansui 5000? See it at your franchised Sansui dealer. Price $449.95

Sansui

Sansui ELECTRONICS CORPORATION • 34-43 56th STREET • WOODSIDE, N.Y. 11377
Sansui Electric Company, Ltd., Tokyo, Japan • Electronic Distributors (Canada), British Columbia

JUNE 1968
Who put the HIGH in HI-FI?
FINCO that's who!

Get FM at its very best with a FINCO FM antenna!

- You can hear the difference!
- You get exacting separation!
- You get crisp, clear undistorted sound!

FINCO offers the most complete line of 300 OHM - 75 OHM FM Antennas! See Your Dealer for the one best suited for Your Exact needs!

Model FM-A
All Directional FM Turnstile Antenna Kit. Mounts to present mast $13.95 list

Model FM-L-12
$24.95

Model FM-L-12
$61.25 list

Model AS-7
FM AMPLIFIER Indoor mouted - 20 db gain $24.95

THE FINNEY COMPANY
34 West Interstate • Dept. HF
Bedford, Ohio 44146

BY NORMAN EISENBERG

VIDEO TOPICS

Do product developments follow seasonal cycles, like plants? The evidence this spring, regarding video anyway, would seem to indicate so. Comes the Tele-revolution. For openers, consider that the quality-minded revolution in home television, postulated in my article on color TV published last month, may be closer than any of us had thought. Stimulated merely by the announcement in our April issue of the forthcoming May feature, reader Louis Palace of Staten Island, New York—a man who apparently believes in direct action—telephoned NBC and ordered what he describes as a “precision color 21-inch monitor.” This is a “component” television system which Mr. Palace broke down for us thusly: the main chassis, RCA Stock No. 40226-D TM-21D ($2,350); an audio-video tuner, Conrac AV-12E ($340); and 12-channel selector, model SU-213 ($60). And, says Mr. Palace, “this does not include sound.” To hear his super-TV, Mr. Palace will pipe its audio through his stereo system, itself built around triamplification using C/M amplifiers and the largest Bozak speakers.

Advances on Other Fronts. Sol Zigman, head of Irish Tape, told us that he expects 1968 to become “the year of home video tape,” with the prospects for tape used in VTRs possibly greater than for audio recorders. This view seems to be documented by reports beginning to filter in from a variety of sources. Ampex, for one, is now working full blast to fill an order backlog of more than $3,000,000 for its recently announced VR-5000 and VR-7800 video recorders (see this column, March 1968).

Another impressive backlog is reported by International Video Corp., of Mountain View, California. This firm has standing orders for over a million dollars’ worth of its model IVC-800 color VTR, and an equivalent sum in orders for a model IVC-100 color camera.

In Hollywood, a burgeoning market for VTRs has led to a company merger and expansion. Tri-Video, an organization that had been set up to handle VTR systems, sales, and service, has joined with Magnetic Recorders Company. Tri-Video will now specialize in professional systems, while MRC will concentrate on consumer A-V products and professional audio. The new combine expects to double its sales within twelve months.

For VTR users who are not yet ready to buy their own equipment, there’s a new kind of facility in Pasadena. Set up by Ward/Davis Associates, it’s an A-V complex that offers studios, equipment, and technical crews for rent. Dubbing and other engineering services are available, not to mention production and script help. More, W/D has launched a training program for would-be VTR operators, with instruction provided by professional video men using studio equipment.

As to the Future. An experimental “mini-TV” has been built by Motorola for use by Mallory, the battery manufacturer. The set, with a 1½-inch diameter screen, is literally pocket-size and runs on four penlight cells. Neither Mallory nor Motorola would confirm plans to manufacture and market the new set in the immediate future. Also in the pending class of developments is the large-size, but ultrathin or flat, picture tube. Only a few inches front to rear, and operating on low voltage, it could be hung on the wall or placed on a shelf, while the main chassis and controls are located elsewhere. Finally, we hear word that stereophonic sound for TV is under study by both the industry and the FCC—based on a multiplexing system not unlike that used for stereo FM. If adopted, it would mean you’d get a stereo converter and a second speaker for your present TV set, unless of course you opted to continue hearing mono.
Sixty pounds of Fisher sound.

The Fisher XP-9B looks like an ordinary bookshelf speaker system—until you try to put it on an ordinary bookshelf.

That's when you first realize that there's more to the XP-9B than meets the eye.

About 25 pounds more in fact. With its massive speaker magnets, the XP-9B weighs in at 60 pounds. For its size (14" x 24½" x 12" deep) it's one of the heaviest speakers you can buy.

It's also one of the few 4-way bookshelf-sized systems around. The XP-9B divides the frequency range into four sections instead of three, and it isolates each section from all the others. So the upper mid-range doesn't interact with the lower mid-range or the soft-dome tweeter. And neither mid-range speaker muddies the bass. You get extra weight that way. But you also get absolutely clean, tight sound throughout the speaker's range. (28 Hz to 22,000 Hz.)

A second important reason for the overall sound (and weight) of the XP-9B is its heavy 12" woofer. It's the same woofer used in our floor model speaker system, the XP-15.

The result is a bookshelf system with a low-end obviously too solid to be coming from a conventional bookshelf system.

Of course, at a weight of sixty pounds, and a cost of $199.50, the Fisher XP-9B is hardly a system designed for conventional people.

(For more information, plus a free copy of the Fisher Handbook 1968, an authoritative reference guide to hi-fi and stereo, use coupon on magazine's front cover flap.)
Does WHARFEDALE still use sand in its speaker systems?

YOU BET WE DO! For example, you’ll find over 7 pounds of fine, white sand densely packed between layers of hardwood in our W70D speaker system... even more in the W90D... a little less in the W60D. Why sand? Because to create the famous Wharfedale Achromatic sound, we know a speaker cabinet must remain absolutely inert. It must be more than just hardwood, for even the thickest wood baffles can resonate. The Wharfedale sand-filled construction damps all vibrations and eliminates scurrous resonances, no matter how deep or intense the bass energy. The result is distortion-free, superior sound. Rap the back cover of a sand-filled Wharfedale and hear the low, dull "thud" in contrast to the resonant sound of equally large plywood panels normally used in other systems.

MORE COSTLY TO BUILD... AND WORTH IT!

1. Cabinet back cover being assembled. Heavy plywood walls are further strengthened by thick wood braces, forming a strong, rigid panel with cavities.

2. Panels are stacked on specially designed vibrating machine. Note small, round openings on top edges, for fine-grain, cleansed white sand.

3. Sand is poured on, filtering slowly through small openings into panel cavities. Vibration machine eliminates air pockets, insures maximum compression.

4. Feed holes are sealed with wood plugs. Panel becomes totally inert to the back waves of sound which will be projected against it in the speaker enclosure.

HEARING... AND SEEING... IS BELIEVING. Once you hear the sound of Wharfedale Achromatic Speaker Systems, you will understand why Wharfedale has earned the loyalty of the most knowledgeable listeners in music and audiophile circles. Achromatic sound is rich, full, realistic sound reproduction, uncolored by extraneous modulations. The speakers and cabinet perform together as a single unit in correct acoustical balance to provide a truly faithful duplication of the original performance. It's the result of unique and exclusive construction features and techniques developed by Wharfedale.

What's more, you'll be delighted by Wharfedale cabinets: decor-conscious proportions; fine furniture finish; tasteful grille fabrics, removable at will; design that is a refreshing departure from conventional "boxy" shapes.

Wharfedale
ACHROMATIC SPEAKER SYSTEMS

Stereophonic reproduction has put two speaker systems in our homes. Increasingly, it is also raising the question of why not more than two.

Already it's a fairly common practice to pipe music into various rooms of the house by means of ancillary loudspeakers connected to the stereo amplifier or receiver that drives the main (left and right channel) system. Additionally, proponents of a "center channel" are advising the serious listener to install in his regular listening room a third loudspeaker between the left and right sound sources, in an attempt to create the "wall of sound" illusion (or to fill "the hole in the middle"). Yet another group of enthusiasts urges the use of multiple pairs of loudspeakers in the same listening area to achieve reverberatory "surround" effects which approximate the acoustic ambiance of a concert hall.

In short, ideas are burgeoning—but before you translate any of them into action, be sure you update your thinking in terms of the special aspects of solid-state amplifiers. In the past, references to multiple speaker installation invariably included hookup diagrams showing the separate 4-, 8-, and 16-ohm speaker terminals found on amplifiers that used tubes and output transformers. Today's solid-state amplifier or receiver, on the other hand, typically has just one pair of speaker terminals per channel—unlabeled as to impedance, at that. Connecting an unlimited number of speakers in parallel across any amplifier's speaker terminals invites disaster. With solid-state units, excessive loading can destroy the output transistors (or, at best, cause speaker line fuses to blow or circuit breaker to chatter). Obviously, the subject of multispeaker hookups needs re-examination.

When considering speakers for secondary locations (e.g., den, kitchen, or bedroom), the question naturally arises: need they cost as much as those in the main listening room? They can, of course; but inasmuch as listening in these secondary areas will generally be a casual experience, more modestly priced speakers may serve the purpose. If, however, the proposed arrangement includes the possibility of operating only the secondary pair of speakers (with the main stereo pair turned off), choose extension speakers whose power-handling capacity is large enough to absorb all the energy that your main stereo amplifier may feed them.

EXTENSION SPEAKERS
Some Music Wherever You Go

Consider too the efficiency of the secondary loudspeakers: how loud will they sound for a given amplifier's power output? Current loudspeakers on the market include efficiency ratings that vary from below 1% to higher than 10%—a variation to be found among expensive systems as well as lower-cost models. Ideally, the efficiency of the secondary system should be approximately equal to that of the primary system, thus obviating the need to rush to the main volume control to make readjustments every time the sound is switched from one system to the other.

Should you have acquired secondary speakers of widely differing efficiency from the main set, you can, however, adjust their sound level by means of L-pads wired to them. Such pads should be selected to match the impedance of the speaker each will control. The general method of interconnecting an L-pad is shown in Fig. 1; detailed instructions...
usually are provided by the manufacturer. Examples of such pads include the Switchcraft Part No. 651 (for 8-ohm speakers) and No. 651-S (for 16-ohm speakers). These are equipped with standard wall plates and can be mounted in standard outlet boxes, much as an electrical outlet or switch. Similar products are offered by Lafayette; and a new series of level controls employing autotransformer action has been introduced by Jensen in power ratings of 10 watts and a nominal impedance of 8 ohms. One of the models in this series is the LT-810 level control, which provides attenuation in 3-dB steps up to 27 dB, plus an "off" position.

The switching and wiring arrangement shown in Fig. 2 is both simple and effective. It permits you to connect two sets of speakers, and select either system A, system B, or systems A and B simultaneously. Except for the pad on system B, many recent amplifiers and receivers have such a facility as a built-in feature. If yours does not, you can make the hookup yourself, but first observe certain precautions.

1. Determine the lowest load impedance which may be placed across a channel of your amplifier or receiver without endangering the output transistors. For most units, this will be 4 ohms. If in doubt, check the instruction manual or query the manufacturer or dealer.

2. Determine the impedance of your primary speaker systems.

3. With this value in mind, select secondary speakers having an impedance which will permit you to employ the hookups of Figs. 2, 3, 4, or 5, depending upon your set of circumstances.

4. For the hookups in Figs. 2, 3, or 4, purchase an inexpensive three-position switch such as the Mallory 3223 J (double-pole, three-position rotary switch). For the hookup in Fig. 5, choose a switch like the Mallory 3243 J (four-pole, three-position rotary switch). Note that one of the four poles available would then not be used—I couldn't find a three-pole, three-position switch in the catalogues.

From one standpoint, solid-state amplifiers offer an advantage over tubed units in multiple speaker hookups. Generally, a solid-state amplifier will deliver its greatest power when connected to its lowest permissible load. For instance, an amplifier capable of delivering, say, 30 watts per channel into an 8-ohm load may be expected to deliver 40 or more watts when loaded with a 4-ohm impedance. Thus when additional speakers are connected across the output terminals, thereby reducing the net load presented to the amplifier (8 ohms in parallel with 8 ohms equals 4 ohms, etc.), more power will be available to drive the extra loudspeakers.

As mentioned above, this approach must not be carried to extremes, since there is a minimum load impedance below which operation of the output stages of the solid-state amplifier may fail, sometimes destroying the transistors themselves in the process. That is why Figs. 3 and 4 include series resistors. In Fig. 3, the combined impedance of an 8-ohm and 4-ohm loudspeaker would be approximately 2.7 ohms, were it not for the additional resistor inserted in series with the 4-ohm speaker when both systems are to operate simultaneously. In Fig. 4, the net impedance of two 8-ohm speakers in parallel would be 4 ohms, or half the safe 8-ohm value, were it not for the addition of the 8-ohm series resistors in the circuit when both speakers are to play.

Many purists will object to the insertion of series resistors as shown in Fig. 4, arguing that such modifications will lower the normally high damping factor associated with quality solid-state amplifiers. In other words, the speaker so encumbered will "look back" into a driving impedance of 4 or 8 ohms-plus, instead of into the fraction of an ohm internal impedance present at the speaker terminals of most quality solid-state amplifiers. Such an alteration of driving conditions very often reduces the transient response capabilities of the system (sharply percussive attacks become "muddied"). For this reason, Fig. 5 is presented as an alternative, even though it demands a somewhat more complex switching arrangement. Switchcraft's Model 670 Stereo Selector Switch is ideally suited to the hookups of Figs. 2, 3, and 4, containing two of the circuits shown (enough for both stereo channels of your system). If this product is to be used, however, make certain that the manufacturer of your amplifier permits "common" terminal connection of the return lead of speakers of left and right channels. Some amplifier circuits are not designed to permit such common connection, in which case two separate switches such as those shown in Figs. 2, 3, and 4 would have to be used—one for left channel selection, the other for right channel.

If you are currently planning a complete stereo system installation and do not yet own any loudspeakers, there is some "impedance planning" you can do at the outset if you plan to incorporate two or more pairs of systems. Suppose, for example, that you will ultimately want four pairs of loudspeakers, and that there may even be occasions when all four systems will be in use at one time. Such a situation is not at all farfetched, for you might discover the benefits of "surround" speakers in your main listening area (a second pair of "enhancing" speakers mounted behind the listener, and attenuated some-
Fig. 2.
Switching circuit for local (A) and remote (B) speakers, per channel, where both speakers are at least 8-ohms impedance, and amplifier can sustain a load as low as 4 ohms. Switch used is a two-pole, three-position type (see text).

Fig. 3
Switching circuit for local (A) and remote (B) speakers, per channel, where primary speaker is of 8-ohms impedance, and secondary speaker is of 4 ohms. Amplifier requires 4-ohm load or greater. Read values in parentheses together for alternate situation in which this diagram applies.

Fig. 4
Switching circuit for local (A) and remote (B) speakers, per channel, where each speaker impedance is lowest value permitted for the output of the amplifier being used. Read values in parentheses together for alternate setup in which diagram applies.

Fig. 5
This alternate setup to that shown in Fig. 4 eliminates the power resistors but requires a more elaborate switch. Note that in extreme clockwise position of switch, speakers are in series (rather than in parallel), thus presenting a doubled load impedance to the amplifier output.

what with respect to the primary speakers by means of suitable L-pads. In addition, you might want a pair of inexpensive speakers in your den or recreation room and a fourth pair in a bedroom.

Based upon the connection principles already discussed, such a situation is best met by the use of 16-ohm loudspeakers, since connection in parallel of four such loudspeakers (per channel) would yield a net impedance of 4 ohms, a safe lower limit for most stereo amplifiers. In choosing such a high impedance for your speakers, however, bear in mind that your amplifier will produce its least maximum power when feeding only one pair. It is therefore important to choose an amplifier whose power rating at 16 ohms is adequate in terms of your main listening area and your personal loudness preferences. To date, most manufacturers of amplifiers quote power ratings at 8 ohms or at 4 ohms. If queried, however, reputable dealers and manufacturers will translate these figures into 16-ohm power ratings.

Correct phasing of the added speakers is as important as it was for the original left- and right-channel systems. Where secondary pairs are used in other locations, the new pair need be phased only with respect to itself. Where a pair of “surround” speakers are used in the main listening area, they must be phased not only with respect to each other but with respect to the original left- and right-channel speakers as well.

Many loudspeakers are now marked for polarity
Fig. 6. Wiring diagram and equivalent schematic for mixing left and right signals to get a "center fill" to feed to an auxiliary amplifier and speaker. If auxiliary amplifier has volume control, eliminate the 1-meg-ohm control and substitute a fixed 1-megohm resistor, wired in as shown by the dotted line on the schematic.

(a plus sign, or a red dot, or the impedance rating number next to one of the terminals denotes connection to the "hot" or "high" terminal of the amplifier output). If your speakers are so coded, simply follow these indications for all parallel wiring. If no polarity is indicated on your speakers, determine phase by first connecting the new pair of speakers in an arbitrary fashion and listening to a monophonic program source intently. Note the presence or absence of sound seeming to emanate from between the new pair of speakers. If uncertain, reverse the connections to the terminals on one speaker only. Whichever connection yields the strongest bass response and the most defined "center" sound is the proper connection for in-phase operation of the new system.

CENTER SPEAKER—More Music Where You Are

The so-called center channel approach towards achieving an enhanced stereo effect has undergone alternating periods of popularity and disfavor. Derived from the basic two channels of stereo by a process of mixing, the center channel was originally advanced as a technique for connecting the new pair of speakers in an arbitrary fashion and listening to a monophonic program source intently. Note the presence or absence of sound seeming to emanate from between the new pair of speakers. If uncertain, reverse the connections to the terminals on one speaker only. Whichever connection yields the strongest bass response and the most defined "center" sound is the proper connection for in-phase operation of the new system.

By center channel I do not mean the "mixed-bass" technique used by some manufacturers of stereo consoles or package sets. In this compromise approach, all low frequencies (whether from left- or right-channel program) are mixed together and fed to a single woofer or bass speaker, usually mounted in the center of the cabinet. Left and right speakers then consist merely of inexpensive midrange and/or high frequency loudspeakers which are not called upon to deliver any bass at all and can therefore be fairly small-sized units. Although proponents of mixed bass maintain that frequency separation is not essential at low frequencies, in controlled listening tests I and others have repeatedly disproved that premise.

In speaking of the center channel, I am assuming a basic system in which two normal wide-range speaker systems comprise the left and right channels. A center speaker is fed a judicious amount of left- and right combined information merely in order to "fill in" and enhance the over-all stereo effect. Too little center channel contribution will remain unnoticed, while too much will detract from the needed separation effects inherent in stereo reproduction. Quantity of center channel audio needs to be carefully set by means of an L-pad.

In the days of vacuum tubes and more particularly of output transformers, it was relatively easy to create a third channel output from a stereo amplifier. A bit of rewiring of the 4-, 8-, and 16-ohm speaker terminals was all that was required. With today's solid-state amplifiers (equipped with only a "hot" and "common" terminal per channel), direct derivation of a third channel suitable for driving a speaker is not possible unless the manufacturer of the amplifier has made specific provision for this feature.

To create a mixed channel signal source with the newer amplifiers it may be necessary to use a third power amplifier in conjunction with the resistive mixing circuit shown in Fig. 6. Since the extra amplifier is only a mon power amplifier (no controls are necessary), many inexpensive ($60 to $70) solid-state amplifiers, including even public address types, or even a long discarded tube amplifier, will do very well for the purpose. Furthermore, since you will not be relying upon this amplifier for anything but a "fill in" function, its power-handling capacity need not be anywhere near that of your main stereo amplifier. Experiments have shown that in an average installation, with reasonable separation of left and
right speakers, power fed to the center channel should be about 10 dB below that fed to the side channels. Ten dB represents a power difference of ten to one—which means that if your stereo amplifier is capable of delivering, say, 20 watts per channel, you will probably want to feed not much more than two watts of audio power from the extra center amplifier to the center speaker (assuming this third speaker has about the same efficiency as the other two). If this third amplifier has its own input level control, you can even dispense with the control shown in Fig. 6, since level setting—a one-time operation—can be accomplished by means of this auxiliary amplifier's own level control.

If the thought of another piece of electronic equipment discourages your third channel aspirations, there is one other alternative, even with solid-state amplifiers. Try mounting two inexpensive six- or eight-inch loudspeakers in a single speaker enclosure. Parallel one of them to the right channel amplifier output and the other to the left channel amplifier output, using L- or T-pads as shown in Fig. 7. Since both of these additional loudspeakers are in such close proximity to each other and mounted in the same enclosure, an acoustic rather than an electronic mixing of left and right channels will take place and an effective "third channel" fill will result.

Level setting of third channel output is really the key to success of all third channel endeavors. Do not make the mistake of running the third channel at too high a level as this will tend to reduce the stereo illusion. Correct level set can be described as that level which maintains full stereo effect but also significantly improves the desired illusion of a total wall of sound.

As I have implied, there is no need to purchase a third channel speaker capable of bass response down to 50 or 40 Hz. It is presumed that your initial setup provides sufficient bass and loudness. The real criterion for a center channel speaker is that it be as distortion free as possible over its rather limited frequency range. Even this requirement may be modified, for the third speaker will be contributing only about 5 to 10% of the total sound in the room. Thus, even in the extreme case of a center speaker having 20% distortion of its own, the net harmonic distortion contributed to the total sound will be only 1 or 2%.

With all this "parallelizing" of loudspeakers—for any of the above applications—there is one more precaution that should be observed. We have been speaking of the impedance of loudspeakers as a hard and fast number of ohms. The truth is that the impedance of a loudspeaker is a rather nominal figure. Usually, a manufacturer of loudspeakers will state impedance at a single frequency, say 400 Hz. In many cases, the measured impedance will vary above and below the nominal value, often by a wide margin, at frequencies other than 400 Hz. As a rule, impedance runs higher at the very high frequencies, dips somewhat in the middle range, rises sharply at the resonant frequency of the speaker, and falls sharply at frequencies below resonance. Applied to older vacuum tube amplifiers, these excursions in impedance merely meant a reduction in optimum power transfer from amplifier to speaker. In solid-state amplifiers, the consequences may be more serious. If the impedance of a loudspeaker at a particular frequency dips sharply below its nominal value, it may be so low as to exceed the safe lower limit of the amplifier and excessive output transistor current may flow, ultimately damaging the output circuitry of the amplifier. Normally, the dip in impedance of most loudspeakers is not so great as to cause damage. Assume, for example, that a loudspeaker's nominal impedance of 8 ohms actually drops to 5 ohms at a frequency just below resonance. Since most amplifiers can be safely operated with a 4-ohm load, no problem arises. Now, connect two such speakers in parallel. The combined nominal impedance will be 4 ohms—ordinarily safe. However, at the subresonant frequency where each loudspeaker exhibits an impedance of only 5 ohms, the combined parallel impedance will be 2.5 ohms—which may fall below the safe limit for many solid-state units. Fortunately, very little program material contains an excessive amount of subresonant frequency material; and when it does occur, it is usually short-lived. Still, the impedance characteristic of a loudspeaker (or of paralleled loudspeakers) should not be ignored altogether. Many manufacturers, aware of this potential hazard, have begun publishing curves of impedance rather than stating the impedance simply at a single frequency. Such a curve would look about like that shown in Fig. 8. More significantly, some manufacturers are tightening their specifications and designs to insure that the impedance of their loudspeakers never goes below the stated nominal impedance. This trend bodes well for the future health of our output transistors and their associated circuitry.

Your amplifier was designed to drive at least two pairs of loudspeakers and perhaps more. By taking advantage of its built-in capability (either by adding speakers in other locations or by enhancing the sound in your main listening area), you will be utilizing your equipment for all it's worth and increasing your own listening pleasure for a relatively small additional investment.

![Fig. 8. Impedance curve of a loudspeaker taken over its full range shows how load varies with frequency.](image-url)
BY NORMAN EISENBERG

EIGHT RECORDS TO JUDGE YOUR SPEAKERS BY

Our Audio Editor's unorthodox review of stereo releases that show off, or show up, your system

You don't own a signal generator, or wouldn't know how to use it if you had one? Don't despair—you can evaluate your speaker systems simply by listening to the music you play over them. Here is a selected list of stereo releases that I have found especially good for assessing speaker performance. That there are hundreds of others equally helpful I grant you. These happen to be my current favorites. Check me a year from now; I'll probably come up with new titles.

The current popularity of Mahler on musical grounds entirely aside, his orchestral works are storehouses of sonic test material that encompasses the full range of hearing and spans the full frequency and dynamic response capabilities of sound equipment. As good as any Mahler work in this regard, if not the best, is the monumental Second Symphony, especially in its recent Vanguard recording. The use here of the Dolby noise reduction system apparently has paid off in terms of an unusually noise-free background against which all the stunning sonics can emerge. Listen especially to the taut strings in the very opening bars, excellent for evaluating transient attack and the accuracy of a system's ability to project the guttiness of the strings. The piece's many timpani passages are good mid-bass tests; you should be able to detect distinctly different tones rather than one-note thumping. Listen too for internal separation of orchestral choirs during complex passages, one key to good phase response. Another is the chorus entrance in the last movement: the singers' voices should sound blended and well articulated. For a test of deep bass, play the closing bars where the orchestra is underscored by deep organ tones which should be half-felt, half-heard.

Can your system take the Dies Irae of this work? Thunderous bass passages, angry brasses, plaintive woodwinds, massed strings, and rich vocalizing all interweave in a spectacular stereoism that challenges any reproducing system. If everything sounds clear—blended and yet internally distinct—your speakers pass the test for low distortion. If the bass seems to be coming up from the floorboards and the highs are swirling about the room, they've also passed the tests for low-frequency response and good dispersion.

Any opera recording (and London's especially, whether on disc or on tape via the Ampex duplicating setup) is excellent for testing stereo movement, depth, and balance. This production offers a bonus—thanks to the cameo appearances of eleven well-known singers in the augmented "gala" Act II—of varieties of tonal color in the human voice. Each singer should sound unique. If any two sound much alike, chances are that your middles and highs are distorted or just not prominent enough. Listen too for the sound effects: the exploding coffee machine, bells ringing, glasses tinkling. These effects, also found in other operas (the glass crashing in La Bohème, the bells chiming in Mefistofele, the crash of rifles at the end of Tosca, just to name a few), are all excellent transient response tests.
A big, open, stirring, and yet very natural sound characterizes this production. The set abounds in deep bass, ultra highs, full middles, the interplay of orchestra and voice, offstage effects—the whole bit. To single out individual passages from this 10-side set is not feasible here, but one especially telling spot is the massing of the soldiers in Act III, with the offstage brass heard simultaneously with the onstage brass. The better your speakers, the more "offstage" the former will sound.

For reasons that are unrelated either to musical or technical values, this production is no longer listed as available; but if you can lay hands on a copy, you may be in for one of the most overwhelming sonic experiences you ever will enjoy over your stereo system. Listening to this release today is the more revealing for its having been recorded about ten years ago. The work abounds in challenging sonics, taut percussive effects that stretch to the limits a speaker's transient ability, extremes of frequency range, rich contrapuntal textures that demand low distortion. The string bass section in the fourth movement strikes me in particular as one of the most stunning things ever recorded; the deep bass reach and the raw acoustical power it calls for should tell you a good deal about your system.

If you can't get the Stokowski album of the Eleventh, a good substitute would be Bernstein's recording of the Shostakovich Fifth. Listen, in the second movement, for an open, almost wild effect in the highs; check the silky sheen of the top strings in the third movement; and step back for the thunderous climax of the fourth movement. The sound should seem to leap at you from the speaker enclosures.

The opening 30-cycle organ pedal has long been considered a fine test of bass response. On most systems you're bound to hear some doubling but you also should get a sense of deep, almost subsonic power. This note is sustained, and should remain audible, through a swelling orchestral crescendo which ends abruptly to permit a rich textured organ passage to emerge. The contrast now between orchestra and organ should be dramatic and obvious; if it's not, suspect the middle-high frequency response of your system. For a test of speaker placement, balance, and stereo perspective, continue to listen for the deep string bass in the right channel. (This also, by the way, verifies my contention—shared by Leonard Feldman [see page 39]—that "mixed bass" is not true stereo reproduction.) The higher-pitched timpani should come mainly but not completely from the left channel, while the woodwinds and brass are centered, with the latter apparently behind. Warning: on a poor system, the bass throughout this section may sound muddy, and the sense of depth or air in the woodwinds may escape you. For a rigorous test of your speakers' highs, turn to Side 2 of this record, soon after the beginning. Listen for the woodwinds and brass alternately blending and clashing, soon joined by upper strings and triangle. It all should sound distinct and open-toned, but not piercing.

This Dolbyized recording will test a speaker's clarity and attack generally, while its long stretches of male and female speaking voices are fine for checking tonal balance. It also can prove ideal for checking stereo balance and speaker phasing. If the voices wander, or sound too far to the left and right of those respective speakers, something is amiss.

Wagner: Lohengrin; Vocal soloists/Chorus/Leinsdorf/Boston Symphony (RCA Victor LSC 6710).

Shostakovich: Symphony No. 11; Stokowski/Houston Symphony (Capitol SPBR 8448).

Shostakovich: Symphony No. 5; Bernstein/New York Philharmonic (Columbia MS 6115).

Strauss, R.: Also sprach Zarathustra; Ormandy/Philadelphia Orchestra (Columbia MS 6547).

Stravinsky: L'histoire du soldat (complete); Speakers/Stokowski/Chamber Ensemble (Vanguard VSD 71165/66).
Most of the complaints about speakers are not the speakers' fault at all

I was visiting my local hi-fi dealer recently when an irate customer came storming in the door, lugging with him an obviously heavy bookshelf loudspeaker. "This goddam speaker system you sold me—all I'm getting is hum or buzz," he complained bitterly. The dealer, a calm man, connected the offending instrument to a stereo receiver behind the counter, and in a few minutes the sweetest music this side of heaven came pouring forth.

"I don't understand it," the customer said. "That's how it sounded when I first got it home. Later I started hearing that blasted hum... and now it's gone." The dealer pointed out that speakers don't develop hum on their own, patiently explaining that any trouble elsewhere in the component chain is passed along to the speaker, through which the sound comes out and which consequently takes the blame—usually unfairly.

Dealer and customer then began trying to locate the trouble in its proper source. They determined that it occurred in one channel only (represented...
by the bulky speaker the customer had carried to the store) and only when records (as distinct from tapes or FM) were being played. The dealer's diagnosis: most likely, improper grounding in the cable connecting record player and amplifier; possibly, improper grounding between the stereo cartridge and terminal under the turntable. "In any case, your speaker is not at fault," he assured the customer.

I started wondering. Just how many false charges are brought against loudspeakers? And just what can go wrong with them? Several leading hi-fi retailers and a number of loudspeaker manufacturers supplied the answers. Because it has so few moving parts and because it's so well protected, there's very little that can go wrong with a speaker. The average bookshelf loudspeaker is protected by a box made of at least one-half-inch plywood (usually three-quarter-inch plywood or hardwood in the better systems). Inside that box are one or more speakers. For a woofer and larger midrange speaker, the only moving part is a paper cone moving back and forth in a metal frame or basket. The basket gives the paper cone extra protection. At the same time, there are no high electrical currents inside the speaker box. Under normal conditions, a well-designed paper cone can last for twenty years before deteriorating.

Most troubles connected with speakers, agree the experts, come from the maltreatment by owners, or from a malfunctioning of other audio equipment which creates problems too great for the speaker to handle. Speaker voice coils are by all odds the most vulnerable spot in any cone loudspeaker system. These are windings of many layers of fine copper wire around the outside of the speaker magnet. Each lap of wire is separated from the next by a thin insulation. Under normal conditions, these wires can handle the low voltages fed into them by the amplifier. But they have a natural tendency (especially tweeter voice coils, which are made up of finer wire and more windings than woofers and midrange speakers) to resist the passage of an electrical current; when the voltage gets too high, the copper wire gets warm. If the current is too strong, the wire gets warm enough to melt its insulation and fuse with adjoining wires. Result: loss of the services of the voice coil, and no sound from the loudspeaker.

A typical example was cited for me by a Washington, D. C. dealer: "The case involved a transistorized stereo receiver that generated current in the output stages—enough to melt the voice coils on a tweeter. This was a problem with several popular transistor models when they were first introduced. Most manufacturers have eliminated the bug by now, though we occasionally still run across a receiver or amplifier with high frequency parasitic oscillation." My Washington acquaintance also remarked that the average listener never suspects the receiver of malfunction. "All he thinks of is that he's not hearing the high frequencies he should be getting from his loudspeaker system. The natural tendency is to blame it on the speaker—and it is of course the speaker voice coil that's burned out. But the owner will have the same difficulty with another speaker if he connects it without repairing the defect in the amplifier or receiver."

A defective amplifier isn't the only cause of supposed speaker problems, however. "We have a lot of trouble with people who run their tape recorders in fast forward while keeping the loudspeaker volume turned up to listen for a particular spot on the tape," a New York retailer told me. "As you know, you can double the frequencies on a tape recording by playing it back at double the speed at which it was recorded. When you run a tape in fast forward, which is much faster than twice the normal recording speed, a 5,000-Hz tone on the tape may become 200,000 cycles or more. By itself, that note does no harm to your speakers. But if you turn the volume up to anywhere near normal listening level, the combination of ultra-high-frequency and volume produces a surge of current sufficient to burn out your speaker's voice coils. Fortunately, most home tape recorders and tape decks have tape lifters, which pull the tape out of direct contact with the playback heads during fast forward and reverse." (Apparently this problem arises only with those recorders, such as professional tape decks, which don't have tape lifters.)

"If the tape recorder and the amplifier are cleared in cases of burned-out voice coils," the service manager of one large speaker manufacturer told me, "we want to look at the FM tuner. A defective muting switch on a tuner can cause the same results. When you tune from station to station in the FM band, the muting switch normally suppresses the hash between stations. If the switch isn't working and the volume is turned up fairly high, that hash can introduce a lot of high frequency noise—with the surge in current necessary to reproduce it—into the speaker voice coil. The result here is also potential damage to the speaker."

Physical maltreatment of loudspeaker systems is actually the reason behind the return of many speakers to the factory. One of the most common examples of owner negligence, reported by virtually every dealer and manufacturer I talked to, was the burning out of loudspeaker voice coils caused by plugging a speaker directly into a wall socket. "I don't know why they do it," one manufacturer's service manager told me, "but people insist on putting ordinary wall plugs on their speaker cords—perhaps for convenience in moving them around the house, possibly because they don't know any better. The result is that sooner or later somebody plugs the speaker into a 120-volt power line. A surge of current like that melts the tiny copper windings in the speaker voice coil instantly. It's even possible for the voice coil to generate enough heat this way
to start a fire inside the cabinet." Then, dealers report, customers bring the charred box back to the store and claim a defect in the speaker.

The same service manager continued: "You'd be amazed how many people return their loudspeakers to us under the warranty after their six-year-old son has put his foot through the grille cloth and speaker cone, or after the family dog has mistaken the speaker cabinet for a hydrant. We try to explain that we're responsible under the warranty for defects in manufacture or parts only—not for abuse." He advises customers who have permitted such abuse that "to prevent future damage of this type, it may be desirable to remove the grille cloth, staple a piece of chicken wire firmly across the front baffle, and then replace the grille cloth."

Poor installation of loudspeakers and speaker systems is yet another cause of alleged speakers' ills. "By and large, the people who install custom sound systems know their business," comments an East Coast wholesaler. "But some self-appointed 'experts' build loudspeaker systems after a full day's work at another job, when they're tired. And a few just don't know what they're doing."

As an example, he tells of one owner who complained that the loudspeakers that his "sound installer" had put in a newly acquired town house didn't work properly: one of the speakers produced less sound than the other, especially in the bass. "I went over to look at this music room," the dealer recounted. "The installer had mounted one system consisting of a 12-inch woofer, an 8-inch midrange, and two 3½-inch tweeters in a valance above a window on one side of the room. There was no room for a complete speaker system with cabinet, so the installer had simply cut holes in the original valance and bolted the speakers onto the back of it. Eight feet away, he placed the second system. But here there was no window, so he cut holes in the wall itself and installed identical speakers there. Later, they were concealed behind the tapestry. The effect was visually pleasing, in that you couldn't see any electronics. But the sound was dreadful."

"The installer had used excellent loudspeakers without an enclosure on one channel. Since the enclosure is an important part of a speaker system, particularly in bass reproduction, that channel couldn't possibly sound right, or balanced with the other channel whose speakers were baffled by the wall mounting."

Even when correctly baffled, speakers can sound "wrong" if they are not located optimally in a given room. I was told the story of another owner who lives in an apartment, overlooking Central Park, with a huge floor-to-ceiling window comprising two thirds of a living room wall. In order not to block his view of the park, he placed one bookshelf loudspeaker on the (uncarpeted) floor in the corner adjacent to the window. The other speaker he put approximately ten feet away flush with the solid wall and resting on a rug. He couldn't put his finger on exactly what was wrong, but he complained to his dealer that the system sounded out of balance. "I demonstrated to him," this dealer explained, "that if both speakers were placed along the solid wall (instead of one in the corner against a pane of glass) and both sat on carpeting, the resultant sound would be balanced and much more pleasant. We didn't have to send his speakers back to the factory; just shifted their positions in the room."

Yet another complaint has its genesis in faulty hookups for extension speakers. "In recent years," a Chicago audio specialist reports, "the so-called universal speaker tap has become popular on transistor amplifiers and receivers. This is a speaker connection which covers impedance from 4 to 16 ohms. Owners often add one or more sets of extension loudspeakers—a pair in the bedroom, perhaps, or on the patio. The trouble is that many amplifiers just don't have the specific connection for more than one set of speakers."

"So what many equipment owners do is tie the leads for both pairs of speakers together and connect them (in parallel) to the universal speaker tap. Since most speaker systems have impedances of 8 ohms, this creates no problem for the amplifier—two 8-ohm speakers in parallel produce a combined impedance of 4 ohms, well within the capacity of the amplifier. The trouble comes when you add a third 8-ohm speaker in parallel to the system. The total impedance now is 2.67 ohms (one-third of eight) which may fall below the capability of the
amplifier. Result: the amplifier blows a fuse, and will continue blowing fuses until the load again rises to between 4 and 16 ohms.

“If you add all three together (in series), the resultant impedance of 24 ohms might be above the limit of the amplifier, and again you’d have trouble. What we advise people to do is to connect two speakers in parallel (4 ohms) and one in series, which results in a total impedance of 12 ohms—safely within the normal operating range for any amplifier.”

Of course, a speaker can wear out or develop a fault. Outdoor loudspeaker systems, in particular, are vulnerable to blowing a speaker cone. The symptoms are first an unpleasant rattle in the speaker, then no sound at all.

“It’s fairly simple to understand why,” says a man who designs them. “Most outdoor loudspeaker systems use speaker cones made of paper treated with plastic waterproofing agents to make them resistant to weather. Unfortunately, we have to reach a compromise between weatherproofing and good sound: if we made them completely impervious to weather, they’d sound terrible. As a result, the outdoor speaker cone is affected by all sorts of things—chemicals in the air, humidity, freezing—though obviously not to the same degree as a conventional loudspeaker cone. So in an especially inhospitable area—one with a high degree of air pollution and high summer humidity, for example—an outdoor speaker cone can disintegrate in as little as seven years. In a more temperate, dry climate such as the Arizona desert, it may last almost as long as an indoor speaker cone.”

So far, we’ve been talking about the conventional cone loudspeaker system. Are electrostatic loudspeakers subject to the same kind of misuse and false accusation? “Absolutely,” says a major designer. “Let me give you one common reason why people return them to the factory for service. As you know, an electrostatic loudspeaker consists of a movable center plate which moves back and forth between two fixed plates to set up sound waves in the air. Holes in the fixed plates permit the passage of air pushed by the movable plate. Because the amount of movement is so small, full-range electrostatics have to be relatively large in size. Actually, they resemble decorator screens, and one cause for complaint sometimes can be traced back to someone’s having put a foot through such a unit.”

“A greater source of trouble with electrostatics, however, rises from trying to pump too much power into them” says a spokesman for KLH (one of the two U.S. firms now manufacturing electrostatics—the other being Acoustatic). “In the first place, electrostatic loudspeakers don’t sound as loud as cone speakers to people used to the latter. Second, although we recommend a minimum of 30 watts and a maximum of 60 watts power input, the people who can afford electrostatics frequently buy the most powerful amplifiers they can get—and they drive them at top volume. The result is that the fuse we install in the speaker line to prevent overloading blows. After this happens a couple of times, the owner may replace our fuse with one that permits him to feed a stronger signal to the speakers. The first thing you know, he’s burned out the driver transistor, plus one or more output transistors.”

Electrostatic speaker manufacturers hold that such damage is outside normal warranty coverage because the customer has chosen to defeat the safety mechanism built into the speaker line. But KLH and Acoustatic will repair the damage on new speakers for cost—a tab of perhaps $25 to $30, depending on the extent of the damage.

“Electrostatics do have an inherent weakness,” says one dealer. “We occasionally get complaints that in very humid, hot weather, the electrostatics lose volume. When the humidity and the thermometer hover around the 90 to 100 mark simultaneously, it’s quite possible that there’s enough leakage from the electrostatic grid into the humid air to lower volume and sound quality sufficiently to affect listening pleasure. Anyway, this is less true of today’s models than it once was; and besides, most of us don’t listen to music much when the room temperature is over 90 degrees and the humidity is nearing 100 per cent.”

Summing up, another retailer reminded me, “Whenever anything goes wrong with a hi-fi system, people normally blame it on the end where the sound comes out. We in the business know that there’s little that can go wrong with a speaker—particularly one that’s been in use for some time—and we try to help the customer trace the problem back through his other components.” He estimates that nearly ninety per cent of the complaints about speakers can be traced to a faulty ground in the record changer, one channel of a tape recorder that doesn’t work, an amplifier on the fritz, or bad placement of the speakers themselves. In the remaining ten per cent of the cases, there really is something wrong with the speaker—but here too the speaker trouble may have been caused by a defect in the FM tuner or amplifier (such as high frequency oscillation) or by customer misuse.

So don’t blame the poor loudspeaker until you have determined the innocence of everything else—including yourself.
ARE SPEAKERS OBSOLETE?

If you ask anybody in the high-fidelity business what the next breakthrough in audio design will be, he invariably will say, "It must be in speakers." If you then press him for details or even a general notion of what may be available five years from now, he will, just as surely, tell you: "We really can't say.

Yet everyone agrees that "something in speakers is bound to happen sooner or later." Why? For all their variety of size (compact, bookshelf, console, large, monstrous), shape (rectangular, square, triangular, pentagonal, octagonal, circular), and loading principle (bass reflex, folded horn, labyrinth, air suspension, ducted port, dipole, infinite baffle, no baffle), today's speakers are fundamentally no different from what they were over forty years ago. The basic moving-coil design was introduced in 1925 by two General Electric researchers, Chester W. Rice and Edward W. Kellogg. This design quickly dovetailed with the techniques of free-moving diaphragms, oversize magnets, aluminum voice coils, and novel enclosures being pioneered by P. G. A. H. Voight at Edison Bell in England. The speakers of the Sixties simply represent refinements of these techniques.

Even if you consider alternate forms of generating sound—such as the electrostatic, the induction, or the ribbon speaker—what you have, essentially, is a motor that causes a moving part to fan the air.

There's nothing wrong with this except that it's so imperfect. Speaker designers constantly find themselves bucking the laws of physics (like inertia) and trying to overcome the limitations of the very materials they're using (like weight, mass, and resonances). Theoretically, the ideal speaker would be an infinitely small glob or point that radiated sound omnidirectionally and with equal intensity for all frequencies in the audible spectrum. In reality, this ideal is frustrated by the manner in which speakers as we know them behave. The smaller a diaphragm, the poorer its bass reproduction; the larger, the poorer its treble.

The woofer-tweeter solution (and its variations of mid-range, super-tweeter, mid-bass, and so on) is what we now live with, but in truth it is quite a compromise vis-a-vis the ideal. What's more, it involves—in order to perform as if it were less of a compromise—complex, costly, and often cumbersome products. Someone looking in on us from outer space might well wonder how clever we really are: to sense the full stereo range of an orchestra and translate it to an electrical signal all we need is a small pickup weighing a few ounces or less; yet to translate that signal back into sound we need a pair of heavy boxes loaded with magnets, metal frames, paper cones, and coils of wire. Headphones, which are really miniature speakers, get the same low mark for relative crudeness. Our present speakers and headphones, in sum, are effective, but not nearly as "sophisticated" as everything that comes before them in the sound-reproducing chain.

This characterization is no mere rhetoric. The best of today's speaker systems produce amounts of distortion that would be unacceptable if found in an amplifier, and speaker response is anything but linear or "flat" across the audible spectrum. So perhaps we ought to go beyond the speaker to something like a non-speaker—that is, a device that would reproduce sound by methods quite different from today's. Specifically, what about a speaker with no moving physical parts? What about doing away with speakers altogether?

The no-moving-parts principle actually has been employed in the form of the iconic speaker. In this device, a small cloud of ionized air hovers silently as a purplish glow within a small chamber; impressing this cloud with signals from an amplifier then vibrates the air to produce sound. As it turned out, the iconic speaker raised more problems than it solved, for while it was regarded by many as an excellent tweeter, it still needed conventional speakers to round out the full audio spectrum. To produce ions meant spending a lot of time and effort, perhaps too much to make them practicable for large-scale manufacture; to own an iconic meant facing the necessity of eventual replacement of one of its elements which sooner or later was bound to burn out. In any case, iconic speakers are no longer being made.

So much for purple clouds, although the idea of getting sound by using disturbed air to further disturb the air has been up for grabs ever since the first spark was ignited. The latest hot item we've heard about in this connection is a report that three scientists on the West Coast have been using the flame of an acetylene torch in roughly the same manner as the iconic speaker used its little charged cloud. That is, the flame is the "medium" which, when impressed with the "message" (amplifier signal), is supposed to produce sound. A spokesman for United Technological Center at Sunnyvale, California, where this audio heat wave took place recently, advises us to cool it, however. The company has no immediate plans to use the discovery and is not interested in the home electronics market.

Even more tenuous are rumors that have sifted to us of experimenters using air trapped in hollow columns, not unlike organ pipes, which—when agitated by electrical charges (themselves, of course, coming from an amplifier)—in turn agitate the air at the end of the column to generate sound.

To go beyond fancy or fanciful substitutes for the physical diaphragm in a speaker, how about no speaker at all? It has been demonstrated that we can hear via bone conduction, with suitable tiny transducers placed near the ears. Okay, take a pin head's load of integrated circuits and design a microscopic receiver that fits behind the ear. Terminate the system amplifier with a similar size transmitter. Now you've not only eliminated the speakers, but you've provided a means of hearing perfect stereo in any part of the listening room and—if the transmitter is powerful enough—outside that room as well.

And for a center channel you could add a third receiver under the bridge of your eye-lashes.

BY JASON P. MEUTE

HIGH FIDELITY MAGAZINE

50
BY PETER HEYWORTH

THE FATAL SIXTIES

Not the age of Schoenberg and Stravinsky, says a noted critic, but the generation of Stockhausen, has brought a three-hundred-fifty-year epoch to a close.

For as far back as there is recorded history, prophets of doom have announced the imminent end of the world, and music has of late had more than its fair share of such jeremiads. I am not going to add to them; creativity is almost as necessary to human existence as sex, and I see no danger that either will cease to find a means of expressing itself.

But there is a big difference between "the end" and "an end," and the complacent assumption that what we are now witnessing is merely one more chapter in the uninterrupted evolution of Western music, with Cage and Stockhausen in the roles once played by Beethoven, Wagner, Debussy, and Schoenberg, seems increasingly glib and untenable. What I want to suggest here is that we are today confronted with the most decisive break in the development of Western music since the monodic revolution at the beginning of the seventeenth century; that this break was for almost half a century masked by the curiously two-faced roles that both Schoenberg and Stravinsky have played in the music of their time; and that the extent to which they succeeded in their struggle to uphold a dissolving order is a measure of their inability to provide the post-1945 avant-garde with any point of departure that it can accept as valid. To put it crassly, we are living in a period when one music is dying as another is in the painful process of birth.

To argue that we are today confronted by an almost complete break with the past is, of course, to find oneself in strange company. From time immemorial down to Mr. Henry Pleasants, innovations have been greeted with similar cries; in generation after generation conservatives have failed to understand that decay is as surely the price of growth as birth is inseparable from death. But in the past, musical development has arisen out of a complex yet organic relationship between the generations. While young composers have with one foot kicked their elders in the teeth, they have until now not hesitated to put the other foot firmly on their predecessors' shoulders for a hoist into the future. Even a composer as revolutionary in the context of his time as Wagner is unthinkable without Beethoven and Weber, just as Schoenberg could not have existed without Wagner and Brahms.

A relationship such as this, so characteristic in its tensions of that between father and son, appears to exist no longer for composers such as Stockhausen and Cage. Their starting point seems to be a virtually complete rejection of the past and, lest I am accused of exaggeration, here are Stockhausen's own words:

"Therefore no recapitulation, no variation, no development, no contrast. For that presupposes shapes (Gestalten), themes, motives, objects which are recapitulated, varied, developed, and contrasted... all that I have given up since the first serial (punkikellen) works."  

In comparison to Stockhausen, Boulez is relatively traditional in his thinking. But when in 1952 he penned the fateful phrase "Schoenberg est mort," he was giving notice that the composer who for almost half a century had been revered and detested as the very fountainhead of the avant-garde was of little relevance to the creative problems of his generation.

That Boulez' simple phrase should have detonated such an explosion of rage and shock is a measure of how, since the first dodecaphonic scores had appeared in the early Twenties, attitudes to Schoenberg had hardened to a point where they bore little relevance to the real significance of his music. For his supporters he was still a Moses leading them into a Promised Land. For his detractors he remained a bogeyman determined to stand music on its head. In the heat of battle neither side faced the fact that his serialism, however new in technique, represented less a revolution than a heroic act of conservation.

The case of Stravinsky was less extreme but not altogether dissimilar. If his neoclassical works from
"Stockhausen rejects what most of us have hitherto supposed to be the very essence of music: its ability to impose order on time by relating one event to another."

Pulcinella to The Rake's Progress today seem to offer few problems, until at least 1945 they were regarded by musical conservatives as bloodless abstractions that set out to rob music of the emotional expressiveness traditionally held to be its special characteristic. If Schoenberg was seen as a revolutionary tearing apart the fabric of Western music, Stravinsky was viewed as a scavenger picking out its heart. Both in their very different ways were considered anti-traditionalists, and between them they dominated the entire period from the outbreak of the First World War to the end of the Second.

Needless to say, neither camp recognized the claim of the other to possess the key to the future. Just as Stravinskyans chose to see Schoenberg's career as the death agony of the German romanticism they affected to despise, as out-of-date and out-of-tune with the crisp new world of the Twenties, so Schoenbergians on their part retaliated by depicting Stravinsky as a mock-modernist smarty-pants, dressing up in the clothes and mannerisms of the past. And Schoenberg himself even went as far as to write a canon on an acid little rhyme referring to "Der kleine Modernsky."

Stravinsky had shown early interest in Pierrot Lunaire, and the two composers had fleetingly met on the occasion of one of its performances, in Berlin in 1912. But thereafter their paths diverged and when, exceptionally, they both happened to be present at an International Society for Contemporary Music festival in Venice in the Twenties, they moved around like pope and antipope under a heavy escort of followers and admirers. Later in life they lived for years within a few miles of each other in Los Angeles, but here again there was virtually no personal contact (one exception was a chance meeting at Franz Werfel's).

Thus the world grew used to regarding these two crucial figures as opposing poles of the musical scene; and thus, when in the mid-Fifties Stravinsky started to adapt to his own purposes the serial techniques long regarded as synonymous with Schoenberg and his school, an elaborate network of technical and psychological reasons had to be woven to account for reversal of alliances that seemed almost as startling as the Molotov-Ribbentrop pact. In fact, to anyone prepared to look below the surface it finally revealed what had for so long been masked by the polemics of both camps: that Schoenberg and Stravinsky had both been striving, each in his very different way, to shore up a dissolving order. That Stravinsky should have finally aligned himself with Schoenberg in a matter of technique is thus less surprising than it seemed a decade ago.

Of course, almost all composers of consequence have two heads: one that turns back to the past and one that looks forward to the future. Composition never takes place in a vacuum. Inevitably, it emerges from an experience of the world of which the music that surrounds a composer in youth is an essential part. If Beethoven opened the door to the tremendous landscape of the romantic symphony, his earlier works are part of the classical world of Haydn. If Bruckner paved the way for Mahler, he himself drew sustenance from both the lyricism of Schubert and the formal counterpoint of Fux and Palestrina. If Wagner's immense harmonic exploration reached to the very threshold of panchromaticism, his roots lay in the thematic flexibility of late Beethoven and the unpolluted forest streams of Der Freischiitz. No man is an island and that goes for composers as well as lesser mortals.

But, at any rate after 1918, the relationship of both Schoenberg and Stravinsky to the past was quite different from the instinctive nourishment that most composers draw from their predecessors. Each in his own way had found himself up against a brick wall and each in his own way sought to call in the past as an answer to the problems of the future.

As heir to both Brahms and Wagner, Schoenberg had inherited the rich but dissolving world of German romanticism, and in the works he composed between 1909 and 1914 he wrote its fascinating yet frightening final chapter. In scores such as the Five Orchestral Pieces, Erwartung, and Pierrot Lunaire he explored a strange and wonderful world never before penetrated by music. But in the process he became aware that he had stretched chromatic harmony to a point where it could no longer exercise the structural functions it had fulfilled in sonata form.

For all the daring adventurousness of his early works, Schoenberg was haunted by the sublime achievements of his great forerunners from Haydn to Brahms. He was acutely aware of the harmonic crisis into which he had plunged Western music, but far from rejoicing in it (as a true revolutionary might have done) he thirsted for some means by which he, like his predecessors, could be sure that in a given situation one note was better than another, not merely on subjective grounds but as part of an objective principle of order. From this long search for a new means of musical order he finally surfaced.
with twelve-tone technique, and it is highly significant that no sooner had he done so than he should immediately have started to write works in the classical forms which he had been obliged to abandon once he had broken through the tonal barrier in his Second String Quartet of 1908. Dramatic works apart, the overwhelming majority of Schoenberg's works from 1925 to 1946 carry titles that clearly reveal their classical ambitions.

Stravinsky's heritage was more constricted. But that made it easier for him to exhaust its full potentialities in the three pre-1914 ballets that culminated in The Rite of Spring. Like Schoenberg, he had stretched his inheritance as far as it would go. Henceforth he elected to seek his own salvation, and he did so by severing his Russian links and casting himself on the more spacious musical traditions of the West. It is widely supposed that Stravinsky ceased to be a Russian composer owing to the Bolshevik Revolution of 1917. In fact he had by 1914 gone into voluntary exile and his residence in France and Switzerland was the outward and visible manifestation of an inward state of mind on which the Revolution merely put a seal. But Stravinsky had the misfortune to enter Western music at a time when it had been shaken to its foundations by the impact of Debussy and Schoenberg, and as a result he conceived no major works between Les Noces (1914) and L'Histoire du Soldat (1918). It is intriguing that these fallow years to some extent overlap a similar period when Schoenberg wrote no major work except the unfinished rump of Der Jakobsteiter. In fact both composers were seeking a new basis for composition.

Unlike Schoenberg, Stravinsky felt no mission to save the world. He simply wanted to give expression to his prodigious creative potency and, having outgrown his Russian inheritance, he was confronted with all those problems of style and manner that most composers are able to take for granted. As the resources of Western music of the Twenties inspired no confidence, he sought shelter where he could find it—in the past. And so his time-wandering began. Like a cuckoo he dropped his eggs in any convenient nest. As the waters rose, he leaped from one remaining patch of dry ground to another, and on each he deposited something very like a masterpiece. So, indeed, he has continued until the Requiem Canticles of 1966, for his recent dodecaphonic scores involve no essential change in his manner of working, but merely an extension of technique.

Thus, though Schoenberg and Stravinsky started their long journeys through the twentieth century from different and even mutually hostile points of the compass, their paths converged in a common neoclassicism, on which Stravinsky's adaptation of Schoenberian serialization merely put a seal. It would be silly to underrate the immense differences of upbringing, style, and temperament that continued to divide them. Yet each in his own way had been forced by pressure of the predicaments they had confronted to pursue parallel courses. Both had gazed into an abyss of total freedom—Schoenberg's harmonic as a result of his own exploration, Stravinsky's stylistic as a result of his reverence from Russian tradition—and both had quickly put down the lid on what they had glimpsed. In a period of incipient disintegration both felt the need of classical procedures to hold together scores of length and substance. In a word, whatever details may be new in this or that work, the basic cast of their music after 1918 was conservative. I intend no snide derogation in that word. On the contrary, that their conservatism enabled both to compose a formidable series of masterpieces (though it seems improbable that Schoenberg's dodecaphonic scores will be rated as highly as the music he wrote before 1914) is its own justification.

But if Schoenberg and Stravinsky solved their own problems, in the process of doing so they left an awkward heritage to the avant-garde which has emerged in the last two decades. Needless to say, this also implies no blame: the business of composers is to compose, not to provide steppingstones into the future. But by their heroic efforts to keep the skies suspended, they had evaded the crisis rather than met it. In the late Forties and early Fifties composers like Boulez and Stockhausen—who rejected neoclassicism and all its works, whether Viennese or Parisian in flavor—found themselves confronting the full implication of the situation that had faced Schoenberg and Stravinsky over thirty years earlier.

For a while Webern seemed to offer a promising channel of exploration, for his highly individual use of dodecaphonic technique was relatively free of the neoclassical elements in Schoenberg's serial music and was therefore felt to show a greater unity of style and technique. In 1949 Messiaen produced his historic Mode de valeurs et d'intensité, in which he subjected, not merely pitch as Schoenberg had done, but duration, rhythm, and dynamics to serial manipulation. Messiaen himself rapidly recoiled from

“We are today confronted with the most decisive break in the development of Western music since... the beginning of the seventeenth century...”
the implications of his brief piano study. But Boulez and Stockhausen seized on it as a means of controlling a score in every aspect, and by mating it to Webern's pointillisme produced punkuelle scores, such as Boulez' Structures and Stockhausen's Kontrapunkte No. 1, in which each note had its own specific, predetermined characteristics.

The demands of this extreme intellectualism were as severe on the performers as on the listeners, and one result was to cause Stockhausen to look towards the electronic studio for accurate realization of the subtle graduations of dynamics and rhythmic subdivisions it entailed. Shortly afterwards (about 1954), in the rehearsals of Klavierstücke VI with David Tudor, it appeared that certain accents could not easily be matched to the given durations. To avoid ambiguity Stockhausen wanted to rewrite the passages concerned, but Tudor persuaded him that the alternatives should be left open. Thus the aleatoric principle was planted in the totally determined world of punkuelle Musik. Another element was a growing awareness that the game was not worth the candle, that the effort of imposing so complete an intellectual control did not seem to be justified inasmuch as the order it provided was less perceptible to the ear than to the eye. And so there took place a gradual retreat from the attempt to solve the formal crisis that Schoenberg had grappled with as early as 1909 by controlling each note in every particular.

It was perhaps at this moment, in the mid-Fifties, that the profundity of that crisis became most apparent. Since then Stockhausen (who with Boulez' virtual—and, one must hope, temporary—retirement as a composer has increasingly emerged as a central figure) has embarked on a series of works in which one traditional element after another has been jetisoned. Klavierstücke XI (1956) combined order and non-order; Gesang der Jünglinge (1956) merged voice and electronic sounds; in Gruppen (1955-57) the constituent elements were no longer individual notes but "groups," and following the path trodden by Varèse the lines between music and sound began to become increasingly vague. In Carré (1959-60) the notion of voluntary listening was introduced in the sense that enjoyment of one section was made quite independent of enjoyment of another. In recognition of the fact that in much of his music the ear could no longer perceive the relevance of individual notes but only general characteristics such as fast, loud, or dense, the idea of "statische Form" was introduced for sections of music that were intended to be grasped only as complexes of sound and hence stand in sharp contrast to the fully determined notes of punkuelle form.

Stockhausen, indeed, seems to show hardly more concern with the details of his works, as opposed to their broad outlines, than he expects from the listener. As he has himself written, "Boulez' aim is the work, mine is the impact." Composition for Stockhausen seems increasingly to be a matter of determining what he calls the "model-character" of a work; and once the general characteristics of its sections or "moments" have been arrived at, he seems content to leave the detailed work to a disciple. The notion of a work as a fixed, objective entity is foreign to his more recent musical thinking.

In contrast to this seeming unconcern with the detailed impact of a work is Stockhausen's attempt in Kontakte (for piano, percussion, and electronic sounds) to build up his sound material from scratch out of the common denominator of a basic vibratory impulse, electronically determined. By these means he hopes to realize what he refers to as "the underlying unity of musical time," in the sense that every element in the score is structurally interrelated. Yet here again, one is confronted by a baffling paradox: on the one hand a total intellectual control of a work down to its last detail, on the other an apparent abandonment of any attempt to present an order perceptible to the ear. For Kontakte is built up from "Moment-forms"—each of which, Stockhausen has written, "exists for itself. The musical events do not take a determined course from a fixed beginning to an inevitable end. A moment is not merely the result of what has happened or the cause of what is about to occur. Rather it is a concentration on the here and now."

That is a very remarkable statement, for it implies a rejection of what most of us have hitherto supposed to be the very essence of music: its ability to impose order on time by relating one event to another. Yet it is a precise enough description of what most listeners experience in Kontakte or in that astonishing neo-Dada sonic circus, Momente II, which in its 1965 form is Stockhausen's largest and most fascinating achievement to date—a work in which any distinction between music and sound has finally disappeared (Stockhausen's claim, not mine!).

I do not write about these developments in order to attack them. On the contrary, though I certainly do not "understand" them in the usual meaning of the word, there is much in them that I find exciting, stimulating, and even, at moments, beautiful. In any case, like other mortals, a critic has no choice but to accept the period he lives in even if he doesn't like it. My aim here is merely to debunk the notion that all this is no more than another chapter in an uninterrupted development—and to suggest that the profundity of our present musical crisis stems in part from the extraordinary holding action carried out by Stravinsky and Schoenberg, who, by postponing a break, inadvertently built up the pressure behind it.

In any development in music, it is often what is new that first strikes the ear; what is traditional becomes apparent only later on. That Webern, Debussy, pre-1914 Schoenberg, and (in recent years) Varèse are all in some degree founding fathers of the new music may be true enough in a limited way. But the proportion of what has been contributed by the past seems infinitesimal compared with what, for instance, Beethoven contributed to Wagner or Wagner to Schoenberg. I fancy that many years will pass before we begin to perceive traditional elements in Stockhausen. Something has come to an end. Something is being born... God knows just what or what relationship it bears to our troubled times.
THE UNBELIEVABLES

If we told you that your present speakers are not producing their fullest potential, you wouldn't believe us, would you?

If we told you that the minute you hooked them up to a CM amplifier things would happen to you that would spoil you for anything less, you still wouldn't believe us, would you?

Even if you're sophisticated enough to read the CM specs and compare them to the specs of any other quality amplifier, you still wouldn't believe us. You will only believe your ears!

We suggest, then, that you write us for the name of a CM dealer near you who has been authorized to loan you a CM amplifier or a CM amp/pre-amp for testing in your own home with your present equipment. Just listen...for a change. Then you'll believe us. Even the offer is unbelievable, isn't it?

C/M Laboratories, 327 Connecticut Ave., Norwalk, Conn. 06854
Three reasons why BOZAK Three-Way Loudspeaker Systems reproduce music naturally... bass midrange treble

Music lovers have long recognized that Bozak loudspeaker systems have no peers when it comes to the natural reproduction of music.

This superiority is not the result of chance. Rather, it stems from Bozak's determination to adhere to the laws of physics in every detail of loudspeaker design.

Consider the relationship of frequency, wavelength and loudspeaker cone size as graphically illustrated. Science tells us that, for realistic reproduction, a speaker cone must be smaller in diameter than the wavelength of the highest frequency it is intended to reproduce. Yet, a large cone area is needed to deliver the power associated with low frequencies. To overcome this seeming anomaly Bozak divides the sound spectrum into three bands with separate specially designed speakers for each section - bass, midrange and treble.

As shown, each of these three component speakers is sized proportionally to its area of the sound spectrum. Further, each is specially treated for optimum performance in its working range. The variable-density felted-paper cone of the B-199A bass speaker results in a totally passive, peak-free diaphragm. The extreme rigidity of the B-209 midrange cone results from a patented design and provides ideal piston action. B-200Y treble speakers are specially damped and employ dual-diameter cones for smooth sound at the very highest frequencies.

These characteristics appear only in Bozak speakers because every cone or diaphragm is fabricated in Bozak's own plant, exclusively for use in Bozak speakers.

HIGH FIDELITY MAGAZINE
EQUIPMENT REPORTS
THE CONSUMER'S GUIDE TO NEW AND IMPORTANT HIGH FIDELITY EQUIPMENT

FISHER 700T FM RECEIVER


COMMENT: Fisher's current top-of-the-line receiver combines top-sensitivity stereo/mono FM reception and clean medium-high amplifier power in a lushly styled, smooth-operating format. The tuner section, one of Fisher's best to date, has excellent performance characteristics. The fact is, it logged an impressive total of 46 radio stations off our cable FM tap, which is the highest number received so far. The set's quieting action is fine; full quieting—better than 50 dB—is reached with less than 10 microvolts input signal. This means that the 700T really reaches out and grabs stations, including some you probably didn't imagine you could receive in your locale.

The set is styled in tones of brushed gold, with simulated walnut for the upper half of the front panel, oddly reminiscent of the dashboard look in specialty cars. The normal FM channel markings are supplemented by a logging scale. At the left are two indicators: a maximum-strength tuning meter and a red stereo lamp that lights up whenever a stereo station is tuned in, as long as the selector knob is on FM automatic or FM stereo-only position. The station tuning knob, to the right of the dial, shares space on the walnut panel with a speaker-selector control that permits you to run either of two pairs of stereo speakers, or both at once, or none at all. A front panel headphone jack is "live" at all times, regardless of the speaker switch position.

The volume control is combined with the power on switch. Clutched dual-concentric tone controls permit you to adjust bass and treble independently or simultaneously on each channel. The mode control is combined with a tape monitor function. Other controls include channel balance, loudness contour, high and low filters, and interstation muting. The signal selector, in addition to the FM positions, has positions for tape head, phono, and auxiliary inputs.

The rear of the set has everything you'd expect in a de luxe receiver, and a little more: twin-lead local and "normal" antenna terminals; stereo inputs for tape head, phono low, phono high, auxiliary low, auxiliary high; two more mono inputs. For feeding signals to a recorder there are two sets of jacks, recorder high and low. There also are jacks, normally connected by jumpers, that let you insert a reverb unit into each channel. In addition to the two sets of stereo speakers already mentioned, you can drive a mono speaker from a separate set of outputs, controlled by a switch at the rear. Thus the 700T can power five speaker systems at once—for instance, stereo in two rooms with mono in a third, or enhanced stereo in one room, and so on. Two AC outlets, both controlled by the set's power switch, are provided. The main power line is fused, as are the two output signal channels. The 700T has a heavy-duty power supply, built-in circuit overload protection, a few other advanced features including field-effect transistors, and a rather sophisticated multiplex section that reduces considerably the tendency of noise and spurious signals to trigger the set's stereo mode.

Besides its unusually high sensitivity, the FM section of the 700T has very low distortion and excellent capture ratio and channel separation. Frequency response is rolled off very slightly at the extreme ends of the band, but is smooth and closely matched on each channel and does remain within a normal 4 dB variation across the FM audio band.

Complementing the tuner section, the 700T's amplifier portion offers clean power and versatility for use in any home music system. Its RMS power rating, per channel individually, is 40 watts at 0.8 per cent harmonic distortion which it met in lab tests with a bit of room to spare. This drops by about 12 per cent when both channels are driven simultaneously, which is reasonable in a combination chassis. Other characteristics, including tone-control and filter action, equalization, signal-to-noise, and input sensitivity, all are very favorable. The low-frequency square-wave response reflects a roll-off in the deepest bass. High-frequency square-wave response has a fast rise-time, a bit of overshoot, but no ringing. IM distortion runs very low and linearly up to rated output.

The 700T, in its metal covering, may be custom-installed or placed on a shelf with the four feet supplied. Alternately, you can order the accessory walnut cabinet, model 100 UW, for an additional $24.95.

CIRCLE 148 ON READER-SERVICE CARD

EQUIPMENT REPORTS
THE CONSUMER'S GUIDE TO NEW AND IMPORTANT HIGH FIDELITY EQUIPMENT

REPORT POLICY
Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by CBS Laboratories, Stamford, Connecticut, a division of Columbia Broadcasting System, Inc., one of the nation's leading research organizations. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. Manufacturers are not permitted to read reports in advance of publication, and no report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. All reports should be construed as applying to the specific samples tested; neither HIGH FIDELITY nor CBS Laboratories assumes responsibility for product performance or quality.
### Fisher 700T Receiver

**Lab Test Data**

#### Performance characteristics

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Tuner Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>IHF sensitivity</td>
<td>1.6 µV at 98 MHz; 1.5 µV at 90 MHz; 1.5 µV at 106 MHz</td>
</tr>
<tr>
<td>Frequency response, mono</td>
<td>+0.5, -3.5 dB, 40 Hz to 20 kHz</td>
</tr>
<tr>
<td>THD, mono</td>
<td>0.3% at 400 Hz; 0.5% at 40 Hz; 0.2% at 1 kHz</td>
</tr>
<tr>
<td>IM distortion</td>
<td>0.4%</td>
</tr>
<tr>
<td>Capture ratio</td>
<td>2 dB</td>
</tr>
<tr>
<td>S/N ratio</td>
<td>57 dB</td>
</tr>
<tr>
<td>Frequency response, stereo, l ch</td>
<td>+0.5, -3.5 dB, 20 Hz to 16 kHz</td>
</tr>
<tr>
<td>r ch</td>
<td>+0.5, -3.5 dB, 21 Hz to 14 kHz</td>
</tr>
<tr>
<td>THD, stereo, l ch</td>
<td>0.38% at 400 Hz; 0.33% at 40 Hz; 0.27% at 1 kHz</td>
</tr>
<tr>
<td>r ch</td>
<td>0.17% at 400 Hz; 0.38% at 40 Hz; 0.24% at 1 kHz</td>
</tr>
<tr>
<td>Channel separation, either channel</td>
<td>better than 37 dB at mid-frequencies; better than 20 dB, 20 Hz to above 10 kHz</td>
</tr>
<tr>
<td>19-kHz pilot suppression</td>
<td>39.5 dB</td>
</tr>
<tr>
<td>36-kHz subcarrier suppression</td>
<td>43 dB</td>
</tr>
</tbody>
</table>

#### Amplifier Section

<table>
<thead>
<tr>
<th>Power output (at 1 kHz into 8-ohm load)</th>
<th>37.8 watts at 0.1% THD</th>
</tr>
</thead>
<tbody>
<tr>
<td>l ch for 0.8% THD</td>
<td>40.9 watts</td>
</tr>
<tr>
<td>r ch at clipping</td>
<td>37.8 watts at 0.084% THD</td>
</tr>
<tr>
<td>r ch for 0.8% THD</td>
<td>40.9 watts</td>
</tr>
<tr>
<td>both chs simultaneously</td>
<td>34.9 watts at 0.080% THD</td>
</tr>
<tr>
<td>l ch at clipping</td>
<td>34.9 watts at 0.088% THD</td>
</tr>
<tr>
<td>r ch at clipping</td>
<td>34.9 watts at 0.088% THD</td>
</tr>
<tr>
<td>Power bandwidth for constant 0.8% THD</td>
<td>below 10 Hz to 21 kHz</td>
</tr>
<tr>
<td>Harmonic distortion</td>
<td>below 0.8%, 40 Hz to 15.5 kHz</td>
</tr>
<tr>
<td>36 watts output</td>
<td>below 0.8%, 20 Hz to 20 kHz</td>
</tr>
<tr>
<td>18 watts output</td>
<td>below 1% to 38 watts below 0.8% to 40 watts</td>
</tr>
<tr>
<td>IM distortion</td>
<td>+0.5, -3.5 dB, 20 Hz to 50 kHz</td>
</tr>
<tr>
<td>Frequency response, 1-watt level</td>
<td>+0.5, -3.5 dB, 20 Hz to 50 kHz</td>
</tr>
<tr>
<td>RIAA equalization</td>
<td>+0.5, -3.5 dB, 20 Hz to 20 kHz</td>
</tr>
<tr>
<td>NAB equalization</td>
<td>+0.5, -3.5 dB, 25 Hz to 20 kHz</td>
</tr>
<tr>
<td>Damping factor</td>
<td>8</td>
</tr>
</tbody>
</table>

#### Input characteristics

<table>
<thead>
<tr>
<th>Sensitivity</th>
<th>S/N ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>phono low</td>
<td>3.3 mV</td>
</tr>
<tr>
<td>phono high</td>
<td>9.6 mV</td>
</tr>
<tr>
<td>tape head</td>
<td>2.3 mV</td>
</tr>
<tr>
<td>aux low</td>
<td>178.0 mV</td>
</tr>
<tr>
<td>aux high</td>
<td>350.0 mV</td>
</tr>
</tbody>
</table>

Square-Wave response to 50 Hz, left, and to 10 kHz.

---

**Fisher 700T Receiver**

**High Fidelity Magazine**

---

www.americanradiohistory.com
**RECTILINEAR III SPEAKER SYSTEM**


**COMMENT**: Another recent entry in the class of "medium size" (i.e., slightly larger than "bookshelf" but not full-size) speaker systems is the model III from Rectilinear, a fairly new firm on the high fidelity scene. The 70-pound unit, with its integral base pedestal, is obviously intended for floor placement, although it is neither too big nor heavy to rule out its being installed on a bench if desired. The cabinet, of fine-grained oiled walnut, is fronted with a light-tint grille cloth and presents a neat appearance. Connections at the rear are marked for polarity; input impedance is 8 ohms. A low-efficiency system, the Rectilinear III is recommended for use with amplifiers capable of supplying at least 20 watts (per channel), and it can take up to 100 watts.

The baffle board behind the grille contains a total of six speakers: there's a high-compliance 12-inch woofer, a 6-inch cone fitted with a "whizzer" for mid-range dispersion, a pair of 4-inch tweeters, and a pair of 3-inch super-tweeters. The dividing network, also in the enclosure, provides crossovers at 250 Hz, 3,000 Hz, and 11,000 Hz. A control at the rear adjusts the level of the tweeters. Aside from a small ducted tube on the baffle, the system is completely sealed.

In our tests, the model III's bass response held up cleanly and firmly down to 40 Hz. At 38 Hz some doubling became evident, but it didn't seem to increase as we went lower down the scale until below 28 Hz. In fact, we'd say that the III has less tendency to distort in this difficult region than many speakers we've auditioned. Response continues to below 28 Hz, but with diminished amplitude and increased doubling.

Except for an apparent peak in the 5,000 to 6,000 Hz region, the treble response was very smooth to beyond audibility. It also seemed to project pronounced directional effects: a 10,000-Hz tone was clearly audible from behind the speaker; 12,000 Hz could be heard well off axis, while 14,000 Hz was audible only on axis. White noise sample varied—in directivity, and in character from smooth to hard—with the setting of the rear level control. At the indicated "flat" setting, we found—at least in our room—that it had a midrange coloration or emphasis, and for our musical listening tests we reduced the control setting.

In a compact speaker system employing several small drivers, one can expect, as a rule, extended frequency response rather than overpowering projection of sonic energy. In addition, if the drivers are of high quality, and are carefully employed, one can expect clean, as well as extended, sound. This, apparently, is the design aim of the Rectilinear and it is, we feel, well achieved. On the other hand, the system does not project what may be called the "big sound"—that is, the kind of sound that "fills the room" (if you like it) or which is "more overwhelming than live sound" (if you don't like it). The Rectilinear III has a well-defined, wide-range response with a very natural tonal balance. It does not, however, project an enormous sense of "bigness"—especially in a larger-than-average room. You can, of course, drive it to high volume (it can take enormous amounts of amplifier power without breaking up) but it always remains, as one listener put it, "somewhat cool or remote." Another listener called its performance "utterly neutral, clean as a whistle, somewhat like an electrostatic." How will it sound to you? Impossible to predict. You'd do well to listen to this system yourself. It's certainly worth it.

**CIRCLE 149 ON READER-SERVICE CARD**

---

**CUMULATIVE INDEX OF EQUIPMENT REPORTS**

*For Year Ending June 1968*

<table>
<thead>
<tr>
<th><strong>AMPLIFIERS (Preamp)</strong></th>
<th><strong>Dec., 1967</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Dynaco PA-4</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Acoustic Research AR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C/M Labs CC-505</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Electro-Delta-EV-1244</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sony TA-1080</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>ARMS</strong></th>
<th><strong>Nov., 1967</strong></th>
<th><strong>July, 1967</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ortofon 851/212</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sony PUA-237</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>ADC 10E-Mk II</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Empire 999 VE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grade BTR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ortofon SL-15/T</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sony VC-8E</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>HEADPHONES</strong></th>
<th><strong>Apr., 1968</strong></th>
<th><strong>May, 1968</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Beyer DT-46</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pioneer SE-3D</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>MICROPHONES</strong></th>
<th><strong>Electro-Voice RE 15</strong></th>
<th><strong>Sept., 1967</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Jensen 1200 XLC</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Klipsch H-700</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rectilinear 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scott 513</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scott 5-14 and S-10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tannoy Windsor G6-15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Triconic mixed-bass</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>MODULAR SYSTEMS</strong></th>
<th><strong>Ampex 895</strong></th>
<th><strong>Fisher 75</strong></th>
<th><strong>Scott 2502 and 2503</strong></th>
<th><strong>Chrysler 2502 and 2503</strong></th>
<th><strong>Apr., 1967</strong></th>
<th><strong>Sept., 1967</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Allied 399</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alter 2118</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fisher 700</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heathkit AR-15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kenwood TK-66</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scott 346</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sherwood 5-7300</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Triphonics 75</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Allied TD-1000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BSR TD-1000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Norelco 450 Cassette</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tandberg 12</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Acoustic Research AR-3A</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Empire 400 &quot;Cavalier&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fisher XP-15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fisher XP-55</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jensen X-40, X-45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>TUNERS</strong></th>
<th><strong>June, 1968</strong></th>
<th><strong>Feb., 1968</strong></th>
<th><strong>Dec., 1967</strong></th>
<th><strong>May, 1968</strong></th>
<th><strong>Sept., 1967</strong></th>
<th><strong>Sept., 1967</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Electro-Voice EV-1255</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Knight KG-790 (kit)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Dual 1015</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Garrard 60 MK II</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Garrard SL-95</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sony TS-1200</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**JUNE 1968**

59
THE EQUIPMENT: Eico 3200, a stereo FM tuner.
Price: in kit form, $89.95; factory-wired, $129.95.
Dimensions: 12 by 7¼ by 3½ inches. Manufacturer:
Eico Electronic Instrument Co., Inc., 283 Malta St.,
Brooklyn, N.Y. 11207.

COMMENT: A style mate for the Eico 3070 amplifier
(reviewed here in November 1967) is this basic tuner
in Eico's Cortina series of components. Compact and
low in cost, the 3200 offers mono and stereo FM
reception and is designed for plugging into an
external amplifier. The set presents a neat, simple
appearance: its brushed-gold escutcheon covers a
walnut-tinted station dial that matches the simulated
walnut-on-metal case supplied. The FM channel mark-
ings and logging scale are flanked by a maximum-
strength tuning meter and a red stereo indicator.
Controls include the station tuning knob, plus three
small rocker switches for mono/automatic stereo,
automatic frequency control on or off, and power on
or off. The first switch determines the tuner's hand-
dling of incoming signals but does not affect the
stereo indicator which will glow whenever a stereo
station is tuned in. This arrangement always alerts
you to stereo. The set is practically drift-free but the
AFC option is provided to make tuning in of local
stations less critical. For accurate tuning of more
difficult stations, particularly in stereo, the AFC
should be left off. The rear of the set contains
twin-lead 300-ohm antenna inputs, stereo signal
output jacks, a grounding post, the line cord, and
the set's fuse.

The 3200 is a competent, though relatively modest,
performer which in our view will make its best show-
ing in a fair-to-strong signal area. It actually can log
a very high number of stations (we counted no less
than 43 on our cable FM tap), but only about half
that number could be counted as suitable for
long-term critical listening or for off-the-air taping.
The lab test results substantiate this: at 3.4 micro-
volts sensitivity, the 3200 certainly is better than the
run-of-the-mill FM radio but it is not quite as sensitive
as the best (and invariably costlier) of today's top-
ranking tuners or receivers. What it does receive,
however, sounds very clean, thanks to the tuner's
low distortion, excellent signal-to-noise ratio, smooth
audio response, and ample channel separation.

The test data shown here, incidentally, was obtained
on a kit-built version after a bench alignment had
been performed. Prior to alignment, the set offered
only 7.2 microvolts IHF sensitivity, and pulled in 28,
instead of 43, stations. We'd say that the difference

---

**Eico 3200 Tuner**

**Lab Test Data**

<table>
<thead>
<tr>
<th>Performance characteristic</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>IHF sensitivity</td>
<td>3.4 µV at 98 MHz; 3.4 µV at 90 MHz; 3.8 µV at 106 MHz</td>
</tr>
<tr>
<td>Frequency response, mono</td>
<td>+0.5, -3.5 dB, 20 Hz to 18 kHz</td>
</tr>
<tr>
<td>THD, mono</td>
<td>0.78% at 400 Hz; 0.90% at 40 Hz; 0.57% at 1 kHz</td>
</tr>
<tr>
<td>IM distortion</td>
<td>0.1%</td>
</tr>
<tr>
<td>Capture ratio</td>
<td>5.5 dB</td>
</tr>
<tr>
<td>S/N ratio</td>
<td>69 dB</td>
</tr>
<tr>
<td>Frequency response, stereo</td>
<td>+0, -4 dB, 20 Hz to 16 kHz</td>
</tr>
<tr>
<td>r/ch</td>
<td>+0, -4 dB, 20 Hz to 14.5 kHz</td>
</tr>
<tr>
<td>THD, stereo, l/ch</td>
<td>1.5% at 1 kHz; 1.8% at 40 Hz; 1.4% at 1 kHz</td>
</tr>
<tr>
<td>r/ch</td>
<td>1.5% at 400 Hz; 1.5% at 40 Hz; 1.7% at 1 kHz</td>
</tr>
<tr>
<td>Channel separation, either</td>
<td>better than 35 dB at mid-frequencies;</td>
</tr>
<tr>
<td>channel</td>
<td>better than 20 dB, 20 Hz to above 10 kHz</td>
</tr>
<tr>
<td>19-kHz pilot suppression</td>
<td>40 dB</td>
</tr>
<tr>
<td>38-kHz subcarrier suppression</td>
<td>60.5 dB</td>
</tr>
</tbody>
</table>

---

www.americanradiohistory.com
consisted in the main of more remote stations to be logged, rather than in the actual sound of whatever stations were received.

As for building the kit itself, the 3200 must be one of the fastest and easiest audio do-it-yourself projects yet encountered, and certainly within the scope of the rank beginner (except of course for the apparent need for alignment after assembly for optimum performance). Most of the complicated work comes preassembled on circuit boards, and the kit builder merely installs these sections plus some other parts on the chassis, interconnects them, assembles the front panel, and strings the dial cord. The whole job shouldn't take anyone more than 5½ hours—a pleasant way perhaps to spend a rainy Saturday afternoon. Two minor annoyances we ran into should be called out, however. The red-yellow lead from the power transformer had been cut too short; to get it to reach its connecting point we had to splice on another two inches of wire (taken from extra wire supplied). And the dial cord stringing instructions call for three turns around the tuning shaft, which we found caused the cord to bind and prevented the tuning indicator from moving freely. After restringing three times without solving this problem we finally decided to use only two turns around the shaft—and then everything worked smoothly.

**CIRCLE 152 ON READER-SERVICE CARD**

---

**EMPIRE 999/VE CARTRIDGE**

**THE EQUIPMENT:** Empire 999/VE, a magnetic stereo cartridge with elliptical stylus. List price: $74.95. Manufacturer: Empire Scientific Corp., 845 Stewart Ave., Garden City, N. Y. 11530.

**COMMENT:** Empire's newest pickup is the firm's costliest and best to date. While our test findings do not agree in all respects with the published specifications for the 999/VE, they do add up to a cartridge that has lower distortion, better tracking, smoother response, and greater channel separation than any previous Empire model tested.

A glance at the response curves shows one obvious improvement: that high-frequency peak invariably found in former magnetic pickups (Empire's and others) has been designed out of the audible range. The result is a very smooth curve that remains, on the left channel, within plus 2.5, minus 1.5 dB from 20 Hz to 20,000 Hz; on the right channel, within plus 2.5, minus 2 dB from 20 Hz to 20,000 Hz. Separation on either channel reaches better than 30 dB at mid-frequencies, and remains better than 15 dB from about 30 Hz up to 18,000 Hz.

A lightweight pickup, the 999/VE tested in the SME arm required only 0.8-gram stylus force to track the demanding bands 6 and 7 of CBS test record STR-120, and the glide tone bands on STR-100. A stylus force of 1 gram was found to be optimum for subsequent tests and for ordinary listening. Measured output voltage for left and right channels respectively was 2.6 and 2.8 volts, a bit on the low side but still ample for the magnetic phono inputs on better amplifiers and receivers.

Harmonic distortion ran average-low on both channels; IM distortion was extremely low laterally, but higher vertically. CBS measured the unit's compliance as 12 (x 10^-6 cm/dyne) vertically, 15 laterally. The pickup's vertical angle was found to be 28 degrees, and the elliptical stylus tip measured 0.3 by 0.7 mils.

Low-frequency resonance, at about 8 Hz, was negligible. The 1,000-Hz square-wave test showed one cycle of ringing which was well damped. The crest of the wave was about as smooth as that of any high quality pickup.

The "sound" of the 999/VE is full, clean, and open. The rising bass end, combined with the fact that the vertical angle rose above the standard 15-degree value (which theoretically increases low-frequency distortion), tempted us to listen particularly for any signs of trouble in the deep bass region. We heard nothing that couldn't be attributed to turntable rumble and/or record groove noise. Apparently, whatever low-bass emphasis may be contributed by the high vertical angle is effectively cancelled by the pickup's very low bass resonance. Our conclusion: use the 999/VE in the best available record-playing machinery and with the best associated amplifiers (high-powered and clean) and speakers (extended range and no phony bass), and all that will come through will be the signal engraved on the record—and very cleanly too.

**CIRCLE 151 ON READER-SERVICE CARD**

---

**REPORTS IN PROGRESS**

Garrard SL-95 Turntable
Koss PRO 4 Headphones
Grundig SV80U Amplifier

---

**JUNE 1968**

---

www.americanradiohistory.com
Misha Dichter
"A dazzling bravura style"
TIME Magazine

Red Seal Recordings

MISHA DICTER
plays
BRAHMS
Intermezzi Op. 116 No. 1 and No. 2
Caprice Op. 76 No. 3
Intermezzi Op. 116 No. 3
Rhapsody Op. 111 No. 4
STRAVINSKY
Three Movements from Petrouchka

New!
His first solo recording.

Tchaikovsky
Piano Concerto No. 1
in B-Flat Minor
Misha Dichter
Boston Symphony Orch.
Erich Leinsdorf

Acclaimed!
His debut album.

RCA

CIRCLE 38 ON READER-SERVICE CARD
THE NEW RELEASES

reviewed by R. D. DARRELL • PETER G. DAVIS • SHIRLY FLEMING • ALFRED FRANKENSTEIN
CLIFFORD F. GILMORE • HARRIS GOLDSMITH • DAVID HAMILTON • PHILLIP HART • BERNARD JACOBSON
PAUL HENRY LANG • STEVEN LOWE • ROBERT P. MORGAN • GEORGE MOVSHON • CONRAD L. OSBORNE
ROBERT W. SCHAFF • MICHAEL SHERWIN • WAYNE SHIRLY • SUSAN THIEMANN • ERIC VAN TASSEL

A BIRTHDAY TRIBUTE TO LOTTE LEHMANN
THAT LETS THE RADIANCE SHINE THROUGH

by Roland Gelatt

The cult of Lotte Lehmann is celebrated by the over-forties. We encounter each other at dinner parties or in the foyers of opera houses and recital halls, and find ourselves engaged in a kind of ritualistic game. Our talk will veer inexorably from the present to the past. Yes, we agree, Madame X is indeed a very fine artist, but of course to be compared with Lehmann. Immediately, reminiscences begin to well up and are traded with mounting eagerness—of Lehmann's panniered looker, still extremely sily. Middle-aged adolescents, as Molière knew so well, are patently ridiculous. But there we stand, secure in our idolatry, and nothing is going to change us.

My capitulation dates back to the time. circa 1936, when I first began to collect records. Victor had just brought out Lehmann's first American recording—a song recital on five ten-inch 78s. I remember the placard in the shop windows. It showed the same Maillard Kessière portrait that has been used on the new Victrola and Odyssey reissues, and it persuaded me to part with the then imposing sum of $7.50. From that moment on, I was hooked. Somehow or other the wherewithal was found to purchase the Lehmann-Melchior Act I of Die Walküre when it was first released, and soon after that the Song Recital No. 2. Then came a bonanza. Decca acquired the rights to the Parlophone-Odeon catalogue and flooded the market with 75-cent pressings. Among them were dozens of unsuspected Lehmann treasures—arias by Weber and Wagner and Johann Strauss, songs by Schumann and Richard Strauss, even duets by Puccini—and they were gobbled up avidly. This whetted the appetite for more Parlophone-Odeon material, and I began haunting import shops to ferret out obscure Lehmann recordings of Bach and Handel, of Italian opera, of stuffy lovable ditties by Eugen d'Albert. It was a delightful mania.

Well, it can now be shared by everybody—even by the under-forties. Earlier this year, Lotte Lehmann celebrated her eightieth birthday, and as a memento of that occasion we have three LPs chock-full of rare and wonderful material. A low salute goes to the three companies who, independently of each other, undertook to observe the anniversary in this way. There could not have been a better tribute to this most adored soprano of our time.

The Victrola recital—Wolf on one side, Brahms on the other—draws upon those early albums of the Thirties as well as from sessions in 1947. The intrepid Lehmann buff will automatically want it because of its three previously unpublished songs: Wolf's Der Knabe und das Insept, Nun lass uns Frieden schliessen, and Und willst du deinen Liebsten sterben sehen. But viewed from the sober side of idolatry, it must be owned that the collection is not an unalloyed triumph. Lehmann matured slowly as a Lieder singer. As late as 1937, in an article in Theatre Arts Monthly, she could write: "In studying a song I never begin with the music, but first consider the text, to which the accompaniment is, in the beginning, of secondary importance." Eight years later she was to offer this advice to young singers: "I should like to protect you from this stage which I had to go through: of feeling first the word and then the word and only finally the melody... . . . Learn to feel as a whole that which is a whole in complete harmony: poem and music."

This overemphasis on text proved
particularly detrimental in the music of Wolf. Lehmann was never a great Wolf interpreter, and in the mid-Thirties she was further hampered in this repertoire by the stumbling accompaniments of Erno Balogh. The Brahms side is far superior, not only because Lehmann's temperament was better suited to this rapturously extraverted music, but also because much of it dates from 1947, when her Lieder singing was at its peak. Faldeinsamkeit, with its longspun legato, is a fine example of Lehmann's mature Lieder style. Even better are the eight songs that make up the Zigeunerlieder. To hear her supplicating ardor in the phrase "tanz mir nicht, verlass mich nicht" is alone literally worth the price of this record.

The Odyssey disc restores to circulation Lehmann's succulent "Songs of Vienna." These too originally appeared as an album of ten-inch 78s, pressed on dreadful, sandpapery wartime shellac. What a pleasure to renew acquaintances with them in these pristine, noiseless transfers! The recordings were made in July 1941, at the very nadir of World War II, and in them Lehmann strikes an unmistakably elegiac note as she sings of the Vienna she loved, caressing words and music with an infinitely delicate tenderness. These half-dozen songs come close as any recording I know to conveying the Lehmann magic. The mixture on the other side is less impressive, though her fans will relish the velvet enchantment of My Lovely Celia.

Best of all these birthday reissues is the collection on Seraphim, which digs into the cache of Parlphone-Odeon material for some especially rare morsels. This shows us the Lehmann of the late Twenties and early Thirties, at the height of her career as the Vienna Staatsoper's reigning diva. Do you object to hearing Italian and French opera in German? Of course you do. But only a churl could resist Lehmann's willowy Otelie, with its pulsing intimacy and absolutely breathtaking beauty of tone, or her Chérubin aria, an object lesson in the art of maintaining dramatic tension without destroying the long line. No lesser artistic standards hold the candle to it in the art of enjoying the Wagner-Strauss side. The warm, ringing impetuosity of "Dich, teure Halle" is as glorious as ever, and so is the air of feminine mystery with which Lehmann surrounds the song Träume. (Incidentally, both liner and label proclaim the Lohengrin excerpt to be "Einsam in trüben Tagen"; in fact it is the aria from Act II. "Euch Lüften, die mein Klagten"—a pity, since Elsa's Dream gives much more compelling evidence of Lehmann's powers.)

The Arabella excerpts are particularly welcome to this listener, who has been guarding the original Odeon shellacs for thirty years. Though recorded in Berlin, both the first Vienna performances of the opera in 1933. It is arguable that Lehmann's voluptuous, ewigweibliche approach is not ideally suited to the proper portrayal of Herr Waltraut's elder daughter (it is certainly a far cry from the girtlaienheit of Lisa della Casa), but it is impossible to gainsay the utterly luscious beauty of this singing. What a shame that Odeon never went beyond Act I to give us the duet with Mandryka and the marvelously final scene.

In his annotations for the Victrola recital, Max de Schauensee suggests that "the inner core, the magnetism of Lehmann's art and personality stemmed from the fact that she never lost the breathless wonder of childhood." This is very apt. It is the breathless, ecstatic radiance of Lehmann's singing that sticks in the memory, and enough of it shines through these old recordings to make them altogether treasurable.

LOTTE LEHMANN: "Opera Arias and Two Lieder Favorites"


Lotte Lehmann, soprano; various orchestras and conductors. SERAPHIM 60060. $2.49 (mono only, recorded 1928-33).

LOTTE LEHMANN: "Songs of Vienna"

Ihr macht die Welt Sommer für mich; Wien, stehende Märchenstadt; Ich muss wieder einmal in Grützig sein: Da drussen in der Wachtam; Im Prater blüh'n wieder die Bäume; Wien, du Stadt meiner Träume: Ich hab' ein Töchterlein: Love: My Lovely Celia; C'est mon ami; Maman, dites-moi; La Vierge à la crèche: La mère Michel; Auf Flügeln des Gesanges.

Lotte Lehmann, soprano; Paul Ulanowsky, piano. ODYSSEY 32 16 0179. $2.49 (mono only, recorded in 1941).

LOTTE LEHMANN: "Songs of Brahms and Wolf"

Brahms: Zigeunerlieder. Op. 103: Felsdeinsamkeit; Der Kranz; Der Schmied; Der Tod, das ist die kühle Nacht; Thereses Meine Lieb ist grün; Boeschel; Das Mädchen spricht; Mein Mädel hat einen Rosenband. Wolf: Andekrons Grab; Frühling ivers Jahr: Storchenbotschaft; Der Gärtnert; Gebet; In der Frühme; Auf ein altes Bier: Peregrina I; Der Knabe und das Schaf; Heimweh; Du denkst mit einem Faden; Nun las uns Frieden schlussenz; Und willst du deinen Liebsten sterben sehen; Auch kleine Dinge.

Lotte Lehmann, soprano; Paul Ulanowsky and Erno Balogh, piano. RCA VICTROLA VIC 1320 or VICS 1320. $2.50 (recorded 1935-47).
THE PIANO SONATAS IN EXPERT HANDS OFFER

HAPPY PROMISE FOR BEETHOVEN’S BICENTENNIAL

by Harris Goldsmith

mood. His long chains of trills at the end of this work are just asymmetrical enough to tug at the heartstrings without in any way disrupting the sublime vision. Hungerford is no wit less successful with the more forthright emotions offered in the sonatas from Op. 13 (Pathétique), Op. 31 (Tempest), and Op. 109. I note particularly that he is one of these rare players able to project the variation movement of the last-named work in its full significance, without in any way sacrificing the Andante molto cantabile ed espressivo (a much faster tempo marking than many performers would have us believe). Hungerford also sustains the problematical Adagio in the D minor Sonata by employing an absolutely rocklike regularity of pulse around which he works all sorts of magical cantabile phrase subleties. Then too he rightfully observes Beethoven’s all-important long pedal markings in the recitatives of that Sonata (which he takes extremely slowly, thus avoiding the potentially unpleasant overtones that lead many pianists to ignore the composer’s markings). Apropos of this detail, Hungerford clearly refutes the theory that Beethoven might have allowed these markings had he been writing for the modern grand: as is proved here, when the composer’s effects fail the fault is that of the player, not of an inappropriate instrument. Conversely, Hungerford takes care not to overpedal the militant configurations in the same sonata’s Adagio into the arching melodic line.

Daniel Barenboim’s integral version of the Thirty-Two got off to a shaky start with the release of his initial Angel disc (of Op. 13; No. 2; and 81A) a few months ago. Here he is happily back to his usual high standards. In contrast to Hungerford’s reading, Barenboim’s Tempest is primarily romantic and subjectively oriented. As reproduced here, Barenboim seems to have a bigger, more physical approach to his instrument than does Hungerford; microphoning, however, can be a decisive factor in such matters. In any case, Barenboim, like Hungerford, is a musician thoroughly steeped in Beethovenian tradition, and is similarly an adherent of the Urtext. Unlike Hungerford, however, the younger pianist is frequently more impulsive—at times, a bit of a metaphysicist. Perhaps it is his relative youth (but, I hasten to add, not immaturity) that makes him a bit overprone to the romantic traditions of Bülow and Furtwängler. Yet if Barenboim’s Tempest is not always quite as sternly directional and pointedly characterized as Hungerford’s (or Schnabel’s), it is, nonetheless, a first-class—and valid—performance. Rounding out the disc are a Stern und Dräng account of the F minor Sonata, Op. 2, No. 1 and a vigorous, sunny one of the Student Sonata, Op. 49, No. 2.

Wilhelm Backhaus, of course, has already recorded all thirty-two Sonatas for London. A few years ago when the octogenarian master announced his intention of rerecording them all for stereo, a few skeptics shrugged their shoulders. They are, no doubt, still doing so. Although the veteran artist is now more than halfway past his immense goal and obviously still in stride. Backhaus, as both his admirers and detractors are well aware, tends to be cavalier about details. He frequently eschews textual minutiae in order to project the big picture. The bold, forthright approach suits the wonderful early E flat Sonata, Op. 7 magnificently. To compare Backhaus’ new version of this Sonata with his previous one is instructive; the newer one is by far the more committed and moving of the two. The technical detail, while nearly as impressive as a decade ago, is undoubtedly more effortfully accomplished, but as a result it is more humanized. Though Schnabel’s slow movement contains miracles of nuance and suppleness which neither Backhaus performance approximates, Schnabel’s first movement is far too cool and businesslike. I much prefer Backhaus there (and also Kempff, whose entire performance is impressive in a more urbane, intimate style). Backhaus, to my mind, is a bit less satisfactory in the little Op. 79 (which he pins by its ears a shade too gruffly) and far less so in the Op. 110 (where the rollicking extroversion, the romantic breaking of hands, and the unsympathetically brisk tempos in the Arioso are simply inimical to Beethoven’s cause). In other words, a folklorist can serve Op. 7, but an aristocrat is needed for Op. 79, and a wise philosopher for Op. 110. The plangent, bright sound of Backhaus’ piano is realistically caught by London’s engineering—which, like that of Vanguard and Angel, is excellent.

BEETHOVEN: Sonatas for Piano


Bruce Hungerford, piano. VANGUARD VSD 71172 and VSD 71174, $5.79 each (two discs, stereo only).

No. 1, in F minor, Op. 2, No. 1; No. 17, in D minor, Op. 31; No. 2; No. 20, in G, Op. 49, No. 2.

Daniel Barenboim, piano. ANGEL S 36491, $5.79 (stereo only).


Wilhelm Backhaus, piano. LONDON CS 6535, $5.79 (stereo only).
MOZART’S MASONIC MUSIC—FAMILIAR PIECES AND FIRST RECORDINGS

by Robert P. Morgan

The importance of Freemasonry in the intellectual life of the eighteenth century can hardly be overemphasized. Its concepts of fraternity, free thought, and aid to one’s fellow man were in complete accord with the general philosophical background of the Enlightenment; and many of the most important figures of the period became members of the society, among them Goethe, Lessing, and Schiller. It is therefore no surprise that Mozart, so clearly a child of his time, should have been attracted to the movement and that his association with Masonry should find expression in his creative output. This new recording makes available all of Mozart’s music connected with the order (excepting only The Magic Flute and the Symphony No. 39, which are, of course, easily accessible elsewhere) and thus includes both works that were composed specifically for use in the Masonic Service and works that due to some aspect of their text or character have traditionally been associated with Masonry.

Significantly, the most interesting works in the collection are those in the first category—all dating from 1784 or later and including several cantatas, songs, and instrumental compositions. Two of these are already well known: K. 623, the Kleine Freimaurer-Kantate (Little Masonic Cantata) for two tenors, baritone, male chorus, and orchestra; and K. 477, the Mauersche Trauermusik (Masonic Funeral Music), for orchestra. The cantata is Mozart’s last completed work, finished in November 1791. some three weeks before his death (when he was still at work on the Requiem), for the consecration of a Masonic temple. The funeral march, composed in 1785 for a memorial service honoring two recently deceased members, is a small masterpiece which discloses the fruits of Mozart’s recent “discovery” of Bach and reveals qualities anticipating the serious sections of The Magic Flute.

Less renowned but no less impressive is the cantata Die ihr des Unermesslichen Weltalls, K. 619 for tenor and piano, an elaborate concert aria which deserves more frequent performance. Also particularly beautiful are two chamber works, the Adagios, K. 410 and K. 411, the first scored for two bassett horns and bassoon and the second for two clarinets and three bassett horns. (The bassett horn, a forerunner of the bass clarinet, for some reason seems to have been closely associated with Masonry.) Both these pieces were presumably written as Masonic processional and contain a remarkable amount of musical interest in their short time spans. Less pretentious are the two songs K. 483 and K. 484 for tenor, male chorus, and organ, both of which are simple strophic settings of Masonic texts. Finally, there are two additional cantatas, Die Mauersfreundle, K. 471, and Dir, Seele des Weltalls, K. 249: both are definitely inferior to the two cantatas already discussed; and K. 429, which was left unfinished, suffers particularly from the exact repetition of the opening chorus after the solo aria which forms its middle movement.

The remaining music in the set comprises pieces adopted into the Masonic musical canon for a variety of reasons. In some cases the justification for the choice is obvious. The song O heiliges Band der Freundschaft, K. 148, for example, has a text clearly reflecting aspects of Masonic thought, although it was written in 1772, when Mozart was only sixteen and long before he had come into contact with the order. In some cases the connection with Masonry seems to be simply the solemn character of the music. Other works, however, pose more of a problem. For example, the Graduale, K. 273, a hymn to the Virgin Mary, is included, as are several works for mixed chorus, a circumstance which would preclude their performance in the traditional Masonic rites. Also included is the famous motet Ave Verum Corpus, K. 618 and the delightful Adagio and Rondo, K. 617 for flute, oboe, viola, cello, and glass harmonica (here a celesta substitutes for the harmonica, as is standard twentieth-century practice), although one is again puzzled as to just why these pieces belong in the canon.

These recordings grew out of a 1966 jubilee concert of the Grand Lodge Mozart in Vienna, of which the conductor, Peter Maag, is a member. Although the performances are uneven and clearly reflect the occasional character of an undertaking such as this, there are some strong points—notably the work of tenor Kurt Equiluz, who handles most of the vocal solos, and manages them with taste and musicality. Less satisfactory is the playing of the orchestra of the Vienna Volksoper (where Mr. Maag served as Musical Director), which is beyond its limits in the complexities of the Mauerschen Trauermusik. The music for smaller ensembles, however, comes off much better, as do the less demanding larger scores.

Obviously, in such a heterogeneous collection the importance of the individual works will vary greatly, but the over-all quality is high indeed and the set can be further recommended as containing a great deal of superior music previously unavailable on records. It also performs the important service of opening up to the general music lover a side of Mozart’s creative life which until now has for the most part remained hidden.

MOZART: “Complete Masonic Music”

Kurt Equiluz, tenor; Rudolph Resch, tenor; Leo Heppe, baritone; Chorus and Orchestra of the Vienna Volksoper, Peter Maag, cond. TURNABOUT TV 34213/14, $5.00 (two discs, stereo only).
Either way, you get two superb recordings by the king of organists, E. Power Biggs. And you pay for only one.

Bach Organ Favorites, Volume III continues the series of the master's most popular works for organ. A Biggs Festival is a spectacular world tour of music. It features organ compositions of Bach, Handel, Gabrieli, Soler, Mozart, and others, played on instruments in eight countries, in their original acoustical settings. Both albums are packaged together. One you buy. One you get free. Which is which is up to you.

This bonus record available for a limited time only through your Columbia Records dealer.

And other E. Power Biggs albums:
- Bach Organ Favorites, Volume I ML 5661 / MS 6261 / MQ 4351
- Bach Organ Favorites, Volume II ML 6148 / MS 6748 / MQ 7401
- Bach on the Pedal Harpsichord ML 6049 / MS 6894 / MQ 7901
- Bach; Music of Jubilee MS 5615 / MQ 6371
- The Glory of Gabrieli MS 7071
- Handel: Organ Concertos, Volume I D35 777 (A 3-record set at a specially reduced price)
- Handel: Organ Concertos, Volume II D35 778 (A 3-record set at a specially reduced price)

*Stereo 1 4-track reel-to-reel stereo tape.

E. Power Biggs/The Sound of Genius on COLUMBIA RECORDS

June 1968

CIRCLE 11 ON READER-SERVICE CARD
BACH: The Notebook for Anna Magdalena Bach: Selections

Polonaise in G minor; Marches: in E flat; in G; in D; Minuets: in G; in G minor; Willst du dein Herz mir schenken; Rondeau in B; Bist du bei mir; Aria for Clavier; So oft ich meine Tabakspfeife; Allemande in D minor; Dir, dir, Ich hor Funken; Prelude in C; Musette in D; Ich habe genug; Schorale; Prelude: Wer nur den lieben Gott lasst walten; O Ewigkeit, du Donnerwort.

Elly Ameling, soprano; Hans-Martin Linde, baritone; Tölzer Boychoir; Gustav Leonhardt, harpsichord; Johannes Koch, viola da gamba; Angelica May, cello; Budapest Ensemble, positive organ. RCA VICTORA VIC 1317 or VICS 1317, $2.50.

One of music history's more charming curiosities is the musical notebook compiled in 1725 by Bach's second wife, Anna Magdalena. The notebook was a gift to her from Bach himself, and it was actually he who copied in the first two compositions, two complete partitas. The remaining works were then added by Anna Magdalena, her choices apparently determined by her own particular preferences. Thus the notebook contains various odds and ends, most of which are keyboard pieces of various types (polonaises, minuets, marches, etc.) and arias with keyboard accompaniment. Recent research has indicated that many of the pieces were not written by Bach himself, as was formerly assumed. This has caused some embarrassment in musical circles, as several of the pieces in question had become Bach favorites (for example, the beautiful soprano aria Bist du bei mir, which now appears to be by G.H. Stölzel).

The present collection makes no distinction between those compositions by Bach and those which are not (although the notes do acknowledge the problem). None of the complete larger works in the notebook is included. I suppose the rationale here is that these are readily available elsewhere. As a result, however, the occasional character of the Notebook itself is emphasized in the recording. Surely the idea of performing these pieces as a collection never occurred to either Bach or his wife. In any case one quickly wearies of hearing a long series of short, unrelated pieces, most of which are light in substance. And although larger pieces are not represented in their entirety, extracts from them that appear as in the notebook are included. One thus has the strange experience of hearing the aria of the Goldberg Variations without the variations (actually, these had not yet been written in 1725) and the C major Prelude from the first volume of the Well-Tempered Clavier without the fugue. (The latter, incidentally, is missing five measures in Anna Magdalena's copy, but these have thoughtfully been reinstated for this performance.)

There is already one set of selections from the Notebook available on Decca, and the new performances do not add much to the interest of the collection. Gustav Leonhardt's harpsichord playing is rather mannered, and of the two vocalists only Miss Ameling brings any real quality to her performances. Moreover, my copy has a good deal of surface noise, and worse, there is often a real "explosion" where the explosive sound speaks sounds in the arias.

R.P.M.

BACH: Sonatas for Cello and Piano: in G, S. 1027; in D, S. 1028; in G minor, S. 1029

Janos Starker, cello; Gyorgy Sebok, piano. MERCURY SR 90480, $5.79 (stereo only).

The present release brings the recorded representation of these works to an even dozen. Originally composed for viola da gamba and harpsichord (but playable on either cello or viola), these Sonatas date from the period of the Brandenburg Concertos and are in much the same spirit—the opening of the Third Sonata is strikingly reminiscent of the Third Brandenburg Concerto.

Starker's interpretative approach is poles apart from the deeply inflected, highly expressive, profound, and occasionally ponderous account one hears from Casals on his still available 1950 Prades Festival discs. Substituting verbal freshness for autumnal melancholy, Starker plays with animation, vitality, and forward drive, tempered by aristocratic poise and an unerring grasp of baroque style. The elegant, long-breathed phrasing of his slow movements is also very beautiful—witness the second movement of the G minor Sonata, with its delicately nuanced trill at the final cadence.

Aided by fairly distant microphoning, Starker scales down his tone and vibrato to gambiike proportions throughout, while playing with an agility and accuracy unattainable on the older instrument. Gyorgy Sebok maintains a close rapport; a sensitive partner, he assumes a dominant, equal, or secondary role as the occasion indicates and never obscures the two-voice polyphonic nature of the keyboard part.

The wide range sonics blend cello and piano in agreeably airy stereo phony. My review copy was marred by intermittent surface roughness and the sequence of the Sonatas (S. 1027, 1029, 1028) did not correspond to the order listed on the jackets and labels (S. 1028, 1029, 1027). Nonetheless—a most attractive disc.

M.S.

BARTOK: The Miraculous Mandarin: Orchestral Suite

†Hindemith: Nobilissima Visione

Chicago Symphony Orchestra, Jean Martinon, cond. RCA VICTOR L 3004 or LSC 3004, $5.79.

The suite from Bartók's ballet The Miraculous Mandarin contains some of the composer's most brilliant orchestral music, and Martinon and the Chicago Symphony capture the excitement of the work in a truly dazzling performance. The clarity achieved in even the most complex passages is little short of a miracle. Take, for example, the furiously paced opening, a wild crescendo which already begins with a considerable amount of activity and then quickly draws the listener in. Martinon starts with a bang and yet saves enough for what is to come. And nothing is buried in the extremely rich and complicated scoring; each instrument is allowed to take its proper place in the orchestral picture. This is one of the most exciting orchestral playing I've heard in a long time. One can only marvel at the brass; and the clarinet cadenzas, which form such an important part of the piece, are handled with great artistry. Indeed, the entire ensemble is little short of perfection. There are several good recordings of this piece (notably that by Solti on London, which has the added attraction of the Music for Strings, Percussion, and Celesta), but I feel that this one deserves a spot at the top of the list.

Hindemith's Nobilissima Visione is also a ballet suite, but there the similarity with the Bartók ends. Although it was written some twenty years after the Bartók, in comparison it seems terribly tired and dated. As Halsey Stevens unhappily admits in his jacket notes, Hindemith is very much out of favor these days (a fact he counters by quoting statements about the composer by Aaron Copland and Elliott Carter in the 1930s). The reasons appear quite clear to me. In an age absorbed with color, Hindemith's scoring seems excessively pallid. (The long slow introduction, for example, is played entirely by the string section, the main line being rather gratuitously doubled by two clarinets.) Add to this the general lack of rhythmic variety and the heavy-handed repetitions of the closing passacaglia and you begin to get the picture. But don't despair; just turn over the record!

Of course if one likes Hindemith, the above remarks will seem beside the point. And once again, Martinon's performance is beautifully clear. In this respect it resembles the one under Hindemith himself on Angel, although it is much more fluid than Hindemith's. It is interesting to compare Martinon's tempos with those of the de Haske record; they are considerably faster, particularly in the rondo and passacaglia. A check of the metronomic indications in the score reveals that

HIGH FIDELITY MAGAZINE
Make the intelligent switch to the newest idea in tape recording.
The TDC33.

Once again Harman-Kardon has pioneered a totally new concept in home entertainment equipment. The TDC33 is the first combination receiver/tape deck ever made. What we've done is combined our superb 60 watt Nocturne solid state stereo receiver with our professional TD3 three-head stereo tape deck in a handsome compact walnut enclosure. Now, for the first time, all of the music you could want is right at your fingertips. You can tape music off the air in stereo at the flip of a switch. Add a turntable and you can tape records as easily as you play them. Use microphones and you can quickly and easily create an exciting stereo tape library from "live" sound sources.

The Intelligent Switch
The TDC33 fills an important gap for people who now own outdated vacuum tube high fidelity equipment. If you're one of those people who has considered converting your system to solid state, the TDC33 is the ideal product for you. You probably own a record playing device and speakers. Simply replace your old tube preamplifier, amplifier, FM tuner or receiver with the TDC33. You'll not only have an extraordinary solid state receiver, but a professional quality tape deck as well.

The TDC33 employs the latest solid state technology including a MOSFET front end and integrated circuits. It will pull in FM stations you didn't even know were on the dial with unprecedented clarity and fidelity. The tape deck used in the TDC33 features die cast metal frame construction to ensure critical alignment of moving parts, a one micron gap playback head that permits extended response beyond the range found in conventional tape decks, and double permalloy shielding that allows improved stereophonic separation throughout the entire audio range.

In sum, the TDC33 represents a bold new idea in home entertainment equipment—the control center for a complete solid state home music system plus a totally versatile home recording studio. All in one compact package.

We suggest you see and hear it soon.


CIRCLE 23 ON READER-SERVICE CARD
AN EARLY-BEETHOVEN FROLIC WITH BERNSTEIN

BERNSTEIN'S TRAVERSAL of the Nine Beethoven Symphonies soars towards completion, with only Nos. 4, 6, and 9 remaining to be done. The present installment is one of the conductor's most successful; indeed, there have been few—if any—more convincing essays at either of these works in recent times. Neither performance, to be candid, is distinguished for subtlety: one can find in both interpretations that rough-and-ready quality which one estimable colleague of mine has aptly called the "big bulldozer" approach. Still and all, the orchestral execution here is accurate and clean-limed if never particularly silken-sounding. I like Bernstein's rollicking, Haydnesque approach to the First Symphony. His kinetically chosen tempos "swing" in all four movements, much in the same way as Toscanini's did and with much the same sense of point and fun that the late Maestro conveyed in his undoubted, more polished and sophisticated readings. In view of the relatively light-hearted, unproblematical character of the First, it has always surprised me that so few conductors are willing to treat it in appropriately untutored fashion.

Bernstein rightly discerns the larger dimensions of the Second Symphony without engaging in crude theatricality or Bruckner-type metaphysics. Here the most formidable rivalry comes from Szell and his Clevelanders in a performance a bit more pointed and intense, but essentially similar in its rock-solid, augmented classicism. (Szell's No. 1, on the same Epic disc, is, though, a decidedly tightfisted, humorless affair.)

A distinct plus for Bernstein's readings is the fact that he gives all repeats in both works, even that in the second movement of No. 1 (which Toscanini also observed in his early BBC Symphony version, now reissued on Seraphim). Thoroughly good reproduction—wit the bright, cutting definition on wind, brass, and percussion all to the good of this music. H.G.


New York Philharmonic, Leonard Bernstein, cond. COLUMBIA MS 7084, $5.79 (stereo only).

Both take liberties; but certainly for me, the faster pacing of this version creates a better effect.

The brilliance of the Bartók reading underscores the loss Chicago will suffer when Martinon leaves at the end of this season. Of course, as everyone knows, the orchestra is a great one in its own right, but Martinon's contribution should not be overlooked. The same ensemble recorded The Miraculous Mandarin some years ago under Dorati; and although the results were very good, that performance does not compare with this one.

R.P.M.

BEETHOVEN: Sonatas for Piano

Bruce Hungerford, Daniel Barenboim, Wilhelm Backhaus, pianists.

For a feature review of recordings of Beethoven sonatas by the pianists named above, see page 64.

BELLINI: Norma

Elena Suliotis (s), Norma; Giuliana Tavolaccini (s), Clotilde; Fiorenza Cossotto (s), Adalgisa; Mario del Monaco (t), Pollione; Athos Cesarini (t), Flavio; Carlo Cava (b), Oroveso; Chorus and Orchestra of Accademia di Santa Cecilia (Rome), Silvio Varviso, cond. LONDON OSA 1272, $11.58 (two discs, stereo only).

Listening to this recording of Norma gave me very little pleasure. Elena Suliotis, as every opera fan must know by now, possesses a large, exciting dramatic soprano of magnificent potential and many undeniably fine individual qualities. Some day she may even be a very good Norma. But at present neither her vocal technique, her musicianship, nor her dramatic instincts have developed to the point where she can manage a reasonable performance in this exacting music. There are occasional arresting moments: the smoldering fury that underlines her opening words of the trio "Oh! di qual sei tu vittima," for instance, or her explosive reproaches to Pollione during the final scene. They are only moments, though, and moments do not a Norma make.

Perhaps Miss Suliotis' most serious failing is her inability to give musical or musical point to Bellini's carefully sculptured melodies. To hear her fumble through the delicate lines of "Casta diva" without any apparent idea of where the notes are heading suggests, at best, a certain immaturity or, at worst, a basic unmusicality. Time and again she disappoints by virtually throwing away such luscious and shapely opportunities as the 

"Oh! cari accenti!" in her first duet with Adalgisa or the touching "Teneri, teneri figli" passage which opens Act III. While the rather raw passion and vigorous energy that served her so well in London's Nabucco also have a place in Norma, Miss Suliotis' dramatic conception of the role remains extremely crude and half-formed, often content with merely stressing the obvious (i.e., "I love my children"—sung very softly—"sometimes I hate them"—sung very loudly). For a singer still in the embryonic stages of a promising career to record such a rough précis is a lamentable example of the hurry-up thinking that has discouraged so many talented young artists (and record companies), eager to cash in on sudden celebrity.

Even during his best days it's doubtful that Mario del Monaco would have found Pollione's music a congenial vehicle. At this late date it is necessary for the tenor to bully his way through the role at an impossible and unvarying fortissimo in order to maintain a vocal tone of any quality at all. This is graceless, tasteless, flavorless, and thoroughly unpleasant singing.

There's little point in discussing Carlo Cava's Oroveso. London has virtually cut the part out of the opera. The opening choruses and arias are pared down to half its length and Oroveso's second big scene, the chorus "Non partì?" and aria "Ah del Tebro," has been omitted entirely. Numerous other cuts and Varviso's overhasty (and totally undistinguished) presentation of the score help to squeeze the opera onto two records—I suppose the intention here was to give this version at least an economic advantage over its unabridged, three-disc rival sets.

The one ray of light through the overcast is Fiorenza Cossotto's Adalgisa. Miss Cossotto stands proudly in the great Stagnani/Simionato tradition of fine Italian mezzo-sopranos: a rich, vibrant voice, evenly produced from top to bottom, and capable of executing Bellini's embellished lines with immaculately clean articulation. To all this she brings an individual burnished, smoky sound and a lively temperament which is immensely appealing. On more than one occasion Miss Cossotto's finished work puts her colleagues to shame. No Adalgisa can be expected to carry the day alone, however, and the present London production offers no competition at all to either the Callas or Sutherland versions.

P.G.D.


BRAHMS: Serenade No. 2, in A, Op. 16

Wagner: Siegfried Idyll

South German Philharmonic Orchestra, Karl Ristenpart, cond. CHECKMATE C 76010, $3.50 (stereo only).

The present disc is not to be confused with...
The AR Guarantee: not one cent for parts, not one cent for labor, not one cent for service charges, not one cent for freight.

AR guarantees are unmatched in the high fidelity industry. They are also easy to read. We believe that when a consumer buys a product, he should get one that works as he has been told it will work for the price he has been asked to pay. If the product then fails to operate correctly through no fault of the consumer, the manufacturer must accept responsibility for the failure at no cost to the consumer. A guarantee under which the consumer is forced to pay, perhaps repeatedly, for the manufacturer’s errors, is not fair.

Acoustic Research guarantees its loudspeaker systems for 5 years, its turntable for 3 years, and its amplifier for 2 years from the date of purchase. During this time, if a product we have made fails to operate properly through no fault of the owner, Acoustic Research takes full responsibility for the necessary repairs. There is no charge for parts which need to be replaced; no charge for the labor of locating these parts and replacing them; no “service charge” by Acoustic Research, or any of its authorized service stations; no charge for shipping, whether to the nearest authorized service station or all the way to our factory in Cambridge and back; not even a charge for a new carton and packing materials, if these are needed. The only cost to the owner is inconvenience, which we deeply regret and make every effort to minimize.

Acoustic Research, Inc.
24 Thorncliffe St.
Cambridge, Mass. 02141

CIRCLE 1 ON READER-SERVICE CARD
with an earlier Ristenpart record of the identical coupling issued on the Saga label a few years ago in England. The Checkmate performances were taped shortly before Ristenpart's death, last December, and are probably the last items we shall have from this fine musician.

The Wagner is especially tender, with a cogency and succinctness that, for me, far transcends the heavy Gewiiltichkeiten of the "traditional" performance. Ristenpart kept his orchestra to chamber proportions, though he happily avoided miniaturization. The clarity of the wind parts is there, but so too are the necessary warmth and body of string tone. In the Brahms, Ristenpart's way is somewhat soberer than Toscanini's on the recently issued 1942 broadcast performance for RCA Victor—that is, he keeps textures a bit angular and refrains from letting the various instrumental strands coalesce with Toscanini's almost operatic fervor. Toscanini's subtlety and lucidity are, of course, much to be cherished in this too often heard score (the sonics of his performance, moreover, are surprisingly good), yet Ristenpart's approach, for all its reserve, lacks neither heart nor muscle.

The sound of this Dolby-processed recording is remarkably airy and convincing. A gracefully—If sadly—accepted moment. H.G.

BRUCKNER: Symphony No. 4, in E flat (1878-80 version)

Amsterdam Concertgebouw Orchestra, Bernard Haitink, cond. PHILIPS 900171, $5.79 (stereo only).

This is the fifth Bruckner work Haitink has recorded, and I think it's a winner. Characteristically, Haitink's interpretation does not draw attention to itself. He simply plays the work with a deeply beautiful,This statement should not imply either dullness or lack of imagination. On the contrary, orchestral colorings are vivid, textures lively, and phrasing often wonderfully sensitive. Most exciting of all is the unusual sense of a live performance. Klemperer's left-right division of first and second violins yields some exquisite effects beyond the reach of the more usual present-day layout used by Haitink, and there are many fine things in Klemperer's reading. But Haitink's now displaces it as my favorite version. The airy lucidity of the orchestral playing is matched by fine work from the recording engineers. Once again, however, Philips' American pressing is poor. It starts well, but some way into the first side developments (instead of the usual Philip/Mercury cracking) a strange sort of tape interface—rather than hiss or hum—which thereafter persists. It's high time that the American Philips company either overhauled its pressing facilities or started to import the far superior European discs.

Even with the handicap, this is a lovely record, and if you have no Bruckner in your collection, I can't conceive of a better starting point. B.J.

BUSONI: All'italia (in modo napoleo

BUXTEHDEDE: Organ Music

Toccata in F; Prelude in F sharp minor; Passacaglia in D minor; Gigue Fugue in C; Canzonetta in E minor; Magnificat Pri
ni toni; Chorale Preludes: Ein feste
Burg; Heu Christ der ein Gottes Sohn; Two Preludes on "Von Gott will ich
nicht lassen.

Jürgen Ernst Hansen, organ. NONESUCH H 71188, $2.50 (stereo only).

Hansen continues his series for Nonesuch with Volume Six of "Master Works for the Organ." Here he plays the organ at the Church of the Savior in Copenhagen, built in 1690 by the brothers Johan and Peter Friz. This is a sparkling example of the North German baroque school of organ building, and is ideally suited to the bravura character of Buxtehude's larger organ works.

One will search vainly through Buxtehude's preludes and fugues for the musical substance found in most of Bach's preludes and fugues. The elder composer's highly ornamented chorale preludes, however, attain a tender, lyrical, almost romantic beauty which remained unsurpassed until fifty years later, when Bach used them as models for some of his most beautiful compositions in the same genre. Hansen builds these highly sectionalized and often seemingly loosely connected works into structures of terrific momentum and excitement. With electric precision, clarity, and an unerring sense of proportion, he presents thoroughly convincing and unified performances which virtually bristle with excitement.

In short, a first-rate set, further enhanced by very warm and clean recorded sound. C.F.G.

COWELL: Sinfonietta

Surinach: Melodythmic Dramas

Louisville Orchestra, Jorge Mester, cond. LOUISVILLE LOU 681, $7.95 or LS 681, $8.45.

Henry Cowell's Sinfonietta of 1928 is remarkable chiefly for its slow movement, a long, marvelously sonorous, somewhat Hindemithian affair played by the strings only, in unison and octaves throughout. Carlos Surinach's Melodythmic Dramas is a series of short, pungent, highly emotional sketches bearing the titles "Festi", "Festive," "Poignant," "Tragic," "Voluptuous," "Vehement," and "Mournful." Behind each of them one feels the influence of the Spanish dance, its rhythms, its melos, and its razor-edged atmosphere; and, as is so often the case in the Spanish dance itself, there is a heavy emphasis on clichés.

This is the first Louisville release led by the Louisville Orchestra's new con-
The cartridge looms large for a simple reason:

It is the point of contact between the entire hi-fi system and the recording. What happens at the tip of its tiny stylus determines what will happen in all those big and impressive components that are so obvious to the eye and, in the aggregate, so apparent to the pocketbook. Worldwide, experts and critics have hailed the discovery of Trackability as the definitive measurement of cartridge performance. When evaluated against this measurement, the superb Shure V-15 Type II Super Track stands alone.

Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois 60204

The analog-computer-designed Shure V-15 Type II Super-Trackability cartridge maintains contact between the stylus and record groove at tracking forces from 1/4 to 1 1/2 grams throughout and beyond the audible spectrum (20-25,000 Hz). Independent critics say it will make all of your records, stereo and mono, sound better and last longer. Tracks 18 cm/sec. and up at 400 Hz; tracks 26 cm/sec. and up at 5,000 Hz; tracks 18 cm/sec. and up at 10,000 Hz. This minimum trackability is well above the theoretical limits of cutting velocities found in quality records. $67.50.
ductor, Jorge Mester. The previous records were conducted by the now retired Robert Whitney. Whitney put the Kentucky city on the map of the world, musically speaking. Rather than spend the orchestra’s money on fancy soloists who didn’t earn their keep, he commissioned a whole series of new works and recorded them, setting up his own recording outlet to do so (the only recording outlet ever created by an American symphony orchestra on its own). The Louisville series of recordings has gone on for years; they have covered every conceivable style, type, idiom, and nationality within the contemporary framework, but they have been particularly valuable for their revelation of the work of American composers. The Louisville series has done on records what Henry Cowell’s New Music Edition did in print. We are only just beginning to appreciate the New Music Edition—and it will be years before we fully absorb the music on the Louisville discs. A.F.

**DUFAY:** Missa Caput; Isorhythmic Motets: Apostolo glorioso; Nuver rosarum flores; Fulgens inbar eclesie

Capella Cordina, Alejandro Planechart, cond. Lyrichord L.L. 190, $4.98 or LLST 7190, $5.98.

If recordings were any guide, we would know Guillaume Dufay mainly as a composer of the jewel-like settings of fifteenth-century hymns and antiphons like the popular *Alou redemptoris mater.* But this many-sided composer also excelled in the creation of larger musical structures like the ceremonial motets whose elaborate isorhythmic forms, melodic and rhythm complexities, and double texts put them in a different world from the intimate lyricism of Dufay’s smaller works.

It is a pleasure to have a recording of three of these splendid pieces together with Dufay’s *Caput Mass.* This piece may be familiar to students of music history as one of the subjects of Manfred Bukofzer’s quasi-detective story *Caput—a Musico-Liturgical Study,* the fascinating tale of his search for the source of the tenor melody of the Mass. I would like to be able to say that the grandeur of the performances matches the glory of the music, but unfortunately such is not the case. Alejandro Plan- chant’s ensemble is largely, I would imagine, an amateur one, and in the Mass in particular his singers sound weak and unconvincing. The motets fare better in recorded sound, which is more spacious, as well as in performance. However, I do not mean to give a completely negative picture. Though the performance is not all I would have liked, the record is still worth having for the fascinating glimpse it gives us of “the other” Dufay.

**HANDEL:** Passion (“Brockes Passion”)

Maria Stader, Edda Moser, sopranos; Rosemarie Sommer, contralto; Paul Potts, tenor; August Wenzinger, cond. Archive 198418/20, $17.58 (three discs, stereo only).

National pride has its curious blind spots. Why would the Germans pick Handel’s Brockes Passion for recording when many of his greatest masterpieces are still unrecorded? Precisely because this Passion is one of his two large works on a German text. Furthermore, Bach copied half of the Brockes Passion with his own hand (the other half was done by his wife), a sure sign that this must be a masterpiece even though nobody knows it. Nor does anyone know why, where, and when Handel composed it.

Heinrich Brockes was a German man of letters, lawyer, and member of the Hamburg Senate. To us his poetry is hardly bearable, but his contemporaries admired it, his Passion libretto was read in every middle-class home, and was set to music by the leading composers of the day, even Bach used portions of it in his St. John Passion. The general assumption seems to be that Handel composed it so as not to be left off the honor roll, but that is out of character; he ordinarily did not write anything that could not be performed under his own direction to a paying public. It is some-
Practically every component part in the new ST-5000FW FM stereo tuner is Sony-engineered and Sony-made. Especially the field-effect transistors. Is that so important? We think so. Because they're made to bring out the best in our unique circuit design.

Such as what?

FET's (particularly Sony) are inherently much less susceptible to overload by strong signals. Used in the Sony front end, they are impregnable. You can enjoy even the weakest FM stations without annoying crossmodulation interference.

The best FET's (Sony again) have noticeably less noise than conventional silicon transistors. In the Sony front end they increase the usable sensitivity (LE/W) right out to its theoretical limit.

Three unique solid-state filters are used in the i.f. amplifier stages. They can never go out of adjustment, as they never need realignment. They contribute to the tuner's fabulous selectivity (better than 90dB) and stereo separation. You can zero in on a weak station right next to a strong one.

Another Sony innovation is the unique selective circuit in the multi-plex section. This prevents triggering of automatic stereo operation where the quality of the multi-plex signal cannot assure noise-free, distortion-free stereo reception.

We use Sony FET's at many critical points. In the local oscillator in the front end to keep drift to an absolute minimum. And in the flyback rectifier circuit (which has 3 conventional transistors, too).

Hear the new ST-5000FW at your high fidelity dealer. Suggested list is $449.50.

Sony Corporation of America, 47-47 Van Dam St., Long Island City, N.Y. 11101.
times said that he wrote it for George I, who could not speak English, but the first Hanoverian did permit to become quite enthusiastic about religion—he was interested in his fat mistresses and in opera. Whatever the reason, Handel sent the score (presumably composed in London around 1718) to Hamburg through the mails and never bothered with a performance of his own.

Even before we get to the music there is trouble: the original score is lost and the extant copies (including Bach's) do not agree with one another. The editors of the new Halle edition of Handel's collected works seem to have coped with these difficulties and reconstructed the score: this recording follows it faithfully. But even if we now have such a reconstructed score, we are dealing with a pasticcio: from the opening sinfonia, which is a transcription of a keyboard fugue, we bump into old acquaintances from the Utrecht jubilate, the odes, the Italian cantatas and oratorios. Fortunately, there are also some fine original numbers, though the rest is routine stuff. Later, Handel reversed the lend-lease, using portions of the Brockes Passion in Esther, Deborah, the second Aci and Galatea—even Semele.

Well now, was it worth recording this work that is as long as the B minor Mass? The answer is yes and no. There is enough good music in it that is a pleasure to hear, but half of the score would have been quite sufficient. Unlike the oratorios or Bach's Passions, Handel's setting consists of numerous brief individual pieces, among them fifty recitatives and thirty-one arias. To be sure, many of these are very short, but since many of the arias—and even some of the choruses—are of the du capo variety, and Weninger repeats everything, the rather slender score is expanded to extreme lengths. The final opus (as Brockes wanted it) and it is somewhat surprising to hear Jesus sing florid arias, but then He is the chief protagonist. Another most unusual—and entirely operatic—feature of ensembles is the doubles beyond duets. It would be difficult to list all good numbers, but one can understand why Bach became interested in this music. Arias such as "Was Brunnen, Vater," with its bold harmonic surprises and the lively cantus firmus of the violins, or the profoundly moving plaint "Mein Vater" must have impressed him. (Also, Bach did not know that many of the fine numbers came from well-tried and successful works.) On the other hand, one is astonished how perfunctory some of this music is. Take, for instance, Mary's quite un-Biblical recitative, sung when Christ is taken to Golgota. It is without the slightest interest or emotional-dramatic relevance. Indeed, the whole last third of the Passion is boring and one feels impatient with Believing Soul, who appears in every vocal range.

The performance, ably assisted by the recording engineers, is very good. Weninger is a fine musician who knows the style, and both his orchestra and chorus are excellent. The continuo (organ and harpsichord) is first-class, and one is never in doubt about the harmony. The recitatives, however, are a bit metronomic, and towards the end the Evangelist begins to give one the impression that he did not have much to say. I suppose that like Handel he just got tired. Theo Adam (Jesus) and Ernst Hüffler (Evangelist) sing nobly, and Maria Slader, who as the Daughter of Zion is one of the chief protagonists, is a winner. Jerry Jennings (Peter) is good even if at times he is a trifle fleck-messmerish; Edda Moser (Mary, Believing Soul, etc.) has plenty to do and she works conscientiously, but her voice tends to be glassy. The other figures are all acceptable except Paul Esswood, whose alto is simply awful, a cross between a loon and a basset's pipe. Why do they insist on using such characterless voices that refer to the rest? Are they trying to restore the reign of the castrato? It can't be done painlessly, with freakish voices; that world is gone forever.

Now if Archive would edit its tapes intelligently, giving us a two-disc Brockes Passion (saving the integral recording for study), we would enjoy Handel's curious excursion into the very world he so assiduously avoided all his life.

P.H.L.


LAULO: Nanaouna; Repitodie pour orchestre

Orchestre de la Suisse Romande, Ernest Ansermet, cond. LONDON CS 6536, $5.79 (stereo only).

At the first performance of Nanaouna in 1882, the nineteen-year-old Debussy responded with such rapturous enthusiasm that the rest of the audience turned him out of the theatre. What the future Monseigneur Croche found so exciting in this ballet score other than the exotic subject and the composer's professional polish may be difficult for present-day listeners to appreciate. Written some ten years after the successful Symphonie espagnole and six years before the completion of Le Roi de Ys (which view as Laulo's masterpieced), Nanaouna lacks both the rhythmic excitement of the former and the melodic impact of the latter.

In Ansermet's admirably idiomatic performance, however, Nanaouna reveals a sensitive color and light grace reminiscent of Bizet, and a generally patrician poise that sets the music quite apart from the vulgarity of Delibes. The frequently un-even Orchestre de la Suisse Romande here plays extremely well, with notable solo contributions from Mesars, Popen and Cuvit, respectively the first flutist and first trumpeter. London's sound is admirably suited to the music and its performance.

The work identified on the label of this disc as the Rapsodie pour orchestre is better known as the Rapsodie norvégienne, the transformation for orchestra only of the Fantaisie norvégienne for solo violin and orchestra. Neither this piece
The man with the golden ear

17½ cubic feet of sound in your living room requires two basic essentials. The first is a Golden Ear to catch every nuance. The second, rather obviously, is a permissive wife. Some men have both (unbelievably) and have installed the actual Altec A7 "Voice of the Theatre"® in their living rooms. This is the same system that has become standard for recording studios, concert halls and theatres. However, if your wife is something less than permissive, Altec has the answer.

- We have taken all A7 speaker components and put them in a single package. Half the size. The same high-frequency driver. The same cast aluminum sectoral horn. The same 13" low frequency speaker. The same crossover network. Frequency response is unbelievably wide (beyond the range of human hearing, if that's of any interest). The midranges are "in person" and that's where 90% of the sound is. Basses don't growl and groan. Trebles don't squeal. Styling? The hand-rubbed walnut Valencia has a delicately curved wood fretwork grille. The oak Flamenco is pure Spanish. Send for your Altec catalog or pick one up from your dealer. Compare. Buy. If the wife complains, tell her about your Golden Ear.

A Division of Ling Altec, Inc., 1515 S. Manchester, Anaheim, Calif. 92803

SPECIFICATIONS—FREQUENCY RESPONSE: 35-22,000 Hz; IMPEDANCE: 8/16 ohms; CROSSOVER FREQUENCY: 800 Hz; DIMENSIONS: 29½" H. x 27½" W. x 19" D. (Flamenco is two inches lower); COMPONENTS: 416A 15" low-frequency speaker with a frequency response of 20-1600 Hz and a cone resonance of 25 Hz; 806A high-frequency driver; 8118 high frequency sectoral horn with 90° horizontal and 40° vertical distribution; N805G dividing network with continuously variable HF shelving attenuation. PRICE: 846A Valencia, $333; 848A Flamenco, $345.

CIRCLE 2 ON READER-SERVICE CARD
SPRINGLIKE FRESHETS FOR A MAHLER FIRST

Though somewhat antiquated in recorded sound, Kubelik's Vienna Philharmonic version of the Mahler First Symphony on Richmond 191(9, mono only) has longevity, one of the best readings available. Remaking it as the third in his progressing integral series on Deutsche Grammophon, he has achieved what is probably the finest of all the stereo versions.

In terms of performance alone Horenstein's interpretation (in very old mono sound, coupled with the Ninth Symphony and Kindertotenlieder, in Vox VBX 116) remains for me the acme, and beside his gripping treatment of the slower parts of the first and last movements Kubelik's quicker, more casual tempo sound a trifle lacking in emotional commitment, just as his response to accelerando and ritardando markings is sometimes kept too firmly under control. But though Kubelik may catch Mahler's characteristic nervous impetuosity and dramatic extremism less trenchantly than do Horenstein, Bernstein, and to some extent Solti, nevertheless the sheer natural musicality of his reading wins me over almost completely. The spontaneous-sounding expansion of the rhythm six measures before figure 9 in the first movement can serve as just one delightful and exuberant example among many, and this quality in the phrasing is matched by the springlike freshness of the orchestral playing throughout.

One place where Kubelik scores over all his rivals is the opening passage of the slow movement, where he observes Mahler's pp ohne crescendo more scrupulously than anyone else. And again I must applaud his decision to place the second violins on the right of the orchestra, where they are able to give full value to several antiphonal effects. These and other matters are conveyed with unobtrusive excellence by the recording.

Those familiar with Kubelik's older recording may want to know that he has now restored the first-movement repeat, though for some reason he still omits the one in the second movement.

When complete, Kubelik's set is certainly going to compel great admiration. And I have the feeling that I shall often be returning, for pure pleasure, to this very attractive, No. 1. B.J.

Mahl er: Symphony No. 1, in D

Bavarian Radio Symphony Orchestra, Rafael Kubelik, cond.
Deutsche Grammophon 139331, 55.79 (stereo only).


MESSIAEN: Turainguilla-Symphonie a Takemitsu: November Steps


The Turainguilla-Symphonie is something of a problem piece. To regard this shapeless work as a symphony in any accepted classical sense is impossible. Not only is its cyclical ten-movement form unorthodox; even more so are the composer's religio-erotic expressive aims. Messiaen tells us that the piece presents a song of love, hymn to joy, time, rhythm, movement, life, and death, all at the same time—goals not very congenial to symphonic expression. If one forgets the term 'Symphony,' the piece could possibly be enjoyed as a seventy-minute suite—except that we would meet Messiaen's heavy-handed symphonic gestures at nearly every turn.

Actually, Turainguilla is not nearly as bad as some critics would have us believe, despite its discontinuity and moments of unbelievable banality (Messiaen's tunes, never a strong point with him, come straight from the Hollywood cornfields). But I find myself enjoying too much of the work to dismiss it out of hand. There is an undeniable exuberance to the fast music, the sheer élan of which sustains interest despite the bad tunes, while the slower sections of the score are weighty enough to give at least the impression of real substance. Furthermore, Messiaen's rhythmic thinking here is fascinating, and easier to follow than in his other compositions. The solo writing for piano and Ondes (an electronic keyboard instrument) has real virtuoso appeal. But perhaps most impressive are the complex orchestral

CIRCLE 29 ON READER-SERVICE CARD
I
AFAYETTE
RóóóT
120-Watt Solid-State AM/FM
Stereo Super-Receiver
YEARS AHEAD IN DESIGN!

4 IC's + 2 F.E.T.'s * EXCLUSIVE
COMPUTOR-MATIC™ Circuit

Are IC's, F.E.T.'s and special transistor overload protection circuits necessary in a receiver? We thought so. So we included them in the LR-1000T. And you'll be glad we did. FM stereo comes through with remarkable clarity—better than ever possible before. And with COMPUTOR-MATIC (Pat. Pending), an exclusive overload protection circuit, you'll never have trouble with driver and output transistor burnout. Special built-in monitoring circuits act in an instant to prevent damage in the event of overload, and automatically restore operation when the cause of overload is removed.

There's a host of other important features, of course. These include a fool-proof automatic FM mono-stereo switching circuit, adjustable interstation muting on FM and AM, built-in FM and AM antenna systems, a full range of stereo inputs for external program sources, provision for use of remote speakers, center channel output, front and rear panel tape outputs, plus every needed control for full flexibility. And, your assurance of reliability is the 2 year parts warranty (1 year on semiconductors) that accompanies this receiver.

Price, including deluxe simulated wood grain metal case........................................219.95
Stock No. 99-0183WX

*NEW, FUSELESS AUTOMATIC OVERLOAD PROTECTION FOR DRIVERS & OUTPUT TRANSISTORS.

A special 2-transistor circuit in each channel continuously monitors the output stages. The start of any abnormal condition is immediately sensed and the circuit acts instantly to cut off operation of the amplifier before damage can result. Not only is this computer-type protective circuit hundreds of times faster than a fuse or circuit breaker, but it is also self-restoring. When the cause of overload is removed, the circuit automatically restabilizes, allowing resumption of normal operation.

COMPARE THESE LR-1000T SPECIFICATIONS:

1.65µV (IHF) FM sensitivity, 1.5db capture ratio, 38db FM stereo separation, 90 db cross modulation rejection, 68 db signal-to-noise ratio, 120 watts (IHF) power output with less than 1% Harmonic distortion, and power bandwidth of 20-40,000 Hz. Size: 15⅞ x 4½ x 11⅜D.

Lafayette Radio
Electronics

Write now for free detailed literature.
Lafayette Radio Electronics
Dept. 52-8, P.O. Box 10, Syosset, L.I., N.Y. 11791
**The Challenge of Ives Brings A New Round of Challengers**

**The Complete Symphonies—the Problems of Performance Practice**

Whether or not this set contains, as its advertising would imply, "the complete symphonies of Charles Ives" depends on which of the composer's classifications of his own works you care to use. Ives repeatedly referred to _Holidays_ as a "symphony," and once even stated that he had written seven—apparently including _Three Places in New England_ and the Second Orchestral Set in the count. Chances are, however, that Ives would have agreed that the four numbered works included here were his four real symphonies. Whereas the miscellaneous orchestral works achieve their total effect by a judicious contrast of juxtaposed movements, the symphonies all employ some sort of organic development running from movement to movement. This ranges from the straightforward cyclic bring-the-first-theme-back-in-a-later-movement device rather casually applied in the First Symphony (to be fair, a theme from the second movement also makes its way into the finale) through the subtler cyclicism of the Third (the opening theme is developed in the last movement, notably in the coda as a counterpoint to _Just as I Am_) and of the Fourth (the opening "question" appears in some transformation in each movement) to the whole barrage of unifying devices in the Second.

Yet while the symphonies may share a common concern with cyclic form, they are otherwise so divergent in style as to strain any definition of "Symphony" that might attempt to encompass them all and yet shut out any orchestral work in several movements. Indeed, no other variety of instrumental music shows Ives's development so clearly: the First (the "earliest" Ives piece in the repertory save for some songs), which, if you miss the hymn tune quote in the first theme of the first movement—the only quote in the piece—you might not take for Ives at all; the Second, the archetypal American piece; the Third, a distillation of the Ives hymn tune style, still tonal but with a new harmonic and formal independence and a new, personal vision; and the Fourth, in the fully mature Ives style, bold, free, and adventurous, with a final movement foreshadowing the devices to be used in the sadly incomplete _Universe_ Symphony. Yet, listening to the four together, some similarities do stand out: both the First and the Fourth, for instance, end with march sections (one _Tchaikovsky_ influenced, the other descending bass lines; and isn't the coda of the Second, with its use of practically all the themes of the work, a tonal equivalent of the everything-including-the-kitchen-sink texture of the second movement of the Fourth?

The performances on this release are varying in quality. At their best, they are as good or better than their competition. I prefer, for instance, Farberman's performance of the First to Morton Gould's somewhat overheated version for RCA Victor. Gould occasionally gives the impression that he is trying to create an excitement that doesn't exist in the score, while Farberman's relaxed reading, with the aid of some beautiful playing by the New Philharmonia, conveys the feeling of a radiant, atmosphere-drenched serenade—perhaps a little slighter in scope than a symphony, but nonetheless a work to revel in.

One place where this underplaying approach cannot work is in the coda to the outer movements and this is where the new Ormandy recording of the First is clearly ahead of the competition. There's no doubt that Ives wanted these movements to end in a blaze of glory; both codas are long, elaborate, and full-throttle all the way. Neither of them really comes off in Farberman's performance. It is mostly to Ormandy's credit that he not only makes the first coda work perfectly, climactic statement in major of the cyclic theme and all, but also makes the last coda work almost as well. Here neither Farberman nor Gould realigns much of the orchestra but two minutes of churning, producing an end product more like warm margarine than butter; Ormandy and the Philadelphians, fortified by a few decades of playing the _Pathétique_ together, turn out a march that is unquestionably the high-priced spread. The rest of the Ormandy performance is also extremely good, and if you're looking for a recording of the First alone, this is your best buy. (But what shall be said about Columbia's coupling of the First Symphony with a third release of Ormandy's 1964 recording of _Three Places in New England_? One copy of this recording is a pleasingly mellow, almost regrettable necessity of the market today; three copies is exploitation pure and simple.)

The present performance of the Second will please those who have been annoyed by the cuts and the general musical approach (are you sure you heard that?) of the Bernstein Columbia album. If one misses the lush sound of the New York strings (especially that of the solo cello: the big cello solos in all three of the later symphonies are hampered by the dental-floss tone of the New Philharmonia's first-desk man), one is repaid by hearing the whole. Yet the last movement, including an exhilarating fugal, the intertwining of melodies and harmonies, and some other things that make its final appearance seem less like an arbitrary climax-capper. One will also hear from the British players the last chord as Ives wrote it—a quick jolt, not a willfully prolonged Bronx cheer. Only in the third movement does Bernstein come out a clear winner, and in general Farberman is the most honest and sensitive performance rather than to Bernstein's lush but truant one. (I am bothered, though, that neither record brings out any of the counterthemes to the trombones' _Columbia_ at the coda: to balance everything else going on at that point is practically impossible, but surely the two trumpets playing the main theme of the second movement could get approximately equal time.)

The performance of the Third is well thought out and well executed, the only real miscalculation being the bells at the end, which sound less like Ives's distant church bell than like a flock of sheep who have wandered in by mistake from the Mahler Sixth. In some spots it has very fine qualities, but on the whole I prefer the warmer performance given by Hanson on Mercury.

This recording of the Fourth Symphony is important partly as a demonstration—the Stokowski version with its two assistant maestros notwithstanding, the work can be done by a single conductor; partly as insurance that some of the idiosyncrasies of the Stokowski performance (the eternal tremolo scrubbing at No. 33 in the second movement; the held-over note at the end of the same movement; the overblown reading of the third movement) will not be taken as "a part of the score"; and partly because the piece is of such complexity that multiple interpretations are essential if all its many and varied aspects are to be fully revealed. I have no doubt that anyone will prefer the Farberman recording to Stokowski's: Vanguard/Cardinal's engineering technique isn't up to the demands of the piece; the chorus is disastrously overmixed (as well as having a very Ambrosian pronunciation—_Ives_ would have preferred hard cider); the New Philharmonia's orchestral sound is less impressive than that of the American Symphony Orchestra; and, in the last analysis, the piece just doesn't work in Farberman's dutiful reading as it does in Stokowski's idiosyncratic one. Even in

---

*High Fidelity Magazine*
the third movement, where Farberman's low-pressure approach is much closer to Ives's intentions than is Stokowski's Cinerama style, the playing is so drab and unfeeling as to rob Farberman of his advantage; the irruption of the "questioning" music at cue 12 has a force it misses in the Stokowski, but the rest of the movement is pretty much of a loss. (Listeners annoyed by Stokowski's overreading will have to make do with the early version of this movement in the First String Quartet as the best substitute currently available.)

Still, after all the carping, the fact remains that one does hear things in this new Fourth in a different perspective from that of the Stokowski performance. That some of these new perspectives are most welcome (the quarter-tone piano in the second movement and the final clarinet comments in the third, to take two obvious examples), and that the general interest of hearing a different approach to one of the densest and most complex scores of our century makes this performance worth attention. All this, plus an excellent reading of the First Symphony and a no-nonsense reading of the Second, should make the album well worth acquiring by the growing number of Ives enthusiasts. W.S.

**IVES: Symphonies: Nos. 1-4; Hello-w-een**

Ambrosian Singers (in Symphony No. 4); New Philharmonia Orchestra, Harold Farberman, cond. CARDINAL VCS 10032/34, $10.50 (three discs, stereo only).

**IVES: Symphony No. 1: Three Places in New England**

Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA MS 7111, $5.79 (stereo only).

**The Complete Piano Works—Old Friends and Fresh Discoveries**

In the past it has always taken a generation or two before the music of a colossal innovator found thoroughly knowledgeable interpreters. The great Bach players did not appear on the scene on the day Bach died nor did the great Beethoven players on March 26, 1827; it was not until the middle of the nineteenth century that the keyboard fugues and suites of the one composer and the keyboard sonatas of the other came into their own. Our time moves a little faster in some respects. At least, Alan Mandel, the first great Ives keyboard player, has emerged within a relatively short period after the discovery of that composer's submerged output, though he has doubtless benefited from the Ivesian pioneering of such as John Kirkpatrick and William Masselos. Actually, up to now the phrase "Ives player" could not have been used because no pianist ever attempted anything but one or the other of the two long sonatas. You are not a Beethoven player if you know only one sonata or a Bach player if you know only one prelude and fugue. Mr. Mandel is the first pianist to have mastered all, or even any considerable amount, of the music of Ives in addition to the sonatas.

Some of this music remains unpublished; nearly all of it remained unperformed in public until Mr. Mandel started making a noise on the concert stage, and that was very recently; much of it, obviously, is recorded here for the first time.

Mr. Mandel is a magnificent pianist, but he is just about the world's worst editor, and the inadequacy of his notes makes it difficult even to outline what Ives and he have done. For example, Ives seems to have composed twenty-two pieces called Studies, but only half of these are here accounted for by number, and we are not told whether the other eleven are missing or are to be found among the thirteen pieces in the album distinguished by descriptive titles; to make matters even more confusing, several of the short pieces have both numbers and titles.

At all events one need not be a great mathematician to see that eleven and thirteen make twenty-four, nor an especially perceptive numerologist to appreciate the musico-historical significance of that number, especially with reference to the above-mentioned preludes and fugues. To be sure, Ives did not compose his *Well-Tempered Clavier* all at once: the twenty-four pieces were produced throughout his career and are written in every conceivable Ivesian style from the most conventional to the farthest out. Nearly all use the Ivesian stream-of-consciousness technique whereby familiar thematic material (familiar at least to the composer) is extensively quoted. An astonishingly large number of the short pieces make use of ragtime; this is, after all, the American pianistic idiom *par excellence*. Many of the pieces bear wonderful titles—"The Anti-Abolitionist Riot in Boston, Song Without (Good) Words, Bad Resolutions and Good, Some Southpaw Pitching." When all is said and done, however, an Ives player stands or falls by what he does with the two big sonatas. Some movements in these works, especially the scherzos, are a primeval chaos of notes, and the player is assigned the highly creative job of bringing order among them. This Mr. Mandel achieves to a degree unprecedented in my experience. He really makes the "Hawthorne" movement of the *Concord* sing, and does as well with the mader pages of the First Sonata too. The profundities of "Emerson," the richness of "Thoreau," and the Brahmsian grandeur of the First Sonata's finale are all handled superbly, as is everything else in the set, and Desto seems to have invented a totally new technique of recording to obtain the breathtaking fidelity of these discs. A.F.

**IVES: The Complete Works for Piano**

Alan Mandel, piano. DESTO 6458/61, $23.25 (four discs, stereo only).

**June 1968**
Westminster presents
The Classic Classics
enhanced by electronically
rechanneled stereo.
List price: $4.79 disc
SPECIAL OFFER: $2.97 / disc

Glizer: The Red Poppy. Vienna State Opera Orch., Sclerchen, cond. [WST-212 (2 discs)]
Prokofieff: The Flaming Angel (Complete Opera). Jane Rhodes, soprano; Paris Opera. [WST-300 (3 discs)]
J. S. Bach: Cantatas Nos. 106 & 140. Soloiors, Chorus & Vienna State Opera Orch., Sclerchen, cond. [WST-14394]
Beethoven: Moonlight, Pathetique, Appassionata Sonatas. Badura-Skoda, piano. [WST-14274]
Haydn: Symphonies Nos. 88 & 92. Vienna State Opera Orch., Sclerchen, cond. [WST-14616]
Kodaly: Te Deum; Theatre Overture. Jurinac, soprano; Chorus & Vienna Symph. Orch., Swoboda, cond. [WST-14555]
Mozart: Sonatas for Four Hands, K. 358, 381, 448; Andante Con Variations, K. 475. Badura-Skoda & Demus, pianos. [WST-14906]
Mozart: Sonatas for Four Hands, K. 357, 497, 521. Badura-Skoda & Demus, pianos. [WST-14907]
Spirituale (15). Tuskegee Institute Choir, Wm. Dawson, Dir. [WST-14999]
Russian Orthodox Requiem. Cappella Russian Male Chorus, Afolsky, cond. [WST-14263]
Downland: Pieces for Lute (15). Bream, lute [WST-14429]

Send Check or Money Order for $2.97 for each disc ordered with your name and address. Add 5% to total to cover sales tax and shipping charges. Mail to Westminster Recording Co., Inc., P. O. Box 1277, N.Y., N.Y. 10019. Order now. Supply is limited.

CIRCLE 57 ON READER-SERVICE CARD

Continued from page 78

texts: the composer’s masterly handling of instrumental color produces aural effects that invariably grip the ear. This is for me Tarananglia’s greatest attraction.

RCA has given the work its second recording (the first was on the French Véga label by the Orchestre National under Maurice Leroux). The Loriod sisters have been very much the only exponent of this work by Yvonne since the 1949 premiere, Ondiste Jeanne since 1953). Their performances here are magnificent, surpassing their earlier efforts for Leroux, and Ozawa’s pacing of the score is a good deal more deliberate than that of his French counterpart. Although Ozawa achieves a lot more detail, I do miss the utterly relaxed mood Leroux brought to the slow movement, The Garden of the Slumber of Love. Despite an international premiere now and then and some faulty ensemble (undispensable in a score this difficult), the fine playing of the Toronto group is on a par with that of the French orchestra.

RCA’s sound is rather shallow and top-heavy: I would prefer more depth and body, even at the expense of detail. I had to boost the bass considerably, which enhanced the already prominent rumble on my review copy. Orchestral balances are clear and even, though, especially in the woodwind department. I am inclined to think that the paucity of string tone evident in both recordings is more due to Messiaen’s scoring than to any fault of RCA’s engineers.

No improvement in sound could help November Steps by the thirty-seven-year-old Japanese composer Toru Takekitsu. A commission for this year’s New York Philharmonic 125th anniversary season, it employs the ancient and homorphic biwa (a Japanese lutelike instrument) and shakuhachi (a large bamboo flute) as well as the modern symphony orchestra. The form of November Steps is simple: Takekitsu has composed long quasi-improvised cadenzas for the two solo instruments interspersed with short orchestral commentary. The use of traditional Japanese instruments with a Western avant-garde orchestral sound fails to jell into anything more meaningful than atmosphere music. Not being a biwa or shakuhachi expert, I can only assume that the performance is authentic.

Everyone sympathetically inclined to Messiaen’s music should not fail to hear this recording. If you are just making his acquaintance, I would suggest the Quatet for the End of Time or the Three Liturgies as more representative of this composer at his best. R.W.S.

Mozart: “Complete Masonic Music”

Vocal and instrumental soloists; Chorus and Orchestra of the Vienna Volksoper, Peter Maag, cond.

For a feature review of this recording, see page 66.

Rafael Druian, violin; George Szell, piano. Columbia ML 6L644 or MS 7064, $5.79.

It would be foolish to pretend that one listens to this Mozart disc in quite the normal way—there is probably not a record collector extant who would want in to the piano part with hypersensitive ears and just a trace of the “show me” attitude. That the Cleveland gentleman at the keyboard is one of our finest conductors is taken as a fact of life; that he is also able, twelve years after his last piano recording (with Zsigeti in 1953), to take up such a personal and immediate form of music making again—and with impeccable technique—is something that seems at least too heroic to be true.

And yet it all works out quite simply in the end: this is virile, straightforward, articulate Mozart, ever so slightly piano-oriented, elegant to a certain degree but not overwhelmingly so, and betraying at times some humanizing signs that the two practitioners are made of flesh and blood. Szell, for instance, rushes twice in the same spot of the K. 376 first movement: Druian now and then warms up a shift in a way which is out of character with the style established in these performances. Again, Szell is lighter-spirited in his rendering of the grazioso aspect of the K. 376 finale than is Druian, and some discrepancy results. But any measure over which such questions arise, there are pages of good balance, matching attitudes, and an inescapable forward momentum—all adding up to an adult and invigorating version of Mozart. This holds true for two such disparate works as the curiously earnest, two-movement K. 304 and the more overt K. 296.

Rafael Druian, though he is by no means new to solo recording—he’s edition of five volumes sonatas is an outstanding and testament recollections—deserves respect for having kept his sensitivity intact during hard seasons of orchestral work as concertmaster of the Cleveland Orchestra. Columbia hinted at a conclusion of this series, and it would be welcome. S.F.

Mussorgsky: Boris Godunov (excerpts)

Valentina Klepatskaya (ms), Feodor; Georgy Shulpin (t), Shuisky; Anatoly Mishustin (t). A Boyars; Ivan Petrov (bs), Boris; Mark Reshetin (bs), Pimen; Chorus and Orchestra of the Bolshoi Theatre, Alexander Melik-Pashayev, cond. Melodiya/angel. SR 40049, $5.79 (stereo only).

This is a perfectly solid representation of the oft-recorded sequence of “big Boris” scenes. There is nothing uncandescent about it, but it will fill the bill for any one interested in a competent highlights disc, sung in Russian. The Rimsky-Korsakov orchestration is used.

High Fidelity Magazine
Operetta Bonbons from Joan Sutherland

A disc for old-timers? Maybe so. If you caught the very youngest of the shows from which these tunes once sprang, The Boys from Syracuse in 1938, you will likely now have a touch of gray at the temple; and the earliest work here represented is La Périchole, first staged in 1876. The young fellers these days don’t dance like the old ones used to, and that’s a fact. But you do not have to be a Senior Citizen to take this generous basket of sweets on its own terms, and enjoy the contents thoroughly.

In the seventy years between Offenbach and Richard Rodgers there was undeniably a flowering of the light-play-with-music form. Starting with La Périchole, perhaps, but reaching its highest pitch in Vienna, it also took into its ambit certain very able composers for Broadway and London’s West End. Their work not only brought pleasure to the audiences of those cities but generally enriched the light music of the world. The tunes are still hummed today, and deserve to be alive.

It may even be that too great a familiarity with this music in its original form will be something of a barrier to total enjoyment of the present record. If you have grown up with, say, Richard Tauber’s work in the Viennese songs here recorded, or Maggie Teyte’s singing of the Offenbach songs, or Helen Morgan in Show Boat, why then Miss Sutherland’s versions may not be able to supplant those earlier ones. Her affections. (Still less likely is the Australian lady to prevail over not disc but memories—for it is a well-known fact that nobody has ever sung XXX as YYY sang it back in 1922!)

But she does exceedingly well. Rarely can these melodies have been given such sheerly beautiful singing. There are a few imperfections—her attack is too often a soft one—but there are felicities by the hundred. For an example of what a beautifully trained operatic voice can do—and a musical comedy voice cannot—listen to the trilled cadenza that ends And Love Was Born. Not only miraculous, but appropriate too.

You must not expect the texts to be enunciated with the highest degree of clarity, for this has never been one of Joan Sutherland’s strong points. The English songs get by not too badly in this respect, and the French rather well; but the German numbers suffer from woolly diction and they need the clarity most. Strangely enough, the chorus members seem to have caught the star’s ailment too, for though they have been impeccably drilled in the music, they too give us unclouded words.

Of the thirty-two songs here, all but two are given in arrangements by Douglas Gamley, manifestly a resourceful and sensitive orchestrator who avoids both overelaboration and anemia; but his style is a little too slick, to my taste, in the Viennese items. Bonynge reveals a dexterous and sensitive hand in music of this genre, and the New Philharmonia sounds just fine.

G.M.

JOAN SUTHERLAND: “The Golden Age of Operetta”


The veteran Ivan Petrov, with whom all collectors interested in Russian opera are by now surely familiar, carries the recording, and performs about as one has come to expect. He owns a splendid voice, a true bass—once in a while a bit cumbersome, but always impressive in sound and possessed of a range that really encompasses the music. As an interpreter, he is honest, straightforward, and satisfying—nothing terribly imaginative or profoundly stirring, but nothing neutral or hokey, either. He actually sings more than half of the Clock Scene—a refreshing departure from performance conventions.

Only two members of the supporting cast are of any importance—the Shuisky and the Pimen (the latter’s Act IV narrative is included in the Death Scene). Shupin makes a ghastly yawning sound which I find unlistenable even in a character role; Reshetin is entirely competent, but not more. The sound is excellent, and chorus and orchestra are very much on the positive side. C.L.O.

MUSORGSKY: Pictures at an Exhibition

Mussorgsky-Ravel: Pictures at an Exhibition

Vladimir Ashkenazy, piano: Los Angeles Philharmonic Orchestra, Zubin Mehta, cond. (in the Mussorgsky-Ravel), LONDON CS 6559, $5.79 (stereo only).

Only a Libra or a schizophrenic could have thought this one up. Have you spent sleepless nights worrying about which version of Pictures to own? Well, worry no more. Now you can be the proud possessor of two performances via two different mediums on one single long-playing stereo record.

Let’s deal with the original—that is, the piano version with Ashkenazy. Mussorgsky was a hefty Slav; Ashkenazy is about in the ninety-pound class. He’s a marvelous pianist, of course, but he simply doesn’t occupy enough space to do justice to the Herculean demands of Mussorgsky’s massive structure. In the relative calm of “Il Vecchio Castello” and “Tuileries” Ashkenazy has things well in hand. The playing is lovely, poetic. But in the more gigantesque sections his tone takes on an uncanny harshness. “Bydlo’s” weightiness comes off as heaviness.

“Pictures needs more than poetry; it requires great strength in reserve. Horowitz’ version has strength but is really a bit crass in its pushy virtuosity. Richter has a magnificent performance on Columbia, recorded live in the middle of a flu epidemic in Sofia, Bulgaria in 1938. Coughs and all, it is an incredibly moving and exciting experience. That is to say, Pictures to own.

Of Mehta’s orchestral account I have little to recommend. It is an idiomatic Philharmonia performance—bass heavy, sloppy in the brass, grandiose.

London’s sonics are not up to par. The piano sound is lifeless and slightly muddy; the orchestral textures lack clarity.

S.L.
PURCELL: Dido and Aeneas

Tatiana Troyanos (s), Dido; Sheila Armstrong (s), Belinda; Margaret Baker (s), Second Woman and First Witch; Margaret Lensky (ns). Second Witch; Patricia Johnson (a), Sorceress; Paul Esswood (ct), Spirit; Nigel Rogers (f), Sailor; Barry McDaniel (b) Aeneas; Monteverdi Choir of Hamburg; Chamber Orchestra of NDR (Hamburg), Charles Mackerras, cond. ARCHIVE SAPM 198424, $5.79 (stereo only).

An English opera is a rarity on any terms—there just aren't that many of them. The compact and trenchant Dido and Aeneas, Purcell's only wholly new opera, is a rarity among rarities: an English opera that is also a genuine masterpiece.

Archive's new release enters a crowded field—it is the fifth major recorded Dido (the fourth in stereo). I fear the old Mermaid Theatre recording (Flagstad, Schwarzkopf, Hensley) and the recent Angel (De los Angeles, Harper, Glossop) must, despite certain virtues, be dismissed both on grounds of style and because, in this supreme marriage of English words with music, every role must have a native English accent. Again, the Bach Guild recording (Thomas, Sheppard, Bevan) suffers from Deller's conducting—wooden at best, careless and wrongheaded at worst. But the Oiseau-Lyre version (Baker, Clark, Herinex) offers—as I shall mention later—some formidable competition instead.

Tatiana Troyanos, I am told, is of American upbringing; it's not always clear from this record, for her declamation, though far better than Flagstad's, Schwarzkopf's, or De los Angeles', never sounds quite natural, and in places one must simply read the libretto and take Troyanos' words on faith. She is a regal rather than a passionate Dido, seldom showing us the woman beneath the crown. Barry McDaniel's richly human Aeneas, however, provides a subtle relief to this almost awesome Dido; a gentle hint of self-parody lightens his reading of the very earnest and not terribly clever Trojan hero.

Sheila Armstrong, darting in and out of the recitatives and arioso of Belinda like a sophisticated English robin, is obviously having the time of her life; and in the crucial role of the Sorceress, Patricia Johnson gives a richly comic performance, with an unexpected vein of somber majesty. (In the Angel version Barbierioll's spacious tempos suited Miss Johnson better; but she has grown in the role and her new account is almost beyond praise.)

The choruses in Dido are a tough nut to crack. By turns taking part in the drama and standing aside to comment in Greek fashion, they owe as much to Purcell's sacred music as to the Restoration theatre. Charles Mackerras integrates the choruses into the drama better than most conductors have done on records (though only Anthony Lewis, on Oiseau-Lyre, has really captured their extraordinarily wide spectrum of moods and colors). Mackerras' conducting in general is well up to his usual high standard, although a slight feeling of slughishness sometimes weighs the orchestra down. (The Hamburger are not helped by the dark, hollowish sound that pervades the Archive recording; it is not wholly the performers' fault if the inner voices of orchestra or chorus are half lost or if orchestral "overdotting" sounds a bit muddy.)

The new Dido far outdoes its predecessors in historical authenticity, which—far from being "in" these days, in practice, greater freedom: witness the rhythmic ease of the recitatives, the vivacity of Mathias Siedel's continuo playing, the fluidity and spaciousness of the surrounding elements. But if you can have only one Dido in the running: Troyanos is no match for the incomparable Janet Baker. Oiseau-Lyre's warm, passionate, and fiercely human Dido. Although the other major roles are as well accounted for on Archive as on O-L, if not better, Dido is after all the real focus of the opera. The conductors of the two versions are both that rare breed, at once knowledgeable and musically, who are thoroughly at home in baroque style. But Anthony Lewis' English orchestra and chorus breathe Purcell's brisk and fragrant air rather more naturally than Mackerras' Germans.

In the matter of authenticity, allowance must be made for the chronology of the two recordings. The O-L performance is nearly stylistically wrong (Lewis, and his harpsichordist Thurston Dart, know Purcellian style as well as anyone on earth); but the circa 1962 O-L team shied away from a degree of improvisatory freedom that record audiences are now coming to accept. I have little doubt that if the same team recorded Dido today they would do it very differently.

As it is, my own solution to the problem—as so often with baroque recordings—is to play the two versions alternately. Each has something different to say about Purcell's delightful and many-faceted masterpiece: if you want to get close to the opera, really get inside it, then you will have to have both recordings. But if you can have only one Dido in your collection then it had still better be Baker, Lewis, & Co.

E.V.T.

SCHOENBERG: Five Pieces for Orchestra, Op. 16

†Webern: Cantata No. 1, Op. 29
†Stravinsky: Dunbarton Oaks Concerto

Anita Westhoff, soprano (in the Webern); Gürzenich Symphony Orchestra of Cologne (in the Schoenberg and the Webern), Members of the Lamoureux Concerts Orchestra (in the Stravinsky), Günter Wand, cond. NONESUCH H 71192, $2.50 (stereo only).

Another variation (see review following) on the Second Vienna School collection, with neoclassic Stravinsky replacing...
There are probably sound merchandis-
"THE FACT IS TANNOY had a fine product to begin with and, like other audio items that start out at a very high quality level, it could be improved really only by what seem like small steps over a long period of time."

(Equipment Report, High Fidelity, May 1968)

TRUE the Tannoy Monitor Gold Dual Concentric is the culmination of over forty years of continuous research in the field of high quality transducers. The first Tannoy Dual Concentric was designed twenty years ago; only three major changes have been made to this famous speaker during that period.

THE FIRST CHANGE: 1952

"More to the point is the exemplary smoothness and listening comfort the speaker shows, together with what may be called its accuracy, since fidelity has become a deceptively word. Perhaps this is best illustrated by explaining that, after this writer, who is also a record reviewer and must depend on his loudspeaker for his livelihood, got through testing the Tannoy 15, he went and bought one."

(High Fidelity Test Report, Nov. 1952)

THE SECOND CHANGE: 1962

"The general consensus is that Tannoy speakers are among the better reproducers presently available, and very easy to listen to for hours on end."

(High Fidelity Equipment Report, Mar. 1962)

NOW:

THE MONITOR GOLD, 1968

"On music, the Tannoy impressed us as an effortlessly, natural-sounding, honest reproducer, with a full and well-balanced response from the deepest orchestral passages to the tighest of top transients."

(High Fidelity Equipment Report, May 1968)

16 YEARS OF EXEMPLARY PERFORMANCE!

Designed with the most exacting American standards firmly in mind, and built by skilled British engineers, the Monitor Gold Dual Concentrics are not mass-produced, so every dealer does not have them. If yours does, please listen, and enjoy music at its finest.

Tannoy (America) Ltd. Tannoy (Canada) Ltd.
1756 Ocean Avenue 36 Bentley Avenue
Bohemia, N.Y. 11716 Ottawa 12, Ontario

CIRCLE 51 ON READER-SERVICE CARD

than using it to integrate the pointillistically outlined phrases. The new None such version is much more successful in this crucial respect, and consequently to be preferred.

In sum, a mixed bag—but eminently desirable for the Schoenberg chorals, pieces, as well as the Schumann ones. Texts and English translations are provided for the vocal works. D.H.

?Busoni: All'Italia (In modo napoletano) from "Sechs Elegien"; Perpetuum Mobile (nach des Concertino II Satze, Op. 54)
?List: Venezia e Napoli

Egon Petri, piano. VERITAS VM 116, $5.79 (mono only).

At the height of his powers, Egon Petri (1881-1962) had a huge international career as a pianistic strongman. A protégé of Busoni —indeed, as the liner to this album points out, a sort of Busoni alter ego—he specialized in the same sort of repertory his mentor was noted for. This was just about everything, but it included especially a great deal of Bach and Liszt (both his and Busoni's), Beethoven, Alkan, the heavier Brahms (in the Handel and Paganini Variations), and the more intellectually demanding Chopin (such as the Preludes and Etudes). Most of Petri's programs were merciless tests of endurance—on one occasion (in 1933) he gave Beethoven's Diabelli Variations, plus sets of Etudes by Chopin and Alkan. A serious illness about 1948 ended all this, and in his later years Petri went into semireirement, giving but few recitals and spending much of his time teaching in Oakland, California. One of his outstanding pupils was John Ogdon, who from all the evidence is carrying on in the same tradition.

Unfortunately, I never had the privilege of attending a Petri concert, and thus this disc culled from two of his last public appearances—indeed the Schumann and Liszt included here are from his final recital at Belmont, California, on January 24, 1960—is particularly interesting to me as revealing certain facets of the artist not wholly evidenced by his studio-made recordings. Petri's work was never primarily noted for colorism or flexibility, and yet one finds a good deal of his work here profiting from just those qualities. To be sure, his Schumann—the first I have heard from this artist—is "strong" rather than "dainty," but the assertive, nononsense approach is infused with nuance and warm impulsiveness. Nobody hearing this performance will continue to think of Petri as being a "cold," "intellectual" player. The heart and mind are working in tandem, and synchronizing the two is an ardent honesty. Aufschwung really soars here; Des Abends and Warum are as gentle as I could wish (although still a proud sort of way); In der Nacht and Ende von Lied provide the necessary dramatic impact; Grillen is as quicky as I have heard it (if perhaps without quite the astonishing rhythmic poise I heard recently at a concert by Arthur Rubinstein). Only in the treacherous filigree of Traumes-Wirren do I miss the suitable fleeting grace brought to it by, say, Richter. Petri never, unless I am mistaken, recorded any other Schumann, and this tape from private sources thus fills a very important function.

The remaining items on the disc largely duplicate existing Petri recordings (there was a Columbia 78 of the Busoni Etudes, but through I was unable to trace it. I feel certain that there was also a recorded version of List's Venezia e Napoli tarantella). Still and all, the performances are almost as welcome as the Schumann.

To be blunt about it, the sound on this Veritas disc is often quite quavery and precariously, with just about every fortissimo in the Schumann containing some degree of tonal shatter. But with musicianship of such transcendental merit, who cares?

H.G.


STRAVINSKY: Pour une Cére Monde; Three Pieces for String Quartet; Three Pieces for Clarinet; Concerto for 12 Instruments; Symphonies of Wind Instruments

Jean Giraudue, tenor, Louis Devos, tenor, Louis-Jacques Rondeleux, bass, Xavier Depraz, bass, Euler Kiss, cimbalom (in "Requiem"), Parrenin Quartet (in the Quartet Pieces); Gyu Deplus, clarinet (in the Clarinet Pieces); Domaine Musical Ensemble, Pierre Boulez, cond. (in "Requiem," Concertino, Symphonies). EVEREST 3184, $4.98 (stereo only).

As his recorded Stravinsky repertory shows, Boulez is particularly interested in the works from the decade between 1910 and the completion of Les Noces (1913-1923), the period when Stravinsky abandoned the large orchestral apparatus of the nineteenth century and worked his way, through a series of small vocal and chamber works, towards the position now known as "neoclassicism."

The earliest item on this disc is the 1914 set of Three Pieces for String Quartet, nowadays better known in their later guise as the first three Eudes for Orchestra. In the original form they made a quite extraordinary impression, for a string quartet had never before been used this way; they even gave rise to a set of three matching poems by Amy Lowell. Exploiting the timbral extremes of the instruments, each piece defines a limited but completely structured musical space. The Parrenin performances are excellent.

The delightful Requiem is by now sufficiently well known through three previous stereo recordings; I find the present one rather rigid and deadpan, but preferable to Ansermet's older version (also in French), which is limp and deadpan.
The full-priced versions are both in English, although they use different translations: Ansermet again (and limp again), and the composer—as usual, the best. It would be nice some day to have a recording of Stravinsky's original Russian text.

The brief clarinet pieces (1919) are not centrally important, but are fine displays of compositorial ingenuity and executive ability. The superb performance by Guy Deplus is most welcome, and we may now retire the impossibly distorted reading by Reginald Kell.

A "first recording" is the Concertino for 12 Instruments, Stravinsky's 1952 scoring of a piece for string quartet written in 1920. The concertante violin part has been retained, but otherwise the ensemble is mostly winds: flute, oboe, English horn, clarinet, 2 bassoons, 2 trumpets, tenor and bass trombones, violin and cello (I include this routine information because the label and jacket do not). Again the performance is excellent, its release much appreciated because Stravinsky's own recording has been sitting on the Columbia icebox for over two years.

Finally, we have the splendid Symphonies of Wind Instruments, in the best recording now available. I detect some slight uncertainty of ensemble here and there in the flute-clarinet duets, but this is still head and shoulders above the competition.

Everest's packaging is down to its usual standards, with no text or translation for Renard, and an abridged mis-translation of André Schaeffner's notes for the French jacket; no performers are named except Boulez and Deplus, so I have supplied the listing given above from the Adès issue.

S.H.

SURINACH: Melorhythmic Dramas—See Cowell: Sinjonietta.

TAKEMITSU: November Steps—See Messiah: Turangalila-Symphony.

VAUGHAN WILLIAMS: Symphony No. 2, in G ("A London Symphony")

Hallé Orchestra, Sir John Barbirolli, cond. ANGEL S 36478, $5.79 (stereo only).

More than any other single work, Vaughan Williams' London Symphony won an audience for modern British music, especially in the United States. One of the classics of the twentieth-century repertoire, it has, like many classics, been set aside for a while, and it is good to come back to it and realize all over again what a towering piece it really is. It combines the subtlest and most plausible kind of musical scene painting in the French style with a Germanic solidity of form and with the color of British folk and popular song. Here it is given a superb performance by Barbirolli and incomparably the finest recording it has ever had.

There have been several books on Vaughan Williams published lately, and they have all ignored the descriptive note on this Symphony written by Albert Coates when he conducted the first performance of its revised version in 1920. The omission is a great mistake, because Coates' notes are a literary gem in themselves and fit the music to perfection. The only convenient covers between which they can be found nowadays are those of my own recent book, A Modern Guide to Symphonic Music. This is not a brash effort to sell a book; get hold of a copy from the library if you like—but get it if you want completely to understand the background to A London Symphony.

A.F.

VERDI: Songs: Non t'accostare all'urna; More, Elisa, lo stanco poeta; In solitaria stanza; Il tramonto; Il mistero; Il poveretto; Brindisi

Wagner: Songs: Karnevalstanz; Der Taaniehnhm; Die Rose; Schmerzen; Träume; Die beiden Grenadiere

Sandor Konya, tenor; Otto Guth, piano.

DECCA DL 9432 or DL 79432, $5.79.

Aside from the two Wesendonk Lieder on the Wagner side, this is unusual fare, especially for a singer of Sandor Konya's persuasion. The Verdi songs include three from each of the two volumes of Romances (1838 and 1845), plus Il poveretto, a separate song published in

SCL-3726

LULU, anti-heroine of Alban Berg's modern masterpiece—a terrifying spectacle of the omnivorous Eternal Woman and the men she destroys. Like his "Wozzeck," Berg's "Lulu" was decades ahead of its time.

Now Angel presents a stunning new stereo recording by the Hamburg State Opera, who gave New York its stage premiere of "Lulu" during last summer's Lincoln Center Festival. Again the cast is led by "sexy Anneliese Rothenberger, a sweet-voiced soprano whose portrait of Lulu glittered with all the colors of a depraved innocence" (Newsweek).

"Opera as theater... an overwhelming experience"


THE HAMBURG STATE OPERA PRODUCTION

Anneliese Rothenberger | Elisabeth Steiner | Alban Berg

Elisabeth Steiner | Kerstin Meyer | Erwin Wohlfaht

Toni Blankenheim | Leopold Ludwig conducting | Gerhard Unger

Kim Borg | Benno Kusche

June 1968
1847. The Brindisi is sung in the manuscript version rather than the altered, somewhat less boisterous reading of the first edition, and Konya adds an extra high A at the end—which should give you an idea of where his interests lie. The songs are virtually indistinguishable from Verdi's operatic arias of the very early period, in melodic idiom and in accompanimental figuration, which resembles nothing so much as the piano reductions of operatic arias. The 1845 set marks a slight advance in compositional ingenuity, perhaps, but none of these is comparable to Verdi's last song, the Stornella of 1867.

The Wagner side has only slightly more musical interest, as well as similar historical curiosity value (1 except, of course, the Wesendonk songs, which are a waste of space here; most people will want the whole set). The majority of Wagner's songs from the period 1838-40 are settings of French texts (of the four included here, only the dreary Tannenbaum is original in German)—and this includes, curiously, the setting of Heine's celebrated Two Grenadiers, which utilized the poet's own French translation. Konya sings them all in German, however, with especially unfortunate results in Heine's case, for the original poem has had to be sawed up and stretched out to fit Wagner's vocal line: the resulting patchwork, full of meaningless word repetitions, makes the composer's work sound inexpediently pedestrian. (Like Schumann in the same year, Wagner had the idea of introducing the Marseillaise at the end, but he restricts it to the piano part.) Another distinguished poem is the dust in Die Rose, a translation of Ronsard's Mignonne, allons voir si la rose, which will be familiar to Renaissance buffs from a chanson by Corisley; it is easily the most attractive among the early songs here. The Kurneralstid strikes the most characteristic Wagnerian note—approximately the idiom of Rienzi. All in all, this is a record for the "From Little Acorns" shelf. It certainly won't go on the "Distinguished Vocalism" shelf: Konya's awkward management of his register break, occasionally uncertain intonation, inept rhythms, and Teutonic Italian make it less than a connoisseur's delight. It is passable for the sake of the repertoire, however, and the pianist is competent. Texts and translations. D.H.


WAGNER: Songs—See Verdi: Songs.


LEONARD BERNSTEIN: "Orpheus in the Underworld and Other Favorite Overtures"


New York Philharmonic, Leonard Bernstein, cond. COLUMBIA MS 7085, $5.79 (stereo only).

No one who knows Bernstein's 1965 "William Tell and Other Favorite Overtures" program (COLUMBIA MS 6743) will want to miss this new group of exhilaratingly rejuvenated warhorses. I'd prefer more grace and relaxation in the quieter moments of The Barber of Seville performance (which I suspect may have been reused from Bernstein's Rossini Overture collection of 1961), but the others (apparently new recordings) are done with a wholly admirable mixture of vivacity and unsentimentalized lyricism—a combination which endows the Reznicek overture, in particular, with irresistible appeal. Connoisseur collectors, no less than novice listeners, can find much to delight here.

Disc surfaces on my review copy were somewhat less than ideally quiet. R.D.D.

JOSE LUIS GONZALEZ: Twentieth-Century Guitar Music


José Luis Gonzalez, guitar. ODYSSEY 32 16 0200 $2.49 (stereo only).

Gonzalez is a thirty-six-year-old Spaniard living in Australia; to my knowledge, this is his first appearance on the U.S. record scene. His choice of twentieth-century guitar music won't tell you much about what is going on in the forefront of the movement (go to Beam for that), but it will give you an extremely pleasant, essentially retrospective survey of some of the prime movers in the world guitar, and will introduce one Sven Erik Libuék (b. Oslo, 1938), who writes two-line counterpoint and self-accompanied melo-
dy in the best classical guitar tradition. The thoroughly accomplished Gonzalez plays with self-effacing skill and warmth. His sense of color not only adds an extra dimension to each of the Ponce Preludes, for example, but distinguishes quite markedly among them; and that very Spanish gift of knowing just how much to hesitate before a strong beat is his unmistakably—listen to that great old favorite, the Villa Lobos Chimes No. 1, if you doubt it. I also particularly enjoyed Castelnuovo-Tedesco’s affectionate, slightly melancholy, and extremely Spanish salute to Segovia. Sad to hear of the composer’s death short after this record was released. S.F.

LOTTE LEHMANN
Lotte Lehmann, soprano; various pianists and orchestras.

For a feature review of several recordings by this artist, see page 63.

ELISABETH SCHWARZKOPF: Operatic Arias


Elisabeth Schwarzkopf, soprano; Margreta Elkins, mezzo (in the Verdi); Philharmonia Orchestra, Richard Schmidt, and Alceo Galliera, cond. ANGEL S 36434, $5.79 (stereo only).

This rather odd assortment has obviously been pieced together from the output of several separate recording sessions. Since the Philharmonia is not identified as the “New Philharmonia,” I would gather that much of the material is at least a couple of years old, and possibly older. My supposition, based entirely on the evidence of the record itself, is that Side 2 (and particularly the Onegin scene) is more recent in origin than Side 1.

Which probably explains why Side 1 seems to me a good deal more enjoyable, even though the repertory is not of the sort closely identified with this singer. To be sure, Mme. Schwarzkopf is nothing if not idiosyncratic, and there are many details of her handling of the Italian arias that can easily put off a listener. (I, for instance, take exception to a number of word emphases and inflectional shadings that seem to me to bespeak the artist’s—rather than the character’s—perception of dramatic qualities and situations; this is a recurring difficulty with sophisticated, intelligent artists.) Be that as it may, the voice here is in fine condition; and if there are moments that sound a bit artificial or constrained, there are others that strike through compellingly; the voice warms and builds beautifully from “Ma quando vien lo sguardo” in the Bohème aria, and Desdemona’s “Ah, Emilia, addirti” is full and spontaneous.

On Side 2, the Letter Scene carries the burden, and much as I would like to say otherwise, I just don’t think it works. Here the voice is laboring, no longer really on top of the music; the notes are all there, but not with the poise and fluot still apparent on Side 1. Schwarzkopf is of course most resourceful in her solutions to the problems, but the last thing Tatiana needs is resourcefulness. The freshness and youth the scene must have are simply not in the voice, and the cleverer the solutions are, the more remote they become from the naïve impulsiveness of the character. The Verkauftte Braut song (this side is entirely in German, by the way) is open to the same criticism, though it is less crippling. Those who enjoy, or are at least interested in, the Schwarzkopf approach to Italian opera will, I think, find the first side of this disc very satisfying. Side 2, I’m afraid, must be considered the “flip.” Accompaniments range from the crudely adequate (the Otello scene) to excellent (the Letter Scene). Sound is fine.

C.L.O.

JOAN SUTHERLAND: “The Golden Age of Operetta”

Joan Sutherland, soprano; New Philharmonia Orchestra, Richard Bonynge, cond.

For a review of this recording, see page 83.

MATCHLESS PERFORMANCE

Whether it is flawless sound reproduced by the above Acoustic Suspension type speakers or those shown below of bass reflex, enclosed, phase inversion and infinite baffle types, if the name is Chrysler you are assured of fine quality. Dynamic low frequency sound which approaches that of natural sound. Distortion-free. Distinct.

Chrysler specializes in speakers of total performance capability. More than one million have been sold to discerning users everywhere.
REPEAT PERFORMANCE
A SELECTIVE GUIDE TO THE MONTH'S REISSUES

MONTEMEZU: L'Amore dei tre re. Clara Pettrell (s), Amedeo Berdini (t), Renato Capecci (b), Sesto Bruscantini (bs), et al.; Chorus and Orchestra of Radio Italiana, Arturo Basile, cond. Everest S 447/2, $5.00 (two discs, rechanneld stereo only) [from Cetra 1212, 1952].

A dramatic libretto of high poetic quality, page after page of the most expressively music, four splendid singing-acting roles—why isn't L'Amore dei tre re in the repertoire of every major opera house? Probably because there is no basso cantante equipped to cope with the exacting vocal histrionics of the faniatic King Archihaldo or a soprano who can combine the kind of slashing intensity and voluptuous sexuality required for the Princess Fiora. When these singers turn up and are matched with a high-powered tenor/baritone combination (Corelli and Milnes would be just about perfect), this opera should provide an overwhelming experience.

The old Cetra recording is hardly adequate although the enthusiastic cast generates enough rough vocal and dramatic excitement to give some idea of what a really great performance must be like. The sound isn't much either, but in this case Everest has actually managed to improve matters somewhat in terms of clarity and presence.

ROSSINI: Il Barbiere di Siviglia. Gianna d'Angelo (s), Nicola Monti (t), Renato Capecci (b), Giorgio Tadeo (bs), Carlo Cava (bs), et al.; Chorus and Orchestra of the Bavarian Radio, Bruno Bartolletti, cond. Heliodor HS 25072/3, $7.47 (three discs, stereo only) [from Deutsche Grammophon 138665/67, 1961].

For a budget Barber this set offers good value in Bartolletti's highly polished, light-footed presentation of the score, Gianna d'Angelo's prettily voiced coloratura Rosina, and Carlo Cava's humor- ous and well-sung Bartolo. Capecci hasn't quite the sheer vocal glamour one wants for Figaro, but he is a thoughtful artist and interjects numerous touches of happy characterization. Neither Nicola Monti (Almaviva) nor Carlo Cava (Basilio) is able to make much of his music, however. The modest joys of this performance have been accorded superbly naturalistic, well-balanced sonics.

RUBINSTEIN: Concerto for Piano and Orchestra, No. 4, in D minor, Op. 70. LISZT: Sonetto del Petrarcha, No. 104; Valse oublie, No. 1, in F sharp min- nor. Oscar Levant, piano; New York Philharmonic, Dimitri Mitropoulos, cond. Odyssey 32 16 0169, $2.49 (mono only) [the Rubinstein from Columbia ML 4599, 1952; the Liszt from Columbia ML 5094, 1955]. It has long been fashionable to describe Rubinstein's once popular Fourth Piano Concerto as "mid-Victorian." Well, it is mid-Victorian and guaranteed to make ...
recordings in which Gigli participated during the 1930s and '40s are once again available thanks to Seraphim's enterprise (Toscanini's cond. will shortly be released. But Gigli is still nominally listed in Angel's COLH series, leaving only Boïmme unrepresented domestically). The tenor is in fine form here as the dashing Governor of Boston, pouring out a generous flood of golden tone. None of his typical explosive mannerisms and self-pitying gulps are pretty hard to live with and he overdoes the giggles in the Act I Quintet shamelessly; but I defy anyone, Gigli admirer or not, to resist his passionate outburst in the gibbet scene with Amelia.

Caniglia is, as usual, rather erratic, but well on to the Verdi style, and both Bechi and Barbieri are very fine. This is one of Serafin's more perfunctory conducting jobs and the dubbing seems to have been made from less than pristine masters. Admirers of free-wheeling Italianate vocalism should, however, have a grand time with this set, and look forward with whetted appetites for the final installments in this valuable series.

VERDI: Ernani. Caterina Mancini (s), Gino Penno (t), Giuseppe Taddei (b), Giacomo Vagli (bs), et al. Chorus and Orchestra of Radio Italiana. Ferdinando Previtali, cond. Everest S 448/3, $7.50 (three discs, rechanneled stereo only) (from Columbia ML 1210, 1952).

Anyone hoping to find an acceptable budget alternative here to RCA's new Ernani will be disappointed. Virtually every groove is riddled with distortion overload, rendering the lusty efforts of the singers virtually unlistenable. A pity, because the performance itself captures the healthy vulgarity of Verdi's score rather more successfully than does the RCA edition. Taddei's rendering of Don Carlo is quite stupendous, and Mancini and Penno make solid if somewhat unpatriotic contributions as Elvira and Ernani.


Each selection is prefaced by a reading of the poem by W. H. Auden. This is rather a close time round, but as Auden points out in his jacket note (along with some extremely perceptive remarks on the problems of English song prosody), much of this poetry falls rather flat without the music.

PETER G. DAVIS

JUNE 1968

Grab an earful of the world!

If you can read English you can assemble a Schober Organ and be a musical participant!

Isn't it time you became a musical participant, rather than just a listener? The organ is the instrument adults learn to play, because they play so well with so little effort.

And the best way to own an organ is to assemble your own from Schober's 100 percent complete kits, with the firm, step-by-step guidance of Schober's famous crystal-clear, nontechnical instructions that thousands of entirely untechnical people have followed successfully.

If you want to play everything from Bach to Cole Porter, you can choose the Recital Organ (right), physically and tonally so like a fine pipe organ that many people can't tell the difference. Everything you need (if you use your own hi-fi or stereo system for the sound) costs only $1725. You can pay as you build, to spread the expenditure, and you couldn't buy the equivalent elsewhere for less than twice that price. Or you may choose another Schober Organ model. They start at $645. Schober's enjoyable self-teaching courses give you musical results immediately, and the more you play the better you get.

Over 50% of Schober Organ owners never handled an electronic jibe before and didn't play a note, yet assembled some of the best organs ever designed and get a daily thrill from making their own music. Isn't it time for you to take this cost-saving road to greater musical pleasure—and enjoy the satisfaction of doing it yourself?

The pipe-like Recital Organ

FREE INFORMATION AND DEMONSTRATION RECORDING
Send today for your free copy of Schober's 16-page, full color booklet, plus 7" free recording.

The Schober Organ Corp., Dept. HF29
43 West 61st Street, New York, N. Y. 10023

☐ Please send me Schober Organ Catalog and free 7-inch "sample" record.
☐ Enclosed please find $1.00 for 12-inch LP, record of Schober Organ music.

NAME ........................................................................................................
ADDRESS ................................................................................................
CITY ........................................... STATE.............. ZIP NO. ..............

Grab an earful of the world!
PREDICTION: IF McCARTHY WINS, ROCK WILL FALTER

In the music world, I am most precise in prediction. I just keep on telling everybody that music, whether classical, jazz, or pop, is going to get worse. They're always surprised to find that it does. Contemporary classical music is mostly a yawning vastness, jazz has artistified itself almost out of existence, and American popular music is a mass in the air. In addition to air pollution, water pollution, and noise pollution, we've now got music pollution.

To be sure, many music business professionals who soon otherwise to be intelligent are calling current pop music an art form, a new poetry, and finding therein works of “genius.” Their love of rock pops began as a rationalization for vacuity, evolved into a delusion, and fermented into a madness. The fact is that almost all this music is still garbage. And amateurish garbage at that.

This doesn't mean I think it has necessarily reached its nadir. It quite conceivably can get worse. But I think there's going to be a change, and this leads me to the point of all this: I'm going to break my own rule and make the first optimistic prediction I've made in years—in fact, two of them, one political and one musical, and tightly interconnected.

One: Gene McCarthy will be the next President of the United States. I am writing this on April 1, the morning after Lyndon Johnson said that he would not be a candidate for re-election. So I may already be proved wrong by the time you read this. In which case? Well, back to the old crystal ball.

Two: Six months after McCarthy's election, rock-and-roll will be de-escalated almost to the point of inaudibility and the taste of America's young people will turn back toward melodic beauty. If Bobby Kennedy cops the nomination and is elected, the de-escalation of rock will be only partial.

The young adult population of America, people from 21 to 45, is a college-educated generation, by and large, and the old folksy corn-pone politics just doesn't go. Now I think that what an educated young America wants is a man of urbane intelligence and genuine elegance. That's what Jack Kennedy had; and McCarthy has. Bobby? No. His move for the nomination within hours after McCarthy's brilliant performance in the New Hampshire primary showed us that if there's to be a return to Camelot, McCarthy will be Arthur—Bobby can't cut the part.

Unless the politicians are even more churlishly dull than I think they are, McCarthy will get the nomination. Then he'll win the election, no matter who the Republicans nominate. He's almost typecast for the job. Gene McCarthy is the only man in sight who looks like a president.

What will McCarthy's election do to the music business?

The same thing it will do to America: restore optimism, a sense of progress, of movement forward, of ideals and values and the worth of good struggle.

Rock music is the whine of an engine racing madly in a car. Andy Warhol has going anywhere. All Lyndon Johnson offered them was a fairly sure shot at the Army. People couldn't plan their careers, couldn't count on their lives.

So they let their hair grow, and tuned out, and donned faggoty clothes, and said they didn't care. and slandered all adults by classifying them with Johnson, and involved themselves in the spiritual masturbation of rock, the plastic-packaged protest of youth.

If McCarthy is elected, the youth movement that began in New Hampshire will swell into a huge river. The young will start to think of creation again—real creation. Of lives that lie ahead of them, to be lived richly and fruitfully. Their energies will be polarized in a new and healthy direction. The anger will go out of them, and out of pop music. Rock won't disappear; they've grown up on it, have not indeed been permitted to hear much else; they are a generation of the culturally deprived. But it will nonetheless be demoted back to what it is: mere pop music, not a mighty new art form, and only one of several flavors of American pop music at that. Andy Warhol and his musical equivalents will be seen as what they are, a Dadaist joke, and not a very good one.

If I'm wrong, and everybody's favorite bob-up clown, Richard Nixon, is elected? Hell, who'll care what happens to music then?  

GENE LEES

HIGH FIDELITY MAGAZINE
Mr. Brower's Tea Chest Bests All Other Speakers In A-B Comparison Tests!

"Not satisfied with my speaker in a small box," writes Mr. Donald G. Brower of Briarcliff Manor, New York about his 10" pre-war Cinaudagraph, "I took the back off and rammed it in an old tea chest with an army blanket around it for acoustic lining.

"Man, did that sound good. So good that the tea chest stayed on top of our piano for years. In fact nothing could displace it on A-B tests until the advent of acoustic suspension speakers."

NOW, PARTIAL as we are to that tea chest on top of the piano all those years—a very pretty picture—that's not what won Mr. Brower his Component Bag. It was his self-reliance. What with no published specifications on tea chests, and the big price difference between what he had and what was available, another man might have read the advertisements and wavered. Not Mr. Brower. He trusted his own ears; and who can quarrel with that?

MORAL:
While there are few do-it-yourself projects such as blanket-stuffing these days, do-it-yourself projects such as comparing various speakers in show-rooms are still very much with us. So the Tea Chest Lesson still applies: Don't rule out comparisons that, on the basis of what you've read, seem unlikely. You could be very pleasantly surprised.

AN EXAMPLE FROM THE MODERN ERA

In reply to our question, "What pleases and displeases you about components and the people who make them?", Mr. Gillen Clements writes from Appleton, Wisconsin about a more recent A-B test between a pair of our own bookshelf-size Model Six Loudspeakers and two other systems, each costing twice as much money:

"The superior quality of the sixes was," he says, "so incredibly evident from just listening and switching back and forth between the three pairs of speakers. I commend you on manufacturing a loudspeaker so infinitely better than a twice-as-expensive competitor."

And he names the fellow. We won't, because our getting into an "is, is not, is, is not..." with another manufacturer would be beside the point. Nor is the point for you to run out and buy a couple of Model Sixes, sound unheard.

No, it's simply to listen to ours, theirs or anybody else's and trust your own ears.

As a matter of fact, our Model Sixes putting down speakers of twice their price doesn't surprise us much. There are others, almost six times as expensive, that we wouldn't at all mind having you test—A vs. B and no holds barred—against those same Model Sixes at a suggested price of $134 (slightly higher in the West).

What have you got to lose except your faith in advertising, either ours or theirs?

KLH Research and Development Corp., 30 Cross Street, Cambridge, Mass. 02139

KLH (R) a trade-mark of KLH Research and Development Corp.

JUNE 1968
PAUL WHITEMAN: Volume 1. Paul Whiteman’s Orchestra: Henry Busse, cornet; George Gershwin, piano; Ferde Grofé, arr. Whispering; Japanese Sandman; Rhapsody in Blue; When Day Is Done; nine more. RCA Victor LPV 555, $5.79 (mono only).

PAUL WHITEMAN AND HIS ORCHESTRA: Featuring Bing Crosby. Paul Whiteman’s Orchestra; Bix Beiderbecke, cornet; Andy Secrest, trumpet; Frankie Trumbauer, C melody saxophone; Izzy Friedman, tenor saxophone; Charlie Strickfadden, baritone saxophone; Snoozer Quinn and Eddie Lang, guitar; Bing Crosby, Harry Barris, Al Rinker, Jack Fulton, Skin Young, Charles Gaylord, and Boyce Cutten, vocals; Ferde Grofé and Bill Challis, arr. ‘Taint So, Honey; ‘Taint So; Coquette; I’m a Dreamer, Aren’t We All?; Because My Baby Don’t Mean Maybe Now; twelve more. Columbia CL 2830, $4.79 (mono only).

By the time Paul Whiteman died last December at the age of seventy-seven, it was generally recognized that his title, “King of Jazz,” was not to be taken literally. Herman Kenin, president of the American Federation of Musicians, put the term into a more accurate frame of reference when he referred to Whiteman as “King of the Jazz Age.” So far as popular music was concerned, Whiteman dominated the Twenties, but the jazz elements in his band were either minimal or buried in the pompous arrangements that he loved.

These discs cover two different Whiteman periods in the Twenties. The Victor set ranges from 1920 to 1928 (plus a 1934 Anything Goes medley that is completely out of place), concentrating on the early part of the decade when Whiteman was building up to the peak represented by his introduction of Rhapsody in Blue in 1924. The landmarks are here—the 1920 recording of Whispering that started the Whiteman steamroller; I’ll Build a Stairway to Paradise, which the Whiteman band played in its first Broadway show, George White’s Scandals, in 1922; the schmaltzy treatment of When Day Is Done that is suddenly brought to life by Henry Busse’s cornet; Busse’s earlier specialty, Hot Lips; and a 1927 recording of Rhapsody in Blue in which George Gershwin played the piano with a fine flair but none of the flamboyance that other pianists often pour into this piece. Busse, playing Hot Lips in 1922, is a far better cornetist than his later work made him appear. Much of this disc, however, is so dated in its concept and so diluted by Whiteman’s pretensions to “improving jazz” that it can only be listened to as period curiosa.

The Columbia set, on the other hand, covers 1928 and 1929—a bright period when the Whiteman troupe had, besides its customary stuff, a good contingent of jazzmen led by Bix Beiderbecke, the leavening touch of Bing Crosby and the Rhythm Boys, and an arranger, Bill Challis, who could offset some of Grofé’s empty spectaculars. Crosby, playing it either straight or light, projects a warmth, a sense of humanity, that neither the passage of forty years nor the onerous load of the Whiteman band can dim. Challis’ lean writing gave Whiteman’s reeds and brass a chance to swing, although even in his pieces there are almost always the presumably obligatory passages that reflect Whiteman’s yearning toward “betterment.”

Together, these two discs give a reasonably well-balanced portrait of Whiteman in the Twenties and, in the process, outline the development of popular musical tastes during that decade. J.S.W.

THE UNITED STATES OF AMERICA. Joseph Byrd, electric harpsichord, organ, calliope, and piano; Dorothy Moskowitz, lead singer; Gordon Mann, electric violin and ring modulator; Rand Forbes, electric bass; Craig Woodson, electric drums and percussion; Ed Bogar, occasional organ, piano, and cantele. Hand Com- ing Love: Cloud Song; I Won’t Leave My Wooden Wife for You, Sigh: Love Song for the Dead Chick; six more. Columbia CS 9614, $4.79 (stereo only).

Third stream rock is here. True, it’s been around in a more or less abortive state for a couple of years, generally confining itself to willy-nilly borrowings from Bach and other baroque composers, or from the techniques of electronic music. But most of the electronic stuff has been primitive—in both senses of the word. The United States of America is the first group to come into the rock field with an established working knowledge of the electronic idiom, and the result elevates this aspect of rock to never dreamed of levels of musical sophistication.

Before creating the USA, Joseph Byrd was the founder and artistic guru of a serious avant-garde assemblage at UCLA called the New Music Workshop. Their concerts—ranging from Cage, Morton Feldman, and their own compositions to audio/visual happenings—were greeted with enthusiasm by devotees of the new, and with disdain by the more classically oriented habitus of UCLA’s Schoenberg Hall. Jazz artist Don Ellis worked with them for awhile. (Ellis, of course, has also made some significant sounds via the electronic cornucopia.) In any case, Byrd and his friends come to rock well armed and well disciplined.

A classical background doesn’t guarantee success, though. Most of the baroque-ish writing of groups like the Ars Nova is simply cute, just as the Bach/jazz enterprises of the Jacques Loussier Trio, Swingle Singers, and the Modern Jazz Quartet/Laurindo Almeida were; the end products were dull jazz and emasculated Bach.

The United States of America leaves
In the evolution of high fidelity, there have been some "revolutions"—the stereo record, FM multiplex, and transistorization, to give some examples. Each of those changes left its trail of obsolete equipment, frequently replaced with much higher priced models. Through these periods of change, Dynaco has maintained a level of quality so high that our equipment is always current, never obsolete, and always adaptable to the newest useful innovations.

Dynaco's underlying philosophy is to deliver exceptional performance from designs so carefully and progressively engineered that they defy obsolescence. We add new products only when we feel that they can make a contribution of value to music reproduction.

Dynaco's separate components give you the ultimate in flexibility and ease of installation. They can be interchanged with full compatibility, not only with Dynaco units, but with any other similar designs which are generally accepted as being of the finest quality. No industry innovation can make your system obsolete, and future changes, such as an increase in amplifier power, can be easily and economically accomplished.

The quality of performance obtained with the FM-3 tuner, PAT-4 preamplifier, and the Stereo 120 power amplifier cannot be matched in any single package regardless of promotional claims. Other Dynaco units which can interchange with this system will also give similar results at lower power, or with a bit less control flexibility at still lower cost, depending on the units chosen.

Whether you compare Dynaco with others by listening or by laboratory test, you will find that Dynaco gives sound closest to the original—with lucid clarity, without murkiness, noise or distortion. Every unit—whether purchased as a kit or factory assembled, is assured of delivering the same specified quality, for our reputation has grown through directing our design efforts towards perfection rather than to the planned obsolescence of yearly model "face-lifts."

You may find that your dealer does not have some Dynaco equipment in stock, however, for the demand greatly exceeds our ability to produce for a rapidly growing audience. Quality is our first consideration, so we must ask your patience. We believe you will find it is worth the wait.

Write for descriptive literature and complete specifications.
New for '68
Grommes
GROMMES AND UNION-NATIONAL 
JOIN TO BRING THE FINEST 
FURNITURE CREDS 
ENS FOR YOUR HOME MUSIC ENTERTAINMENT CENTER

Grommes is proud to introduce the first, the finest all new and successful silicon solid state high fidelity component line which incorporates entirely new features. The first practical, dependable, superior performance solid state component "with sounds as natural as" sound realism. It is perfection in precision electronics technology and a masterpiece in hand craftsmanship.

Rod McKuen: Takes a San Francisco Hippie Trip. Rod McKuen, readings; Howard Heitman; guitar; Buddy Colette, flute; Paul Gray, string bass. Love Child's Lament: Grant Avenue Reflections; Kranka's Hippie Party: twelve more. Tradition 2063, $4.98 or S 3446, $5.98.

In this album, singer/writer Rod McKuen has become one more luckless victim of a brand of non-ethics practiced by most record companies. McKuen taped this album ten years ago. The company that recorded it sold the "commercialized" sides to Everest, who has now re-released the disc on its subsidiary label, Tradition. For McKuen, the past few years have comprised the artistic turning point. This decade-old album, full of the social current of its day, bears traces of McKuen's gift with words, but his full scope had yet to emerge. Tradition, concerned only with McKuen's present name value, pretends to update the album's atmosphere by giving it a fake-psychedelic front cover and retitling the selections from the album title, with allusions to McKuen as an acid-taking hippie, is blatantly misrepresentational. If anything, the album concerns the beatnik movement still active in the late '50s.

Such is the method by which record companies cash in on the eventual success of artists. There seems little McKuen or anyone else can do about the situation but cringe. If you're a McKuen fan, be warned. This is not an album you're looking for.

Jack Jones: If You Ever Leave Me. Jack Jones, vocals; Marty Paich, arr. and cond. The Letter; By the Time I Get to Phoenix; I'm Getting Sentimental Over You; eight more. RCA Victor LPM 3969 or LSP 3969, $4.79.

Jack Jones is one of the few fortunate artists, such as Tony Bennett and Johnny Mathis, to have a successful career primarily through singing his own material. Such artists often have to fight to maintain their standards, for record companies tend to think that if a singer can succeed with good songs, he'll do even better with popular trash. Jack Jones's singing has always been superb, and continues to be, But since his move from KAPP to RCA, his albums (this is his second) have been more consistently tasteful. Previously, someone always saw to it that he sang several poor tunes amid the good. RCA seems content to let Jones sing at his own fine level of taste.

Congratulations to a first-rate singer, and to RCA for a gratifying as well as sensible recording policy.

MOTHERS OF INVENTION:
We're Only In It for the Money. Frank Zappa, guitar, piano, and lead vocals; Billy Mundi, drums and vocals; Bunk Gardner, woodwinds; Roy Estrada, electric bass and vocals; Jimmy Carl Black, drums, trumpet, and vocals; Ian Underwood, piano and woodwinds; Euclid James "Motorhead" Sherwood, soprano and baritone saxophones; other assisting musicians. Bow Tie Daddy; What's the Ugliest Part of Your Body?: Mother People: twelve others. Verve 2045, $3.79 or 6-2045, $4.79.

This is one hell of a production—a delicious fold-out cover in beautiful parody of "Stg. Pepper's Lonely Hearts Club Band" (complete with cardboard sheet of cut-out pictures) with lots of extras shouting and making obscene noises.

The Mothers take on the world; their attack isn't restricted simply to the established Establishment but is explosively directed at institutions and doms, to "the place where pony hippies meet . . . psychedelic dungeons . . . GO TO SAN FRANCISCO." They unload H bombs where their fellow rockers throw darts or couch implicit criticisms in so-called irony (the Beatles, specifically).

Beyond the message is the music, and once again the Mothers come off better than almost any group around. The pacing is fast, the chords change quickly and strongly, editing is rapid; the textures are constantly changing—very unsettling and all the more interesting for it. The Mothers have phenomenal discipline and improvise like few other rock groups can. It's this very combination that allows them the freedom to make changes as quickly and resolutely as they do.

The entire record proceeds like a tightly edited, sped-up film: it is less a collection of songs than a rock oratorio (which is what they termed the two sides of their previous album, "Absolutely Free"). This is an exciting album and one which is sure to offend some people. I recommend it.

MAHARISHI MAHESH YOGI. Mahari-shi Mahesh Yogi, narratives; Amiya Das Gupta, sitar. Love: The Untapped Source of Power That Lies Within. World Pacific 1446 or S 21446, $4.79. We dig it. Baby, the Guru has cut an I.P. He means it all on this nutty cut! Wow! Baby, everything, all the heavy stuff, like Love and the untapped inner source. When he gets down to the nitty gritty on how each of us relates to the cosmos, you just can't stay in a full lotus! I mean, Man, it's Truth. Not student-of-the-truth Truth, but Man, TRUTH!

You remember how last week we couldn't raise enough bread for tickets to the Jerry Jarvis session at Cambridge? Thirty-five bucks is a big bite. And you remember how, when Tamara came back after that big scene, she couldn't remember her secret Indian word?
Peace and love. Pops, our bread and memory problems are over! This New album only costs $4.79, so we can pay the florist, sit around and dig the Guru in stereo! Sure, Baby, I'm sure Maharishi gives all the record royalty bread to the Institute, and I'm sure all those cats at World Pacific give theirs, too! After all, Sweet-bab, ain't it all LOVE, LOVE, LOVE?

T.P.

CY COLEMAN: The Ages of Rock. Cy Coleman, piano and arr.: orchestrated by Larry Wilcox. Bach: Fuge in G Minor; Mozart: Rondeau alla Tartar; Chopin: Waltz in E minor; eight more. M-G-M 4502 or 5 45202, $4.79.

You have to hand it to a man who makes a ridiculous idea work. For some years, thirty-nine-year-old pianist/composer/publisher Cy Coleman has made a healthy living out of ideas traditionally labeled unsalable. Among his "too good to be successful" songs are Witchcraft, The Best Is Yet To Come, Hey Look Me Over, Why Try to Change Me Now?, and the score from Sweet Charity. Coleman must have had the brains to know he was right and the self-limiting music business was wrong.

In this album, Coleman plays eleven revered classical pieces using a rock rhythm section. Obviously it's absurd. Rockers will sneer; classicists will faint. Coleman tackles the task with such care and commitment that, for the open-minded and open-eared, it's charming. For one thing, I never realized Coleman played the piano so well.

Not every track works. For my tastes, neither Mozart nor Chopin lend themselves to modern rhythmic stress—whether pop, jazz, or rock. One has the feeling the music is being run through a sieve. On the other hand, the tracks that work do so beautifully. Most notable is Rachmaninoff's Prelude in C sharp minor. One's head is turned around as the notes sound and, while still ringing, are joined by a slow, steady drum and electric twelve-string guitar. If Rachmaninoff were alive and had had to listen to the piece as often as I, he might have been refresh ed by this unlikely treatment. Also fine are Debussy's Reverie and Liszt's Hungarian Rhapsody No. 2. Surprisingly, Ravel's Pavane for a Dead Princess comes off well, sounding rather choppy. But Grieg's Anitra's Dance truly dances.

Sneer if you must, or faint. But note that today's classical music was yesterday's popular music. Marble statutory to the contrary, there was a time when Beethoven bled if he cut his finger. M.A.

DAVE VAN RONK AND THE HUDSON DUSTERS. Dave Van Ronk, vocals and guitar; David Woods, guitar and vocals; Pot, organ; Ed Gregory, electric bass; Rick Henderson, drums. Alley Oop: Romping Through the Swamp; Mr. Middle; eight more. Verve Forecast FT 3041, $3.79 or FTS 3041, $4.79.

This is a folk/rock album: Dave Van Ronk is a fine folksinger, and the Hudson Dusters are an excellent rock group. These are diverse commodities. However, as anyone who has made a salad dressing can tell you, even oil and water mix. But it requires a master chef and the proper spices to keep the ingredients from separating. In this, folk-singer Van Ronk's first sally into rock, he has been blessed with a Brillat-Savarin. The chef's name is David Woods.

Woods arranged all but one of the songs on this recording and co-authored three. It is also Woods' peerless lead guitar heard as the driving force of the Hudson Dusters. Woods represents a new-wave rock phenomenon. He is one of the young, well-trained musician-arrangers who have found a home in rock. Creative people of his caliber—such as George Travis, Wes Montgomery, and Jim Webb—have injected such professionalism into the field that people in high places have even been confusing rock with an art form.

Van Ronk's singing, as always, is completely and uniquely Dave Van Ronk. His tender yet wholly masculine ballad delivery is at its best on Clouds, a new Joni Mitchell song. The group itself really shines on Keep Off the Grass, a Woods composition featuring a Van Ronk/Woods duet.

The album is not without flaws. Van Ronk has a large record-buying public who know him as a folk, not rock, singer. This is the only reason conceivable for the inclusion of two outright folk songs: Cocaine and Dink's Song. These songs represent two of Van Ronk's most popular past recordings. Someone at Verve evidently decided to play safe and, ironically enough, these are the weakest tracks in the set.

If a commitment were made to the new idiom, Van Ronk and the Hudson Dusters could become one of the most exciting new sounds in some time. T.P.

MARGIE DAY: Dawn of a New Day. Margie Day, vocals; Ray Fillis, Chuck Sagle, and Jimmy Wisner, arr. Walk Away: Am I Blue: As Time Goes By: seven more. RCA Victor LPM 3899 or LSP 3899, $4.79. This is the debut album of singer Margie Day. Before its release, Miss Day was being enthusiastically hailed as the Negro Barbra Streisand. She's not, nor does she try to be. Thankfully, the season of Streisand imitators is over.

In his eclectic liner notes, Arnold Shaw describes Miss Day's style as "soulful pop." That will do. From time to time, her singing reflects fondness for Nancy Wilson, Lena Horne, and especially Billie Holiday. But Miss Day is no more an imitator than are must young performers. She is merely in the process of finding out who she is.

Miss Day's voice is not stunning but it's pleasant. While her approach to melody is tasteful, she has not yet learned to penetrate a lyric. The album's three contributing arrangers have turned in somewhat pedestrian charts—except for Chuck Sagle's happy arrangement of Cole Porter's Let's Do It (on which Miss Day's singing is too cute). In all, this is a respectable but not sensational first showing. M.A.
HE'S OUR DEALER!

Douglass Fish, Manager of Music Land Inc.
301 Kingston Pike, Knoxville, Tenn.
Music Land is a quality audio store with a wide range of components. Its aim is to offer excellent equipment that will give many years of service-free performance. Douglass Fish, manager, says, "Pioneer is a superior line that gives the customer thrilling sound and top value. When we sell a unit, we know it will stay in the customer's home.''

JAZZ IN THE TROC. Yank Lawson, trumpet; Lou McGarity and Cutty Cutshall, trombones; Peanuts Hucko, clarinet; Bud Freeman, tenor saxophone; Ralph Sutton, piano; Bob Haggart, bass; Morey Feld, drums; Clancy Hayes, vocal. Stealin' Apples; Get Out and Get Under the Moon; Rose of Washington Square; Honky Tonk Train Blues; five more. Jazz at the Troc WCS 1769, $5.00 (stereo only).

With Ralph Sutton playing in his own night club in Aspen, Colorado, and Peanuts Hucko in his club in Denver, plus an annual bash each winter in Aspen for jazzmen of their ilk, Colorado has become a surprising and active focal point for the kind of jazz that used to be played at Nick's and Eddie Condon's. The group on this disc, billed as "9 Greats of Jazz," played at a concert in the Tropicadero Ballroom of Eilich Gardens in Denver during July 1966. It must have been a great night because the recording projects a vitality and joyous urgency that almost never comes through on contemporary commercial recordings of this type. The magnificent rhythm section firmly anchored to Bob Haggart's buoyant bass and driven by Sutton's strong piano, the front-line, both individually in solo and together as ensemble, plays brilliantly. Any band that can open with Fidgety Feet and make you sit up and listen is doing something. Sutton streamlines Mead Lux Lewis' Honky Tonk Train, Hucko oudoes himself on his specialty, Stealin' Apples; Cutshall and McGarity do a duet on Get Out and Get Under the Moon that is a masterpiece of bluesy trombone swing. Clancy Hayes, who can be an uncertain singer, gives Rose of Washington Square the full back-room treatment, and even the well-worn Big Noise from Winnetka sports some fresh ideas. Bud Freeman's Three Little Words is not quite up to the rest, but over-all this is a great recording of small-group swing. J.S.W.

JAZZ

FLYING JAZZ MAN. This takes us to the place where flying made a big difference. "It's a beautiful thing to be flying over the country at night, holding that guitar, listening to the music, and seeing things in a way that you never can when you're on the road," says Britt Woodman- He played at St. Louis' Blue Note in February, played a one-man show in New York, and is now back in St. Louis. Woodman has been flying internationally since 1946, and that's been his main musical concern ever since. "When the war broke out, I said I'd never be drafted, so I'd better do something. There was nothing wrong with the pilots," he says. "So I went to Seattle, and the army got me." And that's where Woodman flew into music, playing for the paratroopers. After that, he made it back to the States, and continued playing all over the world. "I used to fly over the world, just flying and playing," he says. "I would go out to the desert, and just play and sing, and fly back to the States. I've been all over the world, and I've seen things that I never could have seen any other way. It was a great experience." And now he's back in the States, and playing all over again. "I'm going to continue flying, and playing," he says. "I've had a great time, and I'm going to continue having a great time." And that's what the world needs, right now. A great musician, flying and playing, and bringing his music to everyone. "I'm going to continue flying, and playing," he says. "I've had a great time, and I'm going to continue having a great time." And that's what the world needs, right now. A great musician, flying and playing, and bringing his music to everyone. "I'm going to continue flying, and playing," he says. "I've had a great time, and I'm going to continue having a great time." And that's what the world needs, right now. A great musician, flying and playing, and bringing his music to everyone. "I'm going to continue flying, and playing," he says. "I've had a great time, and I'm going to continue having a great time." And that's what the world needs, right now. A great musician, flying and playing, and bringing his music to everyone. "I'm going to continue flying, and playing," he says. "I've had a great time, and I'm going to continue having a great time." And that's what the world needs, right now. A great musician, flying and playing, and bringing his music to everyone. "I'm going to continue flying, and playing," he says. "I've had a great time, and I'm going to continue having a great time." And that's what the world needs, right now. A great musician, flying and playing, and bringing his music to everyone. "I'm going to continue flying, and playing," he says. "I've had a great time, and I'm going to continue having a great time." And that's what the world needs, right now. A great musician, flying and playing, and bringing his music to everyone. "I'm going to continue flying, and playing," he says. "I've had a great time, and I'm going to continue having a great time." And that's what the world needs, right now. A great musician, flying and playing, and bringing his music to everyone. "I'm going to continue flying, and playing," he says. "I've had a great time, and I'm going to continue having a great time." And that's what the world needs, right now. A great musician, flying and playing, and bringing his music to everyone. "I'm going to continue flying, and playing," he says. "I've had a great time, and I'm going to continue having a great time." And that's what the world needs, right now. A great musician, flying and playing, and bringing his music to everyone. "I'm going to continue flying, and playing," he says. "I've had a great time, and I'm going to continue having a great time." And that's what the world needs, right now. A great musician, flying and playing, and bringing his music to everyone. "I'm going to continue flying, and playing," he says. "I've had a great time, and I'm going to continue having a great time." And that's what the world needs, right now. A great musician, flying and playing, and bringing his music to everyone. "I'm going to continue flying, and playing," he says. "I've had a great time, and I'm going to continue having a great time." And that's what the world needs, right now. A great musician, flying and playing, and bringing his music to everyone. "I'm going to continue flying, and playing," he says. "I've had a great time, and I'm going to continue having a great time." And that's what the world needs, right now. A great musician, flying and playing, and bringing his music to everyone. "I'm going to continue flying, and playing," he says. "I've had a great time, and I'm going to continue having a great time." And that's what the world needs, right now. A great musician, flying and playing, and bringing his music to everyone. "I'm going to continue flying, and playing," he says. "I've had a great time, and I'm going to continue having a great time." And that's what the world needs, right now. A great musician, flying and playing, and bringing his music to everyone. "I'm going to continue flying, and playing," he says. "I've had a great time, and I'm going to continue having a great time." And that's what the world needs, right now. A great musici
JOHN HURT: The Immortal Mississippi John Hurt. John Hurt, vocalist and guitar. Lacy Blues; Hop-John: Signore: ten more. Vanguard VRS 9248, $4.79 or VSD 79248, $5.79. People in the folk music field, as they constantly remind us, are concerned with "truth." For years they have sought it with a scope as wide as that of the average navel-contemplator. A group of chronic myopic, they have lionized some of the worst musical frauds in history.

One of the few accomplishments of which they can be proud was the rediscovery of the late Mississippi John Hurt in 1963.

He was a man who never had to search for truth. He had it inside him, along with musicality, taste, wit, dignity, and kindness. His music was a reflection of his personality. John never shouted: he sang. He never flailed at his guitar: he picked. Lovingly and cleanly. There would have been little point in discussing integrity with John. It was as natural to him as his breathing or his music.

This posthumous release is fine John Hurt, but then again, I never heard him perform badly. His playing and singing were undiminished by age or illness to the end.

Buy this record and keep it. There will be no more.

THE ROBERT SHAW CHOIRALE: Irish Folk Songs. Robert Shaw, cond. Avenging and Bright: Wearin' of the Green; The Croppy Boy: 'Tis Pretty To Be in Ballin RECORD: twelve more. RCA Victor LM 2992 or LSC 2992, $5.79.

Some 150 years ago, Thomas Moore—a literary Irish gentleman resident in England—was hailed in gentle circles as the laureate of his race. His sad, sentimental poems gained popularity even in the drawing rooms of the landlords who most ruthlessly exploited the Irish peasantry. In his own person, the poet himself, setting his verse to traditional airs, often drew tears as he sang them in recital. Posterity, though, has treated Moore unkindly. Critics dismiss his work as overwrought and superfluous. To be sure, it is, Still, while Moore's songs contain none of the passion and/or wry humor of most Irish ballads, they do possess a surpassing lyrical beauty.

Half the selections on this release—sung with the nonpareil purity and skill of what may be America's finest choral group—present Moore at his best. In songs like The Minstrel Boy and Silent, O M Holy Moore's words combine with ancient Gaelic melodies to create a unique, profoundly emotional impact. As a complement, Shaw's forces include eight folk ballads. One of them, Johnny I Hardly Knew Ye, offers a superb example of the group's invariably sure, sensitive, and striking musical setting. Against the consistent march rhythm of the male voices, the sopranos soar in haunted counterpoint as they mourn for the returned and mutilated soldier. Johnny. In sum, the program demonstrates another triumph for Robert Shaw and his superb singers.

LA COMPAGNIE NATIONALE DE DANSSES FRANCAISES: Songs and Dances of France. Chorus, Jacques Douai; cond: orchestra by Yves Prin. Les Sablaises; Les Gens qui sont jeunes; Les Monchaus; Lou Conca; Pelo de) beton; twenty-three more. Monitor MFS 491, $4.79 (stereo only).

Here is sparkling testimony to the rich variety and movement of French traditional music. Jacques Douai's Compagnie Nationale—recent visitors to the U.S. —spans an incredibly broad spectrum both in time and geography. There is a Carthusian lark from the Auvergne dating from the Albignian Crusade. Celtic songs and dances from Brittany that echo Welsh and Cornish counterparts. Provençal carols and dances reaching back to the golden age of the troubéres. Douai's gifted troupe bring love, respect, authenticity, and zest to their important musical Tour de France.

JOHN FAHEY: Requiem. John Fahey, guitar; sequences with unidentified orchestra. Requiem for Molly; Requiem for John Hurt; When the Catfish Are in Bloom; five more. Vanguard VRS 9259, $4.79 or VSD 79259, $5.79.

Mark Twain's statement about the sudden improvement of his publisher's intelligence has as many corollaries as Finnegar's Law: "If you drop a slice of bread and peanut butter, the odds are that it will land peanut butter side down."

These two pieces of folklore come together with great meaning on John Fahey's new album. On hearing Fahey's first album, I was convinced that he was the greatest thing since peanut butter sandwiches. Five years and a long listen later, it seems that Fahey is not great. On this album he has landed peanut butter side down.

Fahey is a fine three-finger picker. On Requiem for John Hurt and When the Catfish Are in Bloom he is superb. On Side 2, Fahey has attempted to be something he is not: a composer of serious music. Requiem for Molly is simply Fahey picking a few monotonous country figures against a sound montage culled from old records—at marching from blues 78s to a massive choral rendition of Deutschland über alles to orchestral twelve-tone music. Fahey's attempt at atonality is fraudulent: his playing remains within the diatonic scale and his chord patterns bear no relationship to the background effects. The result is comparable to a man playing a solitary game of checkers in the middle of Times Square at rush hour.

O.B.B.
IT IS ONE OF THE MORE PROVOCATIVE THESES OF HENRY PLEASANTS THAT THE BEST MUSIC IS LIKELY TO HAPPEN WHERE THE CRITICS AREN'T LOOKING. IT MAKES SENSE: THEIR PONTIFICAL INVOLVEMENT MAKES THE ART BECOME SELF-CONSCIOUS, WHICH ALTERS IT INVARIABLY FOR THE WORSE. JAZZ HAS BEEN ALMOST DESTROYED BY THE INTERACTION OF CRITICISM AND PERFORMANCE.

FURTHER EVIDENCE TO SUPPORT PLEASANTS' THEORY CAN BE FOUND IN BROADWAY CONDUCTOR LEHMAN ENGEL'S RECENT BOOK, THE AMERICAN MUSICAL THEATRE. ENGEL DECRIES THE POWER OF THE CRITICS: IF THEY'RE UNANIMOUSLY AGAINST A SHOW (AND THEY ARE OFTEN WRONG IN SONOROUS UNISON), THEY CAN KILL OFF A WORTHWHILE NEW YORK MUSICAL IN ONE NIGHT. POOF. AWAY GOES HALF A MILLION BUCKS. IT'S FOREVER LOST TO THE THEATRE AND, FURTHERMORE, DISCOURAGES FURTHER PRODUCTION. IF THE RECORD COMPANIES HAVE BEEN BACKING OFF INVESTING IN BROADWAY, DUE TO THE HIGH MORTALITY RATE OF NEW YORK MUSICALS.

BUT, YOU MAY ASK, AREN'T SOME OF THE SHOWS THAT FAIL RICHLY DESERVING OF DISAPPEARANCE? YES; BUT TOO OFTEN THEY'RE BADLY BECAUSE THEY'RE FOLLOWING DICTA LAID DOWN BY THE CRITICS. THEY'RE TRYING TO BE GOOD IN A WAY THAT THE CRITICS THINK IS GOOD, WHEN THEY SHOULD BE TRYING TO BE GOOD IN A WAY THE ARTIST KNOWS IS GOOD. IT'S KOWTOWING TO THE CRITICS THAT MAKES SO MANY OF THEM MEDIOCRE, AND ALL THEY GET FOR THEIR PAINS IS PEREMPTORY EXECUTION.

LEHMAN ENGEL POINTS OUT THAT PRODUCERS THEMSELVES CREATED THE POWER OF THE CRITICS OVER THE MUSICAL (AND OTHER) FORMS OF THEATRE, BY QUOTING REVIEWERS' COMMENTS ON THEATRE MARQUEES. BEFORE THAT TIME, THE PUBLIC HAD A HEALTHY LACK OF RESPECT FOR CRITICAL OPINION. NOW THAT THERE ARE ONLY THREE NEWSPAPERS LEFT IN NEW YORK, THE POWER TO MAKE A SHOW LIVE OR DIE HAS BEEN VESTED LARGELY IN THE HANDS OF THREE REVIEWERS, REVIEWERS WHO HAVE, IN MY EXPERIENCE, MANIFESTED A SINGULAR LACK OF UNDERSTANDING OF THE USES OF MUSIC IN THE THEATRE, AND OF MUSIC, AS AN ART, IN ITSELF. THEY DON'T KNOW WHAT REAL ORIGINATION IS; AND WHAT THEY PRAISE AS ORIGINAL OFTEN ISN'T; AND WHAT THEY CALL FOR IN THE THEATRE IS OFTEN PREPOSTEROUS.

RECENTLY SOME CLOWN WROTE AN ARTICLE FOR THE NEW YORK TIMES' SUNDAY THEATRICAL SECTION CALLING FOR MORE USE OF "CONTEMPORARY" POP MUSIC IN FILMS AND THE THEATRE. HE SHOWED THEREBY THAT HE SIMPLY DOESN'T UNDERSTAND THAT THERE HAS ALWAYS BEEN A SUBSTANTIAL SEPARATION BETWEEN THEATRE MUSIC AND THAT OF TIN PAN ALLEY; AND THAT THERE'S A GOOD REASON FOR THIS.


FINALLY, THERE'S THE SOCIAL ASSOCIATIONS THAT GO WITH A GIVEN MUSICAL STYLE. JAZZ, FOR A LONG TIME, COULD ONLY BE USED IN FILM UNDERSCORING FOR STORIES ABOUT CRIME AND SEEDINESS: WITNESS I WANT TO LIVE, IN WHICH MULLIGAN APPEARED. IT TOOK YEARS BEFORE JAZZ COULD BE USED IN CONTEMPORARY MUSIC LIKE LUV, WHICH MULLIGAN SCORED. THE PRODUCERS WANTED MODERN JAZZ IN IT; MULLIGAN HAD RESERVATIONS, AND THE RESULTS PROVE HIS FEARS WERE WELL FOUNDED: IT MIGHT HAVE BEEN BETTER WITH A NONJAZZ SCORE. NONETHLESS, JAZZ ELEMENTS HAVE BEEN SUCCESSFULLY USED IN A CONSTANTLY WIDER VARIETY OF GENRES, INCLUDING COMEDY AND UNABASHED ROMANCE.

ROCK IS EVEN MORE LIMITED IN THIS WAY: IT'S Locked INTO YOUTH AND PROTEST AND THE CURRENT NIHILISM THAT ITS VERY SOUND SETS UP AUTOMATIC ASSOCIATIONS IN THE LISTENER'S MIND. THUS, THE ONLY THING ONE CAN DRAMATIZE WITH ROCK MUSIC IS SOMETHING THAT RUNS ALONG THESE LINES, HAIR, A MUSICAL THAT WAS PLAYED BY THOSE WHO THINK THEY'RE GOING TO FIND THE NEW THING IN ROCK, WAS ABOUT VILLAGE HIPPIES. THE WEIGHT OF ITS MESSAGE? THAT THERE'S A COMMUNICATIONS GAP BETWEEN THE GENERATIONS. I NEVER WOULD HAVE KNOWN.

YOUR OWN THING (RCA VICTOR LOC 1148 OR LS 1148 $7.79) IS THE SECOND MUSICAL OF THIS GENRE TO COME TO MY ATTENTION. LIKE HAIR, IT COULD Deal ONLY WITH A NARROW SLICE OF AMERICAN LIFE. IT'S ABOUT A ROCK-AND-ROLL GROUP. IT IS, TO BE SURE, BASED ON SHAKESPEARE'S TWELFTH NIGHT, WHICH May DECEIVE THOSE WHO ARE PRONE TO BE SUCKED IN BY THAT SORT OF THING. BUT IN THE GUTS OF IT, IT IS A DIRECT LINEAR DESCENDANT OF THE HORRIBLE BAND MUSICALS OF THE 1940S THAT USED TO FEATURE GLENN MILLER OR HARRY JAMES, WHERE THERE ALWAYS SEemed TO BE A SCENE IN WHICH THOSE CAREFREE PLEASURE-LOVIN' MUSICIANS WOULD PLAY A COUPLE OF TUNES IN THE AISLE OF THE BAND BUS. THAT KIND OF STORY LINE WAS SQUARE THEN, AND IT'S SQUARE NOW, EVEN IF WE GET SIDEBURNS AND GUITARS AND A WE-HATE-

Whither Broadway—Trite Rock, Or Bright Pop?

By Gene Lees

In Your Own Thing: Michael Valenti, Danny Apolito, John Kuhn. Gormé and Lawrence, of Golden Rainbow.
ROBERTS keeps the best and adds solid-state

+ plus
+ more power
+ new styling
+ extended range speakers

+ other professional quality features:
  + 40 Watts Music Power
  + 4-Track Stereo/Monaural Record & Play
  + Built-in Tape Cleaner
  + Multiple Connection Jack
  + 4-Digit Counter with Reset Button
  + Hysteresis-Synchronous 2-Speed Motor
  + Equalization Switch
  + 2 Stereoc Headphone Jacks

McDial 770X SS
solid-state stereo tape recorder
less than $430

and . . . you still enjoy the advantages of the CROSS-FIELD exclusive, four speeds (even the new LP 1½ ips), sound-on-sound and other professional quality features.
Why?
DO THOUSANDS OF HI-FI ENTHUSIASTS BUY FROM AUDIO UNLIMITED

It's Obvious!
- LOWEST PRICES
- FAST SERVICE
- FACTORY SEALED UNITS
- FULLY INSURED SHIPMENTS
- PACKAGE DEALS—SAVE MORE
- FRANCHISED DISTRIBUTORS

Write for FREE LISTING today
SEND US YOUR LIST FOR OUR AIR MAIL QUOTE TODAY
Visit Our Showroom and Warehouse
Closed Mondays

Why would audio enthusiasts choose AUDIO UNLIMITED for their high-fidelity components?

EDDIE IS the Largest discount
High Fidelity components distributors in the South. Wholesale prices on individual components. Latest models in factory sealed cartons shipped immediately from our warehouse. Special attention given to Audio Clubs, Churches and Schools. For Special Price Quote—Write

WRITE FOR QUOTATION
FACTORY SEALED CARTONS FRANCHISED DISTRIBUTOR QUICK SHIPMENT
WE GIVE DISCOUNTS ON HI-FI COMPONENTS

SOUND REPRODUCTION INC.
436 Central Avenue
East Orange, New Jersey 07018

DIXIE is the Largest discount
High Fidelity component distributors in the South. Wholesale prices on individual components. Latest models in factory sealed cartons shipped immediately from our warehouse. Special attention given to Audio Clubs, Churches and Schools. For Special Price Quote—Write

Hi-Fi Components
Tape Recorders

TAPE
RECORDERS
TAPES, ACCESSORIES
SLEEP LEARN KITS
MERITAPE

SAVE MONEY
- LOWEST PRICES
- INTEGRITY
- SERVICE
- FRANCHISED DISTRIBUTORS

WRITE FOR OUR VERY LOW PACKAGE QUOTATIONS Nationally Advertised Brands Factory Sealed Cartons

Write for FREE CATALOG Visit Our Showrooms

DRESSNER
1523-K JERICO TPKE
NEW HYDE PARK, N. Y.
11040

CIRCLE 15 ON READER-SERVICE CARD

CIRCLE 14 ON READER-SERVICE CARD

CIRCLE 20 ON READER-SERVICE CARD

High Fidelity Magazine
him, at least to some degree. Steve Lawrence is heavily influenced by him.

This influence of intelligent pop singing first got into the musical theatre, as far as I know, when Art Lund did The Most Happy Fella. But it was only a tentative beginning, for Lund—who has a talent to bend his style toward that of Broadway. Steve Lawrence brought the style completely into the theatre with What Makes Sammy Run? and he carries it further in Golden Rainbow. Indeed, he's now carrying it too far, which is one of the things wrong with the show.

Lawrence is not a good actor, and his wife is worse. But she brings to the stage a quality I haven't seen since Ethel Merman; she projects so much good-natured delight in performing, so much sheer pleasure in being there, that you enjoy her in spite of the wooden clumsiness of her acting. And she, in common with her husband, can sing every other Broadway singer out of town—she can project the meaning of lyrics in that Stanislavskian way of all those who learned well from Sinatra.

Now, this show been directed by a man strong enough to bend Mr. and Mrs. Lawrence to the needs of musical drama, it would have been much better. Perhaps that time will come. Or perhaps Broadway will absorb someone else from the pop world who really knows how to phrase the material.

This is needed. There have been innovations in acting and in singing in our time. The Sinatra-influenced generation of singers relate to legit singers approximately the way Marlon Brando, that poor miscast and wasted genius, relates to cadenced classical acting. This is the element that can bridge the gap between the musical theatre's stylized unreality and our gruesomely realistic times; this is the way to a more "naturalistic" musical.

But it isn't going to come to pass so long as the power of the critics on The New York Times, The New York News, and The New York Post is unbroken. And for the moment that looks highly unlikely. We can look forward to further praise for trivia; and our musical theatre will go on floundering in quicksand.

ST. LOUIS WOMAN: Original cast recording, Pearl Bailey, Harold Nicholas, Ruby Hill, June Hawkins, Robert Porter, vocals; orchestra. Capitol DW 2742, $3.79; DSW 2742, $6.79. This reissue makes available for the first time in nearly two decades the original 1946 cast performance of the Harold Arlen/Johnny Mercer show that contains classics like 'C'mon, C'mon, I'm in the Mood,' 'It's a Matter of Time,' and 'If I Had My Way.' Lawrence did a swell job of it.

The orchestrations sound dated; but then they sound dated in many current shows too. Nor is the sound up to contemporary standards, though the original 78-rpm discs from which this album is taken was well recorded for the period. In any event, the reissue fills a hole in the disc documentation of the American musical theatre.

G.L.
Have we got a Sony for you!

Scrape Flutter Filter. Special precision idler mechanism located between erase and record/playback heads eliminates tape modulation distortion. This feature formerly found only on professional studio equipment!

Non-Magnetizing Heads. Head magnetization buildup—the most common cause of tape hiss—has been eliminated by an exclusive Sony circuit which prevents any transient surge of bias current to the heads!

Vibration-Free Motor. An important new Sony development utilizing "floating" shock absorber action to completely isolate any motor vibration from the tape mechanism.

Three Speeds. 7½, 3¼ and 1⅛ ips!


Instant Tape Threading. Exclusive Sony Retractomatic pinch rollers permit simple one-hand tape threading. An automatic tape lifter protects heads from wear during fast forward and reverse!

Sound-on-Sound. Individual push-button selection of both channels enables interchannel transfer for sound-on-sound, sound-with-sound, and other special effects recording!

Sony Model 255. Priced under $179.50. For your free copy of our latest tape recorder catalog, please write to Mr. Phillips, Sony/Superscope, Inc., 8144 Vineland Avenue, Sun Valley, California 91352.

You never heard it so good.
Dvořák Rediscovered. For a listener with decided tastes of his own, large-scale sets from a single symphony conductor (however much they reveal of the latter’s full stature as an interpreter) usually seem to me less desirable than a collection composed of individually chosen readings. Nevertheless, I must concede that an integral edition comprises as much of a composer’s early, unfamiliar music as of his later oeuvre, it provides a convenient means both to discovering works new to us and to re-evaluating the familiar masterpieces in the perspective of their predecessors. Hence I can genuinely welcome the Kertész/London Symphony complete series of Dvořák symphonies, including the rarely heard, originally unnumbered first four, which along with the Fifth and Sixth (originally Nos. 3 and 1 respectively) are taped here for the first time.

The series includes two London/Ampex EX+ reeels at $8.95 each and four double-play reels at $11.95 each: LCN 80181, 64 min., with the First Symphony, in C minor, and My Home Overture; LCN 80192, 66 min., with the Second in B flat and the Scherzo Capriccioso; LCK 80193, 71 min., with the Third in E flat and Eighth in G; LCK 80194, 80 min., with the Fourth in D minor and Fifth in F; LCK 80189 (an earlier release), 87 min., with the Sixth in D, Seventh in D minor, and the Carnival Overture; LCK 80195, 86 min., with the Ninth in E minor (From the New World) and three Overtures: In Nature’s Realm, The Hussites, and Othello. Of these, only the recorded performance of the Eighth is a reissue: it was first released in LCK 80133 (April 1964), where it was coupled with Kertész’s earlier Vienna Philharmonic version of the New World Symphony. My one complaint of this project is that London (or Ampex) did not couple the last two symphonies and the three overtures with the Third—which enabling owners of LCK 80133 to avoid duplicating that reel’s Eighth in order to get the Third’s Third.

Kertész’ readings throughout are those of a sensitive, yet assured and idiomatically authoritative interpreter. One may quibble mildly with details, and in the better-known last three symphonies—the gracious Eighth in particular—Kertész seldom if ever matches the insight or eloquence of Szell (Epic EC 848 of October 1966). The latter, indeed, remains my first choice, though it must be said that Epic’s recordings are darker, even a bit opaque, in comparison with the Kertész’s vividness, and lucidity of London’s and the stereo tape recording, not up to the best 34ips standards, is outmatched by Ampex’s exceptionally fine (even by slightly higher 7.5ips standards) work for London.

In these symphonies (for which there is no competition on tap, by the way) Kertész obviously finds the music more congenial to his own temperament. Kertész is wholeheartedly persuasive in convincing the listener not only that a knowledge of these pieces markedly enhances one’s appreciation of Dvořák’s later achievements, but that in their own right they provide a richly varietied batch of delectably fresh musical discoveries.

New Sounds from the East. Except for an occasional Beatles program featuring the sitar, Indian music had not been available on tape in this country until Angel’s Indian release, (YIS 36418, 34ips, 48 min., $6.98) of its best-selling “West Meets East” disc program co-starring Yehudi Menuhin and Ravi Shankar. I must confess that the two partly composed (by Shankar), partly improvised Indian pieces for violin and sitar interested me only mildly and that Yehudi and Hephzibah Menuhin’s Enesco Violin Sonata No. 3 struck me as slapdash and sentimental.

Happily, what pleasure now has been followed by what I believe is the tape repertory’s first reel of authentic all-Indian music: “The Exotic Sitar and Sarod” program co-starring the famous Shankar with the less widely known but perhaps even more eminent sitar virtuoso, Ali Akbar Khan, with tabla, tambourine, and drummers (Capitol YIT 10497, 34ips, 41 min., $6.98). Here, each side is devoted to a single long raga (Shreer and Sindhu Bhairavi) which traditionally begins tentatively and only gradually works up, after the drums enter, to breathtakingly rhapsodic bravura. Both soloists are honestly recorded (the darker, deepened sonority on the left; the sitar on the right) in not too close miking; but it is the executant virtuosity and seemingly in-exhaustible melodic and rhythmical inventiveness here, rather than the “exotic” idioms and tonal qualities, that prove to be so potently exciting.

Nineteen Courtly Nocturnes. If Chopin’s mazurkas were intended to be danced only by countesses (as someone, was it Schumann?, once quipped), his nocturnes must surely represent the dreaming fantasies of no lesser ladies than princesses—at least in the aristocratic readings, never coarsened by the slightest sentimentality, that represent Artur Rubinstein’s Steinway recording. New, novel, and the three overtures, taped in RCA Victor TR3 5023, 34ips, double-play, 108 min., $10.95. (A Stereo-8 cartridge edition, RBS 5054, 75 min., $9.95, contains only thirteen of the nineteen nocturnes, omitting Nos. 6, 9, 11, 12, 18, and 19.) This is a first stereo tape collection, of course (only a few of the individual pieces have been taped previously), though there was once a 1956 mono Phonotape edition of the poetic Noaves readings. Rubinstein’s approach is expectedly larger-scaled (less expectedly, it is also almost passionlessly Olympian), and his radiant golden tonal qualities are captured to perfection in RCA’s warm stereo. Here, of course, the reel is a model of silent-surfaced, pre-echo-free processing, while the shortened Stereo-8 version is almost as good.

Cassettes, Continued—DGG Division. The second batch of Deutsche Grammophon cassette (cassettes. $6.95 each, as before) I’ve received can be discussed with fewer qualifications for their technical qualities than those I reviewed here in April and with almost unreserved praise for their musical selections and performances. The familiar technical limitations of this medium (only 13ips motion and only 1/8-in. tape width) remain evident, to be sure; but since the new release are mostly slightly more recent—almost ten years—readings, their sound is much more effective overall. Better still, the musical repertory is admirably substantial and wide varied. And perhaps best of all, the DGG editors have often taken pains to augment, combine, or vary the disc editions to make more satisfactory cassette programs.

For example, DGG 921002 is a delectable anthology of “Diverse Concertos for Winds” by various artists, drawn from various disc releases: Mozart’s Bassoon Concerto, K. 191; Haydn’s Horn Concerto, in D; the Fasch, Michael Haydn, and Torelli Trumpet Concertos, all in D. “Humor in Music” (922011) combines the Mozart Musical Joke, K. 522, conducted by Christoph Stepp, with R. Strauss’ Till Eulenspiegel by Böhm and Stravinsky’s Circus Polka and Scherzo à la russe by Kubelik. Then the last-named conductor’s Berlin Philharmonic version of the Schumann Rheinische Symphonie is augmented by Schumann’s Manfred and Genoveva Overtures (923002): Kubelik’s Mendelssohn Midsummer Night’s Dream music, with vocal soloists and chorus, by Von Weber’s Oberon and Der Freischütz Overtures (923010): the acclaimed Beethoven Fifth Symphony from the Berlin Philharmonic under Von Karajan by the Fidelio and Leonore No. 3 Overtures (923001); and the same force’s Dvořák New World Symphony, in the first Slavonic Dance (923008). In addition there are “straight” cassette transfers of the Bach Orchestral Suites No. 2 and 3 in what to my mind are impressive but scarcely Bachian readings by the Berlin Philharmonic under Von Karajan (923012), and there are Böhm’s high-spirited performances, with the same orchestra, of Mozart’s Symphonies Nos. 26, 31, and 34 (923006). The three major Merck releases (to my mind, the outstanding “best buy” among cassette releases to date) are all tape firsts; except for the Beethoven Fifth and a couple of the trumpet concertos, I believe the other performances have not yet appeared in open-reel versions.

THE TAPE DECK

BY R. D. DARRELL

JUNE 1968
ADVERTISING INDEX

Key No. | Page No.
--- | ---
1 | Acoustic Research, Inc. 16, 71
2 | Attec Lansing 77
3 | Artisan Organ 98
4 | Audio Exchange 103
5 | Audio Unlimited, Inc. 102
6 | Benjamin Electronic Sound Corp. 33
7 | Carston Studios 103
8 | Chrysler Electric Co., Ltd. 89
9 | Citadel Record Club 16
10 | C/M Laboratories 55
11 | Columbia Records 67
12 | Command Records 97
13 | Deutscher Grammophon Gesellschaft 12
14 | Dixie Hi Fidelity 102
15 | Dressner 102
16 | Dual 23
17 | Dynaco, Inc. 95
18 | Elpa Marketing Industries, Inc. 14
19 | Finney Company, The 36
20 | Fisher Radio Corp. Cover II, 1, 37
21 | Florida International Music Festival 85
22 | Garrard 5
23 | Grommes/Precision 96
24 | Harman-Kardon, Inc. 69
25 | Heath Company 12, 13
26 | Hi Fidelity Center 103
27 | Kenwood Electronics, Inc. 6, 7
28 | King Carol Records 9
29 | KKL Research and Development Corp. 93
30 | Lafayette Radio Electronics 79
31 | London Records 76
32 | Magitran Inc. 99
33 | Marantz, Inc. 27
34 | Martet Electronics 14
35 | McIntosh Laboratory, Inc. 84
36 | Melodiya/Angel Records 74
37 | Pickering and Company, Inc. 2
38 | Pioneer Electronics 11
39 | Pioneer Electronics 98, 99
40 | Ponder & Best 21
41 | Sansui Electric Co., Ltd. 35
42 | Schober Organ Corp. 51
43 | Scott, H. H., Inc. 29, 31
44 | Sherwood Electronic Laboratories, Inc. Cover IV
45 | Shure Brothers, Inc. 73
46 | Sony Corp. of America 75
47 | Sound Reproduction, Inc. 102
48 | Standard Radio Corp. 28
49 | Stanton Magnetics, Inc. 25
50 | Superex Electronics 90
51 | Superscope, Inc. 104
52 | Tannoy (America) Ltd. 86
53 | TEAC Corporation 19
54 | Thorens 14
55 | Toshiba 91
56 | Toujay Designs 88
57 | Unicel Club 26
58 | United Audio Products 23
59 | University Sound 15
60 | Vanguard Recording Society, Inc. 78
61 | Westminster Recording Co., Inc. 82
62 | Wharfedale 38

SUBSCRIBERS—PLEASE NOTE:
Please include a HIGH FIDELITY label to ensure prompt service whenever you write us about your subscription. The numbers and letters on the label are essential in helping our Subscription Department quickly identify your records.

Use this form for CHANGE OF ADDRESS:
Please let us know at least 6 weeks before you plan to move. For faster, more accurate service, attach magazine address label in space provided, fill in your name and new address, and mail to:
HIGH FIDELITY Subscription Service Department
2160 Patterson Street
Cincinnati, Ohio 45214

New Address:
name
address
city
state zip

READER SERVICE COUPON
To get product information FAST simply circle key numbers in coupon below.
SEE ADVERTISING INDEX AT RIGHT!
Mail to: HIGH FIDELITY Reader Service, Dept. 668
P. O. Box 14306 Annex Station
Cincinnati, Ohio 45214

Please Print
Name
Address
City
State & Zip

1 2 3 4 5 6 7 8 9
10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

Products mentioned editorially:
Product Page
Product Page
If you like big speakers,

listen
to the mammoth little E-V SEVEN!

The E-V SEVEN is the small speaker for people who don’t really want a small speaker. Built in the shadow of one of the biggest speakers of them all (the vast Patrician 800) the E-V SEVEN refuses to sound as small as it is.

But why does an E-V SEVEN grow up when it’s turned on? Our engineers point to years of painstaking exploration in the byways of sound. They’ll patiently explain the virtues of our low resonance 8" woofer and 3½" cone tweeter with symmetrical damping (an E-V exclusive). They may even mention—with quiet pride—the unusual treble balance RC network that adjusts E-V SEVEN response more smoothly than any conventional switch or volume control.

But when it comes to describing the sound, our engineers prefer to let the E-V SEVEN speak for itself. And while they’d be the last to suggest that the E-V SEVEN sounds just like speakers many times larger (and costing much more) they treasure the pleased look of surprise most people exhibit when they hear an E-V SEVEN for the first time.

If you have just 19" of shelf space, 10" high and 9" deep... and have $66.50 to invest in a speaker, by all means listen carefully to the E-V SEVEN. It might well be the biggest thing to happen to your compact high fidelity system!
We are proud that Sherwood FM tuners were selected because of their low distortion by America's foremost heart-transplant pioneers to receive telemetered EKG data in their critical research programs.

Hirsch-Houck Laboratories evaluates the 0.15% distortion Sherwood tuner shown below as follows: "The tuner has a usable sensitivity of 1.8 microvolts, with an ultimate distortion level of -48 db. This is just about as low as we have ever measured on an FM tuner..."*

The S-3300 features our unique Synchro-Phase FM Limiter and Detector with microcircuitry, field-effect transistors, a stereo noise filter (which does not affect frequency response), and of course, only 0.15% distortion at 100% modulation. *Less case - $197.50

* Electronic World, Oct., 1967

Sherwood offers three low-distortion amplifiers precisely suited for your needs—led by the Model S-9000a with 160 watts music power (at 8 ohms). The 140-watt S-9900a and the 80-watt S-9500b feature main and/or remote stereo speaker switching and separate terminals for monophonic center channel or extension speakers. All feature 0.1% distortion at normal listening levels. Prices from $189.50 to $309.50.

Our acoustic-suspension loudspeaker systems were designed to reproduce music with minimum distortion and coloration. You can hear the difference low distortion makes. Hear Sherwood's low-distortion Tanglewood, Ravinia, Berkshire, and Newport at your dealer—then take a pair home for a no-obligation trial. Prices from $84.50 to $219.50.

ELECTRONIC LABORATORIES, INC.
4300 North California Avenue, Chicago, Ill. 60618
Write Dept., H-6

Amplifiers and speaker systems
best suited for low-distortion tuners!