Buyer's Guide to
Turntables
And Changers
For Stereo
New Models, New Features

Do You Really Want a
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Automatic repeat.
This is a nice feature, and one that's unique. By unlocking the center spindle the record will cycle and recycle until you stop it. You can do this with single records, or any record in a stack.

The world's finest automatic turntable, the Fisher 502.
$159.95.
The Fisher 502 is the top of the Fisher automatic turntable line, and is, in our opinion, the finest turntable money can buy. Not only does it have the features we've already mentioned, but it has a lot of exclusives as well. One of the most important is the adjustment for the vertical tracking angle. As you probably know, the cutter stylus, with which the grooves in the original masters are cut, is not perpendicular to the plane of the record. It's at an exact fifteen-degree angle to the perpendicular. So your stylus should also be at the same fifteen-degree angle. The 502 has an adjustment that lets you keep it that way, whether you set it for one record or for any one in a stack. Or you can leave it at an optimum setting for the stack as a whole. Not many automatic turntables have this feature.

The extra-heavy platter.
The Fisher 502 has a platter that weighs 7.1 pounds. The extra-heavy platter, together with a heavy-duty 4-pole motor, keeps the 502 running at a constant speed. Wow and flutter are less than 0.1% (that's really low).

The Fisher 402. The finest automatic turntable under $100.00.
There are many more similarities between the 302 and its higher-priced brothers than there are differences. Wow, flutter and rumble are marginally higher in the Fisher 302, but they're still completely inaudible. The tonearm is of the girder-beam type instead of the tubular type (as in the 402 and 502). But the 302's tonearm is low in mass, and perfectly capable of tracking with a force of one gram. And the other Fisher automatic turntable exclusives we mentioned earlier for the 502 and 402 are all present in the 302. As a matter of fact, with these features, at $99.95, the Fisher 302 would be pretty tough competition for the 402 and 502.

If the 302 weren't ours.

Accessories.
There are a number of accessories for the Fisher automatic turntable which are optional (at extra cost). You can have a standard base (the B-4 for the 302 and 402, the B-5 for the 502). You can have a separate dust cover (the PC-4). Or you can purchase the deluxe base which comes complete with dust cover (B-404 for the 302 and 402, B-504 for the 502). And there are 45 rpm spindles to fit all the models.

The Fisher
We invented high fidelity.
Introducing the first line
good enough to be

Until now, when you bought Fisher components, you had to settle for someone else's automatic turntable.
Not that that was bad. There were several good models to choose from.
But now there's something better.
A line of automatic turntables Fisher is proud to call its own. With a combination of features you won't find on any other automatic in their respective price ranges.

**You can take faultless performance for granted.**

Since the new automatic turntables are Fisher's, they perform like Fishers. So it goes practically without saying that wow, flutter and rumble equal recording studio and broadcasting standards, and are inaudible. The tone-arms on all three turntables will accept a full range of the finest cartridges available, and will track flawlessly with a stylus pressure as low as one gram or less. All three turntables have variable anti-skating compensation. They all have a cue control that gently sets the stylus down on the precise groove you select. In all three, the operating functions (start, stop, reject) are controlled with a single, easy-to-use lever. And the turntables all have three speeds: 33⅓, 45 and 78 rpm. But there's more.

The new Fisher automatic turntables are the world's most convenient.
If you've ever owned a piece of Fisher equipment, no matter which one, you know that it's a pleasure to operate. There are always those little Fisher exclusives that make the difference between an adequate piece of machinery and a great one.
The turntables are no exception. For example, all three, even the inexpensive 302, have a pitch control that lets you vary the speed of your records plus or minus three per cent. Which means you can tune your records to your piano (the reverse would be extremely difficult, right?).
We spoke earlier about the cue control. But we didn't mention that it's viscous damped. Which means that when the arm descends on a record, it descends with record-conserving gentleness.
And there's a safety feature in the new Fisher automatic turntables which is absolutely error-proof. It's a sensing device that not only senses the size of a record (or stack of records), but prevents the stylus from descending if there's no record on the platter. (It sounds like a small point, but it may some day save the life of your stylus.)

**Only 25¢! $2 value!** Send for your copy of The Fisher Handbook, a fact-filled 80-page guide to high fidelity. This full-color reference book also includes complete information on all Fisher stereo components, plus a special insert on the new Fisher automatic turntables. Enclose 25¢ for handling and postage.*

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*Please glue or tape coin on picture of handbook above.
Guess whose.
The job of the music critic isn't easy. He can help a record make it to the top or damn it to oblivion. And since many people depend on his judgment when they shop for records, it's logical to ask: "But what does he depend on?"

Mostly, his ears and his knowledge help him as he listens. Yet the music critic can only hear what his stereo system delivers. If his critical listening is to be unbiased, it must begin with a stereo cartridge whose frequency response characteristics are as flat as possible. One that introduces no extraneous coloration as it reproduces recorded material.

Many record critics do their auditioning with the Stanton 681EE. Recording engineers have long used the Stanton 681A to check recording channel calibration. The 681EE provides that logical continuation of the Stanton Calibration Concept. It has been designed for low-distortion tracking with minimum stylus force. Its low-mass, moving magnetic system produces virtually straight-line frequency response across the entire audio spectrum. Its built-in longhair brush keeps the stylus dust-free, and protects record grooves, thus reducing noise and wear. Each 681EE is individually calibrated, and the results of these calibration tests are included with each cartridge.

The Stanton 681EE — used by recording engineers, broadcasters, critics and audio professionals — the cartridge that sounds like the record sounds, always.

For further information, write: Stanton Magnetics, Inc., Terminal Drive, Plainview, N.Y. 11803.
THE SCHWANN CATALOGUE RESEARCHERS ANNUALLY CALCULATE, COMPARE, AND REPORT THE STATISTICS OF THEIR GUIDE'S NEW LISTINGS FOR THE PREVIOUS YEAR. INVARIABLY, THESE FIGURES FUNCTION LESS AS THE THERMOMETER OF THE RECORD INDUSTRY—BILLBOARD'S COMPILATION OF FINANCIAL STATISTICS DOES THAT BETTER—THAN AS THE ELECTROENCEPHALOGRAPH OF ITS DECISION-MAKERS' THOUGHTS. NEW LISTINGS REFLECT WHAT THE A & R MEN THINK WILL BE SUCCESSFUL MORE THAN WHAT TURNS OUT TO BE SUCCESSFUL.

For instance, nearly 36% of the 1,022 pop artists who recorded in 1970 had never made a solo album before, and a third of these debuts made at least one more LP before the year was up, among them John B. Sebastian (for Reprise and MGM), Melba Moore (for Mercury), the Lifetime (for Polydor), Melanie (for Buddah), and Diana Ross (for Motown, who of course recorded her when she had the Supremes affixed to her name). Since there were only 86 more new pop rock/folk/country albums in 1970 than in 1969, an entire essay could be written using this data to extrapolate the industry's adventurousness in finding new talent, or lack of faith in its old talent, or just plain desperation. Johnny Cash, incidentally, won the 1970 new-listings sweepstakes, with 11 albums, including a two-record set.

As I mentioned, there were more pop albums released last year than the previous year (up 3.4%). Also, children's records were up 50%, musicals up 24.4%, and religious LP's up 14.4%. You know, of course, what was down: classics (9.1%) and jazz (0.9%). These, to be sure, are listings, not discs. A set of the complete Beethoven symphonies (of which there were six new ones last year!) simply counts as one, on the other hand, a single LP of Copland's Vitebsk, Sextet, and Piano Quartet counts as three listings. To the classical listings' decline add Schwann's report that there were more multiple listings of standard works, and you will understand both the psychology and the plight of today's classical a & r director. Practically everything salable seems to have been recorded already (but try to find them), and few standards are currently being created. Beethoven's Fifth Piano Concerto was the most often recorded work, with 8 new listings; his Fourth Concerto was next, with 7; his Fifth Symphony had 6 new listings, not counting the 6 complete sets, as did Sibelius' Second Symphony and Ravel's Pavane pour une enfant défunte. In 1969 only Tchaikovsky's Sixth Symphony had as many as six new recordings. Thirty "Composer's Greatest Hits" or similar hodgepodgey ("Performer's Greatest Hits" were not tabulated) got issued in 1970.

Speaking of Beethoven and Copland, each of whom had a well-publicized birthday, both appeared on Schwann's most-recorded-composers list. Copland tied Tchaikovsky with 27 new listings, but Beethoven creamed everybody with 219. Mozart's second place needed only 83 new listings. Bach placed third with 80. Schubert, Brahms, Chopin, Haydn, and Tchaikovsky remained on the list from 1969; Ravel, Stravinsky, Debussy, Verdi, and Copland were added to it, replacing Schumann, Handel, Wagner, Liszt, Prokofiev, and Mendelssohn, who dropped off.

Next month we will bring out our ANNUAL SPEAKER ISSUE. For those of you who cannot make full use of the charts, graphs, and figures in our equipment reports we will tell HOW TO USE OUR LAB TEST DATA AS A SHOPPING GUIDE. We will also provide ANSWERS TO MOST OFTEN ASKED QUESTIONS ABOUT SPEAKERS, and let you know how to UNCOVER A THIRD CHANNEL IN TWO-CHANNEL STEREO with an extra speaker. A fourth article, THERE'S A TWEETER IN MY TWEETER, is not about speakers at all, but about the exotic world of sound-effects records.

Leonard Marcus
A five minute experiment by which you can prove . . .

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The conclusion is yours to draw. We think that you'll have time left over to enjoy just listening to the 901.

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For literature and reprints of the rave reviews circle the number at the bottom of this page on your reader service card.

For those interested in the twelve years of research that led to the design of the 901, copies of the Audio Engineering Society paper "ON THE DESIGN, MEASUREMENT AND EVALUATION OF LOUDSPEAKERS", by Dr. A. G. Bose, are available from BOSE Corporation for fifty cents.

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BOSE 901 DIRECT/REFLECTING® Speaker System $476 the stereo pair including Active Equalizer. Slightly higher south and west. Pedestal bases and walnut facings optional extra. Covered by patent rights issued and pending.
Rock and Art

After reading John Gabree's totally absorbing, superficial put-down of 'Jimmy L. Webb: Words and Music' [February 1971], I can only conclude that Mr. Gabree, feeling somewhat lazy, received the album, pulled out the lyric sheet, decided he didn't like what he saw, and dashed off a review of the album without bothering to listen to it. The album is at the very least (even if one happens to dislike Webb's writing) an almost unprecedented technical tour de force. Since I feel that Webb is at least a match for Messrs. Lennon and McCartney in the writing department, the album shapes up for me as the best thing I have heard in the pop-rock field in the past year. And even the most prejudiced hard-rock critic must acknowledge the album as an exemplary piece of multitrack recording, even if he loathes "art-rock" or non-blues-derived pops of any nature.

Robert Orban
Menlo Park, Calif.

John Gabree's dual review of Zappa's "Chunga's Revenge" and Captain Beefheart's 'Lick My Decals Off, Baby' seemed to me way off the track. One would think that any reviewer who can appreciate Zappa's brand of avant-garde jazz would realize that while Zappa dresses his music with the trimmings of the new black music, Beefheart is into the very essence of it. Certainly he lacks "subtlety" and "easy humor," but so did John Coltrane, Edgar Varese, and other masters of twentieth-century music. Did Beefheart ever indicate that he was trying to be subtle or easy in his humor (and his lyrics tell you that he does have a sense of humor)? That's not his music; his music is closer to the emotions than to the intellect.

A talent like Beefheart can't be described in a paragraph, either by Gabree or me. I would suggest that anybody interested in one of the most original minds in rock try to find a copy of the May 14, 1970 Rolling Stone for a really fine article on the man, his music, and why it sounds that way.

Ed Hutchinson
St. Louis, Mo.

Beethoven Discographies in Hardback

I hope High Fidelity is planning to collect the recent Beethoven discographies under one cover similar to the annual volumes of Records in Review. This valuable critical survey of Beethoven on record should certainly be made available in book form for handy reference.

David S. Pratt
Decorest, Ga.

I want to congratulate you on those wonderful Beethoven discographies. Each installment was very complete and quite objective, allowing the reader to make intelligent choices based on his own preferences.

I have only recently become acquainted with High Fidelity and therefore missed the first few discographies. Are you by chance planning to reprint the entire Beethoven series as a separate publication, hopefully updated to include recently issued recordings?

Charles C. Allen
Schenectady, N.Y.

We are. See page 85 for details.

Critic v. Critic

Inspirad to letter-writing by the example of my colleague David Hamilton, and prodded to be more with it by the February communiqué from Charles P. Repka (yeah, Mr. Repka, I know Naked Carmen is a put-on—it's just that I found it about as amusing as Esquire's Lt. Calley cover, though without its redeeming shock value), I should like to enter a plea with respect to D. H.'s review of the Columbia Pelléas et Mélisande.

D. H. is authoritative on the subject of the Pelléas performing tradition, and most meticulous as to the viewpoint and execution of M. Boulez. But his attention seems to have wandered, just where mine grows keener: in the minor matter of the singers. We are vouchsafed only oblique references to the work of the interpreters of Pelléas and Arkel, and absolutely nothing with respect to the Méli- sande, the Golaud, or the Genevieve (to stick to the principal roles). One is left with the impression of a lightly orchestral suite regretfully obscured at certain points by the ill-advised insertion of incidental vocal parts, which we had best ignore.

It is a pet peeve of mine, which I don't mean to visit on D. H., that most writing about singing contains no hint that the writers can in fact discern the qualities of one singer from another, as to timbre, range, size, execution, or even category of voice. I guess they can't. But I think D. H. can. And whether we consider a review as artistic discussion or consumer information, it is certainly in an essential way incomplete if it simply avoids discussing in any substantive way several of the leading participants in a major recording.

I hereby request the editors to provide D. H. sufficient space for completion of his critique. Gratefully,

Conrad L. Osborne
New York, N.Y.

Mr. Hamilton replies: I rather felt that my review conveyed implicitly, if not explicitly, that the Columbia recording of Pelléas is of interest primarily—nay, almost exclusively—because of the conductor's special view of the work. There is not very much to be said about the singing, nor do I think that a prospective buyer interested primarily in singing is likely to have been misled by my review into rushing out to acquire the set. On repeated hearings, I must confess that the distribution deficiencies of the cast irritate me more and more, and I am now inclined to aspire at least a modicum of the singers' relative neutrality to their sheer inability to project the French language—and thus the significance of their phrases—with any assurance. Boulez's cast is by no means unsatisfactory and would very likely be available for issue. In many ways this is the most satisfactory recording I have ever heard of the work, combining the textural clarity and rhythmic firmness that I admired in the Boulez set with a very strong cast of native-singing Frenchmen, including the fine Pelléas of Camille Maureane. Inghelbrecht was an associate of the composer, so this recording has an obvious historical value, in addition to the sheerly musical pleasure that it gives.

Finally, to close an earlier correspondence concerning the identity of the Anniers in the Ponselle-Martiniella Tomb Scene: Philip L. Miller, former Chief of the Music Division of the New York Public Library, and a world-renowned expert on historic vocal recordings, tells me that Elsie Baker once confirmed to him that she had indeed sung Anniers' few lines in that recording.

Meyerbeer in Hades

Considering the clearly audible rumbles that forecast a Meyerbeer upheaval in the next decade or so, it seems unfortunate that the new London recording of Les Huguenots was reviewed by Peter G. Davis [January 1971], who is out of sympathy with the composer. Perhaps Mr. Davis did not realize the results of a survey among the readers of Opera News published in the December 5, 1970 issue. In response to the question, "What rarity would you most like to hear the Met do?" Huguenots came out second, with only Les Troyens ahead of it. Further, Patrick J. Smith, in reviewing a Liszt biography in your November Musical America section, called Meyerbeer "the other nineteenth-century composer most in need of reassessment." Since Meyerbeer has been denigrated by critics for the past two or three generations, it is to be supposed that Mr. Smith meant a favorable reassessment.

Since these circumstances (and the Continued on page 8
And it is a little devil. Because it only weighs 12 ounces. And because the little devil delivers the exciting Sound of Koss. With an uncommon range and clarity that music lovers will more than likely call heavenly. (10-20 000 Hz.)

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LETTERS
Continued from page 6

fact that London chose to record the opera seem to indicate that Meyerbeer’s stock is on the upsurge both among in-
fluential people and the general musical public. I regretted Mr. Davis’ seemingly 

misinformed reference to the composer as a “dead issue.” Mr. Davis may have been influenced by the somewhat dated 
opinions of Ernest Newman, who as we know was an articulate admirer of 
Meyerbeer’s most famous opponent, Richard Wagner (a composer who is not 
as popular now as he was in Newman’s day). But in all respect to a critic 
of Mr. Davis’ standing, how can he know that the unquestionable tension and 
eeriness of Les Huguenots is merely a “calculated effect”? Has he, armed with 
a lyre, journeyed into the Underworld and asked the shade of the composer 
what his motives were in begetting his magnum opus?

Lionel Lackey
Charleston, S.C.

Mr. Davis replies: No, my estimation of 
Meyerbeer was not based on arcane dis-
cussions with the composer but on an 
evaluation of the scores that I have either 
heard or seen, including Les Huguenots,
L’Africaine, Le Prophète, Dinorah, and 
Robert le Diable. While these operas will 
always be interesting as historical docu-
ments and undoubtedly will be revived 
occasionally for their curiosity value, I 
do not foresee the “Meyerbeer upheaval” 
that Mr. Lackey predicts. Part of the 
reason, it seems to me, is the works’ 
relative musical impoverishment and 
phony dramaturgy; another, perhaps even 
more compelling factor, is that today’s 
operahouse economics rarely permit 
mounting Meyerbeer operas with the all-
star casts and lavish sets that they so 
obviously require.

Evidently some “influential people” 
agree. In the January 1971 issue of The 
Gramophone, Desmond Shawe-Taylor 
writes of Les Huguenots: “And yet, try 
as I will, I cannot love Meyerbeer very 
much or for very long. . . . They [the 
arias] begin well, but the melody tends 
to peter out after a few bars, and has 
to be kept going by a kind of artificial 
inspiration.” And, in the January/June, 
1971 issue of Opera News, the Metro-
politan Opera’s general-manager elect, 
Goeran Gentele, confesses: “Well, I think 
I’d rather produce Les Troyens than 
Meyerbeer.”

Koussevitzky’s Eroica

Thank you for the thorough and en-
lighted Beethoven discography that ran 
in HIGH FIDELITY this past bicentennial 
year. I was amazed, however, that in 
all the discussions of the Beethoven re-
cordings no one mentioned that magnifi-
cent deleted mono recording of the 
Eroica by Koussevitzky. No other re-
corded performance quite captures the

Continued on page 12

HIGH FIDELITY MAGAZINE
Much has been said about the Heathkit® AR-29.

All good:

High Fidelity, September 1970 —
"For its rated output of 35 watts (sinewave power) per channel, the set produced less than 0.1 per cent distortion across the normal 20-20,000 Hz audio band."

"Frequency response, virtually a ruler-straight line from 10 Hz to 100,000 Hz, was the best we have ever measured in a receiver.

"On every count, the completed AR-29 either met or exceeded its published performance specifications — and did so with only the normal adjustments spelled out for the kit builder. No professional alignment was needed."

Elementary Electronics, September-October 1970 —
"... it’s quite likely that many, if not most, users will consider the AR-29 the best buy in receivers. Even a nitpicker would have trouble finding fault with the AR-29."

Stereo, Winter 1971 —
"An exceptionally good value for the kit builder; set meets or exceeds specifications without need for professional alignment or adjustments, one of the best performing receivers available in any form."

Audio, August 1970 — C.G. McProud on the AR-29:
"The Heathkit AR-29 is a worthy companion to the famous AR-15 — somewhat easier to build, somewhat lower in power, somewhat less expensive — but nevertheless a superb receiver in its own right."

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

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

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

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

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

Popular Electronics, April 1970 —
"How does a company that is reputed by the experts and hi-fi purists to be the maker of the world's finest top-of-the-line stereo receiver (AR-15) outdo itself? Simple (or so it seems)! It proceeds to make the world's finest medium-power, medium-price stereo receiver. This is exactly what the Heath Company has done with its Model AR-29 receiver. For features and styling, the AR-29 is, in our opinion, a triumph of modern technology."

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

"... You don't have to live with the dial and listen to how stations drop in and stay solidly in place in both FM and AM."

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

Stereo Review, April 1970 — Julian Hirsch on the AR-29:
"... its FM tuner had an IHF sensitivity of 1.75 microvolts, placing it among the finest in respect to sensitivity." "... Stereo FM frequency response was extremely flat. ±0.25 dB from 30 Hz to 15,000 Hz."

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

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

"The distortion was typically 0.05 per cent over most of the audio range, at any power level."

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

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

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

Kit AR-29, 33 lbs. .................................................... $299.95*
Assembled AE-19, pecan cabinet, 10 lbs. .................. $ 19.95*

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The new Wollensak 4750 stereo cassette deck brings true hi-fi to cassette listening. Here's why: It has one of the lowest wow and flutter characteristics of any deck available. The precise heavy-duty tape transport mechanism is considered by independent audio experts to be the finest in the industry. A mechanism that includes the only full-size flywheel and capstan available to assure constant tape speeds and eliminate sound distortion.

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All of these features add up to the truest stereo sound with reel-to-reel quality from a stereo cassette deck. Become a believer. Hear and compare the new Wollensak 4750 deck at your nearby dealer.

SPECIFICATIONS: FREQUENCY RESPONSE: 60 - 15,000 Hz ± 3 db. WOW AND FLUTTER: 0.25% RMS. SIGNAL TO NOISE RATIO: Greater than 46 db. FIXED PRE-AMP OUTPUT: 1.0 V. per channel. CONTROLLED PRE-AMP: 0-5 volts per channel. PRE-AMP INPUT: 50mV to 2 volts. MICROPHONE INPUT: 1mV to 3mV, low impedance.

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3M CENTER, ST. PAUL, MN 55101

CIRCLE 44 ON READER-SERVICE CARD

LETTERS
Continued from page 8

beautiful serenity of the Funeral March. with its touch of hope, and the sheer broad joy of the finale. Perhaps RCA could reissue it on Victrola along with some of the other great Koussevitzky recordings.

Brooks Smith
Birmingham, Mich.

We Try Harder

I have occasionally had difficulties with faulty audio equipment, a not uncommon experience among your readers. In several cases the manufacturer either refused to acknowledge my complaints or gave me the run-around. Fortunately there are some companies that do listen and are responsive to their customers. After several attempts at repairing a faulty piece of audio equipment, the Acoustic Research Company substituted a new component at no cost to me, even though the faulty component had been in use for some time.

It is good to know that in this era of large, anonymous corporations, a few respectable firms are concerned about their customers.

Ray Danioff
Champaign, Ill.

Fixing the Warp

A correspondent in this column stated recently [December 1970] that he has never seen anyone succeed in straightening a warped record, and does not think it is possible to do so. I straightened a symmetrically warped record several years ago, and it remains straight today. I supported the rim at four points, with the convex side of the record upward. Then placed an unopened 46-ounce can of tomato juice on the label and left it there for two weeks. When I removed the can, the record was straight.

George R. Weaver
St. Petersburg, Fla.

Ormandy's Missa Solemnis

Upon reading a particularly disagreeable review, I usually "bite my tongue," control my temper, and resist the temptation to fire off a letter to the editor. This time, however, I feel that I must write. H. C. Robbins Landon's review of Ormandy's version of Beethoven's Missa Solemnis [February 1971] is among the worst I have ever read—even though I have not heard the recording in question!

Mr. Landon writes that Ormandy's performance is "well paced" (whatever that means), has "excellent soloists," and has "enormous sophistication in the orchestral playing, which is smooth as satin," and is "well produced by the engineers." Later in the review Mr. Landon states that the Ormandy performance does not "approach Karajan's feline sophistication or brilliance of sound" and...
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that Ormandy has "less great soloists than Karajan"—surely an unfortunate choice of words. Furthermore, he ends that review by stating that Ormandy "has too much competition," seemingly forgetting that previously he said the set would have been a "sensation" had it appeared twenty years earlier.

Forgetting for the moment the literary flaws inherent in the review, I would also like to point out an inaccuracy. Toscanini's version, which Mr. Landon states would be the competition for the "retroactive" Ormandy version, was not recorded, let alone released, twenty years ago. (It was recorded in 1953.) He also states that Ormandy plays "with a beautiful instrumental color that rivals the old Toscanini set." One would hope so. Recording techniques have tremendously improved during the past seventeen years, and Toscanini's recordings, both commercial and noncommercial, are pale reproductions of what must have been glorious-sounding performances.

On the purely subjective side I must add that "sophistication," "feline," and "smooth as satin" are particularly inappropriate words and phrases when they are used to describe Beethoven's towering creation.

Although some of my points are admittedly petty, I have written because I have come to expect reviews appearing in High Fidelity to be better written, more sensitive in their critical approaches, and more accurate than Mr. Landon's.

Edward S. Sethi
Monongahela, Pa.

Kalinnikov's First

I was pleased to read R. D. Darrell's comments on the Melodiya/ Angel recording of Kalinnikov's Symphony No. 2 [January 1971]. Mr. Darrell could have recommended this disc even more strongly in my opinion, for it is one of the best items in my entire collection of 1,800 mono and stereo records—a must for every classical collector.

I also own the Kalinnikov Symphony No. 1 played by the State Radio Orchestra of the USSR conducted by N. Rachlin on Westminster WL 5136, long out of print. It is still a joy to hear, although the recording is now twenty years old. Perhaps Melodiya/Angel would consider a new version of the Kalinnikov First as a companion to their fine disc of the Second.

C. Warren Howe
Clearwater, Fla.

Rysanek Specialties

After listening to the last Met broadcast of Elektra, and having seen Leonie Rysanek in person in this season's first Elektra (where a major recording company's a & r man was seen to applaud enthusiastically!), I am at a loss to understand why this exciting singer is not making any recordings. The voice, after a few bad seasons, has now regained its radiance, and artistically she has matured.

It is depressing to see that in all the recorded Elektas, the role of Chrysothemis is taken by inadequate singers: that the one bit of Die Aegyptische Helena on discs is only a brave try; that there is no trace of Elektra from Bayreuth or any other Met. The voice, after a few bad seasons, has now regained its radiance, and artistically she has matured.

It would be tragic if the much abused Aegyptische Helena were not recorded by Rysanek (and Mathis or Zylis-Gara, Geddia or King) with Böhm or Kemen conducting. For Danae, Kemeni or King and Adam or Krause would be splendid. These melodious scores are just what we need. Look how Frau ohne Schatten became a box-office hit.

And we should not let Elisabeth Schwarzterkopf end her career without trying out a Christine in Iriennego with Fischer-Dieskau. They should make a superb team in this light comedy, and both these star singers would insure a good sale for the recording.

Fernanda Cordova
Hato Rey, Puerto Rico

Sanitation Worker

Regarding Morgan Ames's "In Brief" column in the January 1971 issue—three cheers! I have a great deal of respect for anyone who can so honestly call a spade a spade—i.e., all the blatant garbage that makes up the bulk of the record business today. As long as it sells, it will be there for the teeny boppers.

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The Baker/Boult/Brahms Project

"See that score of hers? It's a museum piece!" Janet Baker's husband, Keith, laughed at the muddle of paper, print, and pencil marks that his wife was juggling during a playback of Brahms's Alto Rhapsody with Sir Adrian Boult and the London Philharmonic. The raggedness of her Brahms score, she remembered with some amusement, was once a prime reason why she was turned down by Sir Malcolm Sargent after auditioning for him in this very work. No doubt he distrusted such evidence of intensive rehearsal; now, however, Britain's top conductors could hardly be more eager to collaborate with this most talented singer.

There was indeed a real problem for EMI when the time came to record the Alto Rhapsody with Baker: which conductor should it be, Barbirolli or Boult? She had worked with both, and both were devoted Brahmsians. Fate decided the issue: when in the thick of recording projects Sir John died, Sir Adrian made his impromptu recording of the Brahms Third Symphony ["Behind the Scenes," November 1970]; that prompted the idea of a complete Brahms cycle with Boult, and the Alto Rhapsody will be the fill-up for the scheduled recording of the Second Symphony.

The penultimate take of the Rhapsody contained a passage where Baker deliberately phrased over without a breath, and though Sir Adrian's tempo kept the music going, Baker's voice sharpened during one sustained tone at the end. After covering her face in mock horror at the error, she repeated the passage, still phrasing without a breath but this time keeping the pitch keenly intact. At the end Sir Adrian whispered a word to her, picked up the intercom phone, and said in his understating voice to the recording manager, Christopher Bishop: "We don't think we can do it better than that." Everyone agreed, including Bishop, who found these sessions with two of his favorite artists an undiluted joy.

On the following day Baker returned to the EMI studio to work once more with Gerald Moore. Moore regularly comes out of retirement when Baker wants to record Lieder, and these sessions will comprise all of Schubert's songs for female voice—a counterpart and complement to DGG's recordings of the male songs with Fischer-Dieskau and Moore. EMI's project does not match DGG's in scope, but it is a formidable undertaking nonetheless.

Continued on page 18
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BEHIND THE SCENES

Continued from page 16

Menuhin and the Red Guard. Boult was again conducting the LPO when I attended another EMI session, this time with Menuhin. With financial assistance from the British Council, they were recording a modern violin concerto, a work especially written for Menuhin by Malcolm Williamson (an Australian-born composer but now a completist Londoner) with an American title. Williamson intended the concerto as a sort of threnody for Dame Edith Sitwell, who provided the inspiration for one of his most fanciful operas, English Eccentrics. The curling lyricism of the outer slow movements suited Menuhin perfectly, and with the ever-speedy Boult at the helm the sessions were over well before the deadline. For all three sessions Menuhin appeared in a bright scarlet sweater, but for the third he was not alone. The LPO's brass section had to a man donned identical sweaters, though how they managed to match them is a mystery. "Charming" was Menuhin's comment, but Sir Adrian was more laconic. Questioning the first trombone on a point in the score, he challenged: "And what does the leader of the Red Guard have to say?"

Before leaving the last session, Menuhin asked Sir Adrian about the projected Brahms symphony recordings. "I wish they had a part for me," he said wistfully. Christopher Bishop pointed out that the First Symphony did indeed have such a part, the solo at the end of the slow movement. Alas, the musicians' union would never allow such an orchestral part to go to a star soloist, and the fantasy faded the moment it was spoken. Similarly, during the Brahms Second Piano Concerto, which Bartonhowe recorded with Barbirolli, there was an Elysian idea of having Jacqueline du Pré play the cello solo in the slow movement. No go for the same reason.

Previn and Vaughan Williams. André Previn has very nearly concluded his RCA cycle of the Vaughan Williams symphonies with the London Symphony Orchestra. After an intensive three and a half days' work at Kingsway Hall, he completed No. 3, the Pastoral, and No. 9. To everyone's surprise he pronounced the Pastoral, gentle and rarefied, as the finest of the whole cycle, and his conducting bore out his contention (though he did later admit that No. 4 with its clashing dissonances gives him, personally, more pleasure). In No. 9 he insists that the humor and youthfulness of the music should be underlined. Until now this symphony has often been dismissed as a meandering work, but Previn's aim was to prove that Vaughan Williams at eighty-five was still very alert. The work is dedicated to the Royal Philharmonic Society, and it will be included in the Society's centenary tribute to Vaughan Williams next year with Previn conducting. In his recorded cycle he now has only the Fifth Symphony to complete, but he wants to record some Vaughan Williams fill-ups too. High on the list is the Tubab Conerto, in which he will use the LSO's first tuba player, John Fletcher. His virtuosity is so phenomenal, Previn says, that he finds it creepy.

Miscellanea. Other recent recordings completed here include Pinchas Zukerman with the Royal Philharmonic under Lawrence Foster (newly appointed to the Houston Symphony) in the Wieniawski; D minor Concerto for strings, and the first two of Alfred Brendel's Mozart piano concerto recordings for Philips. The concertos are K. 414 in A and K. 453 in G, while the orchestra is the Academy of St. Martin-in-the-Fields under Neville Marriner.

Philips has been so encouraged by the success of Colin Davis' complete recording of Berlioz Les Troyens both here and in America that it is launching further opera projects. Davis conducts a taping of Rossini's Marriage of Figaro in London during the second week of April (the cast includes Mirella Freni, Jessye Norman, and Yvonne Minton, with Vladimir Ganzaroli as Figaro), and this summer, also in London, Philips plans to record Verdi's I Lombardi under Lamberto Gardelli's direction with Placido Domingo and Cristina Deutakom. More Berlioz opera is being lined up for next year.

Horenstein in the Studio. Jascha Horenstein, who recorded Mahler's Third Symphony with the LSO last year for the very enterprising, if small, Unicorn label, returned to Mahler recently. This time he conducted the LPO at Barking Town Hall in a recording of the Fourth Symphony, with Margaret Price as soprano soloist in the finale. This welcome enterprise was sponsored by Music for Pleasure, a label that principally draws its four starts, the recording manager John Boydened some comparatively ambitious original recordings. Horenstein, always irritated at being type cast as a Mahler-Bruckner conductor, was still pleased to return to the studio. What else would he be recording, I asked. He turned to Boydend, and with a twinkle in his eye suggested Strauss's Sinfonia domestica and Scriabin's Poème d'extase. Before Boydend could gulp a denial, Horenstein suggested enthusiastically, "I know—this afternoon, after the Mahler, we'll just run through Also sprach Zarathustra." Then he added as an afterthought: "Oh bother, no organ." In his seventies now, Horenstein seems genuine-
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DGG'S New Studio

Any doubts about Deutsche Grammophon's long-range commitment to the Boston Symphony Orchestra were effectively laid to rest last February when the German recording company in residence formally unveiled a brand new $110,000 studio located in the basement of Symphony Hall. With such expensive equipment installed on a permanent basis, DGG had obviously come to stay. Oddly enough, this seems to be the first recording studio in America specifically designed and built for taping classical music on a grand symphonic scale. Columbia, for instance, used to transport its recording gear to Philadelphia's Town Hall and set up shop in the ladies room, while RCA shared its impromptu quarters in Boston with the ancient instrument collection situated in a museumlike room off the balcony level.

The inaugural sessions involved Claudio Abbado who was conducting two colorful orchestral works for future release: Scriabin's Poem of Ecstasy and Tchaikovsky's Romeo and Juliet. It was the latter piece that occupied DGG's technicians on the afternoon of February 8, and they already seemed very much at home in their new studio. With the handsome wood-paneled walls and other pleasingly designed acoustical features (designed by Bolt, Beranek, and Newman), the surroundings gave an aura of a comfortable living room—were it not for the complex mixing console that commanded center stage. Unlike RCA or Columbia recording procedures, which have one man in control of both musical and technical matters, DGG's three-man team operated in a carefully graded order of descending authority and responsibility: Gunter Hermanns, senior balance engineer, presided before the console (in an upholstered chair with arms); Rainer Brock, artistic supervisor seated to the left (in a smaller chair, no arms), closely followed the score; while junior recording engineer Joachim Niss (perched on an even more modest secretarial swivel chair) operated the tapes. Hermanns maneuvered his dials with a minimum of balance adjustments and cool, astronautical efficiency; Brock, looking slightly mad in his mod outfit of bell trousers, love beads, and flowing blond locks, seemed to be enjoying his Beckmesser role hugely as he marked ensemble errors onto the score. All the while, the smooth, aristocratic sounds of the BSO emerged from the speakers at a well-modulated level, sounding very easy on the ears.

The proof of the pudding, of course, is the finished product. But whatever the over-all musical results of DGG's Boston venture, the company's inspired effort and expense to provide Symphony Hall with state-of-the-art recording facilities is a welcome and praiseworthy vote in favor of that hothouse bloom, the classical record.

PETER G. DAVIS

What's New

On Atlantic Records & Tapes
(Tapes Distributed by Ampex)

CIRCLE 27 ON READER-SERVICE CARD
speaking of records

by George London

My Favorite Recordings, and Other Related Sources of Controversy

As Boris Godunov.

When I was asked to compile my favorite recordings for High Fidelity, the editors requested that I choose those which, for the most part at least, were currently obtainable. The problem is that the majority of my most cherished records are old ones or reissues of old ones. And it’s not because I’m wedded to an a priori conviction that things couldn’t possibly be the way they once were. Obviously some are. One remembers fondly performances and recordings of Callas and Tebaldi, of Peerce and Bjoerling, of Stagni and Simonov, of Warren. Tucker is still going strong, as is Corelli. There is that mighty triumvirate of prima donnas: Sutherland, Nilsson, and Price. And there’s Beverly Sills and Marilyn Horne. Fischer-Dieskau—if one overlooks certain futile grapplings with the erotic and the Italianate in music—remains unique in his field. There are Gedda and Berganza, supreme technicians. We have Mehta, moving ineluctably ahead, and the Richters, Karl and Sviatoslav. Osstrak and Stern. We’ve surely overlooked someone, but undeniably the field has narrowed. Karajan, Krips, Solti, Ormandy. Like Horovitz and Rubinstein they are products of a Weltuntergang and an approach to art that still existed while they were growing up. Our times, which overstress technique and technology, are not conducive to reflection and introspection, concomitants of artistic growth. Too many gifted young musicians are trying to “make it” in a hurry. But on to the purpose of this article, which is to discuss my favorite recordings.

To go back to the beginning: my introduction to records was via a wind-up Victrola, the proud possession of my mother who, as a young girl, had often stood for performances at the Metropolitan. The following unsurpassed recordings represented my main introduction to grand opera: Tetzlaff’s Mad scene from Lucia, Ponselle’s “Casta diva” from Norma, Caruso’s “Vesti la giubba” from Pagliacci, and his impressive vocal duel with Ruffo in the “Si, pel ciel” from Otello. There were Stracciari’s “Largo al factotum,” the great scenes from Boris sung by Chaliapin, records of Mardones, Plançon, De Angelis, Gigi, Fleta, Filibelti, Thomas, Pinza, etc., etc. These and others helped me form the tastes by which I judged my peers, as well as myself, during the years of my career. Most of the selections have been transferred to LP and are generally available.

My tastes in music might be characterized as eclectic, and my record collection covers a spectrum from Orlando de Las Casas to jazz. This includes the American musical (our truly successful lyric theater form) but side-steps the agonies, both in classical music and jazz, of what is loosely termed as the avant-garde. There is even a smattering of rock and pop (i.e., the Beatles: Blood, Sweat, and Tears: Ella and Frank, etc.), but generally I have abandoned the pop field to my teenage daughter. For purposes of brevity this article will be devoted to a discussion of my favorite “classical” records.

Beethoven: Mass in B Minor. Bach Choir and Orchestra. Karl Richter. cond.: Archive 2710 001. This is one of the great moments of Western music and receives here a definitive interpretation. Richter’s life is dedicated almost entirely to Bach. When at home in Munich he is up early every morning at five and an hour later he is at the console of the organ in the magnificent baroque Markus Kirche where he practices until lunchtime. Richter’s playing and the manner in which he has trained his Bach Choir reflect the stern and thorough Saxonian musical tradition whose roots go back to the Reformation. In effect, Richter is somewhat of an anachronism, utterly unlike any of the younger generation of conductors but greater than most of them.

Continued on page 24
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SPEAKING OF RECORDS
Continued from page 22

"la notte"? What other baritone of recent decades could aspire to the level of Warren's "Il balen"? And if there have been more dramatic Mannicos than Björling, few have sung the role with lovelier tone. The entire recording is a vocal feast to be played again and again with undiminished pleasure.

MUSSORGSKY: Boris Godunov. Chorus and Orchestra of the Bolshoi Theater, Alexander Melik-Pashayev, cond.; Columbia 148 696. Is it permissible, within the boundaries of modesty and taste, to like and therefore to list one of my own featured recordings? This one was made in May 1963 and, quite apart from the efforts of the protagonist, finds its raison d'être in the singing of the Bolshoi chorus as well as the tradition-rich conducting of the late Melik-Pashayev. The Bolshoi chorus is a force of nature with no modern counterpart. The entire enterprise has an authenticity not available in any other recorded version, though the title part is superbly rendered on the Angel ($3633) release by Boris Christoff.

For all contemporary interpreters of the role of Boris Godunov, there persists a dismaying awareness that Chaliapin is the granddaddy of us all.

BELLINI: Norma. London Symphony Orchestra, Richard Bonynge, cond.; London OSA 1394. Spectacular vocalism by Sutherland and Horne, a blending of sensualities not to be duplicated anywhere today. The only comparable Norma and Adalgisa of my experience were Callas and Stignani whom I heard at La Scala in 1952.

THE BEST OF CARUSO; RCA Red Seal LM 6056. There are various other reissues of Caruso's records which RCA has brought out on LP; this is merely one of the best. For me Enrico Caruso was the greatest singer in living memory. The voice, a bronze bell of awesome power and sonority, reflected a human and artistic spirit of nobility and compassion. He gave lavishly and unremittingly of his prodigal gifts—the voice, the soul, the human essence were offered up to a public intoxicated and insatiable, but aware always that this was for the ages. In the process he prematurely destroyed himself. To our eternal gratitude he recorded almost everything he sang in public. On these records we have the gamut from Donizetti to George M. Cohan, from the exquisitely rendered "Una furia la lagrima" to the outrageously unauthentic yet smashing Over There. It is purposeless to list all of the selections. Everything is beyond challenge, past or present.

I seem to be overly preoccupied with opera. Actually I listen most frequently to instrumental and choral music of the seventeenth and eighteenth centuries, preferably with my breakfast coffee. Here are some of my favorites: Monteverdi's Vespro della Beata Vergine sung by the Roger Wagner Chorale (Capitol SP 8572, deleted); Vivaldi's Concertos for two flutes and orchestra by Riemann.

Continued on page 26
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SPEAKING OF RECORDS

Continued from page 24

and Scipione (Columbia D35 770); Victoria’s "Officium defunctorum" with the Netherlands Chamber Choir (Angel 3568, deleted); Bach’s organ music played overwhelmingly by Karl Richter (London CS 673); Scarlatti sonatas played by Vladimir Horowitz (Columbia MS 6658) — a leading harpsichordist of my acquaintance couldn’t fathom the clarity with which Horowitz plays the classic selections.

Other individual favorites include “Nec tua domus” and “Un piangere, Lia” from Turandot sung by Alessandro Valente. Mario Lanza and I used to make special trips to a Philadelphia eatery featuring operatic recordings just to hear this, the best version by anyone of these arias. Valente had a brief career; only a few lucky collectors have this recording.

“A New Year’s Concert” featuring waltzes by the Strauss family with Clemens Krauss conducting the Vienna Philharmonic Orchestra (London LL 484, LL 970, LL 683, deleted). Krauss conducted this type of repertoire better than anyone. These records are utter nostalgia, sheerest delight. They seem, inexplicably, to be out of the catalogue.

Debussy’s “Blessed Damozel” sung by Victoria de los Angeles and the Boston Symphony Orchestra under Charles Munch (RCA Red Seal LM 2007, deleted). One of my special favorites by an artist I adore. This, too, is out of the catalogue. Madness!

Schumann’s Piano Concerto, conducted unproblematically by Karajan and played with poetry and technical perfection by the lamented young Romanian pianist Dinu Lipatti (Odyssey 32 16 014).

Mahler’s Symphony No. 7: a really moving interpretation by Leonard Bernstein and the New York Philharmonic (Columbia M2S 739). Levy seems to have a predilection for Mahler, and this recording documents it nobly.

Wagner’s “Gotterdammerung”—selections from the Flagstad-Furtwangler collaboration (Seraphim 60003). The greatest heroic soprano of her day, unsensuous yet hauntingly Nordic, pure, powerful. One has the impression, in Furtwangler’s monumental conception, of being exposed to the climax of Western music.

Rachmaninoff’s Symphony No. 2 played by Eugene Ormandy and the Philadelphia Orchestra (Columbia MS 6110). There is a tendency among certain authorities to denigrate Rachmaninoff. I think they’re mistaken. This work is, for me, a Russian Brahms. Ormandy and his peerless Philadelphians render it perfectly.

It must end. Much has been left out that clearly deserved inclusion. These sins of omission will make us go back to haunt me: various colleagues will turn their backs on me when we meet on 57th Street; I may get some abusive letters. Why did I undertake this assignment in the first place? Well, I got some things off my chest—and besides I like to live dangerously.
AR COMPONENTS ARE USED BY EXECUTIVES AT ANGEL RECORDS TO HEAR FIRST PRESSINGS OF NEW RELEASES.

A new Angel record is the sum of the creative efforts of many individuals. Orchestra, soloists, and engineers must be scheduled many months in advance and are frequently brought together over great distances to make the recording. Engineering at the recording session and during the transfer from tape to disc requires great care and precision. Each stage of the process, and the way in which it is carried out, influences the musical values in the recording finally released.

As responsible executives at one of the world's largest recording organizations, the men who conduct Angel's operations can afford any equipment except that which distorts or falsifies the quality and content of a recording. The executive conference room at Angel Records is equipped with AR high fidelity components.

Suggested retail prices of the AR components shown: AR amplifier, $250; AR turntable, $87; AR-3a speaker systems, $225-$250, depending on cabinet finish.

Acoustic Research, Inc.
24 Thorndike Street, Cambridge, Massachusetts 02141, Dept. HF-5

Please send a free copy of your illustrated catalog, as well as specifications of AR components, to

Name

Address

CIRCLE 1 ON READER-SERVICE CARD
I'm thinking of buying the Sherwood S-7100 receiver, but I have read that its preamp section is not satisfactory for a high-output cartridge. I'm also considering the Empire 9995E/X cartridge or the 999TE/X. Their outputs are 8 millivolts and 6 millivolts respectively. The Sherwood's phono sensitivity is 1.5 millivolts and its overload is 45 millivolts. Should I buy a cartridge with a lower output?-M. E. Holloway, Jr., Raleigh, N.C.

We have not yet tested the S-7100, but plan to do so in the near future. However it is obvious that your information is wrong or has been misunderstood. That is, it makes sense only if you assume that a "high-output cartridge" does not mean the Empire 999 or any other magnetic cartridge, but an inexpensive ceramic cartridge. Output does vary all over the lot in ceramic cartridges, and many may be inappropriate for use with the S-7100—which, in fact, is not primarily designed for use with a low-cost ceramic cartridge in the first place. As a high fidelity product, the Sherwood presupposes the use of a fairly good cartridge, and its rated phono input sensitivity of 1.5 millivolts indicates that it will handle such a cartridge—meaning a magnetic model or perhaps one of the very best ceramics. None of these cartridges—including the Empire models—will produce peaks anywhere near the 45-millivolt overload value you quote. We'd say you should go ahead with the purchase as you planned it.

I have a problem with a Sony 666D. While this tape deck is superior in all other respects, it produces a "click" or "bump" that is recorded on the tape whenever I start or stop the tape during recording. I record plays at school and often must rewind and re-record the recording of course; almost any record bias creates. If the noise remains objectionable when you use the pause control there may be an electrical defect in your unit, and we would suggest a trip to a local servicing facility. There are other methods that can be used to reduce stop and start noises, but they probably make the cure worse than the condition. One is the building of a special slow-startup bias circuit, so that bias is applied to the moving tape gradually over a very short time, to prevent a sharp transient. The other involves editing out all the clicks—a laborious process but one that professional engineers use regularly for some purposes.

I have been using the Fisher 500-C receiver with two sets of speakers: a pair of AR-3s as the main units, and a pair of AR-4x's as the remote set. On many occasions I've used both sets at the same time with no ill effects. But now I've bought a Marantz Model 22 receiver, and some people tell me that if I hook the same speakers into it the way I had them hooked into the 500-C I could cause damage to either the speakers or the new receiver. Is this true?-Ronald Mayer, Yonkers, N.Y.

Not quite. Those who have told you that damage may occur are correct only to the extent that when a combined-speaker hookup represents a combined impedance of less than 4 ohms total impedance per channel, it can damage many transistorized power amplifiers. The Marantz 22 is transistorized (the Fisher, of course, was tube), and the combination of the 4-ohm AR-3 in parallel with the 8-ohm AR-4x does result in a combined impedance of less than 4 ohms. So the low effective impedance of the combination would tend to create excessive current drain on the amplifier. According to Marantz, the Variable-Overlap Drive in the Model 22 will limit this current, however, and prevent damage. But it will also limit power output and prevent proper operation of the system with this speaker combination, hooked up in parallel. Marantz recommends 8-ohm speakers on both main and remote taps. Or, failing that, your present speakers can be hooked up in series. That is, each channel can be wired so that the current passes through main and remote speakers in succession, using only the main-speaker connections on the back of the Model 22. An accessory switch that would short out one speaker or the other (but not both simultaneously!) would be needed for each channel if you want to use only one set of speakers at a time. If you're not sure of the difference between a parallel and a series hookup, the wiring of the switch is best left to someone who is.

I am interested in getting something like the Harman-Kardon CAD-5, which seems to be among the better buys available in cassette equipment that embodies the latest developments. However, I feel that provision for automatic reverse or stack-loading is necessary, though neither of these facilities is available in the CAD-5. What recorder combines the automatic features with the features of the Harman-Kardon?-Mrs. George Burrows, Madang, New Guinea.

If by "latest developments" embodied in the CAD-5 (and in cassette decks of some other manufacturers of course) you mean the Dolby circuitry and bias switch, then no cassette deck we know of combines everything you want. Automatic-reverse cassette equipment is just reaching the market, and some slot-loading cassette changers are challenging the stacking type of automatic cassette changers. You might combine one of these automatics with an Advocate 101 Dolby unit to get an approximation of what you want, but it probably will be difficult to find an appropriate cassette deck that also contains the bias switch for use with chromium-dioxide tape. If you plan to hold out for all these features in a single unit, you may have quite a wait.
The $299 speaker for the man who is dying to spend over $1000.

It's a familiar scenario. Rich and idealistic audio perfectionist, his pockets bulging with large bills, sets forth to possess the ultimate loudspeaker and expenses be damned. Sees and listens to giant corner horns, full-range electrostatics, theater systems, wild hybrids with electronic crossovers. Suddenly realizes that a perfectly straightforward, not excessively large floor-standing system priced at $279 sounds as good as, or better than, any of the exotics. Common sense prevails over conspicuous consumption; he buys the Rectilinear III; saves three fourths of his money.

But the look of the $299 lowboy makes it easier to forgive yourself that you didn't spend over $1000.

(For more information, including detailed literature, see your audio dealer or write to Rectilinear Research Corp., 107 Bruckner Blvd., Bronx, New York 10454. Canada: H. Roy Gray Co. Ltd., Markham, Ont. Overseas: Royal Sound Co., 409 N. Main Street, Freeport, New York 11520.)

Rectilinear III Lowboy
THE SLIMMED-DOWN RECORD

The picture reproduced here is used by RCA to publicize its new record profile called Dynaflex. The term actually is newer than the records, which began quietly appearing on the market about a year ago and had aroused a certain degree of controversy even before RCA made official disclosure of the technology involved at a presentation to the engineering community last fall. But apparently the public remains less happy with Dynaflex than RCA thinks it should be.

The Dynaflex record is similar to its predecessors in that its thickness is greater in the label area and along the head at the outer edge, thinner in the recorded area. But the Dynaflex contour makes the grooved portion of the disc only 0.03-inch thick—as opposed to 0.05-inch for the standard contour—and reduces the weight of the record by one third. The contouring and spacing of the two stampers that form the disc in the record press are said to promote optimum flow of the molten vinyl, producing more perfect molding than in thicker records. The results: less surface noise and blisters. By reducing the quantity of vinyl in the records, RCA says it can make even budget issues out of the highest quality vinyl. Since the thinner the disc the faster it cools after forming in the press, the new profile is said to reduce the possibility of warpage during manufacture. And its thinness is said to promote a return to normal flatness in a disc that has become warped. Finally, the flexibility of the record allows it to make proper contact with what below it in the stack on a changer even if the lower record is warped, thus controlling slippage between discs.

The reservations of the public (to say nothing of record reviewers) have nothing to do with altered disc standards per se; since the label area and bead are as thick as those of previous record designs, Dynaflex discs meet present RIAA standards. (They shouldn't exhibit a tendency to jam in changers any more than other records do, for example.) The problem seems to stem from the feeling that somehow the purchaser has been cheated when he draws a new record out of its sleeve and finds that it is barely able to support its own weight. Whether the playing quality of the “limp” records—as several of our readers have called them—is better or worse than that of thicker discs does not seem to be the central issue.

It is an issue, however. Some of the letters we’ve received on this subject point out that beautifully noise-free pressings can be—and have been—made in thicker profiles. Others complained of thin-profile pressings that were warped when they were first unwrapped. RCA’s explanation to us has been that the records presumably were stored improperly prior to sale. But the company adds that in producing Dynaflex pressings a new technique for removing the molded record from the press was found to be necessary. Otherwise “pinch warping” might occur. Perhaps some early samples suffering from this defect have slipped through RCA’s quality control.

It’s hard not to be taken aback by the thin discs on first encounter if you’re expecting something with a sturdier “feel.” Ultimate reaction to Dynaflex records may well depend on the degree to which record buyers are influenced by their hands and eyes, in addition to their ears.

GERMAN COMPONENTS DEBUT IN AMERICA

One relatively unfamiliar name represented at the recent Washington High Fidelity Music Show was that of Kirksaeter of America, the newly established U.S. marketing arm of Audioson Electronic GmbH Kirksaeter of Düsseldorf, Germany. Over the next few months the company plans to establish dealerships and servicing facilities outside the Washington area—home base for the American sales operation—in order to build national distribution.

According to a company spokesman, Kirksaeter has been in operation for some years in Germany, concentrating on carefully crafted components for the carriage trade. (Most of the German-made stereo electronics available in this country come from large companies primarily concerned with the mass market.) The line presently consists of stereo FM receivers and speaker systems—more than a half-dozen models in each category—plus a multi-band receiver and a series of power-amp modules that can be built into speaker enclosures or used with an electronic crossover.

CIRCLE 153 ON READER-SERVICE CARD

4 channel sound

DYNA’S LITTLE BLACK BOX

Call it a decoder; call it an adapter; call it a junction box. Dyna calls it the Quadaptor, and says it will do what the Hafler Type II four-speaker hookups (“News & Views,” Continued on page 32...
"I started off heaping praise on the Citation Eleven. That praise is unqualified. Granted, there are not too many separate preamplifiers left on the market. But of these, the Citation Eleven must be the best — and more important — it will not be bettered in the near future. At $295, it represents the culmination of a purist's dream."

(Stereo & Hi-Fi Times)

"... an ability to handle normal listening levels in a "coasting" state of operation, imparting to the music a sense of utter ease, clarity, transparency and openness — which in sum makes you feel as if you are listening through the amplifier back to the program source. Subtle nuances of definition, of attack, of inner musical fabric are more clearly presented — and suddenly you want to stay up all night rediscovering all the old records that you thought you had heard enough of."

(High Fidelity Magazine)

When Harman-Kardon decided to develop a speaker system worthy of the Citation name, it was clear that the approach had to be totally uncompromising. It had to meet the Citation philosophy to the effect that faithfulness of reproduction is not merely a compilation of impressive specifications, although the Citation Thirteen specs are impressive indeed! Final judgment must be made by the listener — by the ability to thoroughly enjoy many hours of listening without strain or fatigue.

Such realism in sound reproduction had been the elusive goal of musical artists, audiophiles, designers and engineers from the earliest days of the industry.

Over the years, some fine speakers have been produced. But often, such speakers have added characteristics to the music — characteristics not intended by the composer or the performer and certainly not desired by the exacting music lover.

Now here is a profound statement of the utmost significance to lovers of music:

The Harman-Kardon Citation Thirteen Speaker is neither brilliant, sweet, deep-throated. It reproduces sound as you would hear it at a live performance in the concert hall — spacious, transparent and with total dimension.

A simple statement and a claim made by many, with varying degrees of accuracy. Yet, it’s one we make proudly in full confidence that when you listen to the Citation Thirteen Speakers just once — you will be in enthusiastic agreement.

See and hear Citation Thirteen at your Harman-Kardon dealer. And, where possible, in combination with Citation Eleven and Twelve. We’re eager to forward complete details. Write to Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803.
NEWS & VIEWS Continued from page 30

February 1971) will do in deriving four-channel effects from stereo program sources.

If you've been following the headlines in four-channel-sound technology, you must have seen diagrams of the various “differential” speaker hookups devised by David Hulfer of Dynaco to enhance the spatial realism of stereo recordings or broadcasts by separating out the “ambient” sound hidden in the original stereo and presenting it on separate, rear speakers. The effect relies on phase and amplitude differences between left and right signals of the stereo pair, and requires a rather complex speaker hookup—including an amplification system with a 6-dB blend feature—to sort out the ambience information. The Quadaptor does all the signal sorting (including the blend function) and simplifies the job of speaker balancing. The output of the stereo amplifier (or receiver) feeds into one end of its circuit, the four speakers are attached to the other end.

The Quadaptor therefore resembles the Electro-Voice EV-4 four-channel decoder—but with a difference. The EV-4 goes between the preamp and power amp stages so it requires four channels of power amplification as well as four speakers to produce four-channel sound; the Quadaptor needs only two channels of amplification plus the four speakers.

The EV-4 circuit is designed specifically to reconstruct the four separate signals that have been telescoped into two by a companion encoder, the Quadaptor, in theory, begins with the premise that there is inadvertently encoded information inherent in any stereo recording and that this information can be extracted and used to enhance the listening experience. Both devices rely on similar relationships in the stereo signal and appear to produce roughly comparable results. Electro-Voice has demonstrated the ability of the EV-4 to produce four-channel effects from nonencoded stereo program materials; Dyna says the Quadaptor can be used to play recordings prepared via the E-V encoder—or, for that matter, Scheiber-encoded recordings.

The Quadaptor will cost $29.95 wired or $19.95 in kit form. It can be used with any stereo amplifier allowing a common-ground hookup—most do—and need not be used with four identical speakers. Most stereo systems already include one matched stereo pair of speakers, of course. This pair will serve as the front speakers; the two rear speakers should also be a matched pair, chosen for an impedance as close to 8 ohms as possible.

CIRCLE 154 ON READER-SERVICE CARD

equipment in the news

New folded-horn system from Klipsch

The Belle Klipsch is the latest loudspeaker system from Klipsch and Associates, a name long associated with folded-horn designs. The new model is based on the La Scala (“Equipment Reports,” January 1971); but where the La Scala was originally intended for commercial-sound use, the Belle is styled for the home market. For one thing, the bass horn has been redesigned so that it will fit in an enclosure only 19 inches deep. (The La Scala is slightly over two feet deep.) Effective woofer-horn dimensions and performance characteristics are said to be comparable to those of the La Scala, however. The Belle sells for $815.

CIRCLE 146 ON READER-SERVICE CARD

Tandberg adds a stereo recorder model

The 4000X shares the styling and many of the features of both the Tandberg 6000X and 3000X open-reel stereo decks, but unlike those models it includes a monitor amplifier and speakers. It thus can be used as the basis of a home entertainment system. Inputs are provided for magnetic or ceramic phono cartridges, line (tuner, preamp, or similar high-level sources), and microphones. Outputs include headphones, line (for using the 4000X as a deck with an external amplifier), and external speakers. The 4000X includes the solenoid controls of the 6000X but not the latter’s input-mixing facilities nor its limiter circuitry. Both models have the four-head (erase, “cross-field” record-bias, record-signal, and playback) configuration, and the same controls for pause, search, and cueing. The 4000X costs $429.

CIRCLE 147 ON READER-SERVICE CARD

Continued on page 34
There are 202 parts in a Garrard automatic turntable.

We make all but a piddling few.

Today's automatic turntable is a beastly sophisticated device. The Garrard SL95B, below, has 202 different parts. That is, unless we tally the "parts" that go into such final assembly parts as the motor and pickup arm. In which case the total is more like 700. A few of these parts we buy. Mostly springs, clips and bits of trim. But the parts that make a Garrard perform, or not perform, we make ourselves.

To buy or not to buy

At our Swindon works, in England, a sign reads "If we can't buy surpassing quality and absolute accuracy, we make it ourselves."

E. W. Mortimer, Director of Engineering Staff and a Garrard employee since 1919, says "That sign has been there as long as I can remember. "But considering the precision of today's component turntables, and the tolerances we must work to, the attitude it represents is more critical now than it was even ten years ago."

Our Synchro-Lab motor is a perfect example.

To limit friction (and rumble) to the irreducible minimum, we superfinish each rotor shaft to one microinch.

The bearings are machined to a tolerance of plus or minus one ten-thousandth of an inch. Motor pulleys must meet the same standard. "When you make them yourself," observes Mr. Mortimer "you can be that finicky. That, actually, is what sets us apart."

Mass produced, by hand

Despite its place as the world's largest producer of component automatic turntables, Garrard stubbornly eschews mass production techniques. Every Garrard is still made by hand. Each person who assembles a part tests that finished assembly. And before each turntable is packed in its carton, 26 final tests are performed. Thus, we're assured that the precision achieved in its parts is not lost in its whole.

Swindon, sweet Swindon

In fairness to other makers, we confess to a special advantage. Our home.

At last census the total population of Swindon, England was 97,234. Garrard employs a rather large share of them, and has for fifty years. "Not everyone has been here from the year one as I have," smiles Mortimer "but we have 256 employees with us over 25 years. Many are second and third generation. "It's hardly your average labor force. Everyone feels a part of it."

The sum of our parts

Today's SL95B is the most highly perfected automatic turntable you can buy, regardless of price. Its revolutionary two-stage synchronous motor produces unvarying speed despite extreme variations in line voltage.

Its new counterweight adjustment screw lets you balance the tone arm mass to within a hundredth of a gram. Its patented sliding weight anti-skating control is permanently accurate. And its exclusive two-point record support provides unerringly gentle record handling.

You can enjoy the SL95B, the sum of all our parts, for $129.50.

Or other Garrard component models, the sum of fewer parts, for as little as $44.50.

Your dealer can help you decide.

Garrard
Dynamic headset from Stanton

Stanton now offers two headsets, the electrostatic Mark III Isophase announced some time ago and the two-way dynamic Dynaphase I, shown here. The latter uses an electrical crossover between its woofer and tweeter driver elements, rather than a mechanical decoupling or damping system, and hence is designed like a two-way loudspeaker system. Frequency response is rated at 40 to 11,000 Hz ± 3 dB or 30 to 18,000 Hz ± 6 dB; nominal impedance is 12 ohms, making the Dynaphase I appropriate for use with the headphone jacks of most transistorized home equipment. The price is $59.95. A ten-foot coiled cord is included.

New Kenwood amp-and-tuner twins

Several interesting control features are included on both the Kenwood KT-5000 stereo FM/AM tuner and its companion integrated amplifier, the KA-5002. The tuner has muting and multiplex filter switches on the front panel and its own level control to match output to that of other program sources fed to the amplifier. The amplifier has provision for two phono inputs (one with a two-position sensitivity switch, the other with an impedance selector), two aux inputs, two complete tape-recorder hookups, and interconnection with a second stereo amplifier so that the KA-5002's level control can be used as the master gain control in a four-channel sound system. The preamp and amplifier sections can be disconnected for insertion of an equalizer, electronic crossover, or similar device. The tuner costs $179.95; the amplifier $219.95. Either unit may be used separately, of course.

Teac brings cassettes to the car

An automatic-reverse stereo cassette playback deck intended primarily for use in cars has been announced by Teac. The AC-7, as it is called, can be powered from any 12-volt DC source, though its styling—with rounded corners free of sharp edges or projections—is designed with automotive needs in mind. The servo-controlled, double-flywheel drive system is said to reduce wow and flutter to 0.3% or less. Cassettes reverse automatically at the end of the first side without the use of foil strips on the tape; you also can reverse them manually by pressing the appropriate button on the front panel. Other controls are stop/eject, volume, and tone. The AC-7 costs $129.50.

Omni speaker system from Hegeman Labs

The new Hegeman speaker is a two-way system, both elements of which work into hemispheric diffusers that spread the sound for both wide-angle dispersion and a mix of direct radiation with reflected sound. The left-hand speaker is shown with the grille removed. The lower element, the woofer, has an aluminum diaphragm and radiates toward the diffusing element that houses the dome tweeter. The concentrically mounted drivers are tilted toward the listening area. The vinyl-finished teak enclosure stands just over two feet high, including the grille, which is made of a porous material that can be washed. Announced price for a stereo pair is $180.

New top receiver for Allied Radio Shack

According to its faceplate, the full name of the new model is the "Realistic STA-120B Wideband-AM FET-FM Stereo Receiver"—quite a mouthful. Among its more unusual features are triple tone controls (bass, midrange, treble) with detents at the "flat" positions. Tape input level control, and a phono input level switch. Dual slider level controls determine both volume and balance. In the tuner section there is a stereo-only mode for FM, and separate tuning meters for FM and AM. The output section has provision for two stereo speaker pairs plus headphones. The STA-120B costs $269.95.
Ron Steele's newest album is Chicago, for Ovation. He's a first call guitarist for artists like Ella Fitzgerald, Barbra Streisand, Nancy Wilson, Liza Minnelli, Dionne Warwick, and one of the best known behind-the-scenes musicians in films and TV.

"The sound is roomy. Good."

That's the real reason for power as big as ours. It gives sound spaciousness at normal levels.

"Man, no distortion. None!"

Less than 0.5% actually. That's because of the two new 5-pole phase linear toroidal filters in our IF stages. They achieve selectivity and distortion values far beyond crystal filters. It's permanent performance, too, because they're permanently aligned.

"You don't over-control. I like that."

Actually we have about all the controls imaginable. What professionals admire is the ability to get a "master tape" sound. It's possible because certain of our controls are cancellable—Loudness, Balance, and Treble/High filter.

"It's dead quiet. Beautiful."

Our tuner-amplifier is full of complicated electronic reasons for that. ICs in the IF and multiplex circuits, all silicon transistor and printed board circuitry, new 4-section front end with dual gate MOSFETs. We've about eliminated noise, wiped out cross modulation, and our overload characteristics are beautiful.

"How come it doesn't cost more?"

That's our secret. But you compare our specs, listen to our performance, look at our price, and you'll probably go away asking yourself the same thing.

Incidentally, the turntable and speakers in our new Professional Series are equally remarkable. If you would like all the facts and figures write: Professional Series, Dept. 74, P.O. Box 1247, Benton Harbor, Michigan 49022.

If the professionals can please recording studio engineers, sound technicians, and musicians, people who make a living making and reproducing great sound, we're confident they can make you very happy, too.

Made in Benton Harbor, Michigan by VM CORPORATION

CIRCLE 50 ON READER-SERVICE CARD

MAY 1971
The new Dynaco Quadaptor® can be used with virtually any existing stereo receiver or amplifier. Dynaquad® four-dimensional stereo does not require an additional stereo amplifier. Just two matched, eight ohm speakers in back of the room. The four speakers are connected to the Quadaptor® which in turn is connected to the amplifier.

The Quadaptor® is not a synthesizer. Rather it reveals depth and concert-hall sound already on many of your present stereo recordings but not enjoyed due to the limitations of the conventional two-speaker stereo system. The manner in which the new two back speakers are connected unmasks this hitherto hidden information to fully utilize everything that has been included on your recordings all along. Not only will the Quadaptor® give you four-dimensional stereo from your present recordings, but you can enjoy the same Dynaquad® stereo from your present FM stereo tuner too.

Best results are realized when the back eight ohm speakers have as constant an impedance as possible. The Dynaco A-25 ($79.95 each) speakers were designed specifically to provide constant impedance. The Stereophile Magazine calls them “probably the best buy in high fidelity today.”

Dynaco A-25 speakers ($79.95 each—assembled only)

Send for literature or pick some up at your dealer where you can see and hear Dynaco equipment.
NORELCO'S HIGH-STYLE HIGH-PERFORMANCE TURNTABLE


COMMENT: The new Norelco 202 combines an electronically controlled turntable with a well-designed arm in a mutual "floating" suspension arrangement. The handsomely styled base is integral with the chassis, and a smoke-tinted dust cover dresses up the mechanism while also helping to keep both turntable and records clean. A swing-down latch on one side of the cover holds it up for access to the table and its controls. Other features include separate vernier adjustments for each speed, a photoelectric switch that stops platter rotation when the arm reaches the end of a record, a viscous-damped arm lift and cueing device, accurate adjustments for stylus tracking force and antiskating, an arm latch, and a removable platform for installing a cartridge in the arm shell.

The Norelco 202 is a manual, single-play model. To play a record, you press the main power button, set the speed selector to 33, 45, or 78, move the arm over the record, and cue it yourself via the finger-lift, or use the cueing device to lower the arm. At the record's end, the platter will stop with the arm on it. You then can raise it manually or via the cueing lever and return it to its rest-latch. During play, of course, you can recue manually or use the lever to interrupt and resume the record. The cueing lever, incidentally, is extremely gentle-acting and it functions with no side drift.

A metal tubular type, the arm on the Norelco 202 is offset to minimize lateral tracking angle error, has very low mass, is virtually frictionless, and is fitted with a rear counterweight for initial balance. A sliding ring then is used to set the vertical tracking force; a series of four notches along the arm's body serves as a stylus force gauge. The scale is very accurate: CBS Labs found that the first notch applied 1.1 gram; the second, 2; the third, 3. Once stylus force is set, you can adjust antiskating compensation via a sliding knob to the number that corresponds to the stylus force already selected. Again, CBS Labs verified that the antiskating force applied this way was indeed accurate with respect to the amounts needed for different tracking forces. To adjust for speed accuracy, you turn the screws (marked for each speed) while...
A SUPERB HEADSET FROM KOSS


COMMENT: To make the point right off, the Koss PRO-4AA is the smoothest-responding and lowest-distorting stereo headset we have yet tested. A dynamic reproducer type, it is rated for 16 ohms impedance and may be connected right into the headphone jack found on today’s stereo equipment—within which it will perform admirably. Both earpieces have identical sensitivity (125 millivolts) and balanced signal output. Distortion, throughout the tested range, remained less than 1 per cent; frequency response—as shown in the accompanying CBS Labs graph—was outstandingly linear for a transducer, indeed it resembles the response of an amplifier.

Note that the lab plot conforms to the normal limits of SAM, the acoustical manikin customarily employed in headphone tests. In supplementary listening tests, using test-tones, we found the PRO-4AA’s clean useful response extended from 33 Hz (with no signs of doubling even at very loud volumes) to 14 kHz where a slope toward inaudibility begins. In music-listening terms, this performance means very wide-range, ultrasmooth sound, with plenty of bass foundation, clear middles, and well-aired highs. The bass sounds clean and full, not boomy. The middles and highs are properly bright but not harsh or screechy. No hum or noise from the driving amplifier or receiver can be heard. The earpieces weigh 1 pound, 8 ½ ounces; the cord weighs another 3 ounces. Wearing comfort is good, thanks to the padded headband and the liquid-filled ear cushions. The cord, coiled, measures 4 feet; uncoiled, it measures 8 ½ feet. The PRO-4AA’s acoustic isolation is excellent; the earpieces form a very good seal at the ears to deliver full response while blocking out interference from ambient noises.

Hardly anything more need be said. The PRO-4AA is a superb stereo headset that can speak for itself most eloquently. The unit should appeal to confirmed headphone users but to many who have balked at headphones in the past because of their response limitations. Put on a pair and listen for yourself; you’ll soon know what we mean.

CIRCLE 142 ON READER-SERVICE CARD

COMMENT: If Dynaco’s first speaker system (the Model A-25; see HF test report, July 1969) could be characterized as an excellent reproducer for its size and cost, the company’s new A-50 system must be called an excellent speaker period. You soon forget “size” and “price” when listening to it. The A-50 impresses one initially—and the impression is reinforced after repeated sessions with all types of music—as a top-quality speaker system without qualification. Its response is wide-range, smooth, uncolored, well-dispersed, and blessed with that “natural” musicality that many of the best speakers have—that is, they don’t “sound like speakers” to us but more like the orchestra or singers or whatever they are reproducing.

A two-way system, the A-50 is housed in a completely sealed walnut enclosure. It employs twin 10-inch woofers mounted in one chamber that vents internally (via an acoustic impedance system) into a second chamber. A small dome tweeter fitted with an acoustic lens handles the middles and highs. The design of the dividing network and drivers makes for a gradual, rather than an abrupt, frequency crossover at nominally 1,000 Hz. Rated impedance is 8 ohms. Connections are made via binding posts at the rear that accept ordinary stripped leads, or—if you prefer—leads fitted with banana plugs. A five-position control adjusts the relative level of the upper frequencies. Our tests show that the A-50 is not critical of its driving amplifier power: it will produce a level of 94 dB (at 1 meter on axis) when powered by as few as 3.5 watts, yet it is robust enough to take continuous input power of up to 100 watts without distorting or buzzing. In fact, the A-50 can handle an instantaneous pulse of 250 watts average power (500 watts peak) without distorting.

The A-50’s impedance curve is one of the smoothest and most consistent yet measured, averaging its rated 8-ohm value across the audio band and never dipping to less than 7.2 ohms. This data, which attests to Dynaco’s design claim for the unit, means that two A-50 systems can be safely connected in parallel to the output of each channel of a solid-state amplifier or receiver, since their net average impedance will not fall below 4 ohms. The smooth impedance curve also means that the A-50 loads very linearly to its driving amplifier, especially in the critical bass region which probably accounts, at least in part, for its full and well-defined low-frequency response.

Over-all measured response was clocked as plus or minus 6.5 dB from 41 Hz to 15 kHz. On audible test tones, the A-50 responded from 20 Hz to beyond audibility, and only the least amount of doubling could be discerned at high volumes in the 35-Hz region. Some directivity effects are discernible beginning in the midrange but they do not become any more pronounced above 10 kHz than they are at 1 kHz. The rear level control can be used to raise or lower the response above 2,000 Hz in two steps (up or down) of about 2 dB each. The action of this control is well-nigh perfect; no spurious crossover effect was observed, and the response plot of each control setting duplicates the other in shape. White noise response sounded exceptionally smooth and uncolored.

As we’ve experienced in the past with other really top-grade loudspeakers, we soon found ourselves—when auditioning the A-50s—listening to the program material rather than to the equipment. These systems have impressed all of our listeners here as possessing a balanced, eminently musical, transparent quality that makes for long listening with no fatigue. They reach down into the bass (try a pair of A-50s as they pump out the low pedal notes of the opening of Strauss’s Zarathustra); their middles are free and clear; the highs have ample air and “bite.” We’ve listened to them in both a very large and average-small room;
they seemed perfectly at home in either setting. From an installation/decor standpoint, the A-50 presents a simple and neat appearance. A walnut box with a neutral-tint grille cloth, it can be placed just about anywhere: on the floor, on a bench, on a deep shelf, or—by means of brackets supplied on its rear panel—even mounted on the wall. All told, we'd say that the A-50 becomes a very serious contender for the serious listener's attention. Like Dynaco's electronic products, it takes its place among the choice audio gear now available.

**CONTROL BOX ENHANCES STEREO SYSTEM VERSATILITY**


**COMMENT:** In this age of gadgetry, the audiophile often finds it confusing to choose a piece of equipment that can really expand the potential of a stereo system, or at least make it more convenient to use. The Sharpe SC-3, we are happy to report, can do both. The unit has a straightforward design that lends itself to almost any physical arrangement. In addition to its primary use as a headphone/loudspeaker junction box, it also serves as a convenient headphone stand.

A primary advantage of the SC-3 is that it can update audio systems that lack headphone outputs and their associated speaker on/off switches. The SC-3 contains all of the foregoing in one unit, with the necessary controls to the front, and a prewired harness (24 feet long) leading from its base. The SC-3 accommodates two sets of stereo headphones, each with its own right- and left-channel level controls, in addition to a phasing switch and an on/off switch for the system speakers. Internal circuitry and associated equipment are protected by two Buss GMW 1/10-amp fuses, one for each channel. The unit readily connects to the output terminals of an amplifier or receiver via its color-coded five-conductor cable, allowing the user ample room and flexibility in choosing his listening area.

We found the SC-3 easy to set up and use, following the diagram that is printed on the base of the unit. All controls functioned smoothly and quietly. We noted that when the volume on the amplifier was set at normal listening levels for the speaker system, some signal was still present at the headphones even though the individual controls were turned off. The frequency response and quality of the program material were not noticeably affected in any way by the stereo control center. The phasing switch, incidentally, operates only in relation to the headphone outputs and does not affect the speaker systems attached to the unit. The on/off speaker switch may be used to silence the speaker systems without affecting the headphones.

The stereo control center performed equally well when one or both headphones were used. No interaction was noted between the units. We preferred to use the SC-3 without its dust cover in place since it was somewhat difficult to affix. It is made of plastic and on the model we tested the dust cover was slightly warped. All told, the Sharpe Stereo Control is a handy, functional device that should fill a need in many stereo systems—a gadget with a real purpose.

**CIRCLE 143 ON READER-SERVICE CARD**

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**Dynaco A-50 Harmonic Distortion**

<table>
<thead>
<tr>
<th>Output Level (dB)</th>
<th>Frequency</th>
<th>80 Hz</th>
<th>300 Hz</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>% 2nd</td>
<td>% 3rd</td>
<td>% 2nd</td>
</tr>
<tr>
<td>70</td>
<td>0.7</td>
<td>0.5</td>
<td>0.4</td>
</tr>
<tr>
<td>75</td>
<td>0.85</td>
<td>0.55</td>
<td>0.5</td>
</tr>
<tr>
<td>80</td>
<td>1.0</td>
<td>0.75</td>
<td>0.55</td>
</tr>
<tr>
<td>85</td>
<td>1.1</td>
<td>1.5</td>
<td>0.55</td>
</tr>
<tr>
<td>90</td>
<td>1.2</td>
<td>1.0</td>
<td>0.5</td>
</tr>
<tr>
<td>95</td>
<td>1.3</td>
<td>1.75</td>
<td>0.55</td>
</tr>
<tr>
<td>100</td>
<td>1.5</td>
<td>1.9</td>
<td>0.6</td>
</tr>
<tr>
<td>105</td>
<td>0.65</td>
<td></td>
<td>0.3</td>
</tr>
<tr>
<td>110</td>
<td>0.8</td>
<td>0.35</td>
<td></td>
</tr>
</tbody>
</table>

*Distortion data is taken on all tested speakers until a level of 100 dB is reached, or distortion exceeds the 10-per-cent level, or the speaker produces the spurious output known as buzzing, whichever occurs first.*
RECEIVER OFFERS CLEAN SOUND, UNUSUALLY HIGH VERSATILITY


COMMENT: With very competent performance that generally meets or exceeds its published specifications and a host of advanced features hardly expected of a unit in its price class, the new Kenwood KR-4140 shapes up as a worthy entry in the popular receiver market. It can serve as the control and power center of a fine home music system and, at the same time, provides enough options to delight the sound hobbyist.

Styling combines functionalism with more than a touch of the deluxe feeling. To begin with, the FM dial has its channel markings spaced so that the distances between each two numerical markings (88 MHz, 90 MHz, 92 MHz, etc.) decrease toward the center of the band and increase toward the ends. The entire tuning dial (FM, AM, and zero-to-ten logging scale) lights up blue-green when FM or AM is selected. At the same time, a signal-strength tuning meter (which works for both FM and AM) emits a pale blue glow, while the station pointer lights up orange. The stereo indicator also glows orange. When you switch to another source (phono, tape, or auxiliary), the tuning meter lamp goes off and the meter face becomes a decorative patch of dark blue. The station pointer also stops shining, although the dial remains lit. The main power-switch button is surrounded by an orange ring—there's no mistaking that control. Beneath it, a stereo headphone jack remains live regardless of the position selected on the adjacent speaker switch, which controls the two pairs of stereo speaker systems that may be connected at the rear (you can choose either, both, or none). Other front-panel knobs include bass and treble controls (these handle both channels simultaneously); a mode selector (left, right, stereo, reverse, and "mix" or mono); the signal selector (AM, FM, phono 1, phono 2/mike, auxiliary); and the volume control. The mike input jacks are just to the right of the volume knob. The bass and treble controls, incidentally, are stepped and numbered to permit precise and repeatable settings for different program material. Centered between the knobs is a row of pushbuttons for loudness contour, tape monitor, FM muting, low filter, and high filter; below this group there's a left-to-right slide control that regulates channel balance.

At the rear are the stereo inputs for phono 1, phono 2, and auxiliary (high-level) signals. The phono 2 input, which is shared by the front-panel mike jacks, is automatically cut out of the circuit when mikes are connected to the set and the selector switch is moved to phono 2 position. There's also a stereo pair of inputs for tape monitor and for tape recording feed—plus a five-pin DIN connector for direct hookup of European recorders using the unitized type of cable. The "circuit-interrupt" feature is worked out here by means of preamp-out and main amp-in jacks for each channel, in conjunction with a "normal/separate" switch. In the "normal" position, the Kenwood's circuitry remains internally connected, but you still can use the preamp-out jacks to drive, and the main amp-in jacks to monitor, another tape recorder. Or you can drive another stereo amplifier (basic) from the preamp-out jacks to pipe the sound to other parts of the house, or to beef it up in the same room. With the switch moved to its "separate" position, the Kenwood's internal circuit is disconnected to permit patching in auxiliary units (such as an electronic crossover for use in a multi-amp setup, or a room equalizer, and so on) whose output "reconnects" the set's signal path. Additionally, there's an output jack (live at all times) which makes available a mono signal (left plus right channels) that may be fed to yet another amplifier or tape recorder.

The rear also has terminals for connecting two pairs of stereo speaker systems, two AC convenience outlets (one switched), the main power-line fuse, a grounding post, and the set's line cord. For FM reception, hookups are provided to handle both 300-ohm and 75-ohm lead-in; for AM reception there's a swivel loopstick antenna plus connections for a long-wire antenna and ground.

Lab tests of the Kenwood set add up to a general impression of better-than-average performance for a receiver in its price class, and especially so in view of all of its features. FM sensitivity was clocked at CBS Labs as 1.6 microvolts and showed a steeply descending curve that reaches full quieting of about 52 dB at well under 100 microvolts of input signal. Distortion is very low on both mono and stereo, with the latter mode showing no real increase as it does in most FM sets. Capture ratio was good; signal-to-noise, outstanding; FM frequency response was linear across the band and both channels were closely balanced and amply separated for the full stereo effect. In our cable-FM test the KR-4140 logged 49 stations, of which 40 were judged to be suitable for critical listening or off-the-air taping. AM reception was good in terms of number of stations received, and very good in terms of how they sounded.

The amplifier portion of the KR-4140 can be counted on to furnish close to 20 watts per channel with virtually no distortion. Note that for half-power demands, the vertical scale of the THD graph had to be expanded to show any values at all. Similarly, the IM measurements were so low up to rated output that they too required an expanded graph. Harmonic distortion at very low output was a shade higher than for half-power, but it still ran below 0.26 per cent from 20 Hz to 20,000 Hz. In a normal-size room the
KR-4140 can drive very low-efficiency speakers with clarity and fullness of response. All input sensitivities and corresponding signal-to-noise figures are very good to excellent; the phono inputs were especially fine at better than 60 dB. Low-frequency square-wave response shows a roll-off in the deepest bass and some phase-shift; high frequency square-wave response has very fast rise-time and no ringing.

At its price, and considering its performance and all its versatility, the KR-4140 seems destined for a successful career in many a home stereo system. The set, which comes in a metal cover with four supports, may be installed "as is" or fitted into an optional wood case (Model SR-66, walnut wood, $19.95). CIRCLE 141 ON READER-SERVICE CARD

**POWER OUTPUT**
Channels individually
Left at clipping: 23 watts at 0.16% THD
Right at clipping: 24.5 watts
Left for 0.5% THD: 24.5 watts
Right for 0.5% THD: 24.5 watts

Channels simultaneously
Left at clipping: 18.3 watts at 0.07% THD
Right at clipping: 18.3 watts at 0.07% THD

**POWER BANDWIDTH. 0.5% THD**
zero dB = 24 watts
below 10 Hz to 75 kHz

**FREQUENCY RESPONSE. 1-WATT OUTPUT**
1 dB, 20 Hz to 20 kHz
(=3 dB at 13 kHz and at 56 kHz)

**HARMONIC DISTORTION CURVES**
24 watts output
Left channel: <2.4%, 10 Hz to 20 kHz
Right channel: <2.1%, 20 Hz to 20 kHz

12 watts output
Left channel: <0.18%, 20 Hz to 20 kHz
Right channel: <0.18%, 20 Hz to 20 kHz

**RIAA EQUALIZATION**
-1 dB, 20 Hz to 20 kHz

**ION CHARACTERISTICS**

**TOAL HUM NOISE & DISTORTION IN DB**

**MONO FM RESPONSE**
+1, -2 dB, 20 Hz to 17.5 kHz

**STEREO FM RESPONSE**
Left channel: +0.5, -2.5 dB, 20 Hz to 16.5 kHz
Right channel: +1, -2 dB, 20 Hz to 16.5 kHz

**CHANNEL SEPARATION**
Left channel: >30 dB, 50 Hz to 5.4 kHz
Right channel: >30 dB, 10 Hz to 5.4 kHz

**POWER BANDWIDTH. 0.5% THD**
zero dB = 24 watts
below 10 Hz to 75 kHz

**FREQUENCY RESPONSE. 1-WATT OUTPUT**
1 dB, 20 Hz to 20 kHz
(=3 dB at 13 kHz and at 56 kHz)

**HARMONIC DISTORTION CURVES**
24 watts output
Left channel: <2.4%, 10 Hz to 20 kHz
Right channel: <2.1%, 20 Hz to 20 kHz

12 watts output
Left channel: <0.18%, 20 Hz to 20 kHz
Right channel: <0.18%, 20 Hz to 20 kHz

**RIAA EQUALIZATION**
-1 dB, 20 Hz to 20 kHz

**MONO FM RESPONSE**
+1, -2 dB, 20 Hz to 17.5 kHz

**STEREO FM RESPONSE**
Left channel: +0.5, -2.5 dB, 20 Hz to 16.5 kHz
Right channel: +1, -2 dB, 20 Hz to 16.5 kHz

**CHANNEL SEPARATION**
Left channel: >30 dB, 50 Hz to 5.4 kHz
Right channel: >30 dB, 10 Hz to 5.4 kHz

**POWER BANDWIDTH. 0.5% THD**
zero dB = 24 watts
below 10 Hz to 75 kHz

**FREQUENCY RESPONSE. 1-WATT OUTPUT**
1 dB, 20 Hz to 20 kHz
(=3 dB at 13 kHz and at 56 kHz)

**HARMONIC DISTORTION CURVES**
24 watts output
Left channel: <2.4%, 10 Hz to 20 kHz
Right channel: <2.1%, 20 Hz to 20 kHz

12 watts output
Left channel: <0.18%, 20 Hz to 20 kHz
Right channel: <0.18%, 20 Hz to 20 kHz

**RIAA EQUALIZATION**
-1 dB, 20 Hz to 20 kHz

**Monsoon KR-4140 Additional Data**

<table>
<thead>
<tr>
<th>Section</th>
<th>3 dB</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capture ratio</td>
<td>73 dB</td>
</tr>
<tr>
<td>S/N ratio</td>
<td>73 dB</td>
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<tr>
<td>IM distortion</td>
<td>0.3%</td>
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</table>

<table>
<thead>
<tr>
<th>Section</th>
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</thead>
<tbody>
<tr>
<td>THD (Mono)</td>
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</tr>
<tr>
<td>THD (L Ch)</td>
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</tr>
<tr>
<td>THD (R Ch)</td>
<td>0.37%</td>
</tr>
<tr>
<td>THD (400 Hz)</td>
<td>0.25%</td>
</tr>
<tr>
<td>THD (1 kHz)</td>
<td>0.32%</td>
</tr>
<tr>
<td>THD (1 kHz)</td>
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<tr>
<td>THD (1 kHz)</td>
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<tr>
<td>19-kHz pilot</td>
<td>-63 dB</td>
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<tr>
<td>38-kHz subcarrier</td>
<td>-42 dB</td>
</tr>
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</table>

**Amplifier Section**

| Damping factor | 36 |

**Input characteristics**

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<tr>
<th>Sensitivity</th>
<th>S/N</th>
</tr>
</thead>
<tbody>
<tr>
<td>phono 1</td>
<td>2.2 mV</td>
</tr>
<tr>
<td>phono 2</td>
<td>2.2 mV</td>
</tr>
<tr>
<td>mike</td>
<td>1.7 mV</td>
</tr>
<tr>
<td>tape play</td>
<td>148 mV</td>
</tr>
<tr>
<td>aux</td>
<td>150 mV</td>
</tr>
</tbody>
</table>
Finally! A visually perfect sine wave!

The sine wave above was generated by Shure's design computer—it looks like the sine wave that was generated by the Shure V-15 Type II Improved Super Track Cartridge in the Hirsch-Houck testing laboratories..."the first cartridge we have tested to have done so," according to their published report. This perfect sine wave was generated during the playing of the heavy bass bands on the Cook Series 60 test record at ¾ gram, and the 30 cm/sec 1,000 Hz band of the Fairchild 101 test record at 1 gram. They were impressed, and we were pleased. And we'll be pleased to send you the full Hirsch-Houck Report on the "trackability champion." Shure Brothers Inc., 222 Hartrey Ave., Evanston, Ill. 60204.
If it has been some time since you looked closely at the available record-playing equipment, you may be in for some surprises. The growing sophistication of both turntable drive systems and tone arms—sophistication that is by no means confined to the deluxe units—has introduced some new terms into high-fidelity jargon. Don't worry about them; they'll be defined as we go along. Just keep in mind that a phrase like "servo-drive system," for all its aerospace ring, really does have something to do with the playing of records: it, and terms like it, are hallmarks of the precision that is the order of the day in new equipment.

If you've been keeping up with the new developments, however, it may be the basic terminology that seems confusing. You will know, for example, that different manufacturers of record-playing equipment presently use the term "automatic turntables" to mean at least three different things: any automatic record changer, any premium-priced record changer, or any turntable (even if it does not change records) that is loaded with automatic features. So let's start right off with some definitions of terms as we will be using them here:

A manual single-play turntable handles only one record at a time and requires manual positioning of the stylus in the lead-in groove of the record—using either a cueing lever or the finger hold on the cartridge housing. A manual may have some automated features however. For instance, the Empire turntable uses its motor only to drive the turntable, but an independent magnetic device automatically raises the arm when it reaches the lead-out groove to prevent the endless "swooshing" that would otherwise result if the turntable is left unattended.

An automated single-play turntable does more. As a minimum, it automatically positions the stylus over the lead-in groove and lowers the arm to begin play. It may also return the arm to the rest position when the record is finished. Changers, even when they are used in the single-play mode, usually will do these things too, of course; and at least one automated single-play model will repeat the same record over and over without human intervention if you want it to. The difference is that single-play models cannot handle more than one record at a time.

Record changers, obviously, change records: they can be loaded with a stack of discs (usually a maximum of six to ten, depending on the model), and will play the upper side of each in sequence. Again,
The basic task of the turntable is to turn the record silently and at accurate, constant speed. Any serious variation from exact speed will be heard as a change in musical pitch: a 3-per-cent discrepancy alters pitch by about a semitone. Obviously, there are practical tolerances. Most listeners will be satisfied if the error is less than 0.5 per cent; those with "perfect pitch" may want a turntable that is accurate to within 0.1 per cent.

Certain mechanical vibrations may be produced by the bearings of the turntable itself, the motor that drives it, or intermediate devices that couple the high-speed motor to the (relatively) low-speed turntable. These vibrations, transmitted through the stereo system via the mechanical contact between record and stylus, can be heard from your speakers as rumble. Careful design by the manufacturer can reduce the audible rumble in two ways. First, quality bearings and proper mounting of components can reduce the quantity of the rumble until its effect is so far below music levels that it becomes insignificant, although it can never be eliminated totally. Second, the manufacturer can adjust his parts and bearing tolerances in such a way as to lower the frequency of the rumble. There are a number of methods by which rumble can be measured. Most are "weighted" in one way or another—that is, they are frequency-selective in the rumble data they evaluate on the premise that not all rumble frequencies contribute equally to audible effects. The question is: how much weighting is appropriate, and at what frequencies? [HIGH FIDELITY's preference is for the ARLL (audible rumble loudness level) measurement developed by CBS Laboratories, and based on frequency-weighted loudness contour—in our view the most realistic system and the most comparable to noise measurements in other components.]

Mechanical factors also can produce instabilities of turntable speed that show up in the sound itself as wow or flutter. Flutter is a relatively fast variation in speed and can be caused by the pulsating character of the alternating current that drives the motor or by defective drive parts, such as an idler wheel that is imperfectly centered or has become flattened at some point along its periphery. If these causes are not corrected—or compensated for elsewhere in the design—the result can be an audible tremulousness in the sound. Similarly, even a slight drag caused by imperfections in the turntable's bearings can cause a slow waver of pitch known as wow.

A manufacturer can use a number of methods to reduce flutter. Most involve the drive mechanism linking the motor to the platter. In most changers and many single-play units it consists of a rotating idler or "puck" pressing against both the motor shaft and the inside of the platter rim, and transmitting motion from the one to the other. In order to prevent "flats" on the idler, it must be designed so that it will contact the other elements only when the turntable is in use. Careful attention to the construction of both the idler itself and the bearings on which it turns will reduce the possibility of flutter and the secondary rumble that the idler system can contribute.

The idler may be eliminated altogether, however, by substituting a flexible belt between the motor shaft and the outer rim of the platter or a flywheel beneath it. The belt serves to absorb motor flutter and, unlike the idler, does not suffer from flattening. Belt drives are used on several single-play turntables and on changers made by Sherwood and VM. Flutter can also be reduced by weighting the turntable. This increase in mass must be balanced carefully if it is not to create some wow even as it filters out flutter.

There are other drive systems in use, but most are variations of one or both of the above. No drive system itself offers a clear-cut over-all advantage in reducing wow, flutter, and rumble. Each can work well if the manufacturer will take the pains to overcome the individual design problems of each system.

Much the same can be said of the several kinds of drive motors now in use. Some, known as induction motors, are driven by the voltage coming to them from the power line. Such motors tend to change speed as the voltage varies during the course of the day—often somewhat high in the daytime and lowest in late afternoon or early evening. Hysteresis-synchronous motors are not driven by the voltage, but by the 60-Hz pulses in the AC power. The timing of these pulses is precisely controlled by U.S. power companies (less accurately elsewhere in the world), so these motors are highly accurate in speed and independent of the variations that always occur in voltage.

Induction motors have greater torque (pushing power) than equivalent quality hysteresis-synchronous motors. Then too, the synchronous motors, because of their pulse-drive design, tend to introduce more flutter than equivalent induction-type motors. So the choice is not as simple as it seems at first glance.

Recently, hybrid motor designs have been appearing. Synchronous/induction motors—used on a number of players by Garrard and Dual for example—
Turntables

Changers

have intrinsically accurate speed, low flutter, and high torque.

Vernier speed control, permitting adjustment of the nominally set turntable speed, is offered on a number of turntables. It is an additional refinement that will compensate for local power-line characteristics or permit a musician to adjust the exact pitch of a performance so that he can play along. A built-in strobe helps you to adjust some units to precise speeds.

These vernier adjustments usually are achieved by making the pulley steps conical rather than cylindrical in shape. By sliding the idler up or down this cone, speed adjustment (due to the slight changes in diameter of the shaft) is achieved. Sony (in its two DC-drive models), Thorens (in the TD-125), and Noreloco (in the DC-drive Model 202) use electronics to adjust the speed of their motors. These “servo” circuits are expensive but extremely reliable in use. The Panasonic SP-10 has a DC motor directly coupled to the center shaft of the turntable. Speed is adjusted by controlling the DC current fed to it. DC motors, while unconventional for turntable use, have at least the theoretical advantage of flutter-free operation and, because of their low rotation speed, of low rumble.

The Tone Arm

All tone arms have a primary job to do, regardless of the design. It is their function to hold the cartridge.

The job sounds simple, but must be done with extreme delicacy if it is not to interfere with the stylus' job of following the record groove. Unfortunately, all arms do interfere to some degree.

The arm applies the stylus tracking force. This can be provided by the pull of a spring, the imbalance of weight about the arm's pivot, or a combination of these two methods. Any spring adjustment, incidentally, should be rechecked—once a year perhaps—and reset if necessary.

All arms must deliver electrical signals from the cartridge to the amplifier. In all models now on the market, this is done with delicate wires that produce minimum drag on the motion of the arm. Careful draping of the exit wire can also help. But a poor installation can interfere with arm motion, wasting the design efforts expended on its bearings. Two relatively elaborate alternatives have been proposed: induction links between arm and amplifier, and mercury-bath contacts at the base of the arm.

Since the arm must move freely in all directions the quality of the arm's bearings are important. Ball bearings are commonly used; but knife bearings, point bearings, and other exotics can be found. If the quality of manufacture is kept high, any of these methods can work well.

You may occasionally have seen comment about arm mass, an important factor in using modern high-compliance cartridges. If the mass at the front of the arm is high, a sharp warp in the record may cause the stylus shank, rather than the arm, to rise; and the shank may even come in contact with the cartridge case. This will be heard in your system as a “whomp.” Lightweight materials for arm construction and cartridge heads reduce the arm's inertia and increase its freedom of motion. But you need some mass; otherwise groove modulation would move the arm instead of the stylus. No arm has this problem, of course, but the paradox illustrates the complexity of good arm design.

Any mechanical device resonates—that is, it is "tuned" to certain frequencies. This is true of tone arms, though since the cartridge and its stylus are part of the complete resonant system they will influence the frequency at which it resonates. Arm designers use damping materials to reduce the low-frequency resonances that all arms have. If these resonances are not damped, the stylus may mistrack in playing certain bass passages. All modern arms employ some form of damping in their construction; earlier arms sometimes did not and will mistrack badly with modern high-compliance styli.

Much of the foregoing presupposes that the tone arm is of standard, pivoted design that moves the cartridge across the record surface in an arc. Radial-tracking or straight-line-tracking tone arms carry the cartridge across the record in a straight line. Record masters are made by a cutter similarly traveling across the master blank in a straight line, with the cutter's axis always tangent to the groove. When a conventional arm attempts to follow this groove it can align the playback stylus to it with perfect tangency at no more than two instants over the duration of the record. The remainder of the time there will be a slight discrepancy, known as lateral tracking-angle error. Conventional arms use carefully calculated geometry—in the offset angle of the head, the length of the arm, and the distance from pivot to spindle—to reduce the error. But they cannot eliminate it altogether.

Radial arms can. Great care must be taken in construction, however, to prevent other problems from appearing. The cartridge is mounted in a carriage riding on a track and is moved across the record by the action of the stylus tracking the grooves. Such multiple bearings must be made with great care if they are to equal the low friction of conventional arms. Rabco, in both the servo-controlled motor-driven SP-8 arm and in the free-moving carriage of the ST-4 integrated arm and turntable, uses motor power to overcome the friction.
DC motor of the Panasonic SP-10 drives platter directly without idlers or belts. Voltage fed to the motor controls its speed of rotation.

Newer manual players often include some automatic features. The Sansui SR-2050 has auto end-stop.

Tapered drive shaft of Lenco turntables (this is L-75) allows continuously variable speed control.

Control at rear right of the Dual 1219 adjusts pivot height for correct vertical tracking angle.

One other solution to the lateral tracking-angle problem has appeared from time to time: the "pantographic" or "articulated" arm. The arm itself has two elements—like the two bones of the human forearm—that act together to change the angle of head offset during use so that the stylus is always tangent to the groove. Again, this sort of arm requires more bearing points than a conventional arm and therefore must be carefully constructed if friction is to be kept low.

The geometry of a pivoted arm—pantographic or conventional—is, as I've said, critical if lateral tracking-angle error is to be kept to a minimum. If you swing a conventional arm toward the center of the turntable platter, you can see that the stylus will not fall over the center point but projects a

Straight-line-tracking arm, like that in Rabeo ST-4 player, keeps stylus tangent to the groove.
short distance beyond it. The distance, known as "stylus overhang," is critical for optimum operation. But since the distance between stylus tip and mounting holes can vary from cartridge to cartridge, the design of the latter will affect stylus overhang. There are three types of overhang adjustment available in current arms. Some allow repositioning of the arm mount (and therefore the pivot point); in others the arm itself can be lengthened or shortened; by far the most popular solution is some form of adjustable cartridge mount within the shell, allowing positioning of the cartridge itself so that the stylus will fall where it should.

Any pivoted arm has a tendency to skate inwards toward the center of the record, a tendency created by the friction between record and stylus tip and the offset angle of the head. Consequently most pivoted arms today have some form of skating compensation built into them. Usually it is a weight or a spring mounted so as to create the necessary corrective "bias." This antiskating force should be adjustable because the actual amount of the skating force is proportional to the stylus force—which is itself related to the shape and size of the stylus in the groove. The antiskating required by a spherical stylus tracking at 3 grams will be different from that needed for an elliptical at 1 gram, for example. Fortunately, exact compensation settings are not particularly critical.

One other arm adjustment is becoming increasingly common, particularly in automatic changers: that for vertical tracking angle. Assuming that the cartridge matches the standard vertical angle of 15 degrees, its actual angle to the record groove will be altered by any fore-and-aft tilting of the cartridge or the arm. Raise the stack of records on a changer, for example, and you change the angle assumed by the arm—and therefore the angle of the cartridge. Compensation can be made either by tilting the cartridge within the shell or by raising the pivot of the arm until the entire arm is horizontal once again. The shell adjustment is commonest among changers; the pivot-height adjustment is a feature of separate tone arms and is designed primarily to compensate for the varying dimensions of the turntables and cartridges with which it may be used.

Two other features of tone-arm design bear special mention. One is the cueing lever or button available on most equipment today. Modern high-compliance styli can be damaged easily, and a cueing device is far gentler than most hands in setting the stylus down in the groove. The other is the interchangeability of cartridge shells or clips that has become common in the better record-playing equipment. This feature allows you to use several cartridges—perhaps a top model for your private listening and a more rugged one for the family to mangle. Without the plug-in design, cartridge switching becomes a major chore.

The Cartridge

This component was discussed at length in the February issue, so I won't belabor the subject here. Today, there are high-compliance cartridges and higher-compliance cartridges. Some stylus assemblies are so floppy that they must be tracked at no more than 1.5 grams or the stylus assembly will "bottom." This sort of stylus places a major burden on the tone arm, which must have low mass, extreme freedom of motion, and well-damped resonance. You must accept the fact that it is necessary to use these super cartridges only in tone arms of the highest quality; otherwise you will ultimately shorten stylus-assembly life and inhibit the cartridge's ability to deliver the fine sound for which it was designed.

The Record Player

We've talked about the parts that make up the sum. You can of course buy them that way—as parts—but probably the simplest plan is to buy a complete unit, ready to plug in and play. All of the changers and many of the single-play models come with arms already mounted. Some can be purchased with a cartridge preinstalled. Among the manufacturers offering this sort of combination are BSR, JVC, and VM in changers; Pioneer, Bogen, JVC, and Yamaha in single-play equipment.

There are several considerations that can influence the choice between separate units and the various degrees of prepackaging. For instance a preinstalled arm saves you a critical operation. An inaccurate mounting job may prevent adequate stylus-overhang adjustment, and an overhang error of only 1⁄8-inch can double the maximum tracking-angle error for a given arm design. Not that the job of mounting a tone arm is all that arcane: the template provided with separate arms (and as an aid in adjusting the overhang on many built-in arms) tells you all you need to know. But it must be followed faithfully.

On the other hand, control of vertical tracking angle is a simpler matter with a separate tone arm—since it is used for single-play only—than it is with a changer. On single-play equipment you set the vertical angle (usually a question of leveling the tone arm and then tightening a setscrew in the arm's...
base) and forget it. Since the angle of a changer's arm will depend on the number of records in the stack on the platter, the designer must choose one of two alternatives: devise a readily accessible corrective adjustment system for the arm, or pick a single compromise setting. Most changers follow the latter course, with vertical angle preset for the elevation of the third record. Since small errors in vertical tracking angle introduce relatively little distortion, the compromise may be considered an adequate solution for most purposes. Adequate, but not ideal. To approach the ideal, manufacturers of the more sophisticated changers use one of two types of vertical-angle adjustment. The PE-2040, the Miracord 770H, and the Fisher 502 have a dial at the front of the cartridge head to change the angle of the cartridge within it. The adjustment is continuously variable for one record only or for any stack height up to the capacity of the changer. In practice you might use the one-record setting in the single-play mode, pick a compromise when you're playing a stack automatically. That's what Garrard does in the Zero-100 and Dual in the 1219. Garrard has a two-position adjustment on the cartridge shell: Dual lifts or lowers the entire arm at the base. In either case one setting is for single-play, the other for about the third record.

The record-changer format also makes special demands on the drive system. While the gentle push of a typical synchronous motor may be adequate for turning the platter, far more "oomph" usually is needed to work the changer mechanism itself.

Thus changers in the moderate and low-price brackets have induction motors. Some of the better units get the dual advantages of synchronous-induction motor designs like the widely publicized Garrard Synchro-Lab. The Sherwood SEL-100 and VM 1555 have two motors: a synchronous job driving the belt that turns the platter, and an induction motor to power the changer mechanism. Some sort of synchronous motor is used in most top changer models.

Other factors that will influence your choice can be determined from the accompanying product listings. These listings are based on data supplied by the manufacturers in question, companies that don't necessarily express data in the same terms or even agree which information is of major importance. To compare numerical figures from company to company often can be misleading because one measurement system may consistently yield higher or lower figures than another. Our listings concentrate on the salient features that characterize each piece of equipment and the differences between one model and another within a given product line.
ALTHOUGH TERMS like "professional" and "transcription" have been used as praise and promotion for high fidelity turntables, they mean less than you'd think when applied to the needs of a home music system. Indeed, a turntable could qualify as a professional and/or transcription unit and still not make the grade as a component in a high-quality playback system.

Exactly what is meant by a professional turntable? Taking the easy semantic way out, we could say it is one that is used for professional purposes—in commercial or research or educational applications—anything, that is, other than nonprofessional uses such as playing records for your own amusement and edification at home. Well, you argue, that definition is too simple: conceivably, a misguided researcher or studio director could use inferior record-playing machinery, and since its use would be for professional purposes, that inferior device would be called "professional" equipment.

To be sure. Well then, we must look behind the word to learn what it really means in terms of its generally accepted connotation based on prevailing understanding, practice, and—heaven help us—any existing equipment "standards" in the audio field. We get, finally, to specifics. By the combination yardstick just suggested, a "professional" turntable typically offers the following characteristics:

- **Rugged construction.** Intended for continuous use, and often subjected to carelessly handling, it is more than generously designed and constructed of materials that are capable of withstanding unusual stresses.

- **Massive appearance.** The manufacturer, in building a more rugged turntable, inevitably turns out a fairly bulky device. Dimensional compactness and fancy styling become unimportant considerations. Closely related to this oversize concept is an ample layout that permits quick and foolproof access to operating controls; you just can't press the wrong button when you're on the air.

- **Heavy-duty motor; related transmission system and platter.** These features actually are part of the rugged construction idea just mentioned; they also serve a special need in recording studios where a relatively heavy acetate recording (analogous to a printer's proof in publishing) must be replayed at accurate speed to enable the recording team to evaluate their work prior to okaying it for mass production.

- **Accurate speed.** This feature is not only important to the recording team for gauging musical pitch and estimating album-side timings, but it is absolutely vital to the broadcaster, for whom every second is critical; all programming and commercials depend on split-second timing. What's more, the public has come to set its watch, so to speak, by the timing of programs. Obviously, a turntable that ran far off speed would, in the course of several hours, create all sorts of mischief in a broadcast studio.
• **High starting torque.** For instant cueing and for getting into the music smoothly with no audible falttering, a professional turntable must come up to the speed selected as immediately as possible, ideally within less than one rotation after the “on” button is pressed. Such performance requires specially built mechanisms; they are fairly costly and the initial power surge they throw into the turntable’s transmission system is another reason the entire machine must be extraruggedly built.

• **Quiet operation.** This obvious requirement translates mostly to “low rumble” although the frequency of the rumble level need not necessarily be much lower than the 50-Hz limit of the normal broadcast frequency range.

• **Reliability and stability in the tone arm.** Again, the virtues of ruggedness and dependability outweigh considerations of delicacy and design refinement; the ultimate in tonal fidelity and disc longevity are not primary requirements in many professional situations.

To an extent some of these general desiderata have been translated into technical criteria—in the form of a standard issued by the National Association of Broadcasters (NAB). It applies—obviously—mainly to broadcast needs and though it is limited in scope, it constitutes the only document of any stature or acceptance in the audio field that can be construed as defining professional-grade equipment. You can get an idea of just how rigorous it is by considering, for instance, that if it sets, as a minimum acceptable rumble figure, an amount of -35 dB referred to a specific test frequency. Actually, while this amount of rumble will not intrude into broadcast signals, it can be heard over a really good stereo disc playback system in the home. So in this important respect, a turntable that qualifies as “professional” by the NAB standard could easily prove unacceptable for critical home use. On the other hand, the NAB standard calls for turntable speed accuracy within 0.3 per cent. Here we have an example of a rigorous professional requirement that is not terribly important for home listening. Desirable, but not essential. While a 0.3-per-cent-speed accuracy assures the broadcaster of his need for split-second timing, it has been found that as much as 0.5-per-cent departure from nominal speed will not be detected by most listeners.

Of course, a turntable could be built that would fill all the requirements of professional use and of critical home use—the latter including, admittedly, such subjective factors as good design and reasonable compactness, in addition to such obvious virtues as lowest possible noise level, highly accurate arm balance, low arm mass, antiskating, adjustments for stylus overhang and for vertical angle, the ability to accommodate the finest pickups at their lowest possible tracking forces, and so on. A few well-known classic models—like the multispeed Thorens, Empire, Rek-O-Kut, Sony, and Garrard (the last-named available only overseas)—will, when fitted with a suitably high-quality arm (Ortofon, SME, Rabco, Empire, Sony, Decca), just about satisfy any user’s needs while probably putting a fair strain on his budget. However, there’s a plethora of excellent lower-priced turntable/arm combinations—both automatic and single-play manuals—that do not really qualify as professional gear but do qualify very definitely as high fidelity equipment. In fact, some of these units offer more of the performance factors and features that are really important to the critical listener (such as low rumble, or even the recent virtue of tangential pickup tracking, etc.) than do some of the professional turntables—other than the few named above—used in studio work.

As for “transcription,” this term has utterly no relevance in any consideration of modern, high-grade home playback equipment. The word describes, specifically, the standard-groove (not microgroove) records cut at 33 rpm that once were used by broadcast stations. Since their standard diameter was 16 inches, the word “transcription” also can be used for the oversize turntables that sometimes were employed for playing them. Since the advent of the long-playing disc, the transcription platter has steadily spun itself into oblivion, although there are a few studies where you may find an old transcription-size turntable—which by now serves more to gather dust than to support recordings. In any event, there is nothing in either the transcription or its turntable that inherently signifies better quality or performance vis-à-vis what you can buy today in a standard record and turntable. It is, of course, possible to install a 16-inch (transcription-size) tone arm on a 12-inch turntable, although the resultant ensemble would require more installation space, and would cost more, than using a standard 12-inch arm. As for performance advantage, it comes to a stand-off between the two sizes of arm: the 16-inch will slightly reduce lateral tracking angle error, but it increases the tendency to objectionable resonances and it adds undesirable weight and mass to the pick-up system.

What is needed, really, is a new standard—for turntables, arms, and pickups—based on the realistic capabilities of modern stereo high fidelity equipment when playing the best available commercial 12-inch stereo discs, and being listened to with the demonstrable hearing acuity of sophisticated listeners. Such a standard would necessarily eschew many of the “professional” criteria in favor of those more meaningful to the whole idea of high fidelity in the home. The rumble measurement technique recently developed by CBS Laboratories (the ARLL, standing for audible rumble loudness level), which this magazine uses for its turntable test reports, represents an excellent beginning in this area. Hopefully, it will spur renewed interest on the part of the audio industry to develop and publish a comprehensive standard. Or at least to end the present confusion by finding terms more accurate than “professional” and “transcription” to describe its products.
Buyer's Guide to
Today's Record-Playing Equipment

ACOUSTIC RESEARCH
Model XA Universal: identical to Model XA except adapted for use with 100–120 or 220–240 line voltages, 50 or 60 Hz. Price: $87.

BSR/McDONALD
Model MP60: automated single-play unit with integrated tone arm. Speeds: 16, 33, 45, 78. Adjustments for vertical tracking force, antiskating. Cueing control. Price: $69.50. (Also available with base and cover as Model MP60/X, $82.50).
Model 610: similar to Model 610, but lighter-duty unit. Price: $64.50. (Also available with base, cover, and Shure M-75 cartridge as Model 610/X, $100.)
Model 310: similar to Models 610 and 510, but lighter-duty unit with less sophisticated adjustments. Price: $44.50. (Also available with base, cover, and Shure M-74 cartridge as Model 310/X, $80.)
Model 210/X: similar to Model 310/X, but includes ceramic cartridge. Price: $59.50.

BOGEN

DUAL (United Audio)
Model 1209: similar to Model 1219, but smaller and lighter platter and no vertical-angle adjustment. Price: $129.50.
Model 1215: similar to Model 1209, but no vernier speed adjustment or cueing control. Price: $99.50.

ELAC MIRACORD (Benjamin Electronic Sound)
Model 50H: similar to Model 770H, but lacks vernier speed control and strobe, vertical angle adjustment, stylus-wear indicator. Price: $169.50.
Model 750: identical to Model 50H, but has induction rather than synchronous motor. Price: $149.50.
Model 620: similar to Model 630, but with lighter platter. Price: $109.50.

EMPIRE
Model 990: separate tone arm. Same as that used in Model 598. Price: $74.50.

FISHER RADIO
Model 402: similar to Model 502 but lighter platter, no vertical-angle adjustment. Price: $129.95.
Model 302: similar to Model 402, but different arm, non-adjustable antiskating. Price: $99.95.

GARRARD (British Industries)
Model SL-75B: similar to Model SL 95B, but different tone arm. Price: $109.50.
Model SL-65B: compact record changer with integrated tone arm. Description similar to that of Model SL 95B. Price: $74.50.
Model SL-55B: similar to Model SL-65B, but uses some plastic parts instead of metal, no counterweight adjustment. Price: $59.50.
Model 40B: similar to Model SL-55B, but no antiskating adjustment, has induction (rather than synchronous/induction) motor. Price: $44.50.
Model 30: similar to Model 40B, but no cueing control; includes ceramic cartridge, 15-rpm speed, size-intermix feature. Price: $39.50.
Model SLX-2: record changer "module." Similar to Model SLX-3, but over- arm (rather than two-point-support) changer mechanism, less sophisticated arm, conical stylus. Price: $69.50.
LESA (Component Specialties)


LENCO (Benjamin Electronic Sound)


LESA (Component Specialties)

- Model 90A: same as Model PRF-6, plus deluxe base and cover. Price: $249.95.
- Model ATT-4: similar to Model PRF-6, but lighter-duty unit with induction (rather than synchronous) motor, no strobe. Price: $129.95.
- Model 88A: automated single-play turntable, otherwise similar to Model 90A. Price: $299.95.

NORELCO


ORTOFON (Elpa)

- Model RMG-309: separate tone arm. Plays records 16 inches in diameter or smaller. Price: $75.
- Model RS-212: separate tone arm. Adjustments: vertical tracking force, antiskating. Price: $30. (Also available mounted on board for Thorens TD-121 and 124 series turntables, $95.)

PANASONIC


PERPETUUM-EBNER (Elpa)

- Model PE-2010: similar to other models, but includes 16-rpm speed, omits cueing control. Price: $75.

PIONEER


RABCO


SANSUI


SHERWOOD


SME (Shure Bros.)


SONY CORP. OF AMERICA


THORENS (Elpa)


TRANSCRIPTORS (Transaudic)


VM

- Model 1542: similar to Model 1555, except four speeds (16, 33, 45, 78), uses a single motor to drive both turntable and changer mechanism. Price: $105.

YAMAHA

Should Music Be Played "Wrong"?

There are two opposed views of performance, both equally mistaken in my opinion. One is the belief that a composition should be played as it was during the composer's lifetime, and the other is that the performer should use the work as a vehicle for expressing his own personality. The second view is intellectually disreputable, and I do not propose to beat a dead horse, even one whose ghost still walks. But the first has pretensions to respectability, and it needs the stuffing knocked out of it. This is what I now propose to do.

Schoenberg once remarked, "My music is not modern, it is only badly played." It seems to me that

The best composers are generally slightly fuzzy about their music, says a noted pianist.

by Charles Rosen
this remark is as disingenuous as it is provocative. Like most things, music is generally badly played, and there is nothing particularly reprehensible, shocking, or even surprising about this. It is the way things have always been and the way they always will be. I have heard a tape of a new composition in which most of the rhythms were at least slightly wrong, the players were rarely quite together, and often they forgot to come in at all. The composer lamented that if this tape were exhaust in the twenty-second century, students would conclude that it represented the performance practice of the twentieth century. As a matter of fact, they would be quite right.

But Schoenberg's remark is disingenuous because it involves more than technical deficiencies. We have all heard note-perfect performances of Schoenberg's work (and of Beethoven as well) that made them seem completely dead and without any interest, while other performances were full of mistakes, but also full of a genuine poetic life. There are an infinite number of ways of playing a piece of music badly, but also a great variety of ways of playing it well.

What music has had to suffer from performers is an endless subject, and everyone has his own tale to tell. Mine is the one of Berlioz and the clarinet players, which Berlioz relates in Les Grotesques de la musique. Berlioz once had to conduct an amateur orchestra in a performance of a symphony by Gyrowetz, a composer in whom Berlioz was as uninterested as we are today. The first sounds from the clarinets produced a horrible discord. Berlioz stopped and said to the clarinets, “You must have mistaken one piece of music for another. We are playing in D and you have just played in F.”

“No, Monsieur, we have the right symphony.” They begin again. New discord, another stop.

“Let me see your parts. Ah, I see the mistake; your part is written in F, but for clarinets in A, and you have clarinets in C.”

“They are the only ones we have.”

“Transpose a third down.”

“We don’t know how.”

“Then stop playing.”

“Ah, no, we are members of the society, and we have the right to play just like everybody else.”

Then there is the soprano who so heavily ornamented an aria of Rossini when she sang it for the composer that his comment was, “Beautiful. Who wrote it?”

These are the amateur and minor performers. But what about the great performers? There is the famous occasion when Liszt played one of Chopin's mazurkas in public in such a manner that Chopin, outraged, went out and replayed the piece himself to show how it should have been done. Liszt had the grace to apologize and to acknowledge the justice of Chopin's criticisms, but how many other musicians would have had his generosity? And here is a letter of Beethoven's to his most faithful and distinguished interpreter, Carl Czerny:

Today I cannot see you, but tomorrow I will call on you myself to have a talk with you—I exploded so yesterday but I was sorry after it had happened; but you must pardon that in a composer who would have preferred to hear his work exactly as he wrote it, no matter how beautifully you played in general.

Yet all that Czerny had done was to permit him self the normal liberties of the time which, we are told, most musicians took. This should make us suspicious not of the existence of these traditions, but of their relevance and of their application.

Indeed, so far we have been dealing with the whims and caprices of individuals, small and great; but the inequities of performance have a larger range and embrace the most general practices. The custom of interrupting a symphony or concerto with solos between the movements was widespread in the nineteenth century: the premiere of Beethoven's violin concerto was made more interesting by the interpolation between the first and second movements of a sonata for upside-down violin with one string, written by the violinist. But this is only the most scandalous and bizarre example of a general tradition.

To move back into the eighteenth century, in 1767 Rousseau complained that the conductors at the Paris opera made so much noise beating a rolled-up sheet of music paper on the desk to keep the orchestra in time that one's pleasure in the music was spoiled. But this practice was traditional and part of the immediately audible experience of eighteenth-century opera.

We can go back further still, at least to the sixteenth century. The uncertainty of the musica ficta (the sharps and flats not written down by the composer but necessary to performance) is not a modern uncertainty but one shared by contemporary performers and singers. (It seems that they were often as much in doubt as we are.) Lewis Lockwood has commented on a contemporary description of an entertaining dispute around 1540 by two singers in Rome over the use of accidentals in the performance of a work.

You will see what I am getting at: there is no reason to assume that performers understand the nature or even the implications of the music written during their lifetime. I have in mind not only the particular performers but the traditions of the age in general. Even the composers themselves—not only insofar as they themselves perform, but as composers—must be included with performers in this respect. That is, even the performance imagined by the composer as he writes may deform, or leave unrealized and unheard, something essential in the music as written. This may seem paradoxical if one believes that the music is only the notation of an imagined and possible realization, but I do not think that conception is tenable. In short, what I am challenging is
the authority—or, better, the nature of the authority—of the study of performance practice. But I am not, I emphasize, challenging its relevance or its significance.

We can examine this best by taking an extreme case, where the features will be magnified, so to speak. The traditions of performance during any period will be most at variance with music that is in some way radically new, that quite evidently calls for a new approach in performance. (For the moment we may dismiss the possibility of genuine innovation by the performer: in such a case the performer must be regarded as a composer. This will seem less illogical if we reflect that Liszt's arrangements of Paganini, Bellini, and even of Bach must be classified as original works of art.) The nature of that collision between stylistic innovation and performance is not susceptible of straightforward or simple definition, and to see how it takes place I should like to consider the disappearance between 1770 and 1810 of the continuo in the piano concerto, particularly its significance for Mozart.

A sense of drama was an important part of late eighteenth-century music. We can see this from the development of the keyboard concerto during the period that preceded Mozart's maturity. From 1750 to 1770 a figured-bass or continuo accompaniment on the keyboard was sometimes still harmonically necessary in all the purely orchestral sections. This accompaniment by the soloist, however, was felt to be injurious to the dramatic effect of his entrances as a soloist; to reinforce the contrast between the orchestral and solo passages, the soloist stopped accompanying the orchestra for a few measures before each of his solo entrances.

Mozart, on the other hand, never bothered to set off his solo entrances in this way. If we were to believe, as some would now have us do, that Mozart continued to use the solo instrument as an accompanying instrument in the tutti, it would imply that the minor composers who preceded him were more interested in the dramatic effect of the solo entrances than was Mozart. This conclusion is plainly not easy to accept. In every way, Mozart made the soloist of his concertos more like a character in an opera, to emphasize the dramatic qualities of the concerto.

The evidence of Mozart's use of the piano as continuo instrument in the concertos after 1775 consists of the following: 1) the manuscripts clearly show that Mozart almost always wrote col basso in the piano part whenever the piano is not playing solo; 2) every one of the editions of the concertos published in the eighteenth century give a figured bass for the piano during the tutti; 3) there is a realization in Mozart's handwriting of a continuo part for the early D major Concerto, K. 238.

We must, however, remember the conditions of public performance during the late eighteenth century. No one played from memory, and a full score at the keyboard would have been too cumbersome. Nor did conductors always use a full score; it was, as a matter of fact, common practice to use only a first violin part. The pianist used the violoncello part for cues, a tradition that dates back to a time when a pianist actually had to play continuo. (Even Chopin's concertos were published with a continuo part!) In Mozart's concertos no extra note is needed to fill in the harmony; and nowhere does the texture of the music require the kind of continuity that the steady use of figured bass can give. Continuo playing in secular music died out in the second half of the eighteenth century, although gradually, and everything about the music of Haydn and Mozart tells us that it was musically dead by 1775.

Eighteenth-century performance was, in general, a less formal affair than it is today (Haydn's letter about his Paris symphonies, in which he suggested that at least one rehearsal would be advisable before a performance, gives an idea of what was happening). Did a pianist ever play some part of the continuo, if not all of it? When the pianist conducted from the keyboard, he did play chords to help keep the orchestra together, and perhaps even added a little extra sonority to the louder sections. Eighteenth-century piano sound is so weak that even if the pianist played some of the continuo, he would have been inaudible most of the time except to members of the orchestra, unless of course he played loudly. But there is no musical or musicological reason to suppose that anyone in the late eighteenth century ever played a continuo part other than discreetly. As the size of the orchestra increased, the continuo became not only unnecessary but absurd as well. From the point of view of modern performance, it would be acceptable if the pianist played the figured bass, provided no one could hear him.

There was, however, a way of playing the more lightly scored concertos—and that was at home with a string quintet. Mozart once wrote to his father apologizing for not sending him the manuscript of some new concertos because, he said, "the music would not be of much use to you ... [they] all have wind-instrument accompaniment and you very rarely have wind-instrument players at home." The realization of the continuo for the K. 238 concerto was intended for such an occasion: the piano accompanies the orchestra only during the passages marked forte, and at only one point does it double the melody—significantly at the only place in the entire concerto where the winds play alone without being doubled by the strings. This realization, then, is clearly for a performance without winds—a private performance with string quintet—with the piano adding a little extra sonority to the loud parts.

The indication of continuo in the Mozart concertos should be considered together with the evidence for piano parts in the later Haydn symphonies. Haydn himself conducted the first performances of the London symphonies from the keyboard; there is even a little eleven-measure piano solo at the end of his Symphony No. 98 that has come down to us. Yet in all of the half-dozen editions of this symphony pub-
lished during Haydn's lifetime, the solo is omitted: it is found only in an edition published after his death, and in arrangements for piano quintet and piano trio—in one of these arrangements it is assigned to the violin. Against the background of the immense output of solo writing for all other instruments in the Haydn symphonies, only eleven optional measures for piano exist as an example of Haydn's wit. The responsibility for keeping the orchestra together at the first performance was divided between the concertmaster, Salomon, and the composer at the keyboard; it must have been delightful at the end of a symphony to hear an instrument—whose prior musical significance had been that of a prompter at an opera—suddenly begin to play a solo. The charm of this passage is not that the piano was used for symphonic works, but that, with the exception of these eleven measures, it was seen but not heard. (It would be impossible to appreciate this joke in a modern performance, although the sonority of the little piano solo is so enchanting that it is a pity to leave it out.) The keyboard had, by that time, long since lost its function of filling in the harmonies, and it was no longer useful in keeping an ensemble together.

In all of this discussion, there has been one important absence—an empty chair for the guest of honor who never turned up. It involves a question missing from all the literature on the subject, as far as I know. We have asked whether the continuo was used and whether it was necessary, but we have never asked what the musical significance of the continuo is. There should, after all, be a difference between a performance of any work with a keyboard instrument adding harmonies and a performance without one—a specifically musical difference. Why did composers cease to use the keyboard instrument to fill in the harmonies? It would have been easier than distributing the notes over other instruments, and also a decided advantage in keeping an orchestra together. Furthermore, would the addition of even a discreet continuo to a Brahms or Tchaikovsky symphony seem so ludicrous?

A continuo (or any form of figured bass) can outline and isolate the harmonic rhythm of a composition. That is why it is indicated generally by "short-hand" figures under the bass rather than by writing out the exact notes. Only the harmonic changes are important—the doubling and spacing of the harmony are only secondary considerations. This isolation, this emphasis upon the rate of change in the harmony, is essential to the baroque style, particularly the late, or high, baroque of the first half of the eighteenth century. This is a style whose motor impulse and energy come from the harmonic sequence, and it is this that gives life and vitality to a relatively undifferentiated texture.

The energy of late eighteenth-century music is not based on the sequence, but on the articulation of periodic phrasing and modulation (or what we may call large-scale dissonance). Emphasizing the harmonic rhythm is therefore not only unnecessary but positively distracting. The tinkle of a harpsichord or a late eighteenth-century piano is a very pretty sound when it is heard in a Haydn symphony, but its prettiness has no relevance to the music and no significance beyond its agreeable noise value. That Haydn himself was unable to conceive of a more efficient way of conducting an orchestra puts him on a par with all the other performers of his day, performers who had not caught up with the radical change of style that had taken place in 1770, and for which Haydn himself was so largely responsible. This raises the question: does the composer know how his composition should sound?

Let us put this in its simplest possible terms. Contemporary testimony tells us that in 1790 when a conductor led from the keyboard he often stopped playing to wave his hands. When Haydn imagined the sound of one of his symphonies, he must indeed have expected a certain amount of piano or harpsichord sonority here or there, but nowhere in his music did he imply this as necessary or even desirable, except for that little joke in the Ninety-eighth Symphony. This means that a composer's idea of his work can be both precise and slightly fuzzy: this of course is perfectly legitimate. There is nothing more exactly defined than a Haydn symphony, its contours well outlined, its details clear, and everything audible. Yet when Haydn wrote a note for the clarinet, it did
not indicate a specific sound—there are lots of clarinets and clarinetists, and they all sound very different—but a large range of sound within well-defined limits. The act of composing is the act of fixing those limits within which the performer may move freely. But the performer's freedom is—or should be—bound in another way. The limits the composer sets belong to a system in which many respects is like a language: it has an order, a syntax, and a meaning. The performer brings out that meaning, makes its significance not only clear but almost palpable. And there is no reason to assume that the composer or his contemporaries always knew with certainty how best to make the listener aware of that significance.

With music that forces an important change on the musical language, there is generally a gap of at least twenty or thirty years before performers completely learn how to deal with it. When performers have finally grasped something new and different about the music written twenty years ago, a swing in fashion will cause them to lose contact and sympathy with that music. Performances of Bartók are a good example. Bartók was a splendid pianist of a school that seems somewhat old-fashioned today. Espressivo to him still meant playing with the hands not quite together, and he played his own music that way, as well as that of Liszt and Beethoven. However, in many of his works there is a very exciting kind of cross-accentuation which can only make its effect by an incisive and percussive performance. While we have learned this new rhythmical style—to some extent learned it from Bartók's own music—we have lost much of the relaxed grace and charm of his performances.

For much the same reason, it was a number of years before the music of Beethoven was accepted with understanding: his symphonies could not have been really satisfactorily played so long as most musicians believed that they were filled with capricious and unjustified dissonance and that the form was arbitrary and unintelligible. As late as 1832 Berlioz and Fétis could still argue about an E flat in the clarinet part of the slow movement of Beethoven's Fifth Symphony. Fétis claiming that a typical Beethovenian dissonance must be a misprint. It was Berlioz who showed comprehension and understanding. And yet it was Berlioz who performed this same symphony, at least an interesting and above all, in principle, accessible. This is the justification for the study of performance practice. It is not to unearth the authentic traditions of performance and to lay down rules, but to strip away the accretions and the traditions of the past (including those accepted by the composer himself) and the fashion and taste of the present—all of which get in the way of music more often than not.

All this may seem a little simple-minded, and it is certainly not original to remark that a radical innovation in music requires a number of years to be absorbed. I do not want to belabor the obvious, nor do I want to be paradoxical. But I recently read an article in the (London) Times Literary Supplement written by [High Fidelity's contributing editor] H. C. Robbins Landon, a musicologist to whom we are all indebted and for whose work we are deeply grateful, in which he expressed the hope of hearing at last an "authentic performance of the Beethoven Second Concerto with a continuo." Leaving aside the question of authenticity. I should like to ask, why? Does Landon think the work would be improved thereby, and if so, in what way? I can more easily imagine and sympathize with the musician of 1799, who wanted to hear a performance without any continuo, properly and efficiently conducted. My musician is not imaginary. He must have existed, for pianists very soon stopped playing any continuo at all—audible or inaudible—and they can only have stopped because it seemed a good idea.

If Landon's wish is inspired only by curiosity—to hear what this odd and useless appendage from the past is like—then I am at one with him. But my real dream is more ambitious: it is to hear a Rameau opera with the conductor loudly beating on the music stand with a rolled-up sheet of paper. For those who are interested in history, rather than the music, the ability of music to call up the past and to re-create it for us is a legitimate and important function; but this interest should not disguise itself as the search for musical authenticity.

"The Letter killeth but the Spirit giveth life" is a piece of wisdom that T. S. Eliot once reversed, and implied that an absence of ritual can destroy a tradition. It seems to me that both the Letter and the Spirit, when separated, can kill. The performer who plays pedantically and only what is on paper and the performer who uses a piece of music as a springboard for his own private dreams or as a release for his personal inhibitions are not just equally unsatisfactory extremists. They often sound more alike than is realized. So too are opposing ideas of performance: that the way it was done during the composer's lifetime has immediate and absolute authority; that it doesn't matter how you play a piece provided it sounds well. These are mechanical principles that are applied without discrimination, and both, paradoxically alike, touch only the outer shell of music. Both treat music as if it had no significance and no reference beyond itself, forgetting that a performance is more than a voluptuous noise or a historical echo from the past.
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On Columbia Records

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The Fox Meets the Rabbit

Arrau and Rubinstein find a common lyrical ground for the Brahms piano concerto.

by Harris Goldsmith

Listening to Rubinstein and Arrau play the two Brahms piano concertos, I was reminded of that precocious child who suggested, when presented with an IQ test picture of a fox chasing a rabbit in an opposite direction, that it was theoretically possible for the fox to catch the rabbit on the other side of the world. Here are two pianists who use almost diametrically opposed means in order to arrive at similar ends.

It is difficult to describe briefly the styles of either Rubinstein or Arrau, for each is a complex and rather unique figure. Arrau is very attentive to details. He is meticulous, for instance, about little rhythmic figurations such as the juxtaposition of regular sixteenth notes against triplet sixteenths in bar eleven of the B flat Concerto's first movement. He also prefers to work in craggy, deliberately drawn angles. Rubinstein, on the other hand, is smoother, more generalized. He presents an extrovert's view, tolerates an occasional cavalier detail, sweeps the listener's ear onward, and frequently nurses the long-lined totality which Arrau tends to fragment with his greater penetration and care. Yet in the end, these two interpretations find a meeting ground in broad, lyrically oriented, colorful playing. The sharper, more ascetically phrased, more tonally astringent approach of Serkin and Szell (on two Columbia discs) is further removed from either Arrau and Rubinstein than the latter two are from one another, for all their divergencies.

Naturally, the two Brahms concertos give the conductor and orchestra much to do, and when the relationship between maestro and soloist is so complex, it is dangerous to attribute the style of a given reading to the soloist alone. The sonority of the orchestra and the style of recording techniques also enter into the discussion. Arrau's performances with Haitink and the Concertgebouw are new to the catalogue. These Philips recordings supersede two EMI versions which paired Arrau with Carlo Maria Giulini and the Philharmonia Orchestra. I rather think that the new partnership with Haitink is a more successful one than the older with Giulini. For one thing, Haitink is a less curvaceous, more literal kind of leader than the smoothly urbane, genial Italian. I find that the more hard-hitting definition of the Concertgebouw's playing and its innately starker, darker tone (the strings sound like purple velvet) bring out an alert, tensile force from Arrau that the collaboration with Giulini tended to quell. The new performances, if anything, are even more deliberate than the leisurely view taken on the Angel discs, but somehow there is greater sinew and strength, more forward motion than before. Of course, Arrau's approach is highly Teutonic—there are many legatos and ritenutos just this side of exaggeration (and many will think that the boundary line has been crossed); but even so one senses a certain huge monumental force at work. The double octaves in the development section of the D minor's first movement almost stagger the imagination in Arrau's ultra-secure, passion-
ately drawn tonal avalanche, and the totality of the B flat has much more positive vigor and power than the Giulini version. Philips’ engineering is gorgeously full-blooded and vibrant. The piano has sharp clarity on top and massive solidity below, while the symphonic panorama is exquisitely spread and clarified in airy, resonant, highly defined sound. The processing, too, on these imported pressings is virtually flawless.

RCA has taken the original tapes of the two earlier Rubinstein performances and remastered them into new Dolbyized transfers for this specially priced reissue. The 1963 version of the D minor with Leinsdorf is a bit quieter and smoother than before (it was always an excellent sounding recording), but the most marked improvement is heard on the 1959 Krips version of No. 2. Even now, the total sound is a bit thinner, less massive than its companion, but in place of the shallow, even brittle sound I remember from the original pressing, the reworked sonics are now sharply defined, lustrous, and altogether pleasant to the ear. Rubinstein’s D minor with Leinsdorf is a far more convincing account in its consistently lyrical way than was his older, intermittently dramatic but far less settled one with Fritz Reiner and the Chicago Symphony. I suppose that the Krips B flat is also preferable to the wilder, woollier 1953 performance with Charles Munch and the BSO (to say nothing of the ancient one on Victor 78s—album M 80—which Rubinstein recorded with the late Albert Coates over forty years ago). Nonetheless, I still am slightly bothered by his occasional rhythmic aberrations (e.g., the rather slapdash treatment of the big solo passage at bars 154, 155, and 156 of the first movement) and by his ornate, rather fancy rubatos in general. The Rubinstein of ten years ago was not quite the same monumental player he is today. And whereas I found the pianist’s older, mercurial, even flamboyant style more suitable in Beethoven than the more careful, weightier, less flexible treatment of today, just the opposite holds true in the more solid, more bourgeois music of Brahms. I am still hoping that Rubinstein will tape a new version of the B flat one of these days. The rather faccid, loose-limbed framework provided by Krips, though benign and musical, is hardly designed to extract the best from Rubinstein: he needs a firmer hand on the podium to keep his view perfectly in focus.

Rubinstein’s solo disc further whets one’s taste buds for a new version of the Second Concerto. The pianist’s accounts of the four early Op. 10 pieces (new to his discography) are richly satisfying. He gets a superbly rosy sound out of his instrument, and his chary use of pedal lets inner-voice details project with clarity and force. He is equally superb in the middle- and late-period compositions. The two Op. 79 rhapsodies are perhaps a little less tempestuous and bombastic than in his earlier versions, but the added deliberation and poise more than compensate for the altered outlook. The B minor Capriccio, as he now plays it, may strike some listeners as a bit heavy and cautious, but for the three intermezzos I have nothing but admiration. The recording, too, is another superb job, the kind of sound that Rubinstein has been receiving rather consistently these past seven years or so; the bass is full and round, the treble finely but not excessively plangent. According to informed sources, it was taped in RCA’s Rome studios using Rubinstein’s beloved Hamburg Steinway.

Devotees of this pianist might be interested to know that RCA designated last February as “Rubinstein month.” With the new solo disc (commercially titled “The Brahms I Love”) and the remastered set of concertos (in automatic sequence, of course), are other re-packagings of previously released material: the two Chopin Sonatas, first issued on the deluxe Soria series, have been transferred to the standard priced line: the Moonlight, Pathétique, and Appassionata sonatas of Beethoven have been gathered on one disc; and a Chopin potpourri culled from various older discs entitled “The Chopin I Love.” All of these items have been remastered in addition to a two-disc album containing three popular concertos; the Leinsdorf-led Tchaikovsky No. 1, the Rachmaninoff Second with Reiner, and the Grieg A minor with Wallenstein. The Rachmaninoff reissue is of vital interest since it provides the opportunity of hearing the original sound without its unfortunate Dynagroove limiting.

**BRAHMS: Concertos for Piano and Orchestra: No. 1, in D minor, Op. 15; No. 2, in B Flat, Op. 83. Claudio Arrau, piano; Concertgebouw Orchestra, Bernard Haitink, cond. Philips 6700 018, $11.96 (two discs).**

**BRAHMS: Concertos for Piano and Orchestra: No. 1, in D minor, Op. 15; No. 2, in B flat, Op. 83. Artur Rubinstein, piano; Boston Symphony Orchestra, Erich Leinsdorf, cond. (in No. 1); RCA Victor Symphony Orchestra, Josef Krips, cond. (in No. 2). RCA Red Seal LSC 3186, $5.98.**
COLUMBIA'S ORAL SCRAPBOOK of the Sixties demands both respect as an achievement and endurance as an article of consumption. Those years could hardly be anyone's favorite decade, beginning as they did with the exhortations of John F. Kennedy and ending with the apologies of his only surviving brother. It was noble of Columbia Records to undertake the duty of helping us remember these years, but is it ignoble in us that we might so much rather not?

The "I Can Hear It Now" series is, of course, the legacy of Edward R. Murrow, who left behind him most persuasive reconstructions of the years from 1919 to 1949. This sequel was fashioned by Murrow's survivors, working through the crisp, less-charged tones of his successor, Walter Cronkite. The language that informs it is affectingly faithful to the Murrow spirit, which was potentious but historically optimistic. Man struggled under Murrow's eye, but he got through and he got ahead; Murrow's cosmos had room for everything except the suggestion that the struggle naught availeth.

That suggestion, of course, intruded through the Sixties; but it is manfully resisted here. And, while keeping Murrow's faith, his heirs have been able substantially to improve his means; where, for example, he could only evoke the Twenties by substituting the voice of an actor for the real personage, tape has preserved somewhere nearly every relevant sound of the last decade. Murrow could only approximate; now Columbia can bring us the thing itself. These two hours and thirty-two minutes are a distillation of 2,000 hours of recorded tape.

Still one feels somehow the working of what Henry James once noticed as "that painfully frequent phenomenon in mental history, the demoralizing influence of lavish opportunity." The years that molded Murrow were very different from those we have just endured; in the Sixties all cats were suddenly gray, heroes flawed, and villains insuficiently attractive. It was especially a decade of accident, generally malignant, whose events expressed themselves less through formality than improvisation. Yet Columbia's selections lean rather too much to formality; the protagonists of its drama appear all too seldom unbuttoned; one comes upon them too often only dressed for ceremony by their writers.

There are great losses in the excessive but indifferent respect of this selection process. The prose of Theodore Sorensen was an instrument most inadequate for conveying the charm of President Kennedy's spirit. There is just one moment of the real Mr. Johnson in office; it comes when he fairly shrinks the word "restraint" while warning the voters of 1964 against Senator Goldwater; it was, though, one decides, that it would be improper for history to record the interior storms of the great except when they break through too loud for excision by the engineers while the great are counselling moderation.

Martin Luther King, who was his most moving in the impromptu, is largely represented by his "I Have a Dream Speech," a set piece. Even the most touching words Robert Kennedy ever spoke—his improvisation in Indianapolis the night King was assassinated—seem to have been regarded as not tidy enough and must give way to an utterance, noble of course, but less intimate, prepared by his writers for the day after.

And along with the personages who come to us stiffly dressed, one misses any flavor at all of those who barely appear: there is no Pope John, no sound of Nikita Khrushchev except his shoe; instead of Charles de Gaulle, we have a CBS correspondent commenting on the troubles of Charles de Gaulle, a substitution neat, even graceful, in expression but hardly grand.

That last curiosity illustrates the defect which is so often a source of discontent with the whole—the habit of our techniques of communication of so intruding upon the event as almost to displace it. In crisis, men tend to describe less what they see than how they feel. And so what can be salvaged from all those assassinations turns out to tell us more about the commentator than the event.

The man WNEW sent to Dallas opens with the confident vulgarity of his trade, thrusting his microphone at Lee Oswald to ask, "Do you have anything to say in your defense?", there is a shot; the voice stops in the shock of the unthinkable, then tries again, "Oswald has been shot. . . Oswald has been shot. . . Holy Mackerel." The man from KRKD in Los Angeles asks Senator Kennedy about Vice President Humphrey and records the opaque reply, again there is a shot; again the silence, then "Senator Kennedy has been shot. Is that possible? . . . And not only Senator Kennedy—is that possible? . . . He still has the gun. The gun is pointed at me. I hope they get that gun." These are remarkable performances under pressure; but what man alive could be asked to do anything but babble horrors in such circumstances?

Still there are occasions when we are able to hear the
voices of those persons who come into history as strangers, most often as its victims, and we can begin to appreciate how much more our new machinery might make it possible to know about ourselves if we could only find a better way of using it to tell a story. There is the recollection of the police shooting of a fourteen-year-old Negro that aroused Harlem to riot in 1964; the explanation of the police inspector, a model of that practice in lies that can make the improvised sound almost rehearsed; the witness of a Negro schoolgirl, a model of that language of urban blacks whose mixture of incoherence of form with precision of matter may be the most useful development in communication which the Sixties called to our attention.

And Morley Safer's description of the day our troops burned the village of Can Ne is preserved as one suggestion of the resources of expression more professional, sparing of words until it finally gives way at the end to a recollection of the police shooting of a fourteen-year-old Negro that aroused Harlem to riot in 1964; the explanation of the police inspector, a model of that practice in lies that can make the improvised sound almost rehearsed; the witness of a Negro schoolgirl, a model of that language of urban blacks whose mixture of incoherence of form with precision of matter may be the most useful development in communication which the Sixties called to our attention.

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Yet these lines seem especially inappropriate for coming from such a piece of high ceremony, so stately a tribute to lives fulfilled. But what could describe the Sixties if it was not the thing that happened at the wrong time and in the least dignified place—on a freeway, in a warren behind a ballroom, on the balcony of a motel—the unappeasable death of those not truly great because not yet completed? The proper poem for the Sixties is Cyneline's: "Home art thou and 'tain thy wages./Golden girls and lads all must/As chimney sweepers come to dust." But Edward R. Murrow's legatees could not build a temple if they thus confessed that he looks down on a dead faith.

THAT TWO LPs devoted to the great Russian basso Alexander Kipnis should appear this year, in celebration of his eightieth birthday on February 1, is not surprising, for his has been a distinguished career, and his records amply deserve recirculation to a new generation of listeners. Really astounding, however, is the fact that these discs bring the total of Kipnis in the current catalogue to six LPs, all but one (the new Columbia) at bargain prices. Something like two-thirds of the singer's recorded output is now available, and no vocal connoisseur should miss the opportunity to give his collection such a solid base (pun intended!).

When the recordings of a singer receive such attention (and one assumes that this proliferation of reissues has met with a considerable market response or it would not have reached such proportions), the basic reason usually has to do with his timbre, the distinctive color of his voice, and its impact in terms of range and power, rather than with more subtle matters of musicianship. This seems apparent from the fact that all the records of a singer such as Gigli seem to sell well, whether they stem from his relatively restrained and masterly early period or from the later years, when there was little left except tonal sweetness and a generous measure of chutzpah. That the Kipnis sound strikes a strong response from the public is not at all surprising; both my colleague George Movshon and I have already lauded it in these pages at some length, for in richness and smoothness of production it is certainly the archetypal basso profundo, with a range at least from bottom D (cf. the Schubert Wandering on the new Columbia disc) to top F, able to sing soft or loud at virtually every point within that range and to move from any note to any other note with perfect security. In none of the records of Kipnis' prime does one hear notes of uncertain pitch, or anything less than a perfect cantabile legato. As sheer sound it has been rarely matched in the last half-century—by Pinza in its own category, and only a handful of others in any vocal range.

The Kipnis recording career can be roughly divided into four categories. The first of these, a group of acoustic recordings for Deutsche Grammophon and Homophone, has not yet been represented on regular commercial reissues, although a few tracks have been dubbed onto those "private" LPs that some stores offer under the counter. In the late Twenties, when he was singing at the Chicago Opera, Kipnis made a series for American Columbia, including the items on the new Columbia reissue and also some operatic titles (notably a very fine version of Wolf's Abends in de Pracht of the Rhine, from a_save). Beginning about the same time and continuing well into the 1930s, he recorded extensively for the Gramophone Company: opera in Berlin and Bayreuth, and the Lieder of Brahms and Wolf. These discs have formed the basis of three Seraphim LPs and there are still a few operatic selections left over; I hope that these too can
be made available, perhaps along with the Columbia discs and/or some of the acoustics. Finally, after his removal to the United States, Kipnis recorded for HMV's (then) American affiliate, RCA Victor; here the accent was on Russian repertoire, most of which will be found on Victrola V LC 1396 (the Boris excerpts) and VIC 1434 (arias, songs, and folksongs)—but there was also a second set of Brahms songs (once briefly available on LP as Victor: LCT 1115). Although the voice was no longer in prime condition by this time, the results are still very impressive.

The new releases concentrate on Kipnis as a Lieder singer. The Seraphim set contains all but one of his recordings for the Hugo Wolf Society—and the omission of that one is a first-order nuisance, of the kind that thoughtless record companies sometimes commit. The song in question is the second of Wolf's Michelangelo songs, Alles endet, war enstehet, which was included on Seraphim 60076. Nobody likes to be forced to pay twice for the same thing, but I like even less the prospect of having to get up twice to change records in order to hear Kipnis sing the complete cycle (there is arguably a musical relationship among these three songs); worse, there is not even a band between the first and third songs, so a tape dubbing is really the only practical resort. And while I am complaining about the Seraphim packaging, let me also protest about the labels, which do not list the titles and banding, but instead refer you to the jacket. The sound and number difficulties are difficult to locate, thanks to poor layout and typography. Happily, however, both new albums include inserts with texts and translations.

Not all the performances on these discs are perfect by any means. On the Columbia collection, there is some poor ensemble (Am Meer)—one of the pianists has the old-fashioned manner of rolling his chords—and there are other minor contretemps. The Wolf songs suffer greatly from poor balance: although these are later recordings, the piano is much less well placed than in the Columbia, and a song such as Grenzen der Menschheit simply cannot make a proper effect, for all of the singer's power, unless it is a true partnership. At the other extreme, the amazing repose of the Kipnis ntezza voce in Wie glanzt der helle Mond is not to be denied—you never feel that scaling the mammoth voice down involves any effort—but what becomes of Wolf without the progression of the piano's harmonies?

In spite of these criticisms, there are a number of songs on these discs that receive something close to ideal readings. The Brahms group is particularly memorable; when this voice spins out the lines of Sapphische Ode, with seemingly limitless resources of power behind that gentle crescendo coming into the cadence of each stanza, or shades off the feminine endings of the difficult six-hair phrases of Immer leiser, you know you are in the presence of a master: singer and musician. The Schubert and Schumann songs are not always as impressive, perhaps because the interpretative style of the Twenties, with its considerable rhythmic freedom (the piano-alone passages in Der Doppelgänger move almost twice as fast as the ones with singing, and Schubert's shifts from minor to major almost always bring a slower tempo) and more obtrusive portamenti, now seems to us less appropriate for this music. (That style, of course, is a good deal closer to the time of Brahms and Strauss and correspondingly more suitable.)

Among the Wolf songs, the ripe reading of Geselle, woll'n wir uns is most successful, and Wie viele Zeit und Nacht uff unser Fehlen are also very beautiful, although the latter is taken very slowly, well below the metronome marking. In songs such as Heb' auf dein blondes Haupt and Sterb' ich—both in 12/8 meter—the tempo is so slow and the pulse so gentle that the basic meter of four beats to the measure nearly disintegrates, with particularly unfortunate results in the latter, where the relation of the crucial and prevalent syncopations to the main beat is not clear (the ensemble lapses in this song are probably a symptom of that basic problem). In any case, there are so many slow songs in this Wolf group that I recommend listening to only a few at a time.

The two Handel arias are with piano accompaniment, but remind one of the range of capabilities that Handel expected of his singers: the Ariodante piece is a slow cantabile, the Berenice fast and florid. If the latter shows up a few chinks in the singer's technique (such as unevenness of volume over some wide skips), I defy anyone to resist the honeyed richness of sound in "Al sen ti stringo."

I would gladly have traded Seraphim's Don Giovanni aria in German for the missing Michelangelo song; the Russian accent is more obtrusive here than in the songs, and translated Da Ponte truly merits the appellation of "una porcheria teatrale." The Schiitzen-dorf is here is a perfect antidote to today's mini-Wotans: lots of thrust without explosive consonants, and an especially gorgeous tonal blend with the trombone chords in the slow section. The orchestra has its unkept moments, and the veteran Leo Blech runs into a tempo problem at the original side break, but this track alone is worth the price of the record—no Wagnerian should miss it!

The transfers seem to be quite accurate; there is a modicum of surface noise, especially on the Columbia, and some slight distortion at the climaxes of Schumann's Wanderlied and Brahms's Immer leiser, but this should not seriously impair listening pleasure.

ALEXANDER KIPNIS: "Song Recital." HANDEL: Ariodante: Al sen ti stringo e parlo; Berenice: Si, tra i ceppi. SCHUBERT: Aufenthalt; Am Meer; Der Doppelgänger; Der Wanderer; Der Lindenbaum; Der Wegweiser. SCHUMANN: Wanderlied; Mondnacht. BRAHMS: Sapphische Ode; Auf dem Kirchhof; Immer leiser wird mein Schlummer; Feldeinsamkeit; Wie bist du, meine Königin; Blinde Kuh. STRAUSS: R: Traum durch die Dämmerung; Zueignung. Alexander Kipnis, bass; various pianists. Columbia M 30405, $5.98 (mono only). "THE ART OF ALEXANDER KIPNIS, ALBUM 3." WOLF: Der Soldat 1; Der Schreckenberger; Der Musikant; Grenzen der Menschheit; Cophistisches Lied 1; Nun lass uns Frieden schliessen; Geselle, woll'n wir uns in Kutten hullen; Heb' auf dein blondes Haupt; Wir haben beide lange Zeit geschwiegen; Wie viele Zeit verlor ich; Sterb' ich, so hüllt in Blumen meine Glieder; Was für ein Reichtum empfinden wir; Wohl denk' ich oft; Fühlt mein Seelen; Um Mitternacht; Wie glanzt der helle Mond. MOZART: Don Giovanni: Mada'mina! (in German). LORTZING: Der Wildschütz: Funt -tausend Thaler. WAGNER: Die Walküre: Wotan's Farewell. Alexander Kipnis, bass; various pianists, orch. and cond. Seraphim 60163, $2.98 (mono only).
BACH: Cantatas: No. 56, Ich will den
Kreuzstab gerne tragen; No. 82, Ich habe genug. Gerard Souzay, baritone;
Berlin Capella (in No. 56); German Bach
Soloists, Helmut Winschermann, cond. 
Phillips 839 762, $5.98.
This popular pair of cantatas continues
to be well served by the recording in-
dustry: Souzay's new recording with
Winschermann joins four other versions
of the same pair currently listed in
Schwann. There are, in addition, several
other individual recordings of each, many
impressive versions no longer available
(such as Hans Hotter's old mono recor-
ding of No. 82 on Columbia, or
Souzay's recording of the pair with
Geraint Jones on a disc never released
in this country), and a magnificently
moving recording of both cantatas by
Barry McDaniel on the Musical Heritage
Society label. No other cantata has been
recorded more often, or with so con-
sistently a high level of performance.
Needless to say the competition is
keen, and it must be said that Souzay
fails to come out on top of the
heap, though he does have his moments.
He seems, first of all, to not be entirely
secure vocally with these pieces: there's
too much barrel-toned, back-of-the-throat
singing and too many scoops in the
high notes to prevent this reviewer from
squirming occasionally. No. 82 offers
some special problems for any bari-
tone, and few have solved them en-
tirely. The first two arias are clearly
intended for a lyric baritone—a bass
would have a devil of a time with its
tessitura—while the third aria demands
a full-toned low G on several occasions.
Fischer-Dieskau, and most of the others,
have their difficulties here, but they
sing the Gs: Souzay takes the note up an
octave on almost every occasion, and
the resultant distortion of the line is
simply unacceptable. On the other hand,
when he takes that occasional low G,
it is inaudible. He could have been
helped here by a more transparent
organ and conductor of occasional
lyly-gilding for what seemed like an excessive
number of "expressive" touches, but the
imagination that went into those per-
formances makes them alive and reward-
ing to hear. Winschermann's orchestra,
too, doesn't begin to match the felici-
ous, extremely articulate playing of Richter's
group. The Archive recording will give
considerably more satisfaction, but my
favorite recording is still the Barry Mc-
Daniel performance from the Musical
Heritage Society. In spite of the rather
poor sound and not particularly distin-
guished orchestral playing, McDaniel
offers simple, truly heartfelt, and beau-
tifully sung performances—especially of
Ich habe genug—that surpass any other
version I've heard.
C.F.G.

BARTOK: Mikrokosmos, Vol. 6; Im Freien;
Sonatina. Stephen Bishop, piano.
Phillips 6500 013, $5.98.
Close on the heels of Bishop's fine rec-
dording with Colin Davis and the BBC
Symphony of Bartók's Second Piano
Concerto comes this selection of solo
piano music. The three works chosen
make an attractive set, although I find
the entire sixth volume of the Mikro-
kosmos (which takes up one side)
a bit much for one sitting. But Im Freien
is one of the composer's finest piano
pieces, and the Sonatina, although cer-
tainly not in the same class, is a pleasant
work in Bartók's folk idiom.
Bishop plays all the pieces extremely
well; he manages to keep the textures
clear, and he shapes the phrase in such
a way as to bring out the musical sense.
In a word, he obviously understands this
music very well. I do find, however, a
certain "detached" quality in his play-
ing. To put it differently, anyone who
plays this well should be willing to take
more chances. Two technical points of
interest: 1) Bishop plays Nos. 145 and
146 of the Mikrokosmos simultaneously
(a possibility envisioned by the com-
poser); and 2) he makes certain rhyth-
mic and phrasing alterations in the pieces
so that they will correspond to the way
Bartók himself played them. This latter
fact is pointed out in the liner notes,
which—and on my advance copy—are printed
only in German (the domestic release
will include a translation).
R.P.M.

BEETHOVEN: Trios for Strings: in E
flat, Op. 3; in D, Op. 8; in G, Op. 9,
No. 1; in D, Op. 9, No. 2; in C minor,
Op. 9, No. 3; Duo for Viola, Cello, and
two Obbligato Eyeglasses, in E flat,
WoO. 32. Trio Bell'Arte. Vox SVBX 599,
$9.95 (three discs).
BEETHOVEN: Trios for Strings: in E flat,
Op. 3; in D, Op. 8; in G, Op. 9, No. 1;
in D, Op. 9, No. 2; in C minor, Op. 9,
No. 3. Trio Italiano d'Archi. Deutsche
Grammophon Beethoven Edition 2720
014, $20.94 (three discs).

TAPE FORMAT KEY
The following symbols indicate the
format of new releases available on
prerecorded tape.
OPEN REEL
4-TRACK CARTRIDGE
8-TRACK CARTRIDGE
CASSETTE

Much of the Deutsche Grammophon Beethoven Edition has consisted of worthy recordings that have been issued before. Welcome as they are in this new and handsome format, they require little in the way of fresh commentary. The two albums considered here contain, on the whole, new material. Moreover they provide an excellent introduction and an appropriately jovial manner. In the Sextet for Strings and Horns one hears not only the admirable musicianship of the Doroque strings, but also the phenomenal control of the horn players. There is a refinement of tone and color here, as well as a rhythmic energy, that surpasses the older versions. And the work is a real discovery—if you have not already come to know it.

The Berlin Philharmonic Octet version of Op. 20 is one of the finest performances in terms of style and sustained musical interest. Its reappearance in this collection is a welcome event. Finally, there is the Op. 103 octet, in reality a quite early work, which receives a good-natured and expertly played performance with a great deal of presence. Indeed, the technical level of this entire album is quite exceptionally high. R.C.M.

WESTERMAN: The libretto is a wholly conventional triangle affair: the soprano (Imogene) marries the baritone (Ernesto) for political reasons, unwillingly deserting the tenor (Gualtiero), a noble Sicilian who has turned to piracy in order to wreak revenge on his enemies; ultimately Gualtiero kills Ernesto and is condemned to the block while Imogene loses her reason in a climactic mad-scene finale. This superficial tragic is completely unfair to the piece. Of course, for like many early nineteenth-century Italian operas, the whole is considerably less than the parts: most of the individual scenes in Il Pirata are cleverly prepared and effectively executed. The characters may not add up to much, but Romani almost always places them in a strong dramatic context. Bellini's music is much more forceful and overtly theatrical than one might assume from his scores to Norma, Sonnambula, or Puritani. The elegiac strains that characterize these operas rarely appear in Il Pirata, for here the chief influence seems to be the more energetic style of Donizetti and Mercadante. Especially significant is the fluid structure: declamatory recitatives flow into set numbers, duets unexpectedly become trios, while the very internal organization of one self-contained piece may have many surprising shifts in musical direction. In fact, the more one hears of these lesser-known period operas, the more one realizes that Verdi's habitual complaints about the stiff conventional operatic formulas of his day were considerably exaggerated. Only in Imogene's mad scene do we catch a glimpse of the familiar Bellini as the solo English horn spins out one of his loveliest long-lined melodies. It would be foolish to pretend that Il Pirata reaches the level of the composer's later popular operas, but there is plenty

BEETHOVEN (cont.): The performances of the first three symphonies reflect some of the witty and incisive elements I admire in Beethoven's work. Indeed, the technical level of this entire album is quite exceptionally high. R.C.M.
of music here to interest both the buff and the serious student of operatic history.

From her first entrance until her final mad roulade, Montserrat Caballé is in an excellent form. The voice, soft-grained and securely positioned, sounds perfectly gorgeous; coloratura passages are clearly articulated and often with real dramatic point; legato phrases are musically shaped and imaginatively colored. Many of the mannerisms that have flawed Caballé's singing in the past—the excessive glottal attack, casually smeared passage-work, and mannered dynamic effects—are happily at a minimum in this honest and thoroughly accomplished piece of work. An even firmer rhythmic sense and a touch of the slancio that Callas brought to her recording of the final scene would have made her performance unbeatable.

Here, after taking note of some sturdy, dependable singing from Cappuccilli and Raimondi in their relatively uninteresting parts, my enthusiastic end. Bernabé Martin is completely off base as Gualtieri the pirate. His rasping, provincial tenor and bull-like insensitivity effectively cancel out every scene in which he participates. The notes are all there, to be sure, but precious little else. Even less satisfactory is Gianandrea Gavazzeni's crude presentation of the opera. At least the score is not severely cut—after reading the conductor's rather fatuous statements in Angel's booklet about "his edition," I had expected far worse. What really hurts, though, are Gavazzeni's erratic, poorly judged articulation and consistent thinning of Bellini's dynamic markings. The largo agitato quintet in the finale to Act I—a piece full of tension, elaborate part-writing, and sudden musical contrasts—is rushed over in a careless, offhand manner that is symptomatic of the conductor's perfunctory work throughout. Nor is the dry, shallow, presenceless sound at all what one expects from Angel's engineering.

There will probably not be another recording of Il Pirata, so we must be grateful for what we have. At least Caballé's distinguished performance should provide a strong lure for those who wish to sample this interesting early Bellini opera.

P.G.D.

BRAHMS: Concertos for Piano and Orchestra: No. 1, in D minor, Op. 15; No. 2, in B flat, Op. 83. Claudio Arrau, piano; Concertgebouw Orchestra, Bernard Haitink, cond. Artur Rubinstein, piano; Boston Symphony Orchestra, Erich Leinsdorf, cond. (in No. 1); RCA Victor Symphony Orchestra, Josef Krips, cond. (in No. 2). For a feature review of these recordings, see page 61.


The capacity of the Southern California region to produce the unexpected is demonstrated once again with the world of a Bruckner Fourth that (among the single-disc versions) is seriously rivaled only by the work of Otto Klemperer. And why is that? Although maestro Mehta may function in a concert hall surrounded by freeways, he is as much a product of Central European musical culture as Klemperer. (Indeed, Klemperer was himself a Los Angeles music director for a notable period in the 1930s.) The legacy counts more than the locale; hence Mehta is probably the most convincing Bruckner interpreter of the younger generation.

Although Klemperer's recording is a very fine one, Mehta's has two assets. The sound is cleaner and brighter, offering well-defined registration in places where the Klemperer disc grows overly reverberant for my taste; and (as befits a young man) he is a more energetic interpreter. He will keep the musical line moving, building, and developing in places where the older conductor lowers the tempo and seems to allow the music to coast.

The upshot is, for me, the best recording to date from London's Los Angeles sessions. (They are held, incident-
Dr. Szell's final recordings. Reviewing the Cleveland Orchestra's Schubert Ninth Symphony and Dvořák's Eighth Symphony, Stereo Review designated the performances as "stunning," their recording quality "splendid." These were Dr. Szell's last two albums, and they "simply reconfirm what has already been confirmed many times: he was a musician second to none." They further demonstrate another firmly established fact: his was a virtuoso control of an orchestra second to none.

Sir John's last recordings. Somehow it was fitting that Sir John Barbirolli should devote his final days to Delius. No conductor since Sir Thomas Beecham had felt such kinship with this composer. "Appalachia" stemmed from Delius' years in America, and its theme from a Negro hymn. "Brigg Fair" paints a pastoral of emotions remembered in tranquility. This performance, with the Ambrosian Singers and Sir John's beloved Hallé Orchestra, captures the ravishing, sensuous moods of both works.

Klemperer revisits the Bach Suites. In 1955, Otto Klemperer recorded Bach's Four Suites for Orchestra for Angel—recordings which have stood as milestones in the Bach repertoire. Now, he has recorded them again to give this glorious music the advantage of today's superior stereo sound. Once more, Dr. Klemperer asserts his affinity for Bach, and his total command of the resources of a superb orchestra. The performance by the New Philharmonia and the sound have already won the highest critical praise: Dr. Klemperer approved them for international release.

From Sir Adrian, more Vaughan Williams. For over 40 years, Sir Adrian Boult and Ralph Vaughan Williams (left and right here) shared a close musical relationship. After the composer's death, his family set up a trust to ensure the recording (on Angel) by Sir Adrian of the complete symphonic cycle. Of the nine works, Symphonies 1, 3, 4, 5, 6, 8, and 9 are already available. He now adds Symphony No. 7 ("Sinfonia Antartica"), the sonically penetrating composition based on Vaughan Williams' film score for "Scott of the Antarctic." Heroic in scale, it receives a monumental interpretation from the London Philharmonic Orchestra and Chorus.

The Chicago Symphony on its mettle. Our second session with the Chicago Symphony under Seiji Ozawa reflected the affection and respect developed during his seven years at Ravinia. And the orchestra's Bohemian contingent assured a sympathetic reading of Janáček's brash Sinfonietta. Of the Lutoslawski Concerto for Orchestra, Sir John's last recordings. Somehow it was fitting that Sir John Barbirolli should devote his final days to Delius. No conductor since Sir Thomas Beecham had felt such kinship with this composer. "Appalachia" stemmed from Delius' years in America, and its theme from a Negro hymn. "Brigg Fair" paints a pastoral of emotions remembered in tranquility. This performance, with the Ambrosian Singers and Sir John's beloved Hallé Orchestra, captures the ravishing, sensuous moods of both works.

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From Russia with joy. "I am violently in love with this work," Tchaikovsky told his publisher when he completed his Serenade for Strings in 1880. Obviously, his fellow countrymen in the U.S.S.R. Symphony Orchestra, and their conductor, Yevgeny Svetlanov, share his affection. The sharply etched sound so characteristic of Melodiya/Angel adds to the vibrant feeling of the work. With it is another of Tchaikovsky's most popular compositions, Capriccio italien. Altogether, a happy meeting of orchestra and conductor and music. And sound.

CIRCU Le 5 ON READER-SERVICE CARD
tally, not at the Music Center down where the freeways intertwine, but at Royce Hall on the campus of UCLA.) The orchestra has been thoroughly prepared in the score, and the quality of its playing is a notable recorded testimony to the character of Melha's service as music director. And he appears to be a completely perceptive and sympathetic advocate of this music. I am not going to analyze the why and wherefore—it is simpler just to add the disc to your own collection and count your blessings.

R.C.M.


Antonio Barbosa would, on the basis of this record, appear to be a new talent of major proportions. Virtually everyone records the last two Chopin sonatas these days, but this twenty-seven-year-old Brazilian now residing in New York plays them as well as anybody. Barbosa finds something new and immensely stimulating to say about this music without resorting to time-worn clichés or perverse eccentricity. The pianist is basically a big, freewheeling virtuoso type: he rejokes in his keyboard equipment (really quite tremendous) and peppers his interpretations with sundry romantic tricks such as extra octaves in the bass, declamative roulades, and the like. The manner is engagingly direct, warmly spontaneous, and, I suspect, largely instinctual. Somehow, it all works out superbly. Even when Barbosa becomes highly charged and emotional, an inner discipline and patrician good taste keep the phraseology flowing along with simplicity and the larger architecture cogent. The instrument he uses sounds a bit coloristically restricted, but Barbosa nevertheless makes it clear that he has a full, round tone and great textual variety.

Connoisseur's sound is up to its usual resonant high standards. My review copy, though, was afflicted with noisier surfaces than is the norm for this company.

H.G.

DEBUSSY: Fantaisie for Piano and Orchestra—See Delius: Concerto for Piano and Orchestra, in C minor.


Here we have, on one record and with no crowding, the complete works of Delius and Debussy for piano and orchestra—unless, that is, some militant insists upon raising the issue of Delius' unfinished 1890 effort, Légendes (Sagen). The Delius Concerto, written in three movements in 1897, comes to us here in the 1907 revision by Tivadar Szántó, to whom the work is dedicated. The entire finale was eliminated, and as heard in this extraverified performance by the young French pianist, Rodolphe Kars, the concerto is essentially a twenty-two minute movement made up of a meandering Allegro and some episodic afterthoughts, the latter labeled Largo but set off hardly at all in mood or pulse from the former. Kars finds them as well as anybody. Barbosa finds in his keyboard equipment (really quite eccentric) and peppers his interpretation with something new and immensely stimulating to say about this music without resorting to time-worn clichés or perverse eccentricity. The pianist is basically a big, freewheeling virtuoso type: he rejokes in his keyboard equipment (really quite tremendous) and peppers his interpretations with sundry romantic tricks such as extra octaves in the bass, declamative roulades, and the like. The manner is engagingly direct, warmly spontaneous, and, I suspect, largely instinctual. Somehow, it all works out superbly. Even when Barbosa becomes highly charged and emotional, an inner discipline and patrician good taste keep the phraseology flowing along with simplicity and the larger architecture cogent. The instrument he uses sounds a bit coloristically restricted, but Barbosa nevertheless makes it clear that he has a full, round tone and great textual variety.

And understandably so. Even given a facile direction by Alexander Gibson and first-rate neo-Lisztian pianism by Kars, the concerto frequently sounds distressingly like the stuff one dials quickly through on one's local semiclassical FM station. Vague and blowzy, it quotes with pastel carpeting, and seems at first experience to be as randomly allusive and whimsically multilayered as Ives. Folk snippets such as "Mary Had a Little Lamb," "Shenandoah," and "Taps" turn up, and come back often. But Foss's whimsicality, unlike that of Ives, operates within extraordinarily rigorous systems. Each of four orchestral subgroups of Geod has its own idiom and character: number 1's allusive overlapping random patterns, number 2 in overlapping random patterns, number 3 in overlapping sustained chords for brass, and number 4 in folk-tune quotations (twelve songs, one for each note of the chromatic scale, to be varied depending upon the country in which Geod is performed). Furthermore, the whole work follows a path determined by a basic 132-note superset that plays itself through and then begins all over, if so desired. What one first hears in this, however, is not so much its geometrical symmetry but an elegantly modulated salad of old tunes and new sounds, a prevailing quiet collage. Change is certainly recognizable, but Geod is not eventful in the usual musical sense.

However, as the tunes and other basic sound patterns continue to be quoted, one begins to unravel Foss's ideas. Without worrying about who is following whom in the avant-garde today (all artists chase each others' tails, but only the better ones get close enough to bite), one can point out such parallel pieces as Stockhausen's Hymnen and the Cage-Hiller HPSCHD. The genre is now established and waiting for its master. Geod may be performed live, in which event

Lukas Foss and a significant number of other fairly fertile composers seem torn between an obsessive desire to organize and a counterweighing fascination with the unorganized. Out of the tensions created by such tugs of war, artists are created and, perhaps even art. Geod is one of the most successful products resulting from the radical change in outlook that Foss underwent with his quasi-improvisatory Echel in 1963 (others in the line are his For 24 Winds, Elytres, Baroque Variations, and Phorion). Like those works, Geod is ingeniously designed and suspiciously ancient to discuss. But, rather more than any of them, it is easy to listen to. It is one long thirty-six-minute piece, which unrolls like pastoral carpeting, and seems at first experience to be as randomly allusive and whimsically multilayered as Ives. Folk snippets such as "Mary Had a Little Lamb," "Shenandoah," and "Taps" turn up, and come back often. But Foss's whimsicality, unlike that of Ives, operates within extraordinarily rigorous systems. Each of four orchestral subgroups of Geod has its own idiom and character: number 1's allusive overlapping random patterns, number 2 in overlapping random patterns, number 3 in overlapping sustained chords for brass, and number 4 in folk-tune quotations (twelve songs, one for each note of the chromatic scale, to be varied depending upon the country in which Geod is performed). Furthermore, the whole work follows a path determined by a basic 132-note superset that plays itself through and then begins all over, if so desired. What one first hears in this, however, is not so much its geometrical symmetry but an elegantly modulated salad of old tunes and new sounds, a prevailing quiet collage. Change is certainly recognizable, but Geod is not eventful in the usual musical sense.

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Tchaikovsky's Symphony No. 4.
For people who already have it.

Schwann already lists fifteen
Tchaikovsky Fourths. If you have one, terrific.
It'll make it a lot easier for you to appreciate
Daniel Barenboim's new version.

We think Barenboim's Tchaikovsky
Fourth is the most exciting anyone's ever
recorded. And while this may seem a little
simplistic of us, when you hear it, you'll
understand our enthusiasm.

But before you listen to Tchaikovsky,
listen to Alan Rich. In New York magazine,
he called the concert at Philharmonic Hall "a
smashing performance, no holds barred."

Daniel Barenboim's superb performance
of Tchaikovsky's Symphony No. 4 in F
Minor will be the sixteenth to appear in
Schwann. However, Schwann lists
alphabetically, so Barenboim's version will
be up at the top. Where it should be.

On Columbia Records®
the four separate instrumental groups (no electronics are used to generate sounds) are controlled by five conductors, who give cues for fade-ins and fade-outs and for the "silent playing" device that Foss used earlier in Baroque Variations. For the recording, each of the four groups was taped individually and the results were mixed (by Foss) in the studio later. The possibly regrettable fact is that by recording the piece it gives permanent shape and sound to an event that ideally should never stop changing, which should continue to rotate slowly from memory to memory and from performance to performance.

Geod, as those who know some spherical geometry or will suspect from the writings of Buckminster Fuller, derives from "geodesic," or globe-shaped, and alludes to Foss's conception of his music as an endless circle. This premise of music as a continually evolving process rather than as a sculpted piece of marble (the architectural concept that has ruled the philosophizing about European music for centuries), is going to be with us for a while. Foss, in Geod, affords us a look inside the dome of one of the idea's leading evangelists. His method is somewhat reminiscent of the baroque, which placed high aesthetic value on multiplicity and heterogeneity, on complementary but unblending contrasts. That also is an idea we have back with us today. And, perhaps most intriguingly, Foss—like grandfather Ives, Cage, Stockhausen—uses a large orchestra, and so many other serious composers—is hopelessly in love with nostalgia. In that, if nothing else, the contemporary composer is squarely in step with popular culture. Foss has his Bach and Taps, others have their No, No, Nanette.

D.J.H.


Handel's Coronation Anthems are the quintessence of English ceremonial music. Though the texts are from the Psalms, this is not religious music; it is pure dynastic music, proudly claimed by every Briton, no matter how far removed from the Established Church. Those who hear these anthems sung in Westminster Abbey—and every British monarch since George II has been crowned to the sound of one or the other—are united by this music in loyalty to Britain and its monarchical institutions. After the tremendous opening sentence in Zadok the Priest, Handel picks up his musical pique and with unequivocal finality hammers down the words "God save the King!" This is not a prayer; it is a confident proclamation, for the righteous Briton knows on whose side God is. It defies the imagination how the German Lutheran anthem (which so unerringly hit the specifically eighteenth-century Church-of-England tone, the glorification of English political-dynastic Christianity. But then he did as much in Italy, where he wrote Marian cantatas that touch the core of Catholic spirituality. Make no mistake, though, this is magnificent music its elemental simplicity stunning, and its superb choral writing of a quality which prompted Beethoven to exclaim: "Handel is the unequalled master of all masters! Go and learn to produce such great effects by such modest means." Much of the spirit of these anthems found its way into the oratorios; indeed, the Hallelujah Chorus in Messiah is a pure coronation anthem. Menuhin demonstrates the relationship with the oratorios by giving us a bonus: an anthemic chorus, "From the censer curling rise," from the oratorio Solomon.

The performances on this fine disc are excellent, and so is the sound. Nevertheless, there are a few spots where the optimum is not reached. The introduction to Zadok the Priest lacks its full measure of drama because the performance fails to realize Handel's intentions to carry the undulating arppeggios repeatedly to, but just below, the peak, so that the entry of the chorus would sound like the explosion of a delayed-action bomb; but the rest of the piece is fine. The second anthem, The King shall rejoice, is rendered with impressively broad strokes. The great fugue rises beautifully from a clear exposition to a mighty proclamation. The third anthem, My heart is inditing, differs from the preceding two. It was sung at that part of the ceremony when the Queen was crowned, and Handel's music becomes suave: Queen Caroline was a beloved friend of his. This anthem has brief solos, and the soloists sing well enough, though with a modicum of trembling Victorian Romanticism. Menuhin somewhat misjudged the nature of the long ritornel introducing "Kings" daughters were among thy honourable women": it calls for Purcellian finesse. (Handel knew Purcell's setting of the same text.) But of course the end must be triumphant, and neither Handel nor the conductor disappoints us. The fourth anthem, Let thy hand be strengthened, is the least splendid of the lot; Handel omits the trumpets and drums. The Ambrosian Singers, notably the trebles, are excellent throughout, the orchestra outstanding, so much so that one immediately wants to replay the record.

P.H.L.

HANDEL: Tamerlano. Carole Bogard (s), Asteria; Gwendolyn Killebrew (ms), Tamerlano; Sophia Steffen (ms), Andronico; Joanna Simon (ns), Termagante; Alexander Young (t), Bajazete; Marius Rintzler (bs), Leo; Chamber Orchestra of Copenhagen, John Mairyart, cond. Cambridge CRS 2902, $23.92 (four discs).

Here is another valiant effort to bring back baroque opera, and it is done with dedication and serious consideration of the principles of the old opera seria—yet by the middle, though I am a Handel fan, I was tired of it. Tamerlano takes three and a half hours (eight sides covered to the limit), and that is a lot of opera in the static seria style; it can be made viable only with superlative singing, excellent diction, and pronounced dramatic sense. Regrettably, only half of the cast lives up to these requirements: one of the women is miscast and two of the four just do not sing well. There are plenty of women, because two of the roles were originally written for castratos, and instead of adjusting them for men's voices—a sine qua non if baroque opera is to be revived—they are sung by women. So we have two authentically women and two impersonators—but how can you tell them apart in a fast-moving secco recitative? This opera has miles of secco which soon bore you to death. A recitative without crystal-clear diction and dramatic timing is meaningless; its musical content alone does not justify its existence. Alexander Young, a real stylist, does justice to Handel and the genre. His is not a particularly beautiful voice, but it has an authentic ring, and is magnificently handled whether the music calls for heroic accents or suave bel canto. His enunciation is impeccable, and he knows how to endow a recitative with life; for he is a master of those little elongations, accelerations, pauses, and elisions which the composer cannot indicate in the score but which make the secco the important carrier of the action. Young's rendition of the gliding siciliana, "Rigia mia," is delectable, while in the suicide death scene he rises to tragic poignancy. Marius Rintzler has a fine bass voice which injects solidity into the proceedings; what a pleasure to hear a real masculine voice after a lot of cackling from the "men."

The two "castratos" are both mezzos. Gwendolyn Killebrew sings the "Emperor of the Tartars," Tamerlano; Sophia Steffen sings the Greek prince. Andronico, who is in love with Asteria, Bajazete's daughter. Killebrew has neither the voice...
not the vocal technique required by this style: her voice has a rough texture, her chest tones are heavy, and she has little idea of how to pace and deliver a secco recitative. There is a hooping quality in the voice, which in its own way is beautiful, but it is definitely not her cup of tea. Steffen is fair, especially in the slow and quiet numbers, but she does not color her voice, and her recitatives are monotonous. Both of them enunciate the Italian text poorly. The booklet says that "the castrato roles are sung at the proper pitch: Handel wrote, keeping harmonies intact and allowing brilliant singing in the fast pieces." Well, the harmonies would hardly be disturbed with competent editing. The booklet says that "the voice, and her recitatives are monotonous. Nor the vocal technique required by this style; her voice has a rough texture. Her voice is very good. Albert I Irene) has good command of the top part, marked by Handel "So-

cenno, senza cembalo"; occasionally, Von Vintschger overemphasizes some of the passage work (which he nonetheless executes with great skill), and I find his tempos a bit dilatory at times-particularly in the last of the Sept pièces brèves. But these details do not detract in the least from the over-all excellence of this release. The piano sound is unusually well recorded, and I strongly recommend this disc to both Honegger devotees and to the uninhibited.

R.S.B.

HONNEGGER: Piano Works: Toccata et variations; Deux esquisses; Trois pieces; Prélude, Arioso, et fughetta sur le nom de BACH; Le Cahier romand; Hommage à Albert Roussel; Sarabande; Souvenir de Chopin; Sept pièces brèves. Jürg von Vintschger, piano. Turnabout TVS 34377, $2.98.

Honegger's virtually unknown solo piano music (all of which, with one exception, is recorded here) will no doubt come as a surprise to those acquainted with the composer's much more familiar large-scale symphonies and massive oratorios. Indeed, one would have expected Honegger to write sonatas for the piano as he did for the violin, viola, and cello. Instead, the composer chose to be a keyboard miniaturist. All of the piano works here, except for the Toccata and Variations, are either vignettes or collections of short pieces, none of which lasts much longer than three minutes. Within each short composition, Honegger generally treats but a single idea which is developed in a manner that can perhaps be called impressionistic. The harmonic language, unlike that of Honegger's bigger works, is often quite ambiguous, and the same can be said of the rhythmic movement. There are, of course, frequent big blocks of chordal sound, such as in the first of the striking Deux esquisses. But these typically Honegger chords seem to exist mostly for their own sake, rather than progressing horizontally in a broad, dramatic canvas.

Whereas one of the earmarks of other Honegger scores are frequent passages that alternate between poignant lyricism and a despondent violence, these two elements are often expressed simultaneously in the piano music, creating a haunting, bittersweet effect: the first Cahier romand, for instance (a synthesis, it would seem, of several harmonic and melodic ideas used in King David). Perhaps the most impressive work on this disc is the Prélude, Arioso, and Fugheetta on the name of BACH (which also exists in arrangement for string orchestra, once recorded by Paul Sacher on 78s). But there is not a piece on this disc that does not have its own special merit, and they all take on additional depth—indeed as more one becomes acquainted with them.

Considering the current shameful neglect of Honegger's music, Turnabout should be congratulated for courageously producing this release. Further praise is in order, however, for the project's sonic and pianistic qualities. Jürg von Vintschger often perfectly captures the spirit of each piece, admirably communicating the inherent subtlety while bringing out the many elements of detail that give this music its shape. Von Vintschger's solid technique is also given ample display: Honegger, whose instrument was the violin, obviously did not "spare" the pianist. Occasionally, Von Vintschger overemphasizes some of the passage work (which he nonetheless executes with great skill), and I find his tempos a bit dilatory at times-particularly in the last of the Sept pièces brèves. But these details do not detract in the least from the over-all excellence of this release. The piano sound is unusually well recorded, and I strongly recommend this disc to both Honegger devotees and to the uninhibited.

K.S.B.

IVES: Chamber Works: Trio for Violin, Cello, and Piano; Set for String Quartet, Bass, and Piano; In re con moto et al; Largo (Violin, Clarinet, and Piano); Largo (Violin and Piano); Largo risoluto No. 1; Hallowe'en; Largo risoluto No. 2. Paul Zukofsky, violin; Gilbert Kalish, piano; Charles Russo, clarinet; Alvin Brehm, bass; New York String Quartet. Columbia M 30230, $5.98.

Ives's trio, a major work, fills one side. The other side is given over to studio sweepings which despite the excellent performances they are given, remain studio sweepings. Ives's trio reminds me a little of Ives's second quartet in that it opens and closes with slow movements and has a scherzo in the middle; and in both works the final slow movement is long and profound. The trio comes with the standard Ives program note about the old days except that this time the old days are at Yale rather than in Danbury, and the scherzo is full of snatches of "Ta-ra-ra-boom-de-ay" and similar popular songs of the celluloid-collar era. It is the real grand, moving, and magnifi-
cent final movement—thirteen minutes long—that justifies the work. Ives here provides the usual nonsense about the remembrance of a Sunday service, this time on the Yale campus, but as usual the music far transcends the trite and scripted "program."

Of the pieces on the other side not a great deal is to be said. The slow move-
ments are uniformly lovely intimations of slow movements that were really never written; the fast movements are as ugly and tortured as they are insubstantial.

A.F.
KAGEL: Der Schall. Cologne Ensemble for New Music. Deutsche Grammophon 2530 091, $6.98.

Schall is the German word for sound, as defined in the field of acoustics, and Kagel's Der Schall is a musical exploration of the possibilities of one particular aspect of sound: those of timbral combination. The piece is scored for fifteen different instruments (performed, however, by only five players), and the instrumentation is so arranged that once a particular combination of timbres has been heard, it is never repeated. Thus the listener is confronted with a constantly changing series of instrumental combinations. The piece

never in legato singing, which is tuned with instrumental precision). Voi avete un cor fedele is perhaps the most successful, although even this could do with a more precise characterization, more underlining of the buffa character in the faster material (I don't mean that the subject matter is funny, but that the musical style demands more point in the phrasing); the andantino melody at the opening is very warmly projected, however. Similarly, Or che il cielo calls for more passion, more vigor of attack. Eleanor Sieber had the right idea on her old St/And record of Mozart arias (deleted), even if the vocal achievement hardly matched the intentions. In both these arias, the sluggish choice of tempo is partly at fault.

In most of these pieces, one misses the kind of complete security and identification with the music that marks the best work Elly Ameling has done to date, and that is certainly evident, on this disc, in K. 165. Because of the repertory, it is still a valuable item.

Claudio Abbado—a Prokofiev interpretation for the "now" musical generation. Abbado's performance of Prokofiev's First and Third Symphonies illustrates how the interpretation of new music progresses from generation to generation. Though the First (Classical) Symphony has been with us a long time, the Third has only recently entered into the recorded repertory, thanks to the pioneering efforts of Abravanel, Leinsdorf, and Rozhdestvensky. Now comes Abbado, a young conductor who treats this symphony not as a novelty but as a part of his musical heritage. Thus, one is constantly surprised by the number of interesting details that emerge from Abbado's fresh approach, both in the very familiar First and in the still rather new Third.

Some time ago I reacted with favor to Bernstein's virile and extroverted recording of the Classical Symphony. Abbado's reading is poles apart from Bernstein's stressing the lyrical aspect whenever possible—and he seizes upon some unexpected opportunities—he brings Prokofiev's witty score closer to a Mozartean blend of elegant sentiment and contrapuntal variety than any other performance I have heard. Far more sharply inflected melodic lines with an equally exciting counterpoint, he not only injects a twentieth-century piquancy into the "classical" harmony, but gives full weight to Prokofiev's characteristic rhythmic irregularity.

In previous records of the Third Symphony by Abravanel, Leinsdorf, and Rozhdestvensky—each admirable in its own way—one was constantly aware of the "difficulty" of the work, both as to musical thought and in its execution. But Abbado again takes an essentially lyrical approach to this infinitely more complex symphony without necessarily oversimplifying it. In the two outer movements, where the deliberate tempo and massive style anticipate the Fifth Symphony of twenty years later, he epitomizes the instrumental texture and projects a musical continuity which the earlier performances never really achieved. Above all, there is this young conductor's refined musical sense and superb control of his orchestra.
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CIRCLE 24 ON READER-SERVICE CARD
Abbau obtains dazzling performances from the London Symphony Orchestra: there does not seem to be any stylistic or interpretive problem that cannot be overcome with this group's fluency and beauty of tone. It may well be that as many times as the LSO has played the Classical Symphony it has never been called upon to play the music Abbado's way—a change in style that can challenge an orchestra as much as the inherent difficulties of the unfamiliar Third. Yet in both cases the orchestra plays superbly.

P.H.

RAVEL: Alborada del gracioso; Gaspar de la nuit; Valses nobles et sentimentales—See Recitals and Miscellany: Alicia de Larrocha.


ROSENBERG: Quartet for Strings, No. 3—See Brown: Quartet for Strings.

STOCKHAUSEN: Kurzwellen. Johannes G. Fritsch, electronic viola and short-wave receiver; Aloys Kontarsky, piano and short-wave receiver; Alfred Alings and Rolf Gehilhaar, tamtam and short-wave receiver; Harald Boje, electronium and short-wave receiver; Karlheinz Stockhausen, filter and potentiometer. Deutsche Grammophon 2707 045, $13.96 (two discs).


Kurzwellen (Short Waves), composed in 1968, is one of a series of works written by Stockhausen for his own six-man performing group. It follows clearly in the tradition established by its predecessors (including Prozession and Hymnen): "material" is provided for the performers, who work on the entire music according to a specific set of instructions supplied by the composer. The sources of the underlying material for these two works differ widely, however. Prozession, for example, is based on Stockhausen's own earlier works, while in Hymnen the performers respond to an audio tape of a previously prepared electronic composition, itself based on fragments of national anthems. In Kurzwellen the performers receive their material through short-wave receivers. Each instrumentalist not only reacts to his own receiver on his given instrument, but also "plays" the receiver, incorporating its tuning, the manipulation of its dynamics, etc., into the over-all composition. Since the directions indicate both the general shape the development is to take and the way the players should relate to one another within the over-all development, the total composition results from a group improvisation based on co-operative interaction.

I think Stockhausen has opened up an important new area of musical activity in these works, and I am impressed by the conviction and "musicality" of the performances of his group. I am equally impressed by the problems such music poses for the listener. The main problem lies in the fact that in this music the emphasis is placed on musical processes at the expense of the underlying content (what I previously referred to as "material"), the latter being significant only insofar as it serves to stimulate further musical activity. What this means for the listener is that his attention must be focused not so much on what the content is as on what it is becoming. Thus in Kurzwellen the sound source consists of the most ordinary kinds of short-wave signals, static, etc. And although it is true that one occasionally does hear a scrap of music or speech comprehensible in its own right, such occurrences are always purely fortuitous: indeed, there is even a specific indication in the score that "totally unmodulated realistic short-wave events (music, speech, etc.) should be avoided." Since the individual events are thus quite literally "meaningless" in themselves, comprehension must depend entirely upon the developmental process. Hearing this way is not. I believe, particularly difficult in itself, but it seems apparent that it does require the development of a new and quite different kind of musical perception—and perhaps, as I suspect Stockhausen would insist, the development of a new kind of consciousness, that is, it may be persuasively argued that Stockhausen is onto something of real significance here, the ultimate implications of which could prove to be immense.

Obviously a work like Kurzwellen exists in as many different versions as there are performances of it, and DGG, with some justification, presents us with not one, but two such versions, each taking up both sides of a twelve-inch disc. The two versions differ totally in detail; yet they clearly represent the "same piece," since the over-all process remains constant in both. There is even a link of "content" in the case of these two versions: a particular signal (a BBC station-identity signal) happened to be picked up in each of the performances and proved to play a particularly important role in the development of an extended section in each.

Stimung, composed one year later, would on the surface seem to reflect a rather different sort of compositional position. First of all, it was not composed for Stockhausen's own group but for a group of six vocalists. Further, there is no "outside" material provided for the performers, but rather only material expressly defined by the composer for this piece. Yet it seems to me that the work does indicate similar musical interests. Once again, the material in itself is of little consequence since, in Stimung, in fact, is reducible to one chord, consisting of the first six overtones of a fundamental B flat (what in traditional parhie would be called a dominant ninth chord). Since the work lasts some seventy minutes, this must set a new record for harmonic motionlessness (next to which, for example, the opening of Das Rheingold pales in comparison). But again, everything depends upon what happens to (or perhaps better, "within") this chord—that is, the process of its internal development and differentiation. The chord undergoes constant transformations of timbre (through vowel modification), intonation (through microtonal variations), and rhythmic manipulation. Although there is no over-all text, certain global elements play an important role: e.g., names of gods from various lands and cultures are intoned and erotic poems (by Stockhausen himself) are recited. As in all such music, the work undoubtedly loses much in recording; an admirable exception is the Munich performance of Stimung: the microphone clearly depends upon the establishment of a very special kind of spatial-temporal atmosphere, and the presence of the singers (who perform the work seated on cushions in a circle) must play an important role in this regard. (The title, incidentally, would seem to support this, since the German word Stimung means both "tuning"—in this case referring to the pure intonation of the underlying overtone chord—and "atmosphere"). Still, the recording is a fine one: it gives some sense of the piece, and it manages to communicate quite effectively the extraordinary virtuosity of the singers' performances.

Finally, these two recent works add further impressive support to the view that Stockhausen represents one of the few really significant, and continuously suggestive, forces in contemporary music. But I would hazard a guess that they will also prove to mark the end of a stage in the composer's development, much as Gruppen marked the end of an
earlier stage. Concerning the next stage, I can only conjecture. As someone once pointed out (and this is particularly true in regard to Stockhausen), "the future lies ahead."

R.P.M.


This score is a house specialty of the Chicago Symphony Orchestra, which gave the first American performance in 1897 and has recorded it four times—the last two with Fritz Reiner. But the final Reiner version, now eight years old, can no longer be taken to stand for the state of the art in matters of recording. The phenomenal musical strength of the performance has kept it abreast of competition, but it seems to me that this new Lewis edition has become the obvious choice for those who want the best possible union of engineering achievement and artistic substance.

The first of these conclusions is easily reached. Take the score and you quickly find that in the London sound you hear things you can't hear, or hear only indistinctly, in the Chicago album. These range from clarified lines of counterpoint to organ pedals.

For those who have followed Henry Lewis' career as a conductor, this album is wonderfully satisfying, an affirmation of maturing talent that will surely secure a full measure of international recognition. That he can challenge his elders and best them at their own game is seen in this section.

But elsewhere, where Reiner is in top form, Lewis counters with performance achievements that are equally forceful. He knows the score inside and out and manipulates its big dramatic contrasts, its wildly soaring themes, its paranoid rhetoric with splendid insight into both Strauss's musical intent and the Nietzschean philosophy that inspired him. At the same time he is a fine orchestral technician, keeping lines clear, voices balanced, and dynamics well scaled. It adds up to success.

R.C.M.


The six Brentano settings represent something of a high point in Strauss's variable Lieder output. Written in 1918 (although the composer waited until 1933 and 1940 before completing the orchestration), the songs are roughly contempo-

Sergey Ivanovich Taneey (1856–1915) was a gifted pianist, pedagogue, and composer, nephew of the composer/governor official Alexander Sergeyevich Taneey (1850–1918); and Tchaikovsky's favorite pupil and professorial successor at the Moscow Conservatory. Still highly esteemed in the Soviet Union, his original compositions—as distinct from completions of several unfinished Tchaikovsky works—are relatively little known in this country even though a number of recordings, almost all Russian-made, have been available here from time to time. The present release, blurted on the jacket as the "first recordings published in the West of choral melodies by the great Russian Romantic," comprises no less than ten rather short pieces, all unaccompanied (with one exception). There are five of the dozen Op. 27 Polonsky settings, an Op. 8 Tyutchev setting; three 1877 choruses (two to poems by Fel, the other to a Lermontov-Heine text); and a Lermontov setting of 1891, which includes a part for harp. The biographically informative jacket notes do not include the original Russian texts, but English synopses of the poems are provided.

Beautifully sung (and recorded) by a properly modest-sized chorus, the program is notably appealing for its serene lyric charm—especially in the 1891 Mountain Peaks, the 1877 Pine Tree, and Op. 27, No. 2 Evening. But only two of the ten pieces are relatively largescaled and neither of these is likely to impress Western ears as a distinctively individual major creation. Taneey's high Russian reputation is not likely to be endorsed in this country until we can judge him by larger symphonic or operatic works which are performed and recorded as well as the present little choral pieces.

R.D.D.

VAUGHAN WILLIAMS: Symphony No. 1 ("A Sea Symphony"). Heather Harper, soprano; John Shirley-Quirk, baritone; London Symphony Chorus and Orchestra, Andre Previn, cond. RCA Red Seal LSC 3170, $5.98.

A Sea Symphony, first of the nine to be composed by Vaughan Williams, was written between 1903 and 1910. It is for chorus and orchestra throughout, with incidental vocal solos, employing texts from Walt Whitman. The vast, shaggy, grandiose character of Whitman's free verse met its match in the music of Vaughan Williams, who is one of the few composers (Delius is the only other one I can think of at the moment) who do not transform Whitman into stodgy prose. For both poet and composer the sea is both fact and symbol; verse and symphony are grandly oceanic, yet both are also concerned with the metaphorical values of the subject in its relationship to human life. The work is young, with traces of Parry, Stanford, and Wagner here and there, but more than half of it gives utterance to the fresh, original, unmitigated genius of Vaughan Williams. The slow movement is one of the most beautiful things he ever wrote, entirely in its nature manner.

No better solos could be found in England for A Sea Symphony (or anything else, for that matter), the chorus and orchestra are excellent, the performance and recording first-rate. The somewhat eclectic middle and theatrical character of the music seems to suit Previn's talents rather better than the brooding inwardness of the Sixth, Seventh, and Eighth symphonies, which he has also recorded. To be sure, Adrian Boult remains the most authoritative of contemporary Vaughan Williams interpreters, but his recording of A Sea Symphony takes two discs (the second one filled out with the same composer's overture to The Wasps) and therefore costs twice as much as Previn's.

A.F.

VERDI: Quattro pezzi sacri: Ave Maria; Stabat Mater; Laudi alla Vergine; Te Deum. Yvonne Minton, mezzo (in the Te Deum); Los Angeles Master Chorale; Los Angeles Philharmonic Orchestra, Zubin Mehta, cond. London OS 26176, $5.98.

Though these performances exhibit frequent moments of inspired musical insight and sensitivity, they do not completely add up to the integral impact promised by what is obviously a dedicated effort from all concerned, especially Zubin Mehta. The conductor gives every evidence of striving for powerful and searching performances. Perhaps he has been overwhelmed by the solemnity of the occasion; perhaps he is still growing into the Verdi style.

When Mehta first conducted Aida at the Metropolitan Opera several years ago, some listeners found his Verdi cold and unyielding. Hearing one of the final performances that season, I was less disturbed by this than were earlier listeners, and actually found much to admire in the young conductor's excellent sense of rhythm and feeling for the long vocal line, though I felt his orchestral textures tended to sound rather flat.

In the instrumental contribution to two of these four Verdi hymns (the Stabat Mater and Te Deum), Mehta's sense of texture has vastly improved over my earlier impression, possibly because he is here conducting his own excellent orchestra. His scoring continues in the slow tempos that prevail here, has become even more effective, though he has still to match the superb continuity that Toscanini achieved in his old record of the Te Deum—or, for that matter, the plastic continuity that Giulini projects in his more recent Angel record of all four pieces. Of the four works, Mehta seems most at home with the more dramatic

Andre Previn—a theatrical approach to Vaughan Williams' shaggy Sea Symphony.
variety of the Stabat Mater and Te Deum, with special success in the former.

Though performing these Four Sacred Pieces as a group has carried the composer's imprimatur since their premiere in 1898, I do not find them an especially satisfying sequence for sustained listening. For me the ethereal texture and harmony of the two unaccompanied prayers, especially as sung here, become engulfed by the weightier, longer hymns both in sonority and in dramatic impulse; this is not merely a matter of the latter's instrumental setting, for the choral writing of the Stabat Mater and the Te Deum is considerably more complex. Mehta seems to sense this disparity and, rather than inflate the unaccompanied portions, he tends to play down the larger ones. In this respect, Giulini's more intense approach throughout makes for a better impression of unity.

The disparity of scoring is, in this recording, somewhat more pronounced due to a distinctly different acoustic ambiance for the accompanied and unaccompanied hymns: this can be heard by comparing the sound of the two a capella pieces with the unaccompanied sections of the longer ones. Perhaps the absence of the orchestra from the hall during the sessions for the two shorter pieces accounts for this impression. At any rate, the choral sound in the Stabat Mater and Te Deum is appreciably more "remote" than in the Ave Maria or the Laudi.

Chorally, the two shorter hymns come off much the best, thanks to their more limited dynamic scale. Roger Wagner's chorus here obviously contains singers of high quality and they are beautifully schooled. However, like other Wagner choruses, this one tends to slight the consonants of the text, producing a mellow, beautifully in tune, quasi-vocalise effect that lacks sharply defined diction especially in the louder passages. Mehta's conception of Verdi, as I have noted earlier, is based on deep feeling and an understanding of the idiom, realized in his own terms rather than strictly in the standard Italian "operatic" tradition. Technically he is in full command of his forces, producing some truly exciting shadings of color and phrase from the chorus, and providing fine orchestral support that could on occasion be more aggressive.

Of the competitive recordings, I find Giulini's a more integrated projection of a quite different approach and Waldman's thoroughly workmanlike without the individuality of Giulini's integral conception or Mehta's flashes of insight.

P.H.


Unless Deutsche Grammophon or someone else plans to couple the first and last of Weber's piano sonatas, it appears that any collector wanting all four of them will be forced to make at least one duplication. You can avoid having two ver-

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CIRCLE 63 ON READER-SERVICE CARD

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sions of No. 3 if you are able to locate Leon Fleisher's deleted account of No. 4 (Epic LC 3627), which, in any case, is far more exciting and poetically played than Annie d'Arco's Oiseau-Lyre coupled with the D minor (in turn, better done by Ciani) and from the treacherous octaves abounding in all), the two minor-key pieces seem to me superior in depth and poignant originality.

Dino Ciani, one of the last pupils of the late master Alfred Cortot, was represented previously on record by an outstandingly fine rendition of the complete Schumann "Debut" series which should be issued domestically. The young pianist's work here—as in the Schumann's—is full of temperament and sophisticated intelligence. He could easily play Weber's music in sickly, slickly salon fashion—but he doesn't. To be sure, Ciani is thoroughly aware of the gracious flexibility and arching a piuere curve of the passagework, but one is first made aware of glinting, fresh agility and a penetrating intensity of sound—one is reminded of Rudolf Serkin. Note, for instance, the cataclysmic force Ciani hurls at the listener at the beginning of the D minor work: if you have your volume control set high, it will make you jump. One simply doesn't have to remain on tenterhooks from the early Romantics, but I really see no reason why not.

DGG's engineering is technical: the piano tone has very wide dynamic range and a bright cutting edge. I, for one, prefer a closer, less toppy pickup, but in its own way this is masterful. An exceptionally evocative disc by an artist from whom, I wager, we'll be hearing a great deal.

H.G.

MENHIN Plays walton---A Brilliant Show

by Shirley Fleming

IT'S A NATURAL, and it's a triumph. William Walton has conducted these works on records in days gone by—the Viola Concerto with Primrose and the Philharmonia, and with Riddle and the London Symphony; the Violin Concerto with Heifetz and the Philharmonia. All three discs were before my time, but I doubt if any of them could better the Menhlin versions here at hand: to begin with, Menhin has never played better on records, and his combination of sheer demonic fiddling with a willingness—a personal penchant, rather—to be lavish with thematic material that is lavish in itself makes the perfect prerequisite for either of these concertos. Both of them are bittersweet, occasionally sardonic, sometimes sentimental, sometimes propulsive. Menhin and his conductor are complete in step—Menhin taking care of the long-lined, questing solo subjects, Walton riding high on the big orchestral climaxes, the brassy interjections, the more subtle and very characteristic woodwind/solo counterpart. Soloist and conductor achieve a fine balance in places such as the violin flute passage in the first movement of the Violin Concerto and the three-part polyphony of the first movement of the Viola Concerto. Walton's orchestration is splashing, and it is a pleasure to find him so persuasive in shaping the contours, weaving the inner threads, and lighting up the brilliant color of both scores.

The Viola Concerto was recorded not long ago by Paul Doktor and the London Philharmonic (under Edward Downes on Odyssey) and comparisons are interesting. Doktor treats the first movement with a lighter touch, moving ahead with less deliberation, always smooth, no motion wasted; Menhin is more highly infused, without, however, crossing the border into idiosyncrasy. In the second movement the Doktor version takes the path of sheer sass and mercurial verve, while Menhin maintains a somewhat more serious attitude; in the finale, positions are reversed, with Menhin and Walton emphasizing the quick, spiky rhythms and Doktor and Downes traveling at a more flowing pace. Take your pick, you can't go wrong.

I don't know and Walton's Violin Concerto is not heard more often. It has its sweet moments, to be sure, and Menhin doesn't hesitate to languish over them; but it also has its cutting edge, its impressive tutti, its very typical brass and woodwind ac- centuations, its lines. This all comes through beautifully here, from Menhin's tender Neapolitan waltz in the second movement through the astringencies and the big orchestral ralies of the third. A brilliant show all the way.

WALTON: Concerto for Violin and Orchestra; Concerto for Violin and Orchestra. Yehudi Menhin, violin and viola; New Philharmonia Orchestra (in the Violin Concerto); London Symphony Orchestra (in the Violin Concerto), Sir William Walton. cond. Angel S 36719, $5.98.

One's criticisms of these two recitals are necessarily rather subjective—as singing per se there is very little to quibble about. Caballé possesses one of the loveliest natural sopranos to be heard on the operatic stage today, her technical security is rare in doubt, and she is a responsive, musical interpreter. Caballé's recital discs for RCA have concentrated on the seldom-heard Rossini/Donizetti/Bellini/Verdi operas; it was only natural that she would wish to prove her mettle in more familiar repertoire, and of course the competition here is fierce.

For that reason I would recommend Angel's Puccini collection only to the soprano's most fervent admirers. Caballé's furry, powder-puff timbre and rather studied approach to this music is not my cup of tea, although there are many caressingly beautiful moments especially when a floating, sustained pianissimo phrase is called for—Mimi and Liu would seem to be the most effective Puccini heroines for this particular kind of Italian soft-sell. Tosca, Butterfly, and Manon simply require a fuller, more bit- ing tone in order to cap the climactic phrases effectively. And while the careful musicianship is more than welcome in these oversung and often mishandled arias, a more specific pointing up of dramatic nuance would have been helpful in characterizing these troubled ladies—they all sound very much alike.

DGG's French recital carries a more general recommendation—the very qualities that fail in Puccini (and one of thinking at least) glow warmly and naturally in this music. Even here, though, a firmer line might have further strengthened certain passages—Mireille may be

recitals & miscellany


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literally sweltering to death as she plods through the desert, but there's no need for the vocal phrase to wilt quite so graphically. Otherwise there is much enjoyment to be had from this disc which allows Caballé to cover quite a wide stylistic range from the lighter coloratura of the two Marguerites (Gounod's and Meyerbeer's) to the more impassioned Gallic lyricism of Bizet's Micaela, Charpentier's Louise, and Massenet's Thais. It's all done with firm technical control and breathless tonal beauty—"Depuis le jour" has never sounded quite so rapturous as it does here.

Accompaniments for both discs are expertly handled and the engineering in each case could not be more flattering. Notes, texts, and translations. P.G.D.


Mine, De Larrocha's way with the Ravel pieces is highly individualistic. Her technique is extraordinary and her transparency of texture and tonal definition unusually biting, even slightly astringent. In the Gaspard's final section, Scarbo, and also in the Alborada del gracioso, the repeated notes and other estimats come into dazzling relief. The lady obviously wants every note to tell (and there are plenty of them in all of these virtuosic scores) and cares not an iota for impressionistic haze. Few artists can match De Larrocha for exciting devil virtuosity, but somehow I find her Ravel a bit unsatisfying for all its marvelous temperament and dexterity. For one thing, I feel that she is too fond of breaking the line; secondly, I find that she toys with the expression in a way more fitting to Rachmaninoff than to this essentially classic-influenced writing; thirdly, so much accompaniment detail is clarified that it often obscures prime melodic lines. Take the very opening of Ondine, for example: the triplets are beautifully formulated but the melody a few bars later continues in the same tone of voice (or voice of tone!). Similarly, the Alborada becomes overly languorous in its middle section, and the chain of Valses are more notable for their sentimentality than for their equally important nobility. Columbia's sound is solid and compact, but also a trifle bleak.

In the music of her native Spain, Mine, De Larrocha remains incomparable. London's collection features lighter fare than the "heaves" such as Granados and Albeniz which the later has already recorded for Columbia. Though this is "twentieth-century" music chronologically, most of it belongs stylistically to the romantic era. The Halffter and Mompou are particularly lyrical and melodically engaging, and only the Monsalvaige sonatina approaches modernity (the latter also approaches—indeed achieves—banal cliché when it begins to paraphrase Twinkle, Twinkle Little Star!). The playing throughout this disc, as noted, is absolutely superb: it is graced with a ravishing cantilena, delicious rhythmic thrust, superb smoothness, and graceful clarity. Moreover, the sound is the finest yet afforded this important pianist.

HISPANIE MUSICA: "Ancient Spanish Liturgy; Mozarabic Mass." Chorus of monks from the Abbey of Santo Domingo of Silos, Dom Ismaiel Fernandez de la Cuesta OSB, dir. Archive 198459, $6.98.

Western liturgy and chant developed in four rich traditions but only one, the Gregorian, flourished and became widely known. Originally, however, separate strains of the Judeo-Christian stock developed in Rome, Milan, and Spain. Of these, the least is known of the Spanish or so-called Mozarabic chant. Now, to fill the gap, the Hispaniae Musica branch of DGG Archive has released a disc devoted to the Mozarabic Mass and melodies of the old Spanish liturgy.

Actually, the title is misleading; this Mass is a patchwork of ancient liturgy and chant melodies from Renaissance sources which bear only the most tenuous relationship to the indescribable notation of the true Mozarabic music. In 1500 a certain Cardinal Cisneros at Toledo commissioned several liturgical books reflecting the oral tradition then in force at the Toledo cathedral, and it is from this source that most of the musical material is taken. Dom Ismael Fernandez de la Cuesta, leader of the chorus of monks who perform on this release, has chosen the melodies he feels are the most authentic—on somewhat questionable grounds as it turns out since there is apparently no relation between any of these melodies and the corresponding outlines visible in the early manuscripts which are written in staccato neumes.

The liturgy of the recorded Mass seems most unorthodox to anyone used to the present-day Roman rite, it is a compilation of bits from Toledo and Silos where some fine eleventh-century manuscripts are to be found. Beginning with several introductory chants including a splendid responsorial Alleluia "Dominus regnavit," a short tract, and a lauda or short antiphon, the Mass concludes with a liturgy of unfamiliar saints with names like Celebrune, Gundisalvus, and Gutter. A slightly fuller antiphon, "Pacem eximiam vohis," precedes the familiar opening of the Roman rite, "Introibo ad altare.

Up to this point the music has been a mélange of chant styles, some of them quite elaborate; but from here to the end of the Mass simple psalm-tone recitation predominates. The Gregorian tradition, familiar to all music lovers, precedes a Kyrie and Gloria followed by a Credo, Sanctus, and Agnus Dei. In the Spanish Mass, however, the Kyrie and Gloria are apparently omitted, the Sanctus precedes the Credo, and there is no Agnus Dei, although the mysterious linear notes leave some doubt in my mind as to just how the Mass ends.

On the reverse side of the disc is a selection of individual chants including, surprisingly, several Kyries, a Gloria, and two settings of the Agnus Dei, obviously evidences of a creeping Romanism of a later era. This in no way impairs their musical value; they are extremely lovely. As is the case of the setting of the verses from Jeremiah's third Lamentation. I have gone into detail over the background of this music because I feel the labeling is somewhat misleading. But supposing you are neither a historical purist nor an ancient liturgist but just enjoy listening to chant. Should you buy this record? Emphatically, yes! The melodies are splendid—I must confess they sound much like Gregorian ones to me—and the performance by the Silos monks is absolutely first-rate. The engineers too have caught the cathedral sound of the Silos Abbey perfectly; you can almost smell the incense and see the dark figure of the priest as you listen to this fascinating record.

S.T.S.

ALEXANDER KIPNIS: "Song Recital": Songs by Handel, Schubert, Schumann, Brahms, and R. Strauss. "The Art of Alexander Kipnis, Album 3": Songs by Wolf; arias by Mozart, Lortzing, and Wagner. Alexander Kipnis, tenor, various accompaniments. For a feature preview of these historical recordings, see page 64.

Lauritz Melchior: "Recital, 1913-1926." Lauritz Melchior, tenor, various

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The three discs document the first half of Melchior's extraordinary operatic career which began on April 2, 1913 (the baritone role of Silvio in Pagliacci and the Royal Opera) and ended on February 8, 1925 with his farewell performance of Bohème in the Met. Most Melchior's reissues in this country have naturally concentrated on his later domestic recordings, so the material presented here by Preiser and Preiser will be new to many collectors and indispensable for obtaining a complete picture of the tenor's vocal progress.

Except for Strauss's Cavalleria (with orchestra) and Sjöberg's Torna (included on both discs), Rocco's selections all date from the 1920s. The inimitable Melchior's time, heft, and expressive enthusiasm are unmistakable even on these early recordings, although there are signs that the voice had not yet settled. One notes some strain and awkwardly placed high tones in Lohengrin's Grail narration, recorded (in Danish) around 1920. Still, there is some ravishing mezzo voice in this 1924 'preised and in the third Scandinavian songs by Béchgaard, Andersen, and Bonnén. These last items may well originate from Melchior's baritone days (Rocco supplies only sketchy recording data) for he takes them in rather low keys: the two Wesendonck Lieder, Scherzen and Traume (not to be confused with the previously unreleased and much later 1939 recordings that recently appeared on Victoria 1500), are clearly in a tenor range and each is superbly inflected. A soprano baritone duet (with Astrid Neumann) from Hartmann's Liden Kirstets was recorded shortly after Melchior's 1913 debut—an interesting exception to the tenor's monopolization of solosities: piccolo, bass clarinet, violoncello, and percussion (including pitched handbells, Burmese gongs, cowbell and glockenspiel: unpitched tam-tam, drums, and cymbal). At the start, and again later in the piece, the motivet appears more or less straightforwardly (although even here you would not mistake it for a performance by the Pro Musica), and everything that happens in between is very logically derived by time-honored transformational techniques. Again, it is as to yield a stark, highly tensioned, and entirely contemporary texture. The combination of expressionistic aesthetic and medieval scholasticism is more extreme here than in any other Davies work I know, and it is the most distinctively profiled, musically absorbing work on this record. The performance is brilliant, with a hard edge and a finely controlled sense of ordered frenzy.

Harrison Birtwistle's setting of a poem by Christopher Logue is more loosely constructed, an arioso for both soprano and clarinet, whose parts are very much equal in importance—sometimes in close ensemble, sometimes strongly contrasted. Perhaps because of the performance, which is all too plainly a focus, the music somewhat more inimitable and less than ideally secure vocally, it does not make a strong effect, although there is some fine writing and some first-rate clarinet-playing, full of dynamic subtleties...
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H.G.
in brief

I have been playing John Lill's debut disc for nearly two months, trying to decide whether his pianism is scholarly or pedantic. The joy of a press deadline brought my fence-sitting to an end, so I'll give the newcomer the benefit of the doubt. In any case, he's a player very much in the tradition of his slightly older companion John Ogdon (who, like Lill, is also a winner of the Tchaikovsky Competition). Lill certainly gets over the keys superbly, and his playing is essentially big, open, and uninked. He also has a degree of repose, and I particularly enjoyed the Paganini Variations (in which he rightly repeats the theme before plunging into the second set). The English pianist is scrupulously exact about voice-leading and uses the pedal sparingly. I would have liked more color in parts of the Op. 76, and less sobriety. The record is impressive on the whole but, for me, not quite enthralling. DGG has provided ample, full-bodied reproduction of the piano. H.G.

The main reason for mentioning this record is that it includes the only version of the great and famous Copland sonata now available on discs. The performance is perfectly adequate, but the recorded sound is thinish, and the balance between the instruments is not ideal. The Ives too is perfectly adequate, although it has formidable competition from Druian and Simms on World Series. The short sonata by Lwendes Maury is an expertly made academic affair. Without its title one would scarcely imagine it to be a protest against war. A.F.

Here is beautifully recorded proof that much of the vast pre-Bach repertory for the organ is well worth further exploration. Pachelbel's contrapuntal elaborations of the Christmas hymn "Vom Himmel hoch" are done with a skill only surpassed by Bach himself, and the F minor Ciaccona with forty-four short variations is just as fine a piece. The D minor prelude, however, is a rather routine piece, though it does show off the brilliant full organ. Böhm's set of variations is somewhat in the style of Bach's early partitas and is clearly superior to them, but the bouncy and brilliant fugue prelude is the outstanding attraction of this side of the disc. Moe's playing is always adequate and at times (the Pachelbel Ciaccona) distinguished—only in the Pachelbel prelude does he offer up more wrong notes than can be called passable and a few of his tempos and registrational choices seem misguided. The 1967 Fish organ is one of the most important and successful of the modern classic organs in this country, and Cambridge's recording is impressively clean and lifelike. To my knowledge, this is the first recital disc devoted to it. C.F.G.

The cover for this record proclaims "two melodic sound spectacles..." Melodic, perhaps, but hardly sonically spectacular. Nor does the performance render justice to this music by "the world's favorite composer" (again quoting the cover). In the Serenade the string tone is coarse, lacks luster and transparency, and, at times becomes intonationally suspect; furthermore, the vast repertoire of the Balanchine's classic choreography to this score. The Caprice is played in blatant brass-band style that may justify the term "spectacular" for some, but the performance is certainly not musical. P.H.

This recording is the first for this ensemble, which is made up of eight cellists based in Los Angeles. Since they have their work cut out for them in acquiring a repertoire, they wisely be compromise on the variety they've achieved here. Casals' pieces are very easy on the ear—the Sardana, based on a national dance of Catalonia, is strong on melody, modest in harmonic exploits (except for one atypical stretch of multi-tonality), and suggests inescapable references to Strauss's Don Quixote. The E-flat organ is gentle and simple. The Toccata is based on a tone row of Arnold Schoenberg and is extremely tedious going, to my ear; the most interesting work is Robert Linn's Dithyrambs, which creates its own world of color within a geography of varied texture and much rhythmic vitality. The Vitaldi transcription is not totally successful—it sounds thin, and the performance is more conscientious than exciting. But I Cellisti are breaking new ground, and more power to them. S.F.


LORTZING: Der Wildschütz (excerpts). Ruth Lowndes, violin; Maury, piano. Crystal S 632, $5.98.

PACHELBEL: Ciaccona in F minor; Prelude in D minor; Chorale Preludes on "Vom Himmel hoch." BOEHN: Prelude, Fugue, and Postlude in G minor; Chorale Prelude on "Vater unser im Himmelreich" Variations on "Herr Jesus Christ, dich zu uns wend."—Lawrence Moe, organ (Charles B. Fisk organ in the Memorial Church, Harvard University). Cambridge CRS 2514, $7.98.

PAGANINI: Caprices for Solo Violin, Op. 1: No. 1, E flat; No. 2, in B minor; No. 5, in A minor; No. 9, in E; No. 13, in B flat; No. 14, in E flat; No. 16, in G minor; No. 17, in E flat; No. 18, in B flat; No. 20, in D; No. 21, in A; No. 24, in A minor; Steven Staryk, violin. Musical Heritage MHS 1122, $2.89. Available from Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023.


To cap the 200th anniversary of Beethoven's birth, these critiques, originally published in High Fidelity—and now updated—cover all the available recordings of the works of the most popular of all classical composers.

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A SELECTIVE GUIDE TO THE MONTH'S REISSUES

BEETHOVEN: Symphony No. 9, in D minor, Op. 125 ("Choral"). Elisabeth Schwarzkopf(s), Elisabeth Höngen (ms), Hans Hofp (t), Otto Edelmann (bs); Chorus and Orchestra of the Bayreuth Festival, Wilhelm Furtwängler, cond. Seraphim IB 6068, $4.96 (two discs, mono only) [from Angel GRB 4003, 1951].

It seems unlikely that this recording will ever be permanently out of the catalogue: together with the Tristan and Schubert Ninth, it is one of the touchstones of Furtwängler's art (on commercial discs at least). Even tastes not normally convinced by this conductor's methods have been fascinated by his reading—the slow movement, to cite briefly just one example, unfolds with a lyric beauty and uncanny sustention of phrase structure that remains unique. The brooding power and striding direction of Furtwängler's over-all pacing, not to mention the special flavor that undoubtedly stems from the unusual nature of the performance (the commemorative reopening of Bayreuth in 1951), contribute to the distinctiveness of this historic classic. Seraphim's pressing sounds more sharply in focus than the previous Angel edition but with no sacrifice in orchestral weight or richness.

GILBERT & SULLIVAN: "The Best of Gilbert and Sullivan." Music from The Mikado, H.M.S. Pinafore, Iolanthe, The Pirates of Penzance, and The Yeomen of the Guard. Elsie Morison (s), Marjorie Thomas (ms), Monica Sinclair (ms), Richard Lewis (t), Gerard Evans (b), George Baker (b), Owen Brannigan (bs), et al.; Glyndebourne Festival Chorus; Pro Arte Orchestra, Sir Malcolm Sargent, cond. Seraphim S 60149, $2.98 [from various Angel originals, 1958–61].

No G & S fan will agree upon eighteen selections that actually represent "the best" of the canon, but Seraphim's sampler should satisfy more casual Savoyards who simply want to spend a melodious hour in the company of these two inimitable Victorians. Angel's short-lived series of complete recordings (the parent sets for this present collection) were on the whole much better sung than the official D'Oyly Carte versions from the early Sixties: aside from that sterling paterer George Baker, these performers are all opera singers in good standing and the high vocal quality makes quite a difference. So does Sargent's conducting: not as limpid as one would like, but the music is lovingly shaped and comfortably paced. Now how about the complete recordings, Seraphim?

GRIEG: "Grieg's Greatest Hits Made Popular in Song of Norway." Eileen Farrell, soprano; Mario Lanza, tenor; Van Cliburn, piano; various orchestras, Eugene Ormandy, Arthur Fiedler, and Merton Gould, cond. RCA Red Seal LSC 3198, $5.98 [from various RCA Red Seal originals, recorded between 1957–70].

Both Song of Norway and the marketing ploy behind this disc automatically invite a curl of the lip. Actually it all adds up to a rather pleasant Grieg program; if anyone taken by the film is hereby drawn to the real thing, at least a useful purpose will have been served. Side 1 contains the complete Piano Concerto (Cliburn's recent recording with Ormandy—hardly the worst in the catalogue), while Side 2 comprises short selections from the Lyric Suite and Peer Gynt (Fiedler and the Pops, Eileen Farrell singing Solveig's Song) and the Norwegian Dances (Morton Gould conducting). This is considerably more expensive but well worth the extra money.

TCHAIKOVSKY: Pique Dame. Valeria Heybalova (s), Biserka Cvejic (ms), Alexander Markovich (t), Dushan Popovich (b), et al.; Chorus of the Yugoslav Army; Orchestra of the National Opera, Belgrade, Kreshimir Baranovitch, cond. Richmond SRS 63516, $8.94 (three discs) [from London A 4410, 1957].

It's difficult to find a good word for this recording, probably the least successful in Decca/London's variable Belgrade Opera series. The only singers of any real quality are in the smaller roles: Dushan Popovich (Yeletsky), Biserka Cvejic (Pauline), and Melanie Bugarinovich (the inimitable Victorians. Angel's short-lived company actually recorded in the early Fifties would complement Victor's selections very nicely since there are few duplications.

FRITZ WUNDERLICH: "Lyric Tenor, Album 3." Arias from Die Entführung aus dem Serail, Cosi fan tutte, Rigoletto, Martha, The Bartered Bride, Pique Dame, and Giuditta. Fritz Wunderlich, tenor; various orchestras and cond. Seraphim S 60148, $2.98 [from various Angel originals, early 1960s].

Seraphim has compiled a third collection of Wunderlich material, most of it taken from past Angel discs: the Martha excerpts ("Ach so fromm" and Good-night Quartet) and Pique Dame highlights (the Lisa/Hermann duet from Act I), the complete Bartered Bride (Hans's two arias), and Capitolo's opera program (Countess Maritza and Giuditta songs). New selections are a pair of Mozart arias, which prove once again that Wunderlich was peerless in this repertoire, as well as Rodolfo's Narrative and the Duke's "Quando in cielo" (both in German), which demonstrate how the Italian idiom consistently eluded this superb voice. Any scrap left by the prodigiously gifted tenor is welcome though, and vocal collectors may add this disc to their shelves confident that it contains some of the most cultivated singing ever captured on microgroove.

PETER G. DAVIS
HIGH FIDELITY MAGAZINE
By "glass head" we mean our revolutionary glass and crystal ferrite head incorporated in the ROBERTS GH-500D Stereo Tape Deck. In conventional heads, tape dust and wear greatly reduce sound quality. But our glass and crystal ferrite head is "dust free" and "wear free" and guaranteed for over 150,000 hours of service life! In case this head should break down before 150,000 hours of use, it will be replaced free of charge. This head also produces a "focused field" which makes possible the recording and playback of high frequency signals without distortion.

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Dolbyized Heritage. Although the first Musical Heritage music cassettes (reviewed here last November) were relatively orthodox in their programmatic choices, the Society's current releases offer more imaginative repertoire selections—most of them, in fact, are more historically significant than anything in the cassette catalogue expect perhaps a few Archive contributions. Moreover, this second batch not only uses the same premium-quality TDK tape but now embodies the noise-reduction blessing of Type-B Dolbyization.

This process is particularly beneficial to the diverse repertory sampling of Oscar Coronel y Amoretti's solo guitar playing in a wide-ranging production blessing of Type-B Dolbyization. TD K tape but now embodies the noise-reduction blessing, although the first Dolbyized Heritage releases—Society's TDK tape but now embodies the noise-reduction blessing, although the first Dolbyized Heritage releases—Society's first Dolbyized. But quite apart from that, or any other artistic or engineering considerations, the cassette sequence is likely to be considered, without strenuous argument, to represent a 'defective' release warranting replacement by the dealer or manufacturer.

Provocative Stage Angels. It's a relief to get back to tapings in which processing and technical characteristics are completely satisfactory (or subject, at worst, to relatively minor quibbles) and the only basis for complaint would be a subjectively unfavorable reaction to the performance. A current exemplary release is a blockbuster multicassette opera trilogy from Angel. The three works—each comprising three cassettes, boxed, at $20.98 each—feature the works of Verdi, Puccini, and Giordani (4XS 3767), Verdi, and Puccini (4XS 3765). None of these is a first taping; only one of them is my own unqualified definitive tape choice, and each has distinctive interpretative and executant attractions as well as exceptionally vivid and "live" sonics.

The Carmen is exceptional for its original opera-cumique treatment—i.e., with spoken dialogue. But the spoken language is disturbingly in tune with the music in the over-all performance and above all the vivid orchestral playing, including the late Sir John Barbirolli and James McCracken as the lead principals.

I should note that Musical Heritage cassettes must be ordered directly from the Society at 1991 Broadway, New York, N.Y. 10023; the list price to nonmembers is $6.95 each. I've been playing them, and indeed all other recent music cassettes on an Advent Model 200 recorder/player with built-in Dolby Type-B noise-reduction circuits. These operate just as satisfactorily as those in the separate Model 101 unit I used earlier; but the Model 200 surpasses any other cassette player I've yet tested for rocksteady, wow-and-flutter-free tape-speed characteristics. I have yet to exploit its versatility by recording potentials: loudness in playback even the most ecstatic press notices of this instrument are fully justified.

Drawn and Quartered. There are so many admirable tapings in all formats today that I have yet to exploit its versatility by recording potentials; loudness in playback even the most ecstatic press notices of this instrument are fully justified.
It's the only receiver with the Varitronik™ FM tuner—with 4 FET's and balanced Varicap tuning for lower distortion and for higher sensitivity. By using 4 FET's instead of ordinary bi-polar transistors, cross modulation problems are virtually eliminated. And by using 4 double Varicaps instead of a conventional mechanical tuning capacitor, a better balanced circuit performance is achieved with perfect linear tracking. The 725A's FM tuner also uses a combination of Butterworth and crystal filters for better selectivity and stereo separation. And, it features an advanced muting circuit with full muting at 2.5 Ar V for quiet tuning without loss of stations. Specifically, here's how the new Altec 725A receiver performs. Harmonic distortion is a low 0.3%, IHF sensitivity is 1.8 µV and capture ratio is 1.3 dB.

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Altec's new 725A AM/FM stereo receiver sells for $699.00. It's built a little better than anything else you can buy. Hear it at your Altec dealers. Or, write for a new, complete 25-page catalog. Altec Lansing, 1515 S. Manchester Ave., Anaheim, CA 92803.

Altec's new 725A receiver.
It's built a little better.
If you don't know who Mickey Leonard is, you're not alone. Aside from music business professionals and some really dedicated aficionados of Broadway obscurities, few people do.

Michael Leonard, fortyish, native New Yorker, wrote the music for the Broadway musical The Yearling. "It opened on a Friday and closed on Saturday," he says. Why? "Because it was terrible," he answers with a shrug and his usual candor. He neglects to mention that a number of the songs (Herb Martin wrote the lyrics) are superb. Barbara Streisand recorded five of them: I'm All Smiles, Why Did I Choose You, The Kind of Man a Woman Needs, My Pa, and My Love (the last two have the same melody but different lyrics).

But Mickey Leonard is more than a songwriter. He is also a composer, and those who have known him as a "tunesmith," as they used to say in the days of Tin Pan Alley, have been startled recently to discover that he is a fine and fresh arranger. Perhaps one of the reasons Leonard has had much less recognition (and therefore much less opportunity) than he deserves is that he can be a little off-putting—somber and acerbic and breathtakingly blunt. When a lady at one of those Fire Island cocktail parties last summer asked him if he agreed that such and such a group—one of the more "in" rock-and-jazz-and-horns collections—was simply mah-vellous, Mickey drew a breath and with a world-weary sigh said: "No."

"But, but," the lady sputtered. "What do you mean? How can you say that?"

"Look," Mickey said with strained patience. "I'm a professional musician. I've practiced my craft all day, every day, throughout my adult life. And I know more than you do." The truth may set you free, but it rarely makes one popular.

Mickey was a child prodigy who later took a M.A. at Juilliard, where he studied, as he puts it, "everything—mostly out in the cafeteria, which is where you really learn. We were always putting down Stravinsky. We said he didn't know where it's at." Before Juilliard, he had studied composition and conducting at the Handel Conservatory in Munich.

Upon leaving Juilliard, he got a job as a staff composer and arranger at the Green Mansions repertory theater. It was this experience that swung him over into "popular" music.

After that he paid prodigious dues as rehearsal pianist, dance arranger, general flunky for various Broadway flops, arranger-conductor for several singers both good and bad, and as music director and composer for the Geoffrey Holder/Carmen Delavallade dance group. Then came The Yearling. Then came nothing. Mickey went to work as an arranger for April-Blackwood, the publishing subsidiary of Columbia Records, where he arranged a demonstration album of a forthcoming Broadway musical score. The music was not exceptional, but the arranging, done with a small budget and therefore few men, was. A copy of this demo found its way into the hands of Helen Keane, Bill Evans' manager and record producer. She'd known Mickey for years but had had no idea of the scope of his ability as an arranger. She called and asked him if he'd consider writing an album for Bill Evans. As it happens, I've never met an arranger who wouldn't like to write an album for Evans. And Mickey said yes.

The album was to be Evans' last for MGM. To negotiate the pianist's new contract, Miss Keane had called Mike Curb, the twenty-four-year-old head of artists and repertoire for the company; the response she got could be summed up in two words: "Bill who?" And that, as far as she was concerned, was that. (Columbia has just signed up Evans, which may indicate that that label has decided to go back into the music business.) Since this was Evans' farewell to MGM, Miss Keane decided that the album might as well be a masterpiece. She would use strings, horns—and Mickey Leonard.

The LP is out now. It's called "Bill Evans: From Left to Right" (MGM SE 4723). The title refers to the fact that on many tracks, Bill plays Fender Rhodes with the right hand and a Steinway with the left. On two songs Evans laid down the basic tracks with piano, bass, drums, and in some instances, guitar, and Leonard added the orchestra later. For sheer prettiness it is unmatched. But it is much more than "pretty."

There are people who think Evans' playing has become dry in recent years, and talk nostalgically of "the old Bill." Actually Evans has gone where few can follow. In the early phase of music perception, people tell themselves stories to go with the sounds. This is because, as McLuhan clarifies, we were made a visual culture by print. Phase two of music perception is that of emotional response without an intervening "story" explanation of it. Phase three, usually achieved only by musicians, is the purely musical response to music. Phase four, which is seldom achieved even by musicians, is the spiritual. Evans is now in this latter phase. The only other time I can recall hearing..."
playing of such spirituality and serenity as there is in this album is when I heard Dinu Lipatti’s last recital, recorded at Besançon September 16, 1950.

Evans’ playing was once forceful and assertive. It became quiet, then quieter. Now it has become almost silent. It has attained an almost Taoistic quality, an acceptance of existence so complete that he seems to have no more desire to communicate. Yet he has never been as communicative as this since the early albums for Riverside, made in the late 1950s. This will not be seen as paradox to anyone who is familiar with Lao-Tze.

One of the loveliest tracks is something Bill wrote called Children’s Play Song. With his playing and Leonard’s orchestration, the track sounds like the parallel monologues of two men in an apartment overlooking a playground and separately recalling what it is to be very young. There! I’ve gone and done it—attached a story to a purely musical experience. But the description of music in words is ultimately an impossible task that shouldn’t be attempted—but, alas, must be attempted.

Something exceptionally interesting happens in Luis Fusi’s The Dolphin. Leonard took the track (which contains some unusual and imaginative guitar work by Sam Browne) and “sweetened” it—that is, added orchestra and more percussion. Bill plays a long and brilliant and rhythmically fascinating solo on electric piano. Leonard transcribed the solo, then added alto flutes in unison, then flutes and piccolo in harmony, voiced in such a way that Bill is ‘lead flute’ to the section. It’s indescribably beautiful.

In mastering the album, producer Keane had a stroke of inspiration: she decided to include both tracks of The Dolphin, the one without orchestra followed by the version with it. To hear them both in succession is like hearing a flower open. For the layman, incidentally, the tracks offer an insight into how records are made nowadays.

‘The thing about Bill, or any great artist for that matter,’ Leonard said later, ‘is not what they play, but what they don’t play. People go on ego trips and play all the notes in sight. But not someone like Bill. And if he has the security to leave a bar of silence, why should the arranger fill it up? The greatest sound in music is the G.P.—the Grand Pause. Silence in music is more musical than all the sounds in the world.’

The album defies classification as either popular music or jazz. It is both and more. And it is more than the sum of its parts. An informal suite for jazz piano and orchestra, it claims nothing, asserts nothing, processes nothing, but merely is. And that is the stuff that masterpieces are made of.

As for the three people who made the album—arranger and composer Leonard, pianist and composer Evans, and Miss Keane, who conceived the project and nursed it through many difficulties—they can be very proud. The album is far better than they know.

GEO LEES
ROGER KELLAWAY CELLO QUARTET. Roger Kellaway, piano; Ed Lustgarten, cello; Chuck Domanico, bass; Emil Richards, percussion; orchestra, Roger Kellaway, arr. and cond. (Saturnia; Jorjana #8; Esquise; five more.) A & M SP 4281, $4.98.

They say that after years of calculated cultural tensions in all fields, a backlash of beauty is beginning. If so, then Roger Kellaway is among its leaders and his new album is one of those in the forefront. Of the many conceptions that a pianist/composer/arranger Kellaway could have chosen for this project, he has elected calm beauty, freedom of line, and considerable romance (you remember romance).

After years of jazz playing studio work, and any kind of symphonic project he could find (including a bullet for George Balanchine), thirty-one-year-old Kellaway has formed what he calls a "cello quartet" with symphony cellist Ed Lustgarten of the Los Angeles Philharmonic. Lustgarten's playing is superb. His tone round and warm. The quartet has given him the rare chance to stretch new muscles. For while this is in no way a jazz group, it is highly improvisational, wherein everyone's ideas are trusted and welcomed. Kellaway would be unhappy in any other situation.

Bassist Chuck Domanico is a musician of astonishing strength; unsinkable tempo, and flawless technique. I know of no other bassist who thinks so well in time patterns like 15/4. At the same time he never overplays.

Percussionist Emil Richards is something of a legend in recording, partly because he can play anything and partly because he has a sixth sense about which percussive color to place where and how. Kellaway himself is perhaps the most fluid, inventive, and fearless young pianist around these days. He has included one solo piano track called On Your Mark Get Set: Blues. Listening will tilt your head. It's a simple blues, except that it's played in two keys at once: G in the right hand and F in the left. The effect is weird and amazing. In the end, one must gasp over the sheer facility of the thing.

All other tracks feature the quartet and sometimes the orchestra. Saturnia serves as a kind of overture for the album and places Kellaway firmly in the forefront of new orchestrators, particularly in his string writing. One can feel his respect for romanticists like Respighi, Ravel, and Michel Legrand.

Jorjana is one of several flowing melodies written by Kellaway and literally sung by the cello (part of its charm is that it sounds as if in the human register). Its middle portion is played smoothly in 15/4. Morning Song has the pure feeling of an old English folksong, breaking at times into more contemporary energies. Jorjana #8 (one of several songs written by Kellaway for his wife) is a romantic ballad built on a melody made up of rising triangulations of notes. Featuring Joe Pass on acoustic guitar, it is dramatic and mysterious. Esquise is in 5/4, 7/4, and who knows what else, and ends up sounding simpler than it is. Invasion of the Forest is another liquid blending of cello and piano, with Domanico playing arco bass.

This is seductive music, sensual and charming. One can sink into it as deeply or as lazily as he likes. Steve Goldman is to be congratulated for his expert and understanding production. Dick Bogart for his fine engineering. And bless Herb Alpert at A & M for financing a commercially risky bet. On the other hand, the album may just sell, beginning on a word-of-mouth basis. This is the kind of record experience many people wait for and rarely find. Why don't you buy it.

NILSSON: The Point! Harry Nilsson, vocals and narration; George Tipton, arr. and cond. (Life Line; Me and My Arrow; Everything's Got 'Em; eleven more.) RCA Victor LSPX 1003, $5.98. Tape: P8S 1623, $6.95; PK 1623, $6.95.

Harry Nilsson has carved a fulfilling career for himself. He began with albums of his own offbeat songs, sung in his clear, comfortable, light baritone. After several successful records, he received even further acclaim for singing the title song Everybody's Talkin', written by Fred Neil for Midnight Cowboy.

On his next worthwhile project, "Nils- son Sings Newman" Nilsson concentrated on the music of Randy Newman, who also played piano for the occasion. The two talents were a fine blend, and again the disc worked.

With this release, Harry Nilsson is off on another topic perhaps the project for children, and for the children within the rest of us. Nilsson has dreamed up a fairy tale about the Land of Point. a place where everyone has a pointed head except a little boy named Oblio, whose only real friend is his dog, Arrow. Oblio's nonconformity leads to his banishment to the Pointless Forest where he and Arrow have many adventures. Eventually Oblio finds himself back in the Land of Point. He becomes a hero, having survived the hitherto unknown Pointless Forest. What's more, he announces that everything there also has a point—trees, leaves, branches, and forest dwellers (the Stone Man, the Fat Sisters, etc.). "Since everywhere everything has a point," says Oblio, "I must have one too." Someone in the crowd says, "He's got a point there." And guess who grows a point then and there?

The project was presented recently on television as an animated feature (superb animation by Murakami-Wolf Films) narrated by Dustin Hoffman (who is replaced on the disc by Nilsson). All the children and adults I know who saw it were charmed by it.

The album features several delightful Nilsson songs, including Think About...
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It's a dirty world out there. And even though an FM station transmits a clean signal, by the time it reaches your house, it may be mixed up with 20 or so other signals, and some interference sources, many of them strong enough to swamp the signal you want to hear. The new Sony 6045 FM stereo/FM-AM receiver spares no detail to deliver a clean signal to your speakers.

Its FM front end uses passive r.f. circuitry, so that those strong, but undesired signals can't overload the input, to swamp your station or to pop up at several random places on the dial. (The passive input stage can't generate any hiss, either). By the time the signal does reach an active stage, most of the undesired signals have been shorn away—and since that stage is an FET, it's virtually immune to overloading anyway.

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Price is not a dirty word either, $229.50**, which, in this day of rising prices, is just clean miraculous. Sony Corporation of America, 47-47 Van Dam St., Long Island City, New York 11101.

SONY 6045

*IHF standard constant supply method at 8 ohms. **Suggested retail price.
JACK JONES: Sings Michel Legrand. Jack Jones, vocals; Michel Legrand, arr. and cond. (Pieces of Dreams; Nobody Knows; What Are You Doing the Rest of Your Life?, seven more.) RCA Victor LSP 4480, $4.98.

Surely it is the dream of every pop standard singer to go to Paris and record an album with Michel Legrand. Lucky Jack Jones got to do it. According to the notes, it is "the historic occasion of the first complete vocal album in English of Michel Legrand's songs."

In view of the present record market with its hundreds of rock releases per month, it's difficult not to view Jack Jones in perspective. He's the purely perfect voice that came too late, a victim of the times. He will always have an audience who will always furiously and stick in to fill up the time. Fortunately for Nilsson, the over-all effect is so pleasant that he gets away with it.

The album has its point. After all, but such is its form that we are not bludgeoned over the skull with it. In this era of computerized entertainment, Nilsson's gentle touch is received with gratitude. Like most people, regardless of political and social stance, I'm weary of continual intensity.

You just may be delighted. M.A.

LAURA NYRO: Christmas and the Beads of Sweat. Laura Nyro, vocals and piano; Arif Mardin, arr. and cond. (Christmas in My Soul; Map to the Treasure; Been on a Train; seven more.) Columbia KC 30259, $5.98. Tape: CA CA 30259, $6.98; CT CT 30259, $6.98.

Columbia rushed this album onto the streets in time for the Christmas trade, but they didn't rush it to me until now. No matter. Laura Nyro is not a seasonal taste—either you like her or you don't.

But is this a Christmas record, despite the puch to make it so. There's a tune called Christmas in My Soul but it's not what you'd call holiday music. If it were played for Santa Claus, he'd get drunk and start stuffing protest pamphlets down your chimney. This is not to say that is a poor record. It is, however, a seasonal taste

This is Laura Nyro's fourth LP, and she continues to demonstrate her complex talent. Her songs are dark, passionate.
ate, and full of a sense of loss—such as
Beem on a Train (And I'm never gonna
be the same), in which she tries to save
'imm' from the flayed needle, saying he's
got no guts, no gospel, and no brain.
but she loses; he overdoses and dies.
True, the subject is overworked. But
no one handles it better than Miss Nyro.

In many ways this disc is reminiscent
—vocally, harmonically, and dynami-
cally—of Miss Nyro's second and bes-
known album, 'Eli and the Thirteenth
Confession.' Possibiy these songs were
some of her early compositions—they're
just as good. At any rate, this album is
different from her third, 'New York
Tendaberry.' There are differences between this disc
and 'Eli.' One is that Miss Nyro sounds
gentler, more caring, less tied to her
personal torment, and more communicative.
The other difference is provided by
arranger/conductor Arif Mardin,
whose writing is less dense than Charlie
Caitlello's in 'Eli.' But Mardin's more substantial
than Jimmy Raskin's mere presence in
'Tendaberry.' (Apparently Miss Nyro
has trouble deciding just how much or
how little instrumental support she
wants.) Mardin's work here is exciting
and imaginative. In some places the
percussion or horns hit too hard, jarring
one away from the singer's complex
thread. Such moments could have been
rebalanced in the mix but they were
not—perhaps Miss Nyro and Mardin
like the effect better than I do.

Where I Freeport and You
Were the Main Drag is similar in one
respect to Sweet Blindness, a hit by the
Fifth Dimension. Both revolve around
a lyrical line that bites, even though its
exact meaning isn't quite clear.

Miss Nyro has a self-indulgent
moment—or, in fact—in Map to the
Treasure, in which she plays a piano
solo, a single droning figure which
increases in speed but takes forever.

I was rather surprised while listening
to Laura Nyro's fourth album. I'm not
sure what I expected. Probably I thought
she might be heading into a new musi-
cal place, full speed ahead. On the other
hand, her second album has been my
favorite, and this is such a successful
extension of it that protest is un-
heeded. We are so accustomed to mov-
ing fast in a world moving even faster
that confusion may arise at the idea
of an artist wishing to go back and sit
down on good earth rather than plow
a new furrow every ten minutes.
This is a strong, gutsy, moving record,
and it's highly recommended. M.A.

PERRY COMO: It's Impossible. Perry
Como, vocals; Don Costa, Nick Perito,
Richard Palombi, and Marty Manning,
arr. (Something; Snowbird; Close to
You; seven more.) RCA Victor LSP 4478,
$4.98. Tape: PBS 1667, $6.95; PK
1667, $6.95.

Truth is meaner than fiction. What gag
writer could come up with a funnier
idea than Shirley Temple running for
Congress? Or: just after New Year's Day,
1971, I turned on a radio station and
heard Perry Como singing a hit.

What?

Mr. Como's new hit is a ballad called
It's Impossible, written by Wayne and
Manzanero (who must be astonished),
with arrangements and orchestra con-
ducted by Marty Manning. It's a rusty,
lovely thing, lifted gently and intact
from another world. It's a friendly ghost,
and the kids liked it for a minute.

There is a slot for a hit like this about
once every two years (last time it was
Peggy Lee's) and it couldn't happen to a
more pleasant talent than Perry Como.
He has always been among the purest
of traditional American popular singers.
That means he was some good singer.
He still is, even if edges thin as autumns
pass.

This is Mr. Como's follow-up album to
the hit single and, like every Como disc
I've ever heard, it's beautifully planned
and smoothly tastefully performed. The
best tracks are those arranged by Don
Costa. That Costa is another classic. One
forgets how brilliantly he can write when
he spends so much time involved
with boring and/or rotten projects, such
as those Hawaiian rip-offs.

In this LP Costa provides an exquisitely
orchestral carpet for a particularly mellow
Como on Paul Simon's El Condor
Pasa (based on a Peruvian folk melody;
I recall). Costa does it again on the
Carpenters' hit, We've Only Just Begun.
The reading is warm and one forgives Mr. Como's
intonation on the more strenuous passages.

Everybody Is Looking for an Answer,
avoanged by Costa and Richard Pa-
lombi, features just-right background
singing by some of Los Angeles' energet-
ic, black, lady studio singers, plus some
white voices. The chorus gives Mr. Como
the buoyance he needs without overriding
him.

Not all the tracks are winners. While
El Condor Pasa receives a fresh new
treatment, Raindrops Keep Fallin' On My
Head gets nothing but another pot of
overexposure. The Partridges' hit, I
Think I Love You, gets more than it de-
serves: 2:47 minutes.

Over-all, this is a charming recording.
Yea for Perry Como, the old master
who's not so old after all.

M.A.
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SUGARLOAF: Spaceship Earth. Rock quintet. (Hot Water; Rusty Cloud; Rollin' Hills; Woman; Music Box, five more.) Liberty LST 11010, $4.98.
No gimmick has caught the fancy of record manufacturers as much as ecology. Press campaigns for groups and sometimes whole companies are hypocritically pegged to the save-the-environment movement. Almost invariably the campaigns themselves are studies in the waste of resources. But rarely are they ever quite so outrageous as in the case here at hand.
Sugarloaf's earnest "Spaceship Earth" came to the press in a large box of heavy cardboard coated with black paper; five holes were punched in the front through which one could see the faces of the musicians on the jacket inside. In addition to the record, the double jacket, and the paper sleeve (to which had been stapled a small, apparently meaningless square of cardboard), the box contained the following items:
• Ringelman Scale for Grading the Density of Smoke. 63/4" x 3 3/4" on light, high-quality cardboard.
• an ecology flag, backed with glue, in its own little envelope with Sugarloaf's name printed on it.
• a circle of cardboard, 7 1/4" in diameter, listing a) the natural composition of the atmosphere; b) air pollutants; c) earth and water pollutants; d) a discussion of the sun as an energy source. e) an account of "Pollution, Past and Present": to its center is attached, by a tiny metal device, a useless representation of the earth as seen from the moon: on its back is affixed a large paper stamp announcing Sugarloaf.
• a Sugarloaf wallet calendar, which at least isn't laminated.
• a large (34" x 22"), ugly, four-color poster of, yes, Sugarloaf (they seem to have inherited their art director from Moby Grape).
• a copy of the paperback edition of Operating Manual for Spaceship Earth.
• three seeds from Pinus Pinea (Italian Stone Pine), in a separate envelope (your guess is as good as mine on this one).
• a large (1 1/2" in diameter) Sugarloaf button consisting of at least four...
The fifteenth annual collection of record reviews from High Fidelity

This annual brings you in one convenient book hundreds of reviews of records which appeared in High Fidelity in 1969—classical and semiclassical music exclusively—and, for the first time, information is included about corresponding tape releases, whether in Open Reel, 8- or 4-track Cartridge, or Cassette format.

Each reviewer stands high in his field—Paul Henry Lang, for instance, reviews the early classics, Conrad L. Osborne examines opera recordings, Harris Goldsmith the piano literature, Alfred Frankenstein the modern Americans, and Robert C. Marsh and Bernard Jacobson discuss the post-Romantics. Forthrightly they discuss the composition, performance, and sonic quality. And they compare new recordings with earlier releases.

The reviews are organized alphabetically by composer for quick, easy reference—and in the case of composers frequently recorded, further subdivided by such categories as Chamber Music, Vocal Music, etc. Moreover, there's a special section on Recitals and Miscellany and a complete Artists' Index of all performers reviewed during the year, as well as performers mentioned only in the text. With so many records being issued each year, a reliable source of information is a necessity. What better source than reviews from the magazine that has been called "a bible for record collectors"!

Comments on earlier annuals:

"Comprehensive coverage of each year's recordings gives a surprisingly well-rounded picture of what's available on records, and most reviews describe the work as well as the performance, providing each annual with a permanent use."

Saturday Review

"The standard reference work for the review of long play classical and semiclassical records."

Berkshire Eagle (Pittsfield, Mass.)

"...a gratifying wide range...informative and useful..."

Notes (Music Library Association)

"The record collector who is bewildered by the sheer number of discs which are issued each year will find this book valuable as a means of bringing order out of chaos."

Chicago Tribune

"High Fidelity has become something of a bible for record collectors and also for those who are simply interested in listening to music on records. One of the magazine's most attractive features is the long and complete section devoted each month to reviews of the new recordings, reviews that are complete, detailed, and authoritative. They are also honest, which is the best possible recommendation."

The Hartford Times
parts requiring manufacturing steps, and guaranteed to outlive it all.

* and Vol. 1, No. 2 of WHEN, a twenty-eight page ecology tabloid published in Palm Springs, California.

Even if all this cardboard and paper is biodegradable, and thus relatively harmless to the environment, it would be hard to justify its use for such crassly commercial purposes. I find this kind of cynicism very draining, although it must be admitted that in this case it succeeded in attracting attention that the music alone wouldn’t have merited. J.G.

OAKLAND BLUES, Various artists. Contemporary blues from Oakland, California. (Mercury Boogie; Well Baby; Train, Train Blues; When I’m Gone; Frisco Bay, Tin Pan Alley; eight more.) Arhoolie 2008, $5.98.

BEE HOUSTON. Bee Houston, vocals and guitar; rhythm accompaniment. (Busy Bee; The Hustler; Break Away; Lovesick Man; Anytime; live more.) Arhoolie 1050, $5.98.

While a lot of attention has been lavished on Memphis and Chicago blues—attention, at least, if not too much breadth—very little has been done to chronicle and spread the blues of the West Coast. This neglect is due in part to the fact that West Coast blues, with roots in Texas and Louisiana instead of Mississippi, has lacked the easily identifiable and immediately attractive focus of the crying guitar. As usual, it has been left to a small struggling company to make available some of this beautiful, challenging music.

The music of Oakland is rough-hewn, for these people have remained relatively unchanged since they migrated north in the period right before the war. "Oakland Blues," a collection of singles made between 1948 and 1957 by a resident black producer named Bob Geidtins. A few of the performers’ names are well known especially to people who followed Prestige Records releases in the decade. Included are Jimmy McCracklin, K. C. Douglas, Sidney Maiden, Duke Boy Bonner, Mercy Dee Walton, Willie B. Huff, L. C. Robinson, Johnny Fuller, and Jimmy Wilson. Many of the sides on the album were r & b hits.

Bee Houston is a vocalist and guitarist from Texas who is a regular on the tough L.A. r & b scene. Houston has played in the bands of some of the biggest names in r & b, and he has a style that broadly assimilates a number of sources including B. B. King, in addition to a number of players in his native San Antonio. This is an exciting contemporary blues release.

Arhoolie Records, piloted by Chris Strachwitz, has made some of the most important books and recordings of the past decade. Its current catalogue includes works by Mance Lipscomb, Big Joe Williams, Fred McDowell, Clifton Chenier, Big Mama Thornton, Earl Hooker, Lowell Fulson, Lightnin' Hopkins, and many lesser-known artists as well as collections of Cajun music, Louisiana and Texas blues, authentic country music, and so on. For a quarter (to cover postage) they will send a catalogue and a new tabloid called the Arhoolie Occasional that they are publishing to push blues artists in general and their records in particular. The address is Arhoolie Records, Box 9195, Berkeley, California 94709. J.G.

BEE GES: 2 Years On. Bee Gees; vocals; instrumental accompaniment. (Sincere Relations; Back Home; Alone Again; Tell Me Why; I'm Waiting; Lay It On Me; six more.) Atco SD 33-353, $4.98. Tape: M83 3353, $6.95; M53 3353, $6.95.

HOLLIES: Moving Finger. Hollies, rock quintet. (Lady Please, Little Girl; Survival of the Fittest; Isn’t It Nice; Frightened Lady; six more.) Edie E 30255, $4.98. Tape: EA 30255, $6.98; ET 30255, $6.98.

The Brothers Gibb, reunited after a trial separation lasting a couple of years, will probably disappoint most of their fans with their return L.P., "2 Years On" is lackluster stuff marred by dull arrangements of mediocre songs. The few bright moments don’t manage to save it: it fact, few weapons—only emphasize how much the group has lost. Lonely Day Lonely Nights, for example, which has all the intensity and polish of a classic Bee Gees number, is a catchy riff that fails to develop into a song: it goes nowhere, carrying Beatles-imitating a burden. In this business one learns to be thankful for small pleasures, but don’t buy this expecting another New York Mining Disaster 1941: it isn’t here.

The new Hollies release is something else again. In straight rock—that is, in the rhythm-based; vocals-dominated pop music associated with Top 40 AM radio—longevity offers some promise of quality. A group that stays together through several albums and several years of singles is almost certainly going to be a highly successful group, in this business one learns to be thankful for small pleasures, but don’t buy this expecting another New York Mining Disaster 1941: it isn’t here.

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Jenny Rebecca; Ain't Love Easy; seven Hall, mals, have disbanded; four remain: the groups-two. the expected ways.

It is by producing albums like Carol Hall's "If I Be Y. ur Lady" that the small labels justify their existence. Any a & r man worth his salt can easily recognize a Barbra Streisand. The new and the unusual singer who needs the freedom to play hunches and follow one's taste is the usual singer who needs the freedom to be a Barbra Streisand. The new and the unusual singer worth his salt can easily recognize the kind that Holzman, Maynard Solomon, the Chess family, and Chris Strachwitz. If you take a chance at Columbia, you risk missing the No. 1 spot on the charts: at Elektra you might get a shot at it for a change.

Carol Hall is a singer and songwriter. "If I Be Your Lady" is her first release. She has a thin but expressive jazz voice, for a change. Her songs have an incomplete quality, like the room you have never quite finished decorating. In most cases, neither the lyric nor the melody is especially memorable and yet the songs hold together in performance, rather in the way Aznavour's do. A few, particularly Ain't Love Easy, will make top-40 fare in the foreseeable future.

There once were six major British groups-two, the Beatles and the Animals, have disbanded; four remain: the Stones, the Kinks, the Who, and the Hollies. Don't miss this Hollies LP. J.G.
jazz

COLEMAN HAWKINS: Bean and the Boys. Coleman Hawkins, tenor saxophone. Three instrumental groups that include Thelonious Monk, piano; Fats Navarro, trumpet; J. J. Johnson, trombone; Milt Jackson, vibraphone; Max Roach, tenor sax; and Kenny Clarke, drums. (On the Bean; I Mean You; I Surrender Dear; twelve more.) Prestige 7824, $4.98.

Hawkins in the transition years of the Forties is highlighted on the three sessions that make up this disc. Each session is a strong representation of an aspect of jazz during that decade and all of them emphasize the formidable continuity of Hawkins' playing in the face of what at the time seemed to be world-shaking changes in jazz.

The first session, October 19, 1944, marks Thelonious Monk's initial appearance on records. He is heard here in introductions, accompaniment, and very brief solos, all in what soon became identified as the Monk idiom. There is in these pieces, however, a sense of gaiety that was not as noticeable later on. The second session, in December 1946, has Hawkins in the midst of a bop group (Navarro, Johnson, Jackson, Roach) playing some excellent boppish ensemble arrangements. For the third session Hawkins moves to Paris where on December 21, 1949, he recorded with a quintet of French jazz musicians and American expatriates (Kenny Clarke, Nat Peck), who create a distinctly Ellingtonian setting, emphasized by the inclusion of the Duke's Sophisticated Lady.

In all three situations Hawkins is not only completely at home but he is the dominant voice. His natural approach was so all-encompassing, so broadly based, that he could move readily into these varied situations and find them completely complementary. One of the most rewarding aspects of this collection is hearing Hawkins with other musicians who have something of high consequence to contribute (even in the French group, Pierre Michelot is superb). We are accustomed to hearing him out on a limb, carrying the whole weight himself—ass happened too often in his later recordings. There are also pieces here that are all Hawkins—the ballads Sophisticated Lady and I Surrender Dear inevitably fall into this category. But most of the way there is the added excitement of Bean playing off some highly provocative colleagues.

BILL EVANS: From Left to Right. For a review of this recording, see "The Lees Side."

WOOODY HERMAN: Woody. Tony Klatka, Tom Harrell, Bill Byrne, Forrest Buchtel, and R. G. Powell, trumpets; Ira Neden, Curt Berg, and Lotten Taylor, trombones; Woody Herman, vocals, clarinet, alto, and soprano saxophones; Sal Nisisco, Steve Lederer, Frank Tiberi, and Jim Thomas, reeds; Alan Broadbent, piano; Mick Goodrick, guitar; Tom Azzarello, electric bass; Evan Diner, drums. (A Time for Love; Blues in the Night; Smiling Phases; three more.) Cadet 845, $4.98.

It seems a little ridiculous to say that this disc proves that Woody Herman has a better band than Blood, Sweat, and Tears. But that is essentially the effect given in this collection of arrangements by Alan Broadbent. Woody's current pianist. The evidence of course is the Herman version of BS&T's Smiling Phases which possibly suggests what BS&T is trying to get at. But it is such a far, lumpy, stolid distance from the smoothly swinging Herman Herds of the past that it is depressing to listen to. No less depressing, however, than Broadbent's long lugubrious treatment of Blues in the Night, which has the added drawback of flat, lifeless recording and a Herman vocal that is unbelievable out of character.

But all is not lost. Woody still retains his unique vocal talent, as he shows in his enthusiastic exposition of Satchmo's Salty and in the close-up recreation on A Stone Called Person. He is also up to form on soprano saxophone on How Can I Be Sure. But this is a lusterless band, and without Woody's essential presence it could be any commercial studio group.

DOC EVANS: At the Gaslight. Doc Evans, cornet; Alan Frederickson, trombone; Mark Strachota, clarinet; Auggie Kepp, piano; Bill Peer, guitar and banjo; Jim Morton, bass and tuba; Tommie Andrews, drums. (Creole Belles, Bienvenue Blues; Sister Kate; five more.) Audiophile 95, $5.95.

The dependable and impeccable Doc Evans is surrounded on this disc by several sterling musicians who produce six superb performances. For some reason, they also produce two dismal ones which have been made the lead-off items on each side—an example of the logic that seems to possess record programmers (even labels such as Audiophile where one expects a high level of taste and intelligence). But he not dismayed by the floundering on Panama or the stiffly jointed imitation on Big Noise from Winnetca (why would anyone bother to record this when Bob Haggart, who really knows how to do it, has done it so many times?).

Push on to the magnificently clean, crisp Doc solos on Bienvenue and Two Deuces; the lovely chorded acoustic guitar solos by Bill Peer that turn up here and there; the tenor command of Alan Frederickson's trombone; the imposing, rolling pulse of Jim Morton's tuba on Skit Dat de Dat; and the mellow, woody tone of Mark Strachota's clarinet.

HIGH FIDELITY MAGAZINE
Ralph Sutton: The Night They Raided Sunnie's. Bob Wilber, clarinet and soprano saxophone; Ralph Sutton, piano; Al Hall, bass; Cliff Leeman, drums. (Lulu's Back in Town; Give Me a June Night; Just Friends; five more.) Blue Angel 504, $5.50. Vol. 2. Same and Blue: Milk Cow Blues; six more.

Hayes, vocals. (Wolverine Blues; Black bass, wood, Morty Corb, and Artie Shapiro, George Van Eps, guitar; Ray Leatherstock, Johnny Guarneri, Jess Stacy, and Margo Songer, saxophones; Abe Most, clarinet; Matlock, and Bob Haden, drums. The Blue Angel Jazz Club.

There is a definite Goodman quality in the bravura of his early master, Sidney Bechet, on soprano saxophone. His other recent work.

Bob Wilber, to join the World's Greatest Jazz Band. Not very far away, Evergreen records and with the World's Best. Sutton has gone off, along with Bob Wilber, to join the World's Greatest Jazz Band.

The mood here is warm and easy, with a set of tunes that are a refreshing change from the warhorses that might have turned up. Most are standards out of the Twenties, creating pleasant associations with Bix Beiderbecke on I'll Be a Friend With Pleasure and Fats Waller on I Believe in Miracles. The only tune that may be new to most listeners is Waller's I'm Always in the Mood for You, a lovely, lilting melody that rates right up there with some of Waller's best.

Sutton's piano has, all through the set, that solid, straight-ahead swing that one expects of him, but Wilber veers away from the kind of playing he has been doing on his own Monmouth-Evengreen records and with the World's Greatest Jazz Band. Not very far away, too, but just enough to make evident some roots that have not been quite so apparent in his other recent work. There is a definite Goodman quality in his clarinet and we hear occasional wisps of the bravura of his early master, Sidney Bechet, on soprano saxophone.

Fine, close support by Cliff Leeman on drums and Al Hall's bass, with excellent recording balance by Dr. George Tyler of the Blue Angel Jazz Club. J.S.W.

This is a sort of requiem for one of the more unusual jazz spots that is no more, Sunnie's Rendezvous high up in Aspen, Colorado. Sunnie is no longer there and neither is the rollicking piano of her husband, Ralph Sutton. Since these recordings were made, in February 1969, Sutton has gone off, along with Bob Wilber, to join the World's Greatest Jazz Band.

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BLUE ANGEL JAZZ CLUB: Jazz at Pasadena '69, Vol. 1. Dick Cary, trumpet and piano; John Best, trumpet; Abe Lincoln and Bob Havens, trombones; Matty Matlock, Don Lodice, and Wayne Songer, saxophones; Abe Most, clarinet; Johnny Guarnieri, Jess Stacy, and Marvin Ash, piano; Nappy Lamare and George Van Eps, guitar; Ray Leatherwood, Morty Corb, and Artie Shapiro, bass; Jack Sperling, drums; Clancy Hayes, vocals. (Wolverine Blues; Black and Blue; Milk Cow Blues, six more.) Blue Angel 505, $5.50. Vol. 2. Same personnel plus Panama Francis, drums; Lyn Keath, vocals. (Mountain Greenery;
in brief

LOUISIANA BLUES. Various artists. Arhoolie 1054, $5.98.
This is a collection of recordings by unknown black musicians from the area around Baton Rouge, Louisiana. It is the modern equivalent of the old field recordings of the 20s, but this music is a lot more accessible to the listener. The performers are Henry Gray, Guitar Kelly, Silas Hogan, Clarence Edwards, and Johnny Guarnieri, who helps out on several numbers. Guarnieri also takes out his own little piece of Stardom with a whirlwind treatment of My Honey's Lovin' Arms that starts out with Tatum-like agility and soon turns into a bit of wildly striding Waller.

Stacy brightens every piece on which he appears—backing up Clancy Hayes on Melancholy Blues and Waiting for the Evening Mail, sharing an easygoing How Long Has This Been Going On with Van Eps, and soloing with great affection on Bix Beiderbecke's Candlelights. Hayes also gets strong backing from Bob Haven's Teagarden-influenced trombone on a rousing Wolverine Blues and from Abe Lincoln's brash trombone attack on Evening Mail.

There are three big-band tracks—two out of the old Bob Crosby book (Smoky Mary, Boogie Woogie Machine), one from Red Nichols' (Iota). All three are a bit heavy in the ensemble, although Iota is brightened by some pungent Dick Cary trumpet. Three pieces by a quartet headed by Abe Most, playing clarinet or flute, are rather thin except for Guarnieri's finger-busting solo on The World Is Waiting for the Sunrise.

J.S.W.

MOUNTAIN: Nantucket Sleighbide. Windfall 5500, $4.98. Tape: M 5119 5500, $6.98. Leslie West and Felix Pappalardi do well when they were third everything in the late 60s, but still lamented Buffalo Springfield. Zephyr is a first-class rock group, hard players and clean singers. Good luck.

M.A.

BILLY COBAY: When I Was a Kid. Uni 73100, $4.93. Another good one from a man with apparent total recall. The title says it all. M.A.

BILL COSBY: Do I Have To Get The Party Started. Uni 73100, $4.93. M.A.

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TEAC announces a current event: BiaTron.

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