WHAT'S WRONG WITH FM SOUND?

The Menace of the Phonograph

Why You Have a Tough Time Finding 4-Channel Discs
YES. Your next receiver should be convertible 2/4-channel, like the new Fisher 504 Studio-Standard. You'll get full power into 2 or 4 speakers, with all 4 amplifiers working all the time.

The new Fisher 04-series receivers (of which the 504, shown here, is the most elaborate) represent Fisher’s latest thinking on the subject of high-fidelity electronics in general and 4-channel in particular. They are part of an entirely new generation of professional-quality components for the serious audiophile, distinguished from other Fisher products by the “Studio-Standard” designation.

Their most dramatic new feature is that, unlike other 4-channel receivers, they are not restricted to half of their total power when only 2 channels are in use. A front-panel switch permits combining, or “strapping,” the outputs of the 4 amplifier channels when regular 2-speaker stereo is being played. Thus you get the benefit of every precious watt you pay for, whether or not 4-channel material is your main interest at the present time.

For example, the Fisher 504 delivers 4 times 32 watts continuous sine-wave power at any frequency from 20 to 20,000 Hz into 8 ohms (or 4 times 40 watts into 4 ohms). With its amplifiers strapped for 2-speaker stereo, the corresponding ultraconservative specification at 8 ohms is 2 times 90 watts, which is actually more than the arithmetical sum of the 4-channel ratings. You can, in effect, switch back and forth between a rather high-powered 4-channel receiver and a super-powered stereo receiver.

Of course, there is a lot more than that to the most ambitious receivers offered by Fisher to date. Both the 504 and the middle-of-the-line 404 feature a single-lever master balance control or “joystick” for adjusting the relative volume levels of the 4 channels. This sophisticated device works exactly like the pan pot used in professional recording studio consoles to localize a particular sound source in space.

Another feature of the entire 04-series is the SQ decoder, for accurate 4-channel playback of records made with the SQ matrix system developed by CBS Laboratories. Among a number of rival systems, SQ appears to have a good chance to become the industry’s final matrix standard for 4-channel LP records. In addition, each of the 04-series receivers has inputs to accept any other 4-channel decoder, present or future.

We could go on endlessly about all the other advanced features, including the dual-gate MOSFET front end with AGC, the completely original "lumped selectivity" IF circuitry, or the satellite-inspired phase-locked loop MPX decoder. But we would rather give you the complete story, including all the specifications, which are part of The Fisher Handbook, a 68-page guide to high fidelity. It is nothing less than required reading for anyone interested in the state of the 4-channel art. Not to mention the stereo art.

The Fisher Handbook is a $2 value, but if you'd like a free copy, write Fisher Radio, Box 1001, Long Island City, N.Y. 11101. (For same-day reply, enclose $1.)

FISHER 404, $429.95*  FISHER 304B, $399.95*

THE FISHER NUMBERS SPEAK LOUDER THAN WORDS.
Should your next receiver be stereo or 4-channel? Fisher's answer is: YES.
The best of both worlds—

PICKERING'S STATE-OF-THE-ART CARTRIDGES...

Pickering has done it again! In 1957—the first American-made magnetic stereo cartridge that helped build the industry was a Pickering. Now—in 1973—the first American-made discrete, 4-channel cartridge that will change the world’s listening is a Pickering. Today, Pickering invites you to enjoy the best of the world of your choice.

For the world of STEREO—

XV-15/1200E

Designed for use with all stereo and four-channel derived compatible systems.

“PRECISION” is the one word that best characterizes the extraordinary quality of the new Pickering XV-15/1200E cartridge, the culmination of Pickering’s 25 years in contributing important technological advances to the manufacture of magnetic cartridges. We sincerely feel that the 1200E is the furthest advance achievable today—and perhaps in the foreseeable future—in stereo cartridge design and performance. Its exceptional ability to pick up all the material recorded at the lightest possible tracking forces make it totally unique and superior. This cartridge is for the sophisticate—one who possesses components of such superlative quality that the superiority of the XV-15/1200E is a requirement.

And all of Pickering’s exhaustive testing shows that the 1200E is superior in the flatness of its frequency response and channel separation in comparison to competitive cartridges.

SPECIFICATIONS

Frequency Response: 10 Hz to 30 kHz
Channel Separation, Nominal: 35 dB
Tracking Force: \( \frac{3}{4} \) gram, +\( \frac{1}{2} \) gram, -\( \frac{1}{4} \) gram.
Nominal Output: 4.4 mv
Stylus Tip: 0.0002" x 0.0007"

The right Pickering cartridge for your equipment is the best cartridge money can buy.

For the world of DISCRETE 4-CHANNEL—

UV-15/24000

Designed and engineered specifically for playback of discrete recordings.

The introduction of the discrete 4-channel system required a completely new cartridge that could not only faithfully reproduce the 20 Hz to 20 kHz AM signals, but also the 30 kHz FM modulated signals. The result is the Pickering UV-15/24000 discrete 4-channel cartridge, which represents a new level in the state of the art. It consists of a completely redesigned cartridge and a new high performance stylus assembly, the Quadrahedral™, which was specially developed for this application, and features a revolutionary new diamond stylus. The UV-15/24000 performs in a superior manner by every measurable test, and is capable of satisfying all the technical and aesthetic requirements for playback of all the material recorded on both discrete and stereo disks. Moreover, its stylus is so designed that it not only perfectly reproduces the music recorded, but also reduces record wear.

SPECIFICATIONS

Frequency Response: 10-50,000 Hz
Channel Separation: 35 dB
Tracking Force: 1-3 grams
Output: 3.8 mv ± 2 dB
Stylus: Quadrahedral

Notes:
1. Recommended by manufacturer for optimum performance.
2. When the cartridge is terminated in the recommended load of 100K ohms and 100 PF.
3. Output with reference to 5.5 cm/sec record velocity.


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Cornelius G. Burke—1903-1973

C. G. Burke is dead. I wonder how many of our readers remember the writings of that unique human being? He laid a kind of foundation for the infant publication High Fidelity that will probably remain as long as we publish.

I shall never forget my first meeting with Cornelius. It was in March of 1953, and I had just joined a staff whose very names (as a devoted reader-admirer) then struck me with awe. C. G. Burke, however, was the greatest awe-producer of them all. His scholarly and articulate record reviews of the classic symphonists leaped forth from High Fidelity's pages like thunder-awe-producer of them all. His scholarly and articulate record reviews of the admirer) then struck me with awe. C. G. Burke, however, was the greatest publish. fantas"
The Technics SA-5400X.
4-amplifier 4-channel and 4-amplifier 2-channel.

Technics doesn’t force you to choose between 2-channel or 4-channel. We give you both in one unit. The SA-5400X.

It’s a very impressive 4-channel receiver. Each of its 4 amplifiers delivers 11 watts RMS, 8Ω, each channel driven. And its full discrete capabilities include jacks for a CD-4 demodulator. Plus jacks for both 4-channel and 2-channel tape sources. And two tape monitor circuits.

There are also two different matrix decoding circuits that can handle all the popular matrix methods.

The SA-5400X is a great 2-channel receiver, too. Because it has Balanced Transformerless (BTL) circuitry. Our special way of strapping the front and rear amplifiers in tandem for 4-amplifier 2-channel. Which more than doubles the power per channel in stereo. Producing 25 watts RMS per channel (each channel driven) at 8Ω.

The amplifiers all have direct-coupled circuitry which vastly improves their low-frequency performance and power bandwidth. And a special phono-equalizer circuit so you can use virtually any kind of phono cartridge efficiently.

There’s also a very potent FM section that boasts sensitivity of 2.0μV (IHF). With a 4-pole MOS FET and IF amplifiers whose ceramic filters yield 65 dB selectivity.

We knew you’d have a hard time trying to make up your mind about which kind of receiver to buy. So we put both 2-channel and 4-channel in one easy-to-afford unit.

The SA-5400X. The concept is simple. The execution is precise. The performance is outstanding. The name is Technics.
A TEAC tape deck isn't a tape deck.

A TEAC reel-to-reel deck is a whole 'nother thing. It is a creative tool. A partner in the creative process itself.

Every member of the TEAC reel-to-reel family is designed to expand your imagination and enhance your creativity. From our classic 2300S with its reliable 3-motor, 3-head transport system to our 4-channel 3340S with its 8-input jack and Simul-Sync that lets you overdub, sweeten, echo, cross-echo and stack tracks — there's a TEAC in the family whose creative configuration best suits your particular creative bag.

Our 3300S, a semi-professional 15-7/2 ips, 10½ inch-reel deck, comes in either 1/4-track or 2-track configuration and has "running splice" which enables you to record directly from playback.

Our 4300 with cue-out connection jack, two-position level meter and full reverse circuitry, our 5300 with center capstan drive, DC reel motors, dual-scale VU meters and plug-in electronic boards, our 5500 with dual-function Dolby* circuitry are examples of TEAC creative engineering in the service of creative use. And all TEAC reel-to-reel decks offer complete remote control capability.

Think of your TEAC as an extension of yourself. Then open your head and explore your personal world of sound.

You'll be surprised at the beauty that's there.

Or maybe you won't be.

It's you, it's you.

TEAC
The leader. Always has been.

*Dolby is a trademark of Dolby Laboratories, Inc.
TEAC Corporation of America—Headquarters: Dept. A-17, 7733 Telegraph Road, Montebello, California 90640—TEAC offices in principal cities in the United States, Canada, Europe, Mexico and Japan.

CIRCLE 62 ON READER-SERVICE CARD
Greatness is of course a catchall term that suggests many things, including the very desirable quality of craftsmanly technique. But too often, such a composer's aesthetic position is established in (and not always suited to) another time and place. One illustration of the possible inappropriateness of the term is the French composer Erik Satie. He would no doubt have been horrified to be labeled a "great" composer. He was never-roundly by critics, for leadership in such matters. It is time for all of us to explore new avenues and to revitalize our sometimes anti-intellectual musical recording to bring to the listener as intelligently employed, has brought greater realism, but it has also brought more and more recordings with false balances (false in that they are electronically-not musically-produced), "highlighted" instrumental solos, even recordings of vocal ensembles where one or more parts are recorded on different occasions. Splicing to correct occasional errors is perfectly in order; obviously the composer did not want his work to be heard with wrong notes, poor ensemble, etc. But a recording put together neatly by note is not music but a laboratory concoction. To present it as a "performance" is fraudulent.

Four-channel sound raises these questions more insistently. When used to supply concert-hall ambience, the rear channels may be valid, although here too there are problems-and anyway for many consumers money and listening-room space are in short supply. But "surround" sound is something else entirely. Mr. Marsh admits that what is good for Bartok may not be good for Mozart. Well, the fact is that both Bartok and Mozart intended their concert music to be performed by the musicians either in front of the audience or surrounded by it—not surrounding it.

If a contemporary composer writes a piece with "surround" recording in mind, that's fine. Mozart and Bartok did not. Whether they would like it is a moot point. We have the means to give reasonable facsimiles of what we know they meant (even allowing for disagreement on questions involving performing eighteenth-century music for twentieth-century ears) and we should do so. If Boulez and Thomas Shepard want to do something else, let it be called "Concerto for Orchestra by Boulez and Shepard based on Bartok," and let's continue to have occasional recordings of "Concerto for Orchestra by Bartok."

In a recent letter titled "Progress" [May 1973] Don E. Manning correctly chastises those who would shun quadraphonic sound, light bulbs, radios, Lizzies, and trips to the moon. However I hope he didn't imply that quadraphonic is the ultimate in listening excitement. On the contrary, I look forward with great anticipation to eight-channel sound. Just as the four-channel proponents awoke us to the sound that reaches us from the rear, I feel that we should not overlook the sound that comes to us from above, as it does in the concert hall.

Mr. Manning seems to think that four-channel sound is a technological development of unprecedented importance. Rubbish! As one who has heard it, I do not think it equal in impact to the development of the LP or stereo, let alone the electric light, the airplane, and the automobile, as he would indicate. How would Mr. Manning feel about electrifying his home, for example, if he were faced with three competing systems, each marginally compatible with the others? Quadraphony is no fraud, but neither is it a revolution. It is a step forward in the development of recordings, which is being marketed prematurely. With the acceleration in technological progress, unless he has unlimited funds the consumer cannot afford to commit himself wholeheartedly to every change introduced. So for the time being I think I'll just sit this "revolution" out with my stereo, and occasionally console myself with some dumb-foot Toscanin or Furtwangler record. Maybe in a few years I'll be ready to join.

Erik Satie—Was he great or just good?

Robert C. Marsh's August review of the new Boulez/Columbia four-channel recording of Bartók's "Concerto for Orchestra" raises a fundamental question about the philosophy of recording.

I believe it is a prime responsibility of classical music recording to bring to the listener as accurately as possible a representation of the composer's intentions as is possible. Ideally, in this view, the recording medium is merely a means to an end and should not call attention to itself. To attempt anything else in recording may be interpreted as an enlightening on occasion, but the product should be clearly labeled and marketed as something that originated as much in the mind of the producer (or whomever) as in that of the composer.

It is tragically ironic that as recording technology has advanced in its ability to reproduce accurately a given sound, that very ability has been utilized increasingly to change and even distort that sound. Thus stereo, when intelligently employed, has brought greater realism, but it has also brought more and more recordings with false balances (false in that they are electronically—not musically—produced), "highlighted" instrumental solos, even recordings of vocal ensembles where one or more parts are recorded on different occasions. Splicing to correct occasional errors is perfectly in order; obviously the composer did not want his work to be heard with wrong notes, poor ensemble, etc. But a recording put together neatly by note is not music but a laboratory concoction. To present it as a "performance" is fraudulent.

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Michael Weber
New York, N.Y.

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Edwin R. Kannmin
Lenox, Mass.

**Open-Reel Copycats**

After reading "The Curious Case of the Open-Reel Revival" [August 1973], I wish to sound off on open-reel tapes. Besides sound quality, I think the most important feature of open-reel tapes is versatility in length. But, to my disgust, the industry has not been giving us this versatility. For instance, one can have an equivalent of one LP record on a 5-inch tape at 31/4 ips, but one can only put a Wagnerian opera completely on a 7-inch, 2400-foot tape at 31/4 ips. Yet every reel in the catalogue today is an exact replica of an LP. Moreover, most LP sets are transferred to more than one 7-inch reel. Thus the inconvenience of changing records has become the inconvenience of changing tapes.

One might argue that some tape producers, such as Ampex, have no power to assemble music on tape except by direct transfer. Then how about Angel, Columbia, DG, or RCA? Each 7-inch reel (1900 feet or longer) could be recorded more or less to its fullest capacity with music pertinent to that reel (i.e., not a
Garrard introduces its new models.

This season, we have brought out four entirely new units in the Component Line, and refined the already famous ZERO 10C, now in its third year of production. This unique Zero Tracking Error automatic turntable, which has earned the overwhelming regard of the critics, now becomes the ZERO 100C, and includes further advancements; including a built-in, automatic record counter... making the ZERO 100C the finest automatic turntable available at any price.

The Garrard policy of pursuing useful technical innovations and resisting "change for the sake of change," has paid off handsomely this year. Most notably, the articulating Zero Tracking Error Tonearm, Garrard's revolutionary patented design, has been incorporated in the ZERO 92, a new model at lower cost than the ZERO 100C. In addition, three other models, the 82, 70 and 62 have been introduced. The entire series both in styling and features, reflect the ZERO 100C design philosophy.

This year, more than ever, there is a Garrard automatic turntable to suit your specific needs. Your dealer will help you select the model that will best complement your system... whether that system is mono, stereo, 4-channel, matrix or discreet.

**ZERO 100C**
Two speed Automatic Turntable with articulated computer-designed Zero Tracking Error Tonearm. Features: Variable speed ±3%; Illuminated Stroboscope; Built-in automatic record counter; Magnetic anti-skating control; Sliding weight stylus force setting; 15° vertical tracking and cartridge overhang adjustments; Damped Cueing/Pausing in both directions; Patented Synchro-Lab Synchronous Motor. $209.95*

**ZERO 92**
Three speed Automatic Turntable with articulated Zero Tracking Error Tonearm. Features: Lever type anti-skating adjustment; Sliding weight stylus force setting; 15° vertical tracking and cartridge overhang adjustments; Cueing/Pausing control, Damped in both directions; Patented Synchro-Lab Motor. $169.95*

**MODEL 82**
Three speed Automatic Turntable with low-mass extruded aluminum tonearm. Features: Lever type sliding weight anti-skating adjustment; Sliding weight stylus force setting; 15° vertical tracking and cartridge overhang adjustments; Patented Synchro-Lab Motor. $119.95*

**MODEL 70**
Three speed Automatic Turntable with low-mass aluminum tonearm and fully adjustable stylus pressure setting. Features: Torsion spring anti-skating control; Cueing/Pausing control; 2 point record support; Patented Synchro-Lab Motor. $89.95*

**MODEL 62**
Three speed Automatic Turntable with low-mass aluminum tonearm, fixed counterweight, and adjustable stylus pressure. Features: Torsion spring anti-skating control; Cueing/Pausing control; 2 point record support. Heavy-duty four-pole Induction Surge Motor. $69.95*

*Less base and cartridge.
The Superiority of Grandeur

I am grateful to reader Garry Margolis for the news \("Letters.\) July 1973\] that the original all-dialogue version of \(\text{Song o' My Heart}\) with John McCormack has been rediscovered and is now safe.

However, I disagree with Mr. Margolis’ conclusion that the still-lost 70mm version would not have a superior soundtrack. He says, \"The track dimensions were exactly the same as those of 35mm film.\" Not so.

Under the personal supervision of William Fox, Earl J. Sponable, the Fox studios’ chief research engineer, perfected the 70mm-wide film process known as Grandeur as early as the fall of 1927. A trademark was registered around the beginning of 1928. Not only was the film double the width of standard 35mm film, but its soundtrack was 7mm wide, in contrast to the 2mm width of standard film. (This is roughly 0.24 inch as against 0.10 inch.) The broader quality of Grandeur sound was observed by the trade periodicals of the day during private screenings and public showings alike. Readers interested in further information might check Cinematographic Annual, 1930, Vol. 1 and Cameron’s Encyclopedia—Sound Motion Pictures.

The world premiere of Grandeur took place on September 17, 1929, at the Gaiety (now Victoria) Theater on Broadway, with a two-a-day showing of the William Fox Movietone Follies of 1929. This film had been seen months before on standard 35mm film and was being revived in Grandeur for a special engagement only. The bill also included views of Niagara Falls and a special newsreel.

The all-star revue Happy Days came next, opening at the Roxy on February 13, 1930. The famous Raoul Walsh western The Big Trail, with John Wayne, was the third and final feature released in this process. However, Song o’ My Heart and at least portions of other features were filmed in Grandeur, and numerous Grandeur shorts were shown at Fox theaters throughout 1930. There is every reason to assume that the sound of these was enormously superior to that of standard 35mm films.

Miles Krueger
New York, N.Y.

Wanted: Hugo Friedhofer

A few months ago I lost approximately half my record collection in a fire, including many irreplaceable discs. Now I have urgent need of some of them.

I’m doing a series of broadcasts for a number of radio stations. Several are on film composers, and I need tracks from several albums I no longer have and which are out of print. I particularly need three Hugo Friedhofer scores—Boy on a Dolphin, One-Eyed Jacks, and The Young Lions. Sadly even Hugo no longer has these. If anyone out there has them (or indeed any other of his scores), I would be most interested in talking to him. Please drop me a line in care of High Fidelity.

Gene Lees
Toronto, Ont.

Hindemith’s Harmonie

In his report on DG’s recording of \"Pfützner’s Metaphysical Palestrina\" \("Behind the Scenes.\) July 1973\], Edward Greenfield quotes conductor Rafael Kubelik as asking rhetorically, \"Where else do you find an opera that deals with metaphysics?\" The answer is Paul Hindemith’s \‘Die Harmonie der Welt (The Harmony of the Universe).\’ This monumental opera—not only metaphysical, but symbolical, theological, political, and astrological—is most relevant to our present age, for its hero is Jo-

The Finer Things In Life

Jaguar XJ-12—one of the finest cars made today. If you want to buy one, you have to find a Jaguar dealer. They’re not on every corner, as are some car dealers. But when you want the best, you go out of your way to obtain it.

Fairfax FX-300—recently tested and top rated by one of the leading consumer reporting magazines among 20 of the most popular speaker systems in the $85 to $120 price range. Not every high fidelity dealer can sell you a Fairfax FX-300 though. You’ll have to visit the dealer our other seven models must sound like from $69.95 to our $399.95 Wall in inches and is 1-inch thick on all sides.

If we can build the top rated FX-300 for only $109.95, think of what our other seven models must sound like from $69.95 to our $399.95. Wall of Sound I. Visit a Fairfax dealer and let your ears judge for themselves.

To find out which dealer in your area has been chosen to carry the Fairfax line of speakers, call (201) 485-5400 or write for a full line catalog: Fairfax Industries, Inc., 900 Passaic Avenue, East Newark, New Jersey 07029.

the SUPERSOUND line
They put a rotary engine in a car. We put a cam shaft in a turntable.

For the same reason.

The reason?
To make it quieter, smoother, more reliable.
The basic record changer mechanism—like the automobile’s piston engine—has been a fairly reliable device that has served with some success for many years. But the very action of the engine—or the changer—produces constant vibration and strong, sudden movements that can ultimately wear it out. Now we have alternatives. For cars, the Wankel rotary engine. And for record players, the sequential cam shaft drive mechanism used in BSR’s finest automatic turntables.

Its even rotating motion programs the complex automatic functions of the BSR 710 and 810 smoothly and without noisy and potentially harmful quick starts and stops, without slamming metal against metal. And because the cam gears are mounted on a carefully machined central shaft, they are all but impossible to put out of alignment by rough handling or constant use.

The result: consistent care-free performance, and good music. With the BSR 710/X and 810/X Transcription Series Total Turntables.

BSR (USA) LTD., BLAUVELT, NEW YORK 10913
CIRCLE 9 ON READERSERVICE CARD

NOVEMBER 1973
Sony steadfastly refuses to let Brünnhilde overpower Mimi.

Music comes in big, loud, powerful varieties and in small, weak, delicate types. So, as it happens, do FM stations. If you have your heart set on listening to Mimi on a weak station, while some powerful, nearby station on the dial is thundering out Wagner, relax!

Sony receivers are dedicated to the proposition that the little stations of the world deserve their fair share of the MHz. And Sony is possessed of a rare talent for bringing in the weak sister stations.

To bring in the weakest of stations without intrusion by stronger ones, Sony's FM front end includes newly developed junction FETs in its mixer and RF stages. The IF section has permanently aligned, solid-state filters and a high gain IC limiter for excellent selectivity and superb capture ratios.

And Sony receivers deliver clean, distortion-free power from low, low bass (where you need it) right through the highest frequencies. (We rate amplifier power in terms of "continuous power output per channel with both channels driving 8-ohm loads within the entire audio spectrum").

For example, from 20Hz to 20kHz for the 7065, 7055, 6046A and 6036A receivers. Direct coupling means no output coupling capacitors to get between you and the music.

Sony receivers satisfy a wide variety of listening needs. Our STR-7065 (60+60W RMS from 20Hz to 20kHz with less than 0.2% distortion) plucks stations from even the most crowded dials with its excellent sensitivity and remarkable 1 dB capture ratio! You can click in your choice of three speaker pairs, monitor two tape recorders, dub directly and mix one or two stereo microphones. Function indicator lights and a preamp-out/amp-in connection are welcome conveniences. $499.50.*

The 7055 has all the features of the 7065 except mic mixing, function lights and signal strength meter. A bit less power, (35+35 watts 20Hz to 20kHz with less than 0.2% distortion), and an exceptional tuner section. $399.50.*

Our new STR-6046A represents a new standard in its power output and price category. Output is 20+20W RMS (20Hz to 20kHz) with THD less than 0.8%. A tuner section with 2.2μV IHF sensitivity, and 1.5 dB capture ratio! Features include mic input and line mixing facilities, tape monitoring, function indicator lights and choice of two speaker pairs. $249.50.*

Our under $200, STR-6036A is conservatively rated at 15+15W RMS (20Hz to 20kHz). It has all the facilities of the 6046A except the mic mixing control and function lights. A remarkable 1.5 dB capture ratio is a clue to the tuner's impressive performance. $199.50.*

An all-around, 4-channel performer, the SQR-6550-SQ, the other matrix systems and discrete (with quad tape deck). It features Double-Stacked Differential circuitry for extra power in stereo. $329.50.*

The only thing overpowering about Sony receivers is the value they offer. Hear them at your Sony dealer. Prices include walnut finish cabinets. Sony Corporation of America, 9 West 57th St New York, New York 10019.

*Suggested retail
The three dollar bill.

The stylus shown above is phony. It's represented as a replacement stylus for a Shure cartridge, and although it looks somewhat authentic, it is, in fact, a shoddy imitation. It can fool the eye, but the critical ear? Never! The fact is that the Shure Quality Control Specialists have examined many of these imposters and found them, at best, to be woefully lacking in uniform performance—and at worst, to be outright failures that simply do not perform even to minimal trackability specifications. Remember that the performance of your Shure cartridge depends upon its patented stylus, so insist on the real thing. Look for the name SHURE on the stylus grip (as shown in the photo, left) and the words, "This Stereo Dynetic® Stylus is precision manufactured by Shure Brothers Inc." on the box.

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Discographies—New and Old

My friend Peter Morse has prepared three new discographies: the vocal music of Debussy and Ravel, the Lieder of Richard Strauss, and the vocal music of Mendelssohn. Each lists all the recordings ever made of all the works. Copies are available at $2.00 each. In addition, eight other discographies are currently obtainable; readers are invited to write for a complete listing.

J. F. Weber
1 Jewett Pl.
Utica, N.Y. 13501

As an aid in compiling a ten-year supplement to Braun and Gray's Bibliography of Discographies, the compilers would appreciate any information on privately published or unpublished discographies. Works on any subject are welcome. All citations will be acknowledged.

Michael H. Gray
Gerald D. Gibson
Descriptive Cataloguing Division
Library of Congress
Washington, D.C. 20540

Fair Trade

Although I have great admiration for things British, I am not the editor of High Fidelity News (published by Link House Publications, London) as your credit line stated for my article ("Cartridges and Cassettes—Should You Have One or Both?") in your August issue, but rather High Fidelity Trade News (St. Regis Publications, New York).

J. Bryan Stanton
New York, N.Y.
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Behind the Scenes

Colin Davis Meets the Don

LONDON

"If you lay down rules, you incarcerate yourself in a prison!" said Colin Davis adamantly between tight lips. He was laying down the law—or rather not laying it down—during sessions at Brent Town Hall for his latest Philips opera recording, Mozart's Don Giovanni. The subject was the endlessly tricky one of recording, Mozart's Town Hall for his latest Philips opera, laying down the law—or rather not laying down the law—during sessions at Brent Town Hall for his latest Philips opera recording. Davis was often heard to say, "You must treat all the cadential phrases alike, only to be greeted with the reply, "That's what I said!". Each instance must be examined for itself alone. Automatically applying the decision in one instance to the next leads to imprisonment, he argued.

His lecture was directed, in the intimacy of the control room, at a baffled-looking Stuart Burrows, who had just contributed with golden tone to Otello's Act I duet with Donna Anna (Martina Arroyo). On the phrase "Anima mia, consolati! Fa core!" Burrows had made the not unreasonable point that the cadential phrases should be treated alike, only to be greeted with this declaration of faith. Davis argued passionately that an intensifying appoggiatura on "Fa core" weakens the effect of an appoggiatura on "Fa core," which is where you want the music to concentrate its emotion.

Such a tiny detail, pursued relentlessly, was typical of the Davis approach to what he regarded as the most dramatic of all Mozart operas. What was not typical in this intense interlude in the proceedings was the absence of a smile. Through every trial Davis is, as a rule, the man who keeps spirits up, quietly helped by one of the shrewdest producers in the industry, Erik Smith.

The Philips team was spared one trial: The Covent Garden orchestra had just played a series of Don Giovanni with Davis, and their confidence and group-tightness reflected the live performances. Davis' rehearsing was full of sung illustrations. I suggested that he could win a voice contest for conductors, but he tactfully reminded me of a newcomer to the podium named Dietrich Fischer-Dieskau (whose forthcoming recording with the New Philharmonia of Schubert's Unfinished—highly individual, with phrases you can almost hear him singing—I was recently able to sample on EMI's master tape).

I was lucky in the Don Giovanni session I attended, for all eight principals were taking part. The great quartet "Non ti fidar" was the musical climax of the day, with Ingvar Wixell (the Don) and Kiri Te Kanawa (Elvira) joining Arroyo and Burrows. In casting the opera Philips has had a shrewd look at the vocal success of Davis' Figaro recording. Wixell switches from the Count to the Don, Wladimiro Ganzarolli from Figaro to Leporello, Mirella Freni from Susanna to Zerlina, Richard Van Allan (Masetto) and Luigi Roni (the Commendatore) complete the cast. Only Burrows is from the Covent Garden cast, but most London critics would agree that that is all to the good.

Don Giovanni is Davis' third Mozart opera recording (following Idomeneo and Figaro). Next in line, according to current plans, is Cosi fan tutte (also on Georg Solti's calendar for Decca/London), to be followed eventually by a Magic Flute. The Don Giovanni will face new competition from EMI, which has a recording in the works with the English Chamber Orchestra under Daniel Barenboim, with Roger Soyer in the title role.

Sutherland Settles a Score. I was lucky in my choice of sessions for Decca/London's second recording of Bellini's I Puritani, with Joan Sutherland, Luciano Pavarotti, Nicolai Ghiaurov, and the London Symphony under Richard Bonynge. Sutherland and Bonynge agree that all of her recordings the one that most needed replacing is the decade-old Puritani. This time the text will be really complete, which means some twenty additional minutes of music. (Puritani fans face a dilemma: ABC is also recording the opera—with Beverly Sills, Nicolai Gedda, Louis Quilico, Paul Plishka, and the New Philharmonia under Julius Rudel.)

I arrived just as Sutherland, impersonating the distraught heroine, was producing her most headily beautiful tone as she approached from afar for "Qui la voce." As she always finds, each take of such an item is a formidable emotional strain. She prefers to do a couple of complete performances and leave it at that, but this time for various technical reasons there were several stops and starts.

It was striking how even taking up in the middle of a cadenza Sutherland was immediately "switched on," with no pause before full intensity arrived. As ever she was constantly making faces of dissatisfaction with herself and would sometimes add complicated arm maneuvers—with no effect on the apparent ease of the coloratura display.

At the climax of the first take of the cabaletta "Vien dileito," which had gone marvelously well until then, she hit the top note momentarily sharp. In a live performance she would have adjusted at once, but knowing that this would never do for a recording she simply let her feelings go and turned the offending note into a scream that would have done credit to a Marx Brothers farce. Next time it was perfect, and at the end of the session Sutherland said she was making faces of self-disapproval, suddenly skipped round and faced Bonynge: "What's for supper?" she asked, putting her jaw aggressively.

My other Puritani session was just as fascinating, for it included the brilliant showpiece "Son vergin zezosa," in which the heroine has a pop-style backup group composed of the other principals. With five singers on stage the introductory recitative and the necessary movements brought complications. Pavarotti would duck carefully when he passed in front of the singing Sutherland, but it was hard to avoid making the Kingsway Hall stage creak.
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Previn's Prokofiev. It was again at Kingsway Hall a few days later, again with the LSO, that I attended sessions for a long-needed complete recording of Prokofiev's ballet Romeo and Juliet. Encouraged by the success of their recent complete Nutcracker, EMI has chosen the Prokofiev as a follow-up for André Previn and the LSO. Producer Christopher Bishop originally thought that the fifty-two numbers in this absolutely complete version would require something like twelve sessions. In fact the schedule was cut down to eight, and Previn and the orchestra—always challenged by a tight schedule—completed everything with half a session to spare.

I can bear witness that at the sixth session things could not have been happier; the orchestra roaring with laughter at every excuse but settling down to crisp, brisk takes that required very little editing. Previn, who has since taken a few days off to recover from exhaustion, was always happy, and as ever Barenboim commentarily gave cues again, reliving all the clutch moments. At first he seemed too frail to cope, but that impression was dispelled when he clapped his hands and snapped out a sharp "together!" with the acuteness of a conductor half his age. RCA plans a series of new records with Stokowski, most in conjunction with concerts or broadcasts.

Barenboim's Beethoven. Deutsche Grammophon's plans to record Beethoven's Triple Concerto with Daniel Barenboim, Pinchas Zukerman, and Jacqueline du Pré, and the English Chamber Orchestra were foiled when Ms. Du Pré's tendon trouble failed to clear up in time. It was inspiration to have Barenboim conduct from the keyboard in an even less known Beethoven concerto, the composer's own piano version of the Violin Concerto. The wonder was that with a flexible style that challenged the orchestra (playing without benefit of a separate conductor) Barenboim made the work sound far less stiff than usual—a genuine piano concerto.

Producer Gunther Breest was concerned about getting the best possible piano tone, as Barenboim insists on facing the orchestra at the keyboard with the piano lid removed. In the end, with amazingly rich string tone in the warm acoustic of Brent Town Hall, everyone was happy, and as ever Barenboim completed everything with a minimum of delay. "Is there going to be a separate session for the cadenza?" asked a member of the orchestra. "Yes," Barenboim replied, adding with heavy irony, "We'll have to have two sessions for that!"

Edward Greenfield

The Beomaster 4000
One part of a system developed to reproduce sound as it is.

The Beomaster 4000 is a quality receiver created for the exceptionally critical listener. The result of an uncompromising program of research and engineering, it offers utter simplicity of operation and the functional elegance of understated design.

Consider some of its features: A highly sensitive FM tuner which allows up to six stations to be preset with electronic accuracy. Ambiophonic circuitry which uses two additional speakers to recreate important spatial and acoustical information present in the original performance area. A continuous power output of 60 watts per channel into 4-ohm speakers and 40 watts per channel into 8-ohm speakers. Levels of distortion below 0.1% at rated output. A fine instrument for the reproduction of music, the Beomaster 4000 warrants the serious evaluation of all those who want quality to be an important part of their lifestyle.

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Excellence in engineering - Elegance in design
Two traditions from Denmark

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KLH is well into its second decade of manufacturing extraordinary high performance loudspeakers that don’t cost an extraordinary amount of money. We’ve kept costs down by making every loudspeaker ourselves. And by selling a staggering number of them. In short, we’ve had a lot of practice. And that’s perfect for you.

For now you can own a pair of our new Model Thirty-One loudspeakers for just $89.95. Think of it. Two superb sounding full-range loudspeakers at a price you might consider fair for just one! A pair of Thirty-Ones deliver a truly inordinate amount of sound for their modest size. You can drive them to big listening levels with virtually any decent amplifier or receiver. They’re handsome, featuring a new sculptured acoustically transparent foam grille. Rugged. And best of all, incredibly inexpensive. With the money you save, you might even trade-up to a better turntable or receiver, perhaps even get into quadrophonic sound. The Thirty-Ones can help make it happen. A pair is at your KLH dealer now. Listen to them soon. We’re sure you’ll agree that no one has ever offered you a better value in sound. And we’ve had a lot of practice.

For more technical information, write to KLH Research and Development, 30 Cross Street, Cambridge, Mass. 02139. Or visit your KLH dealer.

What does it take to make an important new loudspeaker and sell it for $89.95 a pair?

Practice. A whole lot of practice!
I understand that you can buy counterfeit copies of name-brand loudspeakers, but that the quality is not equal to the originals. Is there anything to this?—David Weiss, Worcester, Mass.

Unfortunately, yes. We know of one case where faulty Brand X enclosures were bought up, fitted with surplus drivers to give the appearance (if not the sound) of the original product, and sold through other than X's authorized dealers. But the "copies" were quickly removed from the market when Brand X discovered how its name was being (mis)used. However you may be thinking of legitimately manufactured models that bear a curious resemblance to such successful and distinctive-looking speaker systems as the Bose and AR's LST. This "coincidence" seems to be growing more common recently. While some of the similarities may be traced simply to the adopting by one manufacturer of a design feature that has worked well for another, some models do indeed seem perilously close copies of others. In such a situation the copying manufacturer will not use the name of the other, however, and the newer product, however similar to the original, cannot fairly be called a "counterfeit."

In your May 1973 issue you listed the warranty policies of many component manufacturers, but omitted that for the BSR/Metrotec Graphic Stereo Frequency Equalizer. This warranty states that the unit is guaranteed for two years "against all defects in material and workmanship." However the owner must pay shipping to the factory and $5.00 "to cover cost of handling and postage." Since it cost me $1.50 for shipping and insurance one way, this means that the owner has to pay shipping both ways and an additional $3.50 under the terms of this so-called "guarantee." I might also add that it took seven weeks to have my unit returned; also, no notification was sent me that the factory received the unit, until I wrote a follow-up letter.—W. Rothstein, Baltimore, Md.

We must admit that in these terms the warranty doesn't appear very attractive. But this is not a typical component, and perhaps Metrotec is justified in its approach. Certainly $3.50 is not going to cover the overhead involved in handling the unit at the factory—let alone the time and materials cost of repairing it. On more complex and expensive units, with a higher inherent dollar profit, the manufacturer not only can afford to absorb this overhead but feels some obligation to see that repairs are made correctly—to protect his equipment's reputation, if nothing else. The Metrotec equalizer, being essentially very simple and therefore easy to repair, might just as well be serviced locally as sent to the factory. Apparently Metrotec has chosen to discourage warranty claims in order to keep costs—and therefore price—low. Even so, we can't help wondering whether you could have had the repair done in Baltimore for $6.50, though surely it would have taken less than seven weeks.

You have convinced me that I should try out the Dolby open reels now on the market. I should be able to refer to the classical review section and quickly determine which recordings are available in this form, but you are omitting this information. In future, can't you use the open-reel symbol with a "D" so that I can pick them out and not have to hunt back through three or four issues looking for the review once a Dolby tape comes to light?—Anthony F. Harber, Walnut Creek, Calif.

Unfortunately, no. At the time the reviews are prepared—from the disc—there often is no available information on the tape issues. When that happens we not only have no way of telling which tape issues will be Dolby processed, we can't even tell whether a given recording will be issued on tape at all. So if we held up our reviews waiting for the tape processors to give us complete information we would never get some of them into print. We'd suggest that, instead, you make a note of any particularly attractive recordings from companies that supply Ampex with masters (since Ampex is the only processor presently supplying Dolby-processed open-reel issues aside from the quadriphonic recordings on Vanguard tapes) and then keep an eye peeled for the tape issues.

The information I've read in magazines about the JVC CD-4 discrete-quadriphonic discs seems to contradict the phrase on RCA's record jackets to the effect that its Quadradiscs are playable on present stereo equipment. Since I don't plan to buy either a new phono cartridge or a demodulator in the near future, should I assume that I can play the Quadradiscs now in stereo without damaging the ultrasonic carrier? My turntable is a Garrard SL-75 and my pickup is an Empire SE/X999.—Dan Pitney, Pittsburgh, Pa.

All studies that we've examined seem to indicate that you can—and, in fact, that you could even if you were using less expensive (and less gentle) playback equipment. But when you cite what you've read about the JVC CD-4 discs rather than what you've read about the (nominally identical) Quadradiscs you seem to put your finger on the source of the apparent contradiction. When the technology of these discs was still under development, it was known by JVC's original designation. In later stages of development, RCA got into the act and coined the term Quadradisc. Early estimates of developmental samples did seem to indicate fragility, in normal stereo play, of the ultrasonic carrier. The studies we mentioned were made with the final production pressings from RCA.

I have tried to stay with good cassette tapes (Sony, Memorex, TDK, 3M, Hitachi, Panasonic, and BASF) for my Panasonic RS-772US and would like to do more with the C-120s. But they drag on the first few numbers as a rule, so I stick with C-90s. Is this an inherent fault of the cassettes, or of my recorder?—Donald G. Gaedy, St. Cloud, Minn.

In a sense, of both. The tape in C-120s being thinner than in the smaller sizes, it also is limper and therefore more difficult to control. This puts a premium on the degree to which all mechanical factors involved—in both the cassette and the recorder—balance each other. Change one factor (say, the friction within the cassette) and you might have to adjust another (perhaps the hub torque in the deck) to compensate. We use many different cassette types in evaluating cassette decks and rarely have a problem. C-120s have improved and today usually work fine, but we have had more problems with them than with the shorter sizes in recent months. Their misbehaviors, when they occur, seem to have little to do with the over-all quality of either the deck or the cassette as long as the quality level of both is reasonably high.

I am looking for a digital clock that instead of giving power to a built-in AM/FM radio would turn a component system on and off. Can you help?—James Andrick, Toronto, Canada.

Some clock radios have a switched accessory outlet that can be used to start an electrical appliance automatically, but we can't cite any specific digital models. Assuming the wattage rating of this output is high enough (it should be) you could drive your component system from it. Be careful that any motor-driven components, like a turntable or tape recorder, do not have to be left in gear while waiting for the timer to turn them on, which a good many can't. Yamaha makes one quadriphonic receiver (CS-70R, about $370) with a built-in digital timer-clock. And with several tape-equipment manufacturers now offering decks that can be timer-operated even for recording, future components may include more timer-equipped models.

I'm planning to put a 7-inch open-reel tape transport into my car. The preamp and power amp will be driven by 12-volt DC. But what can I do about heating the trunk (where the equipment will be installed) in the winter and about the deck's AC drive motor? Where can I get a remote control? Will tape motion be unstable when I take turns? Also I will need to locate a cheap transport, but it will have to be fairly rugged.—Harvey Shear, West Hartford, Conn.

It seems to us that your questions answer themselves: All things considered, you're much better off to scrap the open-reel idea and buy a cassette or cartridge unit specifically engineered for automobile use.
The 400 millisecond miracle.

Most people seem to take for granted the smooth, effortless way in which a Revox works. And that is as it should be.

For a great deal of time, effort and sophisticated engineering have gone into translating extremely complex function into lightning quick, responsive operation.

For example, when you press the play button of a Revox, you set in motion a sequence of events that take place with the precision of a rocket launching.

It begins with a gold plated contact strip that moves to close two sections of the transport control circuit board.

Instantaneously, the logic is checked for permissibility. If acceptable, a relay is activated.

Within 15 milliseconds, power is supplied to the pinch roller solenoid, the brake solenoid, the back tension motor, a second relay and, at the same time, the photocell is checked for the presence of tape. If present, Relay One self-holds.

Elapsed time, 25 milliseconds.

At 30 milliseconds, Relay Two closes and puts accelerating tension on the take-up motor.

The logic checks are now complete and power is available to actuate all necessary functions.

From 30 milliseconds to 300 milliseconds, mechanical inertia is being overcome and the motors and solenoids are settling down.

By 300 milliseconds, the brakes have been released, the pinch roller is in contact with the capstan shaft, the tape lifter retracted, the playback muting removed and the motors have come up to operating speed.

At 350 milliseconds power is cut off from Relay Two, which changes over to another set of contacts, releasing the accelerating tension on the take-up motor and completing a circuit through Relay One that, in turn, restores normal tension to the take-up motor.

Total elapsed time, 400 milliseconds. The Revox is now in the play mode.

And it’s all happened in a fraction of the time it takes to read this sentence.

The 400 millisecond miracle.

More proof that Revox delivers what all the rest only promise.
And Now It's Dolby B
In Eight-Track Cartridges

Probably our biggest "why-don't-they" file of reader correspondence in recent months has concerned the possible application of Dolby-B noise reduction to the admittedly noisy eight-track cartridge tape format. All we could say in reply until recently was that Ampex was rumored to be investigating this area and that some hardware companies (notably 3M's Wollensak group and Craig) were expressing interest.

Then came news that EMI would be issuing Dolby-encoded eight-track cartridges in England—though as far as we know no British equipment manufacturers offer the Dolby circuit built into a cartridge player. Almost immediately thereafter Columbia's Pierre Bourdais announced that Columbia is "seriously considering" the use of Dolby noise reduction in its cartridges.

A Catalogue for Build-it-Yourselfers

Our article on constructing your own loudspeaker systems (June 1973) has brought a number of reader letters asking about companies that offer unmounted drivers for use in scratch-built systems. Most of the companies that are well known in that context (Altec, E-V, JBL, Jensen, University, Utah, etc.) were mentioned in the article and have been offering both drivers and complete systems for years. One important company that is less well known to the average reader because it offered no systems until recently is CTS Corporation.

CTS of Paducah, as it used to be called, makes a broad line of drivers—many of which find their way into systems offered under well-known brand names—and claims to be the "world's number one speaker manufacturer." And it's now offering a free eight-page catalogue of drivers.

Black Composers Get
A Hearing on Columbia

In the middle of July CBS/Records Group president Goddard Lieberson announced a new series of recordings featuring the concert works of black composers, undertaken pursuant to an agreement between Columbia Records and the Afro-American Music Opportunities Association. Four records of the "at least twelve" planned will be issued next January. Most of the composers represented in this initial list will be unknown to the average American record buyer: Chevalier de Saint George, Clarence Cameron White, George Theophilus Walter, and Roque Codero. Three names should already have a familiar ring, however: those of William Grant Still, Samuel Coleridge-Taylor, and Lilysa Kay.

Judging by the titles involved (and as yet we have little else to judge by, black composers having been poorly represented in concert halls in the past) the content will be more ambitious than one might expect in such a project. No Scott Joplin, no orchestrated spirituals; instead there are two symphonies, a string quartet, a symphonie concertante, and two concertos, plus some less generic titles.

A Note for Wordwatchers

Orthographers—like ornithologists—will go to great lengths in pursuing a specimen of interest; in our industry they are still awtiter over those coined for four-channel sound. We originally chose "quadrophonics" (used from September 1969, explained in January 1971) and—despite its mixed Latin and Greek roots—find it the least bothersome of the specimens we've sighted. But we were chicken; when the majority of the industry seemed to have accepted "quadraphonics" we went along, preferring to put our emphasis on ready understandability rather than purity of style. Now the Institute of High Fidelity has officially backed our original spelling, and effective with this issue we revert to it. The nickname "quad" is, incidentally, presently being pursued through judiciary thickets; Acoustical Manufacturing of England insists that it infringes the company's registered tradename "Quad"—as in electrostatics—and a judgment from a Washington, D.C. court is awaited at this writing.
3 good reasons for owning the AR-3a.

The AR-3a is the best home speaker system that we know how to make. And professional audio critics and musicians agree that it is probably the best speaker system you could own. It has the lowest distortion, the widest and flattest frequency response and broad dispersion. No matter what kind of music you favor, or what form you prefer for playing it . . . if you want to clearly hear what the composer, the musicians, and the engineers put on the recording you will be satisfied and thrilled with the fidelity of the AR-3a.

In addition to the 12" bass frequency driver with which AR introduced the acoustic suspension system to home music listeners, the AR-3a was the first speaker system to use two miniature hemispherical dome drivers for mid-range and high frequencies. For detailed specifications, please write.

'...the best speaker frequency response curve we have ever measured using our present test set-up ... virtually perfect dispersion at all frequencies ... AR speakers set new standards for low distortion, low-frequency reproduction, and in our view have never been surpassed in this respect.' STEREO REVIEW

'...measured an extremely smooth frequency response from 30Hz. to 17kHz. Its overall distortion was extremely low ... in our opinion, one of the two finest speakers systems available today.' CONSUMER GUIDE

'The harmonic distortion at bass frequencies was outstandingly low ... the high-frequency dispersion is the widest of any speaker we have tested ... a new high standard of performance at what must be considered a bargain price.' AUDIO
The Heathkit AR-1500 Stereo Receiver — you'll hardly believe your ears

One of the most universally praised AM/FM receivers on the market — and in kit-form! That way we can give you the kind of circuitry a knowledgeable engineer would design for himself for no more than you would pay for someone else’s ordinary receiver.

Conservatively rated, the AR-1500 puts out 180 watts, 90 per channel, into 8 ohms, with less than 0.2% intermod distortion, less than 0.25% harmonic distortion. Two computer-designed five-pole LC filters and the improved 4-gang 6-tuned front end combine for an FM selectivity better than 90 dB, 1.8 uV sensitivity. And here are some things the specs won’t show you. There are outputs for better than 90 dB, 1.8 uV sensitivity. And here are some 4-gang 6-tuned front end combine for an FM selectivity computer-designed five-pole LC filters and the improved mod distortion, less than 0.25% harmonic cistortion. Two someone else’s ordinary receiver.

One of the most universally praised AM/FM receivers on the market — and in kit-form! That way we can give you the kind of circuitry a knowledgeable engineer would design for himself for no more than you would pay for someone else’s ordinary receiver.

But don’t let the astounding performance throw you. You can build yourself an AR-1500 even if you have never built an electronic kit before. Parts are packaged in convenient sub-packs, so you assemble one circuit board at a time without confusion. And there’s no second guessing the Heathkit Assembly Manual. Every step is explained and illustrated. Plus there are extensive charts showing voltage and resistance measurements in key circuits as they should appear on the built-in test meter. You fully check-out your work as you go! Of course, all this special circuitry stays with the receiver so you can perform service checks over the life of the component.

The AR-1500 is simply the best receiver we have ever offered. And at the low kit-form price, it’s an incredible value for the audiophile who demands excellence. Build it, listen to it, and you’ll believe it.

Kit AR-1500, less cabinet, 53 lbs., mailable ...379.95*
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Attention: U.S. Military Personnel in W. Germany:
All Heathkit products and catalogs are available at your nearest Audio Club.

SPECIFICATIONS

AR-1500 SPECIFICATIONS — TUNER — FM SECTION (Monophonic): Tuning Range: 88 to 108 MHz, Intermediate Frequency (IF): 10.7 MHz. Frequency Response: ±1 dB, 20 to 15,000 Hz. Antenna: Balanced input for external 300 ohm antenna. 75 ohm antenna input may be used between either FM antenna terminal and ground. Sensitivity: 1.8 uV. Volume Sensitivity: Below measurable input. Selectivity: 90 dB. Image Sensitivity: 100 dB. Capture Ratio: 1.5 dB. AM Suppression: 50 dB. Harmonic Distortion: 0.5% or less. Intermodulation Distortion: 0.5% or less. Hum and Noise: 60 dB. Spurious Rejection: 100 dB. FM SECTION (Stereophonic): Channel Separation: 40 dB or greater at midfrequencies. 35 dB at 50 Hz. 25 dB at 1 kHz. 20 dB at 15 kHz. Frequency Response: ±1 dB from 20 to 15,000 kHz. Harmonic Distortion: 0.5% at 1000 Hz with 100% modulation. 1 kHz and 2 kHz Suppression: 55 db or greater. SCA Suppression: 55 db AM SECTION: Tuning Range: 535 to 1620 kHz. Intermediate Frequency (IF): 455 kHz. Sensitivity: 50 uV. While external input. 300 uV per meter with radiated input. Selectivity: 20 dB at 10 kHz. 60 dB at 20 kHz. AM Antenna: Built-in rod type, connections for external antenna and ground on rear chassis apron. Image Sensitivity: 70 dB at 600 Hz, 50 dB at 1400 kHz. IF Rejection: 70 db at 1000 Hz. Harmonic Distortion: Less than 2%. Hum and Noise: 40 dB. AMPLIFIER — Dynamic Power Output per Channel (Music Power Rating): 50 watts (8 ohm load); 120 watts (4 ohm load); 50 watts (16 ohm load). Continuous Power Output per Channel (Music Power Rating): 60 watts (8 ohm load); 100 watts (4 ohm load); 40 watts (16 ohm load). Power Bandwidth (at Constant -25% Total Harmonic Distortion: Less than 8 Hz to greater than 30 kHz. Frequency Response (1 watt level): -1 dB, 7 Hz to 80 kHz; -5 dB, less than 5 Hz to 120 kHz. Harmonic Distortion: Less than 0.25% for 20 Hz to 20 kHz at 80 watts output; less than 0.1% at 1000 Hz, with 1 watt output. Intermodulation Distortion: Less than 0.1% with 60 watts output, using 60 and 6000 Hz mixed 1:1; less than 0.5% at 1 watt output. Damping Factor: Greater than 60. Input Sensitivity: Phonos, 1.5 millivolts; Tape, 120 millivolts; Aux, 120 millivolts; Tape Mono, 140 millivolts; Input Overload: Phonos, 145 millivolts; Tape, greater than 10 volts; Aux, greater than 10 volts; Tape Mono, greater than 10 volts; Hum & Noise: Phonos, 10 millivolts reference). -75 db Volume control in minimum position. -90 db referred to rated output. Channel Separation: Phonos, 55 db; Tape and Aux, 55 db or greater. Output Impedance (each channel): 4 ohms through 16 ohms. Tape Output Impedance: Approximately 50 ohms. Input Impedance: Phonos, 49 k ohms; Tape Output Impedance: Aux, Tape and Tape Mono, 100 k ohms. Tape Output: Tape or Aux inputs, 1 volt output with 0.2 volt input. OPERATIONS — Accessory AC Outlet Sockets: Two. One switched and one unswitched (240 watts maximum). Power Requirements: 120 or 240 volts 50/60 Hz AC; 40 watts idling (zero output) and 336 watts at full output with no load on accessory outlets. Dimensions: Overall — 18 ½" W x 5 ½" H x 13¾" D. * Rated IHF (Institute of High Fidelity) Standards. ** Rated RIAA (Record Industry Association of America).
can now be seen with your own eyes

The Heathkit AD-1013 Audio-Scope — seeing is believing

A professional-grade oscilloscope that visually monitors stereo and 4-channel discrete and matrixed systems. Now you actually can see channel separation, phasing, relative signal strengths, multipath reception, center tuning of receivers and tuners, and more. And in easy-to-build kit form you save virtually hundreds of dollars over what you would normally pay for an instrument this reliable and versatile.

Only the Heathkit Audio-Scope gives you triggered sweep for a stable, jitter-free trace without constant readjustment. Inputs are provided on the rear panel of the Audio-Scope for Left-Front, Left-Back, Right-Front, Right-Back, and Multipath. Any of these inputs can be switched and observed on the cathode ray screen, independently or in combination.

In addition, a front panel input is provided for observing any external source, permitting you to use the AD-1013 as a conventional oscilloscope for checking out malfunctions in various stages of your tape equipment, receiver, amplifier, tuner, turntable, etc. A built-in independent 20 Hz to 20 kHz low distortion audio oscillator provides a convenient means of setting up and checking your 4-channel or 2-channel stereo system. Front panel controls are provided for frequency selection of the audio oscillator as well as controlling the amplitude of the generated signal. Outputs from the audio oscillator are located on both front and rear panels. Output voltage will not vary with frequency change.

Cabinet-matched to the Heathkit AR-1500 Receiver, for obvious reasons, the AD-1013 nevertheless looks great and works great with any receiver or tuner having multiplex outputs.

You can build the Heathkit Audio-Scope even if you have never built a kit before. Most components mount on one large, roomy circuit board — and point-to-point wiring is held to a minimum. At this low kit price, it's well worth your time. Because when it comes to an unbelievable audio system, one picture is worth a thousand words.

Kit AD-1013, less cabinet, 19 lbs., mailable .......... 199.95*
ARA-1500-1, walnut cabinet, 3 lbs. .................. 24.95*

SPECIFICATIONS

AB-1013 SPECIFICATIONS — FRONT PANEL — Scope Input: Vertical Sensitivity: 25 millivolts P-P/cm. Input Impedance: 100 kΩ. Frequency Response: 5 Hz to 20 kHz ±3 dB. Audio Oscillator Output: Range: 20 Hz to 20 kHz. Voltage Level: 2 mV to 3 volts (rms) (variable). Output Voltage: 20 Hz to 20 kHz. Output Impedance (front panel jack): Approximately 600Ω. Calibrator Voltage: 1.0 volt P-P ±5%. Total Harmonic Distortion: 1% or less. REAR PANEL — Oscillator Output Impedance: 500Ω. Multipath Input (Scope Horizontal and Scope Vertical): Sensitivity: 25 mV P-P/cm. Input Impedance: 100 kΩ. Left Front, Right Front, Left Back and Right Back Inputs: Sensitivity: 25 mV P-P/cm. Input Impedance: 500Ω. Generator — Triggered Sweep Generator: Range: 10 Hz to 100 kHz. Power Requirements: 120 or 240 volts AC, 50/60 Hz, 15 watts, with no accessories. AC Outlet (on rear panel): Unswitched. Dimensions (overall): 9½" H x 18½" W x 12¾" D.

See them all at your Heathkit Electronic Center, or fill out coupon below.

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Kit ARA-15-1, 1 lb., mailable .................. 24.95*


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CIRCLE 20 ON READER-SERVICE CARD

November 1973
little clearer if the designations would read 7R-60 and 5R-60 respectively. Then they would be so unequivocal that we would hope other manufacturers would adopt them, as they have the standard cassette designations. And how about an 8T-90 type designation for a 90-minute blank eight-track cartridge, as a simplification of 3M’s current S-8TR-90?

**Projections of Things to Come**

Just as Advent’s VideoBeam (N&V, June 1972) is finally offered for sale, we’re hearing more about another, older projection television system that is claimed to deliver an image whose size and impact can make “the tube” look like a postage stamp. The Swiss-made units, one of which was featured (in Las Vegas) on Jerry Lewis’ Labor Day telethon, are sold here (by Conrac, under the Eidophor name) at something between $50,000 and $150,000—a bit high for the average consumer, to be sure. Prices for home-size systems may never come within range, but the operating principle is an interesting one.

Eidophor uses xenon lamps as the light source and claims brightness levels eight to ten times those of other projection systems. The heart of the projector is a concave reflector with a thin coating of oil. An electron beam like that in a conventional picture tube scans the reflector, the electrical charge that it deposits on the oil distorts its surface, the distortion varying from point to point with the intensity of the beam. As the light from the xenon lamp reflects from the oil-coated surface, its brightness is altered by the distortion. A lens system then focuses the light onto a viewing screen. For a color image three of these reflector assemblies (one for each primary color) are used.

**Something for DXers**

For those hobbyists interested in distant listening (or DXing) with FM equipment, the Worldwide TV-FM DX Association offers a free brochure of basic information on DX signal propagation. The brochure discusses the weather conditions favorable to DXing in those VHF and UHF bands where FM and TV stations are found and outlines the functions of the WTFDA. It may be obtained by mailing a self-addressed stamped envelope to WTFDA, Box 163, Deerfield, Ill. 60015.

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**equipment in the news**

**A power amplifier from BGW**

Behind the sleek, unfussy brushed-satin silver front panel of BGW Systems’ new Model 500R is a power amplifier said to deliver 200 continuous watts per channel into 8 ohms with both channels driven. The unit has the company’s “crow bar” circuitry that discharges all stored energy in the power supply and turns the unit off in case of dangerous electrical surges or failure of output transistors. The price is $685.

CIRCLE 147 ON READER-SERVICE CARD

**BIC’s Venturi speakers**

The Formula Six is the top of the new Venturi line (which also includes the Formula Four and Formula Two) of speakers from British Industries Co. BIC says the Formula Six, with its 12-inch woofer, a midrange consisting of a 5-inch cone speaker and two horn drivers, and two dome tweeters, can handle 125 watts per channel with an effective response from 20 Hz to 23 kHz. All speakers in the line have removable front grilles of reticulated foam in a choice of colors. Formula Six price: $239. Base is optional.

CIRCLE 148 ON READER-SERVICE CARD
KLH has always made a lot of very good loudspeakers. Now we make a lot of very good receivers, too. And like our loudspeakers, our receivers deliver an inordinate amount of performance at a very modest price. For instance our new Model Fifty-Five is an AM/FM stereo receiver with power, dependability and every feature you could possibly want—all for $199.95.* Team it with our nifty Model Thirty-Two loudspeakers and our new automatic turntable made especially for us by Garrard (includes base, dust cover, Pickering cartridge and diamond needle) and you've got a super system for just about $300! Or step up to a pair of Sixes with the Model Fifty-Two. Or match a pair of Seventeens with the Model Fifty-One. Or simply mix and match them anyway they sound best to you. It's fun. It's easy. And it really doesn't cost a whole lot of money. So why settle for someone else's "bargain" system, when you can get the best for less? Complete KLH component music systems. At your KLH dealer now.

For more information on KLH components, write to KLH Research and Development Corporation, 30 Cross Street, Cambridge, Mass. 02139.

Now you can mix and match a complete KLH component music system for as little as $300.

*Suggested retail price.
Multi-sync in $550 Dokorder quad deck

Among the many features to be found on Dokorder's Model 7140 tape deck are four-channel record and playback, multi-sync, sound-on-sound, sound-with-sound, electronic echo, tape/source monitoring, four large VU meters, and bias switch. The two-speed (7½ and 3¼ ips) deck has three heads (erase, record, and playback) and three motors—two high-torque, eddy-current motors for fast tape wind and a hysteresis synchronous-drive motor. Price: $549.95.

CIRCLE 149 ON READER-SERVICE CARD

Hartley device protects speakers

To protect speakers from overloads, Hartley Products Corp. has introduced the Hartley Speaker Sentry. Using a closed-loop feedback circuit, the device automatically reduces the input signal to the amplifier if the power reaching the speaker exceeds a preset level between 1 and 100 watts. Price: $35.

CIRCLE 150 ON READER-SERVICE CARD

Sennheiser offers top-of-the-line headphone

The HD-424 is the new top-of-the-line headphone model from Sennheiser Electronic Corp. The unit features the company’s “open-aire” design said to increase wearing comfort by eliminating the need for airtight seals on the ear cups. The ear cups also have foam cushions, and a removable cushion is also provided on the headband. Sennheiser rates the HD-424’s impedance at 2,000 ohms. Price: $69.95.

CIRCLE 151 ON READER-SERVICE CARD

New Leak receiver from Ercona

The Delta 75 stereo FM/AM receiver from the British firm H. J. Leak is now available in this country through Ercona Corp. The phono, tape, and headphone inputs are located on the front panel, and the unit can receive long-wave AM programs as well as standard AM and FM. Ercona rates the set for 150 watts per channel (continuous power) into 8 ohms with both channels driven, and its frequency response is said to be within 3 dB from 12.5 Hz to 50 kHz. Price is $595.

CIRCLE 152 ON READER-SERVICE CARD

Jensen unveils its Model 15 speaker

To increase flexibility in speaker placement, Jensen Sound Laboratories has used a rubbed walnut finish on the back as well as the sides of its new Model 15 four-way, five-driver loudspeaker system. The top is a washable simulated slate, and the front grille has a sculptured styling. Inside are a 15-inch woofer, an 8-inch midrange driver, a 5-inch rear-damped tweeter, and two of Jensen's Sonodome ultratweeters. The company recommends that the Model 15 be used with a minimum amplifier power of 10 watts and says it can handle up to 100 watts. It costs $396.

CIRCLE 153 ON READER-SERVICE CARD
Now BIC VENTURI™ puts to rest some of the fables, fairytales, folklore, hearsay and humbug about speakers.

**Fable**
Extended bass with low distortion requires a big cabinet.

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

**Fairytale**
It's okay for midrange speakers to cross over to a tweeter at any frequency.

Midrange speakers cover from about 800 Hz to 6000 Hz. However, the ear is most sensitive to midrange frequencies. Distortion created in this range from crossover network action reduces articulation and musical definition. BIC VENTURI BICONEX horn (pat. pend.) was designed to match the high efficiency of the bass section and operates smoothly all the way up to 15,000 Hz, without interruption. A newly designed super tweeter extends response to 23,000 Hz, preserving the original sonic balance and musical timbre of the instruments preserving the original sonic balance and musical timbre of the instruments.

**Folklore**
Wide dispersion only in one plane is sufficient.

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

**Hearsay**
A speaker can't achieve high efficiency with high power handling in a small cabinet.

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

**Humbug**
You can't retain balanced tonal response at all listening levels.

We hear far less of the bass and treble ranges at moderate to low listening levels than at very loud levels. Amplifier "loudness" or "contour" switches are fixed rate devices which in practice are defeated by the differences in speaker efficiency. The solution: Dynamic Tonal Compensation™ This circuit (patents pending) adjusts speaker response as its sound pressure output changes with amplifier volume control settings. You hear au rally "flat" musical reproduction at background, average, or ear-shattering discotheque levels—automatically.

**A system for every requirement**

**FORMULA 2.** The most sensitive, highest power handling speaker system of its size (19¾ x 12 x 11½). Heavy duty 8" woofer, BICONEX midrange, super tweeter. Use with amplifiers rated from 15 watts to as much as 75 watts RMS per channel. Response: 30 Hz to 23,000 Hz. Dispersion: 120° x 120°. $98 each.

**FORMULA 4.** Extends pure bass to 25 Hz. Has 10" woofer, BICONEX midrange, super tweeter. Even greater efficiency and will handle amplifiers rated up to 100 watts. Dispersion: 120° x 120°. Size: 25 x 13¼ x 13. $136 each.

**FORMULA 6.** Reaches very limits of bass and treble perception (20 to 23,000 Hz). Six elements: 12" woofer complemented by 5" cone for upper bass/lower midrange; pair of BICONEX horns and pair of super tweeter angularly positioned to increase high frequency dispersion (160° x 160°). Size: 26½ x 15¼ x 14¾. $239 each.

Sturdily constructed enclosures are finished in genuine oiled walnut veneer. Removable grilles in choice of 7 colors. Optional bases for floor standing placement. Write for brochure HF-11.

Audition today's most advanced speakers at your BIC VENTURI dealer.

BRITISH INDUSTRIES Co., Inc.
Westbury, New York 11590.
A division of Avnet, Inc.
Canada: C.W. Poulton, Ont.
Sturdily constructed enclosures are finished in genuine oiled walnut veneer. Removable grilles in choice of 7 colors. Optional bases for floor standing placement. Write for brochure HF-11.

Audition today's most advanced speakers at your BIC VENTURI dealer.
What makes Evolution One sound so good are all the speakers which are supposed to sound so much better.

Some honest talk about a new speaker and its non-revolutionary advances.
Is the world ready for a non-revolutionary speaker?
We think the serious listener might be. Behind the development of Evolution One is the same philosophy that has made Sherwood a leading name in receivers.
We've deliberately not sought the sensational breakthroughs.
We put the emphasis on refining technology which currently exists. Refining, perfecting, evolving the state of the art.

Our design engineer.
Great design only comes from great designers.
Which is why our Director of Loudspeaker Design and Research, Charles L. McShane, is an important factor in the development of this new speaker.
He has spent over twenty years in research and design of loudspeakers. With the top manufacturers in the industry. His design credits include some of the best selling acoustic-suspension speakers now on the market (several are considered standards of the industry).
Equally important, he believes, as Sherwood always has, in design simplicity.

No tricks. No gimmicks.
You will find Evolution One is the essence of simplicity.

A two-way loudspeaker system utilizing a 10-inch woofer and a 1.3-inch tweeter. It is an acoustic suspension design.
While the design is fundamentally simple, the execution involves a variety of techniques which cumulatively produce a remarkable sound.

Just how good is it?
You'll be surprised. Especially when you pit it against speakers three and four times higher in price.
It has an extraordinary wide range. Low distortion at all frequencies. Wide dispersion. And uniform flat response.
In fact its low frequency output and distortion are better than any speaker system we know of for home use.

The Woofer.
A 10" unit utilizing a low density cone pulp and polyurethane surround—both completely air sealed by using exclusive chemical treatments and production techniques which do not affect the sound (a rare achievement, the result of long years of "cut and try" experience).
Specifically, the woofer's 3 dB down point is 34 Hz and distortion at that frequency with a 10-watt input is about 2%.
Its low frequency resonance (in the cabinet) is 40 to 44 Hz. Response is plus or minus 1 1/2 dB from 40 to 1300 Hz. It rolls off 3 dB at 1400 Hz (the crossover point).

The Tweeter.
The Evolution tweeter because of its tiny physical size can be considered omnidirectional over most of its operating range. This characteristic preserves the correct ratio of direct-to-reflected energy.
In addition, the tweeter can be extended down to 1300 Hz without distortion.
Response is plus or minus 1 1/2 dB from 1500 to 20,000 Hz. Its 3 dB down point is 400 Hz (the point of crossover).
A two-position ("FLAT" and "-3 dB") switch on the back of the speaker varies the high frequency energy to accommodate different room acoustics.

The one revolutionary feature.
We have priced the Evolution One speaker at under $100. When you hear how it sounds, you'll know why we think that it offers the outstanding performance-per-dollar we're famous for.
Write us for complete information, and the list of selected Evolution One loudspeaker dealers.
Sherwood Electronic Laboratories
4300 N. California
Chicago, Illinois 60618
The new ADC-XT 10.

If you believe, as we do, that the ultimate test of any speaker is its ability to produce a true audible analog of the electrical signal fed to it, you'll be very impressed with the new XT 10.

The XT 10 is a two way, three driver, system employing a newly developed ten inch, acoustic suspension woofer with an extremely rigid, light weight cone and a specially treated surround that permit exceptionally linear excursions.

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

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

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

As a result, the ADC-XT 10 rivals and in many instances, surpasses the performance of units costing several times as much.

But why not experience for yourself what a truly well behaved speaker sounds like. Audition the XT 10 at your ADC dealer now.

For more detailed information on the ADC-XT 10 write: Audio Dynamics Corporation, Pickett District Road, New Milford, Conn. 06776.
Bose's Behemoth Amplifier Challenges Some Truisms


Comment: Those familiar with Bose loudspeakers (Model 901, HF test reports, August 1968, Model 501, September 1971) know that the Bose philosophy of audio product design is fairly unorthodox and at the same time linked to some very successful results. The subject of both disagreement and imitation, the Bose approach has attracted a wide following here and abroad, and the company has grown rapidly in a few years.

From time to time Bose has indicated a desire to offer a suitable amplifier to drive power-hungry speaker systems (its own and others). That amplifier—the 1801—has arrived. It stands as one of today's most powerful and "best listening" superamplifiers, capable of prodigious output with great stability and reliability. It does all that Bose claims for it, and can be recommended for use in the highest-quality sound systems—home or studio—and to drive any type of loudspeaker including electrostatics.

It is a monster of a product, though, and we urge that the buyer read with more than usual care the instruction manual supplied with it. Aside from the well-taken caution about having a friend help you lift it—it weighs 82 pounds—pay special attention to such matters as the gauge of wire to use for hooking up speakers, and the recommendations for speaker fuses—matters that are important, actually, to all high-powered amplifiers (or receivers) despite an apparent and inexplicable lack of coverage in most other high fidelity equipment manuals.

The 1801 is offered in two versions, the costlier one containing an elaborate visual display of amplifier power readings. Both versions have the following: five front-panel control knobs for power off/on, left-channel gain, input selector, right-channel gain, and speaker selector. On units equipped with the visual display, the power switch also selects different types of display. Inputs and outputs are located at the rear. There are two stereo pairs of inputs per channel—phone jacks (not phono jacks) requiring the use of standard 1/4-inch diameter phone plugs. Cables with suitable plugs are supplied with the amplifier. The "main" and "remote" speaker outputs are binding posts that accept stripped leads or banana plugs (or both at once, for driving two pairs of stereo speakers simultaneously, assuming the total load does not come to lower than 4 ohms). Note that although there is no "both" position on the speaker selector (it was omitted deliberately to minimize the danger of inadvertently running at a load of less than 4 ohms since at 2 ohms a current-limiting action occurs), you can drive two stereo pairs of speakers whose total load does not go below 4 ohms—simply connect their leads in parallel to the 1801's outputs. For best results in such a hookup, run independent sets of wires to each speaker system rather than "bridging" the connections across the speaker input terminals.

Also at the rear are a fuse-holder, a convenience AC outlet (controlled by the front-panel power switch), and the AC line cord. The fuse here protects the main AC line rather than the amplifier which itself has a built-in thermal cutout feature and a front-panel warning light. The line cord terminates in a three-prong grounding plug. If powered from a two-hole outlet, the 1801 must be used with an adapter plug correctly grounded to the outlet. The bulky 1801 requires care during installation, and while the sides and rear of the unit have very large heat sinks they and the other exposed surfaces require about an inch of space all around for adequate ventilation. If it is placed in an enclosed or recessed area, holes or other openings should be provided to allow air to pass by the cooling fins on the heat sinks.

The visual monitor display option includes two modified VU meters, each calibrated from -20 to +3 dB, to show, separately for each channel, the average or integrated values of amplified signals. A true VU meter is a compromise between a fast-peak and an average-level indicator. For the 1801, Bose has used a meter design that "performs more integration" on the signal than...
does the conventional VU meter. In addition there are two series (one per channel) of light-emitting diode indicators that show instantaneous peak-power levels. These LEDs are calibrated in decibels from -12 to +24. Beyond the +24 LED in each series is a pair of additional indicators that light up when the amplifier is driven to its clipping level. The display thus permits you to "watch" as well as to hear what the amplifier is doing at any moment. How important or useful this display is can be debated, particularly in view of its added cost. The display should prove a conversation piece, though unless you are looking for an indication of possible speaker overload or want to check for amplifier clipping it can be forgotten in normal use, especially if the unit is installed out of sight. Professionals, using the amplifier in a recording or broadcasting studio, may of course welcome the visual monitor feature.

The accompanying response and distortion charts, based on CBS Labs' test data, confirm Bose's specifications for the 1801 and indicate how the new amplifier departs from conventional specifications. The full Bose philosophy of amplifier design is explained in an engaging booklet issued by the company. Briefly, while it favors high power and stability, it denies the importance of ultra-low figures for distortion (below 0.5 per cent generally) and the value of extended response or very low distortion beyond the frequency of 10,000 Hz. It sees no point in going after a damping factor higher than 40. It holds that while noise and hum should be kept very low (on the order of 100 dB down) this should be accomplished not by using a very low value of input impedance (which can load down the output of some preamps and thus degrade bass response) but by using a high input impedance (at least 50,000 ohms) which then requires careful circuit design to maintain both the desired response of the amp/preamp combination and an inaudible noise level. These concepts, Bose points out, were arrived at after years of research to determine what is audibly significant and desirable, and what is audibly of no importance and therefore could be ignored. And Bose appears to have gone to considerable lengths—for example in the special "amplifier starting" circuit—to satisfy the desiderata of this study. Presumably as a result, the 1801 has a five-year warranty for parts and labor.

For its rated distortion figure of 0.5 per cent, the 1801 produced more than the 250 watts specified per channel into an 8-ohm load. Note too that while the harmonic distortion curves do indeed reflect Bose's avowed unconcern about what happens beyond 10,000 Hz, the distortion is so low to begin with that at full rated power it is no more than 0.2 per cent up to 10 kHz, rising to 1.9 and 1.8 per cent (left and right channels respectively) at 20,000 Hz. At half-power and lower-output levels distortion also is minuscule, and remains under 1 per cent even at 20,000 Hz. The IM charts show that the amplifier will deliver over 400 watts into a 4-ohm load without coming near its rated distortion (0.5 per cent). Power bandwidth response holds firmly to the levels specified,
Bose 1801 Amplifier Additional Data

<table>
<thead>
<tr>
<th>Damping factor</th>
<th>123</th>
</tr>
</thead>
<tbody>
<tr>
<td>Input characteristics (for 250 watts output)</td>
<td></td>
</tr>
<tr>
<td>Sensitivity</td>
<td>S/N ratio</td>
</tr>
<tr>
<td>input 1</td>
<td>1.5 V</td>
</tr>
<tr>
<td>input 2</td>
<td>1.5 V</td>
</tr>
</tbody>
</table>

as does the low-level frequency response, the latter being a ruler-straight line from 20 Hz to 20,000 Hz, with very little rolloff at the subsonic end, and a more pronounced rolloff beyond 20,000 Hz. The damping factor of 123 is considerably more than the 40 specified. Hum and noise, referenced to a 1.5-volt input, are on the mark at almost 100 dB.

It should be pointed out that the test results, which obviously are as good as or better than Bose claims, do not mean that Bose has stated its case "too conserva-

The Pickering XV-15/1200E, Top of a New Series


Comment: For some time now Pickering—and some other cartridge manufacturers—have been promoting a concept that should be obvious to anyone familiar with high fidelity but that some of us often seem to lose sight of: that the matching of a cartridge to a tone arm is important for optimum results. The engineering of the XV-15 line is based directly on this concept in that the range of eight interchangeable styli, which make the difference between one model and another, "tailor" the cartridge for specific applications. The increasing DCF (Dynamic Coupling Factor) numbers imply three things: progressively lighter tracking, increased demands on the quality of ancillary equipment, and better performance—assuming that both tracking force and ancillary equipment are chosen appropriately.

Since CBS Labs uses the SME arm in evaluating cartridges, we chose the XV-15 model appropriate for such an arm—the top-line XV-15/1200E—for lab testing. Its DCF number is 1200; the "E" specifies its elliptical stylus. Other elliptical models range down to the 140E at $34.95; conicals range from a DCF of 350 (XV-15/350, $39.95) to 100 ($29.95). These models represent a broad range of applications, from the highest-grade turntables to inexpensive record changers, and we're glad to note that Pickering's literature gives a comprehensive list of recommendations for matching its cartridges (including the XV-15 series) to most of the popular record-playing equipment models, including many withdrawn models that are still widely used.

The accompanying graph shows that the response of the 1200E in the SME arm and working into a 47,000-ohm load remains quite flat up to about 10 kHz. The characteristic high-frequency resonance peak occurs at about 15 kHz and is a little more noticeable (5.5 dB) in the right channel than the left. Separation is good, though the lab's findings fall a little short of the 35 dB of "nominal channel separation" at which the series is rated by Pickering. Output, at 2.9 millivolts in the left channel, 2.7 in the right (at 5 cm/sec), also is short of Pickering's rating (the equivalent of about 4 millivolts at this modulation velocity). The cartridge tracked the standard torture-test band at 0.5 grams; the lab used 1 gram for the remaining tests. (Since Pickering recommends a tracking force of ¾ gram—plus ½, minus ¼ gram—we used ¾ gram for most of our listening tests.) Comparing the 1200E with other pickups in its price range, harmonic distortion proved to be about average, intermodulation better than average—particularly by contrast to typical pickups of only a few years ago. The 1-kHz square-wave shows some ringing, but it is not severe. Low-frequency resonance in the SME arm was measured at 8 Hz. Vertical tracking angle measures 18 degrees; tip geometry appears good, with ellipse dimensions of 0.3 and 0.7 mils—confirming within normal measurement tolerances Pickering's spec of 0.2 by 0.7 mils.

We also had samples of the 750E, 400E, and 200E, which we tried with two different turntables. The results,
using Shure’s “trackability” test records, were fairly predictable. In moving from a cartridge with a high DCF number to ones with lower numbers the tracking capacity is eventually reduced, though the difference between one cartridge and its neighbor in the series generally was not very great in any given test. In moving a given cartridge from our changer to a sophisticated manual player, however, we did not always find an improvement in performance that one might expect. Those tests that depend primarily on the tracking of high frequencies showed little difference between arms; those depending most on low-frequency tracking sometimes produced better results on the changer. The moral of this test is obvious: You can't get the best performance out of a fine turntable and arm unless you choose a cartridge that is engineered for it.

These tests were relatively easy to perform because of Pickering’s special snap-in plastic mounts, which need no screws and therefore made the job of changing cartridges simplicity itself. While they don't fit all arms, Pickering includes with each cartridge a selection of these plastic adapters to match most popular models. Most users won’t need to do such instantaneous switching, of course, but should welcome the simple mounting procedure nonetheless.

Another welcome feature is the Dustomatic brush attached to the stylus mount. But since the setting of tracking force with this brush in place seems to have confused readers in the past, we’ll run through it again. The brush weighs exactly one gram and is self-supporting while you are playing a record, but is dead weight while you are balancing the arm. Tracking force must therefore be set for one gram more than is recommended. If 1.5 grams is the recommended tracking force, you must set it for 2.5 grams; 1.5 grams of that setting supplies the needed tracking force, while the other gram replaces the weight of the brush when it becomes self-supporting in playing the record.

Aside from the eight standard styli in the series, there are two accessory models—an 0.1-mil spherical for playing mono 45s and LPs, and a 2.7-mil spherical for playing 78s. We have not yet tried these styli, nor the remaining four models in the XV-15 line, but on the basis of the four elliptical models we have tried our impression of the line as a whole and the 1200E in particular is quite positive. The sound compares well with that of other cartridges in other medium-priced lines: quite smooth, with a high-frequency resonance up in the range where most speaker systems are beginning to roll off—and therefore objectionable only with a speaker that itself tends to peakiness at the extreme top. In using wide-range speakers, we did detect a hint of hardness in the sound by comparison with some premium cartridges; in using the XV-15s—particularly the middle models of the series—with medium-priced equipment (the sort of equipment, in fact, that we would expect to find in a system with a cartridge costing around $50), we judged the sound to be better than average. The series is very much in the Pickering tradition: Though it is the top series offered by the company it is not extravagantly priced and, since it offers good value, should find its way—as Pickering have for years—into a vast number of home stereo systems.

CIRCLE 143 ON READER-SERVICE CARD

Pilot: A Well-Remembered Name on a New Receiver


Comment: Pilot, a descendent of the Pilot Radio that gave us one of the first successful FM tuning adapter units, is a familiar name to old timers. But though we’re tempted to welcome Pilot “back,” the changes of ownership and management—and even corporate name—that have taken place during Pilot’s years of absence from componentry qualify today’s Pilot as a new company: one that emerged about two years ago and has in-
creased the ambitiousness of its products steadily since then.

Of its stereo components (it offers quad as well) the 254 is the most ambitious. Its black anodized and epoxy-coated front panel is accented by silver milled-metal knobs and buttons and silver lettering. The controls are arranged in three ranks. Across the top is the blackout tuning dial. At its left end are a signal-strength meter for AM tuning and a center-tuning meter for FM. The dial pointer lights up red when an FM station is correctly tuned (so even with the speakers off you can tell whether the FM meter is centered because it’s correctly tuned or just between stations). At the right is the tuning knob. Under the dial are light-up source indicators and one for “monoph” (stereo) FM reception.

Across the middle rank are a small microphone level control; larger knobs for selector, tape monitor, bass, treble, balance, volume, and speakers; and a power on/off pushbutton. The two elements in each of the tone-control knobs are friction-clutched; the other controls have single knobs. The selector has positions for two phono inputs and two aux inputs, in addition to FM and AM. The monitor switch has positions for two tape units, plus source. The speaker selector has positions for systems A, B, C, A + B, A + C, B + C, and none.

Across the bottom are the mike input jack, tape input and output jacks; buttons for low filter, high filter, mode (mono/stereo), loudness, and FM interstation muting; and a headphone jack, which is live in all positions of the speaker selector. All of the jacks are of the stereo headphone type: dual-element phone jacks. Though we have seen no microphones wired in pairs to a mating stereo plug, it should be easy enough to rewire your mikes (or a dual-element stereo mike) for this input. Or you can use an appropriate adapter, which you will need for the front-panel tape jacks as well. These tape connections parallel the tape-1 inputs and outputs on the back panel, however, and it is the back-panel jacks that will be preferred for normal use in most systems.

Back-panel tape inputs and outputs, for both tape 1 and tape 2, are standard pin jacks (no DIN socket). So are the two aux input pairs and the two phono input pairs of course. The phono inputs both have two-position sensitivity switches. In addition there is a switched (on/off) detector output (Pilot says it is for “experimental” — meaning discrete-quadriphone broadcasts) and pre-out, main-in jacks supplied with jumpers that may be replaced by the leads to and from such equipment as speaker equalizers, electronic crossovers, matrix decoder/adaptor units, and so on. These jacks too are all of the standard pin type. There is a thumbscrew grounding terminal near the phono inputs. Connections for 300-ohm FM antenna and long-wire AM antenna, plus external ground, are all screws that accept bare wires or flat spade lugs. A concentric-socket is provided for a 75-ohm FM antenna input. Speaker terminals (for three pairs of speakers) are all of the spring-loaded clip type intended for use with bare wire leads. In addition to a rotatable loopstick AM antenna and the fuse holders, the back panel also offers two 100-watt convenience AC outlets, one of which is switched.

If the foregoing defines the 254 as a receiver that is well above average in control and interconnection flexibility, the tuner section further contributes to the favorable picture. Mono quieting exceeds 50 dB before signal strength has reached 4 microvolts—meaning that the 254 will reproduce weak stations with unusually fine results. For higher signal strengths, mono quieting re-
remains beyond 50 dB and approaches 60 dB for RF signals higher than 50 microvolts. From the stereo threshold at 5.2 microvolts the quieting curve descends somewhat less rapidly to better than 50 dB at 50 microvolts. By comparison to other receivers these both are excellent curves. In fact in all respects the tuner section is just short of the champion class, and while our files reveal better measurements on each of the individual tuner specs we can't honestly point to a receiver with a tuner section that, over-all, markedly outpoints that in the 254.

The amplifier has, by normal definitions, plenty of power to drive two pairs of speakers simultaneously. (Note that the switching does not provide for driving all three pairs at one time.) If you prefer to use the extra power for exceptionally inefficient speakers or to provide a few extra dB of headroom to insure clean peaks, you can limit yourself to a single pair of speakers for “serious” listening of course. The amplifier meets its harmonic-distortion rating (0.4%) at rated power (65 watts) over most of the frequency range; at half power it meets the distortion spec over the full range—and of course does so by a large margin in the midrange. IM distortion also is below Pilot’s spec (0.5%) to beyond rated power at 8 ohms. The IM curves show the usual relationships between loadings: At 4 ohms maximum output power is higher and so is IM distortion; at 16 ohms maximum power is less and IM is slightly lower. Again all this represents good performance, though the amplifier section is not as close to the champion class as the tuner section is. In signal-to-noise, however, the amplifier is particularly good—on averages the 254’s measurements are perhaps some 5 dB better than par. This is particularly noticeable in the phono preamp, where S/N usually falls somewhere between 55 and 70 dB. But be careful in comparing figures here; both of the 254’s sensitivity settings fall in the medium range, whereas some receivers go for extreme sensitivity and

Pilot 254 Receiver Additional Data

<table>
<thead>
<tr>
<th>Tuner Section</th>
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<tbody>
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<td>Capture ratio</td>
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<td>Alternate-channel selectivity</td>
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<tr>
<td>S/N ratio</td>
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<table>
<thead>
<tr>
<th>Power Output in Watts</th>
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<tbody>
<tr>
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<td>L ch</td>
<td>R ch</td>
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<tr>
<td>80 Hz</td>
<td>0.58%</td>
<td>0.75%</td>
</tr>
<tr>
<td>1 kHz</td>
<td>0.18%</td>
<td>0.21%</td>
</tr>
<tr>
<td>10 kHz</td>
<td>0.20%</td>
<td>0.60%</td>
</tr>
</tbody>
</table>

| IM distortion | 0.14% |
| 19-kHz pilot | -65.5 dB |
| 38-kHz subcarrier | -68 dB |

<table>
<thead>
<tr>
<th>Amplifier Section</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Damping factor</td>
<td>35</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sensitivity</th>
<th>S/N ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>mike</td>
<td>1.2 mV</td>
</tr>
<tr>
<td>phono 1 &amp; 2 (high)</td>
<td>2.3 mV</td>
</tr>
<tr>
<td>phono 1 &amp; 2 (low)</td>
<td>3.8 mV</td>
</tr>
<tr>
<td>aux 1</td>
<td>250 mV</td>
</tr>
<tr>
<td>aux 2</td>
<td>255 mV</td>
</tr>
<tr>
<td>tape 1 &amp; 2</td>
<td>310 mV</td>
</tr>
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</table>
Akai Cassette Deck Features
Distortion Reduction System


Comment: At first glance the GXC-46D would appear to be a typical $300 Dolby cassette deck. A number of its features actually are atypical of the breed however; of them, the most distinctly different is Akai's Automatic Distortion Reduction System, the operation of which we will explain in due course.

At the back of the top plate is an angled panel containing the VU meters, at the right, and a Dolby on/off switch and pilot light. Between the Dolby switch and the cassette well is a three-digit counter. At the right of the cassette well are two switches. One cuts in an automatic gain control (which Akai calls OLS, for over-level suppressor), and one selects either chromium dioxide or low-noise ferric tapes. Just beyond these switches is a pilot light that comes on when the automatic-stop feature has functioned, letting you know that the machine has either been reprogrammed or turned off. At the extreme right are two pairs of sliders: left- and right-channel level controls for recording and output. Along the front edge of the top surface are a recording pilot light, the press keys, a pause button with its own pilot light, an eject button, and the main power on/off button. Headphone connection (a stereo phone jack) and mike inputs (mono phone jacks) are in the front surface just below the top plate. Line inputs, line outputs, and a DIN input/output socket (which has a two-position sensitivity switch) are at the back of the unit.

Some of these features require a little explanation. In so doing must give up something in S/N. Even so, some preamps that come in at 4 millivolts or greater still have less than 70 dB of S/N.

In fact we have to get pretty picky to find performance fault with this unit. The high filter slope is little better than the treble control's maximum-cut curve for the elimination of hiss, for example; but this often is true of receivers today. Ideally we'd prefer to see an amplifier meet its full-power THD spec at all frequencies, but the chances that you'll ever encounter program material that requires full power at the frequencies where the 254 exceeds its 0.4% rating are extremely remote. If the signal-strength meter were to operate on FM as well as AM it could be used (with an antenna rotator) to help minimize multipath problems. Pairs of mono phone jacks instead of stereo phone jacks for the front-panel inputs and tape output would have avoided adapters with at least some of the equipment you're likely to use with the 254. And so on. Over-all, however, this is a very solidly designed receiver and one that—because of its extra phono, tape, and aux inputs—has the extra measure of hookup flexibility that is fast becoming a necessity now that system owners are thinking in terms of more than one tape format, the possibility of quadrophonic conversion, and similarly demanding uses. The fact that Pilot can build such a satisfying receiver within its first two years of (renewed) operation is a striking accomplishment and one that we think bodes well for the company's future in components.

The AGC is of the common fast-rise, slow-decay type: Its decay rate is fast enough that background noise, or other steady signals behind music or speech that has creeping back in during the decay cycle. Among the AGC systems we've tested in home decks recently, this one struck us as effective and reasonably—though not exceptionally—unobtrusive. The tape switch does not alter playback equalization (though it does presumably change recording equalization as well as bias and drive) in switching from ferric to chromium tapes. This means that either type will play back correctly even with this switch in the "wrong" position. (A number of manufacturers have adopted a 70-microsecond equalization curve for chromium dioxide, which—while less convenient in that the tape switch must be in the correct position for playback as well as recording makes somewhat more effective use of chromium dioxide's inherently greater high-frequency headroom.) There is no "standard" ferric tape position—an omission with which we would not quibble. In our view any user who wants first-rate results will use low-noise tape; if he is making a recording in which he judges tape cost more important than sound quality, he will not be concerned with the slightly dull sound that so-called standard ferric tapes yield on a machine set up for low-noise ferric formulas. The low-noise position on the GXC-46D is optimized for Akai's own tape, and the unit was tested with this tape, which appears to be interchangeable with TDK SD and similar formulations.

The push keys are set up so that you can go directly from play (or recording) into the fast-wind modes, or from them into play. While we tend to worry about undue stress on the tape in the abrupt switch from fast winding to playback, this system certainly simplifies the job of lo-
Akai GXC-46D Additional Data

<table>
<thead>
<tr>
<th>Specification</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speed accuracy</td>
<td>0.7% fast at 105, 120, and 127 VAC</td>
</tr>
<tr>
<td>Wow and flutter</td>
<td>playback: 0.09%, record/play: 0.12%</td>
</tr>
<tr>
<td>Rewind time</td>
<td>C-60 cassette: 52 sec.</td>
</tr>
<tr>
<td>Fast forward time</td>
<td>same cassette: 52 sec.</td>
</tr>
<tr>
<td>S/N ratio</td>
<td>playback: L ch: 54.5 dB, R ch: 52 dB</td>
</tr>
<tr>
<td></td>
<td>record/play: L ch: 50.5 dB, R ch: 50 dB</td>
</tr>
<tr>
<td>Erasure (333 Hz at normal level)</td>
<td>66 dB</td>
</tr>
<tr>
<td>Crosstalk (at 333 Hz)</td>
<td>record left: 33 dB, play right: 33 dB</td>
</tr>
<tr>
<td></td>
<td>record right: 33 dB</td>
</tr>
<tr>
<td>Sensitivity (for 0-VU recording level)</td>
<td>line input: L ch: 70 mV, R ch: 70 mV</td>
</tr>
<tr>
<td></td>
<td>mike input: L ch: 0.37 mV, R ch: 0.37 mV</td>
</tr>
<tr>
<td>Meter action (re DIN 0 VU)</td>
<td>playback: L ch: 4 dB, R ch: 4.5 dB</td>
</tr>
<tr>
<td></td>
<td>line: 5.0 V, R ch: 3.6 V</td>
</tr>
<tr>
<td>Maximum output (line, 0 VU)</td>
<td>L ch: 1.33 V, R ch: 1.33 V</td>
</tr>
</tbody>
</table>

Note: The antidistortion system is unique among the cassette products we've tested, though it resembles a technique often used in FM broadcasting. (See the Sutheim article in this issue.) Only high frequencies (above 8 kHz, according to Akai) are affected, and only when signals in this band rise above some predetermined level. When this happens, the recording equalization curve is altered automatically to decrease high-frequency boost and prevent the highs in the signal from exceeding the limits of the tape. Since Akai tells us that the system operates only in recording, we would have expected that the lack of a complementary variable equalization in playback would introduce some sort of non-linearity. But in trying to make the system misbehave by feeding it high frequencies at high levels we had to go to levels so high that results would be poor on any recorder before we could hear any significant alteration of the sound. In other words, at normally satisfactory recording levels we could find no audible side effects from the ADR system; when overdriving the recording we judged the results to be superior in both distortion and apparent high-frequency response to the results we have had with conventional decks. Hence in any test we were able to think up for it the ADRS appears to achieve exactly the results Akai ascribes to it.

The unit confirmed its claimed performance in other ways, too—within normal tolerances. The hysteresis-drive motor does indeed keep speed steady despite changes in line voltage. The playback response curve is not only very flat, but shows an unusually exact correspondence between channels in our test sample. Record/play wow and flutter is on the nose at 0.12% and in playback only improves on this spec. Record/play frequency response, which the lab measured at -20 VU, is a hair poorer than spec (to 16 kHz with ferric tape or to 18 kHz with chromium dioxide), but we assume that Akai measures at -30 VU (many manufacturers do) and that difference would account for the extra measured bandwidth. Measured harmonic distortion is half the spec (2% at 1 kHz) in Akai's literature. The lab did not quite confirm Akai's 70-dB erasure spec, but since 66 dB is well beyond the S/N ratio of the unit the difference is unimportant. One spec that is unusually important, however, is that for impedance loading of the input to which the deck's output is connected. Akai says not to feed inputs rated at less than 20,000 ohms. The measurements shown here all were made with this matching impedance, and the lab did find that performance was severely degraded when the line output was fed to inputs of much lower impedance. Most tape inputs on today's receivers and amplifiers are designed with an input impedance of 100,000 ohms or more, so this should pose no problem in practice, but we'd sug-
suggest you check the rating of the equipment you plan to use with the GXC-46D.

In preparing this report we also examined (though the lab did not test) the GXC-65D, which Akai says is based on the same electronics but has invert-o-matic—a feature that automatically (at the end of the tape) or manually (at any point) turns over the cassette without removing it from the unit. This automatic-reverse feature adds to the cost ($349.95) and the complexity of the deck, of course, but reader correspondence suggests that it may find a ready market. There are some significant differences—aside from the invert-o-matic feature—however. On the plus side, the push keys are capable of a fast-search mode we had not encountered before: With the transport in either fast-wind mode you can press the play key for a brief sampling of the content. When you release the play key fast wind is resumed automatically. Though the record key allows you to preview levels, as on the GXC-46D, the transport can then be started in the record mode by simply pressing the play key; you do not have to press the record key as well. Some users may count this a disadvantage in that it would be possible to erase a cassette accidentally if the recording key is not released, but this seems unlikely. A clear disadvantage is the recording level control—two separate knobs in the 65, as opposed to a pair of sliders that can be operated simultaneously with one finger on the 46. We also thought the 65’s smaller meters harder to read. For this reason, and because an automatic-reverse deck seems in a sense designed for the lazy recordist, we would like to have seen the GXC-46D’s AGC retained on the 65; it is not. We also preferred the 46 in terms of styling, sturdiness, finish, and “feel.”

So unless the automatic-reverse feature is really important to you, we’d suggest you save the extra $30. The more straightforward model not only offers a few features that its companion doesn’t, but all things considered it strikes us as a good value. The ADRS does add to that value, though the careful recordist who knows his equipment well should be able to achieve equally fine results with competing decks; the value of the ADRS lies more in its ability to protect the recordist against his own poor judgment in overrecording at high frequencies than in any improvement to ideally recorded tapes. That is a very real value, home users not being professionals (or, perhaps, even frequent recordists), and we salute the original thinking that has gone into it.

CIRCLE 144 ON READER-SERVICE CARD

From Lafayette: A Tweeter?


Comment: A good many years ago this magazine ran a short item on a little mechanical device that would imitate birdcalls. The reader response was staggering; everybody, it seemed, wanted to make bird noises. So let’s try to imitate birdcalls. The reader response was staggering; a short item on a little mechanical device that would

The module is not ready to operate as delivered. It requires a small speaker (Lafayette offers an appropriate 3-inch model for $1.05, part no. 99 P 60329), a 1½-volt (D) cell power supply, and ancillary parts to put it all together. Inveterate tinkerers should be able to rifle junk boxes for most of what they need; we bought a D-cell holder, a spring-loaded momentary-on switch, and a plastic-and-metal case, and “borrowed” wire left over from an amplifier kit. All told we spent about $8.00, but you can easily get by on less.

The hookup is extremely simple: six solder joints in all, plus mechanical installation in the case. The module turns out to be a sort of warbling oscillator. When you press the “on” button it takes a moment before any sound emerges; then a high-frequency tone appears and begins to “yodel” back and forth between two notes. This tone can be altered quite a bit by cupping your hand over the speaker and/or by pressing on the cone itself. We found that by pressing near the center of the cone the pitch could be raised considerably. The warble rate too can be changed in this manner, though we found it most responsive to the voltage from the D cell. (Though the instructions specify only that it be a 1½-volt cell, we’d suggest you avoid C and AA cells because, even with a D, the voltage runs down fairly quickly in use.)

How much can it be made to sound like a real bird? Well, we don’t think it will fool any of our feathered friends with ersatz promises of conviviality, though our own klutziness in operating it must be at least partly to blame. But we had a good deal of fun trying. Among other things, we recorded the sounds at a variety of speeds. At half speed, the Bird Call Module can produce a reasonable approximation of a seagull at double speed it twitters more or less like a sparrow; and at normal speed it does have a general birdlike quality, though we’d be hard put to associate it with any particular specimen.

“Fun” is the operative word. We got a big kick out of recording a quadriphonic mock aviary. But the verisimilitude of the device being what it is, Jonathan Livingstone can continue to carol unafraid of significant electronic competition.

CIRCLE 145 ON READER-SERVICE CARD

Teac 450: Correction

Sensitivity figures for the two inputs on the Teac 450 cassette tape recorder were inadvertently interchanged in the test report published here in September. The correct sensitivity ratings are:

<table>
<thead>
<tr>
<th></th>
<th>Left ch</th>
<th>Right ch</th>
</tr>
</thead>
<tbody>
<tr>
<td>Microphone input</td>
<td>0.36 mV</td>
<td>0.36 mV</td>
</tr>
<tr>
<td>Line input</td>
<td>138.0 mV</td>
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</table>

CIRCLE 145 ON READER-SERVICE CARD

November 1973
Manufacturers often talk and write about performance specifications, particularly their wide frequency range, as an indication of their equipment's quality. But how does this relate to "listening quality"? Speaker manufacturers publish nearly identical specifications—but these are of interest only as theoretical abstractions, since no one can significantly relate them to "listening quality."

Bozak Speakers have only one purpose, we call it the "Bozak Ideal"; to recreate your favorite sounds technically and musically—rock or Bach—in all of their subtle detail and thrilling power. With clean, true-pitch bass, clearly defined mid-tones and clear, warm treble.

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Overseas Export: Elpa Marketing Industries Inc.
New Hyde Park, N.Y. 11040

It's tough to compare something in a class by itself.
The March King's music, which epitomized turn-of-the-century America, is still stepping out vigorously in the 1970s.

"A MARCH," he said, "must be able to make a man with a wooden leg step out."

What was his name? In Germany his luggage was marked Sigismund Ochs. In England he called himself Sam Ogden. Both names were used for publicity purposes to pretend that he was a native. In the United States—and much later all over the civilized world—he was known as John Philip Sousa. Yet a doubt remains that even Sousa was his true name. His father was of Spanish descent, and rumor had it that the family name was So and that patriotic but practical papa had added the initials U.S.A. when he began blowing the trombone in the United States Marine Band.

John Philip was born in 1854 in Washington, D.C. In his boyhood days Washington was a city from which soldiers marched off to the Civil War or returned from it. Martial music, the flare and blare of patriotic tunes, the drum and fife, could be met as frequently as rain in April. John Philip was eleven when the Civil War ended, and a Grand Review was held. He stood there, heard the band, and determined that he too had to become a musician. No, said his father. Either that, said the son, or he would run away and join the circus. So Mr. So (or Mr. Sousa) chose the lesser of two evils and arranged to have the boy take lessons for various instruments, the violin, the trumpet, etc; he already knew what to do with the triangle and how to manipulate the cymbals. He was hardly fourteen when he was enrolled in the Marine Corps.

There was no dearth of excellent bands in the country, the most famous of which was the Patrick Gilmore band. Gilmore was a great showman who introduced Beethoven and Schubert arranged for band instruments. What chance did an insignificant-looking young man—short in stature, small hands, a slight head, a serious mien, and an olive complexion—such a dime-a-dozen fellow-in-uniform have to step out and to distinguish himself? Sousa started to compose music while he was still a teenager—little, innocuous Victorian pieces for the piano and violin, a few waltzes, a gallop called The Cuckoo, etc. They didn't have much success.

A girl he was attracted to turned him down. She didn't want to have anything to do with an "oomp-pah" musician. Furious, he decided to leave Washington—and become famous. He formed a little band of his own—most of the players were twice his age—and began to tour. The band would snatch at any job that was offered, including furnishing the music for a show called "Matt Morgan's Living Pictures." The show's real attraction however was a tableau of nude females or what passed for nude females in those days. There was practically nothing in the musical line that Sousa was not ready to try.

At Philadelphia, during the Centennial Exposition, Offenbach, the famous French composer of can-can operettas, was leading a band in the park named in his honor. Sousa enthusiastically played under him and learned how to produce the swing and sway of seductive rhythms. There too Sousa met the girl he was eventually to marry, a Miss Jennie Bellis. She was understudying one of the roles in Gilbert and Sullivan's Pinafore. As Sousa tells us in his autobiography, he immediately fell in love with her, went on tour with the Pinafore company.
and married her when she was seventeen and he was twenty-two.

Two years later he got word from his father that he was wanted in Washington to lead the U.S. Marine Band. A marvelous piece of luck, although his father had no doubt helped to bring it about.

In Washington, Sousa found a dispirited, undisciplined, ragged bunch of musicians with a boring repertoire which they played while stifling their yawns. Yet within one year the young man, with his energy, his enthusiasm, his drill mastery, and that extraordinary talent for creating musical excitement, turned the Marine Band into a superb ensemble. The Washington concerts, which had attracted only a few strollers with time to kill or a few nurses pushing perambulators, now became social and musical events that visitors had to take in; later, a Sousa concert was to become as famous a tourist attraction in Washington as the city's Japanese cherry trees.

He stayed with the Marine Band for the better part of ten years. But local triumphs could not fully satisfy him. He tried his prentice hand at composing music for operettas—all destined for eventual failure, though in his life he composed no fewer than ten of them—and later at the music in which he was to excel. "A good march is better than a bad symphony," he said, and indeed the marches that now emerged from his imagination were more than good—they were incomparable, irresistible, and have never been bettered. They had a new verve and dash, a fervor and liveliness which, as Sigmund Spaeth wrote, "summed up all the youthful enthusiasm and optimism of a country just beginning to come into its own." Those whistleable tunes he invented were arranged in orchestrations that showed off the special quality of each band instrument, ranging from the deep drum to the high piccolo, and he brought each instrument to the front of the band for solo work. He even perfected an instrument of his own, the Sousaphone, a kind of tuba the bell of which could be turned up so that, as he said, "the sound would diffuse over the band like frosting on a cake."

In the tenth year of his leadership of the Marine Band, he made his first European tour. In Europe he was dubbed the "March King" and set on a throne almost as high as that of the "Waltz King," Johann Strauss Jr. But being a king in the employ of the U.S. government wasn't enough—he wanted to go into business for himself.

He formed a partnership with a David Blakely of Chicago, a rich man with a hobby—that of being an impresario. Blakely was to furnish the finances, Sousa the music. In future years Sousa would quarrel with Blakely time and again, yet he had to acknowledge Blakely's flair for promotion and publicity. It was Blakely's idea to call the new troupe—which now included some female soloists—Sousa's New Marine Band. Off they went to show their skill to America's small towns, and on their very first day, in Plainfield, New Jersey, they got word that Patrick Gilmore had just died. Sousa played, as the first number on the program, Gilmore's march, The Voice of a Departed Soul. He then promptly hired nineteen of Gilmore's best musicians.

Sousa's New Marine Band wore military uniforms, blue and black with velvet collars. Only Sousa's tunic sported a little gold braid. All was dignified, with the lady soloists clad in pastel shades. He wore shoes with inlaid backs to make him look taller; later he had these custom-made at the then unheard-of price of $125 a pair. Similarly, his white kid gloves were custom-made at six dollars a pair. He grew a beard to make himself look older. He conducted with his body almost motionless; when the big climax came his arms would pump up and down as precisely as the pistons of a locomotive. "If people like acrobatics, let them go to a vaudeville show," he said.

Though Sousa's first tour had been a success, he ran into trouble. Expenses kept rising, some of the novelty had worn off, and worst of all the government decreed that Sousa had no right to call his group of forty-nine musicians "The Marine Band," whether new or old. Blakely said he was going to end the tour because the band was losing money. Sousa had sold some of his early marches—such as The High School Cadets and Semper Fidelis—to a music publisher outright for only $35 a march. What now?

Sousa persuaded Blakely to hold on. Instead of retracting, he expanded the band, reinforced it with a large chorus, with Metropolitan Opera soloists—and with a real cannon or two. He went right into such strongholds as Carnegie Hall—where he shared the evening with Walter Damrosch's Symphony Orchestra—then to Boston, and finally to the
Despite the March King's unfriendly attitude toward the phonograph (see following page), it was all smiles when Sousa met the inventor of the "menace," Thomas Edison.

At the great Chicago World's Fair, he invited the public to "sing along" and conducted Swanee River while a thousand voices joined him more or less in tune. It proved a sensation. He now called his organization simply Sousa's Band—but kept the uniforms. From then on Sousa's Band seldom played to a sparse audience.

His need for excitement, movement, the color of crowds, the flags, the torches, the noise, the lanterns, and of course the applause grew rather than diminished with age. He would sit still for a few days, play with his children (there were three, one boy and two girls)—get bored, and pine for marching along. That became the title of his autobiography, Marching Along, a poor patchwork of a not altogether truthful book. Yet he fancied himself as a writer and he wrote several novels, one of which, The Fifth String, sold the amazing number of 55,000 copies.

Sousa was a mixture of good sense and conceit, artistry and piffle, a modest man who knew his limitations yet chased after medallions and distinctions, a patriotic American who was intensely flattered when a duke nodded to him and who considered the apex of his career the moment when a "secret" messenger called on him, sent by King Edward VII, with no more sinister a message than that he was to play at a surprise party for the Queen's birthday. For that occasion he composed The Imperial Edward March. It wasn't one of his best marches and the critics said so. Nevertheless, he composed The Imperial Edward March. He didn't mind adverse criticism. What he minded was not being mentioned and he would eagerly unfold the newspaper for reports of his appearances.

Though he worked hard to improve the lot of the musician and was one of the nine founders of the American Society of Composers, Authors and Publishers—Victor Herbert conceived the idea—he was not personally loose with money. Once on a tour around the world one of his musicians pointed out to him that they had lived through two September fiftys, for they had passed the date line, and he wanted to be paid for both days. Sousa said: "Nonsense! Have you forgotten that we lost a day coming the other way?" The musician insisted: rather than giving in, Sousa fired him. Sousa became enormously rich; his later marches were sold on a royalty basis and his tours brought him a fortune estimated at three million dollars. (He once figured out that he had spent fifteen million dollars in travel expenses.) Yet one source of income he disdained: He loathed the phonograph and the radio [see following page]. He was seventy-four before he appeared on the radio.

He did make recordings for the old Victor Talking Machine Company. Only ten were actually conducted by him; the others were conducted by someone else though they were issued under his name, with his approval. In his day recording was a more difficult task for the artist than it is today: If one mistake occurred, the whole side had to be done over. Perhaps Sousa did not take the matter very seriously and made it easy for himself. I would guess that his records sold reasonably well but not as well as vocal records. Pre-electric records could not reproduce the sound of a band adequately, though they could convey the sound of Caruso's voice. At any rate, Sousa was induced to give a testimonial, which Victor used in its early advertising and which is remarkable for its restraint. "Victor Records," wrote Sousa, "are all right."

One can understand his dislike of recordings for he knew that the secret of his popularity lay in his personal contact with the public, in the excitement of immediacy. That popularity reached its height at the turn of the century. Coming into Butte, Montana, his train was delayed by snowdrifts. The audience waited for three hours. Finally the musicians, exhausted by fatigue and hunger, arrived. The concert started at 11:00 p.m.—but nobody went home. One of his biographers, Ann M. Lingg, wrote: "In Olympia, Washington, the state legislature could transact no business on the afternoon of a Sousa matinee because the majority of both houses sat in the concert; a messenger dispatched to round up a quorum ended by staying himself."

He did not wait for the Muse to touch him on the shoulder; most of his best marches were composed to order or for specific occasions. The Washington Post March was written for that newspaper to be played at a ceremony awarding prizes to young journalists. King Cotton for the Cotton States Exposition at Atlanta in 1895, Semper Fidelis for the Marine Corps, The High School Cadets for the Philadelphia school system. El Capitán was written
THE MENACE OF MECHANICAL MUSIC
by John Philip Sousa

(Condensed from the September 1906 issue of Appleton's Magazine.)

Sweeping across the country with the speed of a transient fashion in slang or Panama hats, political war cries or popular novels, comes now the mechanical device to sing for us a song or play for us a piano, in substitute for human skill, intelligence, and soul. It cannot be denied that the owners and inventors have shown wonderful aggressiveness and ingenuity in developing and exploiting these remarkable devices. Their mechanism has been steadily and marvelously improved, and they have come into very extensive use. And it must be admitted that where families lack time or inclination to acquire musical technic, and to hear public performances, the best of these machines supply a certain amount of satisfaction and pleasure.

But I foresee a marked deterioration in American music and musical taste, an interruption in the musical development of the country, and a host of other injuries to music in its artistic manifestations, by virtue—or rather by vice—of the multiplication of the various music-reproducing machines. Herein, then, the whole course of music, from its first day to this, has been along the line of making it the expression of soul states and now, in this the twentieth century, come these talking and playing machines, and offer again to reduce the expression of music to a mathematical system of megaphones, wheels, cogs, disks, cylinders, and all manner of revolving things.

As we go back in the sixteenth and seventeenth centuries rebellion had its start against musical institutions. Luther showing, in his sublime hymns for congregation, that music could be used for the church. That music could be the expression of soul states. And now, in this the twentieth century, come these talking and playing machines, and offer again to reduce the expression of music to a mathematical system of megaphones, wheels, cogs, disks, cylinders, and all manner of revolving things.

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to serve an operetta of the same title; the operetta is forgotten, the march remains. His masterpiece, however, was the product of unprompted inspiration: As he tells the story, in 1896 he was returning from Europe, having received the news of Blakely's sudden death. On the boat he was watching the American flag fluttering in the ocean breeze. He watched idly, and suddenly a melody came to him. He did not write down a note of it till he reached New York. What he then put down on paper was The Stars and Stripes Forever.

All these marches were a product of the spirited '90s, as Sousa himself was a personality belonging to America's joyous and innocent age. This master of bandmasters expressed go-ahead vigor with the twirl of his baton. Later he lost touch. Though he composed patriotically for World War I, he was no longer the full-blooded Sousa of The Stars and Stripes Forever. He could not understand the new fox-trot, he loathed swing, he detested jazz: "Some of it makes you want to bite your grandmother."

Yet, though the popularity of his concerts waned, though Gershwin and Irving Berlin became the new idols, Sousa would not leave off touring. He died on tour, in Reading, Pennsylvania, attended by a physician he had never seen before, on March 6, 1932, seventy-eight years old. His marches have always remained popular, and recently interest has awakened in his other music as well. This past summer the Opera House in East Haddam, Connecticut, revived his operetta El Capitán; there are rumors that the New York City Opera is considering it for 1976; and a descriptive catalogue of his works compiled, with notes and biographical material, by Paul E. Bierley was recently issued by the University of Illinois Press.

A few days after Sousa's death, bill HR 10369 was introduced in Congress "designating The Stars and Stripes Forever the national march of the U.S.A." The bill was passed.

Quite right, too! Sousa was a genius in his specialty.

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Sousa on Disc and Tape
by R. D. Darrell

This practical as well as selective discography is not a historical survey, but a relatively brief list of recommendations to present-day listeners seeking the "best" recordings (interveniently, technically, programatically) of the March King's works. Unfortunately, so many fine recordings have been allowed to go out of print, and so many of those left in print are unsatisfactory in one or more respects, that I felt it essential to include a few important out-of-print items and two special sets available only by mail.

These recommendations deliberately exclude all orchestral and other transcriptions, admirable as the best of these (especially those recorded by Fiedler for RCA and Bernstein for Columbia) may be. And it's further confined, with only a few exceptions, to recorded programs devoted exclusively or mainly to Sousa's music. The date given is that of U.S. release, except as noted.

The contents of each program are indicated by numbers keyed to the alphabetical list of Sousa works at the end. Tape editions are indicated where available: ♦ for open reel; ♦♦ for 8-track cartridge; ♦♦♦ for cassette.

The Original Sousa Band

**JOHN PHILIP SOUSA CONDUCTS HIS OWN MARCHES.** The Sousa Band, W. B. Rogers, Arthur Pryor, and Rosario Bourdon, cond. EVEREST 3360 (electronically rechanneled, 1969; from 1908 acoustical and 1926 early electrical 78-rpm recordings). 9, 18, 30, 33, 61, 62, 64 (plus three non-Sousa marches).

This is the only commercial reissue currently available in this country of actual Sousa Band recordings—an invaluable document despite the jacket's complete lack of pertinent background information. (A reader letter printed in the December 1969 issue of HIGH FIDELITY provided more details on the contents. It also cited a discography—then in preparation—that appeared in 1970: The Sousa Band: A Discography by James R. Smart, the Library of Congress, available from the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402. It is of course an invaluable mine of historical information.)

**Carrying On the Tradition**

**MUSIC BY SOUSA.** Allentown Band, Albertus Meyers, cond. WFB S 1401 (1957-58). 8, 14, 16, 19, 24, 36, 50.


**THE SOUNDS OF JOHN PHILIP SOUSA, VOL. 2.** U.S. Army Band (Pershing's Own). Samuel Loboda, cond. Two discs (recording dates unavailable), available only from the American School Band Directors Association, c/o Henry A. Mayer, 110 Dodge Ct., Clarksburg, W. Va. 26331. 4, 11, 12, 15, 20, 22, 23, 25, 29, 31, 32, 35, 37, 38, 46, 47, 51, 55, 57, 59, 61, 62 (plus reminiscences of Sousa, notes on rehearsal techniques, etc., by the late Dr. Frank Simon).

**SOUSA MARCHES IN HI-FL.** Goldman Band, Richard Franko Goldman, cond. DECCA DL 78807 (1959). 6, 9, 12, 18, 20, 30, 31, 32, 35, 37, 53, 61, 62, 64.


**SEMPER FIDELIS-SOUSANR MARCHES.** Goldman Band, Richard Franko Goldman, cond. HARMONY 11244 (electronically rechanneled, 1967; from COLUMBIA originals c. 1953). 9, 25, 31, 57, 61, 62, 63, 64.

These recordings feature bandsmen notable for associations with the Sousa Band and knowledge of the authentic interpretive traditions. The Allentown/Meyers "Music by Sousa" program is also exceptionally significant for its inclusion of several of Sousa's nonmarch...
compositions—otherwise scantly recorded. The U.S. Army Band mail-order set’s performances are based on a Sousa authority’s recollections of the March King’s interpretations and rehearsal techniques, and the set includes spoken reminiscences by this authority, the late Dr. Frank Simon. The Goldman Band included, at the time DL 78807 was recorded, five former members of Sousa’s own band.

**Eastman Wind Ensemble, Fennell**

**MARCHING ALONG.** Eastman Wind Ensemble, Frederick Fennell, cond. MERCURY SR 90105 (1956 mono, 1959 stereo). Tape: ●: MCTB 90105. 9, 35, 61, 62, 63, 64 (plus six non-Sousa marches).


**SOUZA ON REVIEW.** Eastman Wind Ensemble, Frederick Fennell, cond. MERCURY SR 90264 (1960; OP). 7, 21, 31, 32, 37, 44, 47, 49, 52, 55, 59, 60.


There is no denying the idiomatic shortcomings of these European bands’ performances. But those of the first two discs are compensated for by the non-American musicians’ fresh approach. The Scots Guards program is recommended solely for out-of-the-way repertory. Despite the obvious inadequacies of both performance and recording, the disc—currently unavailable in the U.S.—is worth searching out: Nine of the thirteen works on it are not represented on any other recommended disc—and the others are hardly warhorses!

**Key to Works Recommended**

This alphabetical list includes all the Sousa works available on at least one recommended recording. The numbers refer to the list of recordings, where they identify the contents of each disc. Unless otherwise indicated, all works are marches.

1. Anchor and Star
2. The Ancient and Honorable Artillery
3. Atlantic City Pageant
4. The Black Horse Troop
5. Boy Scouts of America
6. The Bride Elect
7. Bullets and Bayonets
8. El Capitan (operetta selections)
9. El Capitan (march)
10. A Century of Progress
11. The Chariatan
12. Corcoran Cadets
13. The Crusader
14. The Diplomat
15. The Directorate
16. The Dwellers in the Western World: Red Man, White Man, Black Man (suite)
17. Esprit de Corps
18. Fairies of the Fair
19. La Flora de Sevilla
20. The Free Lance (On to Victory)
21. The Gallant Seventh
22. George Washington Bicentennial
23. The Gilded Girl (tango)
24. The Gridiron Club
25. Glory of the Yankee Navy
26. Golden Jubilee
27. Guide Right
28. The Hartford Spirit of Liberty
29. Hands Across the Sea
30. High School Cadets
31. The Invincible Eagle
32. Jack Tar
33. Kansas Wildcats
34. King Cotton
35. The Liberty Bell
36. The Loyal Legion
37. Manhattan Beach
38. Marquette University
39. The National Fencibles
40. The National Game
41. New Mexico
42. Nobles of the Mystic Shrine
43. Northern Pikes
44. Occidental
45. On to Victory—see The Free Lance
46. Our Flirtation
47. The Pathfinder of Panama
48. The Picadore
49. Powhatan’s Daughter
50. The Pride of the Wolverines
51. The Riders for the Flag
52. The Rifle Regiment
53. The Royal Welsh Fusiliers
54. Sabre and Spurs
55. Salvation Army
56. Semper Fidelis
57. The Sesquicentennial Exposition
58. The Seven Daughters of the Sea
59. Solid Men to the Frogs
60. Sound Off
61. The Stars and Stripes Forever
62. The Thunderers
63. The U.S. Field Artillery
64. The Washington Post
65. Wolverine Band
by Peter E. Sutheim

Who's Monkeying with Your FM Signals?

Signal processing: “The most serious problem in FM broadcasting”

A serious music listener may well wonder why the enormous emotional impact of an orchestral climax, as heard in a concert performance, never seems quite as great when the same piece—maybe even the same performance—is heard later, often being recorded and broadcast. On the other hand, a driver with an FM radio in his car can be frustrated because he is unable to enjoy the soft passages in music on his favorite FM station while driving along the freeway at sixty miles an hour. He may even give up on classical music in the car and turn to another station that never seems to have any soft passages.

What both these listeners are experiencing has to do with dynamic range: The span is limited at its lower end by noise and at its higher end by the onset of audible distortion. Dynamic range has come in for a lot of attention in the last few years (as witness the Dolby and other noise-reducing schemes, low-noise tapes, super-powered amplifiers, for example). Yet it is still true that the dynamic range of the best sound-recording and transmission systems doesn’t begin to equal the capability of the ear or the actual performance of live musical events.

Anyone who has tried to record a live musical event—especially an orchestra or chorus—has surely encountered that fact. And if he then turns to FM broadcasts as his signal source he is probably pleased to discover that the demands on his tape recorder aren’t nearly as great as in an actual performance—even though the music loses a little something. Clearly someone, somewhere, has been doing some knob-twiddling in advance. But who? And how? And why?

The compression of dynamic range and other tinkering has probably been done at several points between the live performance and the emergence of the sound at your speakers, mostly by automatic equipment, some of it very ingenious. Actually the dynamic range of music in almost any commercial recording has been reduced manually by the engineer’s “gain riding”; but here we’ll stick to why and how FM broadcasters do it, adding only that the recording engineers’ reasons are related.

What Is “Processing”?

It would be nice if the output of a microphone, phono cartridge, or tape head could be fed directly to the input of the transmitter, save only for switching, mixing, and just the equalization necessary to make the program source “flat.” But there are several reasons why that isn’t practical—and that’s what this article is all about.

Even in the early experimental FM broadcasts of the 1930s one processing technique was borrowed from the recording studio: pre-emphasis—the progressive boosting of high-frequency parts of the program according to a definite curve, which of course necessitated a corresponding high-frequency cut (de-emphasis) at the receiver. In both disc and tape recording, and in FM broadcasting high-frequency pre-emphasis is used to reduce distortion and various kinds of noise. As long as the boost and cut are perfectly complementary, the program material remains unchanged, but hiss and high-frequency distortion that creeps into the process between the boost and the cut are reduced by the amount of the cut.

In frequency modulation (FM), the station’s upward and downward carrier wave is varied from its nominal frequency by the program signal. The extent of the swing, called deviation, is proportional to the intensity, or loudness, of the program material. Obviously if the carrier frequency were altered far enough it would enter the frequency bands assigned to the station’s neighbors on the dial. Therefore maximum deviation must be limited, and this limit is arbitrarily defined as 100 per cent modulation. The universal standard for 100 per cent modulation in FM broadcasting is a deviation of plus or minus 75 kHz from the nominal center frequency. The carrier of a station assigned to 98.5

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MHz will therefore vary between 98.425 and 98.575 MHz with 100 per cent modulation. It is the station's responsibility—enforced by the prospect of major hassles with the FCC—to see that its modulation never exceeds 100 per cent, even on momentary peaks.

On much live program material, with its inherently wide dynamic range, that's difficult to do without keeping the average program level quite low. But low average levels make inefficient use of transmitter power and limit the effective coverage area of the station—as we shall see.

A second solution is to use some form of automatic gain control, often called compression or limiting. (A limiter—sometimes called a peak limiter—in this context is not the same thing as the limiter stages in an FM tuner.) The broadcast station limiter puts a ceiling on the audio level, usually around the 90 per cent modulation level. Any further increase in the loudness of the program at the input of the limiter does not produce a corresponding increase at the output, so the station can raise the input level somewhat, letting the limiter lop off any dangerous peaks. As long as it isn't pushed to extremes, a well-designed limiter does this job without introducing objectionable distortion; and it does allow average modulation to be increased.

Almost every radio station uses at least this kind of peak limiter just before the audio goes to the transmitter. Many use more elaborate signal processing as well. But before discussing it we must reconsider pre-emphasis for a moment.

The standard U.S. pre-emphasis curve boosts energy at 15 kHz by 17 dB—an approximately sevenfold increase—over energy at 1 kHz. While it is true that most music has far less energy in its top octave than it does farther down in the spectrum, that degree of boost makes it likely that, when the midrange of a program is cranked up to modulate the transmitter at nearly 100 per cent, overmodulation will occur at high frequencies with some types of program content.

A simple peak limiter placed in the signal chain before pre-emphasis occurs won't solve that problem; the over-all signal level would still have to be cut back, especially with material containing a lot of high-frequency energy (cymbal crashes or trumpet blasts, for example), just to prevent high-frequency peaks from causing overmodulation and distortion at the receiving end. If the station were to put a peak limiter in after pre-emphasis, the overall program level would dip every time a high-frequency peak came along, even if the peak itself were too brief to be audible. This annoying phenomenon—sudden and inappropriate changes in program level—is called "pumping" or "breathing."

What's needed is a device that will limit peaks only at those high frequencies that would overmodulate the transmitter, and limit them only as much and as long as necessary, without audibly affecting the rest of the program content. Such a device, the FM Volumax, was developed in the mid-1960s by CBS Laboratories, and is used by an estimated 75 per cent of FM stations in the U.S. Just how it operates is a little beyond the scope of this article, but it does its job unobtrusively as long as it is not overworked: if it is overdriven, the program sounds noticeably duller or more muffled. Essentially, it tinkers with both the gain and the frequency response of a station's audio system to make possible a substantial increase in average loudness without overmodulation.

**Processing and Profits**

From the listener's standpoint the audio from a station that uses nothing but a moderate amount of this kind of processing is ideal—as long as his home is within the primary coverage area of the station (say, within thirty to fifty miles of the transmitter), and he listens to the music with concentrated attention in quiet surroundings. Perhaps he believes that all the other listeners are just like him. True, FM was created and promoted as a high fidelity medium. But a large majority of FM listeners now use portable and car radios. And while FM was once thought of as a broadcast medium primarily for cultured tastes, it is now much broader, encompassing a range from elevator music to soul, from ethnic drama to all news. And it has become unashamedly commercial. Some FM stations are making as much money for their owners as AM stations ever did. Which means that competition enters the scene. And competition requires continual discovery and utilization of little gimmicks, some of which are technical and affect the station's "sound."

For example: It helps to be the "loudest" station on the dial in a particular area so the broadcasts will be easier to "happen on" in casual tuning, which leads to an improved commercial position.

Loudness of course is not the same as amplitude, or volume. Loudness is a subjective sensation, and it depends on the frequency or frequencies involved, their duration, and the relationship of peak to average intensity. By limiting the peak intensity...
of sounds to a predetermined ceiling, and simul-
taneously raising the amplitude of lower-level sig-
nals, the signal can be made to sound much louder. 
Its average energy content has been increased with-
out raising the peak intensity. That's called compres-
sion. How much compression can be used de-

dpends on the type of program material being 
broadcast and what the listener will tolerate. There 
are stations that use compression so massively and 
cruelly that when the announcer takes a breath the 
compressor raises the loudness of his breath (and of 
the background noise) to the level of his words. The 
result is an intrusive gasping effect. Yet a station 
that uses such gross compression will be easy to 
identify on a crowded dial.

Some broadcasters use artificial reverberation on 
their announcers' microphones to create a "big" sound. 
Newscasts done that way take on a por-
tentous, oracular quality.

**Listeners with good equipment 
are “a very small minority.”**

Another technique alters the station's “flat” fre-
quency response. While the FCC insists on fre-
cuency response within ±2 dB from 50 to 15,000 
Hz and requires an annual "proof of performance" 
to certify it, there is considerable leeway for experi-

denation. A common use of this leeway is for a 
"presence" boost in the range from 500 to 5,000 Hz.

Jim Gabbert of KIOI in San Francisco says his sta-
tion uses a "proprietary" equalization curve for 
records—not the standard RIAA curve. In his 
words, "the energy is put where it counts the most."

Gabbert admits frankly that he finds himself 
"torn between fidelity and marketing." KIOI—
which broadcasts what Gabbert describes as 
"middle-of-the-road rock." aiming for the twenty-
five-to-forty age group—seems to represent a fair 
compromise, though, since it is highly successful 
and also has a reputation for clean, wide-range 
sound.

Chief Engineer Don Trafton of KFAC in Los 
Angeles is experimenting with contouring the sta-
tion's frequency response based on a composite of 
the ear's sensitivity and the typical radio's perform-
ance at normal listening levels. The final choice 
would be made empirically for a pleasing sound, 
with no regard for the abstraction of flatness. 
KFAC broadcasts classical music exclusively—on 
both FM and AM. When I asked Trafton whether 
he felt that this approach to the station's sound 
might be a betrayal of the music lover with good 
equipment, he said that such listeners were a very 
small minority. And, he added, even they tinker 
with the frequency response of their systems. And 
while the chief engineers of major concert-music 
stations speak scathingly of frequency-response 
"doctoring," most admit that the commercial 
recordings they play already are equalized to the 
point where "flat sound" can only be achieved by 
corrective equalization at the station.

This is perhaps the place to point out that classical-
music stations are at a serious disadvantage 
commercially. Not only does their programming 
have less mass appeal, but the very nature of the 
music requires that a reasonably large dynamic 
range be preserved, at least for listeners who care. 
But the maximum practical dynamic range in a 
speeding automobile—the temporary location of 
large segments of the listening population, particu-
larly during rush hours—has been estimated at 20 

which is very small. Inevitably, soft musical 

glass passages get lost in the wind. Indeed, KFAC-AM 
now compresses quite heavily. Erstwhile daily com-
plaints about audio levels have stopped, and not 
one letter has been received about insufficient dy-

amic range! And lest you dismiss this example as 
of little consequence to FM broadcasting, I should 
point out that the FCC presently is considering a 
requirement that FM be included in all car radios. 
Broadening the carborne FM audience can cer-
tainly be expected to encourage compression by 
broadcasters.

Which leads us to another reason why FM sta-
tions use audio compression and other kinds of sig-

nal processing: coverage area. Most FM stations 

radiate an omnidirectional signal—essentially cir-

cular. Whatever the initial intensity of the carrier's 
radio-frequency energy, it weakens as the distance 
from the transmitting antenna increases. Eventu-
ally it becomes so weak that it approaches the 
level of atmospheric noise and noise generated in 
the receiver, and is no longer useful. If the audio is 
sufficiently loud (but still without overmodulation), 
the program will mask some of the background 
noise let through by a weak carrier.

Startling though this may sound, a 3-dB drop in 
average modulation—barely audible in terms of 

loudness—would cut the coverage area of the sta-
tion in half. Conversely, raising the average modu-
lation level by 3 dB (by using audio compression, 
say) doubles the coverage area. This is not due to 
an increase in transmitter power, which we assume 
to be constant throughout, and which (in FM) 
doesn’t change with modulation. It is due to a more 
effective utilization of the power that is already 
being radiated. The commercial implications of 
this fact are enormous, since a station's bargaining 
power with potential advertisers depends on the 
number and loyalty of its listeners.
Yet, again, broadcasters of the concert repertoire tend to avoid processing. Richard Kaye, executive vice president of WCRB in Boston (and, incidentally, manager of the Boston Symphony Orchestra's Transcription Trust), says his station uses peak limiting only to prevent overload, setting its Volumax so that it becomes effective only at about 98 per cent modulation. Henry Fogel of WONO in Syracuse, New York, says, "We don't use peak limiting because we are afraid that it makes operators lazy—letting the limiter do his work and distorting the music because he isn't watching." While such attitudes are highly commendable from the high fidelity point of view they represent a luxury that the majority of FM stations obviously feel they can't afford. Alfred Antlitz, manager of engineering for Chicago's WFMT—one of the country's most esteemed fine-music stations—sums up signal processing as "the most serious problem in FM broadcasting." FM, he points out, has fallen woefully short of the bright promise of its youth; and signal processing, he believes, is one of the major culprits.

A New Ploy: Dolby B

The Dolby noise-reduction method, as applied first to commercial records and later to tapes and home recording, has become well known. The system operates only on the upper-frequency part of the audio range. Essentially, it compresses low-level high frequencies during recording or transmission and then re-expands them in an exactly complementary fashion during playback or reception. As a result, the program material ends up "flat," but hiss and other high-frequency disturbances are reduced by approximately 10 dB.

This is a significant reduction. It means quieter backgrounds for listeners with good sound systems, and a greatly expanded FM coverage area. But, as was pointed out earlier, the high-frequency pre-emphasis already in use at FM transmitters, intended to accomplish roughly the same objective in a simpler way, presents a problem: Already it threatens high-frequency overmodulation unless the over-all program level is reduced or some sort of variable pre-emphasis—comparable to Volumax—is used. Any further high-frequency boosting by the Dolby circuitry at the station would only aggravate the difficulty.

Now Dolby Laboratories has proposed a reduction in the standard pre-emphasis, to be combined with the adoption of B-type Dolby equipment. This compromise provides, in their evaluation, the best answer in several areas: a possible over-all signal-to-noise improvement of some 12 dB, expanded station service area, and compatibility with existing receivers. This last point is particularly important, because it means that the changeover could be accomplished gradually, without making existing equipment obsolete. On existing equipment the Dolby-encoded broadcasts with the new pre-emphasis would sound almost indistinguishable from unencoded broadcasts with the present pre-emphasis, and no tone-control adjustment would be needed. Several broadcasters are reported as being enthusiastic about the proposal, if only because they believe their average modulation would be raised by approximately 6 dB—which, as seen earlier, represents a fourfold increase in coverage without resorting to objectionable audio compression.

There is some argument, however, about the net effectiveness of this Dolby proposal. Since several interrelated parameters are involved, some engineers maintain that the benefits might prove less dramatic in practice than they appear on paper. And the FCC is said to have given the proposal a cold shoulder because of the altered pre-emphasis.

Peak limiting
"makes the operators lazy."

If only Dolby Labs had couched its argument in different terms, some proponents claim, the FCC might have been more cordial: The new proposal, though it does involve an alteration in pre-emphasis, actually is more compatible with existing equipment and techniques at the listening end than the straight application of Dolby B to present pre-emphasis as practiced (apparently without upsetting touchy FCC sensibilities) by several stations.

But it can also be argued that to add Dolby noise reduction while reducing pre-emphasis is tantamount to removing with one hand what you offer with the other, since the relatively steep pre-emphasis now in use was itself intended as a way of reducing noise in the transmission system. And broadcasters worry that listeners will reject a station whose signal they believe they cannot receive "correctly." Though WFMT was involved in fairly extensive early tests (that is, with unaltered pre-emphasis) of Dolby broadcasts, Alfred Antlitz is very cautious on the subject. Anomolies in listeners' responses to those Dolby tests lead him to believe that the enthusiastic response was, in large part, based on misconceptions: Many listeners appear to have heard only what they wanted to hear. His conclusion: Since only a minute percentage of listeners are Dolby-equipped at present, it would be irre-
sponsible to adopt Dolby B for more than experimental purposes; but WFMT is continuing its experimentation with the new Dolby proposal.

The Listener as Participant

One station executive, queried on the subjects discussed here, countered with a question of his own: Why was HF preparing this article? The reply was, of course, that the magazine wanted to help its readers understand why FM broadcasts sound the way they do and, where possible and justified, add their weight as consumers of the stations' output, so to speak, to the pressures that urge improvement.

"You mean that if they don't like my signals you want them to write a letter of complaint to the FCC? It seems to me that if they're happy with what they're hearing, that's fine; if you tell them what to listen for and make them unhappy, you've done them a disservice."

I don't want to give the man's name, because I'm convinced this outburst doesn't represent his true feelings; he has contributed too much to fine broadcasting of fine music for that. But the "ignorance is bliss" sentiment does echo the feelings of a great many broadcasters. And it's true that the listener is limited in what he can do about a signal he's unhappy with.

One corrective open to the listener is the use of a dynamic-range expander, a device intended to undo the work of a compressor. [See HF test reports on the DBX-117 (November 1972) and Robins Dynamic Sound Enhancer (July 1973), both of which can be used to expand dynamic range.] For an expander to operate effectively and unobtrusively, it must produce the electronic "mirror image" of the device used for compression, or else it must be a fairly sophisticated design. But effective as the gadget solutions may be, they are still gadget solutions.

There are bigger questions here—what the FM listener has a right to demand from an FM station, and what the broadcaster's responsibility is to the listener. What is at issue is how far the station should go in using more drastic forms of signal processing to increase its coverage area—especially when revenue is the motivation. It is true that increased coverage means that the station serves more listeners, and more people then can enjoy whatever cultural benefits the station offers. But this is often a thin rationalization for being able to "sell" more listeners to the station's advertisers. Still, a station must pay its bills; and even noncommercial, listener-supported stations feel continual pressure to expand their base of support.

So the conflict between fidelity and marketing, even in the nonprofit stations, is a real one. The problem is further clouded by questions about the meaning of fidelity. A lot of music today is created largely in the recording studio control room, or in a synthesizer fed directly onto tape. When so much music has no "live" antecedent, against what shall fidelity be judged? The answer may lie in thinking of the transmission medium—be it tape, records, or FM radio—as ideally a characterless "pipeline" that simply passes material without imposing any qualities of its own. Such an attitude unfortunately takes no notice of either the remediable shortcomings of available program material or the technical exigencies of the FM medium.

It used to be standard procedure to instruct broadcast engineers to use different amounts of compression or different average VU meter readings for different kinds of programs. At some stations, it still is. It's a practice that needs to be encouraged. The best resources produce the best broadcasts only when they are used intelligently and sensitively. This is where the listener can help.

Don’t “tell them what to listen for and make them unhappy.”

Since the stations are dependent on listener support in one way or another, they are to that extent sensitive to listener response. If you have a specific complaint, a letter or phone call to a station executive may be the best way to place your message where it will mean the most. A letter is better; it lets you work out your thoughts coherently, and it lets the recipient consider what you say at his convenience. It also gives him a chance to show your letter to higher-ups, if that may help. Call the station and get the name of the manager or the chief engineer, then address your letter specifically to one or the other—or both, if you're a "cc to..." type.

But you must know what you're complaining about. I hope this article has introduced you to some technical terms and to concepts you can use to sharpen your listening powers. Now and then you may hear a broadcast of a record you have in your collection; careful listening to this familiar sound may help you analyze what is wrong—or right—with the station's signal. And the more narrowly you can define what you're hearing, the more helpful you can be to the station in improving its sound. But don't expect changes overnight. All stations get crank letters and consider them business as usual. Only the pressure of consistent—and consistently reasonable—criticism can do the job.
by James Felton

Pushbutton
Music for the Public

ALL ASPIRING electronic-music composers (and those who are just curious about how it's done) can now find a sampling of ways and means at the Franklin Institute in Philadelphia.

With a flourish of synthesizers and oscilloscopes, the Institute has opened an exhibit—scheduled to run until April 1974—that allows visitors to operate a selection of electronic instruments and gives them an introduction to the basic language of rhythm, melody, and harmony.

For instance, at the first booth the would-be composer can produce a waltz, bossa nova, or rock rhythm by pushing the appropriate button and improvise on a pianolike keyboard with the rhythm of his choice. The keys lead to transistors that spark a sound electronically.

The climax of the exhibit is a model electronic studio with three synthesizers, tape recorders, and a galaxy of mixers. Periodic demonstrations feature a technician playing Handel's Water Music electronically and a jazz piece built by stacking successive layers of taped sounds on top of each other.

The exhibit invites children to try their hands too. Their special section has a touch-tone telephone that activates a flute electronically when the buttons are pushed and a theremin, a shiny brass knob that sounds off when a hand is cupped over it and moves the air around it.

Amid the gadgetry of the Franklin Institute's model studio, Dave Fredericks (immediately above), vice president of Arp Instruments, which donated all equipment used in the show, adjusts the Arp Odyssey. Later exhibit visitor Judy Brussell (top) tried her hand at synthesizing a little electronic music of her own.
The Franklin Institute in Philadelphia invites all comers to punch out their own electronic compositions.

The opening poster at the Franklin Institute show (left) draws a parallel between traditional instruments and updated music makers by explaining the bass fiddle's sound-producing technique in electronic terms. Among the exhibits that get a regular workout in the children's section are a theremin (too) and a flute controlled by the pushbuttons on a touch-tone telephone.
Oh it was a fat and pursy time indeed for New York City, that November of 1825. A month of unprecedented events, if you will.

No sooner had the month begun—on November 4, to be exact—than Governor De Witt Clinton officially opened the new Erie Canal by pouring a bucketful of Lake Erie water into Lower New York Bay. Then on Election Day, for the first time in any American election, all white males were able to vote whether they owned property or not. In rapid succession thereafter the first tenement in the city’s history went up at 65 Mott Street, the first marble-fronted house appeared at 663 Broadway, and the first gaslights bloomed in the streets below Fourteenth Street. But history, that canny trollop of a muse, managed to save the month’s gala-most event for last.

For on November 29 New Yorkers heard for the first time Italian opera in its native tongue (“... in that jeweled tongue of Dante and Petrarcha,” crowed Lorenzo da Ponte, quondam librettist for Mozart’s Don Giovanni and Marriage of Figaro but in 1825 a delighted resident of New York). With fringe benefits, considering that they were also among the first in the world to hear the legendary Maria Malibran, then only a seventeen-year-old still bearing her patronym of Maria Felicita Garcia but already the prodigy of the incredible three-octave range and the ineffable dramatic suasion who three years later would make (in the words of Franz Liszt) “slobbering hyenas of all other sopranos.” And the debut as well of her older brother, Manuel Patricio, who would one day become if not the greatest baritone, then the greatest voice teacher of all time. But above all they were witness to yet another Garcia phenomenon: the polychromatic genius of the father of the two (as well as of future diva Pauline Viardot-Garcia, who was a tender four-year-old during the New York adventure), the first...

The Impresario
by S. J. London

Italian opera first came to America in the guise of Manuel Garcia and his daughter Maria Malibran who took New York by storm with their theatrics—both on stage and off.
of New York's great well-tempered impresarios.

Maestro Manuel del Popolo Vicente García.

A restless dynamic archimagus left over from the Renaissance only to be cast a-thrashing and a-raging on the high Romantic dudgeon of the nineteenth century. The last of the great bel canto tenors, to whose specifications Rossini had drawn Almaviva for The Barber of Seville and the Otello for his version of Shakespeare's prime opus, primo tenore of the Théâtre des Italiens in Paris and the Royal Chapel in Naples. The last of the great composers of the tonadilla, that uniquely Spanish operetta form, without whose El Poeta calculista (the best of the seventeen García wrote) musicologists say there might never have been a Carmen. The first of the great modern voice teachers, dubbed Professeur du Chant by none other than Napoleon I, and whose most formidable pedagogic products were his daughters Maria and Pauline and his son Manuel. And, to complete his inventory, conductor, actor, director, and professional world citizen. Who, in his brief eleven-month tenure in New York as major domo of his own opera company, diligently and artfully furrowed the soil that was later to sprout the Astor Place Opera House, the Academy of Music and, finally, the Metropolitan Opera.

¡Ohe!

How this remarkable Andalusian managed to stray from his native Seville, where he was born in 1775, to Manhattan is of course a whole other matter. But then he was, as has already been inventoried, a restless soul. Poised at the (relatively) tender age of thirty-one on the brink of a national laureate as his country's most accomplished musician, Maestro García suddenly decided that musical Spain was for him but a third-class corrida and packed himself—lock, stock, wife, and infant son Manuel Patricio—off to Paris. This was 1807; by 1811 he had had enough of Paris and moved on, this time with two-year-old Maria Felicita in tow, to Naples. Five years later he was back in Paris for some of the best singing of the day and the choicest of riotous living with the likes of Rossini, Auber, Boieldieu, Zingarelli, and Spontini, but in another era of riotous living with the likes of Rossini, Auber, Boieldieu, Zingarelli, and Spontini, but in another era.

For his version of Shakespeare's prime opus, primo tenore of the Théâtre des Italiens in Paris and the Royal Chapel in Naples. The last of the great composers of the tonadilla, that uniquely Spanish operetta form, without whose El Poeta calculista (the best of the seventeen García wrote) musicologists say there might never have been a Carmen. The first of the great modern voice teachers, dubbed Professeur du Chant by none other than Napoleon I, and whose most formidable pedagogic products were his daughters Maria and Pauline and his son Manuel. And, to complete his inventory, conductor, actor, director, and professional world citizen. Who, in his brief eleven-month tenure in New York as major domo of his own opera company, diligently and artfully furrowed the soil that was later to sprout the Astor Place Opera House, the Academy of Music and, finally, the Metropolitan Opera.

Until the spring of 1825, that is, when one Dominick Lynch of New York clattered into London aboard the Southampton stage. Himself was also a tenor of sorts, albeit retired, on assignment from his city fathers to find them a proper opera company with which to celebrate the inauguration of Clinton's Ditch come fall. It was also the time of Maria Felicita's world debut as Rosina in The Barber at Covent Garden whence, as it came to pass, Lynch did happen to wend his way several days after his arrival. And quite happily, for Lynch was very much taken not only with the young and brilliant Rosina but with her father's excellent Almaviva as well. Before the week was out Lynch convinced García that he had a truly great and lucrative New—i.e., Anglo-Saxon—World to conquer in New York, one that was certainly far more challenging than London. Would García and his troupe arrange to arrive in New York sometime in October for a three-month season of Italian opera in Italian?

Not that New York and opera had failed to become acquainted prior to 1825. As a matter of fact, the thing had made its first stand there in 1767 under the guise of The Beggar's Opera, that delightful bawd of an English ballad operetta. True opera seria, though, had not followed until thirty years later, near the turn of the century, but while English operetta waxed shamelessly successful opera itself failed to actuate New Yorkers of early Federal vintage. The singers were for the most part American-trained amateurs to whom foreign languages were only fathomless gibberish and who could do little else than gargle inept English translations of such works as Der Freischütz or The Barber while they fumbled endlessly at the prescribed but incomprehensible stage business. Nor did foreign language performances fare any better. In 1794 a French opera company had tried its luck with Gluck, Rameau, and Lully in all their native Gallic splendor at the City Tavern, but had been lamed out of town. Two years later another French company bravely attempted a similar sortie at the John Street Theatre but to salvage a decent profit it was forced to end its season with—parbleu!—English comic operetta.

This state of affairs might have continued indefinitely had not Governor Clinton decided in 1818 to dig the Erie Canal. With the canal promising to open the vast riches of the Western Reserve to commerce and to make New York the prime port in the Western Hemisphere, some far-sighted New Yorkers realized that their city would soon become not only the center of American commerce but the window for American culture. Opera might then be sorely needed as window dressing, and it was against this eventuality that a quartet of energetic citizens met one day in the spring of 1825 to decide what measures should be taken. Dominick Lynch of course was one, as was Dr. John Wakefield Francis, a civic-minded physician with a taste for the arts; a third was Stephen Price, manager of the Park Theatre, who badly wanted a successful 1825–26 opera season to bolster his sagging box office; and the fourth was the aforementioned Lorenzo da Ponte—a tall scrappy seventy-six-year-old Venetian expatriate, Professor of Italian Literature at Columbia, apostate Jew turned Catholic priest only to be unfrocked because of several decidedly unpriestly frolics, but mostly the poet who in his vintage years had done Mozart such yeoman service. Which of course was how Lynch obtained the portfolio that had managed to bag García.
True to his contract, the Maestro debarked the Liverpool packet at the noisy South Street docks in late October. As he stood greeting the city fathers at dockside his troupe deployed itself about him: his son, Manuel Patricio, his daughters Pauline and Maria, his wife, Donna Joaquina (who sang the assortment of minor dramatic soprano and mezzo roles in the troupe's repertoire), second tenor Domenico Crivelli, basso lyric Carlo d'Angrisani, and basso buffo Anton Rosich. And what they saw as they proceeded to their hotel near the Bowling Green was a most pleasant town of some 160,000 souls flourishing on a verdant tongue of Manhattan real estate that extended from its tip at the Battery to its northernmost boundary at Fourteenth Street. Laced it was with narrow crooked streets that had originally been flattened into footpaths by cows and seventeenth-century Dutch feet but still retained the rustic charms of Pieter Stuyvesant's day. Blackberries still grew on Bleecker Street, lilacs still hung heavy and fragrant on Maiden Lane, Wall Street was still the most popular promenade in town, and one could still see a breathtaking panorama of Upper New York Bay from Chambers Street. But the core of the city even then was Broadway, straight as a Man-a-hat-tan arrow, broader in its seventy-foot width than any street in London, lined with majestic poplars, and crowned at its northern head by two architectural jewels: the marbled French Renaissance splendor of City Hall and the simple Georgian grace of the Park Theatre.

The Park. Long vanished, and in its place on Park Row today a frayed old greasy-spoon restaurant and a dog-eared old bookstore, two hundred and fifty rubbish-runneled paces northward on the Row from Ann Street. Then, however, when the Kees, the Kembles, the Jeffersons, the Drews—and the Garcias—were inscribing New York theater history, the Park was the largest and most elegant house in all the twenty-four United States. It had a handsome white façade, an interior of luminescent pink, white, and gold ringed by three tiers of red velvet seats, and a great glittering chandelier that spilled crystal cascades from its soaring dome. But all that bonny New York bocage may not have recommended itself immediately to the Maestro. For all their vaunted reputations the Mangin brothers, the Park Theatre's architects, had not made the stage or the orchestra pit large enough to accommodate the musical tours de force that were currently being exported from Paris and Vienna as grand opera. There was no trained chorus other than the military glee corps of the Fort Jay garrison, leavened somewhat by a bevy of lady choristers from Trinity Church and St. Paul's Chapel. There were neither trained chorus masters nor expert prop men and only two aging part-time conductors, one a half-deaf Italian concertmaster and the other an arthritic Parisian pianist. Except for an oboist, however, there was a good number of musicians available in New York and Garcia was able to muster a fairly well-balanced ensemble of twenty-five men in his pit (without trombones, because of the occupational hazards posed by their propulsive slides to the men in front). This may have been enough to aid the Maestro in overcoming all the other local deficiencies for he published this historic document in the New York American of November 16, 1825:

Signor Garcia respectfully announces to the American public that he has arrived lately in this country with an Italian troupe (among whom are some of the finest artists in Europe), and has made arrangements with the Managers of the New York Theatre, to have the house on Tuesdays and Saturdays, on which nights the choicest Italian operas will be performed, in a style which he flatters himself will give general satisfaction.

For the succeeding eight days the names of persons desirous to take boxes or benches for the season of three months, or for one month, will be received at the box office at the Theatre, and the applicants for the longest term and the greatest number of seats, will be entitled to the choice of boxes.

The price of Box places will be two dollars, of Pit one dollar, of Gallery twenty-five cents.

The Barber of Seville opened the festivities along Broadway thirteen nights later with Garcia as Almaviva, Maria Felicita as Rosina, the younger Manuel as Figaro (in his world debut), and Donna Joaquina as Berta, and for the remainder of his run the Maestro had New York in the palm of his capacious hand. "Never before within the confines of the Park Theatre," chortled the American, "had such an audience been assembled. The lower and second circles were occupied chiefly by elegant and well-dressed females. No unsightly bonnets detracted from the array of beautous and smiling faces, decked in native curls, or embellished with wreaths of flowers or tasteful turbans." To say nothing of the unmentioned also-cames who included such luminaries as President Adams, James Fenimore Cooper, William Cullen Bryant, Clement Moore (of The Night Before Christmas fame), and Joseph Bonaparte, nephew of Napoleon, all of whom—or so it is written—enjoyed themselves hugely.

For the performance itself, the elder Manuel was extolled for his "Ecco ridente," the younger Manuel
for his “Largo al factotum,” the sets for their “matchless vigour and beauty,” and the orchestra for its “professional excellence”; but when the papers drew a bead on Maria Felicita, the Rosina, they became near dyspeptic with adulation. Said the American: “When the charming Rosina came forth for the first time she was greeted with great and sustained applause, but which was nothing compared to what greeted her at the completion of ‘Una voce poco fa.’”

So taken was the audience with her, as a matter of fact, that she was adopted as New York’s very own for the remainder of the season and referred to affectionately at every turn as The Signorina. Thirty years later Dr. Francis (who was also the Garcias’ physician during their New York stay) would write in his memoirs for the New-York Historical Society: “It is to the everlasting glory of New York that she, among all the cities of the world, was the first to recognize the genius of Maria Malibran-Garcia.”

Bowing to popular demand despite the violence it did to his sense of repertory, the Maestro presented the Barber for the next five performances and then his own comic opera, in the Italian style, L’Amante astuto. On New Year’s Eve, however, Garcia began to stamp his true hallmark on New York opera with a slam-bang staging of Rossini’s Tancredi, a swashbuckling prospectus of civil war and high romance in eleventh-century Sicily. In this production Papa Manuel and Maria Felicita literally lashed the audience into frenzy with their execution of the passionate (for Rossini) music. New Yorkers persuaded Garcia to expand his original plans for a three-month season into six months.

This hallmark consisted of more than just a superb musical performance. It embraced spectacle, dynamic acting, and a concept of conflict-climax where Garcia used one to amplify the other and cannily chose operas with fast-breaking last acts that allowed him to build carefully to the peak of conflict-climax just before the final curtain. To crown it all, he would invariably choose Maria and himself for the chief opponent roles, two of a kind in their incandescent singing and dramatic talents. Consequently, of all of friend Rossini’s enormous output Garcia was particularly partial to—apart from the ubiquitous Barberie—Otello, Semiramide, Tancredi, Il Turco in Italia, La Cenerentola, and La Donna del lago, in addition to his own L’Amante astuto, Nicola Zingarelli’s Giulietta e Romeo, and Mozart’s Don Giovanni.

Semiramide, staged for the first time two weeks after the New Year’s Eve Tancredi, is for example a Biblical showpiece replete with Babylonian choruses, military bands, florid sets and costumes, to say nothing of a capricious Oedipal theme that has Semiramide murdered by her son at the climax of the last act—a combination that brought thundering denunciations from the pulpits of neighboring Trinity and St. Paul’s for the remainder of the Garcias’ season but an ever-increasing box office take. There was, for another example, the first American performance on May 23, 1826, of Don Giovanni in Da Ponte’s own pristine Tuscan to the accompaniment of the old man’s weeping and the Maestro’s performance of the ordinarily lyric basso Don. This piece of tenor virtuosity that only Garcia and a handful of other heroic bel canto tenors were able to bring off successfully seemed to add just the right dash of tension to the opera’s intrinsic conflict-climax interplay and began New York’s long love affair with Mozart’s great rascal.

But the high point of the city’s involvement with the Garcias was beyond any doubt the performance—also the first in the United States—of Rossini’s Otello on February 7, 1826. Not only was Otello the elder Garcia’s greatest opera characterization, but this performance introduced Maria Felicita to the role—Desdemona—that would also become her own greatest virtuoso piece and brought into bold relief the unusual kind of personal involvement this brace of Garcias could use to stir an audience.

From the time of his arrival in New York, Garcia had wanted more than anything else to present his beloved Otello, but two factors restrained him. The first was the lack of what he considered a suitable soprano for the role of Desdemona; although Maria Felicita had the requisite vocal capabilities, Papa felt she was too young and inexperienced for such a taxing part. For the second, the great Edmund Kean was about to unlimber a spring run of Shakespeare at the Park Theatre and had chosen the original Otello for his opening presentation, a matter that could easily detract audiences from the foreign and less muscular Rossini opus. But then as fortune—pecuniary as well as chancy—would have it, M. François-Eugène Malibran came to town.

An apparently rich but obviously middle-aged French wine merchant, he arrived in the burgeoning new metropolis to see whether Americans could constitute a viable market for his wares from Burgundy and the Medoc—or such was his intention until he clapped eyes on Maria Felicita. From that point on he neglected his wines for a strenuous courtship of the young diva. Maria, who later in life confessed to her close friend Countess Merlin that she would have done anything to escape Papa’s tyr-
anny, was most receptive. Not so Papa. When fiery Andalusian exhortations and invectives failed to dissuade his daughter from her matrimonial intentions, he fell into high dudgeon and low strategy. Striding into his daughter's room one evening, according to Countess Merlin, he planted himself in front of her with arms akimbo and snarled: "On Saturday you are to make your appearance with me in Otello."

"Saturday!" cried the startled Maria. "Why, it's only six days off!"

"I know all that."

"Six days in which to rehearse a part like Desdemona's and to accustom myself to the staging?"

Whereupon Garcia growled most menacingly: "Don't talk nonsense. On Saturday you are to appear and you will excel, or if not, in the final scene where I am supposed to be striking at you with a dagger, I will really stab you!" (Rossini preferred the knife to Shakespeare's garrotte.)

Otello opened as scheduled on Saturday evening, February 7, and Garcia was so obviously aflame in the role that the audience exploded into one collective gasp as this stocky, turbaned, swarthily handsome dynamo made his first entrance. The American, snooping about as always, reported that "After the 2d Act, when Garcia had left the stage, he was accosted by Mr. Kean, who introduced himself, as he said, for the satisfaction of expressing his admiration in which the part of Othello had been presented and of complimenting the artist who had so well delineated a most difficult character."

The most illuminating pyrotechnics were reserved for the final scene as it drew swiftly to its tragic conclusion. When Otello raised his hand to strike Desdemona in a paroxysm of stage fury, it appeared evident to Maria that Garcia's was no feigned rage. In her real terror she defied Rossini's stage directions by staggering backwards and dropping to her knees. As the avenging hand swept by her cheek she bit its fingers in self-defense and immediately had Garcia bellowing in quite unsimulated pain. The audience responded with its own bellow of appreciation at what it considered "a marvelous piece of stage acting" and was very soon rewarded with another. When Otello drew his dagger and advanced on Desdemona for the denouement, Maria suddenly realized that the blade glinting in her father's hand was no mere prop. Remembering his threat earlier in the week, she threw herself on the bed screaming in Spanish: "Papa! Papa! For the love of God, don't kill me!" as both the knife and the curtain descended.

The scream was not only anguished but intensely musical, and the audience, unable anyway to distinguish Spanish from Italian, again thought they were witnessing superlative theater. They thundered their approval for the next hour, calling repeatedly on a shaken Maria and a sardonically smiling Papa to acknowledge their homage. And within the next hour, an equally shaken Malibran managed to present himself to Garcia backstage with an offer of 100,000 francs in exchange for Maria's hand, whereupon Papa's scathing opposition to the marriage miraculously vanished.

The nuptials were duly celebrated on March 23 with, it would appear, the entire City of New York bearing beaming witness for their favorite Signorina. Several months later however Malibran declared himself bankrupt and Park Row is reported to have been shaken to its roots once again by bombinations appropriately larded with threats of assorted Andalusian mayhem. But Maria stood her ground. She not only refused to divorce M. Malibran but as soon as he was safely in debtor's prison, out of her father's reach, she assigned all her claims to his "estate" to his creditors and threw her own income into the bargain. So devoted was she to her honor that she remained in New York for six months after her family troupe had left, earning the wherewithal to repay her winemaker's debts in such pre-Sullivanian English potboilers as The Devil's Heritage and Love in a Village. When redemption had finally been achieved in March 1827, she set sail for Paris—and immortality—thoroughly content to leave Malibran languishing in debtor's prison.

The rest of the company, persuaded like sheep by the Maestro's wanderlust, had already left New York the previous October. Since July 1826 he had become increasingly enchanted with the prospects of conquering Mexico City, a properly Hispanic town more suited to his temperament than either New York or London; besides, what could have been more suitable for bringing back in triumph to Paris, the true city of his dreams, than a compost of Yankee and Mexican gold? And so the Maestro and his troupe gave the last performance of their season, another rousing Barber, on October 1 and set sail for Vera Cruz three days later (sans, of course, Maria Felicita).

They left behind seventy-nine performances of fifteen operas, eleven of which New Yorkers had never before seen or heard, not even in English; audiences had packed the Park Theatre to its lofty dome and in the process yielded the Maestro a Croesan—for that day—profit of $56,685.

Not until 1848, when another well-tempered impresario by the name of Max Maretzek would arrive at the South Street docks on another Liverpool packet, would New Yorkers again see the likes of Garcia or the temper of a Garcia production. In point of historic fact, Maretzek himself managed to add yet another dimension to the stature of Garcia in New York's opera history. "Oh nay," he once told friend Walt Whitman in his quaint pidgin of Czech-Viennese-British English, "Barnum was not the first of his kind in New York, because at the beginning was a feller named Manuel Garcia. And if you want to know the truth, if there had been no Garcia there would have been no Barnum."

¡Oye!
Despite all the hoopla about quadraphonic records, they are often impossible to find.

You’ve just invested an inordinate amount of money in a new quadraphonic system, and now you go to your local record store to get something to play on it. Chances are, you’ll be ushered to some dark and dingy backwater, way over in a corner behind the Hindu film scores and the Ecuadorian folk music, and there you’ll find a forlorn-looking bin labeled “Quadraphonic Records.” Look through it. If the August Schwann catalogue is to be trusted, you will discover no music of any kind by Bellini, Bizet, Brahms, Bruckner, Dvořák, Mendelssohn, Puccini, Schubert, Schumann, Johann Strauss, Telemann, Wagner. There isn’t even anything by Beethoven, of all people, let alone by a myriad slightly less basic composers or by most contemporary composers. There are no Mozart operas or symphonies, no Haydn symphonies, no Verdi operas, except for a “Bach Program” nothing but organ music or organ transcriptions by Bach. Hardly anything of any kind in chamber or solo instrumental music, not even some of the hoarier “sonic spectaculars” like Pictures at an Exhibition.

If you have a matrix playback system, you won’t be able to find a major piece by Debussy, Ravel, Rimsky-Korsakov, Sibelius, or Shostakovich; if you can only play RCA’s so-called “discrete” Quadradiscs, you will be deprived of Bartók, Berlioz, Chopin, Donizetti, Haydn, Mahler, Mozart.

John Rockwell is a frequent contributor to High Fidelity and Musical America.
quad (SQ). All major record manufacturers throughout the world have for the past few years been recording the bulk of their sessions with quad in mind. But apparently neither RCA nor Columbia plans to reach back into its previous inventory and put out a significant number of quad discs, at least until the market clarifies itself. Angel will shortly release its first SQ discs. But Decca/London, Deutsche Grammophon, and Philips have so far refused to commit themselves to quad.

What does all this mean? For the quad boosters (i.e., those record companies and audio manufacturers who have gone into four-channel sound themselves, however tentatively) the answer is simple. They point back to the early days of LP and stereo. assure us of a grandiose future for quad just around the corner. and point to statistics that apparently show a marked upturn in quadriphonic disc and equipment sales in recent months. But some record dealers dismiss the whole phenomenon out of hand. For Rik Schoenberg, manager of Rose Records in Chicago, all those optimistic statistics are “a bunch of crap; we’re the biggest outlet in the area. and if there had been any real interest in quad. we’d have noticed it.” A salesman at one of the Record Haven stores. a pop-oriented New York chain. says his firm has hardly any quad records: “Nobody wants to buy ‘em. It’s dead.” A salesman at Discophile, a classical collectors’ specialty shop in New York. claims his customers don’t seem to be much interested in quad. and speculates that it is the hardware collectors—i.e., the sound buffs—who are most likely to buy quad discs. especially considering the spotty repertory presently available.

Dealer gloom to the contrary. however, it would still seem to be ludicrously premature to claim quad as a failure. But for every store manager who sees no activity in the quad market. there are others who think sales have picked up appreciably in recent months. Joe Cooper at Vogue Records in Los Angeles says quad sales have shown a marked upturn in his store. and Irwin Katz, director of marketing for the nationwide Discount Records chain, reports a similar surge. “It’s really about the same as the early days of stereo,” argues Katz, optimistically. “In the beginning. people think of it as a gimmick. Then sales begin to pick up. and suddenly one day you look around and it’s arrived.”

The possibility remains that quadraphony will never really get anywhere—that of the three disc revolutions in recent decades. the LP. the stereo LP. and the quadriphonic LP. the last will prove by far the least revolutionary. But more likely quad will eventually establish itself. And even now it is pretty easy to identify a few factors that have impeded the market so far.

Everything considered. the advent of quad discs has much more closely resembled the first days of the LP than the first days of stereo. In the late Forties the industry was convulsed by the size-and-speed war: twelve inches or seven inches? 33 rpm or 45 rpm? In the latter part of the Fifties. the companies were apparently determined to avoid that kind of confusion. They got together. agreed upon a common system for cutting stereo discs. and pretty much stuck to an industry agreement to release a large. comprehensive batch of stereo records at the same time (fall of 1958).

Things are now very different. and the current battle between proponents of matrix and discrete systems provides an almost exact parallel to the late Forties, with the same two American companies. RCA and Columbia, again battling toe to toe. Decca/London. which was in the forefront of industry efforts to co-ordinate itself in 1957-58. is staying above the battle this time. As D. H. Toller-Bond. head of American London. puts it. “We’re going to sit and wait out the market. When the public decides what the best system is. we’ll go into it. But we’re not pioneering.”

Another, separate problem is that of the single-double inventory question, and the attendant confusion on the part of many dealers. All quad records are compatible with stereo (i.e., you can play an SQ disc or a Quadradiure in two channel with full stereo effect and without damaging the
grooves), so companies can, if they want simply issue their records in four channel and let stereo buyers buy them now, with the knowledge that, should they eventually switch over, they will already have the beginnings of a quad library. RCA has so far done just this, but reportedly plans to switch to double inventory. The Warners-Elektra-Atlantic group, which like RCA uses the CD-4 system, plans to stock a double inventory and charge one dollar more for the quad version—which is exactly what Columbia and the other SQ companies do now.

Surely if the quad record is to take over the marketplace, it will eventually have to displace stereo altogether, just as stereo has now finally displaced mono (reissues of course excepted). But there seems no now to be doubts at RCA about the advisability of maintaining a single inventory. One might think that store owners, faced with the burden of extra bookkeeping and extra space consumption inherent in a double inventory, would press for the single. But it is in fact the store managers who seem to be responsible for industry doubts about the single inventory, at least for the present.

With a double inventory, stores can put the stereo versions in their regular artists' or categories' bins and devote a special section or bin for quad. Theoretically, as long as stereo and quad are sharing the market, single-inventory quad discs like RCA's should be placed in both the quad and stereo sections. But 64 per cent of the stores polled in a recent Billboard survey said they put RCA Quadradiscs in their quad bins only. That means that anybody looking for Eugene Ormandy's or Jose Feliciano's latest records simply won't find them in the regular stereo bins. As a Columbia spokesman put it, "No record company is going to risk losing sales over the idea of a single inventory." Single-inventory proponents within RCA are arguing that more dealer education is needed, but the fact is that the company has already invested a good deal of money in such promotion, and, says the Billboard survey, only 19 per cent of the stores put Quadradiscs in both quad and stereo sections.

There are other problems with store displays. Not only are the records usually placed in odd corners of display areas, but Quadradiscs and matrixed discs tend to be mixed together indiscriminately. The result is that buyers sometimes buy the wrong kind of record for their system. Play it at home, don't hear the intended four-channel effect, and then decide that quad—or at least that particular brand of quad record—is a waste of time. One might think that someone who had invested a lot of money in a quadriphonic system would understand the difference between systems, but that doesn't always seem to be the case.

Allied to all of this is the question of how much quad stock the stores actually have on hand, as opposed to what is listed in the catalogues. This is a two-fold problem. There have been some complaints from dealers that both Columbia and RCA optimistically list quad records for release long before they are actually available. Rik Schoenberg at Rose Records says he had trouble getting some of the first RCA Quadradiscs, and Discophile says that some Columbia SQs have to be ordered again and again before they finally trickle in. But neither Joe Cooper nor Irwin Katz has had problems getting products. The Columbia spokesman denied any general pattern of discrepancies between announced releases and actual stock. RCA admitted to some problem in that regard with its first quad issues, but says that all such difficulties have now been overcome.

The other side of the availability problem lies in the simple unwillingness of some dealers to carry a full quadriphonic line. Some customers will order any record they really want. But clearly, if stores don't stock many of the few available quad records, this lack will limit sales drastically in an already struggling market.

Probably the biggest difference between the LP and stereo revolutions on the one hand and the advent of quadriphony on the other lies in the release policies of the companies themselves, especially insofar as that affects the classical market. The quad discs at the moment are almost exclusively the province of American companies, and in the past fifteen years they have become less and less interested in the classical customer. When the major European companies and their American outlets finally get into quad, there should be a decent spread of available four-channel classics. Back in 1958, the major companies released large chunks of the representative classical repertory: All at once, in the fall of 1958, the prospective stereo buyer could choose from a reasonable range of classical issues.
Now the situation is far more scatter-shot. It's not so much that the companies are putting out flashy "spectaculars," of little interest to the confirmed classical buyer. What the American companies are really doing is putting out just what comes along in their new-release lists, and those lists reflect their own lack of interest in the classics. "We're going after the big sellers in our quad releases," explains the Columbia spokesman. "We are working from the perspective of the marketplace today. We have to put out records that sell enough so that the small percentage of their total sales that reflects the quad sales is a respectable one. That means rock, although we will try to put out a fair selection of classical music too."

How smart such a policy is might seem seriously open to question. Of long-range planning and some notion that initial risks have to be taken in order to create a market, there seems little awareness. One might easily argue that it is the classical collectors, not the rock enthusiasts, who are likely to be the main buyers of quadriphonic records and equipment, at least at first—particularly if they can be convinced that quad represents a significant advance in high fidelity, rather than a music-distorting gimmick. The pop-oriented, flashy promotional material that American companies use for the classics these days seems unlikely to do much to free quad from its gimmick image.

Ironically, among record producers the classical people generally seem more responsive to the new medium than the pop people. Columbia, for example, is now usually able to issue SQ classical product simultaneously (or nearly so) with stereo versions. While pop issues may be delayed considerably, the pop producers, still thinking in terms of stereo, may take much longer to turn in their four-channel mixes.

Since its inception, four channel has been in a chicken-and-egg situation: The hardware manufacturers couldn't sell four-channel equipment because the customer couldn't buy anything to play on it; the software manufacturers couldn't sell quadriphonic records because the customer couldn't buy anything to play them on. Without any single turning point, that situation has changed on both fronts. Playback equipment for all quad systems is readily available, in much more practical form than ever before (with more and more models that handle both Quadradiscs and matrixed discs), and quad discs have become a commercial reality. Huge problems remain, but now for the first time we can say that four-channel discs are a viable consumer product.

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QUADOPOLY

Here is an exciting new game being enjoyed by thousands (well, maybe one or two) of intrepid record purchasers.

The point of the game is to find a copy of Rachmaninoff's Second Piano Concerto by Artur Rubinstein and the Philadelphia Orchestra under Eugene Ormandy. Sounds easy, huh? Well, there's a clinker: The disc is one of RCA's Quadradiscs and available only in this four-channel format. Thus such squares as "Classical Bin," "Rachmaninoff Bin," and "Rubinstein Bin" are penalty boxes, for you will certainly not find the disc there in our typical record store unless RCA changes its policy against double inventory.

Any number can play. You need only the opposite game plan, coins to serve as tokens, and a pair of dice. Low roll of the dice determines starting order. Place your coin at "Entrance." Each player throws the dice in turn and moves the number of spaces indicated by the lowest of the two numbers showing. Follow the directions only of the square you land on; for example, do not go through "Manager's Office" or "Stacks" unless you land on the appropriate square. Both "Manager's Office" and "Stacks" count as one space.

Play continues until one player lands in the bin with the Rachmaninoff disc. It is not, needless to say, in any of the expected bins, not even in the final bin of the game.

Having learned in this fun and painless way about the pitfalls of shopping for quadriphonic discs, you may be ready to try the real thing.
QUADOPOLY

Dead end. Stop. Go back through stacks next turn.

Back bin. Obviously not here. Take another turn.

Salvator DiesKa. P.S. No chance. Go through stacks. If you land here go to next turn.

Easter bin. Obviously not here. Take another turn.

Classical music bin. No chance. Lose 1 turn while you look.

Dead end. Stop. Start going back next turn.

Mozart bin. Obviously not here. Take another turn.

Lawrence Welk bin. If you land here go right next turn. Otherwise go left.

Angel bin. Only Von Karajan discs. Lose 1 turn.

DG bin. Only Von Karajan discs. Go back 1 space.

Concerto bin. Why do you think it’s here, stupid? Lose 1 turn.

Nice Cooper bin. One past. Advance 3 spaces.

RCA bin. But only stereo discs. Lose 1 turn while you look vainly for concertos.

Hugo Münsterberg bin. Usually at RCA’s. Read address are here, including the Rachmaninoff concertos. If you land here, you win.

Steen’s P.A. system catches on broken record. Go to Loony Bin.

Locrey Bin. Lose 1 turn while you look desperately for disc.

Orchestral bin. Lose 1 turn while you look desperately for disc.

Store’s P.A. system catches on broken record. Go to Looney Bin.

Budget bin. Lose 1 turn while you browse.

Stravinsky bin. Obviously not here. Take another turn.

RED box. Caught by manager. Returns through manager’s office next turn.

Omnibus bin. Pot here either. Lose 1 turn.

Concert Schumann. Catalog. Lose 1 turn. Use following turn to advance 10 spaces in RCA bin.

London bin. Only opera excerpts. Go back 1 space.

Dorothy Lipton bin. Freak out and lose 1 turn.

Rachmaninoff bin. Lose 1 turn while you look in vain for disc.

Jazz bin. Go right past. Advance 1 space.

Red River bin. We intent it here. Take another turn.

Rudolphstein bin. Of course it’s not here. Lose 1 turn.

Country-rock bin. Idiot! It’s not here either. Advance 1 space.

Folk-rock bin. You know it’s not here. Go back 1 space.

Rock bin. You know it’s not here. Advance 3 spaces.

ENTRANCE
phase distortion, plus substantially better stability with four double tuned phase linear ceramic filters and four monolithic IC's in the IF section.

6-stage limiters
The IF section includes 6-stage limiter circuits. Used in conjunction with differential amplifiers in monolithic IC's, noise interference is completely eliminated with a signal to noise ratio of 75dB.

Exclusive Phase Lock Loop (PLL) IC circuitry in the TX-9100 multiplex section
Developed and used for the first time by Pioneer, the Phase Lock Loop (PLL) circuit is actually an electronic servomechanism. It maintains continuous and precise phasing between the pilot signal and the subcarrier, supplying optimum channel separation. Completely drift free, no alignment is ever required.

The PLL cannot be affected by humidity or temperature since there are no coils or capacitors to be detuned. This provides complete stability and reliability.

New pulse noise suppressor in the TX-9100 operates with computer control
This circuit operates automatically when it is switched on. It effectively blocks radiated noise from airplane and auto ignition systems, neon and traffic lights, etc. It does not interfere with frequency response and stereo separation. Whether the signal is weak or strong, this automatic 'brain' decides when the PNS gate circuit is to operate.

Unique muting control
A 2-position variable muting control uses electronic switching as well as reed relay switching. This eliminates interstation noise and the popping noise of tuning and detuning.

Complete command with a wide variety of controls
Whether it's for AM, FM or headset output levels, Pioneer provides greater operating precision with three independently operated output level controls. A headset may be used without a following power amplifier. Precision tuning is achieved with the aid of signal strength and tuning meters.

AM section highlights IC's
The entire AM section, following the front end, is a unitized IC. A monolithic IC replaces 84 individual components plus a ceramic filter. By using a differential amp circuit and a balanced mixing circuit, there are better spurious characteristics and special AGC amplification.

Great specs for great performance

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<tr>
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<th>TX-9100</th>
<th>TX-8100</th>
<th>TX-7100</th>
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<tr>
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<tr>
<td></td>
<td>Stereo: 0.3%</td>
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<tr>
<td>Spurious Response</td>
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<td>100dB</td>
<td>100dB</td>
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The Amplifiers: SA-9100, SA-8100, SA-7100

Two separate power supplies utilize 30,000 uF total capacitance
You read it right. The power supply in the SA-9100 uses a total capacitance of 30,000 uF. 15,000 uF each for the balanced positive and negative power supplies. This completely eclipses anything now available in integrated amplifiers. This super high capacitance results in an absolutely pure DC voltage supply. There's constant DC voltage regulation regardless
Announcing a major breakthrough that will have universal impact on all future high fidelity components and their performance.
Introducing Pioneer series of tuners and amplifiers.

The time has come to completely re-evaluate the standard you now use to judge high fidelity performance.

With this new line of tuners and amplifiers, Pioneer presents many ingenious innovations in circuitry that are being used for the first time. However, this exclusiveness is only secondary. While each new circuit can be considered revolutionary by itself, what is even more important is that their combined capabilities achieve precision and performance heretofore unattainable.

The Tuners: TX-910C, TX-8100, TX-7100

FM front end — an engineering triumph
The height of sophistication, the TX-9100’s stabilized, drift-free front end replaces printed circuit boards with completely metallized construction. The same used in high precision communications equipment. Employing three dual gate MOS FET’s and a buffer circuit in the local oscillator, there's exceptionally high gain with extremely low noise. Two tuned RF stages with a 5-gang variable tuning capacitor contribute to the highest selectivity (90dB) and astonishing FM sensitivity (1.5uV). The exclusive use of a heavy gauge die cast aluminum housing assures uncanny stability.

IF section — the epitome of advanced research
In the pursuit of excellence, significant new IF section technology was developed. The result is optimum selectivity with minimum

Exclusive heavy gauge die cast aluminum housing assures uncanny stability.
stabilization, special electronic regulator circuits are used. Transient response is also improved with a superb damping factor of 70.

The unique equalizer amplifier
To make certain that extraneous signals do not interfere with the input signal, the equalizer is enclosed and sealed to shield it against leakage.

There's also extra assurance of precision with special low noise metal film resistors and styrol capacitors. Both are manufactured under continuous computer control to highest laboratory test equipment tolerances: ±1% for resistors; ±2% for capacitors. Until now such precision has been unheard of in hi-fi equipment. Deviation from the ideal RIAA curve is only ±0.2dB.

Since a direct-coupled SEPP complementary circuit is used in the equalizer amplifier, virtually any dynamic phono cartridge can be accommodated without overloading or distortion. For example, with 2.5 mV sensitivity, the overload at 1KHz is an unbelievable 250mV, and 1200mV at 10KHz!

The power amplifier
To sustain the ultra sophistication of the equalizer and control amp sections, the power amp has a direct-coupled pure complementary SEPP circuit, double differential amplifiers and two constant current loads. The combined effect is the achievement of wide power frequency range and excellent transient response. 100% negative DC feedback is supplemented by 86dB dynamic negative feedback for minimum distortion and absolute stability. The pre and power amps can be used independently with a separation switch.

Exclusive direct-coupling in all stages
Until now direct-coupling has been used only with the power amplifier. Pioneer takes it a dramatic step further in the SA-9100 and SA-8100. Direct-coupling in all stages from the equalizer amp to the control amp to the power amp. More effective? Absolutely. It achieves the finest transient response, wider dynamic range, THD and IM distortion of only 0.04% (1 watt). It's an incredible achievement.

Level set, volume and loudness contour controls
Adjust to listening preference
Three controls working together to adjust to any degree of loudness. The level control is the primary volume control. Its maximum loudness setting is 0dB.

Successive settings of -15dB and -30dB result in lower gain. Once the desired volume is obtained, the volume control is used for fine adjustments within the given range. While the loudness contour boosts bass and treble, it may also be used with the level set control. The more advanced the position of the level set control, the lower the effective range of the loudness contour.

The original and positive speaker protector circuit
Since the signal is fed directly to the speakers because of direct-coupling, an automatic electronic trigger relay system is incorporated into the power amplifier. This protects the speakers against damage from DC leakage which can also cause distortion. It also prevents short circuits in the power transistors.

Maximum convenience for program source selection
While there is a multiple function rotary switch for microphone, phono 2 and two auxiliaries, Pioneer has included an additional convenience. A separate flip type lever control for instant switching between the more widely used tuner and phono 1 and any other single program source. Incidentally, both switches are shielded to protect the input against undesirable extraneous signal pickups.

Two-way tape duplicating and monitoring
There are two separate flip type switches on the front panel of the SA-9100 to tape-in-to-tape duplicating and monitoring. Two tape decks can be connected for recording, playback and duplicating in either direction, with simultaneous monitoring.

Level controls for phono 2, aux 2
In order to match the level of various inputs, individual level controls are provided for phono 2 and aux 2.

Speaker B control
This special control helps in the use of two pairs of speaker systems of different efficiencies. There is no sacrifice of damping or distortion when switching from one pair to the other.

Impedance selector for phono 2
An easy-to-use switch allows you to employ any phono cartridge input (25K, 50K, 100K ohms).

Two-position high & low filters
The low filter switch on the SA-9100 and SA-8100 has subsonic (below 8Hz) and 30Hz positions. The high filter switch has 12KHz and 8KHz positions.

Maximum versatility in program sources

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<thead>
<tr>
<th>SA-9100</th>
<th>SA-8100</th>
<th>SA-7100</th>
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<tr>
<td>Outputs Speaker</td>
<td>3</td>
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<tr>
<td>Headsets</td>
<td>1</td>
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<td>Tape Rec.</td>
<td>2</td>
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Consistent power for every requirement

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<tr>
<th>SA-9100</th>
<th>SA-8100</th>
<th>SA-7100</th>
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<tr>
<td>RMS @ 8 ohms</td>
<td>single channel driven @ 1KHz</td>
<td>2-70dB</td>
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<td>60+60 watts</td>
<td>44+44 watts</td>
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This new lineup of Pioneer tuners and amplifiers is unquestionably the most advanced available today. Yet despite this overwhelming sophistication, they're sensibly priced.

See your Pioneer dealer. He'll show you how this series of fine instruments can outperform any units in their price range. All prices include walnut cabinets. SA-9100—$399.95; SA-8100—$299.95; SA-7100—$229.95; TX-9100—$229.95; TX-8100—$229.95; TX-7100—$179.95.

While not discussed here, Pioneer is also introducing the SA-2200 stereo amplifier and the TX-6200 stereo tuner for high quality hi-fi on a low budget. Only $129.95 each, with walnut cabinet.

U.S. Pioneer Electronics Corp., 178 Commerce Rd., Carlstadt, New Jersey 07072

West: 13300 S. Estrella, Los Angeles 90248 / Midwes: 1500 Greenleaf, Elk Grove Village, Ill. 60007 / Canada: S. H. Parker Co., Ont.
When they start to jam, your BASF Cassette won't.

Ever lose the most exciting moment of a performance because your cassette jammed?

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CIRCLE 8 ON READER-SERVICE CARD
by Clifford F. Gilmore

The Passions of Schütz and Bach

New recordings by Britten, Karajan, Ramin, Hömberg, Meili, Norrington, and Gönnenwein spotlight the "twin peaks" of an antique musical form.

"Schütz created the first, and Bach the final, ultimate standard Passions for all eternity," we are told by Schütz biographer Hans Joachim Moser. When we consider that musical settings of the Gospel accounts of Jesus' last days have been produced and performed regularly for the last fifteen hundred years, the "twin peaks" of Schütz and Bach (born exactly a hundred years apart) stand out all the more prominently from the vast terrain. The simultaneous arrival of new recordings of all three of Schütz's extant Passions and both of Bach's presents an ideal opportunity to view these works in a larger perspective. (Bach's St. Luke and St. Mark Passions must be regarded as addenda and are discussed separately.)

At least as early as the fifth century the liturgy for Holy Week included plainchant settings of the four Gospel accounts of the Passion. In the earliest form of the plainsong Passion, a single chanter presented the entire Gospel account, distinguishing between the narrative portions, the sayings of Jesus, and the utterances of the synagoga (which included all the minor characters as well as the crowd or turba) simply by altering the pitch and inflection of his voice and the tempo. This type of Passion setting had been presented without interruption in Leipzig for nearly two centuries until 1721, when Bach's predecessor, Kuhnau, yielded to the pressure of contemporary opinion, produced an oratorio version of St. Mark's account. (The fact that Bach could demonstrate two years later his familiarity with the "new" style of Passion composition undoubtedly played an important part in his being chosen to succeed Kuhnau.)

During the sixteenth century a further type of Passion was developed, called the motet Passion, in which the entire text was sung throughout by an unaccompanied choir in polyphonic motet style. The inherent lack of dramatic realism in this style caused a rapid decay of the form in the early seventeenth century. The last known example is a remarkable German setting of St. John's account by Christoph Demantius dating from 1631. (Not one but two recordings of this work are available, on Turnabout TV-S 34175 and Nonesuch H 71138.)

Meanwhile, south of the Alps, a revolutionary storm was brewing at the turn of the seventeenth century which brought about the decline of the vocal polyphonic style and was destined to change the whole course of musical history. Resulting from the theoretical work of a small group of Florentine innovators, the "thorough-bass period" (now called the baroque) was born, with its ideal of dramatically meaningful melody with simple chordal accompaniment. This ideal led to the development of the recitative and the aria, and their practical application resulted in the creation of a new form: opera, and its sacred counterpart, oratorio.

The genius primarily responsible for introducing the...
"thorough-bass period" and this new emotional Italian style into Germany was Heinrich Schütz, who was studying in Venice with Giovanni Gabrieli between 1609 and 1613, just at the time all these revolutionary ideas were being formulated. Throughout the seventeenth century and later the novel features of the Italian oratorio were gradually adopted by German Passion composers and assimilated into an indigenous style. The plainsong narration of the dramatic Passion was replaced by the new recitative style, instrumental accompaniments were added, and, later in the seventeenth century, lyrical movements in the form of arias and chorales and orchestral symphonias were introduced to provide meditative commentary at significant points in the story.

Throughout his life, Schütz was a staunch advocate of the new Italian style. As early as 1623 he composed one of the first German oratorios, the History of the Resurrection of Jesus Christ, which was based on an earlier work by Scandello, and in 1627 he composed a German opera, Daphne, the music of which is unfortunately lost.

It is surprising, therefore, to find in his three Passion settings, which were composed in 1664, 1665, and 1666 respectively, an apparent reversion to an archaic style; in every outward respect these are dramatic Passions of the traditional type. Mock plainsong, not recitative, is used for the narration, the words of Jesus, and all the minor characters; concerted vocal music is used only in the settings of the crowd utterances and in the opening and final choruses; and accompanying instruments are dispensed with entirely. On closer examination, however, we see that Schütz has not merely imitated the old plainchant style of declamation, but has in fact invented an entirely new type of unaccompanied speech-song of a flexible and highly expressive character. Unlike recitative, the notation here gives no indication of rhythm except to show by means of a long note-value the various points of repose in a phrase or sentence; the singer is free, as in plainsong, to reproduce the natural rhythms of speech. But Schütz's skill is everywhere apparent in the delicately molded fluctuations of pitch and in the short melismas that fit perfectly with the natural flow of the words and underline expressively or dramatically the meaning of the text.

The revolutionary zeal of the Florentine innovators at the beginning of the seventeenth century had resulted in a temporary abandonment of counterpoint by progressive composers. Schütz's turba choruses in these three Passions, however, differ utterly from those of the typical German Passions of the period; instead of a simple choral technique, Schütz devised a vivid contrapuntal texture in which short, strongly rhythmic phrases are tossed in imitation between the various voices. The style is similar to the secular madrigals of the late Renaissance.

Most recordings of these works up to now have been flawed by the performers' tendency to adopt a pseudo "old-masterpiece" style of squaring up the rhythm and giving an equally reverent emphasis to every note and syllable. Schütz gives the performer absolute rhythmic freedom to deliver his lines in the tempo and style of a dramatic recitation. To plod through the work as if all those stemless note heads implied regular quarter notes is just plain boring and a clear violation of what Schütz intended.

There has been one notable exception—an absolutely superb recording of the St. Luke Passion (coupled with the Seven Last Words) on Telefunken S 9467. Now Vox brings us a three-record box of all three Passions performed by a little-known group of singers from Cologne that is equally superb in every detail. The soloists deserve highest praise for keeping the plainsong moving at a tempo and intensity perfectly appropriate to the various sections of the text and especially for their restrained yet dramatically moving interpretations. The small choir is a perfectly trained and beautifully blended and balanced ensemble that can sing with lyrical intensity or demonic fury as the occasion demands. The whole production is obviously in the hands of someone who understands and loves the music and is able to present it with utter sincerity and real dramatic flair. Furthermore, the recorded sound is spectacular: close and clear enough to hear each singer's slightest inflection, yet obviously recorded in a large church with a long reverberation time that vividly maintains the cathedral ambience that is vital to the music. (One word of caution: Not until I had returned three sets of these records and received a fourth did I find records that weren't unplayably warped. The fact that RCA is the manufacturer of these skinny discs will explain much to the seasoned collector; Vox reports that the Schütz sets have in fact been re-pressed. In any case, check the records before you leave the store, or be sure you have return privileges.)

Unfortunately, there is little to recommend the Argo record of Schütz's St. Matthew Passion with Peter Pears and John Shirley-Quirk. Neither one seems to have any real idiomatic understanding of the language; consequently too many of Schütz's subtle inflections pass unnoticed. They make some shallow attempts at dramatic characterization, but no more meaning comes across than we would expect from an American high-school thespian society performing a German play. The performance would be no worse than boring were it not for the gratifying quality of Pears's pinched tone, which turns dissatisfaction into annoyance. The carefully trained choir sings beautifully, but Norrington's fussy and mannered direction is also frequently annoying.

The MHS recording of the St. Luke Passion, on the other hand, is a careful, thoughtful, at times eloquent, and thoroughly idiomatic performance. Few of its soloists can match the luxuriant tone of the Vox cast, however, and the choir, with its wobbly sopranos and wooden manner, is not even in the same league with Vox's beautiful-toned and superbly flexible ensemble. Either the Vox Box or the Telefunken recording of this single Passion would be a somewhat better choice. (By the way, the Vox Box includes a leaflet with notes but no texts or translations at all—a serious shortcoming. Telefunken provides an English translation only, while Argo and MHS both provide full texts and translations.)

During the short span of less than sixty years between Schütz's Passions and Bach's first attempt (the St. John Passion was written in 1723 and first performed either that year or the following), musical style and technique progressed at a rapid rate. The most significant change in Passion composition during these years was the increasing emphasis laid on reflective commentary in the form of solo arias and congregational chorales interpolated into the presentation of the drama. In this respect Bach was, if not an innovator, at least up with the progressive thinking of the time. Still, it is more to the point to relate his Passion settings to those of the preceding generations than it is to point out his innovations or modernities. For
instance, attention is often drawn to Bach's ingenious device in the *St. Matthew Passion* of accompanying the words of Jesus with a "halo" of strings while all the other characters are accompanied by continuo alone. Actually, since the first surviving example— Thomas Selle's St. John setting, which dates from 1643— virtually every composer of an instrumentally accompanied Passion similarly selects Jesus' words for special treatment.

It is in Bach's settings of the actual Gospel text (as opposed to the interpolated meditative poetry) that we see most clearly how firmly rooted in tradition he was. Examples abound in Bach's recitative and *turbina* choruses in which his setting of a word or phrase is strikingly similar to Schütz's and many other older composers' settings of the same passage. (It is very unlikely that Bach knew any of Schutz's music, except perhaps the psalm settings of the same passage. It is very unlikely that Bach knew any of Schutz's music, except perhaps the psalm settings he contributed to Cornelius Becker's psalter.) Part of the thrill of hearing the Schütz Passions, then, aside from their considerable intrinsic merit, is for the light they throw on the creative processes involved in Bach's Passion settings.

None of the Bach Passion recordings we are considering here, unfortunately, earns the unqualified recommendation given the Vox recordings of the Schütz Passions. Each, however, will have a "special" appeal to a limited audience. The *St. John Passion* conducted by Benjamin Britten is performed in an English translation, which will automatically disqualify it for many people. An English version is what you're looking for, you need look no further; this new translation by Imogen Holst and Peter Pears is very carefully and sensibly done (in a thoroughly British manner). The performance on the whole is neat and well prepared and Britten does keep things moving at generally good brisk tempos with a high degree of dramatic intensity throughout. He reveals his lack of affinity with the music primarily in the chorales, which somehow just don't sound like German congregational chorales. The chorus of boys and men is ex-

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**Two More Bach Passions?**

According to his obituary, Bach composed five Passions. The only two to have survived complete are, of course, the well-known settings according to John (1723) and Matthew (1729). It is also known that Bach and Picander (his librettist for the *St. Matthew Passion*) collaborated on a St. Mark setting first performed in 1731. The published libretto of this work survives, but all of the music has been lost.

There exists a manuscript of a *St. Luke* Passion, partly in Bach's handwriting, which may be one of the Passions referred to in the obituary reference; however virtually every expert agrees that the work cannot have been written by Bach, but was merely copied out and possibly performed by him. The actual composer is not known, though it seems to be by a distinctly minor, somewhat earlier North German contemporary (Telemann has been suggested). A recording of this boring work conducted by George Buratti is currently available from either Musical Heritage (MHS 843/4/5) or Lyrichord (7110).

Picander's first Passion libretto, based on Brockes' model, was written in 1725, but it is not known whether Bach ever composed music for it. It may be the fifth Passion referred to in the obituary, but at this point scholarly opinion diverges, leaving us with sure knowledge of only three Passions composed by Bach.

As I said above, the music for the 1731 *St. Mark* Passion has been lost. The libretto, which consists of 132 numbers altogether, contains only eight lyrical pieces (six arias and an opening and closing chorus) and sixteen chorales; the Gospel narrative accounts for the remaining numbers. As early as 1783 Wilhelm Rust pointed out that Bach had apparently borrowed the music for the opening and closing choruses and three of the arias from his 1727 funeral cantata for Queen Christiana Eberhardine. No. 198. More recently, skillful detective work by Smend and Hellmann has shown that Bach probably borrowed the music for two other arias from Cantata Nos. 54 and 120a. No adaptable music has been found for the one remaining aria, but it is possible to link several of the chorale texts to music in the large collection of four-part chorales published posthumously by Bach's son, Carl Philipp Emanuel.

Diethard Hellmann was thus able to reconstruct these seven lyrical pieces along with five interspersed chorales in 1964. Gönne wein subsequently recorded these same twelve numbers for Erato, and that recording has since circulated on several labels—most recently in this country on Epic.

The performance is attractive enough to satisfy anyone interested in this curious if pale reflection of an otherwise unavailalbe major work of Bach. Cantata No. 198, from which the majority of this reconstruction is taken, is one of Bach's finest works, with its colorful orchestration including two violas da gamba and two lutes, and is available in a superior recording on Telefunken (S 9496).

The jacket annotator, Mark Gantt, has included a juicy excerpt from the Leipzig Town Council archives concerning one of Bach's many disputes with the Council over the performance of the Passion music in 1739. He has, however, arbitrarily changed the date of that excerpt to 1731 and continued to connect it with the first performance of the *St. Mark Passion* in that year—presumably because he finds the real facts less interesting than the ones he can make up. Otherwise his notes consist entirely of paragraph-by-paragraph cribbing from Geiringer's *Johann Sebastian Bach* (pp. 198, 199, 202/3) and Hans David's *The Bach Reader* (pp. 24, 34, 35, 162), which, in his confused context, is misleading on several points. A leaflet contains full texts and translations. C.F.G.

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**Bach: St. Mark Passion, S. 247. Helen Erwin, soprano; Emmy Liskin, alto; Georg Jelde, tenor; South German Madrigal Choir, Stuttgart; Pforzheim Chamber Orchestra; Wolfgang Gönnenwein, cond. MUSICAL HERITAGE MHS 1508. $2.99 (from EPIC BC 1306, 1965).**
cellent except for an occasional tendency for the rather thin-toned treble to screech.

When we come to the soloists the situation is less satisfactory: Robert Tear can do little more than bellow his part when the notes approach the top of the staff, and Peter Pears sounds no better singing Bach in English than he did singing Schütz in German, though to be sure he is far more effective dramatically here. The others are adequate if not distinguished. I'm not sure what the jacket credit "Performing Edition by Benjamin Britten" means, unless it refers to his collaboration with harpsichordist Philip Ledger in devising an interesting and rather more elaborate than usual continuo realization.

Karajan's big-scale, concert hall version of the St. Matthew moves into direct competition with Kleperer’s on Angel (SEL 3599); both employ casts of superstar soloists and huge choral and orchestral forces magnificently well prepared and recorded. Karajan’s most outstanding attribute is the almost overwhelmingly rich, luscious, heavy, creamy sound he achieves. The Vienna Singverein sings with a beautifully smooth, dark, and covered sound and the orchestra seems especially well endowed with cellos and basses. It's all very smooth and suave, with no sharp corners anywhere. Of course, very few of the chorus’ words are intelligible and in some of the crowd-scene choruses—which Karajan rightly perceives as furious outbursts of an untruly mob—those cellos and basses sound like so many unruly elephants.

The soloists are never less than superb: Schreier is a wonderfully energetic yet natural-sounding Evangelist (could Karajan be conducting his recitatives?: the cello/organ continuo seems always to be lagging; ditto the strings that accompany Jesus’ recitatives); and Fischer-Dieskau’s portrayal of Jesus is the best on records. Outstanding among the quartet of soloists in the arias is Horst Laubenthal, but Berry, Ludwig, and Janowitz (in that order) also provide many eloquent moments.

Aside from the sonic splendors and the outstanding solo work, there is little in Karajan’s performance I can endorse. To be sure, he is never tempted to wallow in that heavy-handed sentimentality that makes Klepperer’s performance so unendurable, but Karajan’s is, in its way, every bit as idiosyncratic and mannered. For instance, instead of pulling the tempo back at an emotional spot as Klemperer would, Karajan is fond of pulling the dynamics back to a hushed, mysterioso pianissimo. It’s an effective but corny trick that has no place in this music. So, while there’s a great deal of magnificent singing and playing here, the concept is very far removed from all ideals of eighteenth-century Lutheran liturgical feeling, indeed from eighteenth-century music in any genre.

The Gunther Ramin performance of the St. Matthew Passion was recorded in 1941 at the Thomaskirche in Leipzig. It has appeared in this country over the years on both the Electrola and Odeon labels and is now being reincarnated on Electrola’s DaCapo label (imported by Peters International). Ramin, who from 1918 till his death in 1956 was organist and later cantor of Bach’s own church in Leipzig, was certainly one of the leading Bach interpreters of his day, and he and his St. Thomas Boys’ Choir are joined in this performance by a truly outstanding cast of seasoned performers. Still, the idea of a historic Passion performance from Leipzig turns out to be more interesting than the performance itself: basically because it’s not unlike the typical, fair-to-good, romantic-style performance we still hear today. In a few details it does reflect the tastes of a bygone age: Both ladies are fond of warming up their solo arias with some portamentos that would make Mahler blush; and the solo violinist in the “Erbarme dich” is so addicted to the device that one suspects him of playing whole passages with one finger. It would also be surprising to hear a Bach performance today that is so completely devoid of any cadential appoggiaturas or other unwritten embellishments whatsoever. The outstanding attribute of the set is Karl Erb’s agile yet firm-toned Evangelist. He was sixty-four when the recording was made, but the voice sounds positively youthful as it sails effortlessly and evenly right up to the high Bs. Ramin paces the performance slightly slower than we are now accustomed to, but always with a forward impetus and plenty of fire when called for, as in the “Sind Blitze, sind Donner” chorus.

The performance has been cut somewhat (a practice that would surely raise howls of protest today) but in a dramatically sensible manner. In all, seven arias and two chorales are missing, and a few orchestral ritornellos are shortened, but only a few passages of the Gospel narrative have been removed. The recorded sound is, of course, primitive, but the dynamic range and response seem to be quite good for the time.

For those who aren’t particularly in the market for a historic, English-language, or concert hall version, my unqualified recommendation is to acquire the Concentus Musicus performances of both Bach Passions on Telefunken (St. Matthew: SAWT 9572/5; St. John: SKH 19). A close second choice would be Karl Richter’s readings of both works on Archive (St. Matthew: 2712; St. John: 2710 002).

B Schütz: St. Matthew Passion; St. John Passion; St. Luke Passion: Karl Markus, tenor (Evangelist); Franz Muller-Heuser, bass (Jesus); Cologne Pro Musica Vocal Ensemble. Johannes Homburg, cond. Vox SVBX 5102, $9.95 (three discs).

B Schütz: St. Matthew Passion. Peter Pears, tenor (Evangelist); John Shirley-Quirk, bass (Jesus); Heinrich Schütz Choir. Roger Norrington, cond. AEGO ZRG 689. $5.95


Bach: St. John Passion, S. 245 (sung in English). Peter Pears, tenor (Evangelist); Gwynne Howell, bass (Jesus). Walter Harper, soprano, Alfreda Hodgson, mezzo; Robert Tear, tenor, John Shirley-Quirk, bass; Wandsworth School Boys’ Choir, English Chamber Orchestra, Benjamin Britten, cond. London OSA 13104, $17.94 (three discs).

Bach: St. Matthew Passion, S. 244. Peter Schreier, tenor (Evangelist); Dietrich Fischer-Dieskau, baritone (Jesus); Gundula Janowitz, soprano, Christa Ludwig, mezzo, Horst R. Laubenthal, tenor; Walter Berry, bass; Berlin State and Cathedral Boys’ Choirs; Vienna Singverein; Berlin Philharmonic Orchestra, Herbert von Karajan, cond. DEUTSCHE GRAMMOPHON 2711 012, $27.92 (four discs).

Bach: St. Matthew Passion, S. 244. Karl Erb, tenor (Evangelist and tenor solos); Gerhard Hüsch, baritone (Jesus); Tiana Lemnitz, soprano, Friedel Beckmann, mezzo; Siegfried Schulze, bass; Leipzig Thomanaechor, Leipzig Gewandhaus Orchestra, Gunther Ramin, cond. DACapo C 147 29121/3, $17.94 (three discs; mono, recorded 1941).
By Robert P. Morgan

The String Quartet Is Alive and Well

Vox's sampling of contemporary works highlights the vigor and variety of the American musical scene.

This is the third volume of Vox's projected three-volume series on the American string quartet. The first volume, "The Early American String Quartet" (SVBX 5301), contains performances by the Kohon Quartet of works going back as far as Benjamin Franklin's quartet and forward to such early-twentieth-century quartets as those by Chadwick and Griffes [see HF review, January 1972]. The second volume, which is yet to appear, will include works written up through the 1940s. The present set contains performances by the Concord Quartet of nine quartets ranging from 1950 to 1970. The Concord, whose members are all American born and trained, has only been in existence some two years, and this marks their recording debut. It is an auspicious one indeed.

To begin on a negative note, the title's reference to "the avant-garde string quartet," however eye-catching, is unfortunate. Aside from the fact that it seems more and more questionable whether there is any sense at all in speaking of an "avant-garde" in the present-day musical context (and particularly in reference to the string quartet), several of these works (notably those by Wolpe, Kirchner, and Druckman, but the same point could perhaps be made for others) clearly fall outside the more "radical" strain of recent American music. (Indeed, the more I think about it, the less sure I am that any of these "radical" quartets-with the possible exception of the Cage and the Wolff—belong there.)

But avant-garde or no, what really matters is that these nine compositions present a remarkably balanced picture of recent composition in this country for the string quartet, a traditional medium that, somewhat surprisingly, has continued to challenge our best composers. Also notable is the unusually consistent quality of these pieces: Despite their great differences in both technical approach and compositional philosophy, there is not one among them I would consider a weak piece, and a clear majority are works of more than passing interest.

Five of the nine were not available on record before this new release, and I shall consider these first. The oldest of all the pieces is John Cage's String Quartet in Four Parts, written in 1950. Cage had not yet turned to chance procedures at this time, and the composition is very tightly structured, the rhythmic shape of the piece—both in regard to its larger sectional relationships and to its internal divisions—being derived entirely from a series of numerical proportions. The basic sonic material is extremely limited: The whole composition is conceived monophonically (that is, with only one musical line, although in this case any given event in the line may consist of either a "chord" or a single note), and very few different notes and combinations of notes are employed. Moreover, the entire quartet is to be played without vibrato and with very little weight on the bow. Finally, the tempo is identical for all four movements, and only in the last (by far the shortest), in which there is a quickening of pace within this tempo, is there any pronounced degree of contrast. The result might be called "meditative," for the music never really goes anywhere (nor is it intended to) and the listener must focus his attention on the smallest imaginable variations in dynamics, phrasing, etc. I personally find this interesting for a while, but increasingly less so as the work progresses through its twenty-two-minute duration. There just isn't enough to keep the ear occupied.

Morton Feldman's Structures is a short (about five minutes), extremely delicate (everything is "soft as possible"), sparse, and yet curiously expressive piece. Written in 1951, it differs from most of Feldman's scores in that it is precisely notated, although according to the composer the notes are simply a more exact indication of what was originally a purely graphic conception. (Thus the piece can be thought of as an explicit indication of how one of Feldman's graphic scores might be realized.) Interestingly enough, I find that the composer's intentions come through much more clearly in this instance. The formal organization, which is based on the alternation and balancing of pointillistic, nonrepetitive sections with others of a (relatively) dense and ostinatolike character, is clear but not obvious, and the pacing, often a problem in performances of Feldman's less precisely notated scores, is controlled with a sure sense of the appropriate interplay of sound and silence, and activity and repose. It is unfortunate, however, that the recording level was not boosted somewhat: I found it necessary to turn the volume control all the way up in order to hear everything indicated in the score—and even then this was possible only with headphones.

Whereas the Cage and Feldman pieces share a rather similar compositional viewpoint, the other works manifest very different musical sensibilities. Jacob Druck-
man's String Quartet No. 2, for example, is one long eighteen-minute-plus movement filled with violent contrasts and intensely dramatic in effect. It is no small accomplishment that the composer has been able to hold this together—not by the usual network of thematic and motivic references, but by a carefully worked-out plan comprising thirty-seven sections; although designed to flow almost imperceptibly into one another, they provide the necessary articulations within the overall shape. Particularly important is the prominence of different instruments or groupings of instruments in different sections, as well as the appearance of twelve unison passages (each of which presents one of the twelve notes of the series on which the quartet is based) at strategically located positions throughout the composition. It is an imposing work, conceived as one large gesture—thematic in nature yet always firmly held under control.

The longest (twenty-seven minutes) and in many respects most complex of these nine works is Lejaren Hiller's String Quartet No. 5, written in 1962. This composition, based on a system of twenty-four tempered quarter-tones, utilizes a twenty-four-tone row for this purpose. Formally it consists of a theme and twelve variations, but Hiller organizes these in an unconventional manner: The variations are divided into three groups of four; these groups take on something of the character and formal structure of three "traditional" quartet movements: sonata, scherzo, and finale. Furthermore, the theme is itself split up into four segments that are placed before and after each of the three variation groups; thus the dismembered theme serves both as a sort of interrupted "slow movement" running intermittently throughout the piece and as still another set of variations—in this case on the opening segment of the theme itself. Clearly this work is tightly constructed and thought out in all details; but it also has a marked personal profile. The quartet abounds in strongly defined rhythmic shapes; and the quarter-tones, far from creating a sense of out-of-tuneness, seem to soften the dissonant pitch relationships. Although the piece has its problems (particularly in the "finale" section), it communicates as a whole an immediate impression of logic and musicality.

Stefan Wolpe's quartet, written in 1968-69, is one of the last works completed before the composer's recent death. Its two movements provide little real contrast but are rather like two different ways of doing essentially the same thing. The compositional technique is one that had become characteristic of Wolpe: Small pitch cells are used as the basis for terse musical statements that are combined with one another in a mosaic fashion, giving the impression that the form evolves through a process of gradual accretion. The result is an intense and highly developed musical conception. Although this is not the kind of piece likely to dazzle the listener, it does offer rewards with greater familiarity.

It is fortunate that the premiere recording of these five works offers such commanding performances. The Concord plays all five with obvious sympathy and careful attention to details, as well as with impressive musical understanding.

They also provide valuable alternatives for the four previously recorded works. Two of these—Christian Wolff's Summer and Earle Brown's quartet—are sufficiently indeterminate in their notation to allow for considerable leeway in interpretation. In these cases a second recording in no way constitutes a duplication. Indeed, the Wolff leaves so much latitude to the performer that only in the most general sense—in over-all character—is one aware of hearing the same piece. The present performance, for example, lasts only about half as long as the earlier version on Mainstream 5015. I find the Concord version more incisive and better shaped (largely due, I suspect, to its brevity), although the composer would probably consider the two versions equally valid. In any case, the work seems of little consequence—fun to play perhaps (a point of some concern to this composer), but from the listener's point of view little more than a pleasant mood piece.

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The indeterminacies in Brown's quartet, on the other hand, are placed within a specified formal framework. The piece comprises eighteen clearly defined sections of varying length, arranged in an order determined by the composer. This is not sufficient to prevent the work from acquiring a pronounced episodic character, however, as
there is little sense of one section “developing” into the next. The only exception is the last segment, which uses material drawn from the entire work and functions as a climactic coda for the piece. It is particularly interesting to compare performances in this case: despite pronounced differences between the Concord version and that by the LaSalle Quartet (DG 2543 002), they are unmistakably the same piece. The LaSalle version is very good, but I like the new one even better. The pace is more relaxed, and details come through with better effect. (The retention of the notes of the opening section into the second one, for example, is much clearer.) The Brown is perhaps not a major work, but it is an effective sound picture composed with a sure and experienced hand.

Leon Kirchner’s Quartet No. 3 for String Quartet and Electronic Tape, written in 1967, was awarded that year’s Pulitzer Prize in Music. There is no denying that the piece makes a strong statement; yet if one breaks it down, its constituents seem singularly unpromising. This is especially true of the tape part: Only the most common—even elementary—electronic techniques are employed, and the musical content is almost embarrassingly obvious. Also, the string parts are extremely fragmentary and episodic, string together in a rhapsodic musical continuum. The piece, in fact, is rather like one long cadenza, yet when everything is put together the result is surprisingly convincing. There is considerable tension in the relationship of strings to tape—perhaps just because so little attempt is made to integrate the tape material: and somehow a larger design emerges despite the incessant starting, stopping, and changing of tempo.

This performance resembles the one already available—by the Beaux Arts Quartet, for whom the piece was written (Columbia MS 7284). The composer apparently worked with both groups in preparing their performances, which might explain the similarities. But on the whole I prefer this new one, as the ensemble is somewhat surer, and the middle section, which is quite fast (and during which the tape is not heard), is approached more aggressively. Also, the balance between tape and instruments (the tape is not as loud here) seems more satisfactory.

The last piece, George Crumb’s Black Angels, has been discussed at length in these pages (in my October 1972 review of the recording by the New York String Quartet on CRI S 283), so I will confine myself to a comparison of the two recordings, which are markedly different. The Concord takes a much more neutral position toward the piece. The group seems content to play what is notated, while the New York Quartet exaggerates everything to the point of distortion. In this piece, which is clearly intended to sound as grotesque as possible—i.e., as far removed from the normal sound of a string quartet—the latter approach seems preferable. The piece can—and should sound truly horrifying, but it is just this sense of frenetic terror and extreme abnormality that is missing in the Concord’s reading. Particularly disappointing is their failure to bring off the special effects: the piangendo, col legno, “quasi Tibetan prayer stones,” knuckles on wood, and thimble-cap sections are all more distinctive in the earlier version. Also, the New York’s crystal glasses (for the God-music section) are better tuned and more transparent in sound. (The exceptions are the “undertones” of the Devil music and the chanting of numbers, both of which are better in the Concord version.) Finally, the New York version is aided by a much more resonant recording, a factor which is especially important in this piece (it is yet another way in which the sound of the quartet is “distanced” from that of a normal concert situation). The level is also quite low on the Concord version, so much so that certain sections—such as the Sarabanda—are difficult to hear without turning up the volume. (This section begins so softly, for example, that it is impossible for the players to perform the “terraced” diminuendo, one of its most important characteristics.)

The Crumb is an extraordinary piece that holds up well under repeated hearings. It is also one able to support very different interpretations, a point well illustrated by this new disc. For despite the various reservations I have listed, the piece still “sounds” in its new clothing. Moreover it is instructive to have a basically different reading of a piece like this, and some may well prefer this less frantic account. (The Concord, incidentally, uses the alternate version of the Pavana—given as
The Ellington band of the Thirties and early Forties had a special quality that it has never fully regained in the years since then. These were years when the personnel remained remarkably stable, when all the great Ellington stars (except the early cornetist, Bubber Miley) were not only in the band but were playing together regularly over a period of many years. As the Duke wove together these musicians—as represented by their individual styles and sounds—the changing character of the band can be traced on records from the essentially hot, swinging band of the mid-Thirties to the brilliant ensemble of the late Thirties and early Forties. Such musicians as Cootie Williams, Rex Stewart, Tricky Sam Nanton, Lawrence Brown, Barney Bigard, Johnny Hodges, Harry Carney, and Sonny Greer are normally cited as key figures in this developing process (plus Ben Webster, who was with the band briefly in the mid-Thirties but made his real impact in the early Forties). But there was still another important thread in this Ellingtonian tapestry—the voice of Ivie Anderson, who joined the band in 1931 and remained until 1943.

In a day when good jazz was usually described as “hot” (and in her early days with the Ellington band it was a decidedly hot band), Miss Anderson was cool. Her enunciation was precise, her attitude was somewhat disengaged, her phrasing was brilliant, the nuances of her shading were provocative, and her delivery often had a dry tone that implied a raised eyebrow (which was a great help on some of the horrendous lyrics she was handed).

Because most of her recorded work consists of a chorus or so on Ellington records, she has never had the fame of such of her contemporaries as Billie Holiday, Ella Fitzgerald, or Mildred Bailey, all of whom made records of their own. For her purposes Miss Anderson could not have had better surroundings than the Ellington instrumentalists, but this did reduce her to a situation of being one outstanding sound among many. This two-disc set, lovingly produced by Frank Driggs, finally gives Miss Anderson the attention she deserves. It covers all but her last two years with Ellington, opening with her first recording with the band, *It Don't Mean a Thing* in 1932, and proceeding chronologically to 1940 when the band moved from Columbia to Victor (and, coincidentally, started on two incredibly creative years).

The set gives a very rounded picture of Miss Anderson. It shows the fascinating effect of her cool style in the midst of Ellingtonian heat on *Truckin’*, it shows her imaginative way of coloring a melody line on *Alabama Home*, it shows her in an airy attitude on *Oh, Babe, Maybe Someday*, in a darker mood on *In a Mizz*, and applying an appropriately dead voice to some of the deadest lyrics ever written on *Swingtime in Honolulu*, which was apparently an early sketch for the Duke’s *Just Squeeze Me*.

But Miss Anderson is just part of the picture. Along with her singing, one gets loads and loads of peak Johnny Hodges and plentiful Tricky Sam Nanton and Cootie Williams. Although it does not include four of her finest performances (*I Got It Bad, Rocks in My Bed, Ebony Rhapody*, and *Me and You*—all done for Victor) this is a definitive portrait of one of the true originals among jazz singers. There has been nobody like her since, and as the years pass (Miss Anderson died in 1949) it seems, as has been true of Billie Holiday, less and less likely that anyone will appear with quite the special qualities that Ivie Anderson had.
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Like many Orion discs, this premiere release of Antheil violin-and-piano music would be decidedly valuable as a document even if the music were not worth much. Like it or not, Antheil—shown in an exceedingly appropriate photo by Man Ray on the album cover—played an important role in the early period of American music. Like it or not, his output has been dead-bent on overthrowing, in a dadaistic primitivist, a more straightforward and classical context whose milder dissonances are created contrapuntally. Throughout, the sonatina is a masterpiece of neoclassical simplicity and ironic subtext.

But then, the three sonatas have an enormous appeal too, especially the second, one of the most brilliant examples of acerbic musical humor. I know of no other disc which makes the Antheil sonatas even more attractive, and the performances are generally quite energetic. Only in the sonatina, where flaws become much more apparent, does violinist Ronald Erikson occasionally annoy with his less than adequate technique. But this is more than compensated for by the nearly incredible dynamism of his interpretations, and he is excellently accompanied at the piano by Nathan Schwartz. R.S.B.
I would refer him to Tovey's Companion to the Art of Fugue (Oxford University Press) or Gustav Leonhardt's The Art of Fugue—Bach's Last Harpsichord Work: An Argument (Martinus Nijhoff, The Hague).

In his book Leonhardt carries the matter a step further, arguing that Bach intended harpsichord, not organ, based primarily on two observations: the existence of a low B in one of the canons (a note below the compass of an organ keyboard, but available on most harpsichords), and the fact that whenever the bass line crosses above the tenor, the tenor becomes the "real" bass, thus ruling out the use of organ stops of 16-foot pitch. Since much music of the period was considered equally suited to organ or (pedal) harpsichord, I'm unwilling to rule out the organ.

My firm conviction is that anyone who is ready to come to terms with this admittedly austere collection of eighteen consecutive movements, all in the same key and based on the same theme, should own recordings of both organ and a harpsichord version. An orchestral version might be of interest to students of fugue for its linear clarity. Tovey, however, said the last word: "Orchestrate the Art of Fugue by all means, but only for the same reasons that would induce you to orchestrate the Well-Tempered Clavier. If you think the task necessary you show that you understand neither orchestration nor keyboard style."

Leonhardt's old mono recording is interesting as a "documentation" of his 1952 treatise, but it's of even greater musical value—it is, in fact, the finest recorded performance of the work I've heard. The subtle rhythmic nuance that is such an outstanding feature of Leonhardt's playing today is also apparent, though in an earlier stage of development, on this recording made when he was still in his twenties. The mono sound is variable but never really obtrusive, and the disc quality is excellent. There aren't any other harpsichord versions, and of the organ versions I like Lionel Rogg's somewhat better than Walcha's for its greater vitality, though the two are very similar. Rogg and Walcha both add their own completions of the final, unfinished fugue. Leonhardt, to my regret, ends the piece abruptly on a dominant chord a few measures before the spot where Bach simply trailed off.

The Everest reissue is neatly played, and the varied (solo) instrumentation assures that all the contrapuntal lines do come through clearly, but the instrumentation is so un-Bachian (including a clarinet!) and the performance is so undiomatic that I can derive little musical pleasure here.

C.F.G.

**BACH: Four Secular Cantatas.** Elly Ameling, soprano; Gerald English, tenor (in No. 211); Siegmund Nimsgern, bass (in Nos. 211 and 212); Collegium Aureum. BASF KH 20330, $3.98 (two discs). 

Cantatas: No. 202; Wechseln nur betrübte Schatten (Wedding Cantata); No. 209, Non sa che sia dolore. No. 211, Schweigt stills, plaudert nicht (Coffee Cantata); No. 212, Macht hahn en neue Oberkeet (Peasant Cantata).


Few of Bach's cantatas, sacred or secular, have enjoyed the well-deserved popularity of these four "occasional" compositions. It's a pity he didn't have more such occasions for which to supply similarly lighthearted and entertaining music, since he obviously took great delight in doing so.

Ameling's performances of both the solo cantatas (Nos. 202 and 209) have been available for the past five years on two separate Victrola discs (VICS 1281 and VICS 1275), where they are coupled with cantatas by Handel. Only Agnes Giebel, in her recordings of these same cantatas on two separate Telefunken discs, comes close to the elegance, refinement, and sweetness of tone that Miss Ameling brings to them. Choosing between the two is impossible.

These performances of the Coffee and Peasant Cantatas (Nos. 211 and 212), in which Ameling is joined by bass Siegmund Nimsgern, are new to the American catalogues. The term "cantata" is somewhat misleading for these buoyant works, since they are more in the style of one-act operettas—indeed staged performances of them work very well. Bach has brought his characters vividly to life here: a rough farm hand and his maid banter cheerfully and amicably, while in the Coffee Cantata Bach pits a grumbling, ill-tempered father against his wily and capricious daughter. To treat these works as eighteenth-century drawing-room entertainments would be disastrous, and Ameling, Nimsgern, et al. strike the perfect balance between musical finesse and vivid characterization.

Again we are faced with the pleasant dilemma of having to choose between superior recordings: this new release and Harnoncourt's coupling of the same two works with Rottraud Hansmann and Max van Egmond on Telefunken. Both are superb musical performances which suppress none of the inherent earthy humor. The BASF recordings (from Harmonia Mundi) and disc quality are excellent, but neither texts nor translations—nor anything else of value—are printed on the jacket.

C.F.G.

**Bach: Masses (4), S. 233-6.** Renate Krahmer, soprano; Annelies Burmeister, mezzo; Peter Schreier, tenor; Thea Adam, bass; Dresden Kreuz Chor; Dresden Philharmonic, Martin Flämig, cond. Archive 2533 143 and 2533 144, $6.98 each.

Masses: in F, S. 233, in A, S. 234 (2533 143); in G minor, S. 235, in D, S. 236 (2533 144).

Comparison—Rilling/Stuttgart Bach-Coll. None. HC 73020

Bach's four "Lutheran" Masses (often termed Miserere, since they contain only the Kyrie and Gloria sections of the Mass ordinary) must surely be among his most unjustly neglected works. The probable reason for their neglect lies in the fact that all twenty-four movements comprised therein are lifted from earlier cantata movements—there can certainly be no questioning the extraordinarily high intrinsic musical value. Bach never questioned the integrity of adapting old music to a new circumstance, indeed he employed the technique throughout his career: Instrumental works were transcribed (e.g., the harpsichord concertos reworked from earlier violin concertos), voices were added to instrumental works (the overture to the fourth orchestral suite became the opening chorus of Cantata No. 110), and secular cantatas were given new sacred words. These adaptations weren't always done merely to save time or because Bach thought the occasion didn't warrant a new composition. The B minor Mass, for instance, which he certainly set great store by, contains several such borrowings from earlier compositions. Often the reworking shows an even higher degree of perfection than the original.

The four Masses, which seem to have been produced as a unit, each contain six movements arranged in almost identical fashion. The Kyrie and the opening and closing sentences of the Gloria are set chorally, while the middle sections of the Gloria are divided into three arias (or in one instance a duet). Bach employs a wide variety of procedures in adapting the old music to its new use. In a few cases the modifications are very slight, consisting only of fitting the new text to the music, while in others the alterations are so extensive that an entirely new piece results. Only vaguely related to its model.

Of the ten known cantatas from which these movements are derived (Nos. 17, 40, 67, 72, 79, 102, 136, 138, 179, 197), only two can be found
in Schumann and two more in the Musical Heritage catalogue. Thus, the majority of these Mass movements will be new to all but the Bach scholar.

A few years ago Nonesuch released a three-record edition of these Masses conducted by Helmuth Rilling. At the time I found it an attractive set and still like it very much. This new two-record version from Archvesly, while not as fine a performance as the works deserve, does represent a substantial improvement. The Dresden choir on the Archvesly set (boy sopranos and altos) is a better-sounding, cleaner, and more incisive ensemble. In direct comparison, Rilling’s mixed-voice group sounds at once mellow and smooth, lacking in crisp articulation and rhythm snap. It’s true that Flament may go too far for some tastes in having his choir aspire even to melismatic sixteenth note (producing “ha-ha-ha” instead of a musical line), but he keeps things bouncing along energetically and precisely.

Harmonic and instrumental solos are good on both sets, but again I would give slight nod to the Archvesly cast. The Nonesuch comes with an excellent leaflet explaining accurately and readably the circumstances surrounding these works. I haven’t seen Archvesly’s packaging, but trust it too will provide reliable information.

C.F.G.

BACH: The Pocket Bach. Inventions, sinfonias, preludes, fugues, and toccatas, transcribed by George Fields. George Fields, four- octave chromatic and bass harmonicas. Angel S 36067. Tape. $5.98. Tape. 4 XS 36067. $6.98.

To the list that includes “Bach for Band,” “The Moos Struck Bach,” and “If S. Bach Is Alive and Well and Doing His Thing on the Koto,” we can now add the most bizarre of them all: “The Pocket Bach,” in which some of the humble Leipzig cantor’s more famous short keyboard works (and one movement from a cello suite) are given out by four-octave chromatic and bass harmonicas! I can’t describe how funny the sound is—something between a wheezy harmonium and a chorus of bumblebees—but George Fields has apparently prepared and recorded these transcriptions (one line at a time, then overdubbed) with utter seriousness of intent. He plays the pieces “straight” and with dazzling virtuosity, nothing more need be said. (For a sequel, Angel, how about training some cricketers to sing the B minor Mass? But please, no more than three voices to a part.)

C.F.G.

BACH: St. Matthew Passion, S. 244; St. John Passion, S. 245. For a feature review of recordings of these works, see page 85.

BACH: Trio Sonatas for Organ (5), S. 525-530. Daniel Chorzempa, organ (organ Bach appears to have completed this set of six sonatas around 1729 (though at least a few of them originated much earlier), and according to his first biographer, Forkel, they were intended for the instruction of his son Wilhelm Friedemann. Whether Bach intended these works primarily for organ, pedal harpsichord, or organ and pedal clavichord cannot be determined from his somewhat ambiguous inscription “a 2 Clav et Pedale.” If they were assembled for the instruction of his son, they were probably played at home on the pedal harpsichord that was there, but Bach also included many of the larger chorale arrangements in the Clavier-ubung—which are clearly organ works—in the same way, leading Karl Gorringer and others to come down in favor of organ performance.

All six sonatas are cast in the three-movement form (fast-slow-fast) of the concerto, but are more closely related to the baroque trio for two melody instruments and bass (Clavichord, which is rhythmically brilliant, energetic and idiomatic). All six sonatas are cast in the three-movement form (fast-slow-fast) of the concerto, but are more closely related to the baroque trio for two melody instruments and bass (Clavichord, which is rhythmically brilliant, energetic and idiomatic). The virtuoso demands made on the player in terms of precision and complete independence of his two hands and the feet, and the sunny and cheerful nature of the music have made these immensely popular works well represented in the record catalogues. Alan Biggs, Kraft, Rovg (whose Bach series is currently unavailable domestically), and Walcha have all recorded complete sets, while Richter has recorded all but No. 4 and Newman has four of the six in the catalogue so far.

My chief reaction to this release is disappointment. In his three previous Philips discs one of Bach and two of Lisz and young Daniel Chorzempa (born 1942) impressed me as a remarkably inventive and imaginative player of the “new” school with an adaptability in this category: Both have gone beyond the textbook category: He has the skill, knowledge, and progressive outlook. Perhaps he has just been introduced to this music. He has just been introduced to this music.

C.F.G.


C.F.G.

BARTOK: Hungarian Quartet. Sera. SIC 6005.

It would be difficult to imagine two more different readings of Op. 18, No. 1, than these by the Viach Quartet and the Quartetto Italiano. The Viach plays the piece with considerable warmth, but their tempos are so slow that the effect is frequently heavy and sluggish. The sculpture is exceptionally expressive and the virtuosic quality of the music is retained; the playing is never soft or dull. The Viach Quartet, on the other hand, gives a fast, polished, and extremely aggressive version of the piece. Everything is exaggerated, acquiring a larger-than-life quality that is emphasized by Philips’ very resonant recording. Each crescendo becomes a major event, each accent a small explosion. (I am much more struck by this here than in their recordings of the later quartets; it is almost like listening to a different ensemble.) Neither approach seems well suited to the piece, and for comparison I would suggest the relatively recent recordings of the Hungarian Quartet, which is rhythmically exciting without being mannered and overly fussy and without sacrificing the natural lyricism of the work.

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The performances of Op. 18, Nos. 3 and 6, hold to the same pattern, although in both cases I was much less bothered by those qualities that I found objectionable in Op. 18, No. 1—perhaps because I was no longer making a direct comparison of two such opposite conceptions. The Vlach's No. 6 comes off particularly well; here they maintain a tempo fast enough to keep things moving while retaining their flexibility and musicality. Only occasional ensemble problems prevent it from being really first-rate. Again, the Hungarian Quaret's performances of both these works should serve as models.

Boccherini: Symphonies (6). Op. 35. 1 Fl

Boccherini, a musicological riddle, a seemingly insoluble mystery that supports the belief that composers are made in heaven. He does not appear to have demonstrated musical aptitude, and the astonishingly modern style he shows in his early works is owed to Haydn. His senior by eleven years, the dates make this fact unequivocal. Still, as one of the outstanding cellists of his time, he did get around: there were concert tours and stays in Paris, Rome, London, and finally Madrid, where he lived until his death in 1805.

One would therefore think that he could scarcely be untouched by the main musical currents, yet already Féis exalted in exposition, "One is tempted to believe that he knew no other music but his own." What little we know about this fine composer (there is as scanty information as there is evidence) might be appraised by the string quartet on his own, ahead of Haydn, as we know about this fine composer (there is as scanty information as there is evidence). He is everywhere in the classical music works, concertos, and vocal pieces. His personality, character, and integrity. Boccherini was an artist for whom the word "elegant" is far too small a word.

Boccherini had a sense of humor, but again quite different from Haydn's—sly or robust—musical jokes; his is more a sort of irony. Another difference between the Austrian and the Italian is that the latter likes soft and quiet endings. Boccherini does not orchestrate his music; he compiles for orchestra; and that beautifully handled orchestra is more modern than was Haydn's at this date. All in all, this music well deserves to be better known, for it is genuine, healthy, imaginative, and entertaining.

The performances and recordings are first-class, and the sound is excellent. Angelo Ephrikan went about his task the way a literate and cultivated conductor should when presenting forgotten music: He first studied the manuscript sources. But the performance is not only authentic, it is lively and precise: the Bologna orchestra plays like a top-notch ensemble, vigorous in the allegros and pensively melodious in the slow movements. There are no spurious ritornels. Luftpfasonen. nor fancy dynamics. Ephrikan knows the style and displays not only fine musicianship but commendable taste.

Boccherini—made in heaven?

Borodin: Symphony No. 2, in B minor; Prince Igor: Polovtsian Dances. Czech Philharmonic Orchestra, Václav Spáček, cond. SUPRAPHON 110 1126, $5.98

None of the four recordings of the Second Symphony that I have heard in recent years (Kubelik, Svetlanov, Renni, or the present one) impresses me as convincingly as a now deleted version by Ansermet, which was coupled with the First Symphony. There the music was projected with subtlety of color, a continuity of line, and a sense of climax that lifted the music out of its narrowly Slavic genre and gave it true symphonic impact. Of the four currently available records, Kubelik's (Seraphim S 60106) is still my favorite, and at a bargain price.

Smetáček's new version with the Czech Philharmonic has, for me, two outstanding defects. The conducting and the symphonic coherence here: the first movement, for instance, is as episodic as the Polovtsian Dances. Moreover, the estimable Czech Philharmonic does not sound like a first-rate orchestra here. The strings lack depth and body; the woodwinds are undistinguished; and the brass is shallow in timbre. This may, however, be partly due to what sounds like a radio studio ambiance.

The Polovtsian Dances are performed with gusto and considerably more color than the symphony. The performance benefits greatly from the authentic inclusion of a chorus. P.H.


The interaction of the mystical Jochum and the driving Gilels is a complex one. The resulting performances are highly impressive—and again quite difficult to describe.

The very opening of the D minor Concerto accurately sets the stage for what is to come. Immediately one notices a predilection for pianistic, judiciously fluctuating tempos, a magnificent grasp of long-lined phrasing, and a great sensitivity to instrumental color. For, vibrato is subdued to easy momentum and Olympian patience, but never does the deliberation turn into heaviness. The moderately distant microphone placement makes possible a wide dynamic range, combining atmosphere with detailed presence. The harmonic coherence here: the first movement. There the driving Gilels is a complex one. The result is always a balanced orchestral ensemble with totally unexpected turns, bold modulations, dramatic pauses and shifts (Nos. 2 and 6).

Gilels enters the scene as a collaborator not a conqueror. His sonority lacks the bell and balladish variety of Arrau (in the equally deliberate but utterly dissimilar Philips recordings) and is actually far closer to Serkin's lean, kinetic kind of keyboard tone. Gilels' work here has a shimmer and repose not always associated with his style in the past. Needless to say, the Soviet pianist is an impressive technician who easily surmounts all the technical hurdles in these knotty obstacle courses. Indeed, he is even one of those few artists who...
take the more difficult double-octave alternatives in the D minor's first-movement development section.

In a few places, I feel obliged to reiterate my old complaint that Gilels is apt to think too much in terms of the possibilities of his instrument, giving too little heed to the impossibilities of the music itself. The trills in the first-movement recapitulation of the D minor, to cite a prime example, are pianistically rather than feverishly played. Similarly, other sections could stand more demonic savagery than this civilized artist is willing to provide. In the main, though, he more than rises to the challenge: The D minor's slow movement has superb introspection; nonetheless it reaches an intense, full-throated climax toward the end. The Rondo, though more leisurely than I prefer, is done with excellent articulation. The turn in its principal theme couldn't be more limpid. the ostinato left hand in the second theme is as clear as in Flesher's reading (though less bristling and driving), the trills in the alla marcia coda have magical shimmer.

Gilels' 1958 version of the B flat Concerto with Reiner (now on Vox tronic) is an entirely different sort of reading from the new DG. Right at the onset, one notices a far more melting, leisurely statement of the opening bars than on the tougher, more direct Reiner-led performance, and although the pace quickens considerably at the first dramatic outburst, the volt- age of the older account is replaced with a far more relaxed Barenboim/Barbirolli version (Angel S 36526) there is a wonderful trans- parency to the over-all sound.

Even on the older record, Gilels' reading had certain rhetorical qualities that were apt to be overlooked because of the slashing brilliance of Reiner's framework. With Jochum at the helm, the expansiveness comes into full flower—but again there is never anything in the least heavy-handed or sentimentalized in this music-making. Unlike Richter in his current recordings (with Leinsdorf and the Chicago Symphony on RCA LSC 2466, with Mazzel and the Orchestra de Paris on Angel S 36728), Gilels and Jochum present a big line and a firm basic pulse (despite the many tempo modifications), and unlike the comparably relaxed Barenboim/Barbirolli version (Angel S 36526) there is a wonderful transparency to the over-all sound.

In sum, these performances easily rival the best now available (listed above). My special preference remains the remarkable Serkin/Szell twofer. which happens also to be a giant bargain.

H.G.

**BRAMHS:** Symphony No. 1, in C minor, Op. 68. Concertgebouw Orchestra of Amsterdam, Bernard Haitink, cond. PHILIPS 6500 519, $6.98.

Since the dawn of the electrical era, at least twenty-one recordings of the Brahms First have been made by the "big three" orchestras of Western continental Europe alone!! I count eight by the Vienna Philharmonic and seven by the Berlin. With this new release the Concertgebouw now checks in with a round half dozen complete editions (three of them by Van Beinum. whose fatal heart attack occurred during a rehearsal of this very score), to say nothing of an odd 78-rpm side by Mengelberg of just the Poco allegretto.

Clearly the public has a gargantuan appetite for the work. For folks in the market, then the
the new Haitink version offers straightforward, sensible, and sensitive musicianship without major idiosyncrasy (save for the now "traditional" ritard when the horn-call theme returns at the finale's end); idiomatic and polished orchestral virtuosity; fully contemporary recorded sound; and availability by itself: unenhanced to multidisc albums. I don't claim that any of these virtues are unique among versions now listed in Schwann, but Haitink's is, it so happens, the only one at the moment to offer all of them in combination! Implausible though it may seem, Philips has filled a real gap in the catalogue. A.C.

The English composer Frank Bridge is probably best known in this country by way of Benjamin Britten's Variations on a Theme by Frank Bridge. But Bridge was a composer of some interest in his own right; this disc, which includes string quartets written in 1926 and 1937 (the latter was one of the composer's last major works—he died in 1941), indicates that after the First World War he had developed a compositional style quite distinct from that of any of his British contemporaries.

The two quartets are rather similar, although the Fourth is somewhat shorter, simpler, and less interesting than the Third. Both are written in a richly chromatic tonal language and in an expressive, nonromantic manner rather reminiscent of Berg. They are, to be sure, neither formally nor contrapuntally as complex as Berg, and they betray a tendency to be overly repetitive in their motivic structure. But the music is beautifully written for the medium (Bridge was himself an excellent pianist and violist) and contains many fine moments. The performances by the Allegri String Quartet seem quite good, and Anthony Payne's liner notes provide a useful introduction to the composer and to these pieces.

R.P.M.

E. Brown: Quartet for Strings. For a feature review of a recording of this work, see page 89.

Cage: Quartet for Strings in Four Parts. For a feature review of a recording of this work, see page 89.

Bridge: Quartets for Strings: No. 3, No. 4. Allegri Quartet (James Burnett, prod.) ARGO ZRG 714, $5.95.


Genesis calls this album "Jewels from La belle époque" and the company is not far wrong, even if some of the gems are only semi-precious. Chaminade and Backer-Grindahl were part of the nineteenth century's bumper crop of composers for the piano (although each worked in other genres as well). They are distinguished from the herd not only in that they were female but also in that, on the evidence here, they wrote something more than junk.

Cécile Chaminade (1857–1944), a French composer, is responsible for both the strongest and the weakest music on the disc—the latter being the sonata, for the most part a series of empty and posturing phrases without much inner logic. The five shorter works, in particular the serenade, the guirlande and La lisist programmatic sketches, are far better—delicate and imaginative with numerous unexpected touches.

The Norwegian Agathe Backer-Grindahl (1847–1907), best known for several songs including "At evenside" is at her best here in the four etudes, which clearly recall Chopin without being imitative. The skisser (scherzos) are brief and charming, but the other three works, while pleasant enough, are really not very interesting.

The performances are close to perfect. Doris Pines is an exceptional pianist whose technical mastery and sensitive attention to detail bring the utmost from each piece. She evidently has a particular interest in the neglected side of the nineteenth century—her first recording was of Leopold Godowsky (GS 1000)—and anything further she produces in this area would be more than welcome.

Couperin, F: Messe pour les paroisses. John Fesperman, organ (Fisk Organ in the West Church, Boston). CAMBRIDGE CRS 2504, $5.98.

Comparison: Chapuis. VICS 6018

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output for the organ consists of only two organ Masses: the Messe a l'image ordinaire des paroisses pour les feves solenelles (Mass for Parish Services), recorded here, and a second, smaller-scaled, more original, and more interesting Messe propre pour les convents de religieux et religieuses (Mass for Convent Services), both composed in 1690 when he was eighteen. Both works consist of twenty-one short pieces, or couplets, covering those portions of the liturgy normally set to music: Kyrie, Gloria, Offertorium, Sanctus, Benedictus, Agnus Dei, and Deo Gratias— and are cast in the variety of forms characteristic of the French "organ books" of the time.

Any performer dealing with old music must do a certain amount of homework to determine the style appropriate to whatever music he is playing. Composers of every nationality and every generation have had their own peculiar mannerisms and traits. Customary interpretations of the printed musical symbols. Perhaps more than any others, French composers of the baroque era demanded that the performer supply many details that were not written down: ornamentation and rhythmic alterations such as notes legato, for instance, were expected to be supplied by the performer without specific instructions.

John Fesperman is a skilled performer, musicologist, and expert on old instruments. He has obviously "done his homework" and knows all about ornamentation, notes legato, and the like. The resultant performance on this record, however, is far enough from a true French style as to make me wonder if it's possible for a non-Frenchman ever to fully absorb that style. The suavity, verve, grace and charm that Michel Chapuis brings to his performances of the two Masses are simply missing here, even though it's not always possible to point precisely to what Fesperman is doing wrong.

The Fisk organ recorded here (for the first time to my knowledge) is also a near-miss in precisely the same terms as Fesperman's performance: It is a magnificent new (1971) tracker instrument of twenty-nine stops, beautifully voiced in the classic manner with a few characteristic French steps. It is beautifully recorded and Fesperman uses it effectively, but it too is speaking French with a German accent, and we miss those idiomatic tones of a Clicquot or Isnard instrument.

The Fisk organ recorded here (for the first time, I believe) is Chapuis's on RCA Victor. He certainly knows the intangibles of French style as well as the musical facts, and he plays one of the finest of eighteenth-century French organs—that of Saint-Maximin in Provence. (And the two-disc Victor set gives you both Couperin Masses for the same price as this disc.)

CRUMB: Black Angels. For a feature review of a recording of this work, see page 89.

DRUCKMAN: Quartet for Strings, No. 2. For a feature review of a recording of this work, see page 89.


I was unable to unearth any previous complete recording of either of these two important piano collections by Dvořák. Their excellent performance by a fine Czech pianist makes their appearance all the more welcome.

As the opus numbers indicate, these are late works; the suite dates from Dvořák's American stay and the Humoresques were first sketched here and completed later shortly after his return to Bohemia. Dvořák is not regarded as a master composer for the piano: many play his only concerto for the instrument in an edition devised to make the solo part more idiomatically brilliant. But his musical force and originality are definitely evident in these admirably minor, but rewarding, pieces.

Of the two collections I find a stronger musical profile and pianistic interest in the eight Humoresques, most of which are of considerable greater substance than the one (No. 7) that has become widely known as the Dvořák Humoresque in various arrangements. The variety of this collection, its rhythmic originality, and its pianistic textures should commend it to pianists and listeners alike. The five-section suite offers less pianistic color, and I suspect that Dvořák's later orchestral version, which I do not know, may be more interesting.

Kvapil responds sensitively to the idiom of late Dvořák, which, while not specifically based on folk music, is suffused with that feeling. This is Dvořák at his most genial and accessible, a Dvořák who is beginning to be explored increasingly of late.
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The recording, which originated from Supraphon, is excellent.

**FELDMAN:** Structures for String Quartet. For a feature review of a recording of this work, see page 89.


Whatever one thinks ultimately of George Gershwin's place in the high-art pantheon, there can be no question that he produced some wonderfully charming, popularly infectious music, and it is good to have these two discs available as documentation of his solo piano pieces.

The two aren't directly competitive. Of the many titles on each, there is only one duplication, and even then Gershwin and Bolcom don't really play the same thing. Gershwin himself was a great improviser, and when he sat down to record his hit songs, he wove them into mini-rhapsodies. Thus, his version of "Sweet and Low Down" from the 1925 show, Tips, lasts three minutes and twenty seconds, while Bolcom's is over in forty-seven seconds.

The reason is that Bolcom, on the first side of the Nonesuch disc, is playing the "official" versions as they appeared in the George Gershwin Song Book of 1932, and stripped free of any editorial encrustations, at that.

Bolcom's recital offers the complete Song Book and, on Side 2, the rest of Gershwin's known works for solo piano, above all the Three Preludes of 1926. This is without question a major addition to the discography of American music. Conceived to honor Gershwin on the seventy-fifth anniversary of his birth, it betrays in all its aspects the most laudable respect and enthusiasm for the music. How the actual playing will strike you, however, is a matter of taste. If you think of Gershwin's roots in ragtime and the boisterous spirit of the 1920s, then Bolcom's bouncing barroom style, with its heavy accents and thumped-out bass, may please you. But if your Gershwin image is inseparable from Fred Astaire, then Bolcom's work will sound lamentably shy of elegance. Certainly Gershwin's own versions, recorded in the 1920s, come across as inestimably softer, more fluid, more feminine and subtle—even taking into account the expressive limitations of the Duo-Art.


Comparisons—Peer Gynt Suites:

Bernstein/N.Y. Phil. M 31800
Fjeldstad/London Sym. J.R.

Bernstein's pleasing Peer Gynt of only last June (but probably recorded several years earlier) are surpassed not only by Karajan's more relaxed yet also more bravura readings but also by the Berliners' more refined and pianistic coloring and the exquisitely transparent DG engineering. I still prefer the more idiomatic and folkish interpretive approach of a native Norwegian conductor like Fjeldstad, but admittedly his early-stereo-era recording cannot begin to challenge the DG version's technological finesse.

The present disc, moreover, has the important added attraction of restoring the Sigurd Jorsalfar Suite to the record repertory from which it has been missing since around 1967. Its best-known piece, the concluding Homage March has been available in various isolated versions, but it's good to hear also the ceremonial Prelude (In the Hall of the Mountain King) and the eerie if somewhat melodramatic Intermezzo (Borghtid's Dream), especially in such sumptuous sonic dress as they are given here. R.D.D.

**HENZE:** Concerto for Violin and Orchestra, No. 1. ZIMMERMANN: Concerto for Violin and Orchestra. Susanne Lautenbacher, violin; Luxemburg Radio Orchestra, Siegfried Kohler, cond. CANDIDE CE 31061, $3.98.

*These two violin concertos have much in common: They were both written shortly after the end of the Second World War and are representative of the early works of these two German composers. Henze was only twenty-one when he wrote his concerto in 1947, and although Zimmermann was eight years older...*
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when he completed his in 1950, the war had created a hiatus in his career so that he too was just getting under way as a composer.

The works also share certain musical attributes. Each makes use of twelve-tone compositional procedures, but treats these in a quite unsystematic way; and both have, despite their use of a series, very strong tonal associations and clearly defined formal schemes that are essentially neoclassical in orientation.

Of the two, the Henze is the longer and technically the more assured. Despite his youth, the composer is here already fully in control of his materials and in possession of a truly amazing degree of musical fluency. This is particularly evident in the long opening movement—by far the most complex of the four—which, in spite of its somewhat self-consciously nonstandard formal arrangement, is still very impressive.

The Zimmermann, although less finished than the Henze, is more dramatic and rhythmically more aggressive. It is always interesting, if not always completely successful. Some passages sound terribly derivative (one hears Bartók particularly), and there are awkward moments in the transitions from section to section. Nevertheless, this is a work of an evident musical personality, and one that reminds us of the great loss to contemporary music resulting from Zimmermann's recent death.

The Luxemburg orchestra struggles with both scores, although Susanne Lautenbacher plays the solo parts quite well, if a bit rigidly. The recorded sound is adequate, but lacks resonance.

R.D.M.

HILLER: Quartet for Strings, No. 5. For a feature review of a recording of this work, see page 85.

HINDEMITH: Chamber Works. Vols. 1-3. Various performers. (Herschel Burke Gilbert, Julian Spear, and Don Christlieb, prod.) GSC 1, 2, and 3, $5.98 each (available from Contest Composers). 3,456 Beethoven St., Los Angeles, Calif. 90026.


HINDEMITH: Works for Cello and Piano. Frances Steinert, cello; David Berfield, piano. ORION ORS 73171, $5.95.


The history of music is full of composers who enjoyed plentiful success during their lifetimes, fell out of favor just after their deaths, and then gradually reattained their historical positions as major composers. The eclipse usually doesn't preclude a small and faithful core of admirers, often some of the leading musical minds of a generation. Bach and Mozart are two striking examples of the pattern, slighted as they were during the Romantic age. And those of us who admire Paul Hindemith's music must be hoping that the same thing will happen to him.

For there can be no doubt about it: Hindemith is presently in eclipse; whether he will re-emerge in the general musical public's esteem at some future date is anybody's guess. One must also admit that the history of music is full of composers who were respected during their lifetimes and then promptly forgotten—too good. Hindemith, first known as a rebellious avant-gardist in the Twenties, then as an honorable producer of Gebrauchsmusik for the masses, and finally as a rather stiff-necked and inflexible pedagogue in the United States, is now sighted as hopelessly old-hat. His concern for conventional craftsmanship has made him deleteriously. in the eyes of the public, to a superannuated German tradition. And his extraordinary prodigality and technique seem too often like mechanistic note-spinning.

And yet, we admirers believe. Hindemith's legacy contains an enormous amount of superb music, in almost any form you care to name. Certainly there are dry patches. But there are also, of course, beauties too, and thus one welcomes recording projects designed to perpetuate this music, and to make it known to a wider audience. It is only through such ventures that Hindemith's name and music can be kept alive, awaiting his own personal millenium.

The current Los Angeles-based GSC project gives every indication of being a pure labor of love. These three discs are the first of a projected ten covering the composer's smallest works of all sorts, and more may follow the first ten. They enlist some of the finest players in the musician-rich Los Angeles area, members of the local Philharmonic and others drawn to Southern California by the lucrative freelance work available with the movie and television orchestras.

That said, it should be mentioned that these are performances of a certain type, and not one that necessarily makes the best case for Hindemith's music. Dangerous though it may be to brand whole regions with a particular stylistic bias, a certain Hindemithian spirit, in the pejorative sense, can be said to hang in the Los Angeles air (along with the smog). It's odd, perhaps, considering that Schoenberg and Webern were that city's two best-known musical immigrants. But much new music making there has a kind of dry, didactic and stodgy quality to it, scrupulous in its musicianship but just a little uptight.

This description may or may not be fair as a generalization, but it does fit these performances, and the results tend to overemphasize just those qualities in Hindemith's music. As a general rule, the performances in the Hindemith chamber music series available in the U.S. on the Musical Heritage Society's Orpheus label (drawn from the German Da Camera Magna catalogue) sound looser and more expressive. The pressings of my GSC review copies were not all they might have been either, with some slight but annoying warpage.

The Orion performances are essentially on the same order as the GSC efforts: careful, perceptive, and just a little lacking in personality.

In conclusion, it should be noted that some of these pieces are receiving their first recordings, and that for that reason and for the nature of at least some of the performances, the GSC series is of great value, and should be encouraged. These are records that for all their subjective flaws belong in every library and in
The orchestra plays both works quite well. Credendum (Article of Faith) is a remarkable achievement. Orchestra's series of recordings of twentieth-century music—a remarkable achievement. It fails to sustain a unified character. It reveals only the most rudimentary sort of musical language (Imbrie sounds rather defensive behind it). It sounds eclectic and sometimes spotty history of American symphonic writing that would be unthinkable without the whole. Imbrie is the less well known of the two: Born in New York, he was a student of Leo Ornstein and Roger Sessions, and has taught at his work. Kelemen organizes his music primarily by textural juxtapositions rather than by harmonic and melodic considerations, and he does this with a sure hand and a knowing sense for instrumental and choral effect. It is an approach that tends, however, to resist efforts to lend it a personal, individual character, and much of Kelemen's music comes out sounding very much like a lot of other pieces of similar persuasion. Most interesting of the pieces is the choral Hommage a Heinrich Schutz, which mediates among various kinds of vocal sound, ranging from whispering to pure sung tone. The resulting sonorities are surprisingly varied, and the piece is unusually well performed. The four instrumental compositions are well made but strike me as being of only passing interest.

**IMBRIE**

Symphony No. 3. SCHUMAN: Credendum (Article of Faith) London Symphony Orchestra, Harold Farberman, cond. (in the Imbrie). Philadelphia Orchestra. Eugene Ormandy, cond. (in the Schuman). (Carter Harman, prod.) COMPOSERS RECORDINGS SD 308. $5.95 (Schuman: rechanneled stereo, from COLUMBIA ML 5135, 1957.)

This record constitutes a significant documentation of two major works by important, established American composers (actually, the Schuman is a redocumentation, since this same performance was once available in mono on Columbia). Imbrie is the less well known of the two: Born in New York, he was a student of Leo Ornstein and Roger Sessions, and has taught at

**HUSA**

Two Sonnets from Michelangelo. Louisville Orchestra. Jorge Mester, cond. LOUISVILLE LS 726. $5.95

I confess that the acclaim that has recently surrounded Karel Husa—e.g., in 1969 he was awarded the Pulitzer Prize for his String Quartet No. 3—puzzles me. He is certainly a competent composer, but one who shows a little sign of real individuality or a distinct musical personality. The Two Sonnets from Michelangelo are a case in point. They are purely instrumental evocations of the poems La Voile and A Dio, rather in the manner of orchestral "songs without words." After brief introductions, both pieces consist of a single melodic line that is heard in conjunction with a sustained, essentially choral accompaniment. The music is consistently uneventful. The pace is slow—both in regard to the tempo and to the passage of events within this tempo—and the formal organization is straightforward. Only the orchestra seems in any way distinguished.

Matthias Bamert is the young assistant conductor of the Cleveland Orchestra. Septuaria Lunars is intended to be a musical depiction of the geography of the moon, specifically of seven of the so-called lunar "seas." It is little more than a bag of orchestral sound effects, which seem to have been chosen mainly for their momentary impression. The piece reveals only the most rudimentary sort of musical development, and aside from its obvious extra musical associations, it fails to sustain a unified character. This is the 113th release of the Louisville Orchestra's series of recordings of twentieth-century music—a remarkable achievement. The orchestra plays both works quite well.

R.P.M.

**KELEMNEN**

Orchestral Works. Various performers. PHILIPS 6500 314. S5.98

The Yugoslav Milko Kelemen (born 1924) is not as well known in this country as in Europe, where he is one of the more frequently performed composers. This disc—one of the few from the sizable European Philips collection of contemporary music that U.S. Phonogram has so far chosen to import—contains five works that provide an excellent introduction to his work.

Kelemen organizes his music primarily by textural juxtapositions rather than by harmonic and melodic considerations, and he does this with a sure hand and a knowing sense for instrumental and choral effect. It is an approach that tends, however, to resist efforts to lend it a personal, individual character, and much of Kelemen's music comes out sounding very much like a lot of other pieces of similar persuasion. Most interesting of the pieces is the choral Hommage a Heinrich Schutz, which mediates among various kinds of vocal sound, ranging from whispering to pure sung tone. The resulting sonorities are surprisingly varied, and the piece is unusually well performed. The four instrumental compositions are well made but strike me as being of only passing interest.

R. P. M.

**KIRCHNER**

Quartet No. 3 for Strings and Electronic Tape. For a feature review of a recording of this work, see page 89.

**KOLB**

Chamber Works—See Meryl: Chamber Works.

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NOVEMBER 1973
Arthur Grumiaux—lucid Mendelssohn.

Not surprisingly, the Mendelssohn-as-classicist approach works best in the D minor, which dates from the composer’s thirteenth year. Even at this age, however, Mendelssohn was moving toward his mature style, and a little richer emotional input from the soloist might be welcome.

This is not to imply that either work is badly done. Quite the contrary. Both are played well, if incompletely. In the E minor the tempos are more leisurely than those taken by soloists who want merely to show off, and the serenity this induces, combined with Grumiaux’s rich and polished tone, adds up to a finely finished product. But it lacks some sense of vital energy and needs more freedom and flow, especially in the slow movement.

The orchestra handles itself very well in both; the string accompaniment in the D minor is first-rate. The sound is spacious and resonant, providing presence without overpowering.

Of course the full-blown Romantic approach to these concertos is equally, if not more, one-sided, as shown by Menuhin’s Angel coupling from last year. His performances are exhilarating to the point of breathlessness. In pursuit of lavish tone he loses the delicacy that Grumiaux captures perfectly.

As far as the latter quality goes, Roberto Michelucci and I Musici—who play the D minor on Philips coupled with one of Mendelssohn’s early string symphonies—reveal more sensitivity than Menuhin does, but neither the soloist nor the orchestral playing is up to the standard of Grumiaux and the New Philharmonia.

A.M.

MILHAUD: La Création du monde—See Weill Kleine Dreigroschenmusik.

MOBYL: Chroma for Chamber Ensemble. Illuminations for Soprano, Voices. Eight String Basses, and Chamber Ensemble (Jeanette Stielat, soprano); Kola: Fugues for Flute and Piano (Jan Herlinter, flute; Cheryl Setzer, piano); Chansons Bas for Soprano and Chamber Group

The best thing here is Richard Moryl’s Illuminations, a piece for chamber ensemble that begins with eight string basses playing a low E pianissimo, and this tone drones throughout the entire work. At the start it sounds like the IRT downtown express passing Seventy-second Street as one hears it in the long resonance of the tube on Times Square. After a while a superb soprano, Jeanette Stielat, chimes in with big, robust planes of sound, the horn player outshines glory in the manner of Henry Brant (remember him?), and the chorus goes wild making vocal noises and playing percussion instruments. Altogether quite a trip.

Moryl’s Chroma is a rule by comparison. It is also a chamber-orchestra piece emphasizing, as its title indicates, color; but the colors are all pastel shades and mostly beheld to electronic music, which does them more successfully.

Barbara Kolb has three pieces on the other side. In Figments, the flute and piano act like the personnel of a flea circus on the first day of vacation. Chansons Bas is a vigorous setting of versified enigmas by Mallarmé, the whole very much beheld to Boulez and his Musette sans maître.

Miss Kolb’s third piece should have been a masterpiece but isn’t. She uses three marvelous poems about the human condition, symbolized in terms of food, and sets them for speaking voice and various solo instruments. Unfortunately the instruments crawl all over the voice so that the superb texts by Irving Diamond, Ron Costa, and the unnamed author of “an elegant 1936 wine cookbook” fail to register. Miss Kolb says her instrumental lines should not play a subservient role, and they don’t. As Mallarmé might have put it, quelle dommage.

A.F.

MOZART: Concerto for Violin and Orches- tra, No. 3 in G, K. 216; Concerto for Two Violins and Orchestra, K. 190. Alan Love- day, violin (in K. 216); Iona Brown and Car- mel Kane, violins (in K. 190); Academy of St. Martin-in-the-Fields, Neville Marriner, cond. Argon ZRG 729. $5.95.

Comparisons—K. 216: Stein, Stell, Cleveland Oistrakh Berlin Phil.; Col. MS 7062 Arg. SD 3789. Comparisons—K. 190: Laredo, Tree, Schneider Marlboro Fest.; Col. MS 6848 Arg. SD 3789.

By this time no one expects performances of anything less than top quality from the Academy of St. Martin-in-the-Fields. Here the group maintains its usual high level.

Alan Loveday excels Dramatics in his playing of the concerto, producing a sound that is full-bodied and gracefully. He is at his best in the slow movement, where his lyrical instincts show most advantageously. Throughout, his accompaniment is precise and tasteful.

The Concertino violinists are joined by oboist Tesz Miller and cellist Kenneth Heath. They play, appropriately, like the closely inte grated concerto of a Vivaldi concerto grosso, not like an amalgam of four individualistic soloists. The emphasis is on cooperation rather than virtuosity, and the music gains thereby.

The sound in both is bright but not oppressive so, with a pleasant perspective of distance.

Oistrakh’s recent set of Mozart’s works for violin and orchestra is far less satisfying, for me, principally because the interpretations are overromanticized. Stein and Stell give an exciting account of the concerto, but the sound is so close-in that it is almost overpowering, and the Argo is a better choice for those who prefer gentler outlines to heavy emphasis. Laredo and Tree with the Marlboro Orchestra give the concerto a solid and robust treatment, and the solo work is excellent; but these qualities are offset by the leaden orchestral playing, a defect the Academy remedies to the last degree.

A.M.


Comparison—K. 334: Marriner; Acad. St. Martin; Argo ZRG 705

The great Divertimento in D K. 334, like the Haffner Serenade, is now attracting considerable attention. These are large-scale works destined for a banquet hall or for the out-of-doors. The very fine performance by Neville Marriner and his splendid little orchestra was reviewed in June 1973. Now comes a chamber-music rendition—that is, one player to each part—by the excellent instrumentalists of the New York Philomusica Chamber Ensemble.

While perhaps the bulk of serenade music, especially the earlier serenade-divertimentos, was intended for the camera, the distinction between chamber and orchestral music was not only slight, in most cases it is impossible to determine, thus it is entirely legitimate to perform such works in chamber-music fashion. But there is no question that the larger serenades composed after c. 1770, by which time they assumed symphonic proportions and qualities (Haffner, Posthorn, K. 334, etc.), demand the symphonies orchestra of the classic era. Comparison of the recordings will immediately show that they sound far better when performed by an orchestra. The Philomusica perform very well and are well recorded, but the inevitable thinness of the sound is evident in the more robust symphonic passages.

The divertimento is prefaced and concluded by a march, K. 445, which the notes assure us belongs to this work. This march does seem to be a part of a serenade or divertimento, but the author of the notes did not read his Kiechel catalogue carefully. K. 334 is not the only prospective home for the piece. At any rate to add a march to this already oversized divertimento—let alone the same thing twice—is egregious nonsense. And, speaking of the notes, they are irritatingly pompous, inaccurate, and gratuitous, a typical example of amateurish demimusicology. I notice that the “essay” is copyrighted, well, the precaution is hardly necessary.

P.H.L.

PUCCHI: La Bohème

Marc Ribot, Cellist, Mussetta (s) Marcell° Colline Schaunard; Rolando Panerai (s) Benoit, Alcindoro (b) Parpignol; Gianni Mauro (t) Michael Sanchal (t) Gernot Pietsch (t)

Chorus of the Deutsche Oper Berlin, Berlin
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Philharmonic Orchestra, Herbert von Karajan, cond. LONDON OSA 1299. $11.96 (two discs)

Comparisons
Callas, D Steliano, Votto
De los Angeles, Beecham
Tebaldi, Bergonzi, Serafin
Freni, Ghiaurov, Schippers

If you're looking for a stereo Bohème, this will do as well as any. It's well sung, played, and recorded. This is the ninth Bohème in the current catalogues (including four at budget prices), the fourth in stereo. Any of them will give you a satisfactory representation, though I think well enough to go beyond the recordings listed above and the new one.

The last new recording came from Angel—the Bohème chump with four current versions—in 1964. That was the first starring vehicle for a charming young Italian lyric soprano named Mirella Freni. London, with only the two Tebaldi recordings in its catalogue, obviously felt left out. So here is a new version, starring the veteran world-be-donné Mirella Freni. This is Decca/London's first opera recording with the Berlin Philharmonic, and it won't be the last. Next comes a Freni/Karajan Bohème.

The raison d'être for this set is clearly Karajan, at whose call record companies come running to Berlin. (For good reason. This set has been selling like crazy from the moment it appeared.) I'll rate its contribution as of secondary importance, because I can't see Bohème as a conductor's opera. The conductor can help by keeping the performance together and moving (cf. T oscanini); he can assuredly lose it up. But—unless he sings awfully well—he can't make the performance.

If you consider Bohème a musico-dramatic masterpiece, you may love Karajan's approach. He is somewhat gradual—running some two minutes per act longer than Schippers. He sets each tempo sloow enough to allow him to underline every melodic figure he likes; but at least this enables him to caress without strain the beautiful melodic line. There is great artful, intricate detail in the wind parts, stumingly played and recorded. But there is less playing of rhythms, and the strings are somewhat mushily reproduced. Thus there is no apparent difference between Karajan's allegro agitato and andante moderato; staccato markings go for nothing.

As a result, the parts of the score I like best—Act I to Mimi's entrance, much of Act II—the "bohemian" section of Act IV—are on the static side, although they are unusually well executed. The "serious" parts of the score are to my ears more cruelly exposed as cunningly effective formula writing.

On the plus side is Karajan's rigorous insistence that the singers observe the musical notation. He surely deserves credit for the superlative performances of Pavarotti and Panerai. For sheer sound, this is as good a Bohème as we are likely to get—or it would be if the strings had been recorded with more presence. Schippers, with a considerably inferior orchestra (that of the Rome Opera), gets considerably more impact.

Freni is much as before: fresh, innocentsounding, yet satisfying. The voice is marginally less free now, and I prefer the unabashed naivete of the early recording to her occasional attempts at characterization: This is a role with no depths to plumb. I still prefer De los Angeles (Beecham/Serafin). For the measure of dignity she sneaks into the score, and Tebaldi (Erede/Richmond and Serafin/London) for the sheer sound of that high, rich voice. Harwood's Musetta is no better than adequate.

This is certainly Pavarotti's best recording. His lovely lyric tenor is easily and smoothly presented, free from the connections that have increasingly invaded his work. As noted, Karajan demands strict musical execution, which spares us Pavarotti's often luxuriant musicianship. He is not afraid to sing softly. His declaimed realization of Mimi's death is almost whispered rather than ranted—very effective. This Rodolfo has the classic Gigli (Berrettion/Seraphin) and Bjoerling (Beecham/Serafin) performances.

Panerai has been recording more of late; now forty-nine, he has never sounded better. His Marcello is warm, steady, altogether sympathetic—a considerable improvement over his perfectly satisfactory work on the Angel mono version with Callas. Against very stiff competition, this is to my taste the best Marcello on records. Pavarotti and Panerai make a formidable team.

Ghiaurov makes a rough entrance, but recovers splendidly: this is his best piece of casting—though Zaccaria (Votto/Angel) and Mazzoli (Schippers/Angel) hold their own nicely. Considering the quality of the recorded Rodolfoes, Marcellos, and Collines, it's curious that we have to hunt for even an adequate Schaunard. Maffeio is as good as any. His baritone sound clear and firm in Acts II and IV, but the important Act I narrative is rather flat. In the basso bullo roles of Benoit and Alcindo, Karajan has for some reason cast Senchel, a French character tenor who these days is more character than tenor. He makes no effect at all in the landlord's delicious scene; one could wish that Corena (both roles on Beecham/Serafin and Serafin/London, Benoit only on Leinsdorf/RCA) had piggled less and sung more, but his Benoit remains the one to beat.

I'd had to pick one stereo Bohème; it would still be Serafin/London. It's hard to face down the Tebaldi/Bergonzi/D Angelo/Bastiani/Siipi line-up; Serafin's warm, idiomatic conducting and the more immediate sound are further pluses. Schippers' conducting on the Angel stereo set may be too aggressive for some. I think he plays well to the opera's strengths and minimizes its weaknesses. The only major problem is Ghiaurov's Rodolfo—in the conversational passages (which go very well indeed, thanks to the superb Marcello of Sereni and Colline of Mazzoli), but sorely taxed by the big moments. The Angel mono is worth having for Zaccaria's unusual meanness, a strong and well-balanced supporting cast (Mollo, Di Stefano, Panerai, Zaccaria), and Votto's solidly routine handling of the Scala forces.

If you want only one Bohème and don't care about the price, I'd suggest the Beecham Serafin. Beecham captures all the wit of the score: De los Angeles and Bjoerling are an unsurpassed Mimi/Rudolfo coupling; and the remaining bohemians (Merrill, Tuzzi, Rear- don) are fine. If you're still in the market, there are two historical recordings to choose from: Toscanini's (Victrola VICS 6019, rechanneled), the best-conducted Bohème (if you care about that), and the 1938 recording with Albanese, Gigli, and Poli (Serafin III 6038), a performance of tremendous vitality with a
Ran: 0, the Chimneys—See Rochberg Tableaux.

RARELY DO WE ENCOUNTER A COMPOSITION THAT ASKS US TO QUESTION OUR FUNDAMENTAL MUSICAL ORIENTATIONS—to re-examine the basic assumptions of our aesthetic and artistic beliefs, but George Rochberg's Quartet No. 3 is just such a work. Whatever may be its long-term values and limitations, at the present moment in music history, this quartet represents at the very least a source of considerable stimulation. In the year since its first performance, it has already become an object of acute controversy. Whatever else may be said about it, this is not a piece that allows itself to be taken for granted. The listener finds himself compelled to come to terms with it.

On the surface, certainly, the most notable characteristic of the quartet is its use of diverse and even contradictory musical languages. Among the already existing languages it employs, one can discern at least two distinct nineteenth-century tonal styles, as well as a biting dissonant and rhythmically propulsive style of extended "pan-tonality" borrowed from the first half of the present century. In addition there is a language of Rochberg's own invention, which, if I am hearing the work correctly, appears to incorporate elements drawn from all of the others.

This multiplicity alone, however, would be insufficient to account for the unusual quality of Rochberg's quartet: there is nothing new, after all, in juxtaposing different kinds of music in twentieth-century compositions. There is the precedent of Ives and Stravinsky, and many recent compositions make use of "traditional" musical material in collage-type constructions. Rochberg himself has quoted extensively from existing pieces in such earlier works as Music for the Magic Theatre and Nach Bach; composers ranging from Foss through Berio to Stockhausen have concerned themselves with similar problems. But what has characterized all of these compositions, including Rochberg's own, is an interest in "distanting" the borrowed material—i.e., placing it in unprecedented and from a historical point of view radically inappropriate, formal and expressive contexts so as to lend it a new and specifically "contemporary" musical significance.

But if I understand Rochberg's intentions correctly, this is not at all what he is trying to do in his Third Quartet. Of the work's five movements, for example, one is completely and "unexceptionally"—tonal. This is the third movement, an extraordinary set of variations in A major, lasting some sixteen minutes and occupying the central position of the entire structure. In many respects (indeed in most), it sounds very much like Beethoven (particularly late Beethoven, although I am also reminded of the slow movement of Op. 18, No. 3); yet there is no literal quotation. On the contrary, this is an absolutely "straight" piece of music, presented by the composer as a musical statement much like any other. And although I do not think that the experienced listener is apt—or intended—to think of this as Beethoven, presumably he is expected to apprehend the piece much as he would a piece from the past.

Similarly, in the extended last movement, which features an alternation of very fast sections (entitled "scherzos" by the composer) with more lyrical ones (called "serenades"), both of the "serenades" are in D major and are unequivocally Mahlerian in conception (echoes of the Fourth Symphony are especially strong. although again there is no actual quotation). Finally, the marches that make up the second and fourth movements are framed in a style that, though more difficult than the two tonal ones to pinpoint specifically, is clearly derived from the period of the 1920s and 1930s and is very close to that of Bartók (with an occasional nod to Stravinsky).

This leaves mainly the introductory first movement as Rochberg's "own," as well as the first and third scherzos of the last movement. Despite these opposing styles, however, the composer is clearly concerned that the composition be perceived in at least some sense as a unity. Thus there is an intricate, interlocking web of motivic correspondences that runs throughout the quartet, becoming quite explicit near the end when elements from several movements (tonal and otherwise) are combined to propose a sort of final synthesis—not in the manner of a collage, however, but in the form of a total and simultaneous integration.

What this piece suggests, it would seem, is that at our present stage in music history, where we find ourselves cut off from a common musical language, all languages have become equally valid and equally at home with one another. Further, it suggests that the languages can—and should—be taken on their own terms—that there is no need to tamper with them, to "manner" them, in order to achieve a relevant musical statement.

One's first reaction to this is perhaps simply that the last thing we need today is a "cheap imitation" (to borrow the title of a recent John Cage composition) of the classics. Yet in listening to the quartet one is struck by its expressive depth and its obvious sincerity. The "Beethoven" movement, to take only the most extreme example, is brought off with consummate skill and, moreover, without the slightest trace of self-consciousness or lack of conviction. Whatever else may be said about it, the quartet is undeniably an extraordinary technical achievement. It is anything but a "cheap imitation."

Nevertheless, I confess that I am unable to listen to the quartet without a certain degree of uneasiness. An uneasiness that I suspect stems largely from my inability to imagine this work would hold true for other listeners—to hear the music in a historical vacuum. In other words, the fact that I know the piece was composed by George Rochberg, my contemporary, profoundly affects the way in which I experience it. Returning to the example of the variations, they are bound to acquire a new dimension when one is conscious of this fact, when one knows that they were written by someone today trying (and even succeeding) to sound like Beethoven.

It might be argued, of course, that this only adds to the depth of the experience. (Which reminds me of the Jorge Luis Borges' story Pierre Menard, Author of the Quixote, in which a modern author so completely absorbs himself in the world of Cervantes that he is able to write Don Quijote word for word, without reference to the original. Borges comments significantly: "The text of Cervantes and that of Menard are very similar ... the second is infinitely richer."

Certainly, one can admit, our experience is more complex (although this is not at all the same thing as saying that it is "deeper"). This complexity is both psychological and historical in nature: We
hear the piece as if through filters—through lenses tinted by our musical memories and our knowledge of the musical past, including some 150 years of music written since Beethoven.

It is in this sense that Rochberg's quartet can be considered an immanently "contemporary" piece, for it would be literally unthinkable without benefit of our present degree of historical awareness. But it is just here, I feel, that the real question mark belongs. For Rochberg is apparently asking us to hear these disparate "musics" not as isolated or at least autonomous—musical moments defined by our historical perspective, but as a community of members to be accorded equal status in our present-day experience. But the point is surely this: We are no longer able to shed our awareness of the past as part like so much old clothing. We have become prisoners of history: and, however ironically, Rochberg's quartet reflects this condition perhaps more acutely than any other composition I have heard from the entire postwar period.

I am saying that I think Rochberg's quartet fails to fulfill what I take to be his own intentions. In his liner notes, the composer states that he wishes to write music that "denies neither the past nor the present." Well yes, but I doubt that this can be done by attempting to reduce the two to equivalence—by throwing them both into the same stew. The richness of the past depends upon the fact that it is the past, just as the richness of the present is inseparable from its immediacy, and from the fact that it offers us such limited perspective.

The Third Quartet is unquestionably a critical document for anyone interested in the problems peculiar to musical composition today. The Concord Quartet plays the work brilliantly (particularly the postdictional sections) and with obvious sympathy. The recording is extremely resonant, but clear; and the composer has supplied a valuable printed introduction to his piece. R.P.M.


We are in the midst of a deluge of Rochberg records: Two more pieces on two separate Turnabout records have been promised, as are two Desto records devoted entirely to Rochberg. The composer's intentions are so clear: and the composer has supplied a valuable printed introduction to his piece. Tableaux was composed in 1968 and is based on a piece of poetic prose called The Silver Talons of Piero Kastrow by the composer's own son, who died in 1964 at the age of twenty. Rochberg sets fragments of the highly mystical, apocalyptic text, and more generally bases the twelve sections of his piece on images suggested by his source. It is clearly of deep significance to him, and the music he has written for soprano, chamber ensemble, and small speaking/singing chorus is abstractly chromatic yet highly colored and evocative in a way that reminds one of George Crumb's work (the score, with its occasional sections of "circle music," also recalls Crumb). Tableaux has its self-conscious and constructed aspects, but is certainly worth hearing, and the performance it receives here is a fine one.

Shulamit Ran is an attractive young Israeli pianist and composer who has studied in New York. In O, the Chimneys she has set five German-language poems by Nelly Sachs for soprano, sextet, and tape. The poems reflect the horror and disruption of Miss Sachs's experiences as a German Jew. Miss Ran's compositional vocabulary seems excessively indebted to Berg-like expressionism. The performance is again first-rate, and Miss Davy's command of German is flawless. J.R.


Florent Schmitt was a composer who, when he had nothing to say, generally took half an hour or so to say it. Up to his death in 1958 at the age of almost eighty-eight, he embodied the conservative conservatory tradition in France, looking backward on Dukas and Chabrier with a passing glance at Debussy and the Russian romantics. This in itself would not necessarily be bad; but judging from the Schmitt music I've heard, he upheld the musi-
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anced sound: The various forces become even extremely energetic. dynamic performance of orchestrations, that makes the Psalm 47 sound so middle section-unless it is the final one. The work may be. But it would be difficult to imagine music with less direction to it than the slow third of Schmitt’s Psalm 47 all these pyrotechnics have their effect, empty as the work may be. But it would be difficult to imagine music with less direction to it than the slow middle section-unless it is the final one. The latter, although starting off (“Dieu est monté ...”) rather like Prokofiev, rapidly dissipates into a series of some of the most unoriginal, uninspired harmonic modulations I have ever heard.

It is no doubt this lack of a truly original harmonic language, combined with meager rhythmic inventiveness and overblown orchestrations, that makes the Psalm 47 sound so pompously pointless, so gratuitously static. Jean Martinon conducts what seems to be an extremely energetic, dynamic performance of the work. But his efforts have not been helped much by thin, distant, and very badly balanced sound: The various forces become even more muddled than they tend to be in the first place in this overscored work.

Fortunately, the ballet La Tragédie de Salomé (written in 1907) is an altogether different story. Using as a scenario a poem (by Robert d’Humieres) based on the Biblical legend that attracted countless artists in the late nineteenth and early twentieth centuries. Schmitt managed here to continue in the best tradition of French tone-painting. And if some of the writing still strikes one as either facile or extremely derivative (of Debussy’s Nocturnes, for instance, a resemblance that goes far beyond the use of the female chorus), Schmitt has more often than not created a stunning and colorful tapestry of shifting orchestral colors and moods and often exciting rhythms. From the sensual sweetness of the Danse des perles to the frenetic Danse de l’effroi. The heavy string ostinati of the latter dance are said in fact to have influenced The Rite of Spring, to whose composer the Tragédie is dedicated.

For La Tragédie de Salomé, Martinon turns in a more intense and taut performance than Almeida on RCA, the only other currently available version, although Almeida’s interpretation too is excellent. I also prefer the choral work on the Martinon disc. On the other hand, Almeida’s orchestra generally performs better, and the RCA sound has a great deal more depth to it than Angel’s. But the Angel engineering, if suffering from some of the defects heard in the Psalm 47, has more realism and is certainly brighter than RCA’s. If I had to make a choice, I would take the Martinon rendition by a hair. The Dukas and Chausson works on the RCA release represent, however, a much more attractive coupling. How much more enticing the Angel album would have been had it included, say, one of the suites for Schmitt’s still unrecorded incidental music for Antoine et Cléopâtre rather than the bombastic Psalm 47.


All of these works have had more than one incarnation. The Schumann Andante and Variations was originally set with additional obbligato parts for French horn and two cellos. Although the pruned-down version represents Schumann’s final word on the subject—indeed, we have Brahms to thank for publication of the original score many years after its composer’s death—I find it disappointingly cut and dried. Moreover, the earlier version also contains some extra music—for example, a lovely, thoughtful preface. But since the American disciple already has two excellent versions of the augmented text—a fleet, virtuosic one from Ashkenazy, Frager, and friends (London CS 6411) and a more earthy, gemütlich account by the Grunschlag sisters (Turnabout TV-S 34204)—it is good to have the alternative. Mr. and Mrs. Ogdon play the music in a detached, slightly analytical way, but offer sufficient incisiveness and Romantic coloration. It may be a sober reading, but it is also forthright, full of the right sort of character, and as such highly convincing.

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SCHUMANN: Symphony in G minor (Zwickau; ed. Andreae); Overture, Scherzo, and Finale, Op. 52. Munich Philharmonic Orchestra, Marc Andreae, cond. BASF KBB 21421, $5 98
Comparisons—Symphony (first movement):
Inbal/New Philharmonia Ph. 6500 298
Comparisons—Op. 52:
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Recently Philips completed its cycle of the Schumann symphonies with Eliahu Inbal and the New Philharmonia. The third and last disc in that series (reviewed in August 1973) filled out the Rhenish with the first recording of the G minor movement from the incomplete symphony Schumann wrote as a student. The new disc repeats that novelty and adds two additional sections that are, in my opinion, of superior musical worth.
The opening movement moves in a rather lumpish manner, the structure frequently breaking apart in conventional little groups, the orchestration sounding threadbare and never terribly assured. In the subsequent sections (an Andantino and a quasi-scherzo section played without pause, followed by a return to the slower material), one encounters more of the unusual harmonies and expressive power of the mature Schumann. The BASF disc, then, is of special value to musical historians, especially since young Marc Andreae's reading of the first movement has a bit more dash and brio than Inbal's satisfactory one.
For the general music lover, however, the disc is a dubious investment. The sixteen-minute Overture, Scherzo, and Finale is not a generous measure for a full LP side (especially at full price). Nor can the performance compete with the excellent ones by Solti, Inbal, and Karajan—all used as fillers in those conductors' Schumann symphony cycles. (The Solti is available either in the boxed set or on a single disc with the First; the Karajan is so far available only in the boxed set; the Inbal is available only on a single disc with the Second.)

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Weekes by Pears—

A Madrigal Classic

by Susan T. Sommer

Peter Pears has done it again! In July 1972 I waxed uncommonly enthusiastic in these pages over a collection of Wilbye madrigals sung under his direction (STS 15162). Now London has released a companion disc on its budget Stereo Treasury label, nineteen splendidly various madrigals by Wilbye's contemporary Thomas Weelkes, again conducted by the famous tenor.

Weelkes makes a good companion for Wilbye. His palette is a little brighter (witness the vivid colors of Tan ia ra, cries Mars or My Phyllis bids me pack away), his chromaticism more violent (the exquisite "sulphureous fire" in Thule, the period of cosmography is a good example), but his artistry in his best works is equal to the greatest of his Elizabethan fellows. For a glimpse of the familiar Weelkes listen to the buoyant rhythmic shifts of two balletti, On the plains and Hark all ye lovely saints, then compare a passionate lament like Cease now delight or thrill to the dissonances of the superb O care, thou wilt despatch me, which enter like so many sharp knives, to get an idea of Weelkes' extraordinary versatility.

As for the performance, I really cannot begin to say how fine it is throughout. Like his great friend Benjamin Britten, Pears is a musical genius whose interpretative gifts and respect for the music itself color every thing he does with an astonishing luminosity. The expression of elegance and grace demands more control and experience than does the reflection of unbridled passion, and it is here that Pears is at his height. The crystalline phrases of Though my carriage be but careless, for example, are welded into a Fabergé jewel of exquisite taste. Pears' sense of proportion is outstanding within the very narrow spectrum of this refined art. Compare the airy pathos of Ay me, alas—where the object of the poet's sorrow is, it turns out, a sick monkey—with the real emotion portrayed in O care, thou wilt despatch me, which follows it directly on the disc.

The singers sing marvelously throughout. I was particularly impressed with their intonation in the rising chromatic lines of Cease, sorrow, now, but it is Pears' conducting (he doesn't sing) that makes this disc a classic in the madrigal literature. Alas, both this recording and the Wilbye were made in 1969, and I have not heard any hints of more to come. Here is the perfect conductor for the works of Marenzio, a composer whose genius whose aristocratic elegance has failed every attempt to bring his exquisite madrigals to a wider public. Please, Mr. Pears, take pity on those of us who want to hear this music as it should be, and turn your remarkable talents to the madrigal again soon.

Weekes: Madrigals, Wilbye Consort, Peter Pears, cond. STEREO TREASURY STS 15165, $2.98.

Thule, the period of cosmography, Sweet love, I will no more abusing thee, Love so priests among, Cease now delight; Though my carriage be but careless, Cease, sorrow, now, My Phyllis bids me pack away, Strike it up tabor, As Vesta was from Latmos Hill descending; On the plains, tarry trains, Say, dear, when will your wondring army: Ay me, alas, hie ye ho; O care, thou wilt despatch me; Hark all ye lovely saints above; Why art thou so sour? or so sad, cries Mars; Lady, the birds right fair are singing; Those sweet delightful lilies, Sing we at pleasure.

The sound is clean but rather boxed-in—possibly another manifestation of an overly vintage Schumann. In many ways, that piece is more likable than its companion: A veritable fresh, exuberant first movement—in much the same forward-plunging style as the opening of the Rheinisch Symphony—is followed by a charming second movement (a true romance), a similarly tender scherzo (prelude to Brahms' Liebeslieder Waltzes), and a lovely finale. In the right sort of performance, the sheer momentum and Innigkeit of the music carry the listener irresistibly along.

Of the two G minor Trios, I am tempted to quip that one is weak and the other Weelk! Robert's final trio contains some brilliant enough ideas in the first three movements, although even there the inspiration sometimes runs thin and the thematic material tends to fall into four-square sequential groupings. True enough, the latter characteristic may be found in even the best of Schumann; but really, the sheer originality and vitality of the style carries one past such minor roadblocks.

Clara Schumann's trio was composed around the same time as her husband's two earlier efforts. It is a pleasing work, far better crafted than some of her other compositions recently unearthed. Frau Schumann in many ways, that piece is more likable than its companion: A veritable favorite—but the Munich orchestra, impeccably though it plays, cannot help sounding seedy of performance most akin to SoIli's—my favorite—but the Munich orchestra, impeccably though it plays, cannot help sounding seedy of performance most akin to SoIli's—my favorite—but the Munich orchestra, impeccably though it plays, cannot help sounding seedy of performance most akin to SoIli's—my favorite—but the Munich orchestra, impeccably though it plays, cannot help sounding seedy of performance most akin to SoIli's—my favorite—but the Munich orchestra, impeccably though it plays, cannot help sounding seedy of performance most akin to SoIli's—my favorite—but the Munich orchestra, impeccably though it plays, cannot help sounding seedy of performance most akin to SoIli's—my favorite—but the Munich orchestra, impeccably though it plays, cannot help sounding seedy of performance most akin to SoIli's—my favorite—but the Munich orchestra, impeccably though it plays, cannot help sounding seedy of performance most akin to SoIli's—my favorite—but the Munich orchestra, impeccably though it plays, cannot help sounding seedy of performance most akin to SoIli's—my favorite—but the Munich orchestra, impeccably though it plays, cannot help sounding seedy of performance most akin to SoIli's—my favorite—but the Munich orchestra, impeccably though it plays, cannot help sounding seedy of performance most akin to SoIli's—my favorite—but the Munich orchestra, impeccably though it plays, cannot help sounding seedy of performance most akin to SoIli's—my favorite—but the Munich orchestra, impeccably though it plays, cannot help sounding seedy of performance most akin to SoIli's—my favorite—but the Munich orchestra, impeccably though it plays, cannot help sounding seedy of performance most akin to SoIli's—my favorite—but the Munich orchestra, impeccably though it plays, cannot help sounding seedy of performance most akin to SoIli's—my favorite—but the Munich orchestra, impeccably though it plays, cannot help sounding seedy.
...its ‘fairy godmother’ smokes cigars & wears a beard.

If you’re a regular reader of loudspeaker technical reviews, you may have noted this: all of the best acoustic suspension systems are about of a size. And their response is quite similar at the very low end, extending to about 40 Hz with minor variations. Some go somewhat lower but at considerable cost in efficiency, demanding massive amplifier power if high level reproduction is to be attempted.

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Schütz: St. Matthew Passion; St. John Passion; St. Luke Passion. For a feature review of recordings of these works, see page 85.


Tchaikovsky's third symphony occupies a curious place in the composer's career, and its psychological implications may well exceed its musical importance—though Bernstein's strong reading here makes a persuasive case for it. Nicholas Rubinstein's rejection of the first piano concerto had a devastating effect on Tchaikovsky, for he had there sought a personal expression quite novel in his youthful music. As a result, he suffered extreme depression and was ordered to take a complete rest from composing. When he resumed work, he did so with a sympathy that quite obviously represented a return to traditional models, especially that of Schumann. This same psychologicall impact, for example, is evident in a great deal of the material that any listener, and its development, is second to none. Bernstein can do little more than supply energy and conscientious orchestral performance. The music has a strong forward impulse and the orchestra plays with vigor, brilliance, and sonority, yielding a fine result. The present performance, which completes Bernstein's recorded traversal of the Tchaikovsky symphonies, is a very good one. Bernstein quite rightly does not seek significance where it does not exist, and he applies his energy and forthright sentiment as needed. He is at his best where Tchaikovsky is at his best—in the two scherzos. With the two outer movements, as Tchaikovsky grappled rather clumsily with traditional forms, Bernstein can do little more than supply energy and conscientious orchestral performance. The music has a strong forward impulse and the orchestra plays with vigor, brilliance, and sonority, yielding a fine result. The present performance, which completes Bernstein's recorded traversal of the Tchaikovsky symphonies, is a very good one. Bernstein quite rightly does not seek significance where it does not exist, and he applies his energy and forthright sentiment as needed.

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Philharmonia Orchestra, and London Symphony Orchestra, Sir Adrian Boult, cond. (Angel, S 36802, $5.98 from various Angel recordings)

Serenaude to Music (with sixteen soloists; LPO). The Lark Ascending (with Hugh Bean, violin, NPO). Fantasia on Greensleeves (LSO). In the Fen Country (NPO) in No. 1, E minor (NPO).

Four of the five pieces on this anthology disc were originally fillers in Boult’s Vaughan Williams symphony cycle: the Serenaude to Music with No. 5 (S 36698). The Lark Ascending with No. 6 (S 36649). In the Fen Country with No. 3 (S 36532), and the Norfolk Rhapsody: No. 1 with No. 4 (S 36557). The Fantasia on Greensleeves appeared originally on S 36799 along with VW’s English Folk Song Suite and Elgar’s Enigma Variations. For those who don't want the original couplings (all of which remain in print), it's handy to have these on one disc. For me the principal interest is the two great pieces—the Serenaude to Music and The Lark Ascending.

The Serenaude to Music, composed for Sir Henry Wood’s golden-jubilee concert in 1938 and scored for a quadruple quartet of singers with whom Sir Henry had long been associated, is one of those extremely rare things, an occasional piece that outlasts its occasion. It employs the lovely nocturnal eulogy of music in Act V of The Merchant of Venice and for its beauty; if, in fact, this is not the most sheerly beautiful piece of music that has ever occurred to the mind of man, it comes close to it, along with most everything else that Vaughan Williams created. This is the only performance of it in its original version for sixteen singers now available on American discs.

The Lark Ascending is the most literally descriptive of Vaughan Williams’ tone poems. The lark ascends and trills around in the sky and flies off. It ought to be a silly piece but it isn’t, and this recording is as good as any. I suppose a collection like this would be incomplete without Greensleeves. I could, however, have done without the early and rather dull Fen Country and Norfolk Rhapsody. A.F.
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The Hindemith record is a new and important addition to the catalog. Here Gould has his first go at the composer described as "the twentieth-century Bach."

Glenn Gould.
On Columbia Records.
It was only recently that Carl Maria von Frisch, begun to be known by his rightful name of Weber. The opera composer completely overshadowed the prolific instrumental composer, a generation ago only the Konzertstuck for piano and orchestra and the Invitation to the Dance were heard. The recent release of his complete solo-piano music (reviewed in August 1972) opened a door, and now we are presented with another attractive and interesting bouquet of nonoperatic compositions by the amiably fake noblemen.

These pieces are “nonoperatic” only in that they are instrumental, for they are full of operatic accents. It is amazing to listen to this concerto, composed in 1808, at a time when all but the last of Beethoven’s concertos had already been published, for there is not even a fleeting reference made to them. But then this engaging composer was indebted to no one; he jumped right over his classical colleagues into the Romantic world that in considerable measure he helped to create.

Weber pays no attention to precedents or accepted procedures. His own rhapsodic ways: the only “influence” one can detect, notably in the last movement of the piano concerto, is the kind of bravura writing the French violin concerto made popular, along with some slight Russian touches here and there. The first tutti is pure opera music and what follows shows a generous disregard of the customary sonata structure, but the fluidity of the pianistic writing keeps things nicely together. The new position of the cadenza, leading back to the second theme with which the reprise begins, found many imitators among the Romantic concerto composers. The finale, full of verve and velocity, is almost Chopinesque at times, and it is here that Rossini also lends a bit of color to the thematic material. The sleeper is the slow movement, a dreamy, poetic, Romantic piece, really heartfelt music.

The performance does full justice to this worthwhile addition to the repertory. Akiko Sagara does not attempt to read anything into this music, plays it with gusto, taste, excellent technical fluency, and just the right Romantic touch. The Hamburg Symphony under Gunter Neidlinger does a good job—only the solo clarinet is somewhat under par.

The other two compositions on this disc I expected to be some of those lollipops so popular in the earlier part of the nineteenth century—Schumann reviewed hundreds of them—but I was pleasantly surprised, for if they are pieces d’occasion, they are good ones. The horn concerto simply floors one—not even Strauss would have dared to demand so much from a player using the modern horn with valves. Beethoven, if he knew this piece, must have been more annoyed than when he envied the ingenuity with which Weber used the quartet of horns in Freischiitz. The degree of virtuosity expected from the horn would make the nimblest flute player wary, yet Francis Orval plays the hair-raising passages faultlessly and with a smooth and beautiful tone; this is a prodigious performance. Weber demands, among other things, some practically impossible low tones. It is fascinating to watch Otto’s perilous descent into the nether regions; the overtones, both the good and the bad ones, are clearly perceived.

The Andante and Rondo is again a surprisingly good piece, the first part being a set of imaginative variations using a flowing harmonic scheme, while the Rondo is light and amusingly piquant-popular. The solo violinist, Ulrich Koch, is first-class. Finally, the little Romance presents an intriguing aural picture as Weber experiments with deep sonorities and obtains some remarkable orchestral colors. Peter Thalheimer has to be careful with the low register of his flute, but he emerges with honor.

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By contrast, the *Threepenny Opera* music flows naturally from the more "straight," sparse, and highly original style of the overture to the more overtly popular idiom of the *Ballad of Mack the Knife* and the *Ballad of the Easy Life*. And while both Milhaud and Weill use wrong-note harmonies to throw certain of the pop elements off-center (in the Weill suite this is especially apparent in the *Ballad of the Easy Life*), Weill depends much more strongly on using pop themes and rhythms in new ways, incorporating them as the basis for a style, rather than juxtaposing them over a distinctive personal idiom, as Milhaud often does. And where Milhaud tends to stress the solo instruments of his dance-band type orchestra, Weill stresses the sound of the ensemble.

Thus Weill sounds alternately like a refreshingly and ingeniously simple classical composer, as in the somewhat Bachish overture, the poignant and nostalgic Polly's Song, or the tricky opening of the infectious Canon Song. And if you think Weill's talents were limited to the Threepenny Opera kind of setting, listen some-

The Contemporary Chamber Ensemble rises to much greater heights in the Weill suite than in the Milhaud ballet. The group imparts just the right amount of subtle vulgarity—if such a thing is possible—to the music and consistently captures Weill's alternately spirited, sardonic, and nostalgic moods. But the Leinsdorf interpretation, the only other one currently available, offers strong competition, not only because of Leinsdorf's all-stops-pulled approach and because of certain beautiful touches (such as the out-of-tune piano in the *Ballad of the Easy Life*), but also because the sound on the RCA release—while nowhere near as bright and realistic as Nonesuch's—is far better balanced. Thus you can hear the dis-

The Contemporary Chamber Ensemble's Weill, on the other hand, is probably more authentic than the Weill suite especially. It takes a strong toll in *La Creation*. For the latter, the composer's own version (also on Nonesuch) is to be greatly preferred. The Contemporary Chamber Ensemble's Weill, on the other hand, is probably more authentic than the more polished and urbane Leinsdorf rendition and definitely represents a valuable alternative.

R.S.B

WOLFF: Summer. For a feature review of a recording of this work, see page 89.

WOLFE: Quartet for Strings. For a feature review of a recording of this work, see page 89.

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Pianistic Golden Oldies

by Alfred Frankenstein

WHY HASN'T ANYBODY ever done this before?

Every music library in America is crammed with old-time piano music, usually bound up into miscellaneous volumes with some forgotten person's initials stamped in gold on the cover, but nobody ever takes those volumes down and tries to find out what's in them. So here is Neely Bruce, along to show us what truly marvelous material they contain.

Neely Bruce is a professor at the University of Illinois and a superb pianist. His anthology contains forty-three pieces by forty-one different composers, and that's an uncomfortably number about which to particularize. Bruce himself provides some excellent generalizations in his notes.

"Besides asserting the value of being a humorous curiosity, this music asserts, often aggressively, many other values rarely asserted in the concert hall today: extravagance, sentimentalities, opulent sonorities indulged in for no reason at all other than their own, and evangelsical fervor, boredom (patiently suffering through it all) create pictorial realism, unabashed commercialism, grandiloquence, repetitiveness and mindless emotion, social commentary (often topical and lost forever), banal tunes glorified, the desire for entertainment rather than enlightenment, the willingness to accept the next event, whatever it is."

That's a big order, but it is amply filled in these six sides.

The set begins with Louis Moreau Gottschalk's The Banjo, which stands in the same relationship to American piano music as the Appassionata Sonata to the piano music of Europe; it is beautifully performed. Nothing else in the set is as well known, although here one may actually experience some of the music of the legendary Anthony Philip Heinrich, "the log-house composer of Kentucky," whose name is in all the books.

Bruce devotes one side to each of two other American composers: The Home Circle, published in Boston in 1856, and the Folio of Music No. 2, which came out in Philadelphia in 1888; the rest of his material is drawn from a variety of sources.

There are many sets of variations, especially on tunes like Home, Sweet Home and Ne'er a Day. My God, to Thee. There are lots of polkas and marches and waltzes: there are quite a few music-box pieces; there are the inevitable battle piece; there are many folksong transcriptions; there are many punching virtuoso display things in the manner of Liszt and soulful things à la Chopin: there is much emphasis on the belting-out of a tune in a glider of many fast, repeated notes (a style known in the trade as "whoopee-piano"); and there are works with marvelous titles like The Last Waltzes of a Maniac and The Giraffe Waltz. This last, by one Zaleucus, is one of the loveliest, most innocent little whimsical things you can imagine, and its title has nothing to do with the music. Here and elsewhere Bruce suggests that the naming of rock groups in terms like the Grateful Dead is part of an old American tradition.

Rather strangely, there are no fantasies on Italian opera in Bruce's set, although the books in the libraries are full of them. He does present, however, a delightful Papageno Polka, a employing all the tunes sung by that Mozartian character as well as his famous upward swipe of sound on his panpipes.

The pieces range in length from 32 seconds to 11 minutes and 29 seconds. In general, the shorter ones are the best. They are mostly simpler than the long pieces; they are tuneful and sweet, they make no attempt to overwhelm you, and so they stay alive and avoid banality. Angels of Dawn Reverie, by one Pierre Latour, is a real heartbreaker. Bruce tells us that it was published in four versions: in addition to appearing as a reverie, it came out as a serenade, a waltz, and a march. Warning: Don't listen to more than one side at a sitting.

PIANO MUSIC IN AMERICA, VOL. 19: Concerto and Parlor Music. Neely Bruce, piano. Vox SVBX 5306, $9.95 (three discs).

GRAND GALA. Anna Moffo, soprano; Christa Ludwig, mezzo; James King, tenor, Thomas Stewart, baritone; Karl Ridderbusch, bass. A GIFT OF MUSIC FOR CLARINET. Richard Stoltzman, clarinet, Peter Serkin and Bill Douglas, pianos. Orion ORS 73125, $5.98.


The Schubert sonata was written for the arpeggione, a hybrid instrument with both strings and freis. The work was long lost; by the time it was retrieved from limbo, the instrument had passed into presumably well-deserved oblivion. The piece is usually performed on the cello and has firmly entered that instrument's standard literature. I have also heard it played to excellent advantage on the violin, and certain Russiasms in the last movement have made me long to hear it just once-on the balalaika!

I must state at the outset—and in the most unequivocal of terms—that this clarinet-and-piano performance is the most eloquent rendering of the work I have ever heard. Stoltzman—who studied with Marcellus in Cleveland and Keith Wilson at Yale—is a magnificent instrumentalist and a musician of rare perception. He plays with stunning breath control, a wide variety of colors, an incredible dynamic range, and with vital, creative phrasing. His sound, though often of ravishing silkiness, retains a certain penetrating woodiness that I find distinctive and attractive. He shapes his material with a supple rubato and on certain high notes uses an expressive vibrato reminiscent of the great English clarinetist Reginald Kell. But unlike Kell, he never wavers these little trills.

Stoltzman and Peter Serkin adopt rather broad tempos for the Arpeggione Sonata; they make the most of every harmonic felicity, and employ a far wider range of dynamics than one usually hears in that work. As a result the music, which so terribly often sounds merely pretty and saccharine, leaps to startling life. It may be only an ephemeral impression, but under Stoltzman and Serkin's auspices, the work sounds for once like first-rate Schubert—a counterpart in every way to some of the composer's greatest piano sonatas. Readers with absolute pitch, however, are warned that the sonata is transposed a whole tone downward, from A minor to G minor—presumably for clarinetistic reasons.

Stoltzman and Serkin do similarly outstanding work on behalf of Albéniz's 1913 neo-Romantic piece, Arpeggione. There is an excellent Oiseau-Lyre recording by Gervase de Peyer and Lamar Crowson (SOL 282), but I prefer the wider intensity and untrammeled emotionalism of Stoltzman and Serkin. If ever there was a performance of a "modern" piece calculated to win over even a nonbeliever, this is it! There is poetry aplenty here, and structure as well.

The new works on the disc are very worthwhile too. The Douglas pieces range in style from a sprawling, sprawling kind of writing found in Charles Ives's Concord Sonata to a kind of flaring brilliance encountered in the work of Archie Shepp, Pharaoh Sanders, and one of the other Coltrane disciples, Frank Bennett's Song, on the other hand, makes use of blues and Indian elements but combines them with basically Western harmonies. It will take many hearings to place them adequately, but the initial impression in each case is entirely convincing and favorable.

The excellent balance between clarinet and piano (the latter is an equal partner, never a mere 'accompanist') deserves special comment. This is a very special record. H.G.
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Schwann Record & Tape Guide

Bavarian Radio Orchestra, Kurt Eichhorn, cond. EURODISC 86 324 KR, $6.98


SAINT-SAENS: Samson et Dalila: Printemps qui commence (Ludwig). Un Dieu plus puissant... (Ludwig, King).

This grab bag is one of the few agreeable products of the 1972 Munich Olympics. The excerpts recorded here were included in a concert given as part of the festivities. The interest lies in some matchups of singers and repertoire, notably Karl Ridderbusch as King Philip and Christa Ludwig as Dalila.

Ridderbusch as yet brings no great insight to the great monologue, and his Italian is problematic. But his large, sonorous bass encompasses the music easily, and he sings sensitively. If he chooses to move in that direction, Ridderbusch could be our leading "Italian" bass.

The Samson excerpts are a sneak preview of Eurodisc's announced complete recording with Ludwig and King. Ludwig makes a predictably strong Dalila—seductive without compromising the musical line. Her French enunciation, though, is usually more distinct than it is here. King negotiates the scene, which is certainly an accomplishment. But the voice—basically an attractive one—sounds strained to the limit. One wonders what the more heroic parts of the role will sound like. A pity the Samson couldn't have been James McCracken, the best I've heard in the part.

Since Stewart has already recorded Wotan's Farewell (on Karajan's complete Walküre), it's a shame Ridderbusch couldn't have done that as well—another direction in which he could go (he has already sung Sachs, and Wotan would seem to be within his range). Though Stewart has sung Wotan a great deal since the Karajan recording (when he was new to the role), the greatest difference is Karajan's considerably slower pacing. In both cases the music is handsomely sung (prophesies notwithstanding the voice has held up remarkably well, probably because Stewart has had the sense to limit his Wagnerian activities), albeit still without any of the tragic intensity of the classic Schorr recording. I am more bothered through by Stewart's lack of dynamic variety. Nearly everything is sung at a healthy forte. So, having ignored the pp marking for "Dem glücklicher'n Mann gehe sein Stern," he has nowhere to go for the crescendo on the following line, "Dem unseligen Ewgen." The less said about the Moffo/King Butterfly scene the better.

The orchestra is first-rate. The Walküre finale challenges the players to the fullest. Eichhorn draws from them good individual articulation and a full, rich ensemble sound. The notes are confined to performer biographies; there are no texts.

K. F.

HERBERT VON KARAJAN: "Adagio." Berlin Philharmonic Orchestra, Herbert von Karajan, cond. DEUTSCHE GRAMMOPHON 2530 247, $6.98


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virtuosos of the past, Karajan disdains learning anything from musicologists and hence deems most "early" music unworthy of his performance unless it has been transcribed, arranged, or otherwise made fit for supposedly sophisticated present-day ears.

The present collection of seventeenth- and eighteenth-century Italian music for strings is characteristic. The major work, Respighi's third suite of lute dances and airs, comprises completely rewritten as well as recored versions of an anonymous Italian, Basard Arie di Corre, anonymous Sevillana, and Roncalli Passacaglia. The familiar Pachelbel Canon, here augmented by its companion Gigue, has been inflated by Max Seiffert from its three-violins-and-continuo original. The also familiar Albinoni Adagio is much more than a cosmetic plastic-surgery job however. What Remo Giazotto claims to be a "careful re-construction" of a Sonata a tre movement, preserved only in its score "parts," is probably some ninety per cent Giazotto, ten per cent (if preserved only in its score "parts," is probably a construction" of a Sonata a tre movement, metrically effective as well as disarmingly naive in their arrestingly vivid tone painting. Here, at least, Karajan plays the music relatively "straight" (except of course for prodigiously multiplying the number of players to each part)—not that anyone encountering this engaging novelty for the first time is going to be at all fussy about just how it has been brought back to life.

R.D.D.

**Twentieth-Century Harp**. Susann McDonald, harp. (Harold L. Powell, prod.) Klarer KS 507, $5.98.


Ernst Krenek is, in my opinion, one of the most sadly undervalued (and, for that matter, underperformed) of all contemporary composers. Although this recording of the short harp sonata, composed in 1955, fills but a very small gap, it offers a perfect example of why more attention should be paid to Krenek's considerable output, numbering over two hundred works. One of the sonata's immediately striking aspects, for instance, is the basic absence of any traditional harp clichés. Krenek has instead used a surprisingly lean style whose angularity is complemented by an austere but rich harmonic idiom (a trademark of the composer) involving anordinate number of pedal changes for the harpist. For all this, this crystalline work could not have been conceived for any other instrument, and Susann McDonald's performance of it displays both incredible precision and a particularly captivating rhythmic vitality.

But the Krenek sonata concerns not the only enticement here. Alfredo Casella's 1943 sonata (one of his last works), while not terribly original harmonically, likewise avoids the more obvious (and tempting) sonorities of the instrument (the very least baroque style (occasionally deliberately clashing with some Debussyesque chords) of which the gracioso opening melody that runs throughout the entire work is the most obvious example.

I was likewise greatly impressed by the understated and rather acid toccata by Ami Maayani. And there will never be too many recordings of Prokofiev's justifiably popular Prelude in C, whose quiet and warm themes and subtle harmonic shifts seem to take form spontaneously within the rolling arabesques of the accompaniment. Prokofiev's starker Piece for Harp is also quite welcome here. The Hovaness and Watkins pieces seem rather superficial—particularly in comparison with the other works on this disc. But even here the tonal expressivity, the exceptional dynamic shading, the rhythmical élan, and the beautifully articulated passagework that mark Susann McDonald's style make the listening a pleasure, all the more so since the harp has been exceedingly well recorded.

R.S.B.

**Milton Thomas**: Viola Recital. Milton Thomas, viola. **Protone** 145, $6.00 (Protone, 6478 Santa Monica Blvd., Hollywood, Calif. 90038).

**Stravinsky**: Elegie for Violin or Viola. **Chirnook**: Redwood, for Viola and Percussion (with Kenneth Watson, percussion). **Dank**: Divertimento for Violin and Piano (with Georgie Akst, piano).

The best thing here is Ingolf Dahl's five-move-ment Divertimento. Dahl, who died in 1970, was the first of the men Friday whom Stravinsky raised up when he went to Los Angeles to live, and his work here is in the unerringly tonal, "neoclassical" style that Stravinsky affected in the Thirties. It is not a mere reflection of Stravinsky's own idiom, however: among other things, it rejoices in a beautifully sentimental set of variations on an Anglo-American folk tune, which would have been anathema to Stravinsky at that period; the Divertimento was written in 1949. Thomas' gorgeous tone and the superb musicianship that he and Miss Akst bring to the work are, of course, major assets.

Redwood is a short suite for viola and percussion by Paul Chihara, a composer now on the staff at UCLA. It's a good slam-bang piece, especially in the educated hands of Watson, who does marvels with the percussion part.

Stravinsky's very brief Elegie for viola alone, composed in memory of Alphonse Onnoudo of the Pro Arte Quartet, is an occasional piece that might well have been forgotten after the occasion. The best that can be said for it is that it is too short to be boring.

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BIZET: Symphonie in C; L'Ariéissene: Suites Nos. 1 and 2 (Minuetto and Farandole only of No. 2). Orchestra de la Suisse Romande, Alexander Gibson, cond. Stereo Treasury STS 15174, $2.98.

HARRISON: Concerto in Slendro. GLASOW: Rakka. Daniel Kobialka, violin; James Barbagallo and Machiko Kobialka, tuck pianos; Patricia Jennerjohn, celesta; Don Marcon and Jerome Neft, percussion; Robert Hughes, cond. Desto DC 7144, $5.98.

MOZART: Serenade No. 7, in D, K. 250 (Haffner). Pinchas Zukerman, violin; English Chamber Orchestra, Pinchas Zukerman, cond. (Suvi Raj Grubb, prod.) Angel S 36915, $5.98.


HARRISON: Concerto in Slendro. BRANT: Crossroads, for Four Violins. GLASOW: Rakka. Daniel Kobialka, violin; James Barbagallo and Machiko Kobialka, tuck pianos; Patricia Jennerjohn, celesta; Don Marcon and Jerome Neft, percussion; Robert Hughes, cond. Desto DC 7144, $5.98.

It's a bit of a shock to find the near-ocotogenarian Bohm, normally associated with Richard Strauss, presiding over a full-length Johann Strauss dance program. Yet it shouldn't be: He did record two or three waltzes back in the late-78-rpm/early-LP era and of course he, like most European musicians, is thoroughly familiar with the Viennese dances. Moreover, his and the Vienna Philharmonic's expected interpretative authority is enhanced by a crisply controlled executant precision not always commanded by performers more frequently heard in this repertoire. The recording is well-nigh ideally rich, lucid, and gleaming. In only two respects does this disc fall just short of a top ranking: its lack of programmatic daring and a lack of completely spontaneous grace.

I have always found Szell's brilliantly virtuosic, sharply defined, spiky, and incisive Don Quixote one of the most effective presentations of what is probably Richard Strauss's finest orchestral work. Szell has lyricism enough but wisely refrains from making too much of the many rallentando and Lufpausen that can so easily turn the work into a series of overripe Viennese vienettes. Bernstein's revised account (Columbia M 30067), one of his finest recordings, has a bit more vital mood, and Kemp's (Seraphim S 6012) has more charm. But Szell's may have the most widespread appeal of all the available versions. I must add, however, that no Don Quixote surpasses the brilliant 1953 Toscanini account available briefly on RCA—one of his most sublime (and best-sounding) performances.
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WAYLON JENNINGS: Honky Tonk Heroes/Waylon Jennings, vocals and guitar. The Waylors, vocal and instrumental accompaniment. Songs by Billy Joe Shaver; Glen Spreen, arr. Old Five and Dimers like Me; Ride Me Down Easy; We Had It All; seven more. (Waylon Jennings, Tompall Glaser, Ronny Light, and Ken Mansfield, prod.) RCA APL 1-0240, $5.98. Tape • APS 1-0240, $6.95; • APK 1-0240, $6.95.

I rarely review straight country music. It is not my area of expertise and I can't stay with it very well. This is the review of an outsider who has been touched by someone else's universality.

Waylon Jennings is one of those dozens of country names that tend to record in Nashville. I had heard Jennings just enough to pick him out from the others. This is the first time I've ever really listened to him. I confess that it was the supercharged enthusiasm of Peter Boyle that got me into this album at all.

Jennings does not put on airs. His singing is simple, consistent, strong. Songs are everything. These are all written by Billy Joe Shaver, apparently a good friend of Jennings. They are wonderful. They have dust and muscles and callouses, home and tumbleweeds and beer, none of which meant much where I was raised. No matter. Songs are subjective experiences. Texans must experience Waylon Jennings differently than I, but certain universals bring him home to all of us, in Hollywood, Houston, and Hoboken.

This is a first-rate album, beautifully felt and sung, skillfully written and arranged and played, honestly produced. Sold American. Try it.

GEORGE HARRISON: Living in the Material World. George Harrison, vocals, guitar, and instrumental accompaniment. Give Me Love (Give Me Peace on Earth); Sue Me, Sue You Blues; The Light That Has Lighted the World; eight more. (George Harrison, prod.) APPLE SMAS 3410, $5.98. Tape • 8WX 3410, $6.98; • 4WX 3410, $6.98.

This new George Harrison solo LP is packed with stunning musicianship. Harrison is backed by such pros as Nicky Hopkins, Klaus Voorman, Jim Keltner, Ringo Starr, and Zakir Hussein. Along the way Ravi Shankar, Phil Spector, and Richard Perry have also lent helping hands. There is not a moment on this disc that does not represent consummate professionalism as well as musical tightness. Still, the album disappoints.

Harrison has inscribed the album with the devotional. "All glories to Sri Krsna." Most of the songs on the album are devotional in nature, and rock even though they deal with religious and social themes. These songs range from the simple, rhythmic Give Me Love to the somewhat pretentious The Lord Loves the One. I can admire Harrison's sincerity and his talent, but unless you share the composer's religious views "Living in the Material World" is a sermon you may not be in the mood for. It is admirable that Harrison is a good man, and perhaps I should not carp; but in this case goodness on disc seems intrinsically uninteresting.

JOAN BAEZ: Hits/Greatest & Others. Joan Baez, guitar and vocals, vocal and instrumental accompaniment. The Night They Drove Old Dixie Down; Dangling Conversation; Help Me Make It Through the Night; Blessed Are Eleanor Rigby; Let It Be, There But for Fortune, The Brand New Tennessee Waltz. I Pity the Poor Immigrant; Love Is Just a Four-Letter Word; Heaven Help Us All. (Norbert Putnam, Maynard Solomon, and Jack Lothrop, prod.) VANGUARD VSD 79332, $5.98.

The eleven songs in this anthology represent a selection of the Vanguard Baez material, and does not include the songs she cut more recently for A&M. However, Vanguard has her best moments, and many of them are on this disc. Of course Miss Baez's earliest work is not represented. I especially like Phil Ochs's There But for Fortune, but Ronald Miller's Heaven Help Us All is also a winner.

MICHAEL JOHNSON: There Is a Breeze. Michael Johnson, vocals and guitar; Chris Dedrick, arr. Pilot Me, See You Soon; In Your Eyes; nine more. (Chris Dedrick, Michael Johnson, Phil Ramone, and Peter Yarrow, prod.) ATCO SD 7028, $5.98. Tape • TP 7028, $6.98; • CS 7028, $6.98.

Michael Johnson has the most distinguished name in pop music since James Taylor, but look what happened to James. As a matter of fact, while the two artists do not sound alike, they operate on the same level. Probably both of them are like Kenny Rankin, Judiee Sill, Seals and Crofts, the Eagles, Jackson Browne, and so on.

If there is anything "wrong" with Michael Johnson, it is only that he is late. The competition is already dug in. On the other hand, those who have already acquired an appetite for artists such as those named above are primed for Johnson. Proof lies in the fact that Johnson had a successful single the first time out, a charming song by Carl Franzen called On the Road ("We didn't know who we were. we didn't know what we did. we were just out on the road.").

Michael Johnson is not your regulation pop guitarist—and many of them are excellent. Johnson is much better than that. Though I noted this when I first heard him, I was still surprised to hear, in the middle of Side 2, a Villa Lobos piece called Study in E minor. Actually I thought someone had changed albums on me while I was getting coffee. With Villa Lobos, color and tone are critical. Johnson's sound is as rich as it is clean-lined and assured.

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Waylon Jennings—country music rising to the universal.
My favorite tune is I Got You Covered by Biff Rose. (I don't know where Rose is, but he is sorely missed in music.) Old Folks is a strong piece by Jacques Brel and several others. It's beautifully written, but I sometimes wonder if thoughtful older people do not smile at the arrogance of the young, who love to write about being old and sad and used up. Roots Too! Too! Too! for the Moon by Greg Brown is fine except that it is a musical carbon copy of A Whiter Shade of Pale.

The single, On the Road, was well produced by Peter Yarrow (Peter, Paul, and Mary) and Phil Ramone (probably the best of the New York engineers who have gotten very wise about producing in recent years) as well as Chris Dedrick. Dedrick seems to have been an important influence here as player, arranger, background singer, and producer.

Michael Johnson's album strikes me as a project in which spread each man involved worked up to his best capacity, which was considerable. That the album is as appealing commercially as it is artistically is a particular pleasure to listeners like me. M.A.

NEW YORK DOLLS. Johnny Thunders, vocals and guitar; Sylvain Sylvain, vocals, piano, and guitar; David Jo Hansen, vocals, harmonica, and gong; Arthur Harold Kane, bass; Jerry Nolan, drums; instrumental accompaniment. Personality Crisis, ten more (Todd Rundgren prod.) MERCURY SRM 1-675, $5.98. Tape: • MC8-1-675, $6.95; • MCR4 1-675, $6.95

The New York Dolls is the latest arrival in the genre that has been called freak rock (among other things), the area of endeavor popularized by Alice Cooper. The Dolls are boys who dress like girls, including exaggerated makeup and all the usual accoutrements. There is one who looks like Mick Jagger, and one who looks like a '52 Buick. Henry Edwards discussed the freak-rock phenomenon at length last month in his "Rock and Rouge" feature review. He suggested there that the commercial success of the Dolls would go a long way toward determining the future of the movement. Can such a group make it without the staggering promotional budgets accorded Alice and David Bowie?

Well, the commercial fate of this record remains to be seen. But the record isn't very promising (not that there's necessarily any connection). As with all such ensembles, there is a great tendency to ignore musical values in the face of all the visuals. However, onstage visuals don't do much to help out a record, unless you choose to stare at the album-cover photo all evening. The recording itself is rather bad; the music sounds like Led Zeppelin, but done with even less imagination. The lead vocals of David Jo Hansen are imitations of Mick Jagger, only horridly done. Jagger himself has difficulty hitting the notes; this boy doesn't even miss gracefully. Finally, the songs—all originals—are boring and repetitive. If you must repeat, you could at least have the composition itself. As with all such ensembles, there is a great tendency to ignore musical values in the face of all the visuals. However, onstage visuals don't do much to help out a record, unless you choose to stare at the album-cover photo all evening. The recording itself is rather bad; the music sounds like Led Zeppelin, but done with even less imagination. The lead vocals of David Jo Hansen are imitations of Mick Jagger, only horridly done. Jagger himself has difficulty hitting the notes; this boy doesn't even miss gracefully. Finally, the songs—all originals—are boring and repetitive. If you must repeat, you could at least have the composition itself.

ALBERT HAMMOND: The Free Electric Band. Albert Hammond, rhythm guitar and vocals, keyboard, rhythm, bass, strings, and vocal accompaniment. Smokey Factory Blues; The Peacemaker; Woman of the World; seven more (Albert Hammond, prod.) Muus KZ 32267, $5.98. Tape: • ZA 32267, $6.98; • ZT 32267, $6.98.

Albert Hammond's Js: Never Rains in California was one of the more striking of the recent pop hits. Here was a compelling tune, sung and arranged with so much craft and style that it automatically became a hypnotic listening experience. Whenever this particular song was played on the radio, you had to listen, that's all there was to it! Hammond's debut LP, "It Never Rains in California," did not possess a single other track to match the quality of its title cut. In fact, all of the other selections on that disc were distinctly inferior. "The Free Electric Band" is a slight improvement. Hammond (who co-authors his songs with Lee Hazlewood) does pick some interesting topics to write about. The composer/performer deals with contemporary and traditional human values and writes tunes about compulsive seekers. Though the Hammond sound—created in large measure by Michael Omatar's smart arrangements and Hammond's powerhouse vocals—still attracts, there is an essential thinness about his oeuvre. Sickness has never been a substitute for artistry and, once again, "The Free Electric Band" proves this essential point. Nevertheless, Hammond does have more than a modicum of talent. The Free Electric Band and Smokey Factory Blues may be undistinguished tunes but they are engaging, and they prove that the Hammond potential is still intact.

Hammond has written and performed one of the better pop tunes—It Never Rains in California. He's still young, he could very well still create a striking album with enough depth to please rather than irritate the listener. H.E.
singer, musician, or songwriter. You buy Wolfman Jack the entertainer, the special personality, the funny weird guy. And you could do a lot worse.

Johnny Do It Faster has a good old rock-and-roll setting and means what you think. In the happiest way. The Blob will have a head-ache to Burt Bacharach and Hal David, who wrote it long long ago, but Wolfman Jack treats it with the humor and bizarre it deserves.

Once again, nothing but Wolfman Jack's consistent oddness holds this raggedy set together. It jumps from Sky to Slinger Lee in the 1950-ish One Mint Julep to, I mean it, Old Man River.

I like peanuts and pizza and terrible late movies and all kinds of other excesses. I like Wolfman Jack. M.A.

PATRICK SKY: Songs That Made America Famous. Patrick Sky, guitar and vocals, strings and harp accompaniment. Fight for Liberation, Radical Social Cas-
kets; ten more. (Alex Bennett and Patrick Sky, prod.) AD ELPHI AD R4101, $5.95.

The history of this disc is well known. United Artists Records was to release it, but none of the major pressing plants in the U.S. dared touch it. In addition, U.A.'s lawyer, Louis Nizer, told the record company that the disc was so offensive that legally it was better off to leave it alone. Discussions went on for months and the record was never released. Now Adelphi, a small independent label, has issued the controversial disc, and enough people have heard about it to generate a lively sale.

"Songs That Made America Famous" is a scabrous collection of ditties by folksinger Patrick Sky. Sky, determined to create a sense of total shock, goes out of his way to say something that will upset everyone. He dishes out obscenity as if he were spooning out soup at a local kitchen. He eagerly attacks Spiro Agnew, Jacqueline Onassis, Cardinal Spellman, and the Sistine Chapel. He writes glibly about deformity, perversion, and brutal death. It all sounds pretty grim, but Sky does have a funny kind of wit, and "Songs That Made America Famous" is as amusing as it is outrageous.

While this disc does not shock—anyone who has lived through the 1960s and arrived intact in the 1970s does not shock—it does prove that outrageousness is still a working method with which one can pulverize current hypocrisy. Though the disc is totally offensive I doubt that it will make you raise more than one eyebrow. It might, however, make you chuckle, especially if you find organized religion, the current government, and tradi-
tional moral values far more offensive than dirty words and perverse images. M.E.
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The Jumping Dance; (o) Iko; You Can't Always Get What You Want; Night Time People; Hayride; Viva El Matador; three more. (Kenny Kerner and Richie Wise, prod.) KAMA SUTRA KSBS 2074, $5.98 Tape: M 52074, $6.97.

Exuma, "The Obeah Man," is a Bahamian who practices, or claims to practice, the local form of voodoo. Most of the time he sings and bangs on things in the recording studio and onstage. I have no information as to the efficacy of his "obeah," though I did watch him make a very nice fish dinner once by talking to the fish.

Exuma's music is more conventional. Like nearly everything else these days, it's a blend. It tends toward Caribbeo rhythm music with rock, soul, and jazz mixed in. The songs are low-key and sultry, remarkable considering the number of odd instruments that are banged, blown, or shaken in the making of it. Occasionally, the lyrics reflect Exuma's spiritual leanings.

For most of his previous recordings, Exuma has performed his own songs. On this new LP, he does a good number of pop standards. Most of them are treated exceedingly well. Love Is Strange, a 1950s rock-and-roll tune, is done magnificently. On the other hand, two Rolling Stones songs are nearly butchered. Paint It Black, originally a masterpiece about the bitter fury of a man whose lover has died, is turned by Exuma into just another black-power tune. And there are some fairly unusual elements, even for Exuma. Hayride sounds like a Pat Boone song, and Viva El Matador sounds positively King-Trio-ish. Yet over all this recording is a good one. Exuma's music has rhythm and drive, and a kind of inner strength that overrules most excesses.

KENNY YOUNG: Last Stage for Silverworld. Kenny Young, guitars and vocals, strings, rhythm, melotron, reeds, and horns accompaniment. Amanda in a Silverworld; Light to Light; Play Electric Waters; nine more. (Kenny Young and Robert Appere, prod.) WARNER BROS. BS 2676, $5.98. Tape: M 82676, $6.97. 99 M 52676, $6.97.

Who is Kenny Young? Young wrote one of the great rock & b classics, Under the Boardwalk. He's also had twenty-three records on the charts, including hits for the Seekers, Herman's Hermits, and Harpo and the Delrons, among others. Now, he's become a "singer-songwriter," à la Carole King, Barry Mann, and Bobby Vee.

This album, filled with sensitive songs about subjectiles, seems overproduced and ponderous. The lyrics also suffer from abundant overcompensation. For example, on Play Electric Waters, Young writes: "Would you care to take a walk up/To the Garden of Extremes/Where negatives are positive/Reality's a dream/And ponder if you will upon the flower song of your life." Since Young is not F. S. Elliot, one tends not to take this pretension too seriously. The album also includes Under the Boardwalk, which is much more effective than the other songs.

After Young gets over the first rush of his new-found creativity, I assume he will settle down and concentrate on both the basic beat and stylish simplicity that have marked his best work. Until then, I wish him well. Growing pains after all are difficult. H.E.

The ALLMAN BROTHERS BAND: Brothers and Sisters. Gregg Allman, vocals and guitar; Richard Betts, guitar, Berry Oakley and Lamar Williams, bass; Chuck Leavell, piano; Butch Trucks and Jaimoe drums; instrumental accompaniment. Wasted Words, Ramblin' Man, Pony Boy, Early Morning Blues; three more. (Johnny Sandlin and the Allman Brothers Band, prod.) CAPRICORN CP 0111, $5.98. Tape: M 80111, $6.97. 99 M 50111, $5.97.

In the realm of blues rock, there are bands that play more authentically, or with more gusto, than the Allman Brothers. But none is so successful as this outfit from Macon, Georgia, which has survived the deaths of two original members to become one of the great bands of our time. But Madison Square Garden is no more difficult than writing a tune and calling it blues. This newest recording is the latest installment of inflated blues played with acceptable amounts of respect. The tunes are not memorable, and Richard Betts's slide guitar has been done better by others. And Gregg Allman's vocals are scarcely adequate. Yet the group has an appeal—a cohesiveness built at least partially on the experience of having survived too many tragedies. M.J.

BROADSIDE REUNION, VOL. 6: Blind Boy Grunt, Phil Ochs, Tom Paxton, Mike Millius, Eric Andersen, Peter LaFarge, Len Chandler, Sig Cunningham, and Group. (A. Friesen, prod.) FOLKWAYS FR 5315, $5.98.

This is a reissue of some obscure records made in the early 1960s by young folksingers, some of whom subsequently became better known, such as Dylan. The songs, mostly protest due to the left leanings of Broadside magazine, which originally recorded the songs, are poorly recorded and often shouldily played. But they form a vivid picture of the early-1960s folk protest period, a time that has been largely forgotten by the persons who participated in it.

LAMBERT AND NUTTYCOMBE: As You Will. Lambert and Nuttycombe, vocals, guitars, songs. arranged by Thomas Sellers, Keith Olsen, Clark Gassman. She's My Music; Child's Care; Hollywood Baby; eight more. (Keith Olsen, prod.) 20TH CENTURY-FOX 415, $4.95.

I am continually fascinated by how much space there is within the record industry. Though all shops seem tightly closed to new artists and producers trying to break through, the fact is that there is room for every style, every cultural inclination and taste, including no taste. So branched are record audiences, so spread out is economic worldview, that everyone has a shot. To put it another way, those that fail rarely do so because "there is no market" for their sound. No matter how they insist that is so. Artists who mean it create their own markets if necessary. Others maintain healthy careers just under the surface for years, as I maintained a "low-grade infection" all last winter. It stayed quite alive without ever bursting onto my consciousness as The Flu.

Lambert and Nuttycombe are a good case in point. I don't know what they do, where they work, but they hang in. They have had some commercial successes. Stylistically they are direct descendents of groups such as the
The SO system is an excellent compatible 4-channel system. There are many more SO encoded records available than any other type of prerecorded 4-channel material. SO 4-channel discs are being broadcast over FM radio. These three facts go a long way toward explaining why practically all audio manufacturers now include in their 4-channel receivers a circuit which they claim "decodes" SQ. Though these claims are generally not false, the consumer had better inquire further, as there are different degrees of decoding.

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CIRCLE 29 ON READER-SERVICE CARD
Kingston Trio. Groups that have the specific sound of the polished amateur always find a market. While Ike and Tina Turner, Carly Simon, or the Carpenters do things a hell of a lot better than you or I, Lambert and Nuttycombe do it only a hair better than we could if we wanted . . . if we'd had the chance . . . if we'd had piano lessons and an uncle in the business . . . Those who buy Lambert and Nuttycombe probably do so precisely because they are not superstars.

Lambert and Nuttycombe are not pathfinders, not thoroughbreds, not originals. But they are the bulk of the record industry. They keep producers and secretaries and record-pressers alive. Once in a while such groups hit big.

We'd had piano lessons and an uncle in the business . . . we wanted .....

Ike and Tina Turner. Carly Simon. The Kingston Trio. Groups that have the specific sound of the polished amateur always find a market. While Ike and Tina Turner, Carly Simon, or the Carpenters do things a hell of a lot better than you or I, Lambert and Nuttycombe do it only a hair better than we could if we wanted . . . if we'd had the chance . . . if we'd had piano lessons and an uncle in the business . . . Those who buy Lambert and Nuttycombe probably do so precisely because they are not superstars.

Lambert and Nuttycombe are not pathfinders, not thoroughbreds, not originals. But they are the bulk of the record industry. They keep producers and secretaries and record-pressers alive. Once in a while such groups hit big. Usually they don't. But they survive. —M.A.

### Theater and Film

**Miklós Rózsa Conducts His Great Film Music.** ANGEL S 36063, $6.98; full 4XS 36063, $6.98. Tape: + CA 36063, $6.98;  CT 32460, $6.98.

Excerpt from the sonically improved remastering, this Angel re-release offers little for Miklós Rózsa fans to get excited about. In addition to the original Capitol release of these performances, opulently packaged, well-engineered versions of *King of Kings* and *El Cid* have been available recently enough, and the academy-award-winning *Ben-Hur* score can still be heard on an MGM release. *Quo Vadis* was also recorded, although in less than good sound. For the uninitiated, however, this album offers as good an introduction as any to some of the most successful historical-sonic-tacular music ever written.

Along with Bernard Herrmann, Rózsa was one of the first Hollywood-based composers to use a more modern, dissonant musical idiom in his film scores. Because of this, and because of the strong influence of the composer's native Hungary on his work (note the love theme from *Ben-Hur*, for example), Rózsa's personal style remains one of the most distinctive to be heard in the domain of film music. And the Hungarian element is probably at least partially responsible for the more convincing and gutsy primitiveism that pervades Rózsa's historical scores. Compare the ominous *Triumphant March* of *Quo Vadis*, for instance, with the anodyne *Cleopatra's March* from Alfred Newman's score for *The Robe* and you will understand that the word "barbaric" would have to have two definitions if it is to be applied, as it has been, to both compositions.

But Rózsa, both as a film and as a "serious" composer, deserves a much better fate than the biblical-pageant type-casting that recent recordings have helped perpetuate. And while this Rózsa-conducted re-release is not unwelcome in the sampling it offers, let's hope that RCA's "Classic Film Scores" series will tackle such soundtracks as *Lost Weekend*, *A Double Life*, and *Double Indemnity*, to name only a few.

**The Flasher.** Original soundtrack recording. Pool-Pah (Rick Stabile, Bruce Handelman, Seth Handelman, Lenny Colacino, and Joe Ruggieri) songs, vocals, and instrumentals. 
*Flight: Winter in April's Eyes; Kahura; Sour Soul; Laughter and Pain; Two-Way Road; April Witch; Flasher Theme.* (Michael Wright, prod.) GREENE BOTTLE GBS 1008, $4.98.

I don't think the Beacon Theater is considered "Broadway," though even though it's a theater on Broadway (at Seventy-fourth Street). So this is an "original soundtrack," but not an "original Broadway soundtrack." The production from which it's taken is called *An Evening with the Flasher,* said to be an "X-rated concert." In keeping with this, a jacket photo shows a man exposing himself to the Central Park statue of Alice in Wonderland.

I have no idea what occurs onstage, nor does the idea of the production motivate me to find out. But no matter what it is, the soundtrack recording is subtle and beautiful. The rock group Pool-Pah, which wrote and performed the music, plays excellently, with taste and imagination. The songs flow one into the other to form a wispy pastiche of light rock, jazz, and classical derivations. The use of the Arp synthesizer is good, and the singing is appropriately summery and understated. A most refreshing achievement.

**Pat Garrett and Billy the Kid.** Original motion picture soundtrack recording. Composed by Bob Dylan. Performed by Bob Dylan et al. (Gordon Carroll, prod.). COLUMBIA KC 32460, $5.98; tape: + CA 32460, $6.98;  CT 32460, $6.98.

Film producers never seem to tire of finding

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this country's most original directorial talents. Executives trying to "sell the product" of one of the others throughout the film (in which he isn't taking pot shots at his harmonica-playing, soulless howling, pseudo-profound lyrics, and grammar-school melodies as you're ever apt to hear on a single record.

What all of this is Bob Dylan at his worst, which is about as staggeringly negative a comment as I ever hope to make about any musical composition or performance. I suppose authenticity can be used as an excuse for certain of the compositions heard on this disc, such as the incredibly monotonous opening theme, which I must admit did give atmosphere to the picture. But I hardly see the point in isolating the incredibly monotonous opening theme, or even the moronic Billy the Kid, the whole soundtrack was inundated by as mindless an assortment of inane guitar-plunking, painfully strident harmonica-playing, soulless howling, pseudo-profound lyrics, and grammar-school melodies as you're ever apt to hear on a single record.

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A Touch of Class. Original motion picture soundtrack. Composed by John Cameron with songs by George Barrie and Sammy Cahn, Madeleine Bell, vocals. Brut 6004 ST, $5.98.

A Touch of Class is a nifty film comedy, a matinée of those old Spencer Tracy/Katharine Hepburn romances to the new morality. Not everything in it works, but A Touch of Class is classy entertainment. And it has a classy soundtrack; the lilting score includes a number of themes that successfully underscore the action. Music is always an intrinsic part of the film experience, but so much commercial hackwork is being created these days that one is more than pleased when authentic professionals take over the job. This soundtrack is professional work. In addition, four-time Academy Award winner Sammy Cahn has been enlisted to provide five songs for the score; you can travel safely when such a pro is in control. Lyricist Cahn is an old master, and it shows.

It's a pleasure to report that a witty film has inspired an equally clever soundtrack album. See the film first. Then the LP will be richly evocative as well as a musical delight.

CAPTAIN FROM CASTILE: THE CLASSIC FILM SCoRES OF ALFRED NEWMAN. Ambrosian Singers, Band of the Grenadier Guards, National Philharmonic Orchestra, Charles Gerhardt, cond. (George Korngold, prod.) RCA RED SEAL ARL 1-0184, $5.98. Tape: ARS 1-0184, $6.95; ARK 1-0184, $6.95.


Captain from Castile, The Robe, David and Bathsheba, Anastasia, The Hurricane, The Pleasure of His Company, Laura (by David Raskin), Love Is a Many-Splendored Thing (by Sammy Fain).

Except for hard-core nostalgia addicts or dyed-in-the-wool movie-music-for-the-sake-of-movie-music fans, the arrival of two Alfred Newman discs has to be considered more of a rich embarrassment than an embarrassment of riches. Newman has always struck me as one of the most gauche of all the early "classical" Hollywood composers, and the reasons for my feelings became quite apparent as I listened to these albums. For Newman almost invariably sounds like a pop composer trying unsuccessfully to expand musical ideas in symphonic directions they don't want to take. The Airport theme heard on the RCA album, for instance, tries hard enough to be dynamic. But for all its jagged rhythms, none of the ideas blend together well enough to get the piece off the ground, and it all comes ever so close to crashing into utter banality.

At least selecting between these two albums turns out to be an easy task. Although I prefer Newman's conducting of the two Captain from Castile pieces to Gerhardt's brassy and sloppily performed renditions, and although the selections from David and Bathsheba and The Robe on the Angel disc are not duplicated on the RCA, the entire second side of the Newman-conducted disc is made up of obnoxious, non-Newman, son-of-Muzak arrangements.
of certain Newman themes (plus the Raskin
Laura and the Fain Love Is a Many-Splin-
dored Thing), and I am frankly surprised that
the composer agreed to conduct such abor-
tions of his own offspring. Granted, Angel had
to work with what it had on hand, since the al-
bum is made up entirely of re-releases of cuts
formerly available on several Capitol records.
But the fertility of such undertakings is sum-
med up paradoxically in Rory Guy's liner
notes, which point out that while The Moon of
Manakaora (in my opinion one of Newman's
most forgettable themes) from Hurricane has
long been a "standard" the film's principal
theme "has languished to obscurity." Heaven
forbid Angel should have filled the gap.

The RCA disc offers a much more represen-
tative sampling of Newman soundtracks. all
of them in more or less "straight" orchestrations.
Although I found it hard to get excited over
most of the soundtrack excerpts recorded
here, aficionados will no doubt be delighted to
round out to an even dozen or so the number
of recordings of the Gershwinque Street
Scene in their collections, and I must admit
that Cathy's Theme from Wuthering Heights
has an irresistible romantic poignancy to it.
And although it probably contains every
Roman-spectacular cliché known to mankind,
the title theme from The Robe is awesomely
imposing, particularly when heard in RCA's
wide-range, full-bodied sonics. Elsewhere, the
recorded sound did not impress me as much
on this disc as it has in the previous two re-
leases in the series (devoted to Korngold and
Steiner), but I suspect my reaction may be due
to the less than brilliant orchestrations. A simi-
lar excuse might be made for Gerhardt's un-
thinkable interpretations. I might add that
some of the other more interesting selections
here seem strongly derivative of other com-
posers: Sibelius' Fifth Symphony comes to
mind in Vision from The Song of Bernadette,
as does Honegger's King David in Caligula's
March from The Robe.

However, what to me is worth the entire
price of the record—for reasons having little to
do with the music itself—is the lushly recorded
20th Century-Fox fanfare (written by New-
man) that opens the disc. Several eras of
movie-making are captured in these twenty
seconds, the most captivating of the entire
disc. R.S.B.

jazz

DUKE ELLINGTON AND HIS ORCHESTRA: Yale
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pets; Lawrence Brown, Buster Cooper,
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Hodgels, Russell Procope, Paul Gonsalves,
Jimmy Hamilton, Harry Carney, reeds; Jeff
Castleman, bass; Sam Woodyard, drums.
Salone, Up-Jump; The Little Purple Flower; five
more. FANTASY 9433, $4.98.

During the 1960s, when Duke Ellington was
represented by relatively few recordings, there
were reports that he was recording a great
many of his performances (as well as doing
studio sessions) that were being put into some-
body's vaults and would eventually show up.
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So now it's the 1970s and we're getting lucky. Here's the Duke of the '70s.

In the last couple of years we have gotten his "Latin American Suite," recorded in 1968, and a Paris concert recorded in 1963. And now this Yale concert, recorded in 1968. The Paris concert was fairly standard Ellington, the Latin American Suite one of his long, impressive works. This Yale concert is Ellington effluvia—of a bit of this, of a bit of that, large, small, and trivial, all but one piece (A Train) new to records and all of it delightful.

Trivia must include the Ellington version of Yale's Boo-Boo Boo-boo, which becomes very solid Ellingtonia. The most ambitious hit is the two-part The Little Purple Flower to which Duke attempts to give some significance with his between-parts comment but which really lives (first part) or dies (second part) on the music itself. Beyond that there is a marvelous showcase for Harry Carney's juicy low notes on baritone saxophone—Chromatic Love Affair which, as Duke says, Carney takes "half a step at a time"—for Cootie Williams' vibrant trumpet on Put confirm and for Russell Procope's clarineteau clarinet on Swamp Goo. In essence, the Ellington spectrum with, as lagniappe, a Johnny Hodges medley and, for penance, another of Paul Gonsalves' grinding, up-tempo copies of his Crescent on Blue routine. J.S.W.

The death of Eddie Condon last August left a gap in the jazz world, not so much musical as verbal. Eddie—or "Slick," as he was known in his early days—and what an aptly descriptive nickname that was—had a great deal more to say about jazz argumentatively than he did with his guitar (or, earlier, banjo). He was known as a guitarist who never took a solo though his mouth was constantly in action—and usually to the advantage of his musician friends.

The jazz concerts that proliferate around the country today started, for real, with Eddie Condon when a series of cocktail performances, on New York hotel terraces, became fairly standard Ellington. The young saxophonists of the Forties who tried to emulate Charlie Parker sweated like mad trying to get his fleeting runs down with reasonable accuracy. So how could a five-piece saxophone section hope to dive into Parker's solos and come out in anything less than disarray?

Supersax, a group of five saxophonists plus supporting brass and rhythm, has done just that with remarkable success. Playing arrangements by Med Flory and buddy Clark, around whom the group coalesced, the five saxophonists have managed to catch both the style and the spirit of famous Parker improvisations as Ko-Ko, Parker's Mood, Moote the Moosche, and several other classic Bird recordings. All the saxophone passages are full ensemble. The only solo voices are Conte Candoli's trumpet, coming on with appropriately Gillespie-like lines, and occasional brief piano passages by Ronnell Bright.

The emphasis in the arrangements is on the structure and beauty of the solos that Parker created. Harmonized for a section, these solos take on a fresh, vital dimension that gives them a new validity of their own, rather than a reflection of Parker's performances. For saxophone fans, for Parker fans in particular, and especially for big-band fans (to whom this saxophone section should be a revelation), this is an important record.


Davy McKenna: Cookin' at Michael's Pub. Dave McKenna, piano. Dick Johnson, clarinet and flute; Bucky Calabrese, bass. Dream Dancing; Change Partners; The Last Dance; seven more. Halcyon 108, $4.98 (Halcyon Records, Box 4255, Grand Central Station, New York, N.Y. 10017).

Three infrequently recorded pianists play on these three discs. Claude Hopkins was part of the Harlem piano scene in the '20s and a very successful big-band leader in the late '30s and '40s. Johnny Guarneri is a will-o'-the-wisp who could play like almost any pianist of the '30s and '40s but most successfully in the Fats Waller vein—a talent that tended to obscure the cocky arrogance that made Eddie Condon an influential character on the New York jazz scene in the Forties. J.S.W.

Supersax plays Bird. Med Flory, Joe Lopes, Warren Manhe, Jay Migliori, and Jack Nardelli, on saxophones; Conte Candoli, Ray Triscari, Larry McGuire, and Ralph Osborn, trumpets; Charley Loper, Mike Barone, and Ernie Tack, trombones; Ronnell Bright, piano; Buddy Clark, bass; Jake Hanna, drums. Be-Bop, Night in Tunisia: Hot House; seven more. Capitol ST 11177, $5.98.

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The jazz concerts that proliferate around the country today started, for real, with Eddie Condon when a series of cocktail performances he tried to put on in the lobby of a New York hotel in 1942 were terminated and he sought refuge in a concert hall—Town Hall. There were nine of those Town Hall concerts in which the most prominent and most consistent noise is the sound of Condon's abrasively brassy voice introducing the musicians—needing Gene Krupa, whose big band was playing at the Capitol Theater in New York at the time, or showing a bit more relief and grace. The only solo voices are Conte Candoli's trumpet, coming on with appropriately Gillespie-like lines, and occasional brief piano passages by Ronnell Bright.

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through to the audience who ought to be welcoming his rich, singing blues alto. He is backed this time by masses of strings, plus guitars, a saxophone quartet, and flugelhorn. But despite all this assistance, it is still Williams' full-bodied, clean, blues drenched lines that make the pieces work.

J.S.W.

in brief


CHERYL DILCHER: Butterfly. (Jeff Barry, prod.) A&M 4394, $5.98. Tape: OT 4394, $6.95. CS 4394, $6.95. Every record company should have its own Melanie if it wants one: now A&M has its. Whatever does it for you. M.A.

TINA HARVEY: (Jonathan King, prod.) UKS 53103, $4.98. A promising debut by a young Britisher whose repertoire ranges from 'Like a Rolling Stone to Lili Marlene. Her Dylan is best. M.J.

CREEDENCE CLEARWATER REVIVAL: Creedence Gold. FANTASY 9418, $5.98. Tape: M5160-9418, $6.95. MS160-9418, $6.95. Disbanded now. Creedence Clearwater Revival is still a much-loved rock band. This "greatest hits" assemblage proves once again that Creedence's Proud Mary and Bad Moon Rising deserve to be rock standards. One wishes, though, that the band's regional accents did not play havoc with voices middle of the line like "working," "turning," and "burning."

H.E.

LOVE UNLIMITED: Under the Influence of Barry White, prod.) 20th Century-Fox T 414, $4.98. It sounds as if producer Barry White tried to make this group sound exactly the way he would sound if he were a girl's trio. The problem is obvious, and despite the able help of Gene Page the album is dull and uncomfortable. M.A.

HEADS, HANDS & FEET: Old Soldiers Never Die. ATCO SD 7025, $5.98. This English ensemble works hard but the result is heavy-handed and refuses to take off. There are just too many cuts on this disc that indicate that Heads, Hands & Feet is all thumbs. H.E.

DANNY O'KEEFE: Breezy Stories. ATLANTIC SD 7264, $5.98. Tape: TP 7264, $6.99. CS 7264, $6.98. Considering what an interesting and important artist Danny O'Keefe is. Atlantic should be shot for letting the graphics of this album get-by-album design (closeup painting of '40s-type phony blond with expressionless eyes) by Stanislaw Zagorski. art direction by Mali Schulman. Newer artists can't afford cheap-thill covers. Besides, don't these people know the tacky-cover period is out? Even people know the tacky-cover period is out? Anyway, the graphics do nothing but make O'Keefe hang in long enough to make it. M.A.
thing in his music that not only sweeps his listeners along but infuses them with a potent share of its own prodigal energy.

My favorite Handelian-vitamin prescriptions are the famous Water Music and Royal Fireworks Music—provided they are played with genuine stylistic authenticity and contagious gusto. On tape we had to wait a long time for really satisfactory versions, those by Menuhin for Angel, and of these only his 1964 Water Music remains in print (cassette and cartridge editions only). Hence my lively welcome for the technologically more up-to-date versions by Raymond Leppard and the English Chamber Orchestra (Water Music: Philips/Ampex L 5047; Royal Fireworks Music and three Concertos for Winds and Strings: Philips/Ampex L 5369; 71/2-ips reels, $7.95 each). As his fellow musicologists have been quick to point out, Leppard is not free from some tempo and score-fudging mannerisms, and both he and the Philips engineers are more completely successful in the infectiously spirited and sonically lucid Water Music than they are in the somewhat overheated and sonically thicker Fireworks. But even the latter reel is a Must for every Handel aficionado if only for its coupled concertos from Vol. 47 of the Complete Works (pp. 72-79, 2-15, 80-98) which include the composer's trial versions of several Water and Fireworks Music movements and thus are fascinating to students as well as satisfying in their own right.

Peters Cassettes: from Opera and Operetta... The same big box of Peters International releases from which I drew a batch of Richard Tauber and opera 8-track cartridges last month also included music cassette editions of both complete opera tape-processed in Italy and Peters' own recordings of European EMI recordings. The operas are Leoncavallo's Pagliacci in last year's RCA version starring Caballé, Domingo, and Milnes, with Santi conducting; and the 1964 RCA Rigoletto starring Moffo, Kraus, and Merrill, with Solti conducting (Italian RCA RK 7090-91 and RK 7027-28 respectively, two cassettes each. $13.98 per set; also 8-track cartridge editions at the same price).

The Pagliacci (in this version's first taping of any kind) must be one of the least melodramatic, or even dramatic, performances ever recorded, but in compensation it is one of the very best for vocal appeal and sonic quality, and boasts the added attraction of a batch of filler arias by the same stars from Leoncavallo's less-familiar Chatterton, Zazà, and (non-Puccinian) Bohème. The Rigoletto, once available in a 1965 reel edition, now survives on tape only in cassette and cartridge excerpts in this country. So Moffo and Merrill fans should welcome the return of the complete work in RCA Italiana's handsome plush-lined boxing (which however does not include a libretto). Like the later Pagliacci it is beautifully sung and the recording still sounds admirably strong and vivid, but it too (even with Solti at the helm) lacks dramatic fervor and impact.

Odeon/P.I. MCPE 6031 (also 8-track cartridge 8PE 6031: $6.95 each) is an invaluable historical documentation of the young Jussi Bjorling, recorded in monophonic recordings in 1934 of course in his early days—the '30s—with the Swedish Royal Opera. He sings, in Swedish and with fabulous vocal freshness and assurance, seven warhorse operatic arias and seven mostly salonish Italian, English, and Swedish songs. Odeon/P.I. MCPE 6040 and 6044 (also 8-track cartridges, $6.95 each) are comparably valuable for their documentaries of the early career—early '60s—of another gifted and even more tragically short-lived tenor, Fritz Wunderlich. He is heard, with a batch of less familiar arias and the Graunke Symphonies under Carl Michalski, in selections from three operettas by Leo Fall and one by Carl Zeller (Die Rose von Stambul and Der liebe Augustin in 6040; Der fidele Bauer and Der Vogelflieder in 6044). But here the star (then on the launch pad of his meteoric rise on the international scene) is by no means the sole attraction: The music itself is irresistibly catchy as well as delectably sung and recorded.

... to British Proms Favorites. One of the reasons why the conductor of the Royal Liverpool Philharmonic is now Sir Charles Groves undoubtedly is his authoritative perpetuation of the hallmark's stylistic traditions established by such quintessentially British conductors as Sir Henry Wood and Sir Adrian Boult, and such composer/conductors as Eric Coates and Sir William Walton. Certainly Groves's affinity for such music-making is persuasively demonstrated in two late-'60s programs originally released under the English Columbia Studio Two label, now taped as Odeon/P.I. MCPE 6069 and 6073 (also 8-track cartridge editions: $6.95 each). The former is a Coates program inevitably featuring the ever-popular London and London Again Suites plus The Three Bears and Cinderella "phantasies," played with irresistible zestfulness and brightly recorded if with considerable "spotlighting." The latter, more recently and even more brilliantly recorded, comprises most of Walton's "popular music": Spitfire Prelude and Fugue; Scapino and Johanneshburg Festival Overtures; Crown Imperial and Orb and Sceptre Coronation Marches.
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