High Fidelity

Everything you wanted to know about Editing

How to Falsify Evidence and Other Tape Editing Techniques

Who Hears Splices Better—Musicians, Technicians, or Laymen?
Glenn Gould Conducts an Experiment

A Guide to Taping from Radio Broadcasts

Laboratory Test Reports

Nakamichi 550 consumer-priced cassette deck
Marantz 2325 “Dolby” receiver
Dual cassette deck
Royal Sound Add’n’Stac tape storage unit
Heath TM-1626 mixer kit
Both units are even equipped with a strobe light directed at the strobe marks for easy viewing.

Combine the best automatic features with manual operation

While many hi-fi enthusiasts demand completely manual turntable operation, there are many purists who prefer semi-automatic operation. Pioneer provides this extra convenience in the PL-55X and PL-15D/II. Both models incorporate automatic tonearm return and shutoff. When the record has finished playing, the tonearm automatically returns to the arm rest and the power is turned off.

Automatic tonearm return and shutoff

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

The PL-71 and PL-12D/II, at both ends of Pioneer’s turntable lineup, offer the total involvement that can only be attained by completely manual operation.

Superb S-shaped tonearms for better tracking

The tonearm of every Pioneer turntable system is the S-shape design, for optimum groove tracking. All are statically balanced and all use adjustable counterweights with direct reading of tracking force. All have adjustable anti-skate control and oil-damped cueing for the gentlest application of stylus tip to record groove. Lightweight plug-in cartridge shells insure positive electrical contact and optimum stylus position and angle for lower distortion and reduced record wear.

Unexcelled performance

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

Choice of the professionals

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

U.S. Pioneer Electronics Corp.,
75 Oxford Drive, Moonachie,
New Jersey 07074 / West: 13300 S. Estrella, Los Angeles 90248 / Midwest:
1500 Greenleaf, Elk Grove Village, Ill. 60007 / Canada: S. H. Parker Co.
The manual turntable is rapidly becoming the first choice of hi-fi enthusiasts everywhere. The reason why is quite simple. Today's enthusiasts are more knowledgeable, more sophisticated and more involved with their music. And only the manual turntable can provide the involvement and performance they demand.

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

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

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

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

**Consider the performance advantages**

Belt-drive, featured in Pioneer's PL-12D/II, PL-15D/II and PL-A45D, means smoother, more uniform platter rotation than can be achieved with typical idler-wheel/pulley arrangements normally found in record changers. Even changers belt-drive for direct-drive motor reduces friction equipped with synchronous motors transmit vibration to the turntable platter. This is picked up as low-frequency rumble by the tonearm and cartridge. By driving the platter with a precision-finished belt, vibration is effectively absorbed before it can be translated to audible rumble.

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

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

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The source of perfection in sound...tracks at one gram (or less) in stereo and discrete.

Frankly, perfection doesn’t come easily. Pickering’s engineers pursued the idea of a totally new departure in cartridge design with all the zeal of true crusaders. They had a reason...there was a demand for a pickup to play both stereo and discrete (as well as SQ and QS) with total and absolute precision at one gram. That they succeeded is a remarkable achievement because this cartridge successfully tracks all types of records at forces even lighter than one gram. It is a real first to do it this accurately.

The Pickering XUV/4500Q possesses excellent performance characteristics that provide outstanding frequency response and separation beyond 50 kHz. These improvements make possible the most faithful reproduction of the 30 kHz FM-modulated material on discrete records. It is noteworthy that Pickering’s exclusive, new design development, which provides superior 4-channel discrete performance, also greatly enhances the reproduction of stereo records.

The XUV/4500Q features Pickering’s patented Quadrahedral® stylus assembly. The Quadrahedral stylus assembly incorporates those features that produce extended tracking™ for 4-channel as well as stereo. This means that it possesses not only superior performance in low frequency tracking, but also in high frequency tracing ability. When combined with the exclusive Quadrahedron™ stylus tip, a brand new shape, it can truly be called: "the Source of perfection in Sound", whether the playback requirement is stereo, SQ, QS or discrete 4-channel.

The specifications are so exciting that we hope you will write to Pickering and Company, Inc., Dept. HF 101 Sunnyside Blvd., Plainview, New York 11803 for further information.
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All the tests the audiophile can look forward to next year. New Equipment—1976 will be a roundup of the major introductions plus an evaluation of the latest trends in audio technology. And what will you play on this equipment? Preview of Forthcoming Recordings will give you a list of what to expect from all major labels. In The Story of a Real Rewrite, Conrad L. Osborne discovers that Russian censorship extends even to record liner notes, and HF prints an account of his experience and what he was not allowed to say about Prokofiev's The Story of a Real Man. Jazz-Rock is bringing booming record sales and royalties to many jazz artists, but is it a true extension of the art or a lucrative copout?

### SOLUTION TO HIFI-CROSTIC NO. 2 (JULY 1975)


In its fundamental appeal to the brotherhood of man, Haydn's Creation is close to Mozart's Magic Flute. "What cannot be said may be sung," and all the king's censors and all the king's men could not prevent Haydn from writing music to unite men in true friendship.

### ADVERTISING


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Is it live or is it Memorex? Who knows?

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

He couldn't tell.

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

In fact, since we introduced MRX₂ Oxide, a lot of other ferric tapes have been scrambling to find something to beat it. Nobody has.
"The Sony TC-756 set new records

TC-756-2 Stereo
Deck also features 15 and 7½ ips tape speeds; Ferrite & Ferrite 2-track/2-channel stereo three-head configuration; symphases recording that allows you to record FM matrix or SQ 4-channel sources for playback through a decoder-equipped 4-channel amplifier with virtually non-existent phase differences between channels. Also available, TC-756 with quarter-track/2-channel stereo head configuration.
Hirsch-Houck Laboratories further noted, "The dynamic range, distortion, flutter and frequency-response performance are so far beyond the limitations of conventional program material that its virtues can hardly be appreciated."

The frequency response of the TC-756-2 is rated at 30 to 30K ± 3 dB at 15 ips. Hirsch-Houck Laboratories said, "Although no claims are made for the TC-756-2 in this regard, it is the first machine we have seen whose frequency response should allow it to copy CD-4 discs in their encoded form."

The Sony TC-756-2 is representative of the prestigious Sony 700 Series—the five best three-motor 10½-inch reel home tape decks that Sony has ever engineered.

Like the TC-756-2, all feature a closed loop dual capstan tape drive system that reduces wow and flutter to a minimum of 0.03%; logic controlled transport functions that permit the feather-touch control buttons to be operated in any sequence, at any time without spill-

TC-755 Stereo Deck also offers the lowest price in the Sony 700 Series at $699.95; Ferrite & Ferrite heads; symphase recording; 7½ and 3¼ ips tape speeds; tape path adjuster for even tape winding.

TC-758 Automatic Reverse Stereo Deck adds features like programmable auto reverse and bi-directional recording that allow up to 6 hours continuous record and playback time—longer than any Sony unit; roto-bilateral Ferrite & Ferrite heads that offer wider frequency response, better tape-to-head contact and less distortion than other magnetic heads; symphase recording; and 7½ and 3¼ ips tape speeds.

TC-788-4 Quadradial Deck features 4-channel record and playback; built-in PAN POTS that function as a built-in mixer; synchro-trak that allows record heads to double as playback heads for perfectly synchronized multi-track (sound-with-sound) recording; mode selector switches that make it virtually impossible to erase master track while recording additional tracks; and 15 and 7½ ips tape speeds.
"Get it on together."

"You know, I've always thought of music as a universal language. In fact, that's probably the reason my daughter Nancy and I get along so well together. So when it's time for some easy listening, we get it on together with Koss Stereophones. Because nothing brings back the excitement of a live performance like the Sound of Koss.

"This year the engineers at Koss have made that sound better than ever, with an all new Decilite™ driver assembly. It's the first High Velocity driver element to deliver all 10 audible octaves, and it's featured in the new HV/1a and the HV/1LC Stereophones. Take it from old 'Doc', the new Koss High Velocity Stereophones deliver a fidelity and wide range frequency response unmatched by any other lightweight stereophone.

"So if you'd like to hear some lightweight, hear-through Stereophones that'll curl your toes, slip into the new HV/1a or the HV/1LC with volume-balance controls at your Audio Specialist. Or write for the free Koss full-color catalog, c/o 'Doc and Nancy'. With a pair of the new Koss High Velocity Stereophones and any of the Koss Listening Stations, you can really get it on together. © Koss Corporation"
Winifred Wagner and Wilhelm Furtwängler—did they contribute to Toscanini’s exit?

Toscanini and Bayreuth

I was interested in James Orr’s April inquiry concerning Toscanini’s sudden departure from Bayreuth in 1931.

I lived in Bayreuth for several months in 1937 and was a resident in the home of Polizeiamtmann Frederic Kesselring and his wife, who had lived there for many years. Frau Kesselring regaled me with many stories of Bayreuth. According to her account, Furtwängler and Toscanini were to jointly conduct the memorial concert for Siegfried Wagner, who had died the year before. Toscanini, she told me, was angered when he felt that Furtwängler was being given more rehearsal time with the orchestra than he was assigned. In his anger, he left the Festspielhaus, and as a matter of fact left the city itself in his chauffeur-driven motor car. My recollection is that Toscanini did return to conduct his remaining performances of the 1931 festival but did not return to Bayreuth after that year. Many of us who lived and breathed the interest of Bayreuth at that time will remember that the modern annex built by Wahnfried was intended to be the residence of Maestro Toscanini whenever he went to Bayreuth.

For a further refreshing of my memory, I have just read the paragraph on page 142 of Geoffrey Skelton’s book Wagner at Bayreuth that reads:

Furtwängler’s holy determination did not last long. Though in 1931, the first year of Winifred Wagner’s sole directorship, both he and Toscanini conducted, trouble arose between them over a memorial concert for Siegfried, and Toscanini left Bayreuth never to return. And before the next season Furtwängler had himself resigned, giving as his reason in a newspaper article that he was not prepared to take orders in musical matters from a non-musician such as he held Winifred to be.

At the same time, I am always somewhat loath to accept uncritically accounts in a book that presents “facts” I know to be erroneous. On page 148 and 149, Mr. Skelton, speaking of Kirsten Flagstad’s 1933 and 1934 Bayreuth performances, says that she “relates in her memoirs that these appearances led to some ill feeling against her outside Germany, particularly in the United States, and in consequence she accepted no further engagements in Bayreuth.” The fact is that after 1934 Mme. Flagstad was never invited to sing there again. It is true that following her American debut in 1935 she would not have accepted an invitation (she told Artur Bodanzky this in my presence); it is also true that after the war she might have returned had she been invited.

Edwin McArthur
Hackensack, N.J.

In her book The Royal Family of Wagner, Friedelind Wagner says that Toscanini did not conduct at the August 4, 1931, memorial concert for Siegfried Wagner because her mother Winifred would not keep spectators out of the Festspielhaus during rehearsals. Toscanini could not, or would not rehearse in the presence of spectators. With Winifred already an old friend of Hitler, and with Hitler and many of the Nazi bigwigs already streaming in and out of Wahnfried and the Festspielhaus, it was apparently a social asset to her to permit the visitors to sit in on rehearsals.

In her book, Friedelind presents her mother as an ardent supporter of the Nazi party and a loyal friend and devotee of Hitler. She records how Winifred even con-
You're looking at our attitudes

We've been at the business of high fidelity for a long time. And still, every so often we ask ourselves, "What's it all about?"

For us, it's certainly not about mass production, nor about squeezing products into traditional "price points". What we are about is to find, without qualification, the best way to reproduce music in the home.

Of course we've had our disappointments. We remember a "shelf" unit that couldn't fit on any shelf known to mankind.

But then there have been our triumphs.

We believe the products in this advertisement are the finest expressions of the attitudes that motivate us. They are diverse, but consistent with our commitment to bring the highest quality to every function of music reproduction.


Simply stated, the new ST-7 provides a way of playing music in the home that obsoleses conventional pivoted arm turntables.

Diverse and consistent. The Citation 16 amplifier is a remarkable synthesis of brute force, technological precision and sonic sensitivity. awesome power with flawless performance. When measured by the criteria that together most accurately predict musical results—square wave response, slew rate and rise time—Citation 16 is without peer. The excitement we feel at Harman/Kardon these days is in part due to the reaction from audiophiles who have experienced Citation 16.

Diverse and consistent. The ST-7 and Citation 16 expand the boundaries of state-of-the-art. The resulting new technology is soon incorporated in other products. The new A401 integrated pre-amplifier and power amplifier does not produce the absolute power levels of Citation 16. But its square wave response, slew rate and rise time reveal its genealogy. We can conceive of no better recommendation for the first time "investor" in high fidelity.

Diverse and consistent. As the 430 receiver vies for visual attention on your dealer's shelf, it may seem almost diffident. Don't believe it! For within its graceful contour lies such power as to meet truly demanding dynamic conditions—without compromise of sound quality.

The source of the 430's energy is not the conventional single power supply. It has two discretely separate power supplies—one for each channel. Consequently, no matter how much energy is called for by dynamic music passages, performance of one channel is not affected by the other. The features of the amplifier section (twin power, wide bandwidth, square wave response, phase linearity, instantaneous transient response) and many elements of the tuner and preamplifier sections are inherited from our Citation series of components.

There is simply no comparison between the 430 and other modestly priced receivers. Its performance can be appreciated most by direct comparison with expensive individual components. The 430 demonstrates, upon the very first hearing, that quality need not be sacrificed to achieve the economy of size, convenience and price.

Of course you're looking at new high fidelity instruments. But the attitudes with which they were conceived and built are their very essence. We'd like to tell you much more about them—directly—without circled numbers or coupons. Write to us. We'll respond promptly. Harman/Kardon, 55 Ames Court, Plainview, N.Y. 11803

harman/kardon
The Specification Guarantee*
Perhaps someday everyone will have it.

You’re looking at the new Technics 600 Series, two of the finest cassette decks we’ve ever made. But equally important, they’re also our first examples of “the Specification Guarantee.” The only kind of specification we feel is worth serious consideration.

That’s because “the Specification Guarantee” isn’t merely a collection of overly impressive numbers achieved under ideal conditions. It’s five meaningful performance specifications that every Technics RS-676US and RS-640US cassette deck, including yours, is guaranteed to meet or surpass*. And if by some unlikely chance it doesn’t, we will make sure it does. After all, that’s what we feel a guarantee is all about.

But the guarantee isn’t the only impressive thing about these specs. The numbers are equally impressive. Even when you compare them with the “unguaranteed” performance figures you usually see. Yet our figures are conservative, understated. Figures that your unit is likely to surpass rather than just meet. And that makes them even more impressive.

The RS-676US. The RS-640US. And “the Specification Guarantee.”

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

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The Specification Guarantee*
Perhaps someday everyone will have it.
spired to aid Hitler in his determination to destroy her because she (Friedelind) would have nothing to do with him, his gang, and the party. It was Toscanini who was responsible for Friedelind's escape and her eventually going to New York.

Fred K. McQueeny
Springfield, Va.

TV and Your Tweeters

I have recently discovered a problem that endangers any set of speakers connected to a system that has a TV set connected to one of its inputs. Every television has a section called a horizontal oscillator, which oscillates at around 15 kHz. This is what produces the high-pitched squeal when a TV is on. This signal is amplified and then applied to the deflection coil, from where it leaks to many places, including the audio output. In our case, the 15 kHz then went through an IC-150 preamp and a Stereo 400 power amp and into a pair of AR-3A speakers, the tweeters of which are now defunct.

The solution is to use a 10-kHz low-pass filter in the TV-audio line. Many times this can be done by modifying the high filter on a preamp, which could then be used in listening to contaminated sources.

Christopher J. Cooney
Lafayette, Ind.

We don't know how likely it is that other readers will have such severe problems with the 15-kHz by-product of the horizontal oscillator, but since many adults—especially older males—can't hear this frequency the possibility of their experiencing burnt-out tweeters without warning is entirely real.

Schwarzkopf's Strauss

I happened to notice the music editor's comment on Thomas Layman's June letter regarding Elisabeth Schwarzkopf and the Poor Last Songs of Richard Strauss. Since he did not mention it (nor has any other commentator I've run across), I should point out that perhaps the most serious flaw disfiguring the Schwarzkopf/Szell version is the downward transposition of "Frühling" by a semitone. I assume this transposition was made to facilitate Mme. Schwarzkopf's handling of the high archlines. She needed to ascend only to B flat rather than B natural. Now aside from the change in color, both vocal and orchestral, the transposition inflicts a brusqueness upon the transition into "September." I grant that the songs are not cyclic in origin, but the happy juxtaposition of "Frühling" and "September" produces a notable harmonic continuity, the A major ending of "Frühling" progressing as dominant to tonic in the D major of "September." In the Schwarzkopf/Szell recording, the A major becomes A flat, thus causing a tritonal transition that is probably less effective (though intriguing in its own right).

Fortunately the Janowitz/Karajan recording is textually intact and the singing is really marvelous, with wonderfully focused intonation. Musically Mme. Janowitz is really "into it," and indeed it takes a great deal of "into it-ion" to sing such subtle songs. As her Ariadne and Capriccio recordings reveal, in Mme. Janowitz resides the perfect Strauss soprano.

Alan Klein
Pittsburgh, Pa.

The New, Personal Dylan

Mike Jahn's May review of Bob Dylan's "Blood on the Tracks" was right in one respect: The liner notes are hard to read.

But Jahn is off the track the rest of the way. "Tracks" is clearly Dylan's finest work in about a decade. The "uncomplex country music" that Dylan offered in the 1970s is not much appreciated by this listener. "Tracks" brings back the haunting Dylan, the soulful Dylan, the Bob Dylan dissatisfied and rebellious in the midst of a complacent world set on the wrong course, the Dylan we respected, loved, and listened to in the 1960s.

The "new Dylan" is more personal than political. He has come up with some touching melodies like "Blood on the Tracks" and better lyrics masterfully crafted in "Idiot Wind," "Tangled Up in Blue," and "Lily, Rosemary, and the Jack of Hearts." Make no mistake about it: This may be the album of the year. It's the first Dylan album I've purchased in five years, and I'll play it till it wears out.

Jeff Lankford
Arlington, Va.

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Early in 1974, only a few weeks after Ken Glancy became president of RCA Records, vice president of public affairs Herb Heiman entered Glancy's office overlooking upper Sixth Avenue. He asked, with some concern, whether Glancy had seen a New York Times review knocking some new Red Seal releases.

Glancy, a stocky, good-looking French-Irish New Englander whose wife has been urging him lately to take off some of the weight he picked up while living the good life in London and Paris, took the cigar out of his mouth and said, "Of course those albums got rapped. If I'd been here, they wouldn't have been released. In fact, they wouldn't have been recorded."

To hear the head of a major record company admit that the release of any of its albums is anything less than an event of cosmic import (for record industry flakery today makes the old-style Hollywood hyperbole look like the very model of decent reticence) is refreshing. But what Glancy said next is almost heretical: "If we're going to record crap, it should be crap that's going to make money. If we're going to record something that isn't going to make money, then it should be something that deserves to be heard."

This balance between commerce and aesthetics, the idea that the trash for which the public seems to have an unending appetite should in part underwrite what is valuable in our culture, was common in the major record companies fifteen years ago. But with the coming into adolescence of the postwar babies in the 1960s, and the explosion of rock and other forms of popular music manufactured to the level of their limited perception and experience, record companies, distributors, and rack jobbers—the people who put records into drugstores and supermarkets—concentrated not on albums that would sell perhaps 100,000 (or even 300,000) in the next two years, but on those pop items that would "do" a million in the next two months, preferably two weeks.

Planned obsolescence came to music. The more substantial forms, including jazz and classical and even the higher forms of popular music, were pushed aside, if not altogether out, by the record companies. The cutback in classical production was only one sign of the narrowing focus and aesthetic constriction of the industry, and among people who care about it there was increasing concern for the future of the best American music. More and more, available classical recordings bore a made-in-Europe imprimatur. And German and Japanese producers were flying to the U.S. to record (sometimes at great expense) American jazz musicians whom domestic labels dismiss airily on the grounds that they "don't sell."

That is why Glancy's appointment as head of RCA caused widespread elation among the straights of the industry. For he is a "record man."

The term needs elaboration: It defines a member of the industry whose understanding and love of it run deep. It is a term of respect for the veteran professional, as opposed to the arriviste lawyers and accountants who infiltrated the industry and came to dominate it, the men who thought that since they could see how the money had been made, they could tell how it would be made, shuffling around in the chicken bones of last week's sales charts (questionable in the first place) with superstitious certitude that therein they would find the future.

Then came Glancy, record man. And to understand the significance of his appointment, it is necessary to know something about him.

Glancy came back from World War II a technical sergeant in the Army Corps of Engineers and enrolled at the University of Michigan at Ann Arbor as an English major. He stayed to take a master's degree and was on his way to his doctorate. The influence of that time is still evident: Although he can speak the shallow argot of show biz with the best of them, when the conversation gets deep Glancy is revealed to be a literate, cultivated man. "I wanted to be a teacher," he says. But by now he was married, with a family on the way. Needing money, he quit Ann Arbor and went to work "carrying a bag," as they say in the trade, for Columbia Records. He was Midwestern district manager, running around to stores and distributors to see that Columbia's records were being properly promoted. Thus he
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knows the industry literally from the sidewalk up. But Glancy's love was music, and he managed to get into the artists and repertoire department. By the early 1960s he was vice president in charge of all a&r—classical, pop, and jazz. It was a period when Columbia put out some of its finest recordings.

A power struggle began within the corporation, one that ultimately became bloody. Some executives quit. In 1965, Glancy was given what is known under the Peter Principle as the lateral Arabesque—sideways, to London, to head the company's faltering United Kingdom operation. When the dust settled, attorney Clive Davis was heir apparent to the Columbia presidency.

But Glancy did not flounder and fail in England. Having been divorced, he was joined there by his new wife, Maida Schwartz, former head of creative services at Columbia. They soon were among the most popular people in London show business. He set the operation there humming, bringing in several hits that spilled into the U.S.

In 1970 RCA hired him to become managing director of its U.K. operations. Two and a half years later, with one success after another, RCA pushed CBS aside in sales.

Glancy loved London, partly, he says with a wry smile, "because it's so close to France." And London loved him. When his return to this country was announced, one of the columnists of the English trade paper Music Week wrote, under the almost touching headline: "D'ye ken Glancy's going?" "The British record industry will be the worse off for the departure."

And the columnist put his finger on Glancy's essential nature: "He has made an outstanding success of the two companies which he has run in this country. And it's probably the measure of the man that he has done so without ever seeming to try—or at least in public. For the boss of a record company, he is, in contrast to some of his opposite numbers, exceedingly diffident about publicity."

If, after his eight years among them, the English were sad about his leaving, the American staff of RCA was elated about his arrival. Morale was at a low ebb. The company was getting clobbered by the competition and losing money. Clumsy, bureaucratic, trapped in its own past, it was a lumbering dinosaur able to survive by ruminating its considerable and valuable catalogue and on the strength of a few hot commercial properties like Elvis Presley. Perhaps its greatest asset was the Nashville-based country-and-western division, well-run by Chet Atkins and never fully under the manipulative control of the New York office. The late Steve Sholes had struggled to make it that way.

About the nearest thing to negative reaction to Glancy's appointment came from a company staffer of known melancholy disposition who said, "I don't know if anybody can turn this company around. But if anybody can, it's Glancy."

Those who knew Glancy's working patterns thought there would be no sudden or sweeping changes: He is not the type to move precipitately and throw out babies with bath water. After a while, the changes began. He hired Mike Berniker, who had worked under him at Columbia as the young producer of the early and highly successful Barbra Streisand albums. Berniker is now head of RCA's nonclassical a&r. From Columbia's Masterworks division, Glancy hired Tom Shepard as vice president in charge of Red Seal a&r. And he began traveling—to Europe and the company's various divisions in the U.S.

It was obvious that Glancy's priority would have to be putting the com-
pany in the best competitive position. Thus commercial popular music would require first attention. But within a year, which is to say by early this year, the signs of change were apparent. A gradual expansion of classical recording activities in the U.S. began. The company announced the revival of its Bluebird label to make available, in carefully annotated packages, old records by Benny Goodman, Jimmie Lunceford, Glenn Miller, Duke Ellington, Fats Waller, and more. RCA itself began recording jazz again—Cedar Walton, for one, and an album by Ruby Braff and George Barnes.

Then Glancy arranged, during a meeting in Cannes, to distribute Norman Granz's Pablo label. It has some excellent recordings in its catalogue, including albums by Count Basie, Oscar Peterson, and Ella Fitzgerald, as well as a thirteen-disc set of solos by the late Art Tatum. "But the company is almost a state secret," Glancy told Granz. "What good is it if the public can't get it?" And so Pablo joined the RCA roster.

Shortly after Glancy's arrival, the company announced that it would greatly increase its U.S. distribution of the Erato label. Erato, of course, is the exceptionally fine French label that was already respected and financially successful in Europe for its recording of less-known works. It has done important recordings with established artists such as flutist Jean-Pierre Rampal, and it has made minor classical stars out of trumpeter Maurice André and others. Its records previously had been available in this country mostly on the Musical Heritage label.

RCA's own activities in classical music have accelerated. The recent Thoin is an example: Though controversial, it is the first uncut recording of the opera ever made. And RCA is recording (or already has recorded) such little-known operas as Massenet's La Navarraise and Korngold's Die tote Stadt, the latter the smash of the New York Company season.

The shock here is not only that RCA is so much more active in recording opera than it had been in recent years, but that it should be recording offbeat and seldom-heard works instead of the safe old warhorses.

Other signs of change are less tangible but nevertheless real. An independent producer who went to see Glancy recently was astounded to hear old Bill Harris records on the phonograph as they talked. "My god," the producer said afterward, "what an incredibly weird surprise—to be with the head of a major record company who actually knows about music."

By March 1975, Mike Berniker was able to say, "Well, we're having fun, we're recording some music, and we're even selling some records." It was an understatement. Sales had jumped in the last nine months of 1974. In the middle of a vinyl shortage and a recession, and on the heels of one of the worst scandals to hit the record industry [High Fidelity, "Bad Days at the Black Rock," September 1973], RCA had experienced the biggest sales in its history.

When I first knew Glancy, he was thirty-seven and a vice president of Columbia. Intelligent, gentle of manner, quietly humorous, he had a kind of naive, open enthusiasm about life and music and people. Then he went to England, where I saw him once or twice. He had been exiled and, I think, hurt by Columbia. I did not see him again for seven years.

He is fifty now. The old love of life—and music—still are there. He remains affable, charming, and fun to be with. He still likes Scotch and soda, but he sips it now, carefully. And there is something circumspect about him. He has acquired a toughness—not a coarseness, a toughness.

He has grown into a major executive. There are stars in business, as in the arts. Glancy is one of them. He still assiduously avoids publicity. He deviously evaded an interview with me for months. Talk about music, talk about life, don't talk about Glancy.

But hints of his thinking keep coming through: "There is room for all kinds of music in the American record industry. I hope we find a few more like The Guess Who and David Bowie, but there are other things too, things that deserve to be recorded. This is a rich culture."

Some of those who are close to him think he behaves as he does because other record company executives in recent years seem to have taken an almost obscene pleasure in seeing their names and pictures in print. "The artist should get the publicity," Glancy mutters.

His appointment as head of RCA Records was an event of high importance. Glancy just might be able to turn the direction of the American record industry, and thus of American music. Whether it can be turned is a moot point. There is the problem of the radio industry, of Top 40 and even Top 20 broadcasting. There is the problem of the rack jobbers. There are, in fact, a million problems. But at least RCA is now headed by a man who understands those problems.

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Exit Lieberson. Two years ago Goddard Lieberson was preparing to retire from his position as a senior vice-president of CBS. Then the Clive Davis scandal broke, and instead of retiring he agreed to return to his old job as president of the CBS Records Group, to help the company he played such a vital role in building through that difficult period. This May, apparently satisfied that that job is done, Lieberson did retire, thus bringing to an official close what a New York Post headline aptly called a "landmark career," an association with CBS and Columbia Records dating back to 1939.

Lieberson's successor as Group president is Walter Yetnikoff, formerly president of the Group's CBS Records International Division. Yetnikoff was responsible for the recent Soviet agreement by which CBS records would be issued in the Soviet Union and Columbia became the American licensee of Melodiya.

Yetnikoff's successor had not been announced at press time. Irwin Segelstein, who became president of the Group's CBS Records Division (which includes Columbia Records) when Lieberson returned in 1973, remains in that job.

Rubinstein, Barenboim, Beethoven, and Guinness. Our longtime English correspondent Edward Greenfield points out that, when Artur Rubinstein concluded his recent cycle of Beethoven's piano concertos with Daniel Barenboim and the London Philharmonic for RCA, both pianist and conductor established records. It was the eighty-nine-year-old Rubinstein's third complete cycle of Beethoven concertos. Barenboim's record, Greenfield suggests, should be one for the Guinness Book. He is the first to have recorded Beethoven piano-concerto cycles as pianist (with Klemer, for EMI) and as conductor. And in this reckoning, Guinness can include Barenboim's DG account of Beethoven's piano arrangement of the violin concerto, which he both played and conducted.

A mess of Missas. Herbert von Karajan's third stereo go at the Beethoven Missa Solemnis (his second for EMI) is reviewed this month by Dale Harris. DG, which still has Karajan II in its catalogue, will shortly counter with a Bohm/Vienna Philharmonic version with Margaret Price, Christa Ludwig, Wieslaw Ochman, and Martti Talvela. Perhaps determined to have the last amen, EMI planned yet another recording (its fourth in stereo), with Carlo Maria Giulini conducting the London Philharmonic and the New Philharmonia Chorus. Soloists are Heather Harper, Janet Baker, Robert Tear, and Hans Sotin.

And a rush of Requiems. Another repertory blockbuster has suddenly become a studio staple. In April the EMI crew set up in the Great Hall of Birmingham (England) University to record a quadraphonic Berlioz Requiem with Louis Frémaux and the City of Birmingham Symphony Orchestra. The Grande Messe des morts also figures on Leonard Bernstein's summer schedule for Columbia. CBS' Paul Myers hopes to record in the Invalides in Paris (site of the work's premiere), to which end he has already rounded up the signatures of three generals to use the national shrine. But, as he told our London correspondent Maurice Essam, "of course that only gets us past the front door."

Elsewhere on the Berlioz Requiem front, it seems only a matter of time before the Maazel/Decca and Ozawa/DG Berlioz series are heard from.

Solti là, Solti qua. Sir Georg, having completed his Beethoven-symphony cycle with the Chicago Symphony for Decca/London, faced a heavy operatic schedule. Two major projects were planned for spring and summer: Meistersinger in Vienna (with Ritterbusch, Janowitz, Kollo, and Fischer-Dieskau as Beckmesser) and Carmen in Paris (with Berganza, Te Kanawa, Domingo, and Van Dam). Next year Solti will realize a long cherished hope: a complete-opera recording (The Flying Dutchman) with the Chicago Symphony.

Verdi in Vienna and London. For Decca/London, Herbert von Karajan has recorded a new Don Carlo with the Vienna Philharmonic, the soloists are Freni, Ludwig, Domingo, Cappuccilli, and Ghiaurov. During his recent U.S. tour, Karajan indicated that he
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would use the standard five-act Italian version.
Meanwhile in London: EMI plans a
new Ballo in maschera, for conductor
Riccardo Muti a sequel to his highly
successful debut Aida (the cast is Ar-
royo, Cossotto, Grist, Domingo, Cappuccilli); and Philips will continue its
early-Verdi series with his first opera,
Oberto, with Riccarelli and Carreras,
Gardelli again conducting.
RCA's previously announced Al-
zira is now—temporarily, at least—off
the schedule.

The "new" Juilliard. The Juilliard
Quartet began the latest phase of its
phonographic career—the first record-
ings since Joel Krosnick replaced cel-
list Claus Adam—with an intensive
cluster of sessions in May, at Colum-
bia's Thirtieth Street studio in New
York. The repertory: a long-hoped-for
remake of the Schoenberg string quartets,
this time including not only the
four numbered works, but also the
early D major Quartet and the sextet
version of Verklirte Nacht.
Awaiting release is the completion
of the group's Beethoven quartet
cycle; the middle-quartet box will in-
clude the Rosumofskys and Harp
originally issued on Epic along with a
new Op. 95. (Op. 95 was excluded from
the original set because the Juilliard
had recently done it for RCA and thus
could not contractually redo it for five
years.)

Schoenberg premiere. Our Schoen-
berg man David Hamilton has several
times lamented the continued absence
of a recording of the composer's full-
orchestra reworking of his First
Chamber Symphony. Eliahu Inbal has
now recorded that version for Philips
with the Hessian Radio Symphony
Orchestra. The coupling is the Second
Chamber Symphony.

A completer Barber. After finishing its
Siege of Corinith recording last August,
EMI began work on a new Barbiere di
Siviglia using the recently published
Ricordi critical edition, including a
tenor aria never previously recorded.
But the indisposition of Nicolai
Gedda, the Almaviva, prevented com-
pletion of the recording. A pair of ses-
sions were finally scheduled for May,
and the set is now planned for Sep-
tember release. James Levine con-
ducts the LSO, with Sherrill Milnes in
the title role, Beverly Sills as Rosina,
Ruggero Raimondi as Basilio, and Ren-
ato Capuccioni as Bartolo.

English Ring. When EMI made its live
recording of the Sadler's Wells (now
English National Opera) Siegfried in
Andrew Porter's much-praised Eng-
lish translation (available domes-
tically through Peters International),
there was much regret that the whole
Ring cycle was not recorded. It may
yet happen. Emboldened by the com-
mercial success of Siegfried, EMI re-
corded last March's revival of The
Rhinegold, again conducted by Regi-
nald Goodall; the cast includes Nor-
man Bailey as Wotan and Derek Ham-
mond-Stroud as Alberich, repeating
their Siegfried roles.

More Massenet. The Massenet Re-
vival creeps forward. In this issue Pe-
ter G. Davis reviews Columbia's pre-
mier recording of La Navarraise,
and as previously reported RCA is
making another one this summer.
Meanwhile, Decca/London is also
recording L'Esclaronde in London
(what with four complete-opera
recordings in the space of a year).
Richard Bonynge conducts; the cast
includes Joan Sutherland, Huguette
Tourangeau, and Giacomo Aragall..
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signal to noise ratio
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Noise is usually defined as an unwanted disturbance of some sort. In a tape recorder, noise does not occur at the same volume level across the entire frequency spectrum. Low frequency hum is generally louder than high frequency hiss, but the human ear does not perceive noise in that relationship.

The sensitivity of the ear is not uniform with frequency, a situation expressed graphically in the well known Fletcher-Munson curves. Since the ear is most sensitive to sounds in the range from 1 kHz to 4 kHz, low frequencies (hum) must be substantially louder than high frequencies (hiss) for the same apparent loudness.

What is weighted noise?
Weighting curves simulate the non-linearity of human hearing (Fig. 2). When they are used as filters in signal-to-noise measurements, they make the resultant specifications more credible and meaningful. Comparisons based on weighted noise figures are therefore more valid.

Using the previous example of recorders A and B, we now send the overall noise through the weighting filter and then measure the remaining noise. You can see from Fig. 3 that recorder A measures 62 dB, while recorder B measures 65 dB referenced to 3% distortion. Now this comparison more accurately corresponds to what the listener actually hears and the subjective annoyance of the noise.

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Then there's the feeling that Dolby reduces high end response in the process of reducing hiss. Highs are reduced during decoding, but in exact proportion to the extent they were boosted during encoding—back to the level they were on the original music. Finally, since the Dolby system is level sensitive—low level signals are affected more severely than high level signals—it should be emphasized that very high level signals are virtually unaffected by Dolby.

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Your test of the Dynaco Stereo 400 [April 1975] made no mention of the absence or presence of notch (crossover) distortion, and there were no comments on the ringing in the 10-kHz square wave nor indication of the power level at which the square-wave photos were made. I would appreciate your comments.—Robert S. Smith, Oxford, Ohio.

The low-power harmonic distortion tests are the ones in which crossover distortion will show up if it is excessive. Since distortion remains very low at this level (1% of rated power, or 2 watts for the Dynaco 400), crossover distortion is minimal. (Note, however, that poor low-power distortion figures may be due to relatively high noise levels as well as excessive crossover distortion.)

Square-wave photos, too, are made at low power levels—say, around 1 watt, though the actual level is not critical. The slight glitch that you call ringing is so small as to be almost invisible in the published report—we had to go back to the original scope photos to be sure of what you were talking about—and is in any case entirely negligible. Its amplitude is minute, its frequency (judging from the scope calibration) is about 200 kHz, and its duration barely one cycle. You have either excellent eyesight or a good magnifier.

When you say that the Statcomaster record brush [HF test reports, April 1975] is "no more hazardous than Clorox," do you mean to imply that it's likely to poison as many people? If so, I don't want it in my home. Clorox probably kills hundreds of people a year.—Alice Martine, Rego Park, N.Y.

As a matter of fact, household bleaches (including Clorox, the National Safety Council doesn't keep its figures by brand name) killed almost 2,700 people in 1973—the large majority children under the age of five. But no, we most emphatically did not mean to imply that the Statcomaster would be comparable. We have found no documented evidence that its radioactive element has ever harmed—not alone killed—anyone. But like Clorox it is a potential hazard to users (or, worse, those who "foul" it with) unless the instructions are followed. When we consulted professional opinion on its dangers, we were told the instructions probably bend over backward in stating precautions. We felt we should, if anything, do likewise in the interest of reader protection; hence the comparison to Clorox.

How does the average person know when the capacitance of the signal leads from his turntable are low enough for use with a CD-4 cartridge and demodulator?—Charles Skoog, Andover, Conn.

He doesn't unless either the lead capacitance is specified by the manufacturer or he tries the combination to find whether it will give him adequate CD-4 cartridge lock and separation. If lead capacitance is not mentioned in your owner's manual, the chances are the model was not designed for CD-4 and the capacitance is higher than 100 picofarads. Though this figure is the theoretical maximum for CD-4, because of the high-frequency (i.e. carrier-range) loss produced by higher capacitances, there still may be enough carrier level for adequate performance. If not, special low-capacitance replacement leads are available (probably from the turntable's manufacturer, in any case, Audio Technica offers them). Or you can make up your own from bulk cable, in which case you should ask the dealer to look up the manufacturer's capacitance rating (normally stated as so many picofarads per foot of cable) to see how long your leads can be without exceeding that magic number of 100.

I am pleased with the fine performance of my Revox A-77 except for one thing: When I record one side of a tape and then flip it over, I can hear a series of short "blips" coming through from the first side. Is this a common shortcoming with four-track recordings or what?—Duncan Fraser, Coquitlam, B.C., Canada.

Presumably what you're hearing is the tendency of head gaps to "see" a progressively wider portion of the tape as frequency goes down. Guard bands (the spacing between tracks) are built into the tape format to minimize deep-bass crosstalk due to this phenomenon, whose audibility depends on (1) the depth of the frequeny involved, (2) the level at which it is recorded, (3) the spacing between tracks, and (4) the level and character of any masking sound in the track you're listening to. Since the quarter-track format has somewhat narrower guard bands than the half-track format (assuming mono; half-track stereo has no track running in the opposite direction, so signals normally are similar on the two tracks, masking any crosstalk), it is more prone to this problem.

The result is a complaint often voiced by our R. D. Darrell and other critics in reviewing Ampex open reels in particular. If Side 1 is shorter than Side 2 and the latter ends with a typically energetic finale, and if the difference in timings is made up by a waiting period before the beginning of music on Side 1, the result is often a sort of muddling during the wait: the blips (to use your word) of the finale's transients and lows "leaking through" from peaks on Side 2.

Whether this bespeaks less than careful tape-to-head alignment in Ampex copying equipment we can't tell for sure, but the phenomenon is seldom noticeable at normal playback levels in tapes made on good quarter-track home decks (and the A-77 is better than good). So we suspect that either you're being perceptive or the A-77's head alignment is off, laying down or reproducing one track at a position too close to its neighbor.

I'm interested in purchasing the AR XB turntable, which I'm aware has no anti-skating device. I'm told that this omission can be rectified simply by tracking at greater force. If that is so, wouldn't using the XB entail greater stylus and record wear than that incurred with anti-skating?—Jim Bender, Madison, Wis.

In theory, maybe; in practice, no. If the cartridge is tracking anywhere near the middle of its operating range, the small fraction of a gram that is added or subtracted by anti-skating (or its omission) will not take it outside that range and therefore should produce no discernible difference in stylus or record wear. Some pickup manufacturers have told us, in fact, that misuse of anti-skating—or excessively low VTF settings chosen on the grounds that "the anti-skating makes them possible"—may indeed be contributing to premature wear of styli and discs.

I have been told by several audio salespersons that my Sony car cassette deck's head will be damaged if I use chromium dioxide tape with it. As I'm assessing the advantages of Clorox, tape for my home system, I can't afford to make duplicate cassettes of everything. Were the warnings justified? Would ferrichrome be compatible with my Sony?—Erik Brooks, Seattle, Wash.

The possibility that head life will be a little shorter with chromium dioxide than with ferrichrome is not, in our opinion, sufficient reason to deny yourself the advantages of Clorox if you find them to be material. Its high-frequency response and headroom test out a little better than ferric's; with what has become standard equalization for chrome, noise is audibly lower; midrange headroom is slightly poorer than ferric's at the same recording levels. But the acid test is whether or not recordings on chrome sound better with your equipment.

Some Sony home decks have a special ferrichrome equalization switch to "get the most" out of that tape. Your auto unit doesn't have this switch. All we can do is suggest that you try ferrichrome with both decks and see whether you like what you hear. But you might ask yourself one question: Is there anything wrong with the sound obtained with ferric tapes? If the answer is "no," why agonize?

I'm told by "experts" that even though one plays only stereo records a quadraphonic amplifier greatly enhances the quality of sound reproduction. Is this true?—Andrew Sidlo, Edmonton, Alta., Canada.

Technically, no; subjectively, perhaps. What almost any four channel receiver or amplifier will do is simulate quadrophonics from stereo sources (records, tapes, FM). Sometimes the results are astonishingly like "real" (i.e., intentional) quadrophonics; often they are interesting and effective, if not quite so convincing. But it can be argued that this has nothing to do with "the quality of sound reproduction." The simulator circuits don't reduce distortion or extend bandwidth, for example.
Bernstein and

241950. Bach Organ Favorites, Vol. 6 (Concerto in A, Trio Sonata, etc.) – E. Power Biggs (Columbia)
171504. Switched On Bach – Walter Carlos and Moog Synthesizer (Columbia)
237768. Bartok Concerto for Orchestra – Boulez, N.Y. Phil. (Columbia)
232496. Beethoven: Symphony No. 3 (Eroica) – Bernstein and New York Philharmonic (Columbia)
230441. E. Power Biggs – Bernstein and New York Philharmonic (Columbia)
231167-191168. Beethoven: Symphony No. 9 (Choral) – Solti, Chicago Symphony and Chorus (2-record set counts as 2 – London)
229658. Beethoven: Piano Concerto No. 5 (Emperor) – Rudolf Serkin, piano; Bernstein conducts the N.Y. Phil. (Columbia)
230425. Beethoven: Violin Concerto – Isaac Stern, violin, Bernstein and the N.Y. Phil. (Columbia)
233155. Beethoven: Three Favorite Piano Sonatas (Moonlight, Pathétique, Appassionata) – Rudolf Serkin (Columbia)
243626. Berlioz: Symphonic Fantastique – Solti and the Chicago Symphony (London)
217547. E. Power Biggs in a program of Music for Organ, Brass, Percussion – works by Dupré, Campra, Widor, etc. (Columbia)
228044. Bizet: Carmen Suites 1 & 2 – Bernstein, N.Y. Phil. (Columbia)
240960. Borodin: Polovetsian Dances – and other Russian Favorites (Night on Bald Mountain, etc.) – Bernstein, New York Philharmonic (Columbia)
205039. Brahms: Piano Concerto No. 2 – Vladimir Ashkenazy, piano, Mohtz, London Sym. (London)*
226380. Brahms: Violin Concerto – Stern, violin, Ormandy and Philadelphia Orchestra (Columbia)
231118. Chabrier: España; Falla: Dances From Three Cornered Hat – Vladimir Horowitz (Columbia)
240473. Copland: Appalachian Spring (original version) – Copland and the Columbia Chamber Orch. (Columbia)
231142. Copland: Rodeo and Billy the Kid – Bernstein and New York Philharmonic (Columbia)
209924-209925. Debussy: La Mer; Claire de Lune; Afternoon of a Faun; etc. – Ormandy, Philadelphia Orch. (2-record set counts as 2 – Columbia)*
250878. Delibes: Ballet Suites "Sylvia" and "L'Arlesienne Suites" – Bernstein conducts the Royal Philharmonic (Columbia)
245423. Dvorak: Symphony No. 9 – Leonard Bernstein, N.Y. Phil. (Columbia)
236646. Gershwin: Rhapsody in Blue; Porgy and Bess – Bernstein and the New York Philharmonic (Columbia)
229961. Scott Joplin: Treemonisha – Levine and the Chicago Symphony (Columbia)
231126. Schubert: Symphony No. 8 (Unfinished); Mendelssohn: Symphony No. 4 (Italian) – Bernstein and N.Y. Phil. (Columbia)
239046-239047. Mahler: Symphony No. 2; The Fourth of July; Bernstein and New York Phil. (Columbia)
239917. Saint-Saëns: Carnival of the Animals; more – Ormandy, Philadelphia Orch. (Columbia/Melodyia)
232116. Rossini: William Tell Overture – Bernstein and New York Philharmonic (Columbia)
237750. Ravel: Daphnis et Chloe – Michael Tilson Thomas, Festival Orch. (Columbia)
240466-240472. Rachmaninoff: Piano Concerto No. 2; Rhapsody on a Theme of Paganini – Gary Graffman, piano, Bernstein and N.Y. Phil. (Philips)
229989. Saint-Saëns: The Carnival of the Animals; Britten: Young Person's Guide to the Orchestra – Bernstein and New York Philharmonic (Columbia)
231126. Schubert: Symphony No. 8 (Unfinished); Mendelssohn: Symphony No. 4 (Italian) – Bernstein and N.Y. Phil. (Columbia)
229955. Sibelius: Finlandia; En Saga; etc. – Stein, Orch. Suissk Raumunde (London)*
250795. Sibelius: Symphony No. 2 – Tauno Hauninkainen, The Sinfonia of London (Columbia Musical Treasures)
234616. Solti/Chicago Symphony Showcases Strauss Don Juan; Wagner's 'Die Meistersinger' Prelude; etc. (London)
202796. Richard Strauss: Also Sprach Zarathustra – Bernstein and New York Philharmonic (Columbia)
236464. Stravinsky: Firebird and Petrushka Ballet Suites – Columbia Symphony conducted by Stravinsky (Columbia)
191932. Stravinsky: The Rite Of Spring – Boulez, Cleveland Orch. (Columbia)
1242750. Tchaikovsky and Mendelssohn Violin Concertos – Isaac Stern, violin; Eugen Ormandy, Phila. Orch. (Arnholt)
201129. Tchaikovsky: 1812 Overture; Serenade for Strings – Ormandy, Philadelphia Orch. (Columbia)
593409. Tchaikovsky: Scheherazade – Bernstein, N.Y. Phil. (Philips)
231166. Rossini: William Tell Overture – plus works by Haydn, Beethoven, Mendelssohn, etc. – Bernstein and the New York Phil. (Columbia)

229967. Rachmaninoff: Piano Concerto No. 2; Rhapsody on a Theme of Paganini – Gary Graffman, piano, Bernstein and N.Y. Phil. (Philips)
229989. Saint-Saëns: The Carnival of the Animals; Britten: Young Person's Guide to the Orchestra – Bernstein and New York Philharmonic (Columbia)
231126. Schubert: Symphony No. 8 (Unfinished); Mendelssohn: Symphony No. 4 (Italian) – Bernstein and N.Y. Phil. (Columbia)
229955. Sibelius: Finlandia; En Saga; etc. – Stein, Orch. Suissk Raumunde (London)*
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245461. Solti/Chicago Symphony Showcases Strauss Don Juan; Wagner's 'Die Meistersinger' Prelude; etc. (London)
202796. Richard Strauss: Also Sprach Zarathustra – Bernstein and New York Philharmonic (Columbia)
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<table>
<thead>
<tr>
<th>Selection Numbers</th>
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<td>195024-195025. Verdi: Requiem — Bernstein, London Symphony Orch., Chorus (2-record set counts as 2 — Columbia) 12</td>
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<tr>
<td>227561. Vivaldi: The Four Seasons — violinist Pinchas Zukerman and the English Chamber Orch. (Columbia)</td>
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<td>233884. Wagner: Tristan und Isolde (Prelude and Love-Death, etc.) — Boulez, N.Y. Phil. (Columbia)</td>
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<td>219881. John Williams plays Great Guitar Hits by Sor, Albéniz, Bach, Vivaldi, etc. (Columbia)</td>
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Note: selections with two numbers are 2-record sets or double-length tapes. Each of these "double selections" counts as 2 — write in both numbers.

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29
“It’s the worst kept secret in the industry,” one insider told us recently. He was referring to the fact that Angel records have two logos—the recording angel sitting in an oblong with rounded corners, or within a circle—and that the circular one indicates an SQ-encoded recording. Angel had issued some records with numbers that suggested the SQ encoding, but current SQ discs may bear issue and matrix numbers (the coding stamped right into the metal parts from which the discs are made and visible in the vinyl just outside the label) like those of stereo discs and have the circular Angel logo as the only clue to the encoding—which, at this writing, has been used on three sets and sixteen single discs. Why the pussyfooting?

Actually these are not the only underground SQs around. In talking to a dealer who specializes in imports we learned that the French EMI group is doing much the same. All its records are labeled as stereo, but some carry an SQ code at the end of the matrix number in the vinyl—and are, in fact, SQ encoded—the Martinon Debussy series, for example. “All their quadrophonic recordings are issued in SQ; regular stereo pressings are available only for recordings that were not made quadrophonically,” the dealer told us. Once again, why the pussyfooting?

It’s particularly striking since the German branch of EMI—meaning, specifically, Electrola—is issuing encoded discs that are unabashedly labeled as SQ. The explanation for this difference appears to lie in inherent differences between the two markets—though the root causes vary with the commentator. Whether because the Germans are more “venturesome,” or because they have “far more complete industry data and hence know their market in far more detail,” or because Germans “have more money to spend on records than anyone else in Europe and can take innovation in stride,” or (most likely) through some combination of these, the fact appears to be that EMI is offering SQ recordings in all four major marketing areas (Germany, France, the U.K., and the U.S.), but they are ballyhooed most loudly in Germany.

England (EMI’s home turf) has had SQ discs that are specifically (if relatively modestly) labeled as such. While Previn’s The Planets is “box office,” we also hear of a series by, for example, the City of Birmingham Symphony—recordings that have a curiously parochial ring for a big-time international recording company, and recordings that are not likely to be issued outside the British Isles for that reason. Among Electrola’s big SQ jobs, by contrast, are the Magic Flute and the new Karajan Missa Solemnis, both of which are being made available here by Angel in SQ. Purchasers in Germany are told unequivocally that they are; those buying the Angel pressings here must know the logo code to distinguish between stereo and SQ recordings; in France the purchaser can find out for sure only after he has bought the disc.

The EMI companies are not the only ones issuing quadrophonic discs in Europe, of course. Eurodisc, among the major classical labels, has SQ product both here and there. Even among the “holdouts” (Decca/London, Philips, and DG all appear to have been building inventories of quadrophonic master tapes, while sidestepping the question of disc format), Decca issued one group of matrix-encoded discs in France—though it used the QS matrix system, while all current European four-channel product we know of is SQ.

A curious case in point is Erato, a major French independent whose product appears on various labels. Erato issues only stereo in France; it appears. In Germany Erato recordings are issued by Electrola—in either stereo or SQ as appropriate. In the U.S., two companies—Musical Heritage Society and RCA—have issued Erato recordings in stereo, whether or not a four-channel master is available. In Japan, where Erato uses its own name, quadrophonic recordings are cut by the CD-4 process! The result is that the new Paillard Brandenburg Concertos can be bought in stereo on French Erato or Red Seal, or in SQ on Electrola; the Paillard Water Music can be bought in stereo on French Erato or Musical Heritage Society, in SQ on Electrola, or as a Japanese Erato Quadradisc.

But that brings us right back to the fundamental questions: Who’s playing games and why? The more we look into these questions, the more obvious it seems that the key to the answers is a company that isn’t directly involved at all: RCA. Think back a couple of years. RCA was adamant that it would not subject the industry to the double inventory problems that proved so costly and confusing when stereo was introduced; RCA’s stereo recordings would appear only on stereo discs, while quadrophonic recordings would be issued only as Quadradiscs—for play on either stereo or quadrophonic equipment.

But RCA soon found that it was losing sales because many purchasers thought Quadradiscs couldn’t be played on stereo equipment and because all quadrophonic recordings were being relegated to special display racks into which the average (stereo) customer never looked. Hence the about-face; RCA now issues stereo versions of its quadrophonic recordings.

Other record companies, examining this history, see the pitfalls of both positions. Double inventory is confusing and costly; single inventory threatens sales. They want to
Seiji Ozawa chose the AR-10π for listening at home

Seiji Ozawa is Music Director of both the Boston Symphony Orchestra and the San Francisco Symphony. He listens to music 'live' almost every day. At home he continues his listening with AR-10π speakers. We believe that a high fidelity speaker system could receive no greater compliment.

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flex their quadriphonic muscles—both in terms of developing engineering skills and in gleaning the extra sales to be had in the limited-supply quadriphonic-disc market. But they want to do so without alienating the mass market on which their fortunes so firmly rest.

Encoded covers for encoded recordings is one answer. Let the record-purchasing insider learn the packaging code; let the average buyer enjoy his discs undisturbed by more information about how they were cut than he is prepared to assimilate.

Angel's position appears to go one step beyond this. It says it chooses between stereo and SQ masters on the basis of their sound in stereo. If the SQ master will sound better, or at least equally good, compared to a regular stereo mix, it gets issued. The SQ encoding (and, as we've pointed out before, matrix encoding is simply a special case of stereo—as opposed to the new technology involved in CD-4) then is an added benefit that may or may not be utilized by the individual purchaser for quadriphonic reproduction.

**Harrison for Quadrophiles**

In case you hadn't noticed, the people who publish the *Harrison Tape Catalog* now offer the Harrison Guide to 4 Channel Records & Tapes. Vol. 2 should be available (through stores selling records, tapes, and playback equipment) sometime this fall. If you want a copy and can't find it, you can send $1.00 to the publication at 143 W. 29th St., New York, N.Y. 10011.

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### Equipment in the News

**SAE amp guarantees 300 watts per**

The Mk. XXV and Mk. 2500 stereo power amps from SAE have guaranteed specs: 300 watts per channel into 8 ohms, 10 Hz to 30 kHz, for no more than 0.1% harmonic and 0.05% intermodulation distortion from rated power down to ½ watt and response within ±1/4 dB over the specified frequency range. Part of the credit for these impressive specs, plus a claimed wide safe operating area (for, among other things, enhanced performance with electrostatic loudspeakers), is given to SAE's parallel-series-output (PSO) circuitry. The Mk. XXV (shown) and its black, rack-mount professional version, the Mk. 2500, both cost $1,250. They have pushbutton gain and meter-sensitivity controls and forced-air cooling.

**Uniform energy response claimed by ADC**

The New Milford series of loudspeakers, just announced by Audio Dynamics Corporation, is said to be designed for flat power response in the listening room—uniform energy response, as ADC calls it—as opposed to anechoic or axial response. The New Milford III, shown here, has a 12-inch woofer, 1¾-inch domed midrange driver, and ¾-inch domed tweeter. A flip-down panel allows easy access to a midrange/tweeter control. At $299.95 it is the top of three models in the series.

**Burwen takes unusual approach to Frequency EQ**

The Burwen Model EQ-3200 stereo Frequency Extender Equalizer has its controls (sliders with separate elements for each channel) arranged in three banks: a "low-range extender" with five bands of progressively sharper tuning from 150 Hz down to 16 Hz, a "program equalizer" with five relatively broad control bands (center frequencies are 50, 200, 700, 2,000, and 8,000 Hz), and a "high-range extender" with five bands of progressively sharper tuning from 3.3 to 24 kHz. Input-level sliders with a ±15 dB range can be set for unity gain or used to prevent overload (particularly with extreme equalizer settings) in conjunction with LEDs that light 3 dB below clipping anywhere within the system, according to Burwen. In addition there is a switchable 35-Hz rumble filter with a slope of 18 dB per octave. The EQ-3200 costs $1,095.
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Our Beogram® 3000 and Beogram® 4002 turntables are designed to achieve superb sound reproduction. Each in a very unique way.

Take the Beogram 3000. It's as beautiful to look at as it is to listen to. Because we put most technical functions (like anti-skating) out of sight.

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Finally, we made this turntable an exceptional value. Because its $300 price includes everything: the cartridge, base and dustcover.

Now consider the Beogram 4002. One of the most remarkable turntables in the world.

Its tangential tracking system is an outstanding achievement in gramophone technology, because it tracks records exactly as they were cut. The entire integrated cartridge/tonearm unit moves in a straight line from the rim of the record to the center. (Unlike conventional tonearms that describe an ever-decreasing arc.) This completely eliminates skating, a source of wear on both the record and the stylus.

Tonearm and turntable functions are controlled by optical sensors that automatically perceive the presence and size of the record, and adjust for the appropriate speed. Scanning and cueing are operated by a slight touch of the simple control panel.

The logic of this advanced technology and classically simple design has placed eight Bang & Olufsen products in the permanent design collection of the Museum of Modern Art in New York.

Bang & Olufsen turntables. For those who will not compromise.

Write to Bang & Olufsen of America, Inc., 2271 Devon Avenue, Elk Grove Village, Illinois 60007 for more information and a listing of our audio specialist dealers.

See below for those in the metropolitan New York area:
U.S. Pioneer offers an AM/FM tuner

The newest addition to the Pioneer High Fidelity tuner line is the TX-7500, an AM/FM model with such features in the FM section as dual-meter tuning, phase-locked loop multiplex demodulation, and reed-relay muting. There are two outputs: one at a fixed level (to feed, for example, a tape recorder with its own input-level controls), the other variable via a front-panel knob (to match levels of other amp inputs, for instance). The unit is rated for 1.9-microvolt IHF sensitivity, midband harmonic distortion of 0.2% in mono and 0.3% in stereo, a capture ratio of 1 dB, and stereo separation of 35 dB or better from 50 Hz to 10 kHz. The $249.95 price does not include the wood case.

Teac restyles the front-load cassette deck

The unique appearance of the Teac A-400 Dolby stereo cassette deck is due partly to the vertical (and highly visible) position of the cassette during use, partly to the separate rotary controls for fast-wind and normal-speed transport modes, and partly to detailing. The deck offers Teac's dual (averaging meters plus peak-overload LED) level-indication system and separate two-position switches for bias and equalization. All controls are on the front panel, so that other components may be stacked above the deck. The drive motor is a servo-controlled DC design. The A-400 costs $329.50.

Hitachi unveils new receiver line

Among the components recently introduced by Hitachi Sales Corporation are three stereo FM/AM receivers, with prices beginning at $210.95. Shown here is the top model, the SR-802. Announced specs include 45 watts of amplifier power per channel, into 8 ohms, with no more than 0.3% harmonic distortion from 20 Hz to 20 kHz; 1.8-microvolt FM sensitivity; and 70-dB signal-to-noise ratios for both FM and the phono input. The model features monitor switching for two tape decks and sells for $399.95.

Telephonics introduces moderate-priced phones

A series of headsets—the Stereo-20, Stereo-30, and Stereo-50—has been added by Telephonics, each with a selling price approximating the number in the model designation. The Stereo-50, which is shown here, bears a suggested list of $50, for example. Its earcup design is said to combine the best features of the surround-seal and open-air (or, in Telephonics' term, supra-aural) designs. (The other two new models are supra-aural.) Response rating is 16 Hz to 22 kHz; power handling is listed at 0.4 watts per channel, with harmonic distortion at 100 dB SPL less than 0.2%.

Blaupunkt takes a new route with car stereo

The multiband (AM/FM/long-wave/short wave) Berlin Electronics radio/tape system from Blaupunkt is unlike any other automobile design we've seen. The control unit (shown here) is at the end of a flexible cable and may be located wherever the driver (or, particularly in chauffeur jobs, passenger) wishes and has press-to-operate electronic controls for band selection, tuning, and volume. A stereo cassette deck, complete with dictation microphone, goes in the dash; the receiving electronics can go anywhere (say, in the trunk); four speakers are included. It is offered in a "limited edition" for—are you ready?—about $1,000 including installation.
You never had it so good.

You may be asking yourself how we could possibly know what you've ever had—and how good it was. Well, we couldn't. Except when it comes to Akai's new GXC-39D.

(Akai’s new GXC-39D stereo cassette deck.)

Then we say—with what it has and for what it costs—you never had it so good. This cassette deck is so good you can push a button at a certain spot in the tape and it'll remember. And go back to it anytime you want.

Flick on the Dolby® switch and it'll filter out any bad sounds going to your speakers. Flick another switch and it’s set for low noise tape. Push another button and it’ll pause in the middle of a recording. Push it again and it’ll start again, smoothly.

Just turn on the GXC-39D and your tape will be running across Akai's own glass and crystal heads. We developed them.

Lights pop on to remind you the tape is running.

More lights pop on if the recording level is too high.

It has direct function controls so you can go from play to forward to rewind and back to play—non-stop.

And it comes in Akai’s professionally styled brushed aluminum finish.

The Akai GXC-39D stereo cassette deck.

We never had it so good, either.

If you’re going to get big, you gotta be good. We’re good.

Akai America Ltd. 2139 E. Del Amo Blvd. Compton, Calif. 90220

*Trademark of Dolby Laboratories Inc
**HiFi-Crostic No. 3**

by William Petersen

---

**DIRECTIONS**

To solve these puzzles—and they aren't as tough as they first seem—supply as many of the Output words as you can in the numbered dashes following the Input. Unless otherwise specified in the Input, the Output consists of one English word.

Words in the quotation are separated by dark squares and do not necessarily end at the end of a row.

Transfer each letter to the square following the Input. Unless otherwise specified in the Input, the Output consists of one English word.

Transfer each letter to the square following the Input. Unless otherwise specified in the Input, the Output consists of one English word.

---

### INPUT

A. Popular German band-leader, recorded "Moon over Naples" for Decca (full name)

B. German writer and composer (1766-1822) whose stories inspired Schumann, Offenbach, and Hindemith

C. After "Lord," pseudonym of William Joyce (comp.)

D. With "Sisters," stars of Over Here

E. The title of Bach's Cantata No. 120 (7 Ger. wds.)

F. After "viola da," a musical instrument

G. Detained in a segregated place

H. Fit-to-print events (2 wds.)

I. With Word Q, a device on FM tuners to lock in a station

J. A Romanian folksong

---

### OUTPUT

A. 143

B. 46

C. 11

D. 26

E. 181

F. 93

G. 46

H. 95

I. 113

J. 61

---

### INPUT

K. Became less

L. American composer (1874-1954) Holidays (full name)

M. Abashed by guilt

N. Aids oneself of

O. The Jews' escape from Egyptian bondage

P. Philadelphia, for one

Q. See Word I (2 wds.)

R. Rose, a publisher of country music

S. Spanish philosopher (1864-1936) The Agony of Christianity

T. Component's ability to keep signals from the right and left channels apart

U. Autobiographical work by Anice Gide (3 wds.)

V. Pop singer, recorded "I Miss You So" for Atlantic

---

### OUTPUT

A. 310

B. 48

C. 35

D. 27

E. 8

F. 129

G. 30

H. 10

I. 18

J. 12

---

**Solution to last month's HiFi-Crostic appears on page 4.**

---

**HIGH FIDELITY MAGAZINE**
The difference between the Dokorder 7100 and Teac's 2300S is about two miles of tape.

The DOKORDER 7100 costs almost $100 less than the TEAC 2300S. That's about ten reels of the finest tape you can buy, which will give you 12 hours of recording time, which is equivalent to some 24 albums.

That's an important advantage because, like anything else you drive these days, a tape recorder takes a lot of expensive fuel to get you where you're going and it's no fun to start out empty.

Just as important, you won't have to give up anything important to get that tape. When you compare functions, features, specs and performance you'll see our tape recorder is as good as theirs.

But when you compare price you'll find us miles apart.

<table>
<thead>
<tr>
<th></th>
<th>TEAC 2300S</th>
<th>DOKORDER 7100</th>
</tr>
</thead>
<tbody>
<tr>
<td>Motors</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Heads</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Frequency Response at 7 1/2 ips</td>
<td>≤3 dB, 40-24,000 Hz</td>
<td>≤3 dB, 30-23,000 Hz</td>
</tr>
<tr>
<td>S/N</td>
<td>58 dB</td>
<td>58 dB</td>
</tr>
<tr>
<td>Wow and Flutter at 7 1/2 ips</td>
<td>0.08%</td>
<td>0.08%</td>
</tr>
<tr>
<td>Manufacturer’s suggested retail price</td>
<td>$499.50</td>
<td>$399.95</td>
</tr>
</tbody>
</table>

Features and specifications as published by respective manufacturers in currently available literature.

After you look at Teac listen to DOKORDER

5430 Rosecrans Avenue, Lawndale, California 90260

August 1975
The only rumble from this belt-drive turntable comes from our competitors.

For years most expensive manual record-playing devices have used belt-drive as a smooth, trouble-free—and most important—silent method for transmission of power. Now, our engineers have succeeded in integrating a highly-refined belt-drive system into more affordably-priced turntables. They offer a combination of features and performance not yet available in even more expensive competitive models. We call them the Silent Performers.

Our Model 20 BPX is a fully automated single-play turntable with a precision machined platter, high-torque multi-pole synchronous motor, tubular “S” shaped adjustable counter-weighted tone arm in gimbal mount, viscous cueing, quiet Delrin cam gear, automatic arm lock, dual-range anti-skate and much more. It is packaged with base, hinged tinted dust cover, and ADC K6E cartridge. See your audio dealer for more information, or write to us.

BSR
Consumer Products Group
BSR (USA) Ltd.
Blauvelt, N.Y. 10913
A Pirate's Dream: the Nakamichi 550


Comment: Some years ago, when the cassette deck was still settling itself into position as a major home-entertainment product format, a reader wrote us to inquire why there were no high-performance battery cassette portables (comparable to the open-reel Uher 4400, for example). We replied that the format was still new and that designers—presumably in search of the broadest possible market for their designs—seemed timid about attempting overly specialized models. But, we said, the apparent success of the cassette led us to believe that such models would come in time. The Nakamichi 550 richly justifies that opinion. It is a superb unit, and one that—for many advanced amateurs and even, we suspect, some professionals—will be the portable of any description to own. (It comes with a plastic cover, or "raincoat," as Nakamichi dubs it, and a deluxe carrying case should be available as an accessory this fall.)

Nakamichi avoids the "portable" designation, preferring to call the 550 a "versatile cassette system." One reason for keeping the AC supply as a separate unit, the company points out, is to minimize hum; the AC/DC design is desirable for performance reasons, even if the deck never is used as a portable. But it is portable, and many of its features are excellently—even uniquely—adapted to portable use.

The transport and cassette well appear identical to those in the Nakamichi 500, which might be thought of as the home AC version of the 550 but for the many extra features on the latter. Like the 500 it has a combined record/play head (rather than the separate heads of the more expensive Nakamichi decks). Transport levers are fully interlocked so that you can go from one wind mode to another only via "stop." The stop button doubles as an eject, depending on the pressure you apply. All transport functions shut off automatically at the end of a cassette side.

The meters are of the peak-reading type, calibrated for a 0-VU indication at Dolby reference level and therefore below DIN 0-VU. The meters also have red marks at -8 VU, indicating the approximate setting for a 0-VU open-reel tape when you are dubbing it to the Nakamichi. This allows for the much greater headroom, above its 0-VU reference, of the open-reel medium by comparison to cassettes. The meters both have additional scales; that for the right channel indicates DC supply voltage as a battery check, that for the left channel shows (in recording or playback) the percentage of the cassette tape that already has passed the heads. It is quite accurate, passing from below 0% to above it shortly after the leader at the head of the tape has run out, and reaching the 100% indication two or three minutes before the end of a cassette side. We found this an extremely useful feature in live recording—particularly with the 550 slung over a shoulder, which makes viewing of the cassette itself somewhat awkward. It also inhibits visibility of the markings on the transport levers, but we soon learned to operate them by touch alone.

There is a second tape-end warning system: a little red LED that begins flashing at a point preset by a slider next to the tape counter just beyond the cassette well. In normal use the slider is preset by first rewinding a cassette of the size (C-60 or C-90) you will be using, starting at the end of the side, for five seconds, then putting the transport in play and adjusting the slider for bare visibility of the alarm light. When this has been done, the light begins to flash about the time the meter reaches the 100% calibration. Alternatively, the slider can be used to set the light for more advanced warning. Let's say you are recording several takes of a piece that lasts almost 15 minutes and want to...
be sure the tape won’t run out in the middle of a take. Fast- wind the tape to the end, turn it over, and let it play for 15 minutes; then turn the tape back to the first side and adjust the slider. When you next record on the tape, the alarm light will flash 15 minutes before the end, warning that you must turn the tape if you want to start another full take.

Below the meters is a series of buttons: power on/off, meter lamp on/off (to conserve battery power when illumination is not needed), limiter on/off, Dolby in/out, tape “normal”/chrome, and meter level/check. This last is spring-loaded so that it returns to level indication when you have checked tape use and/or battery charge. The normal tape is Nakamichi’s EX, which we have found to be interchangeable with Maxell UD. (Two newer tapes, Maxell UDXL and the improved TDK ED, would appear to be appropriate as well—see “News and Views,” July 1975.) Between the metering button and the tape-end warning light is a stereo headphone jack; beyond the light is a slider that adjusts headphone output levels—a welcome feature, particularly in a portable, where headphone monitoring often is a necessity.

The mike inputs are phone jacks at the right of the metering button for a built-in 400-Hz test oscillator. When this switch is on it feeds the test tone into the recording circuit with special attention given in the design to efficient power recharger. The headphone amp, for example, turns itself on only when a plug is inserted into the headphone jack. But if you use nicads, they can always be fired up in a separate recharger.

Next to the battery compartment are four screwdriver adjustments on the four controls—which therefore will permit use of tapes that differ only in sensitivity (not in bias or equalization requirements) from those for which the 550 is set up. (The new TDK SA, for example, is similar to Nakamichi’s own Tri-Tracer design with separate playback head) at the top end and by very few models at the extreme low end. And in four pin DIN jack accepts power from either the AC converter/supply or the automobile cigarette-lighter adapter (both supplied). Note that the drive motor is a servo-controlled DC type that needs no AC for speed regulation. The battery compartment, which accepts eight D cells (not supplied), is at the far end. Alkaline or regular carbon-zinc cells can be used. Nakamichi has not allowed for recharging of nicads because it believes their high cost—and weight—are not justified with the 550, which is rated for 15 hours of continuous operation on standard cells, thanks to special attention given in the design to efficient power use. The headphone amp, for example, turns itself on only when a plug is inserted into the headphone jack. But if you must use nicads, they can always be fired up in a separate recharger.

Next to the battery compartment are four screwdriver adjustments (one for each channel and each tape-switch position) for Dolby recording calibration and an on/off button for a built-in 400-Hz test oscillator. When this switch is on it feeds the test tone into the recording circuit at Dolby reference level (0 VU on the meters). If you record a few seconds of this tone and play it back, the meters should again read 0 VU; if not, you can make necessary adjustments on the four controls—which therefore will permit use of tapes that differ only in sensitivity (not in bias or equalization requirements) from those for which the 550 is set up. (The new TDK SA, for example, is similar to Nakamichi’s own Tri-Tracer design with separate playback head) at the top end and by very few models at the extreme low end. And in

### Nakamichi 550 Additional Data

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Specification</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speed accuracy</td>
<td>0.16% fast at 105 VAC</td>
</tr>
<tr>
<td>Metric</td>
<td>0.26% fast at 120 VAC</td>
</tr>
<tr>
<td>Wow and flutter playback</td>
<td>0.07%</td>
</tr>
<tr>
<td>Rewind time (C-30 cassette)</td>
<td>102 sec.</td>
</tr>
<tr>
<td>Fast-forward time (same cassette)</td>
<td>106 sec.</td>
</tr>
<tr>
<td>S/N ratio (re 0 VU, Dolby off) playback</td>
<td>L ch: 51 1/2 dB R ch: 51 1/2 dB</td>
</tr>
<tr>
<td>Im distortion (record/play, -10 VU)</td>
<td>L ch: 3 1/2% R ch: 2 1/2%</td>
</tr>
<tr>
<td>Meter action (re DIN 0 VU)</td>
<td>L ch: 2 1/4 dB R ch: 1 1/2 dB</td>
</tr>
<tr>
<td>Total harmonic distortion (at -10 VU)</td>
<td>L ch: 3 1/2% R ch: 3 1/2%</td>
</tr>
<tr>
<td>Maximum output (re DIN 0 VU)</td>
<td>L ch: 0.87 V R ch: 0.85 V</td>
</tr>
</tbody>
</table>

### Nakamichi 550 Frequency Response

<table>
<thead>
<tr>
<th>Channel</th>
<th>Frequency Range</th>
<th>Sensitivity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Left</td>
<td>20 Hz to 10 kHz</td>
<td>-3 dB</td>
</tr>
<tr>
<td>Right</td>
<td>20 Hz to 10 kHz</td>
<td>-3 dB</td>
</tr>
</tbody>
</table>

### Nakamichi 550 Special Features

- **Four-pin DIN jack**: Accepts power from either the AC converter/supply or the automobile cigarette-lighter adapter (both supplied).
- **Dolby Recording Calibration**: An on/off button for a built-in 400-Hz test oscillator.
- **Headphone Amp**: Turns itself on only when a plug is inserted into the headphone jack.
- **Rechargeable Batteries**: Allows the use of nicads because it believes their high cost and weight are not justified with the 550.
- **Speed Regulation**: Servo-controlled DC type needs no AC for speed regulation.
- **Efficient Power Design**: The headphone amp, for example, turns itself on only when a plug is inserted into the headphone jack.
Royal Sound's "Best Yet" Way to Store Cassettes

The Equipment: Add-N-Stac cassette module, an interlocking plastic storage unit holding eight cassettes in Philips-style (or similarly dimensioned) boxes, available in a variety of colors. Dimensions: 6 5/16 by 4 7/8 inches (front), 2 3/4 inches deep. Price: approx. $2.00, may vary locally. Warranty: no formal guarantee; defective units will be replaced. Manufacturer: Royal Sound Company, Inc., 409 N. Main St., Freeport, N.Y. 11520.

Comment: Nothing should be easier than designing a satisfactory storage unit for tapes or discs, yet unsatisfactory designs abound. This judgment, where cassettes are concerned, is based in large part on one dictum about which we are adamant but with which some readers may disagree: Any storage device that forces (or even encourages) you to discard the conventional Philips-style outer box is out of the running. The Philips box (used by most cassette manufacturers for the bulk of their lines—all, perhaps, except the budget models and those that come in some sort of special packaging) does a good-to-excellent job of keeping out stray dust (depending on parts molding, the design of the labeling liner, and the inclusion or omission of anti-pilferage holes, which we have yet to see a dealer avail himself of). If well made, it is handsome, reasonably sturdy, fairly inexpensive, and withal utterly functional. And the labeling liner gives more—and more useful—space for program notes or jottings (depending on whether the cassette is prerecorded or home brew) than any alternative we have come across.

Readers who don't care about their cassettes can stop here; there are plenty of devices that fit their needs. Some designs that we have tried have been ruled out on other grounds. Those that accept the Philips boxes end-out may require extra labeling. Some provide insufficient finger clearance when you remove a cassette from a full storage unit. Others (typically the lazy-Susan type, which also generally requires discarding the Philips box) don't lend themselves to an ever-expanding collection. And some are exorbitantly priced for all but small collections.

The Add-N-Stac is the closest approach to perfection in all these respects of any storage unit we've examined. It is compact, inexpensive, flexible, and reasonably handsome. It has recessed slots on two sides and matching shallow "dovetails" on the other two so that they can be snapped together in any configuration you choose. They come in a wide choice of colors; you can match your decor, or you can color-code for type of music, type of tape—anything you want. They have molded-in mounting holes for securing them, say, to a wall or within a drawer. And they work.

Our first impression was not so enthusiastic. "Too little finger space," we said. When we queried Royal Sound about this aspect of the design we were told that the extra space wasn't intended for fingers; if you press the near corner of the cassette into this space, the whole cassette box swivels so that its far corner protrudes, offering an adequate grip. If the Add-N-Stacs are positioned so that the cassettes are standing vertically like books (and because the separators are not quite symmetrical it appears that this is what the designer conceived as normal use), you touch the upper end of the "spine" and press upward, then grip the now-protruding lower corner for removal. It sounds complicated, but it's not really.

Two other minor cavils. When you mount the units on a wall, the screwheads protruding through the mounting holes push the cassettes in the slots over the screws slightly outward, giving a slightly ragged appearance to the array of cassettes. That might have been prevented by molding in a recess around each mounting hole. And the exposed dovetails on the sides of the modules present a less neat appearance than they might. Perhaps Royal Sound some day will offer slip-on finish panels of some sort.

But this is all we can find to quibble about. As the competition goes, the Add-N-Stac amounts to a triumph. The slots will hold Memorex as well as Philips boxes and of course will accommodate those sleazy slipcases that Ampex has been using on its single prerecorded cassettes. Some Advent tapes, which have copious notes on folded, heavy-gauge card liners, are a snug fit despite their Philips boxes, but they do fit. So all in all this is the best storage system we know of for the serious cassette collector.

CIRCLE 144 ON READER-SERVICE CARD
Marantz 2325—More Than a Stereo Receiver

The Equipment: Marantz Model 2325, a stereo receiver with built-in Dolby processor, in walnut-clad metal case. Dimensions: 19 5/16 by 5 3/4 inches (front panel); 15 3/16 inches deep plus allowance for controls and connections. Price: $799.95. Warranty: three years, parts and labor; shipping paid one way. Manufacturer: Marantz Co., Inc., subsidiary of Superscope, Inc., P.O. Box 99, Sun Valley, Calif. 91352.

Comment: From the viewpoints of performance, features, reliability, versatility, adaptability, styling—you name it—the Marantz Model 2325, in providing a superior tuner and amplifier in the receiver format, is very much an audio cake that may be both eaten and had. It is Marantz' most ambitious stereo combination unit to date and easily one of the very best receivers available today. Performance of both tuner and amplifier sections is exemplary if not prodigious for this product format, and the unit boasts an order of applications-ability that rivals or outdoes that of many separate tuners and amplifiers, including separate preamps and power amps.

The tuner section, to begin with, is of advanced design with such circuit features as a five-gang tuning capacitor, phase-compensated ceramic IF filter network, and a phase-locked loop in the multiplex demodulator stages. It has an elaborate and versatile built-in Dolby system for receiving Dolbyized broadcasts with the new 25-microsecond de-emphasis, and it is possible to listen to a decoded broadcast while feeding the encoded signal to a tape recorder. The Dolby circuitry also may be used for decoding in playing or copying any Dolbyized material other than FM and for encoding ordinary material for Dolby noise reduction. Obviously, this is a feature of many uses.

Dolby or no, FM performance is excellent, with a steep quieting curve, low distortion, and very fine figures for the usual test criteria such as signal-to-noise, capture ratio, and selectivity. Audio response is virtually straight to just beyond the 15-kHz mark in both mono and stereo. In the latter mode left and right channels are just about perfectly balanced, and stereo separation, which reaches better than 40 dB across much of the band, generally exceeds standard broadcast requirements. As for AM reception, it is—in terms of the number of stations received and their clarity—distinctly above average.

The amplifier portion of the Marantz 2325 is no less impressive. Power output, as measured at CBS Labs, better published specifications for both power and distortion. At very low power output distortion remains at least as low as that measured at full rated output. Both THD and IM generally are in hundredths of a per cent, suggesting genuine “state of the art” circuitry. Power bandwidth (for rated output of 125 watts at 0.15% THD) runs from below 10 Hz to 57 kHz. Frequency response is literally a ruler-straight line from 40 to 100,000 Hz and is down only ½ dB at 10 Hz. These figures, in sum, suggest the performance one would normally expect of a fine separate power amp. The power amp uses a direct-coupled output circuit, and the entire section is protected by built-in circuitry that also obviates any annoying noises when the unit is turned on.

Performance of the preamp section is top notch. Of that of the power amp, exhibiting excellent S/N figures for rated sensitivities on all inputs—including the often critical magnetic phono input, which shows 70⅔ dB S/N for an input signal of 2.2 mV. This characteristic, combined with the excellent RIAA equalization response, assures flawless disc reproduction.

The tone control system in this receiver is fairly sophisticated and more versatile than that usually found in most receivers even in some separate amplifiers. It is divided into three segments—bass, midrange, and treble—with a choice of turnover frequency for the bass (500 or 250 Hz) and treble (2 or 4 kHz) ranges. Preamp and power amp sections are bridged internally for normal “through” operation; when signal plugs are inserted into a set of pre-out/main-in pin jacks on the back panel, the internal connections are broken and the signal diverted to, and returned from, the ancillary unit thus inserted.

Up to three tape recorders may be connected to the Marantz 2325, and dubbing from two combinations of one to another is possible. Using the indicated tape-out jacks will provide the usual flat signal but, if one wishes to modify the recorded signal (from any source, including another tape deck) via the receiver's tone controls, filters, and so on, the signal may be taken from the pre-out jacks.

All of this is packaged into a sturdy, good-looking format that has a busy but well-organized front panel. The upper section is dominated by the station tuning dials for FM and AM, both amply proportioned and with a logging scale between them. These scales light up in blue. Above them is a row of boxes with printed legends that respond to control settings: Dolby, AM, FM, phono, aux, tape 1, tape 2, and stereo. The Dolby and stereo legends are lighted in red, the others in white.

To the left of the dials are two tuning meters. One is a signal-strength indicator for both FM and AM; it also is used to calibrate Dolby levels when playing or recording tapes via the built-in Dolby processor. The owner's manual contains detailed instructions for this application. The other meter is a combined center-tuning multipath indicator for FM reception. When a springloaded multipath button below the tuning dial is pressed, this meter can be “tuned” for minimum deflection in orienting the FM antenna. To the right of the tuning dials is the tuning “knob,” Marantz' unique horizontal control, the rim of which projects through the panel and provides ultrasmooth, precise station tuning.

Below the tuning dials but sharing their plastic cover are no fewer than seventeen controls. They all look alike, although some are knobs, some are pushbuttons, and one is a slider. From the left, the first six controls handle the Dolby system in conjunction with the main Dolby control, a larger knob below. This knob has positions for Dolby FM (to listen to Dolby FM broadcasts), play (for playing any Dolby-encoded source other than FM), off, record 1 (for...
Making a Dolby recording of an incoming non-Dolby signal, and record II (for making a non-Dolby recording of an incoming signal that has been Dolby-encoded). In all positions except off, the Dolby switch converts the FM signal-strength meter to an audio level meter. For calibrating the Dolby system with this meter, the first six controls previously mentioned are used. These include: a pushbutton to show left- and right-channel readings on the meter, play-calibration knobs for each channel, recording-level knobs for each channel, and a pushbutton to activate a built-in 400-Hz tone that serves as a reference signal.

The two tape-monitor pushbuttons are next; then comes the channel-balance slider control, which has a detent at its midway position. The eight additional controls to the right are all pushbuttons. The first is for multipath indication on the second tuning meter; next is a high-blend switch for reducing noise on weak stereo FM signals. The third and fourth buttons handle the low- and high-frequency filters, respectively. Then there's a loudness contour switch, followed by an FM muting switch and the two controls for turning on or off either or both stereo pairs of speakers.

Below this array are eight larger knobs. From the left, the first is the Dolby control already described. Then comes the signal selector with positions for AM, FM, phono, aux, tape 1, and tape 2. A mode control is next with settings for left, right, stereo, reverse stereo, and (left-plus-right) mono. The next four knobs handle the versatile tone control system. First in this group is a tone mode control.
control with five positions: out (which defeats all tone adjust-
ments), in (which inserts the tone controls with bass turn-
over at 500 Hz and treble turnover at 2 kHz), 250-Hz
(which changes the bass turnover), 4-kHz (which modifies
the treble turnover), and 250-Hz/4-kHz (which alters both
bass and treble turnovers). The three controls for bass,
midrange, and treble follow; each is a dual-concentric, fric-
tion-coupled type that permits individual or simultaneous
channel adjustment and has detents at eleven positions.
The last knob is the volume control.

To the left of this group are the front-panel input and
output stereo phone jacks for tape dubbing. To the right is
the AC power switch, below which is a stereo headphone
jack that is live with any setting of the speaker selectors.
The rear panel of the receiver contains the speaker main
and remote terminal pairs—press-to-connect types that
accept stripped leads. The antenna inputs are similar con-
nectors and include 75- and 300-ohm terminals for FM,
plus a long-wire terminal for AM. There also is a built-on
AM loopstick for normal local reception. The rear contains
an FM muting threshold adjustment and a Dolby-FM level-
preset adjustment for each channel. Pin jacks are provided
for magnetic phono and auxiliary inputs, the two pairs of
tape monitors (in and out), and pre-out and main-in con-
nections. Other features are an FM “quadradial” output
jack (for a discrete four-channel decoder, should a broad-
cast method come into use), two AC outlets (one
switched), and a chassis ground terminal.

It is obvious that the Marantz 2325—in terms of its op-
tions and features as well as basic audio performance—is
something more than just another stereo receiver. It offers
the sophisticated audio fan, especially the recordist, a
range of facilities not normally found on an all-in-one com-
bination chassis. Aside from this, its listening quality is su-
perb on all sources. It drives speaker systems, including
those with very low efficiency, to full, clear sound even in
large rooms.

Handy-Dandy Mixer Kit

The Equipment: Heath Model TM-1626, a stereo mixing
panel in metal case with wood ends. Dimensions: 51/4 by 16
inches (front); 91/8 inches deep plus allowance for cables.
Price: $129.95 in kit form (not offered wired). Warranty:
90 days parts (and labor, if a defective part has caused
damage elsewhere) providing assembly conforms to man-
ual instructions; shipping prepaid. Manufacturer: Heath

Comment: There are other mixers on the market. Some
are very inexpensive and will do a job as long as you aren’t
too demanding of them; some will accept fairly complex
demands but in return exact a higher price than most con-
sumers are willing to pay. The Heath slips neatly into the
largely empty slot between the two. It allows for more in-
puts and more special requirements than the cheapies, yet
at $130 it certainly is not expensive.

The TM-1626 offers four mike inputs plus a stereo pair
of line inputs plus a stereo pair of “mike bus” inputs. The
first three mike inputs and both line inputs are controlled
by switches (above their respective level-control sliders)
that feed the signal into the left output, the right output, or
nowhere. This last “off” position is useful in killing the in-
put in question while making preparatory adjustments for
another input alone. The fourth mike input has a “pan/
off/pan” switch, either end position of which brings in the
mike signal via a pan-pot slider. A pan pot, of course, is a
device that feeds a signal to both channels of a stereo out-
put in proportion to the slider’s setting: anything from left
only through centered (a mono signal, equal in both chan-
nels) to right only.

The mixer bus inputs have no controls; they feed directly
to the master controls at a fixed level. They too can be var-
ied if they come from a component (perhaps a tape deck)
with its own output controls or (as Heath suggests) via an-
other mixing unit. Otherwise you would mix other inputs
relative to those arriving by the mixer bus and adjust over-
all level at the master sliders.

The two master sliders (one for each channel) are to the
right of the control panel. Above them are two-position
switches for AC power (on/off), mode (stereo/mono), and
meter sensitivity (+4 dB/ +10 dB). The meters are small—too small, perhaps, for critical work. We preferred
to rely primarily on the meters in our tape deck, calibrating
those of the mixer to them by adjusting the recorder’s level
controls. Note that the two-position sensitivity switch for
the mixer’s meters gives you some flexibility in relative cali-
bration. The mixer has peak-overload indicator LEDs as
well, next to the meters. Their sensitivity is adjustable via
screwdriver controls on the back panel—so they, too, can
be keyed to the recorder’s meters and headroom.

Also on the back panel are the pin jacks for output,
mixer bus, and line-in connections. Phone jacks are pro-
vided for the microphone inputs, but the cutouts allow for
the substitution of Cannon-type connectors if you wish.
(Most quality mikes used by amateurs today provide
phone plugs, whereas Cannon plugs are preferred for pro-
fessional models. Cheaper consumer mikes often have
miniature phone plugs and would require an adapter for
use with the mixer’s standard phone jacks.) Next to each
mike input is a small slider switch (requiring a screwdriver
or similar implement to reset) that chooses input imped-
ance: 1,100 ohms for low-impedance mikes, 170,000
ohms for high-impedance models. The only other back-
panel control is a line-reversing switch that may provide
lower AC hum in one position than the other. (In our test
setups we could hear no difference.)

CBS Labs tested the unit on the basis of a 1-volt output
as the reference “0 VU.” Noise in all inputs except the mix-
ing bus is 60 dB or more below this reference with the indi-

Comment: The appearance of Dual's first cassette deck (the original Model-901 designation has been dropped to avoid confusion with the Bose speakers) is deceptively simple for a machine so complex. A few hints do give the deck away as an auto-reversing unit: the extra play key, a key for continuous play, and tape-movement direction indicators. The unit's appearance is as elegant as its $450 price; the satin black enamel and brushed metal top rests on a walnut base, with the whole having the low, clean look characteristic of current German industrial design. One wrinkle typical of such designs: The deck can be hung on a wall. Anchors are provided for this purpose, and the option should be welcome to many space-hungry apartment dwellers.

Pin jack pairs for line inputs and outputs are on the rear skirt (the top, if the Dual is wall-mounted), along with a DIN multipin input/output jack. Mike jacks are positioned on the front panel to the right, just in front of twin level control sliders. A stereo headphone jack and indicator lights for Dolby, recording, high peak levels, and tape movement line up beside these inputs. Above the lamps are four pushbuttons for mono (recording or playback), automatic level control, Dolby noise reduction, and Dolby calibration tone.

Multi-turn screwdriver controls between these and the sliders adjust for Dolby calibration. Many cassette decks have no user-accessible Dolby adjustments, and others use single-turn potentiometers that are hard to set. Dual not only puts the adjustments up front, but makes them very easy to use. Its multi-turn pots will be appreciated by anyone who has ever tried to make an accurate Dolby calibration using the usual low-resolution pots, where a twitch can throw off calibration by several decibels; this deck's controls alter calibration by almost exactly 1 dB per revolution. Thus adjustment is a cinch, and Dual sets an example for other manufacturers. Above these adjustments and pushbuttons are a pair of tiltup VU meters with "true-VU" (average reading) ballistics. The cassette well and control keyboard take up the left half of the deck. Bias and equalization are set automatically—for ferric tape if a mechanical sensor finds no keying recess, which is molded into the rear of most present chrome cassettes. If you have chrome cassettes that predate this feature, you can override the Dual's choice of equalization and recording bias with a slide switch to the left of the cassette well.

The tape counter, just below this slide switch, may be one of the best we've seen. It is highly accurate; since there is very little play in its movement, you can locate a particular point on a tape more easily than with many other machines. Dual's transport seems well thought-out and easy on tape. It is quiet and shows respectably low wow and flutter in either direction.

In the cassette well a pair of erase heads (one for each direction of tape travel) flank a four-track record/play head. The "dual" capstans and pinch rollers are used one at a time, depending on which direction the tape is moving. Reversing action, triggered photoelectrically, is automatic in play; by depressing the continuous-play key you can make reversing go on indefinitely. There is no auto-

Dual's First, Fancy Cassette Deck
matic reverse in recording; the machine must be reset to record in the opposite direction. It takes some time for the Dual's mechanics to accommodate the new transport direction, so reversal isn't instantaneous, but the lapse is short and not inconvenient.

All this built-in flexibility and convenience exacts a price.

Dual cassette deck Additional Data

| Speed accuracy | 0.3% fast at 105, 120, and 127 VAC |
| Wow and flutter | playback: 0.06% record/play: 0.07% |
| Rewind time | (C-FO cassette) 51 sec. |
| Fast-forward time | (same cassette) 51 sec. |
| S/N ratio (re 0 VU, Dolby off) | playback L ch: 49.5 dB R ch: 50 dB record/play L ch: 47 dB R ch: 47 dB |
| Erasure (333 Hz at normal level) | 64 dB |
| Crosstalk (at 333 Hz) | record left, play right 33 dB record right, play left 34 dB |
| Sensitivity (re DIN 0 VU) | line input L ch: 125 mV R ch: 140 mV mike input L ch: 0.44 mV R ch: 0.45 mV |
| Meter action (re DIN 0 VU) | |
| Total harmonic distortion (at -10 VU) | L ch <2.8%, 50 Hz to 5 kHz R ch <1.9%, 50 Hz to 5 kHz |
| IM distortion (record/play, -10 VU) | L ch: 6.5% R ch: 6.0% |
| Maximum output (re DIN 0 VU) | L ch: 1.25 V R ch: 1.30 V |

In order to meld these features, Dual not only has had to add (at a guess, $100 or more) to the price compared with a nonreversing deck but also may have given away something in pure performance. The very perfectionists who should welcome the deck's Dolby adjustments most warmly may be taken aback by the record/play response curves. And although the deck's electronics are capable of low distortion, they clipped harshly in one sample if overloaded. Most potential cassette users should know by now to set levels conservatively, and Dual encourages caution by including a peak-level flasher to warn of the onset of overload plus averaging meters that read 0 VU at levels 6 dB below DIN 0 VU.

Timing, sequencing, and touch all are important if the commands your fingers convey to the controls are to be carried out; an imperfectly conveyed command can cause the record/play head to retract, shutting off the unit and putting you back on the starting line. The machine turns itself on when you set it for recording or playback and turns itself off each time a control cycle is finished or the keys are imprecisely actuated. While the user's manual notes the lack of an on/off switch, it does not say how to set up for metering in advance of recording—which requires use of the pause. Dual recommends that you use the automatic level control if levels cannot be preset.

Although the unit meets or exceeds its mechanical specifications, its signal-to-noise ratio and frequency response aren't on a par with other machines in its price class. Nor are they the equal of some less costly machines without automatic reverse. CBS Labs measured signal-to-noise ratio in record/play at 47 dB (relative to DIN 0 VU)—somewhat poorer than the 50 dB or more that we often find on the better cassette decks.

The lab's frequency response measurements show rather a lot of low-frequency fringing (sometimes called "head bumps"); this was characteristic of almost all cassette decks at one time, and the phenomenon can't be designed out altogether, but many manufacturers have minimized it. The high-frequency response, at least with the "manufacturer's tape," is very good.

This tape is something of a mystery. In working with an earlier sample, we were told by United Audio that BASF Chromdioxid and Maxell UD were appropriate tapes for use in testing. United Audio subsequently informed us that Dual had fine-tuned the model and provided a final production sample together with an unbranded ferric cassette—what we call the manufacturer's tape. This tape is not, of course, production tape that Dual owners can buy (at present, anyway) for use with the deck, so the lab also tested it with UD—and, again, Chromdioxid.

The curves with the final sample all came out better in terms of top usable frequency than those with the previous sample; but whereas the earlier sample had shown some high-frequency rolloff with UD, the final one has a rising characteristic with this tape, suggesting that the deck actually is biased and equalized for a "less-hot" tape—like the unbranded manufacturer's sample.

Response curves made with Maxell UD and with the Dolby turned on (not shown in the graph) emphasize the rising characteristic somewhat, of course, but otherwise indicate good Dolby tracking. Those for the reverse direction of record/play are—commendably—almost identical to those for the forward direction.

In the Dual is characterized by its contrasts: elegant appearance and mechanics vs. some performance characteristics that suggest less expensive machines. To many, though, the appearance and convenience of this model will make raw performance secondary.
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A guide to tape editing

How to Falsify Evidence and Other Diversions

by William Warriner

Everybody knows that a tape recording of the human voice can be altered for good or evil. Perry Mason taught us that. By futzing around with tape, one can make the guilty look innocent, the innocent look guilty—this is why lawyers are a suspicious lot.

But if you have a tape you want to alter, if you are a novice at this kind of evil, and if you turn to the criminal textbooks for guidance, you will find precious little help. What you will find is instructions for making a splice. Over and over again you will learn how to make a splice. Nobody talks about the critical details: exactly where to splice to connect this word with that, and when and whether to do it. Just how to make a splice.

Now, if there is little exchange of information to be found in the criminal trades, there sometimes is even less in the creative arts. Felons don’t give away their secret techniques; artists can be reluctant to give away theirs. For certain hoary crafts, there is a traditional way to get close. If you are a would-be felon, you can go to New York and apprentice yourself to the best safecracker you can find. If your chosen field is stained glass, you can hie to the little town in Maine where the Master lives and sit at his feet. After two years spent watching his every move, he may let you cut your first pane of glass.

A would-be editor of tape has no such place to go. There are few masters of tape editing, and they are too busy to talk. The university is worse. Film-school instructors know a lot about pictures, but they seem to feel that sound is little more than a necessary evil. Few poetry professors have yet to wake up and realize how the recorded sounds of this world can be used to revive their profession. So the future of the craft of sound editing, as I see it, is left in the hands of the people who really care to learn: the audiophile, the sound buff, the sound nut, the tape freak—and the falsifier of evidence. People with a purpose.

The Tape Ends Justify the Splice

The purpose, generally, is to revise recorded human speech with no cooperation from the speaker. In this line of work the first goal is to make splices that cannot be detected by the human ear. So that will be our aim.

We have learned from the textbooks that we have to mark our recording tape with a grease pencil at what they call “the desired cutting point” when we have that precise point lined up with the gap in the center of the playback head. But how do you know what the desirable point is? How do you narrow it down to the optimum hair’s-breadth? Let’s say, to start out, that we want to delete an expletive. We have here a recording of a consumer’s comments on a certain amplifier, in which he refers to its

Formerly an industrial filmmaker, Mr. Warriner is currently at work on a novel.
may end up cutting out part of a word that you want or cutting in part of a word that you don't want. There has to be a better way.

The right way is to listen to the tape while moving it manually back and forth past the playback head. In the technical jargon of the craft, this is called "moving the tape manually back and forth past the playback head" or "tape rocking" or "feeling it out" or "jogging the tape." Nobody knows what to call it.

Tape rocking is a small skill to acquire. To do it, you play back the tape by turning the reels deftly clockwise and counterclockwise, your right hand on the takeup reel and your left hand controlling the supply reel. Rocking does away with inertia/response problems. It also makes it easier to hear what you're doing: When your hands move the tape more slowly than the speed at which the signal was recorded, you lower the playback frequency of the voice and get a more noticeable, more energetic response from the loudspeaker when you hit a word. When the gap of the playback head snuggles up against the beginning of a word, it will announce the fact with a definite growl, rush, or click, depending on the initial sound. Although rocking, like whittling, is a continuous motion, the diagram on page 51 arbitrarily breaks down the process into six steps. With very little practice your ear will begin to guide your hands on the two reels, and you can forget about the diagram.

This entire process is done with a few brief flicks of the wrist. We now have the first cutting point marked. We repeat the procedure to find the exact beginning of DAMPFACTOR. back off just a hair, and mark the second cutting point. Then we remove the offensive piece—with precision.

Parenthetically, there can be some small confusion, in actually making a cut, when you take a vertical grease-pencil mark and try to line it up with a diagonal splicing slot on an editing block:

[Diagram of a vertical mark and a diagonal slot]

It is best to form a habit of lining them up like so:

[Diagram of a vertical mark and a diagonal slot lined up]

because now we are confronting the fact of life that the recorded signal proceeds from right to left. This small habit will keep you from accidentally chopping off the beginning of a word you want to preserve.

Making Ends Meet

Now why did we cut so close to the beginning of the word DAMNED? Why that particular spot? There are a number of reasons; the first one has to do with the nature of tape silence.

Silence is where the editor cuts, if he has a choice in the matter. But there is no such thing as true silence on tape. Even tape that is "recorded" with zero input signal contains by-products of the bias frequency put there by the machine. You may not believe that this noise is audible, but to the ear it feels different from a piece of blank leader or a piece of tape that has never moved across a live recording head. This so-called bias tape also contains hiss, which is the product of noise levels in your equipment plus the graininess of even the best low-noise raw material.

Finally, "silent" tape, if it has passed over a live recording head with a live microphone input, also contains room tone. Room tone is the product of the ambient noise and natural resonance of the world, acting on a microphone, wherever you may be. There is room tone in the woods and in a soundproof studio. Therefore it is common practice among engineers to record and save extra tape of these silences (they may call it room tone or they may call it bias tape, depending on which side of the bed they got out of that morning); whenever it is necessary to insert some "silence" in the middle of a recording, it is room tone that gets spliced in.

If silent tape is not silent, neither is a splice. The bias and room tone of piece A is never quite the same as that of the new piece B you want to insert. The standard diagonal cut helps quiet a splice down, because it is a kind of mechanical "mix"—it presents the tape to the playback head with gradually decreasing elements of the old sound and gradually increasing elements of the new sound, until the transition is complete. But there is always some detectable change, however small. The sound of this splice also varies with tape speed. All splices occupy the same amount of space. If you play them back at 15 inches per second the blip of the splice is gone in a flash. If you play them back
at 7½ ips or worse, they take progressively more playback time and become that much more noticeable.

Since we are defining "good" editing as splicing that cannot be detected by the human ear, the problem becomes one of finding ways to disguise the existence of the splice. The best way is to distract the listener's attention. Here are some more words to consider:

SMUMBEYDING / FRANKDANK

[SILENCE]

Assume that you want to delete FRANKDANK and replace it with NURF, taken from the following piece of tape:

COBBLESARM / NURF

[SILENCE]

The practice of the old-time recording engineer was to split the difference and make his cuts here:

SMUMBEYDING \ FRANKDANK

COBBLESARM \ NURF

This is fine if you have recorded your material in a soundproof studio and if the tape is moving at 15 ips. But most of us are editing material that is less than ideal. To create the necessary distraction, we should cut here:

SMUMBEYDING \ FRANKDANK

COBBLESARM \ NURF

And the finished splice will look like this:

SMUMBEYDING \ NURF

The sound of the new word will occur almost exactly on the splice; it will be the new word that catches the listener's attention, and we have a really tight cut.

There is a second advantage. By preserving the "air" after the first word, we have preserved the rhythm of the first piece of tape. Whatever new word we insert at the splice falls at the breathing point originally established by the speaker's lungs. The same is true if there is a catching of breath:

I SAW A SMUMBEYDING, (BREATH) FRANKDANK DID NOT.

Here an audible intake of breath occupies the zone of silence. Hang on to your principles. Cut after the breath:

I SAW A SMUMBEYDING, (BREATH) \ FRANKDANK DID NOT.

Any new phrase you want, with the new vocal sound buttoned up tight against the splice, will fill nicely into place.

Everybody Has to Breathe Somewhere

If you have some ambition, you can demonstrate the editorial importance of breathing by trying an experiment. Record a political speech or the narration from a wild-animal documentary on Sunday TV (a segment with no background music). Every time the speaker takes a breath, splice it out and save the piece of tape. (Keep track of which end is the head and which the tail.) If you now listen to the breathless speech, you will find yourself becoming very uncomfortable and anxious, until finally all your attention will focus on when—and whether—the guy is going to breathe again.

If you play the tape for a naive audience, it can bring on an attack of the psychotic miasma. But it is a simple matter to change the mood completely and turn the experiment into comedy. Just splice all the breaths together, one after another, and put them all at the end of the speech. The "psychology" has now changed, simply as a function of breathing. (You can make the experiment even funnier by selecting two or three anxious spots in the speech and splicing in three or four breaths in a row at these points; then put the remaining collection of breaths at the end.)

The moral of all this is: Preserve the breathing rhythm.

Now about your choice of distraction. If the new word or phrase you are inserting at the splice begins with a hard consonant—or any explosive sound, such as a cough—so much the better. The sudden transient will serve to disguise the splice more effectively than ever. This technique is even more valuable in editing music, where splicing in a new phrase exactly at the start of a drumbeat can cover a multitude of sins. Any sin except a misplaced beat.

You can also create a diversion by cutting in a natural background noise—such as a car horn or the scraping of a chair—lifted from elsewhere on the tape. There are times when this act can save an otherwise bad (because obvious) splice. But there is a whole 'nother class of sounds that are equally effective: the hems and the haws.

Try one more experiment. Make a candid recording of a conversation or an interview, or tape a presidential press conference off the air. Remove all the "uh's," the false starts, the stammers and stutters; now splice them together end to end. Here is a sample that I have on tape, taken from an interview. (Each slash mark indicates a splice.)

Now let's uh, let's start with the, uh, fact/let's start with the, uh, / (ahem) let me point out that the uh, / well, the discussion, uh, that occurred, was, uh, / that there wasn't, won't, wuhdn't, wouldn't be a / well, you know / and you know, part of the, part of the / 1... uh... 1... ga... excuse me? / Let's start with, uh, / this uh, that, that, that's, / oh swell.

It's gonna be a long morning.

Heard "live" on tape, exercises like this invariably come off funny. If the phrases are taken from several different voices (of about the same volume

...
How to "Rock" a Tape

level, or they won't mesh well), you will have a perfect satire of a business conference. A medical conference. Any conference. But the point is that "uhhs," false starts, and hesitations—as the rhythmic devices that tie normal speech together—are perfectly believable phenomena to splice in almost anywhere as long as the natural voice rhythm is preserved. This is why they will mesh together, one after another, completely at random, and still mimic reality. And this is why they will get you gracefully past an otherwise difficult splice. They are invaluable. Save them.

Audiomagnetic Microsurgery

We have been talking as though you will always be cutting "in the clear." But what if there is no open space—no dead air—between the sounds you
Persuading a Tape Deck to Edit

Even the fanciest of tape decks—particularly home decks—don't necessarily do everything they might to smooth the way for the would-be editor. Some carefully worked-out convenience features ("foolproof" interlock schemes that really can't be fooled, for example) are pests; elaborate mechanical design (though it may promote extremely stable tape motion) gets in the way of the marking pencil; reel brakes can require brute force for tape rocking, or reel drives pull the tape out of position once you're cued up. You may have to force your deck to edit against its will. Be patient; it will come around to your way of thinking after some persuasion.

The first impediment may be the head cover. Head covers are generally cosmetic and frequently too big. They make it hard to see the playback head and get access to the head with a grease pencil to mark the tape. So remove it. Second impediment: There may be a felt pressure pad holding the tape against the head. If you're lucky, it will simply fold away from the head on a spring-loaded hinge. You can then fasten it down out of the way with a piece of adhesive tape. (Don't get any adhesive on the pad or on parts that must slip past each other in normal operation, of course, or you may end up with abnormal operation.)

That's the easy part. Life may be worse with the particular machine you are confronting. The prerequisite for editing is the ability to move the tape manually across a live playback head. This means you want the machine to be functioning electronically (in the playback mode) but not functioning mechanically. Problem: On many decks the PB head is inactive unless the machine is in the forward mode mechanically, with the capstan grinding away and the takeup reel pulling the tape out of your hands.

Here are a few representative examples of how to cope with the problem:

On Sony decks that are operated by a manual lever (as opposed to pushbuttons and solenoids) the solution is easy. Turn the control lever to "play" and lock the "instant stop" button in place. You can now turn the reels manually, and the tape will move freely over the working PB head. You will also have to tape the felt pressure pad down out of the way, as described above. And the automatic-stop microwitch (a movable wire or rod, depending on the model), in the tape path) must be held in the closed position with a rubber band.

A number of Tandberg models have a start/stop lever that essentially is a pause control. When the transport already is in the playback mode, this lever pulls the pinch roller back slightly from the capstan, stopping the drive but not muting the PB head or lifting the tape from it. All this is excellent for editing except for one catch: the complexity of the tape path, especially the tight clearance between the PB head and a hum shield. Stopping the drive altogether may open up this space—and also jerk the carefully cued tape out of position. But you may be able to reach the tape with a narrow felt-tipped pen (instead of the standard grease pencil).

An alternative—and one that can be used on other machines that allow for cueing but not marking—is to measure the precise length of tape between the PB head gap and some other part (a tape guide or the edge of a permanently fixed head cover, for example). Once you have the tape cued to the edit point, move it by the amount you have measured and make the mark at this alternative spot.

Crown 800-Series tape decks have a head cover that lifts off easily. Inside there is a small (unmarked) edit slide switch that disables the takeup-reel motor. There also is a small (unmarked) edit lever, which depresses the tape lifters and holds the tape against the heads. The PB head is live and you can now rock the reels back and forth manually to find your cutting point, but there's one new hitch: Moving the reels back and forth activates the movement-sensing relays, which in turn control the logic circuitry. The relays click incessantly and make it hard to hear what you are trying to hear—the recording. You have two options: (a) unwind a goodly length of tape from both the supply reel and the takeup reel, so that within certain limits the tape can be moved back and forth without moving the reels, or (b) discipline your mind to ignore the distraction of the clicks.

On the Revox A-77s that I have seen there is a fold-away head cover, which theoretically makes editing a snap; but you may have to slip the tape behind (over the top of) the tape lifters in order to let it ride freely on the PB head for editing purposes. After the tape is marked, slip it back in front of the tape lifters again. It's a pain, but it works.

On Teac 3300 Series machines there is a pause control that is useless in the playback mode. It performs the same functions as the stop button, killing the PB electronics and activating the tape lifters. Here is one clumsy but effective solution, appropriate as well for most Teacs without the pause: Unscrew the steel cap (counterclockwise) that holds down the rubber pinch roller; lift the pinch roller off its shaft; hit the play button. This moves the tape lifters out of the way, activates the PB electronics, and lets the tape slip freely past the capstan without having it pulled inexorably out of your hands. There is some slight fight with the takeup-reel motor, but that's a small annoyance. Once you have made a splice, of course, you have to hit the stop button again and drop the pinch roller back into place to play back the results.

The Teac instruction manuals recommend this procedure. What they don't tell you is that there is a small washer under the pinch roller, with just enough oil on it to make it stick to the roller when you lift it off. Then it invariably falls on the rug, and you have to spend a half hour looking for the thing. An alternative is to leave the pinch roller alone and thread the tape on the far side of the capstan, which produces almost identical results without scattering parts.

Other machines by other manufacturers have their own peculiar editing impediments and require individual stratagems. If it turns out there is no way to get around the mechanics of your tape deck, you can always use the following emergency editing procedure. Remove the takeup reel and place it on the floor by your right foot. If necessary, also remove the supply reel and place it on the floor by your left foot. Thread the tape across the heads and around the back of the capstan so that it does not travel between capstan and pinch roller (the second Teac option). Put the machine in the play mode. You can now move the tape freely across the live PB head with your hands, though the noise of the takeup-reel drive spinning its wheel may be distracting. When you have found the proper cutting point on the tape, hold the tape perfectly still and use your third hand or a spare foot to mark the spot with a grease pencil.

Or borrow a deck that is designed for editing.

W.W.
want to splice? Let's take an old clinker as an example: "Good morning, ladies and gentlemen of our radio audience"; we want to convert it to

GOOD LADIES, MORNING AND GENTLEMEN OF OUR AUDIO RADIANCE.

To do the routine section first, we have to pull out two pieces:

GOOD MORNING. [PAUSE] LADIES AND GENTLEMEN

To preserve the proper rhythm, reverse the order of these two pieces to:

LADIES. [PAUSE] and splice them together immediately so you don't get mixed up. Holding this snippet in your teeth, patch the original program material back together:

GOOD MORNING. AND GENTLEMEN

Then make a new cut:

GOOD MORNING AND GENTLEMEN

and insert the LADIES [PAUSE] snippet at that point.

So far we have had open spaces of dead air to cut into. But the next editing points are not so clear-cut. In order to convert RADIO AUDIENCE to AUDIO RADIANCE we have to cut ever so slightly into the D sounds. We are lucky that they are identical; the rule of thumb is to cut from a given sound to a similar sound whenever you can. So carefully mark your cutting points just barely after the beginning of the D.

You now have an easily misplaced piece of tape with a signal on it that corresponds approximately to RA. Rest it gently somewhere away from drafts. Now pull out

OUR. [REMOVE] RADO

and switch the two pieces around. In the resulting

OUR. [REMOVE] NO. AUDIENCE

you may find that the cuts in the middle of the words—the splices at R—are less noticeable than the splices in the clear.

Here, by the way, is another good reason for recording your original material at the fastest available speed. Splices in material at 7½ ips are twice as far apart as they are at 3½ ips, and they will move that much more smoothly over the playback head. But once the cuts have been ironed out between the capstan and the pinch roller they should be unnoticeable whatever their speed.

Obviously there are many situations in which you do not have two identical sounds to play around with. But the rule of thumb is still to cut similar sounds together whenever possible. You can construct COMIC from ECONOMIC by dipping slightly into both of the O's:

ECONOMIC.

even though one of them is a long vowel and the other a short vowel. That is still preferable to the other alternative: taking a chance on coming up with ONOMIC. Don't forget you also have to remove the initial E.

Mix and Match

The final key to undetectable editing is to take care in matching voice intonation. The human voice rises in pitch when asking a question, falls in pitch when making a statement, and drones on and on endlessly when making political noises or reciting grocery lists. It is difficult to cut back and forth between these different melodies. So again, we search for combinations of sounds that are similar. For example:

Voice A: YOU SURE YOU WANT TO DO THAT? I MEAN VERY SURE YOU WANT TO.

Voice B: WELL. LET'S SEE. MAYBE....

Voice A: IN SURE YOU SHOULDN'T DO THAT

Now we can get Voice A into all kinds of trouble with Perry Mason if we make his statement positive. But his first sentence, a question that rises in pitch from the start, is useless: It won't intercut with the other material. It is also difficult to make the final sentence positive by deleting the SHOULDN'T, because there is a glottal stop, a gulp, at that point. I'M SURE YOU SHOULD [GULP] DO THAT is not a convincing splice. The solution is to begin with the I'M from the final sentence, import VERY SURE YOU WANT TO from the second sentence, and tack on DO THAT from the finale.

Editing always boils down to a process of matching. Matching intonation, matching volume levels, matching voice rhythm, matching background noise, matching similar sounds when you can. But the word "matching" has the air of something that depends completely on your conscious control, and editing sometimes does not. It is a process full of happy accidents of the gee-golly-whiz variety. Which is what makes manipulating reality a heady art as well as a felonious activity.

There is not much that can't be done by splicing one space to another.

The Chinese philosopher Lao Tse pointed out that the most important part of a wheel is the hole in the middle that connects it to the axle. The most important part of a room is the space it encloses. The crucial component of music, according to composer John Cage, is its intervals and silences. Space is also the primary material of tape editing, and the same high philosophies apply to the cutting and matching of recorded sound.
An Experiment in Listening

The Grass Is Always Greener in the Outtakes

Who are the most perceptive listeners — musicians, technicians, or untrained laymen? The evidence may startle you.

by Glenn Gould

I can’t help wishing that all recordings were live performances. . . . If this is totally unfeasible, then at least I’d like to know that there was no splicing within movements. . . . The whole intimidating idea of having all those guys around while you have to stop and ask for a retake . . . can be pretty terrible, especially if you have to start again and again. It can get you very uptight.

André Watts, HIGH FIDELITY, June 1974

A recital will of necessity have flaws, but it will often have an in-built continuity, a spanning intellectual arch, that most recordings do not capture. The complexity of recording-studio conditions and the necessity that the score be rendered note-perfect . . . usually dictate doing more than one take for a movement or work, and the sense of a long line stretching across the whole piece can rarely be achieved unless the playing continues from beginning to end without stopping.

Stephen Bishop, HIGH FIDELITY, February 1975

Strange notions, these. I wonder how often Hiroshi Teshigahai has been advised that intercuts with cover-takes, scenes shot out of sequence, postproduction sound-relays, should be banned from the vocabulary of film because they fail to observe the limitations of stagecraft. I wonder how often Vladimir Nabokov’s publisher has pondered a third and not-yet-final draft and declared, “Volodya, baby, I’ve told you already, let it all hang out. So you dropped a comma, so you split an infinitive, that’s truth, man.”

There’s a place for verismo techniques, to be sure. One wouldn’t want to give the Kerouac-ian roadrunners writer’s cramp; one wouldn’t want to formalize the camera style of an Allan King or the production methods of a Craig Gilbert; I, for one, certainly wouldn’t want to have missed that ultimate exercise in planned spontaneity. An American Family, but I bet if one could round up the Louds from the cutting-room floor, one would gain some insight into the ratio of cinema to vérité.

Stravinsky claimed that the business of art is technique; I do not agree. Nor do I believe that the business of technology is the rule of science—and, with all respect, I wish the good professor McLuhan, who doesn’t believe it either, would say so more often. But I do believe that, once introduced into the circuitry of art, the technological presence must be encoded and decoded (no Dolby salesmen need apply) in such a way that its presence is, in every respect, at the service of that spiritual good that ultimately will serve to banish art itself.

So strange views, then, those of Watts and Bishop, but not without echo in the generation that they represent—a generation that, if no longer in swaddling clothes, was scarcely more than vertical when tape technology came of age, and a generation that, though young enough to know better, would now seem to be entering upon a period of technological neo-Romanticism.

Daniel Barenboim, for example, is, or was—the British monthlies are always behind schedule in the Colonies—fond of the conceit that recording technique should involve two takes per work, take them or leave them. If nothing else, this view be-
speaks an awesome metronomic consistency on Barenboim's part, always assuming that he permits his editors the occasional luxury of an intercut. Indeed, one thinks back almost fondly to such celebrated controversies of the early LP era as the Schwarzkopf-Flagstad high C episode (Mme. S. extended the range of Mme. F. by a semitone), which, however inefficient as a delivery system for the issues involved, could at least be charged to the account of music's senior citizens. But like Bishop, Watts, and Barenboim, other younger artists have begun to assert the artificiality of the recording, to insist that it be placed within precisely the sort of snapshot context that immunizes the music at hand against the benefactions of technology.

Now, of course, one can look for motives: one can be uncharitable; one can summon up scenes in a manager's office: "Listen, kid, you damn well better leave two clinkers in a page in that platter or the live act just ain't gonna play in El Paso." In a way, it reminds me of those PR treks that Hollywood's current flick. Inevitably in the process of covering the Griffin-Carson-Douglas circuit they're called upon to "set up" a two-minute clip from the film in question and, almost inevitably, having established that the heart resides on Broadway, though the bank is in Bel Air, use the occasion to witness to their ignorance of the plot and names of their costars and, if possible, to get across the idea that they wouldn't be caught dead at one of their own films. "Yeah, well, Merv, I'm not just sure what the studio sent you here. Could be it's the place where the credits are read at the end. I could, for example, have rotated the works in question, starting perhaps for some auditionees in the middle of the test and proceeding cyclically or, alternately, starting with the last work and presenting the program in reverse order. This would have provided some measurement of the fatigue factor involved for, given the fact that each interview consumed at least two hours (not counting coffee breaks), the test was unquestionably too long and inconsiderately structured vis-a-vis the participants. Other faults come to mind as well. The predominance of piano music was undesirable but unavoidable (the problem was that I knew where the dirty linen lay); most of the eighteen auditionees were personal friends (the one purely orchestral insert was included as a loyalty motto, "A well-made splice is an inaudible splice," but with the proliferation of statements like those of Watts and Bishop, it appeared to me that the time had come to set philosophic considerations aside and dig for statistics that would make or break the case.

Let me confess at once that I have no expertise as a poll-taker, no credentials in the field of demographic studies. Let me further confess that, for professional purposes, my statistical sampling—eighteen auditionees—was undoubtedly too small and that it could unquestionably have been enhanced by any number of subtleties that did not occur to me until the test period was nearly at an end. I could, for example, have rotated the works in question, starting perhaps for some auditionees in the middle of the test and proceeding cyclically or, alternately, starting with the last work and presenting the program in reverse order. This would have provided some measurement of the fatigue factor involved for, given the fact that each interview consumed at least two hours (not counting coffee breaks), the test was unquestionably too long and inconsiderately structured vis-a-vis the participants. Other faults come to mind as well. The predominance of piano music was undesirable but unavoidable (the problem was that I knew where the dirty linen lay); most of the eighteen auditionees were personal friends (the one purely orchestral insert was included as a loyalty control). But, over-all, the study has confirmed some of my suspicions about the listening process, about the interaction of knowledge and attention, and it will, I hope, serve as a basis for more detailed interrogations to come.

The object was to test the degree to which my guinea pigs were able to detect the "in" point of any splice, whether carelessly or craftily constructed (pace CBS—there weren't too many of the former!). I was not interested in their reactions to the quality of the performances on the test tape (though there were some unexpected dividends in that regard); I simply wanted to know to what extent a splice can be detected, given optimum listening conditions (the laws of probability suggest that in any control sample the audio technician's motto, "A well-made splice is an inaudible splice," will appear to be invalid), and I was not interested in the views of my guests as to whether the splices that they heard or, more commonly, thought they heard compromised the musical experience. If, indeed, a significant percentage of splices were readily and consistently detectable, there would be something wrong with the product under consideration; if that were the case, the views of Messrs. Watts and Bishop would be substantiated and I would long since have fled for the hills.

The rules were as simple as I could make them, given the complexity of the information I sought: 1. Each auditionee was allowed to listen to each
selection three times. All were encouraged to take advantage of this option and, of their own volition, heard each excerpt at least twice, the majority exercising the three-times-through provision.

2. Each auditionee was tested separately.

3. With the exception of the participants in Category C (none of the laymen had more than rudimentary training in score-reading), unmarked scores were available for optional use. During listening sessions, the auditionees' initials were entered over each splice-guess in a score, which I retained; during replays of the same material, they had the right to withdraw the guess in question.

4. No information other than the title of the selection was provided in advance, except in the cases of the Byrd and Schoenberg, where the auditionees were told how many splices were involved in each selection (one and five, respectively) and were consequently requested to restrain their sleuthing to a maximum of one and five guesses for the respective selections, though in these as in other examples no guesses were required.

5. Prior to the test, each participant was requested to place an X opposite one of the following statements:

My attitude towards splicing is best summed up as follows:

A. Strongly disapprove: Postproduction techniques inevitably disrupt the continuity of a performance.

B. Disapprove in general: Postproduction techniques can disrupt the continuity of a performance.

C. Have never given the matter much thought and/or couldn't care less what those weirdo-Commie technocrats think up next.

D. Approve in principle: Recording need not duplicate a concert experience.

E. Approve without reservation: Recording should not duplicate a concert experience.

Options A and B were, not unexpectedly, bypassed by all hands, option C was tolerated as an exercise in whimsy, but the reactions to options D and E caught me off guard. Although I had anticipated (indeed, prayed for) several of the inverse correlations that the test was to disclose, I had not anticipated that four of the six auditionees who declared for option E would be laymen (a technician and a pianist supported the proposition as well). The remaining candidates, who opted for letter D, supplied a list of elaborations in support of their choice that would have done credit to the essays of Watts and Bishop: "Couldn't give up my live-in-concert Nana Mouskouri discs" (radio technician); "Wouldn't want to rule out broadcast recordings" (radio executive); "Shouldn't make somebody look good who isn't" (pianist)—that one caused me to blow my scientific cool and launch a lecture on the "monkey theorem." The conclusion, however, was obvious: Professional musicians have a vested interest in the status quo; producers, in the main, and to a lesser
Glossary

TAKE: A recorded performance, or attempt thereat, usually commencing at the opening of a work, movement, or other major point of demarcation.

INSERT: A recorded performance usually designed to supplement a take; frequently of brief duration but, on occasion, extending throughout the major portion of a work and defined by the fact that it does not include the opening of said work. (In certain European studios, all recorded material is designated by the term "take" and "insert" has fallen into disuse.)

SPICE: An edit point representing the confluence of two takes, two inserts, or one take and one insert.

REGENERATION: The dubbing from one tape machine to another of material that appears with identical note values at two or more spots in a work; usually of brief duration but occasionally, if ill-advisedly, used for da capos, double-bar repeats, etc.

INTERNAL CLOSE-UP: A splice or edit, without benefit of control-room announcement, made possible by the fact that the performer(s) doubled back prior to a convenient edit point and repeated on one or more occasions the material in question.

extent technicians, have a vested interest in professional musicians; neither group has come to terms with the degree to which the layman is prepared to accept recording technology as an indigenous phenomenon, distinct from the concert experience.

The test over-all involved 66 splices. I prefer to think, in fact, that it involved 66.66 splices, and I trust the reader will indulge me in this arithmetical conceit later on. Since, as mentioned above, those 66 splice points were inserted within 34 minutes and 35 seconds of music, the splice density was 1 per 31.4 seconds. The density varied from 0—Bach I and Beethoven II—to 1 every 9.2 seconds in the Mozart rondo.

And this brings us to the second inverse correlation, the ratio between splice density and guess density. Each example was selected in order to demonstrate, either by itself or in conjunction with a neighbor, some specific control feature, and the two Bach examples and the two Beethoven examples were selected with this density correlation in mind. Bach I, unimpeded by splices, was the object of 36 guesses over-all (one participant abstaining) while Bach II, with 12 splices (density 1 per 12.5 seconds), elicited 22 guesses (three participants abstaining). The examples are of almost equal length—2 minutes, 25 seconds for Bach I, 2 minutes, 30 seconds for Bach II. And yet the guess-hazard rate in Bach I was 2.0 per participant, including abstentions, while, in the densely populated splice thickets of Bach II, the result was 1.2 per participant.

<table>
<thead>
<tr>
<th>COMPOSER</th>
<th>SPLICES (in secs.)</th>
<th>DENSITY GUESSES (per min.)</th>
<th>CORRECT GUESSES</th>
<th>GUESSES</th>
<th>CORRECT GUESSES (per min.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach I</td>
<td>0</td>
<td>36</td>
<td>14.8</td>
<td>6</td>
<td>8.8</td>
</tr>
<tr>
<td>Bach II</td>
<td>12</td>
<td>12.5</td>
<td>6</td>
<td>6</td>
<td>8.8</td>
</tr>
</tbody>
</table>

Similar, though less spectacular, results were forthcoming in the Beethoven items (9 and 0 splices, respectively). Beethoven II, if adjusted chronometrically vis-à-vis its companion piece (6 minutes, 15 seconds for Beethoven I, 5 minutes, 30 seconds for Beethoven II), would have received 58 guesses instead of the actual count of 52, while Beethoven I drew a total of 64 votes.

This pair of examples served a more personal purpose as well. I begged CBS for access to one movement by one artist involving no splices so that what might be called the Kinsey, or "yes, but respectable people wouldn't answer those questions," syndrome could be discounted. Fifteen of the participants were personal friends, after all, and the reader might reasonably indulge a certain skepticism on the order of "Well, they probably limited their guesses so as not to hurt his feelings." Obviously, no such compunction would prevail in the case of Szell and, since in a movement devoid of splices (as rare a bird for him as for the rest of us, by the way) the guess pattern remained relatively consistent, no such collegial collusion could be laid to our account. An even more interesting correlation can be drawn in relation to the two unedited examples: If my unspliced Bach I excerpt had equaled Szell's Beethoven scherzo in length, it would have collected 81 votes instead of 36. Ergo, no quarter asked, no quarter given!

The Byrd galliard was chosen precisely because its lone splice occurs at the most obvious and, consequently, most unlikely of places: It follows a double bar that demarcates the central section from the concluding paragraph. This test was devised in order to weed out the "sophisticates"
from what one might call the "divine innocents"—i.e., no trick-conscious technician would be caught dead making so obvious a call, and indeed it was left to three laymen (the librarian, the journalist, and the record reviewer) to make a correct identification. Everyone else (there were three abstentions) looked for accented chords, sudden soft-pedal changes, or other coloristic effects that, in their mind, would indicate a splice. (More often than not, of course, such search-and-destroy missions are in vain; equivalence rather than its inverse is the editor's rule of thumb and, instead of a quest for problem areas, one might profitably settle upon moments of particularly felicitous fluency.)

The Schoenberg was chosen for exactly the opposite reason: With one conspicuous exception—a G minor chord with attendant fermata midway in the song—it is possessed of a seamless texture. Although the G minor chord was selected by five participants (it is, after all, the post-Romantic equivalent of a double bar, the logical spot for a paragraphic splice, and is, indeed, the first of our 5 splices), only one other splice was correctly identified, and it involved a verbal rather than a musical alert. The word "tief," bar 51, was slightly clipped due to a splice on the piano upbeat following, and one German-speaking auditionee identified the splice correctly. (Several others, also equipped with a modicum of German, sensed that we were, indeed, in tief trouble and placed their bets incorrectly on the word itself or on the preceding upbeat.)

The two remaining examples were a study in contrast: The Scriabin (5 splices, or 1 for each 1.05 minutes) was chosen for three reasons: Two of its splices are internal close-ups, and neither was identified; it represented a type of piano texture that, given its constant ebb and flow and always assuming a consistency in pedal overhang, is remarkably easy to splice; and it contains, nonetheless, the only splice in the test that is, to my mind, a giveaway. This splice was in no way the handicraft of an absentminded editor; I was the culprit, having miscalculated the ambient "in" vis-à-vis the less-pedaled "out," but despite my qualms the spot in question collected no votes at all. Of the three conventional splices, one passed by unchallenged, one was identified by a pianist, and one, which coincides with an a tempo—poco scherzando, identified by five participants. This was, indeed, the only example in which the musician's expertise proved of value.

The Mozart was chosen because it contained more than half the splices in the test over-all (34) and because the great majority of those were the result of either internal close-ups or regeneration. I confess that I use the technique of regeneration reluctantly, preferring instead to execute separate inserts for each problem area; in this case, however (we were running out the clock on the session in question, and I had to catch a train), I accepted the easy way out—after all, it is a rondo. Now, a regenerative splice is, on the whole, much more difficult to detect than its conventional counterpart. Its hallmark is consistency, especially if used within the immediate vicinity of its dub material, and such proximity was a feature of K. 311. Unlike conventional splices, however, where one may move from, let us say, Take 1 to Take 2 and stay with the latter for a considerable period of time, a regeneration—other than in a da capo situation—must, given the customary alterations in the harmonic order and, indeed, the overly consistent veneer that it encourages, be relieved of its duties as soon as possible. Hence the Mozart's density factor. The longest regenerative segment in K. 311, in fact, is six beats, the shortest a single, solo eighth-note.

The Byrd, in its way, and not unlike the K. 311, in fact, is an encouragement to significant differences in the guess pattern of the three groups concerned; the professional musicians and the laymen, for the most part, opted for paragraphic, return-of-theme style splice points, while the technicians, sensing regeneration in the air, went for broke and, in one spectacular case, for 3 correct guesses including a very impressive call of "regeneration in/regeneration out" by one of their number. Yet, despite a splice-density factor 450% greater than, for example, its Beethoven concerto neighbor, the Mozart rondo elicited only 8% more guesses (71 vs. 66), only one more correct guess (16 vs. 15), and only a 25% increase in correct guesses per minute (3.0 vs. 2.4).
In general, the three groups revealed, through their guess pattern, quite different attitudes to and/or assumptions about the nature of the editorial process. The musicians, for the most part, opted for coloristic effects, sudden sforzandos, changes of pedal, unscheduled rubatos; the technicians were alert for "ambient dips," "overhang irregularities"; and the laymen tended to guess paragraphically and, wherever possible, to locate their guesses following a rest or other rhythmic interruption.

One might be inclined to discount the performance of the laymen group, if that tendency were its only distinctive feature, but a probability study of the Mozart—the example most open to post-rest, post-fermata opportunities—did not reveal a particularly accurate guess pattern from the members of Category C.

And now, as they say at Oscar time, the envelope please:

### ACCURACY RESULTS BY GROUP

<table>
<thead>
<tr>
<th>COMPOSER</th>
<th>Laymen</th>
<th>Technicians</th>
<th>Musicians</th>
</tr>
</thead>
<tbody>
<tr>
<td>Byrd</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bach I</td>
<td>Laymen</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bach II</td>
<td>Laymen</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mozart</td>
<td>Laymen</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beethoven I</td>
<td>Laymen</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beethoven II</td>
<td>Technicians</td>
<td>Laymen</td>
<td>Musicians</td>
</tr>
<tr>
<td>Scriabin</td>
<td>Musicians</td>
<td>Technology</td>
<td>Laymen</td>
</tr>
<tr>
<td>Schoenberg</td>
<td>Technicians</td>
<td>Laymen</td>
<td>Musicians</td>
</tr>
</tbody>
</table>

The largest number of accurate guesses (7) was registered by two auditionees, the journalist and the singer. The singer, however, required more than two and a half times as many guesses to arrive at her total and was, consequently, penalized, as the error ratio was brought to bear upon her score. The highest correct-guess-to-error-ratio was established by the librarian (2 correct out of a very conservative total of 3), the most impressive overall performance by the physician. The results, with their percentages adjusted for error pattern (after all, if allowed to play "Battleship" with the scores in question, somebody was bound to hit something), revealed that the highest group percentage (1.45) was attained by the laymen, the technicians scoring an average of .78 and the professional musicians .56. It was also worthy of note that the four highest scores (physician, technician, journalist, librarian) were all achieved by people with one thing in common—the inability to read music—and that two of the three lowest scores (0) were earned by radio producers.

### INDIVIDUAL RESULTS — CORRECTED FOR ERROR RATIO

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>PERCENTAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. General practitioner</td>
<td>3.4</td>
</tr>
<tr>
<td>2. Technician</td>
<td>2.7</td>
</tr>
<tr>
<td>3. Journalian</td>
<td>2.62</td>
</tr>
<tr>
<td>4. Librarian</td>
<td>2.00</td>
</tr>
<tr>
<td>5. Technician</td>
<td>1.14</td>
</tr>
<tr>
<td>6. Singer</td>
<td>.94</td>
</tr>
<tr>
<td>7. Pianist</td>
<td>.92</td>
</tr>
<tr>
<td>8. Cellist</td>
<td>.70</td>
</tr>
<tr>
<td>9, 10 Radio executive, record reviewer</td>
<td>.60</td>
</tr>
<tr>
<td>11. Pianist</td>
<td>.31</td>
</tr>
<tr>
<td>12. Musicologist</td>
<td>.25</td>
</tr>
<tr>
<td>13. Composer</td>
<td>.24</td>
</tr>
<tr>
<td>14. Announcer-editor</td>
<td>.22</td>
</tr>
<tr>
<td>15. Lawyer</td>
<td>.1</td>
</tr>
<tr>
<td>16-18 Insurance underwriter, radio producer</td>
<td>0.0</td>
</tr>
</tbody>
</table>

Conclusions? Lots of them—homilies mostly. For example, the tape does lie and nearly always gets away with it; a little learning is a dangerous thing, and a lot of it is positively disastrous.

Favorite Moment Recollected? After two play-throughs, the cellist had contributed 4 splices to Szell's Beethoven and then, when about to hear it for the third time, asked: "Who's the conductor, by the way?" "George Szell." "Really! Is it O.K. if I take my splices out?" "That's your privilege. May I ask why?" "I've always heard that George Szell never used them." "Oh!" "By the way, do I get an extra point for knowing that there weren't any?" "No."

Future tests? Well, maybe. It would be fun to pursue one inverse correlation that was hinted at by the results from Category A but that would need much more corroboration re the degree to which instrumental specialization, with all the tactile associations thereunto pertaining, handicaps a musician's judgment when listening to his own instrument. Our singer, for example, did not set any records in the Schoenberg, nor did the cellist in the Bach pieces. And the pianists—with the exception of the Scriabin sonata, where both admittedly did well—accumulated most of their points in the cello works, in the Schoenberg song, or in the Beethoven concerto's tuttis and made most of their errors by confusing moments of interpretive pianistic license ("Hey, you accented that F sharp—I never do that—must be a splice") with edit points.

This fall the New York Philharmonic joins the roster of symphonic networks. Here is the story of how those networks function.

by Robert Finn

For an institution routinely accused of inability to change with the times, the American symphony orchestra has shown surprising resilience in its relationship with the radio.

The halcyon days of symphonic music on the radio, of course, are long past—the years when the orchestras of New York, Boston, Philadelphia, Cleveland, Detroit, and other cities could be heard weekly on the national networks and when the NBC and CBS symphonies were at the peak of their glory. But American orchestras have by no means vanished from the airwaves even today. A number of the best are heard throughout the land on their own self-assembled “networks” via tapes of their live concerts.

Four of these are active nationally, with a fifth about to enter the lists this fall. Currently active are the Boston Symphony Orchestra (80 stations for symphony concerts, 50 for pops), Cleveland Orchestra (85 stations for symphony concerts, 12 for pops), Philadelphia Orchestra (52 stations), and Utah Symphony (17 stations). A number of others (e.g., St. Louis, Minnesota) are heard on smaller regional “live by tape” networks.

The New York Philharmonic, which was nationally syndicated on tape from 1963 to 1967, will reappear in that medium next October on a network that has approximately 170 stations, mostly noncommercial, ready to sign up. Harold Lawrence, former Philharmonic manager and a veteran record producer, will produce the series, and Martin Bookspan, who used to announce the Boston concerts, returns to the symphonic airwaves as commentator. The Philharmonic series will have one huge advantage that none of the others can match: the Exxon Corporation as financial backer (and, for the commercial stations in the network, sponsor).

The implications of this new venture are not yet clear, but one observer close to the scene has remarked, “This could kill the Boston, Cleveland, and Philadelphia setups, if they cannot match the Philharmonic’s price to stations.”

True, the audience for today’s taped concerts cannot compare in size with the millions who used to listen weekly to the old commercial network concerts. Many of the stations now involved are college outlets or “fine music” stations in smaller cities. Others belong to the worthy but financially undernourished National Public Radio network. This contrasts with the days when the great orchestras were heard on the proud network giants in virtually every major city.

But still, the taped concerts unquestionably have a sizable audience, and orchestra management look favorably upon them for several reasons, despite the fact that they have spawned a whole new set of previously undreamed-of problems in player relations. These concerts do keep an orchestra before a larger national public than it
could reach by touring. They stimulate interest in an orchestra's recordings and in its conductor. They provide a valuable permanent record of the fugitive achievements of conductors and soloists. They can even be used as a direct fund-raising tool.

The orchestras' shift from the commercial networks to their own tape syndication services was one direct result of the revolution wrought in radio by the rise of television in the late Forties and early Fifties. The disappearance of the New York Philharmonic from national CBS at the end of the 1962-63 season marked the end of the first great era of orchestral presence on commercial network radio. But even back then the Boston Symphony and Philadelphia Orchestras were already well into the self-operated tape transcription field. One reason (there were several) for the demise of the Philharmonic's taping syndicate after four seasons was the orchestra's objections, combined with other practical problems of time clearance and distribution, caused abandonment of the venture in 1967.

Meanwhile, a way around some of the financial problems was being practiced in Boston, where the Boston Symphony Transcription Trust had begun operating in 1957, a short time after that orchestra had been dropped as a national network feature. Routing taping revenues directly into the pension fund, it was found, increased each player's share because Social Security and other items did not have to be deducted. The plan appealed strongly to security-conscious players.

Radio entrepreneur Gerald H. Johnston (whose New York firm has packaged the Texaco-Metropolitan Opera broadcasts for many years) stepped in when CBS dropped the Philharmonic in 1963 and formed an ad hoc "Philharmonic network" which quickly grew to over a hundred stations. But Johnston's agreement with the orchestra management provided simply that all revenue beyond his firm's share would go in direct payments to the players. (The management took no house profit at all.)

It soon turned out, however, that the extra revenue was miniscule, and the players decided they were in effect giving away their services nationally for virtually nothing. They were dismayed, for example, to find that the Philharmonic Hall stagehands, thanks largely to their union's airtight financial arrangements, were each making about four times as much per broadcast as they were. The musicians objections, combined with other practical problems of time clearance and distribution, caused abandonment of the venture in 1967.

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Among the transcription-service airings there are, of course, a great many performances that never will see the light of commercial availability, making them prime fare for the off-air home recordists. And because the signals have run the gamut of both the service's engineers and those at the radio station—have been electronically pre-digested, so to speak—they are among the easiest to tape well on home equipment.

The Federal Communications Commission won't tolerate carrier overload by the stations; station owners won't tolerate signals that stay down 'in the mud' since that's what makes listeners tune to other stations. Hence a great deal of care already has been expended to keep the signals neither too high nor too low. If the station tries to gild the transcription service's lily by imposing compression or (more commonly) limiting on the broadcast, sound quality (meaning dynamic range if nothing more) can be degraded, of course. But there's nothing you can do about it as a recordist, and it will make your choice of recording levels even less critical.

Assuming reasonably stable reception conditions, you usually can preset recording levels quite accurately by monitoring the station before the transcription-service broadcast; the engineers will push peak levels on any program equally firmly up against the overload ceiling. If you use a cassette deck, this typically would mean setting it to record with the pause control on and adjusting the recording-level controls until the peaks read about 0 VU. With an open reel, deck peak levels can go higher because of inherent headroom—perhaps to at least +3 VU at slower transport speeds, more at higher ones. You needn't worry about higher instantaneous peaks because almost any station, however vehemently it may eschew excessive signal processing, will keep a peak limiter on-stream "just in case."

Of course you will want to use "good" tape (meaning, above all, one for which your recorder is adjusted) to capture every nuance of the broadcast. If you plan to collect performances for reheartings in the dim future, this most emphatically does not mean the longest-play type you can lay your hands on. Long-play tapes pose the least threat of running out before the performance is over, but because they are thin they also threaten the worst print-through. (Listen to the beginning of the Enigma after a few years' storage on thin tape and you're guaranteed to hear pre- and post-echoes of the opening chords.

The answer is not to buy longer tape, but to plan your recordings more carefully. Check program listings for content, then try to estimate the timings of individual numbers. If you have commercial recordings of any of them, check liners and labels; they may include timings that will give you at least ballpark accuracy.

If you just tape—with an automatic timer—so you can hear a broadcast you otherwise would have missed, print-through is unimportant, but timing can be critical. This is, particularly, where the long-play tapes can pay off. But be sure to check (in the owner's manual or, if necessary, with the manufacturer) whether—and how—your deck can be operated with an automatic timer without causing it harm.

ROBERT LONG

Taping Orchestras from Broadcasts: A Few Tips
It worked—and has continued to work—better in Boston than anywhere else. The Boston Symphony’s pension plan is perhaps the best of any orchestra’s in the country, and the players seem to feel that success of the tape network has contributed materially to this. Unlike their colleagues in Cleveland, Philadelphia, New York, and Chicago, they have not agitated very seriously to force an end to the tapings. “These players,” says one observer, “have a sort of civic conscience or something.”

There have indeed been serious—and successful—efforts by musicians in other orchestras to scuttle the tapings on grounds that the amount of revenue they produce is insufficient. One such scuttling was carried out by the Chicago Symphony’s membership in 1969 after the orchestra’s tape network had run for four years without attracting more than seventeen stations. Thus the current Solti era there has gone untaped, a fact greatly regretted by many in Chicago and elsewhere.

The Cleveland Orchestra Syndication Service is still a sore point with many Cleveland players after a decade of successful operation. This past season, in fact, they tried to force the issue with management and did succeed in stopping the tapings for seven weeks. Even after the programs resumed, the players were still talking about legal action.

Irving Segal, a Philadelphia Orchestra violist who doubles as president of the International Conference of Symphony and Opera Musicians (ICSOM), the symphony players’ trade association, sums up the musicians’ argument by noting that they get little income from the tapes even when the broadcasts are sponsored commercially in local markets by banks, utilities, and the like. He says that, if the tapes invariably were played without commercial sponsorship, ICSOM would have no objection, adding, “What we would like is to be paid an established union price for the tapes. Then we would be in the clear.” (Fees charged to client stations for the tapes vary with the size of the market served. Some stations pay over $100 per concert for Boston Symphony concerts, while others pay only $20 per concert for the Utah Symphony.)

The American Federation of Musicians, with which ICSOM maintains a kind of wary but brotherly relationship—most players in larger orchestras hold dual membership—seems to have no national policy on the subject, insisting only that each local situation be covered by some sort of contractual agreement with the union.

The contractual and administrative setups of the taping services are often complex. Since orchestras do not routinely have taping experts or radio engineers on their payrolls, they have formed working alliances with radio stations for taping purposes.

In Boston the work is handled jointly by stations WGBH and WCRB, the latter a fine-music outlet in nearby Waltham and probably the largest syndicator of major concert tapes: not only the BSO and Boston Pops, but the Israel Philharmonic, the Marlboro concerts—and now the New York Philharmonic concerts. Philadelphia’s WFLN and Cleveland’s WCLV are the classical music specialists for their respective cities, and KBYU in Salt Lake City is the voice of Brigham Young University. In general radio station personnel either do the work themselves or contract it out to audio specialists.

In Boston the tapings are overseen by a triumvirate: Richard L. Kaye of WCRB as over-all manager and supervisor, Jordan M. Whitelaw, also of WCRB, as producer, and William Pierce, a staff announcer at WGBH-TV, as free-lance commentator.

Pierce, a twenty-year veteran of BSO radio activity, is a native of New Bedford, Massachusetts, and a graduate of Maine’s Bowdoin College. Since the Boston Symphony, alone among the four currently taping major orchestras, also broadcasts locally “live,” his commentary, done from cramped backstage quarters at both Symphony Hall and Tanglewood, does double duty.

Kaye handles engineering chores at Tanglewood and functions as a general troubleshooter at Symphony Hall, where equipment and engineering services are provided by WGBH. He has a basic engineering background (bachelor’s degree in chemistry and physics and master’s in applied physics from Harvard) supplemented by musical training at the Longy School. Says Kaye, “I know
enough about each to be dangerous, but basically now I am a manager."

Whitelaw prepares the broadcast script, checks pronunciations for Pierce, attends BSO rehearsals to set microphone levels and balances, and cues both engineer and announcer during the broadcasts. He also does whatever tape splicing is necessary and solicits final approval for broadcast release from soloists and conductors. A would-be history teacher who never finished his thesis, Whitelaw refers to himself as "an intelligent lay musician."

In Philadelphia, under general supervision of the orchestra's assistant manager, Joseph H. Santarlasci, a different sort of triumvirate reigns: vice president James W. Keeler of WFLN and assistant conductor William Smith as broadcast commentators, and Albert L. Borkow Jr. as producer and recording director. Smith, when not conducting, delivers the program notes, while Keeler is used mainly for "color commentary"—a division of labor Santarlasci candidly admits purloining from the world of pro football.

Borkow heads his own firm, Magnetic Recorder and Reproducer Corporation, with the orchestra as a personal pet client on which he lavishes long hours and exquisite care. He is particularly proud of the frequency range (30 to 20,000 cycles) and decibel range (up to 70) of his tapes. He has no formal musical training but considers this a positive advantage. He and his staffers, he says, are "engineers, not broken-down musicians who didn't make the grade."

Borkow's situation while at his mixing console backstage at the Academy of Music is unique in that he works utterly alone, without a score and unable even to see the stage. Score-reading, says Borkow, "would tempt me to become an interpreter. I only want to convey the conductor faithfully, not to interpret him." Smith and Keeler not only add the commentary later, but even do their stints separately, which sometimes leads to amusing differences in pronunciation.

As a typical case, all mastering and duplicating in Philadelphia is done with 3M's Scotch 206 tape at 7½ ips. Once used and returned by a station, a tape is erased, rewound, and recycled, eliminating the possibility of a station receiving a tape damaged by previous use. All equipment used by Borkow and his staff has been thoroughly rebuilt over the years to suit the precise needs of the Philadelphia Orchestra operation. The tape-duplicating equipment, for example, has had its entire electronics portion rebuilt. It produces five copies with each passage of the master tape, and all tapes sent out are only one generation removed from the master.

Doubtless the most important member of the Keeler-Smith-Borkow audience is Eugene Ormandy himself. The maestro keeps careful tabs on what goes out over the air from both the Academy of Music and the Saratoga Performing Arts Center (in summer). Switchboard personnel at WFLN have learned to recognize his voice when he calls, all innocent anonymity, to inquire which program will be aired on a given date. "And," says Keeler, "every time there is a work by Mozart, I have problems. Ormandy is always asking me the proper pronunciation of Keichel. I know I still do not satisfy him on that."

The Cleveland Orchestra tapes are basically the product of a two-man team; vice president and program director Robert Conrad from WCLV and "audio supervisor" Vladimir Maleckar of Cleveland's Audio Recordings, Inc., as subcontractor. They work from a former projection booth high at the rear of Severance Hall. Others on hand are two Cleveland Orchestra assistant conductors, scores in hand and pencils poised to mark mistakes or noises that must be watched for in the final editing. Theirs also is the job of obtaining final approval for broadcast release from the artists involved.

Conrad, a native of Kankakee, Illinois, is a radio announcer of long experience but no formal musical training. Maleckar is a former violinist and choral and orchestral conductor who got interested in sound recording when funds for his Juilliard studies ran out.

The Utah Symphony tapings, less than two years old, originate in Salt Lake City's famed Mor-
The Utah Symphony players have raised no objections to the tapings, according to Tate. He says the men are grateful for the national exposure even though there has not yet been much revenue to go with it.

The technical means employed in each city, like the people involved, vary greatly. Each engineer is a kind of general, deploying his microphones like so many regiments on a sonic battlefield, taking maximum advantage of a hall's acoustical peculiarities, and tailoring his strategy to the type of music being recorded.

At Severance Hall, Cleveland's Conrad and Maleckar have eleven mikes permanently hung. Since theirs is currently the only tape service providing quadriphonic sound to all customers, they also have a "pan pot" system allowing them to shift any sound source to any one of the four speakers.

The Boston crew has six mikes strung at Symphony Hall, four of which are permanently positioned in a quadriphonic pattern (though BSO client stations must pay an extra fee for four-channel tapes). The fifth mike hangs over the orchestra's quartet of first-chair woodwind players and the sixth near concertmaster Joseph Silverstein. The woodwind mike, says Richard Kaye, is not for boosting anyone's level, but merely to "add an extra sheen." The sixth mike is not for Silverstein's benefit, but for that of soloists in vocal works and violin concertos. For complex choral works the Boston technicians have fielded as many as ten mikes.

The main pickup in Philadelphia is through a similar quad-oriented arrangement of four omnidirectional mikes (though Philadelphia does not provide quadriphonic tapes). There are also two "depth mikes" at the edges of the Academy of Music's famed ceiling dome to communicate "hall warmth" and a sense of audience presence. Other mikes may be used as needed to highlight a particular orchestral section. In addition—and partly at the urging of former violinist Eugene Ormandy—four small mikes (dubbed "black mice" by Academy of Music wags) are placed on the stage floor across the front of the proscenium to "touch up" string sound. Comments Ormandy fan Albert Borkow, "No string man ever hears enough strings."

Two roof mikes are used for hall resonance at the Mormon Tabernacle, where the normal complement of mikes per concert is seven or eight. "We tend to close-mike, but not extremely close," says Robert Tate.

Tate faces one problem unknown to the three larger orchestras: Utah Symphony programs are recorded only once with consequently no opportunity for editing or intercutting. Making the best of this situation, he says, "We want our programs to give the feeling of a live performance, not a recording session."

The editing question is a major one in Boston, Cleveland, and Philadelphia, where two or more performances of each subscription program are routinely recorded, then picked over to assemble the final broadcast product. In Boston, Kaye says, "we do not edit music; all of our editing is limited to removing gaps and gaffs in the nonmusical portions of the program and assembling the music at hand." Philadelphia's Borkow freely admits to doing "the most sophisticated kind of editing."

All three seek to avoid the "bits-and-pieces" charge so freely leveled at commercial records—but an unedited, straight-through broadcast tape of a lengthy work is decidedly the exception. (Kaye, however, speaks with pride of a recent Das Lied von der Erde that went to clients just that way. He further says that, of last season's first thirteen programs sent from Symphony Hall, nine were musically straight runs.)

In Cleveland they still talk about the 1967 Robert Shaw performances of Handel's Semele at which a series of illnesses resulted in a different cast of singers for each of the three concerts. It took Maleckar eight hours of editing to produce a "performance" for broadcast that at least had a consistent cast all the way through. And of course it was a "performance" that no Cleveland audience had heard.

Tape editing of this sort can become an art form in itself—and in editing, as in art, there are times when the best thing to do is to do nothing.

On one legendary occasion at Symphony Hall Rudolf Serkin's exertions in the Brahms B flat Concerto caused the pedal lyre to fall off his piano with a splintering crash in mid-movement. Normally a new instrument would have been wheeled into place as quickly as possible and the performance resumed—but Serkin was playing a Steinway, and Symphony Hall is Baldwin country. Such things are just not done. So a ten-minute wait ensued while a repairman practiced his craft onstage, the audience fidgeted—and William Pierce talked, talked, talked.

The Boston editors decided to leave Pierce's virtuoso monologue intact, instead of making an easy and time-saving excision. Why?

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High Fidelity Magazine
Memories of Heifetz

IN EARLY DECEMBER 1955 I had the unique experience of hearing Jascha Heifetz and David Oistrakh play half a dozen times, including rehearsals, within a period of ten days. Well, perhaps not literally unique—the members of the Minneapolis Symphony shared the experience.

That season I was serving as apprentice to Antal Dorati, then conductor of the orchestra. As I recall, due to the illness of a pianist as scheduled guest artist, the Hurok office rearranged the itineraries of some of its other touring musicians to fill the gap, and the Minneapolis Symphony wound up in the unusual situation of having violin soloists for two consecutive weeks.

But what violinists! Heifetz and Oistrakh were easily, and justly, the most acclaimed of the day. Ironically, while it was Oistrakh’s first American tour, Heifetz had announced it as his last, before a “sabbatical” from the international concert scene.

Oistrakh’s fame had resulted from several extraordinary recordings that had emanated from Russia—and had found their way into American record stores via Colosseum, mainly, but also Vanguard and Mercury—and more recently from Stockholm and London for Angel. He was at the peak of his powers. On the other hand, Heifetz, whose recitals and concerts I had been attending, awestruck, since I was a kid, played that week with little enthusiasm, as though he were just trying to get his last tour over with.

I remembered a performance Heifetz gave about a decade earlier, still an indelible memory for me and, I am sure, for anybody else who was there. It had been an outdoor summer concert in New York’s Lewisohn Stadium, and he was playing the Brahms Concerto with the Philharmonic. Midway in the slow movement rain started to fall, reaching a downpour just before the finale. Heifetz made as if to go, but the drenched audience refused to leave and shouted for him to continue. With the rain blowing in on him and his violin, and with his bow getting soggy by the minute, he concluded what must have been one of the most exuberant renditions of the Brahms Concerto ever given. But this December it was a different Heifetz. Cold and efficient during the week, he hardly spoke more than a few words to anybody and ingratiated himself to nobody. The only time I recall seeing a smile crack the Great Stone Face was during a rehearsal when somebody made a mistake.

The previous week had been Oistrakh’s, and he had been in high spirits: on-stage, during rehearsals, laughing with the orchestra players as they’d pull out cameras to photograph him whenever they had a few measures’ rest; backstage, during the breaks, enthusiastically demonstrating for Dorati and me a new concerto Shostakovich had written for him; studiously ignoring his dour pistol-packing Soviet “companions,” who never left his side, but gently defending to me the admitted financial inequities among Soviet citizens (in German; I spoke Schuldeutsch, he knew Yiddish). He was winning and gracious, and when he played the Tchaikovsky Concerto at that week’s concert, immaculately but with great power and gusto, he deservedly brought the house down.

Heifetz had chosen to play the Sibelius Concerto, not nearly as showy as the Tchaikovsky nor as likely to ignite an audience by its ending. And at the concert, his legendary technical perfection evaporated several times as he actually misjudged the placement of notes. I write “actually” because, whereas a few miscalculations are par for a concert by even the most illustrious artists, this, after all, was Heifetz!

As the musicians left the stage after the concert,
At seven, in Kovno, where he made his debut playing the Mendelssohn concerto.

In 1934, when Heifetz was sporting a moustache.

As Johann Strauss, with his first wife, Florence, as a member of Napoleon III's court, during a costume ball to save the Metropolitan Opera in 1933.

At seventy.

one orchestral violinist passed me on his way to the dressing room. He caught my eye, shrugged his shoulders, and remarked, "Still and all, he made Oistrakh sound like a student."

Exactly! It was how we all felt.

But why? Why does Heifetz at his worst still come off as what one of his most noted fellow virtuosos has privately called "the master of us all"?

The violin is a notoriously difficult instrument to play. The very process of producing music on it tends to get in the way of the music. Take, as a simple example, a melody that spans more than five notes. If a violinist plays the line on one string, he will have to shift his hand to a different position; if he uses more than one string, he will have to cross the strings with his bow. Easy, no?

No. At least not if the performer is to avoid sprinkling the music with sonic dirt. A sensitive ear can often hear the most esteemed string players shifting positions, or emphasizing a note—thus distorting the phrase—as a new string is touched. Not Heifetz, unless he wants you to hear the technical device as an expressive one. Whether one's taste is satisfied by those little portamentos, or by the audible changes of fingers mid-note, is beside the point. Heifetz likes them (I relish them too), and there is never any doubt that they are there for expressive musical effect, not to overcome obstacles.

Or take, as a complex example, intonation—say, a high B. Depending on the tonal implications, it can function as the fifth of E, the third of G, the leading tone to C, etc. At times it will have a tempered relationship, at times a nontempered one, to the surrounding notes. In each instance the written note will be B, but the physical tone will—or, rather, should—vary, often shifting quickly as the harmonies modulate within a passage. I am unaware of anybody with both the sensitive ear and lightning-quick ear-finger coordination of Heifetz in this regard.

As for technical fireworks, he is a wizard. Possibly the most precarious of these displays is the rapid up- and, even more so, down-bow staccato.
Try it: Take a bow—any stick will do. Place the tip on the violin string—your forearm will do—as you hold the other end. In the Auer school you would make a tremolo, that is, move your wrist quickly and loosely up and down. As you perform this motion, steadily move your arm up at the exact speed that the motion of your wrist will make the bow go only up on your forearm. At the same time, move the fingers of your left hand in exact coordination with that wrist-arm motion. When you get to the bottom of the stick, continue the technique moving your arm in the opposite direction, or downbow. (Ringling Brothers thinks it has acrobats?) Now imagine making music while all that is going on! End of violin lesson.

It's not that other superb violinists cannot be as immaculate as Heifetz—or even more so, as that week in 1955 made clear to me—but they generally sound as if they are trying, constantly shifting gears according to the difficulty of the passage.

And that's what I think sets Jascha Heifetz apart: Heifetz always sounds as if he is cruising. He seems to be able to do so much more than he needs to that one is unaware of any concern with producing the music, only with getting it across. One is reminded of Carl Flesch's comment that a violinist needs 200 per cent preparation, because at a concert one's nerves and the concert's vicissitudes will cancel 100 per cent. (In the booklet accompanying the current RCA release, "The Heifetz Collection," reviewed elsewhere in this issue, Joseph Wechsberg quotes Heifetz as saying more or less the same thing. But Heifetz, characteristically, is less hyperbolic and more particular: He uses the figure "130 per cent" preparation.)

He was born in February 1901 in Vilna, "the Jerusalem of Lithuania," then as now a part of Russia. Heifetz' father gave him his first violin lessons at three, and at seven Jascha made his debut. By ten he was already a Wunderkind, giving concerts in St. Petersburg as a student of Leopold Auer (for whom Tchaikovsky wrote his concerto), himself a disciple of Joseph Joachim (for whom Brahms wrote his, as well as the Double Concerto).

In his youth he was called "the poet of the violin." Later, a reaction set in, perhaps because something negative is generally looked for when superiority is so evident, perhaps because the rubatos and portamentos became less pronounced, and a "cold, unemotional performer" bogey somehow became attached to his reputation.

How valid is that?

About five years ago a psychologist submitted to me the results of an experiment in which a group of listeners had been exposed to recordings made by various violinists. The performers were identified, and the listeners were asked to give their "emotional" reaction to the playing. Heifetz was almost invariably labeled "brilliant," "cold," "unemotional," "dry." Next, the experiment was repeated, but with the performers unidentified. This time, the violinist who turned out to produce the most visceral emotional impact was Heifetz.

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CIRCLE 35 ON READER-SERVICE CARD
These six chronologically sequenced four-disc sets make a doubly fascinating collection, for they not only recount, in sound, the saga of Jascha Heifetz from the age of sixteen to fifty-four. They also trace a part of the very evolution of concert styles in violin playing and repertoire, for Heifetz keenly reflected those changes, as well as initiating them on numerous occasions. The very pronounced rubato and portamento to be heard in much of Vol. 1, for example, are scarcely to be heard to a like degree in Vol. 6, which documents a period more than thirty years later. And since Heifetz was already a master craftsman and virtuoso even before he reached sixteen, the evolving styles are presented in their most convincing and eloquent aspects virtually throughout. No other great violinist has been so consistently attended by record producers for such a long time; so it follows that no similar chronicle of the violin in our time can or will be forthcoming. This needs to be stressed, despite the fact that the title "The Heifetz Collection" would more accurately be "A Heifetz Collection," as we shall see.

The thirty-two-page illustrated brochure that accompanies each of the volumes is a handsome one. Included are a short biography of Heifetz (who reached his seventy-fourth birthday last February 2), an appreciation by Joseph Wechsberg, a general account of the six albums in turn by Irving Kolodin, and a discography. There are, however, some attendant shortcomings. Since the same brochure is repeated six times, there is no room to discuss in detail the nature and historic background of the individual recordings, as there would be if each album contained a booklet devoted to that period and those recordings alone.

The real crux of this single utilitarian brochure is the section entitled "A Heifetz Discography-All of His Authorized Published Recordings." This is exceedingly valuable in its own right, as it does list, with exact recording dates and matrix numbers, all his recordings issued by other companies to the present time, in addition to RCA Victor. Under a column headed "LP availability," we are told whether a given recording is included in such and such a volume of the present collection or is to be found elsewhere-on RCA or whichever label. A pair of asterisks also informs us that the item is "not currently listed."

In this useful discography we can see at a glance, for instance, that Heifetz made three recordings of Ravel's Tzigane: on February 6, 1934, with pianist Arpad Sándor (included here in Vol. 2); in 1953 with the Los Angeles Philharmonic under Alfred Wallenstein (in Vol. 6); and in 1972 with pianist Brooks Smith, in a recording of a live performance never released. We can also quickly see what works are not in the present collection at all.

It is therefore an index to the collection, plus—an index compiled alphabetically by composer. It is not a table of contents for the albums, listed successively by record sides. Indeed, such a table of contents is to be found not in the brochure, but only on the back cover of each set, thus entailing no little inconvenience for those who would like to have all the essential information in one source. (The close printing on the back cover of Vol. 5-white on bright turquoise—is particularly hard on the eyes.)

The quality of sound procured by the reissuing producer, John Pfeiffer, varies widely from one piece to the next, and it should not be assumed that it tends to get progressively better with each successive album. In fact Heifetz' violin itself often sounds better in the acoustical transfers in Vol. 1 than in some of the electrical ones between the two world wars, where the original recording was often wiry and harsh. In the acoustical period, the accompanying piano or special orchestra almost invariably has that dumpy, bloodless, distorted quality that most of us have at one time or another managed to live with for the sake of a great performance, whereas the solo-violin sound is relatively warm and vibrant.

At least there are no omissions in Vol. 1, if the title "The Complete Acoustic Recordings (1917-24)" is accurate, so this volume will probably be of greater interest to the pure historian than most of the others. In those days, to be sure, classical as well as popular recordings were issued on single discs, not in albums, and all were single-sided. So all the selections here are under five minutes in length, except Sarasate's Zigeunerweisen with piano accompaniment by Samuel Chotzinoff (duration 8:30), a pioneer effort originally issued on two records. (Heifetz' second record-
ing of this work, with orchestra, is in Vol. 4.)

There are no fewer than fifty-three selections in the first volume. Six are recorded with a pickup "acoustical orchestra" under Josef Pasternack's direction, comprising music by Achron, Goldmark, Lalo, and Tchaikovsky. Twenty selections are accompanied at the keyboard by Chotzinoff, nineteen by André Benoist, and eight by Isidor Achron. Virtuoso display pieces are of course predominant in these early recordings, with heavy doses of Moszkowski, Godowsky, and Wieniawski, and a plethora of arrangements. When the great composers turn up, the music is mostly not from their violin literature—certainly not from their sonatas. Beethoven is represented by a transcription of the "Turkish March" and "Chorus of Dervishes" from The Ruins of Athens, Mozart by the obligatory minuet from Divertimento No. 17 and the rondo from the Hoffnner Serenade, Haydn by the Vivace from the Lark Quartet, and Schubert by Ave Maria.

Concerto movements with orchestra are present, though inevitably reduced to the required length by cuts. They include the Andante movements from Goldmark's Concerto in A minor and Lalo's Symphonie espagnole, as well as the Canzonetta from the Tchaikovsky concerto. In one case, however—the Vivace from Mendelssohn's concerto, played with piano accompaniment—the entire movement is negotiated, simply by speeding up to vivacissimo. Even at this breakneck speed not a single note is missed or muffed (though some of the highest short notes are considerably closer to inaudibility than their neighbors), and the second subject still provides some contrasting ritards.

Among the other Tchaikovsky excerpts are such delightful curiosities as the Valse from the String Serenade, with Heifetz playing a florid new counterpoint over the familiar waltz tune. A small but poignant surprise is the inclusion of an Elgar morceau, La Capricieuse, as one of Heifetz' earliest (1917) recordings, Benoist accompanying.

The second volume again contains all the acknowledged recordings of the era in question (1925-34). Actually there are two widely separated periods represented here—separated by the Great Depression. The first disc transfers a series of fifteen selections recorded in 1925-28 with Isidor Achron as the accompanist. This haul, which includes Heifetz' very first Bach recording (Minuets I and II from the unaccompanied Partita No. 3), is enlivened by a second recording of Sarasate's Zapatadeo and a first of Falla's Jota. Kolodin attributes to "a single session on December 31, 1926," nine selections that the discography attributes to three different dates in 1925 and 1926. Of six recordings made on May 8, 1928, one is now released for the first time: the Romanza from Grieg's Sonata in C minor.

The three remaining discs all date from February and March of 1934. They represent Heifetz at the height of his artistry, with piano accompaniments by Arpad Sándor and orchestral accompaniments by John Barbirolli and the London Philharmonic. From this batch, another selection previously unreleased is a Sarabande transcribed from Bach's English Suite No. 3. After the fashion of the time, three Paganini caprices, including the famous one in A minor, were tricked out with unauthorized piano accompaniments. A transcription made by Heifetz himself at this time launched the fabulous recital career of Rimsky-Korsakov's Flight of the Bumblebee. And among the contemporary pieces recorded by Heifetz in this period were works by Castelnuovo-Tedesco, Dohnányi, Korngold, and Milhaud, along with a second version of Elgar's La Capricieuse.

But by then the Victor catalogue included integral albums with as many as fifteen records, so in this winter of early 1934 Heifetz made a small start in expanded works, recording a sonata and two concertos. The former could scarcely have been more un hackneyed and unexpected, for it was Richard Strauss's Sonata in E flat, Op. 18. The latter were the Concerto in A (Turkish) by Mozart and the Concerto in A minor by Glazunov, both recordings superior in artistic achievement to Heifetz' later ones with Sir Malcolm Sargent and Walter Hendl respectively. They are all to be heard on the last two discs of Vol. 2.

Some of the best Heifetz recordings of the next period (1935-37) have been pre-empted by Seraphim, including the unaccompanied Bach Partita No. 2 containing the great Chaconne, Franck's Sonata in A with Artur Rubinstein at the piano, Sibelius' concerto with Beecham and the LPO, and Tchaikovsky's concerto with Barbirolli at the piano and the LPO—all faithfully noted in RCA's discography. More inexplicable is the continued nonappearance on LP of two Mozart and two Beethoven sonatas with Emanuel Bay at the keyboard.

What does appear in Vol. 3 is Bach's unaccompanied Sonatas in C major and C minor (recorded in 1935 at the same sessions as the Partita and not previously issued in the U.S.), sonatas by Brahms, Grieg, and Fauré accompanied by Bay, plus shorter pieces. A work never before released from RCA's vaults is Cyril Scott's limpid Tallahassee Suite, whose movements are entitled (in Heifetz' revised order) "Danse nègre," "Bygone Memories," and "After Sundown." The period 1937-41 was, among other things, that of Heifetz' first phonographic collaborations with some of the great American orchestras and their conductors. With Koussevitzky and the BSO he recorded the Brahms Concerto in D (1939) and the Prokofiev No. 2 (1937). With cellist Emanuel Feuermann and the Philadelphia Orchestra under Ormandy he made the Brahms double concerto (1939). With Toscanini and the NBC Symphony he inscribed the Beethoven concerto (1940). In 1939 he also commissioned a new violin concerto from William Walton, and two years later he made the first of its many recordings, with Eugene Goossens and the Cincinnati Symphony.

All of these waxings are reissued in Vol. 4—in the case of the Cincinnati/Walton, for the first time on LP. What does not appear in particularly strong evidence is the additional fact that in 1941, just before the U.S. was submerged in World War II, Heifetz began to make chamber music recordings in great profusion. This new outpouring is represented in the "Heifetz Collection" only by the beautiful Chausson etude, "Bygone Memories," and "After Sundown."
mann, only a few remain in print. The repertory includes such pieces as Beethoven’s Archduke Trio, Brahms’s Op. 8 Trio, and Schubert’s B flat Trio (all available on LM 7025), Dohnányi’s Serenade for String Trio (available on LVT 1017), Handel’s Passacaglia transcribed for string trio by Halvorsen, Mozart’s Duò in B flat for violin and viola, and his Divertimento in E flat. (Too bad there never was such a thing as the Heifetz String Quartet!)

His postwar recordings are occasionally marred by a hurried or facile quality that creeps into what ought to be the most soul-searching moments of the great works. In these cases, it is as if the technique were still intact but the spirit were a trifle atrophied. This seems to be augured, in a way, by the unpleasantly “streamlined” runthrough of the Andante in the prewar Brahms double concerto cited above.

The immediate postwar period witnesses first a series of “re-recordings of favorite short pieces or new additions to that list, all benefiting from the improved techniques resulting from World War II electronic research,” in the words of Kolodin. Or in other words, back to the beginning aesthetically, but with a “new sound.” The first half of Vol. 5 contains as many as thirty-two items for violin and piano, with a heavy reliance on transcriptions. Emanuel Bay is again the accompanist. The only piece lasting more than five minutes is the Bach Double Concerto in D minor, one of the pioneering “overdubbed” recordings: Heifetz was added to a synthetic Heifetz (on a film soundtrack) so that he came out playing both violin solos at once. Appropriately enough, film composer Franz Waxman was the conductor in that experiment.

The second half of the album, by contrast, consists of just three works for violin and orchestra. With William Steinberg and the RCA Symphony, Heifetz does Bruch’s Scottish Fantasy. With Malcolm Sargent and the LSO, he performs Vieuxtemps’ Concerto in A minor and Elgar’s in B minor. The latter, his only recording of the work—made on June 6, 1949—is a truly great performance of it and one whose recording still stands up well.

On the LMS series from the same period are three Beethoven sonatas and a Mozart one; on LVT is Louis Greunenberg’s concerto with Monteuex and the San Francisco Symphony (1945). On Seraphim we have Mendelssohn’s Concerto in E minor and Mozart’s Concerto in D, both with Beecham and the RPO. And from about 1945 are three deleted Decca LPs with Milton Kaye and Emanuel Bay at the keyboards, containing much Gershwin-Heifetz and numerous short works.

The chronicle concludes with the period 1950-55, from which Vol. 6 turns up thirteen recordings—five with orchestra and eight with piano. The respective accompanists for the two Ernest Bloch sonatas are Brooks Smith and Emanuel Bay, who also performs a Schubert sonatina, Wieniawski’s Polonaise brillante, and a previously unissued Handel sonata. Two more piano virtuosos of high caliber are encountered in the persons of Benno Moiseiwitsch (Beethoven’s Kreutzer Sonata) and William Kapell (Brahms’s Sonata in D Minor). William Steinberg conducts Beethoven’s two Romances. Sir Malcolm Sargent and the LSO participate in Bruch’s Concerto in G minor. Walter Susskind and the Philharmonia Orchestra accompany the Tchaikovsky concerto, a performance that must have a humble second place to the aforementioned Barbirolli/LPO on Seraphim, despite the more advanced recording provided in 1950.

LML/LVT transfers belonging to this period but not to the “Collection” include the 1952 complete unaccompanied partitas and sonatas of Bach, six more Beethoven sonatas with piano, a Sinding suite and Rondo capriccioso, Beethoven sonatas with piano, a Sinding suite and Rondo capriccioso, and Schubert’s D major, Op. 95, and sonata in G minor with orchestra.

After this come the entire LP and stereo outputs of two decades at RCA, not forgetting the ten shorter items stated in the discography to have been “recorded live” on October 23, 1972, and “to be released.” Of the latter, though, only three are first recordings by Heifetz, as distinct from second or third recordings, so we needn’t expect anything very new from this artist who has already given us such an unparalleled bounty.

THE HEIFETZ COLLECTION, 1917-55. Jascha Heifetz, violin; various other performers. [John Pfeiffer, reissue prod.] RCA Red Seal ARM 4-0942/7, $27.98 each four-disc set (mono, manual sequence).


Lucia Popp headlines Columbia's "marvelous" premiere recording, under the taut, rhythmically alert direction of Antonio de Almeida.

The plot is a simple one. Anita, a young girl from Navarre, comes to the field of battle in search of Araquil, a sergeant in the forces retreating from the Carlist armies. Araquil's father, Remigio, refuses to permit the lovers' marriage unless Anita can produce a dowry of 2,000 douros. When the troop commander Garrido offers just such a sum to anyone who will assassinate Carlist leader Zuccaraga, Anita decides to do the bloody deed herself. Returning to claim her reward, she finds Araquil mortally wounded—misunderstanding her nocturnal visit to the enemy camp, he had jealously followed her, only to be cut down by a sniper's bullet. He curses her, dies, and Anita goes mad.

The interesting point about the music is not its atypical harsh "brutality," but how cleverly the composer has adapted the swift-moving veristic style to suit his own musical requirements. Massenet's operas, in fact, cover a far greater dramatic and expressive range than they are generally given credit for, and while a beautiful woman, like Anita, Manon, Thais, Esclarmonde, or the rest, may well be the pivotal figure in almost all of them the variety of subject matter he treated during his long and fruitful career is quite astonishing. In Navarraise all the salient features of Massenet's personality are present, but they are tailored to fit the exigencies of the libretto and distilled into a score that never wastes a note. The washes of sensuous melody, the keen sense of atmosphere, the fastidious instrumental scoring, the precisely gauged musical strokes to point up dramatic effect—each gesture reveals the composer's distinctive touch.

After a brief fortissimo, diamond-hard statement of the opera's principal motive describing the impulsive Anita, we are immediately plunged into the milieu of battle: Drum rolls and trumpet calls from off-stage are answered by the orchestra as Garrido sums up the threatening military situation.
feverish exchange with the commander, her desperate love duet with Araquil, the pact with Garrido to murder Zuccaraga, Araquil's dreamy love song, Bustamente's Spanish specialty number with his fellow soldiers, the delicate intermezzo, and the melodramatic finale with its tolling bells punctuated by Anita's hysterical laughter—it all flies by like lightning and never makes a false step. What one ultimately admires most about the score is its extraordinary skill in packing so much musical activity into an amazingly brief time span and, paradoxically, how Massenet can delineate a sequence of violent events with such technical sophistication. La Navarraise is scarcely a work of great musical depth, but few verismo operas of this period can match it in terms of refined craftsmanship.

Columbia's recording is a marvelous one, and surprisingly so considering the unusual choice of Lucia Popp for Anita. The idea of a soprano hitherto known for such coloratura/soubrette roles as Sophie, Queen of the Night, and Despina tackling this passionate French cousin to Santuzza might at first seem positively perverse. When one considers that the part was created by Calvé, however, the decision is not as strange as it looks. Calvé's soprano was a high one, rich in texture, brightly resonant, and capable of considerable dramatic power—a description that applies equally to Popp's voice on this disc, except that I would say that Popp has the more intrinsically appealing timbre and lacks the hooty quality that occasionally steals into Calvé's singing. What is missing in Popp's work is an effective chest register at those low points in the tessitura where a more powerfully supported mezzo sound would be desirable, but otherwise her beauty of tone and intensity of declamation are all one could ask for. Someone at Columbia clearly understands voices, and with luck Popp will figure prominently in the label's future operatic plans—she would, on the basis of this performance, make an ideal Louise.

Alain Vanzo is a capable Araquil, if not the most graceful imaginable, while Vicente Sardinero's vibrant baritone is perfect for Garrido and Michel Senechal provides a delightful vignette as Ramon, the soldier who plants the seeds of jealousy in Araquil's mind. Gérard Souzay brings his unique understanding of idiomatic French vocal style to Remigio, and his voice sounds amazingly rejuvenated and refreshed. Antonio de Almeida conducts an alert and rhythmically taut performance that never goes slack—Columbia should utilize his services in upcoming operatic projects too—while the sound is atmospheric and full of colorful theatrical detail.

RCA's Navarraise will feature Marilyn Horne, Placido Domingo, and Sherrill Milnes—a potent commercial combination to be sure, but one that has a high standard to meet.

**MASSNESET: La Navarraise.**

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Ambrosian Opera Chorus; London Symphony Orchestra, Antonio de Almeida, cond. [Paul Myers, prod.] COLUMBIA M 33506, $6.98. Quadraphonic: MO 33506 (SQ-encoded disc), $7.98.
Has Mengelberg’s Time Come?

Philips’ reissue of his St. Matthew Passion prompts a re-examination of the controversial conductor’s art.

by Abram Chipman

Willem Mengelberg was a musician whose technical command of the orchestra and ability to mold a great ensemble in his image were on the order of a Toscanini, Szell, or Koussevitzky. His poetic vision and re-creative genius were comparable in degree to those of a Beecham, Casals, Walter, or Furtwängler. Why, then, is he so rarely considered nowadays among the very greatest conductors in recording history? Almost none of his many recordings survive in Schwann, and few more abroad. I have an edition of the Peters musical calendar that omits him from its copious birthday listings!

In The Great Conductors, Harold Schonberg suggests that the Dutch maestro had the “misfortune to die in an era that looked down on his two greatest assets, virtuosity and romanticism.” Indeed Mengelberg was the last major link, and the only one with a substantial and listenable discography, in the interpretive chain exemplified by Wagner, Von Bulow, Nikisch, and Mahler—a tradition in which strict adherence to the printed page yielded to rhythmic freedom, expressive intonation, and tempo variations to shape dramatic and lyrical lines to the ultimate expressive end.

Born in 1871, Mengelberg trained in Cologne and Lucerne before returning to Holland in 1895 to take over the then seven-year-old Concertgebouw Orchestra. He remained at the Concertgebouw helm for half a century (though at various times he maintained concurrent appointments in Frankfurt, New York, and London), and the orchestra became his personal instrument; he coaxed from it a remarkable range of sounds from supple to blazingly bold, all controlled by a prodigious intellectual and technical discipline. Every interpretive “quirk” had its organizational place in the over-all scheme. Accelerandos, ritards, pauses, and the like were always devices to accentuate an expressive or transitional point in the musical structure and never—as they often seem in the work of his most noted colleagues in “eccentricity,” Furtwängler and Stokowski—accidental by-products of changes in volume or density.

Moreover, Mengelberg was a legendary martinet at rehearsals. As a result, even his most romanticized ideas were delivered with astonishing tautness and precision. He appeared—again in contrast to Furtwängler and Stokowski—to insist upon unison bowing and energetic attacks, without precluding lush string tone. Woodwinds sound immaculately refined and limpid; the horns are full and noble without thickness; trumpets are piercing without nasality; and trombones and tubas snarl majestically. Mengelberg created in the Concertgebouw one of the world’s supreme orchestral glories (for me the greatest of all), and that legacy has survived to our time, despite personnel turnover and such temperamentally different successors as Van Beinum and Haitink.

Perhaps because Mengelberg stopped recording a decade or so earlier than Furtwängler, a whole era of collectors have damned him as anachronistic or idiosyncratic while allowing themselves to be mesmerized by the German’s improvisatory freedom. But there are other factors contributing to Mengelberg’s current disrepute.

In his old age, he inclined to the path of least resistance politically; he expressed sympathy and support for the Nazi occupation of the Netherlands. After the war, he was tried as a collaborator and sent into exile in Switzerland, where he died in 1951 after six musically barren years. Ironically his undoing may have been that he was born and lived in a country less cowardly, barbaric, and cynical than others that spawned Hitler sympathizers whose careers resumed in full glory after the war. His “war crimes” seem to have been no worse than those of many another artist who avoided or quickly overcame disgrace; in fact, as with Furtwängler there is reason to believe that Mengelberg attempted to aid Jewish musicians in the orchestra. But the Dutch were so intent on exorcising every last vestige of nonresistance to the Occupation (surely an admirable sentiment) that no such testimony was introduced at his trial.

Mengelberg’s reputation also suffered from the well-publicized rivalry with Toscanini, with whom he shared the New York Philharmonic podium in the Twenties. When the public and players decided they preferred the Italian’s tantrums to the Dutchman’s lectures, the former’s stark objectivity to the latter’s
romantic indulgence, Mengelberg threw in the towel and went home to Amsterdam—and nobody loves a loser.

I hope the time is ripe for a Mengelberg revival.* The current fascination with "authentic" performance practices has yet to extend to the late nineteenth century; sooner or later people will want to hear how the blood-and-thunder symphonic staples of the Romantic era sounded in the hands of the virtuoso conductors trained in that style. After his Concertgebouw Les Preludes (now on DaCapo C 047 012597), with its heart-stopping ritards, weeping violins, stabbing brasses, and ominous hesitations, other readings sound hopelessly antiseptic, dull, and, yes, stylistically unauthentic.

Such composers as Strauss, Mahler, Bartók, and Kodály were fans of Mengelberg and the Concertgebouw. His fervent Telefunken recordings of Ein Hel-denleben (which was dedicated to the Concertgebouw) and Don Juan fully explain Strauss's denleben (which was dedicated to the Concertgebouw Les Preludes (now on DaCapo C 047 012597), with its heart-stopping ritards, weeping violins, stabbing brasses, and ominous hesitations, other readings sound hopelessly antiseptic, dull, and, yes, stylistically unauthentic.

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Philip's new reissue of one of Mengelberg's most famous recordings, the 1939 live St. Matthew Passion, suggests an attempt to see whether there might now be a market for his work. (British RCA has already announced its intention to reissue his RCA recordings.) I wouldn't suggest for a moment that this performance is a substitute for the scholarly "authenticity" of Harnoncourt (Telefunken SAWT 9572/5)—or even for the less stark and rigorous versions of Münchinger (London OSA 1431), Gönnenwein (Angel SD 3735), and Wöldike (Vanguard Everyman SRV 269/72 SD, a "best buy"). Yet this set has a vital function as a second or even third version. Mengelberg's annual Palm Sunday St. Matthew (of which this one preserved was among the last) was one of the highlights of Amsterdam's musical life, and it merits an open-minded hearing by all who love this great music drama.

To begin with the obvious objections: The performance is heavily cut, especially in Part II. The deletions are not even balanced, for nearly all the bass arias are missing (a shame with a singer of Hermann Schey's caliber on hand). Rubato abounds, and I fondly recall a college music teacher and choral conductor of mine collapsing in laughter when I played him the alto aria "Buss' und Reu." (He correctly predicted, "Now he'll take the middle part like a Ländler.") For some tastes, the vocal pyrotechnics are excessive, but Karl Erb was a spectacular Evangelist. There is also that anomalous continuo instrument known as a "piano-harpischord." (The hammers were apparently covered with copper to give a twangy sound.) And the dynamic swells and violin glissandos (e.g., the obbligato in "Erbarme dich") are anything but "churchly.

Despite these stylistic anachronisms, there is a profound sense of commitment. Mengelberg communicates in every measure the sense of a piece of living theater rather than a ritualistic ceremony: urgent, anguished, consoling, terrifying, and ultimately spiritual in the fullest sense. The two choirs are remarkable in their range, beauty, and purity—as well as their involvement with the meaning of the words and their astonishing coordination with the orchestra. The recurrent chorales, too often an obligatory formula in other hands, are here excitingly contrasted in tempo, weight, dynamic scale, and manner of articulation.

The oboes' piercing staccato in "Aus Liebe will mein Heiland sterben" truly lets one feel the stabbing pain of the Savior's wounds, while Jo Vincent's soaring melisma in that same aria is a perfect plea for heavenly compassion. Where the Evangelist describes the veil of the temple rent and the graves shuddering, the brio of the strings' tremolando is vividly pictorial. To sample the conductor's prodigious control over large dramatic lines, try the soprano/altu duet "So ist mein Jesus nun gefangen." In addition to the incomparable elegance and eloquence of Vincent, Durigo, and the Amsterdam woodwinds, those choral interjections and the culminating fugue, "Sind Donner und Blitzen," have never sounded so precise, so massive, and so engaged.

Despite the gorgeousness of the vocal and instrumental sound, the plasticity of the line, and the largeness of scale, I would not characterize anything in this performance as bloated or exhibitionistic or mannered. Those terms might, to varying extents, describe the versions of Karajan (DG), Klemperer (Angel), and Bernstein (Columbia). The closest parallel I can draw is the rapt inwardness and nobility, albeit in a somewhat different style, of the performances that Casals gave in 1953 (uncut, but in English—a potentially major addition to the catalogue).

Phils' sonics are remarkably satisfactory—clean, well-proportioned, even vivid, The Dutch Radio reportedly used a new technique, the Philips-Miller system, for recording entire performances without pause. (This may even be the only such recording ever issued commercially.) Surface hiss is virtually nil, and the dynamic range is truthfully represented. The current pressing is slightly brighter than the 1954 Columbia issue, and the rechanneling is innocuous.

If record buyers respond to this offering, it could open the way to a phonographic treasure trove that beggars description.

BACH: St. Matthew Passion, S. 244. Karl Erb, tenor (Evangelist); Willem Ravelli, bass (Jesus); Jo Vincent, soprano; Iona Durigo, mezzo; Louis van Tolder, tenor; Hermann Schey, bass; Piet van Egmond, organ; Johannes den Hertog, harpsichord; Amsterdam Toonkunst Choir, "Zanglust" Boys Choir; Concertgebouw Orchestra, Willem Mengelberg, cond. Philips 6747 168, $23.94 (three discs, rechanneled, manual sequence) [recorded 1939; from COLUMBIA SL 179, 1954].

*The cause has been well served by the Willem Mengelberg Society (213 N. 70th St., Waauwatosa, Wis. 53223), formed in 1970 under the leadership of Ronald Kahl. The Society's newsletter—thirteen issues so far—is an invaluable source of Mengelbergiana. A discography was published in the January 1972 issue of Le Grand Bouquin, the publication of the Sir Thomas Beecham Society (664 S. Irenæus Ave., Redondo Beach, Calif. 90277); another has been prepared by R. H. Hardie.
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Arne: Overtures (8). Academy of Ancient Music, Christopher Hogwood, harpsichord and cond. [Peter Wadland, prod.] Oiseau-Lyre DSLO 503, $6.98.

Overtures: No. 1, in E minor; No. 2, in A, No. 3, in G (Henry and Emma); No. 4, in F, No. 5, in D, No. 6, in B flat; No. 7, in D (Comus); No. 8, in G minor (The Judgement of Paris).

A double winner! First, this debut recording introduces a new ensemble, named after one founded by Dr. Pepusch in 1710, that is properly sized and constituted for authentic performances of mid-eighteenth-century music, and each of its twenty-three players uses either an authentic period instrument or—in a few cases only—a replica. More significant, at least for nonmusical listeners, are the unmistakable skills and relish with which these instruments are actually played: These performances are exceptionally fine versions by Janigro, Faerber, and Meunin. Mostly written around the same time, although published nearly a decade earlier than the "symphonies," Arne's overtures are incomparably brief, but in three instances they comprise four rather than three movements and in a couple of cases (Nos. 3 and 5) follow Italian sinfonia stylistic trends more than those of the French (or Handelian) overture patterns generally followed elsewhere by both men. But where Boyce is consistently robustly baroque, Arne is often decidedly barococo: a bit looser in contrapuntal texture, a bit more light-weight in substance, a bit more sprightly and extraverted—yet always comparably inventive, dramatic, and invigorating.

A couple of these overtures have been re-recorded before, but this is the first integral set—one welcome both for its own deletions and the light it throws on a case of musical twins almost as extraordinary as Bach and Handel. Arne and Boyce were born in the same year, 1710, died within a year of each other, 1778 and 1779 respectively, and both won musical doctorates (Boyce at Cambridge, 1749, Arne at Oxford, 1759). And as Dr. Burney quaintly notes in his famous history: "Mr. Arne and Mr. Boyce were frequently concurrent at the theatres and in each other's way." What a joy it is to have, a couple of centuries later, two such masters concurrent but not getting in each other's way in our own listening rooms!

R.D.D.


Bach transcribed at least five concertos for organ—three by Vivaldi and two by Prince Johann Ernst—and seventeen more for harpsichord. (Johann Gottfried Walther made at least seventy-eight such transcriptions!) There is a sixth organ transcription "attributed" to Bach, consisting of two movements in C flat major that look more like a trio sonata than a concerto. The composer is unknown, and it is generally agreed that Bach did not even do the transcription; still, it has a BWV number (597), and Richter includes it on this recording with the five others. (It is also in Marie-Claire Alain's Bach organ cycle, on MHS 776/7.)

That rarely recorded sixth concerto will interest those who care more about numbers than about music; it's really an inconsequential piece. A more substantial attraction is the superb 1761 Johann Andreas Silbermann organ in ARLHEIM. Switze-
land. For the rest, there is little to recommend here. Richter's playing on this disc is at its best routine. His fingers seem to have no agility whatsoever, blurring and smudging nearly all the ornamental or passage work. Furthermore, he frequently seems to lose all control over tempo and rhythm. He has particular trouble in the first concerto (G major) with its frequent alternations of duple and triple rhythm: Every section is in a new tempo, and several measures go by before he settles into anything recognizable.

My favorite readings of these concertos remain those by igi, on both organ and pedal harpsichord. Michael Murray's new recording of the A minor (on Advent 5010) also ranks with the very best. As a longtime collector of harpsichord music, I rather wish this record had not been released. C.F.G.

**Bach:** Lute Works. Narciso Yepes, guitar. [Rudolf Werner and Heinz Wildhagen, prod.] DEUTSCHE GRAMMOPHON 2530 461 and 2530 462, $7.98 each.

Narciso Yepes, having recorded these works on the lute (Archiv 2708 030, May 1974), here follows an accepted tradition in transcribing the pieces for the more popular instrument. Bach paved the way, since some of the lute works are themselves transcriptions—the Fifth Cello Suite in C minor became the Lute Suite in the same key; the Cello Suite in C minor became the Lute Suite in E became the lute suite in the same key; and theKeyboard Suite in C minor became the Lute Suite in the same key. The immense linear clarity still present but hardly oppressive, as has so often been the case in his recent work. Even when the pianist is pointedly ignoring the composer's specific markings—e.g., playing staccato where legato is indicated and substituting a dusty forte for a marked piano—he manages somehow to make his aberrations sound right.

The Op. 33 bagatelles are works full of humorous wit and technical brilliance. They abound with quirky accents, sudden dynamic surprises, and decorative passagework—all the while continuing to speak the language of the classical masters. Gould, one senses, perceives the dichotomy and projects it with uncluttered brio and expertise. I haven't heard Op. 33 so successfully performed since Schnabel and Gieseking.

The Op. 126 pieces are bagatelles in name only. There is nothing trivial about these masterpieces, and they are to Beethoven's piano music what the very similar Op. 130 String Quartet (with the second finale, not the Große Fuge) is to his chamber music. Gould's personal mannerisms are more to the fore here. A very weighty tempo in No. 1 immediately proclaims a Klemperer-like attitude, and the answering phrase at the start of No. 2 is hammered out with the same vehemence as the first. The left-hand chords are diddled and tinkered with in the refrain of No. 3. No. 4 is solemn rather than stormy at Gould's unusually sedate tempo, and the lofty trio section, which can sound so like the parallel portions of the Ninth Symphony and the Op. 135 String Quartet, is nailed to the ground by Gould's accented, mechanical phrase. The answering phrase at the start of No. 5 is closer to an adagio than its prescribed quasi allegretto, and the voice leading in the left hand of the central part is on the coy side. No. 6 begins with a terribly measured presto; Gould attains remarkable clarity of execution but misses the scurrying quality that so many others have achieved in this curious prologue.

For all the gabling, this is Beethoven playing of real stature. I am happy to sing Gould's praises. But I am not going to praise his singing: Why can't he let his fingers do the work? H.G.

**Bartók:** Divertimento for Strings—See Gínastera: Concerto for Strings.

**Beethoven:** Bagatelles, Opp. 33 and 126. Glenn Gould, piano. [Andrew Kazdin, prod.] COLUMBIA M 33265, $6.98.

This is one of Gould's best recordings in many a moon. For all the slow tempos and sundry eccentricities, one senses (rightly or wrongly) a sincere desire to move audiences as well as shock them. I haven't heard this kind of feeling for line and nuance in Gould's work since those superb early recordings of the late 1950s. Moreover, the piano sound is rich and rounded, the immense linear clarity still present but hardly oppressive, as has so often been the case in his recent work. Even when the pianist is pointedly ignoring the composer's specific markings—e.g., playing staccato where legato is indicated and substituting a dusty forte for a marked piano—he manages somehow to make his aberrations sound right.

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**Beethoven:** Missa Solemnis, Op. 123. Gundula Janowitz, soprano; Agnes Baltsa, mezzo; Peter Schreier, tenor; Jose van Dam, bass-baritone; Rudolf Scholz, organ; Vienna Singverein; Berlin Philharmonic Orchestra, Herbert von Karajan, cond. [Michel Glotz, prod.] ANGEL SB 3821, $13.96 (two discs, automatic sequence).

This is the third Karajan Missa Solemnis in the current Schwann and the most highly developed of his attempts to create a homogeneous sound picture in which the orchestra carries the main burden of expressive-
ness, while chorus and soloists do little more than complement and extend its dynamic and coloristic range.

The Berlin Philharmonic achieves prodigies of virtuosity and self-abnegation, the sound it produces being so smooth, lustrous, and equable as to be hardly human. The chorus exists in a more shadowy realm yet—subordinate, backward to a point of diffidence. Actually, it is called upon to produce a quite extensive dynamic range, but it is not encouraged to suggest anything like human feeling. Neither are the soloists, who are made to sound hardly consequential to these proceedings. Half the time they are inaudible, obscured by orchestra (often by a solo instrument) and chorus alike. Everything so often a single voice detaches itself from the haze of sound, and the effect is like some ghostly presence from beyond the grave.

Insofar as they are allowed to be heard at all, the solo singers perform skillfully. Agnes Baltsa and Jose van Dam are both light for their assignments, however, and though Gundula Janowitz otherwise sings well she is perceptibly under pitch at a couple of crucial moments in the Sanctus. Peter Schreier is a very distinguished, musically tenor soloist.

The recording faithfully mirrors the conductor's intentions. Dimness and mystery have been preferred to presence and clarity. Text and translation are included.

To listen to the three Karajan performances in reverse chronological order, as I did, is an enlightening experience. Turning back from this new recording to the DG set of some nine years ago is like removing cotton from one's ears. The music is sharper in delineation; the same orchestra has more vigor, the chorus more vibrancy, the soloists more personality. The contrast is even greater in the still earlier Angel performance with the Philharmonia, for me the most successful—that is, the least etiolated—of all Karajan's attempts to scale these musical heights. Even so, the reading that gives the most comprehensive idea of Beethoven's conception is, I would say, Klemperer's, also on Angel. It is at once fervent, profoundly sacramental, and intensely human.

BEETHOVEN: Late Quartets. Vegh Quartet TELEFUNKEN SKA 25113, $27.92 (four discs, manual sequence).


Comparisons:

Bartók Qt. Budapest Qt. Juilliard Qt. Quito Italiano
Hung. SLPK 11673/6 Col. M55 677 Col. M4 31730 Ph. 839 795 (Opp. 130, 133).

In RCA VCS 64418 In Sera, SID 6007

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The Bartok version is pure of sound in tempo delineation and structure. One overtly lyrical than usual and rather insistently cited it as one of the best. The new account never heard in the earlier Vegh cycle, but music.

mehta is an extremely competent conductor, is one of the firmest, strongest, and most admirable in conception, has a mite too astringent for my taste. But not all of the faulty voicing and sloppy articulation on this disc can be blamed on the excessive hall resonance and mediocre sonics.

Egmont Overture, Op. 84. Los Angeles Philharmonic Orchestra, Zubin Mehta, cond. [Bernstein's Salzburg comes in numerous coverings: the best deal is Columbia MG 30071.]

Bernstein draws from the Philharmonic really well, with the manner (but none of the substance) of the bad old days of rampant romanticism. Mehta delays the double-bass entrance, carefully avoids precise articulation (listen to the horns), and generally draws chords that are thick and heavy.

It's too bad. Mehta's pseudo-finesse cannot completely conceal his basic flaw. A few passages in the scherzo of the Seventh Symphony have admirable spring, and balances are occasionally achieved with genuine finesse.

Good, resonant sound, but the orchestra lacks weight.

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I would defy anyone listening to the Norman Dello Joio work on this disc to identify it as an Homage to Haydn without knowing the title. But this is no doubt all to the good, since such titles inevitably evoke (for me) visions of gimmicky quotations arranged in a kind of collage. Oh, there are a few themes—in particular one that appears in the first and last movements of this three-movement suite—that might be called Haydnesque. But basically the wit and lightness of the Dello Joio idiom here grow from the hustle and bustle of a uniquely modern American vision that Dello Joio communicates with marvelous vitality.

Indeed, one of the most attractive qualities of this immensely refreshing piece is its ability to be jazzy without really borrowing from the jazz idiom. Even in the slow, rather pensive Joio's finest works, the Variations. Chaconne. the over-all ambience. (P.S.: One of Dello Joio's most recent composers seem to shun like plague. This is, furthermore, a brand of musical idiom, a profundity of expression most recent composers seem to shun like the plague. This is, furthermore, a brand of composition with which Jorge Mester seems to particularly identify, for he leads the Louisville Orchestra in a precise, intensely dynamic performance that complements in every way the fine, resonant solo work by Fuge. R.S.B.

It would be hard to design a single-disc program better suited than this one to persuade American listeners that Elgar was indeed as great a composer as his British contemporaries always have claimed him to be. There is no trace of the Pomp and Circumstance jingoism with which he is too often associated in this country. And if there is more than a trace of salonish sentimentality in the early (1882) Serenade, that work also demonstrates—especially in its hauntingly eloquent Larghetto movement—the first sure proofs of the distinctive personality that was to characterize the matured composer at his best. The cello concerto is patently one of the Romantic masterpieces of its genre (as no less an advocate than Casals has eloquently argued in the past). And I'm willing to go out on a limb to claim that few if any post-baroque works for string ensemble can match the proud sweep and exhilarating sonorities of the Introduction and Allegro.

The present interpreters would seem to be no less well chosen. Tortelier is one of several non-British cellists noted for successful recordings of the concerto (his earlier version was with Sargent for HMV in the Fifties), while of course Sir Adrian is an outstanding Elgarian evangelist whose many recordings include a 78-rpm account of the cello concerto with Casals. Despite all such plusses, I must regretfully report that I can echo Robert Layton's rave review in The Gramophone (quoted on the jacket of the Angel disc) only insofar as the impressively robust and rich, yet lucid recording is concerned. And even there I have slight qualifications about the somewhat oppressive closeness of the soloist relative to the orchestra and about the surface roughness of at least my copy. Tortelier does indeed play with assured bravura and dramatic conviction, but for me he sometimes heavy-handed and more often too lovingly and lingeringly expressive. And I'm afraid that Sir Adrian in his mid-eighties isn't able to conceal, in the two big works at least, a tendency to drag a bit of otherwise loose his executant grip on occasion. (He sounds much more his old sure-handed self in the less-demanding Sere-

There are still appealing qualities to please many listeners, but not enough to satisfy those who know the two big works in tauter versions—particularly the beautiful, masterfully controlled and eloquently rhapsodic reading of the cello concerto by Jacqueline Du Pre, recorded in 1965 before that meteoric young artist's career was so tragically interrupted by illness. R.D.D.


The Ginastera Concerto for Strings, which the Philadelphia Orchestra premiered in Caracas in 1966, is a rather literal transcription of four of the five movements of the composer's Second String Quartet (1958). Details on the adaptation are given in the liner notes; generally there are few changes—especially the addition of double bass to the ensemble, the alternation of solo and mass scoring, omission of reference to an Argentine folk-song, and a blazing twelve-measure close to the finale. According to the Columbia annotator's review of Ginastera's career, he was in fact
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moving toward a more "international" and eclectic style well before 1900, as the Second String Quartet amply demonstrates. Here he employed some serial thematic ideas, a good number of microtonal intervals, and a rhythmic variety not found in his earlier, more nationalistic, phase. The quartet is, in fact, one of his most important works, long in the repertoire of the Juilliard String Quartet (its recording of it was recently issued on Columbia M 32396). I cannot agree with the annotator that the music is more effective in this blown-up version for string orchestra, though I may be prejudiced by close acquaintance with the quartet version. Here the texture of the music, frequently very linear, seems muddied, at least in this very rich and resonant recording. However, in purely kinetic terms the orchestra version does have greater impact.

Bartók's Divertimento is by now a classic of the string-orchestra literature. One of the composer's lightest and most accessible works, it has a rhythmic bite and crystalline texture not fully realized in this rather overblown recording. Part of the trouble is the resonance of the acoustics, but part of the blame must be assigned to Ormandy, who uses about three times the number of players "preferred" by Bartók and whose lush sound and silken-smooth attack and release seem out of keeping with Bartók's conception.

Nevertheless, this record contains some extraordinary string playing, both from the full ensemble and from the section leaders called upon for solo work in both pieces. Though the recording dates back at least to 1968, the sound is very good. P.H.


We have excellent versions of these works using modern instruments (or, in the case of the strings, older instruments that have been modified to contemporary standards). Does the use of older instruments make a difference?

Yes, it does. The main tendency in the development of instruments since the eighteenth century has been to make them more secure in intonation and to provide a louder, stronger, brighter tone quality that meets the needs of the larger performing halls of the past 150 years. The older instruments, which can stay in tune in the hands of a skilled artist, are more flexible, often more complex in tone quality, with possibilities in color and nuance that you may or may not accept in place of the brilliance and power of their modern counterparts.

Thus such performances as the Menuhin account of the violin concerto (Angel S 36190) and the Dorati Sinfonia Concertante (in Vol. 5 of his symphony series, Stereo Treasury STS 15239/34), although artistically very fine, are quite different from anything Haydn ever heard, while this record from the Collegium Aureum represents the best sort of performance Haydn might have known. I am delighted to have the choice. The music is splendidly played, and the effect is thoroughly satisfying. (The loss of brilliance really isn't missed until you make comparisons.) I particularly recommend the violin concerto, an important Haydn work, much overpowered by the symphonies and yet clearly a major contribution to the repertory for that instrument.

R.C.M.


There are composers—Schubert and Verdi—whose intellectual and creative force not only fails to diminish with old age, but acquires a new glow; experience and wisdom give them extraordinary insight into their art and a supple grace of style. In his late quartets, Haydn's sensitivity was attentive to the lively yet inaudible pulsings and stirrings of the exquisite emotions that are the source of the joys of existence. This marvelously sane and radiant lover of life and of music now wanted to express these feelings, as old age and freedom from stated duties afforded him the opportunity for a complete expression of his intellect and spirit.

While the late quartets are still gathered into sets under opus numbers (though the numbers were not assigned by Haydn), each is an altogether independent work and there is no family resemblance between them, except perhaps that all of them show a most sophisticated renewal of polyphonic thought. The thematic elaboration is highly concentrated, and we see a new and momentous change: The old variation principle, so dear to Haydn, is now subjected to developmental techniques, something that escaped neither Beethoven nor Brahms, both of whom suffered a "quartet crisis" when trying to make peace with Haydn's legacy. What a distance was traveled from the early quartets, simple divertimento music written on a single plane, to these works that explore the entire musical space horizontally and vertically.

The three lower parts of the quartet do not accompany the first violin; they are always fully engaged in the unfolding action. Indeed, the very beginning of the G major Quartet, Op. 76, No. 1, shows this conclusively. The theme first appears in the cello, gradually working its way to the higher registers. This was something entirely new, and it probably reflects the influence of Haydn's young pupil, Beethoven, who by this time (1799) had an impressive number of works to his credit. Haydn's sonata construction is free and flexible, often monothematic (the music book had not yet been written on this subject), and everything is concentrated on the exploitation of the musical substance of the opening theme. If he does have a subsidiary theme, as in Op. 74, No. 3, he draws it into the developmental flow as vigorously as he does his main theme. In this quartet the combined development of the two themes is spellbinding. In the B flat Quartet, Op. 76, No. 4, after some twenty dreamy and inconclusive...
measures Haydn begins to select and solidify. He does not want to disturb the opening theme, so he picks up a bit from the last sequence of the first violin, and immediately a focus for development is created and is then uncompromisingly carried out until the composer arrives at the spot where Messrs. Czerny, Prout, and Goetschius say the second theme should appear. But it does not; instead, Haydn reintroduces the dreamy opening, a most original and enchanting moment.

There are many other unusual features to these quartets. The Minuet of Op. 76, No. 1—marked presto—is really a whirlwind scherzo, with not a trace of the old courtly dance left. The finale begins in G minor, traversing dark regions all the way to E flat minor before turning to G major. A finale in the minor key was infrequent, but in a work written in the major key it was unheard of in Haydn’s—even in Beethoven’s—time. Haydn is just as unconventional in Op. 74, No. 3, where the first movement, in G minor, ends in G major. The magnificent Largo, which is not only one of Haydn’s most beautiful slow movements, but one of the finest in the entire classic era, is in E major.

The C major Quartet, Op. 76, No. 3, is perhaps the most famous and loved of the late works and is known as the Emperor Quartet. Coming after the tremendous, almost symphonic D minor Quartet, Op. 76, No. 2, it seems simple and more melodic, yet before the opening theme of the Allegro is halfway announced in the first violin, the viola already imitates it, an indication of how tight and polyphonic is the construction based on a single theme. The quartet owes its name to Haydn’s hymn, “God save Franz the Emperor,” which is used as the theme for a set of variations in the slow movement. This is not the usual variation on a preselected theme, for the melody never changes—each instrument takes its turn in singing it broadly and solemnly while the other parts are given elaborately varied commentaries. This was a form of demonstration of patriotism and loyalty to the Hapsburgs—Napoleon was before the gates.

The Intellectual and technical requirements for the proper interpretation of these quartets are very considerable; only a highly disciplined ensemble can do justice to their subtle beauties. Take the great Adagios, where the theme wanders from instrument to instrument. These wanderings are not merely transposed repetitions; everything is constantly changing but always under a majestic and almost romantic expressive arch. The Amadeus Quartet is a wonderfully equalized group of four superbly trained instrumentalists: every member understands his role vis-à-vis the others and adheres to it unswervingly. This is second playing histrionics, and Deutsche Grammophon backs it with first-class engineering.

The Alban Berg Quartet also makes a good ensemble, but it is not so accomplished as the Amadeus. Technically well above the average, it is nevertheless a little uncertain about trills and grace notes, and it is prone to making elisions where there should be none. The tone of the first violinist is a little sweet, so elisions and slides show up in the otherwise smooth delivery.
But on the other hand, if you attenuate the sound, which is too forward and a bit shrill, you won't regret owning this disc.


The first movement of the First Quartet and the last movement of the Second are magnificent examples of the Ivesian sublime. In the First Quartet the source is an old hymn tune, in the Second it is the glory of the universe.

After that great opening, the First Quartet ambles on into pleasant ersatz Dvorak—but what else could you expect from a twenty-two-year-old Yale sophomore writing his first extended work as an academic exercise in 1896? It is by no means insignificant that the incredible opening Andante was later excised from the quartet and became the basis for the slow movement of Ives's Fourth Symphony; it has been restored to its original place only in recent years.

There was a time when the Second Quartet was the only extended Ives work available on records, and its significance has been somewhat exaggerated for this reason. The literary aspects of its short second movement, wherein the second violin plays the part of Rollo, a timid conservative in modernist surroundings, while the second violin abounds in directions like "Con fisti-swatto" and "Andante emasculata," appealed to the haw-haw element whose idiomatic overemphasis on such things did Ives more harm than good. But that finale, entitled "Contemplation," coming after the discursive "Conversations and Discussions" of the first movement and the "Arguments" of the second, is one of the highest points in American music and, indeed, in modern music as a whole.

The Concord's performances are exquisite, and the recordings leave nothing to be desired.

A.F.


Summer Evening, Hungarian Rondo; Hary Janos: Suite, Theater Overture, Ballet Music; Dances of Marosszek; Dances of Galanta, Peacock Variations, Concerto for Orchestra; Minuetto Serio, Symphony in C.

This important collection of all of Kodály's purely orchestral works was obviously a labor of love for Dorati, a one-time pupil and longtime friend of the Hungarian master, and the performances reflect both extraordinary affection and stylistic authority.

Ironically, Kodály's international reputation may have been hindered by his relatively traditional musical language, which has helped keep him in the shadow of his compatriot and close friend Bartok. Though both composers retained a strong Hungarian stamp from their early work with folk materials, Bartok was more cosmopolitan in outlook, partly through circumstance (with the approach of World War II his unwillingness to remain in a Fascist state forced him to emigrate, while the apolitical Kodály preferred to remain in his native land and managed to accommodate himself to the Nazi—and later to the Communist—regime) and partly through temperament (Bartók's was no doubt the wider-ranging and deeper-penetrating imagination). For all that, Kodály's music is the well-wrought expression of one of the century's major composers, and it is only beginning to receive its due. This fascinating and rewarding survey of one slice of his output is a valuable contribution toward that end.

Though the music in this orchestral collection ranges chronologically from 1906 to 1941, most of it dates from Kodály's full maturity; he seems to have postponed full commitment to the orchestra until past his fortieth year. The earliest piece here, Summer Evening, though conceived in 1906, was rewritten (at Toscanini's request) in 1929. It reveals an early influence of Debussy, to whose music Bartók was also susceptible at the time.

Except for a very folksy Hungarian Rondo, Kodály's first major orchestral efforts grew out of his wonderful comic opera Hary Janos (1928)—the familiar concert suite, the Theater Overture, and the Ballet Music. Though the Dances of Marosszek were not originally written for orchestra, comparison of the piano version (1927) with the orchestral (1929) inclines me to suspect...
organized symphonic rhapsodies on folk material. Very possibly they were modeled on Bartók's Dance Suite of 1923, with which they have much in common structurally.

Late in the 1930s, Kodály composed two major symphonic works—the Peacock Variations and Concerto for Orchestra—in which his mastery of the orchestra was further enriched. The Variations provides a fascinating exploration of the melodic and harmonic implications of a rather simple folk tune. It is his last orchestral work based explicitly on national materials. The folk element is, however, implicit in Kodály's last two major orchestral works, the Concerto for Orchestra and the Symphony in C, written at an interval of over twenty years. The Concerto for Orchestra, commissioned by Frederick Stock for the Chicago Symphony Orchestra's fiftieth anniversary, is scored with extraordinary brilliance. Though reliant on pentatonic thematic ideas, it employs the full orchestra's sonic extremes and tonal combinations in a rather baroque manner. Though this important work has been recorded by Ormandy and the Philadelphia Orchestra (Columbia MS 7034), I find the leaner sound of Dorati's orchestra much more appropriate.

In 1948, Kodály wrote an opera, Csárdás Panna, on a subject concerning Hungarian opposition to foreign domination. Because of the political nature of the libretto, it was performed only twice, and then in censored versions. Apparently its music has been unheard since, except for a Minuetto Serio extracted and expanded from the opera score. Though cast in eighteenth-century form, it is suffused with Kodály's typical Hungarian style. Finally, in 1961, he composed his only symphony, in homage to Toscanini. In its classic form and sometimes diatonic emphasis, it reflects his admiration for the conductor's commitment to the symphonic tradition.

Dorati is an ideal interpreter of this music, and the members of the Philharmonia Hungarica obviously share his devotion to Kodály. The orchestra does, however, show qualitative and quantitative limitations less apparent in its Haydn series with Dorati. Dorati's Mercury mono version of the Peacock Variations with the Chicago Symphony, despite its age, was richer and more brilliant. Nevertheless, for the repertoire and the authoritative interpretations this set forms an essential part of the recorded documentation of the music of our century. P.H.

For more than 25 years Bozak has been providing discriminating music listeners with loudspeakers which have been recognized as representing the highest standards of integrity in sound reproduction. Now Bozak has applied its same principles of design — pushing the limits of the state of the art without compromising the laws of science — to two new electronic products and a new monitor type speaker for the home music systems of those who recognize and demand "the very best in music."

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ILL only. The new Supraphon version gives Haitink considerably less stiff competition than did Wyn Morris and company. (I ignore Boulez' three-part edition on Columbia not because I oppose the inclusion of Waldmarchen—I don't—or because I don't like the performance, but because the debate about its inclusion has gone on as far as it can for now. In any event, those who prefer Mahler's original conception have no alternative to Boulez, while for those willing to settle for the truncated final form, further discussion of the Boulez is academical.)

The most striking virtue of the new Supraphon is its engineering: The presence, impact, and dynamic range, the richness of general ambience, the detail, and the flawless surfaces have not until recently been regular features of the Czech company's releases. Philips, though, fully exploited the extra sheen and front-back depth of Amsterdam's Concertgebouw. In the off-stage hand music of Part III, for example, Supraphon's placement is far more atmospherically distant than either Angel's or Columbia's, but not nearly as mysteriously removed (yet always clearly audible under the foreground business) as Philips'.

Herbert Ahlendorf is evidently a very solid conductor, at home in the Mahlerian idiom, with a good ear for that composer's unique tonal blends. He keeps a brisker and stricter pace for Der Spielmann than did Haitink, and as a result the music sounds less coy and bucolic, and somewhat grimmer and more cohesive. The joyous outburst at the opening of Hochzeitsreich, however, is more effective in Haitink's rendition, precisely because it is a more startling contrast to what has gone before.

The Prague Symphony is a more serious deficiency. If you like Eastern European wind playing, as I do, there is much sensitive work here to admire, but the string section is mostly undernourished and the brasses simply cannot shine and pierce like the Concertgebouw's. The Czech Philharmonic Chorus is a capable outfit, though the soprano section is no pleasure to hear in the upper ranges.

Of the three soloists, Bohačová's grating and thin voice is no match for the pure and sensitively used instrument of Philips' Heather Harper, and the woolly nasality of Zidek makes Werner Hollweg sound like a blessing (though I found him Philips' weak link). There is a bit more of a contest in the alto department: Soukupová is a great singer with a deep and solidly supported timbre that Haitink's Norma Procter doesn't approach. But Soukupová seems to have developed persistent wobble and, in any case, doesn't manage the text as creatively as Procter.

A.C.


MILHAUD: Quatre Chansons de Ronsard, Op. 223, for a feature re-release, see page 74.

It would be difficult to imagine anything quite as immediately ingratiating as the songs, written in 1941 by the late Darius Milhaud, on four typically graceful poems by the sixteenth-century French poet Pierre de Ronsard. Indeed, the songs are less than impressive, Mester and his orchestra nonetheless nicely individualize the component parts of this occasionally kaleidoscopic work. I also like the clarity and definition of the recorded sound. All in all, a fine memorial to one of the most prolific and distinctive-sounding twentieth-century composers.

R.S.B.


Mozart's Divertimento, K. 563, for violin, viola, and cello is a late work that has long puzzled musicians and music lovers alike, because of the unusual ensemble for which it was written and because of its title, for its weighty, highly artistic quality seems to be at odds with "entertainment music." This trio is among Mozart's—and the century's—most accomplished works; it expresses perfectly the essence of musical classicism, the complete realization of form in which all discordant elements find peace. And it also fulfills the eighteenth-century ideal: the transcendental turning away from the world of appearances. This "divertimento" offers monumental greatness in the whole and inexhaustible richness in the details; it defies time and changing tastes, lives equally in its own age and in eternity.

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Three great solo artists, not a professional ensemble, banded together to record this fine work; it was a labor of love, and the love shows in every measure. Artists of such caliber have no technical problems or limitations, the ensemble is near-perfect, and the group's achievement is admirable. Style, tempos, and everything else are obvious results of a thought-out concept and of many rehearsals, but the performance is spontaneous and warmly communicative. Because it is so admirable, one is instantly aware of the few slight stylistic deviations. At times Isaac Stern slides a bit, and Pinchas Zukerman's supposedly very salon style tends to be slightly too prominent; all three attack the rhythm motif in the finale a little too musically.

It is interesting to compare this recording with an earlier one, also played by an ad hoc ensemble of great solo artists. Jascha Heifetz, William Primrose, and Emanuel Feuermann give a magnificent performance of this divertimento (RCA Victor LVT 1014 deleted), and the old disc sounds remarkably well. They take a more intimate chamber music tone, and their technical ability seems even that of the superb ensemble on the Columbia recording. Heifetz's legato runs at extreme speed are breathtaking; Primrose is not a whit behind Heifetz and understands the viola's role a little better than Zukerman, while Feuermann is simply perfect. But these distinguished artists belong to an earlier generation—they are romantics. Their tempos are not so firm and judicious as the Stern trio's; Heifetz's inflections can sob a little, and he slides much more than Stern, but his intonation and security are phenomenal. Still, there are some magical spots in the old recording, and the entire finale (they take the rhythm principal motif gently though incisively) is beyond praise.

Any lover of Mozart should have both recordings (if RCA will oblige with a reissue) —and a score, for this kind of music, like Beethoven's late quartets, does not reveal its secrets without long and devoted study.

P.H.L.

Mozart: Sonatas for Piano. Lili Kraus, piano. [Steen, Paul, prod.] Odyssey Y 33220 and Y 33224, $11.94 each three-disc set.


Comparative: Gieseking, Sera. ID 6047, ID 6048, ID 6049

One can have something approaching a truly "complete" account of the Mozart piano sonatas by acquiring both Gieseking's memorable edition (now on Seraphim) and Lili Kraus's, which with these Odyssey releases at last receive domestic circulation in its entirety after Epic's false start in the late Sixties.

The music is probably too multifaceted to be wholly encompassed by one performer. Gieseking brought elegant classical contouring, magnificently disciplined balance between hands, symmetrical phrasing, and a requisite Olympian sense of pro-
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The Dual 701

Some extraordinary test reports about an extraordinary turntable.

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

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

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

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

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

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

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

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

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

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

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

The 701's unique counterbalance houses two separate anti-resonance filters which absorb resonant energy in the frequency ranges of the tonearm/cartridge system and the chassis.
portion, but he missed some of the passion and humanity. Kraus goes all out for the music's passion and humanity, but occasionally lets pianistic and proportional problems go by the board. More surprising, her cycle isn't even numerically complete. How could she overlook the sublime minor Sonata, K. 533, not to mention such lesser, yet still worthy, pieces as K. 547 and the G minor movement, K. 312?

Kraus is an expressionist, boldly rein-
forcing dramatic outbursts with stark, black-outing recital effects. She is at her best in the larger works. The C minor Sonata/Fantasy becomes almost un-bearably intense in her powerful reading; the A minor Sonata, composed in Mozart's grief at his mother's sudden death, has poignance and dignity; the B flat Sonata, K. 570, is broadly paced and imperious. I love Mme. Kraus's reviving way with the Turkish March Sonata, K. 331: She avoids the heaviness, the music-box-like sentimentality that so often make it tedious. The variations move at a wholesome clip; the min-
et sections sound rather than merging; and the rondo scintillates with all kinds of little personal, but tasteful, rubatos.

On the debit side, Kraus comes on too strongly for me in the D major Sonata, K. 576—a reading replete with coy reverse ac-
in pharmaceuticals. And some of the cent sounds strong rather than lumbering; the min-
etral movements move at a wholesome clip; the min-

dacity that so often make it tedious. The vari-

The Symphony No. 1 shows an assurance, a co-

Furthermore, both showpieces are still

SAINT-SAENS: Symphonies: in A; in F (Urbs Roma) Orchestre National de l'ORTF, Jean Martino,

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SAINT-SAENS: Symphonies: in A; in F (Urbs Roma) Orchestre National de l'ORTF, Jean

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While this Bolero has considerable merit, it falls well short of both ideal rhythmic crispness and ideally French stylistic ele-
gance.

Nevertheless, both showpieces are still

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SAINT-SAENS: Symphonies: in A; in F (Urbs Roma) Orchestre National de l'ORTF, Jean

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symphony, although it was written when Saint-Saëns was only eighteen.

Jean Martinon and the French ORTF orchestra play both works with spirit and a command of the shifts of orchestral color that are endemic to the composer's work, though the sound is rather treble-y. A record worth investigating, although for those who have not heard early Saint-Saëns the choice would remain the disc of Symphonies Nos. 1 and 2, which is both a sleeper and a winner.

SCHOENBERG: Gurre-Lieder.

Tove
Martina Arroyo (s)
Wood-Dove
Janet Baker (ms)
Vainikko
Alexander Young (t)
Klaus-Narr
Nils Mohr (t)
Pleasant
Odd Wood-Olsson (b)
Sprecher
Julius Patzak (p)


SCHOENBERG: Gurre-Lieder

Tove
Wood-Dove
Vainikko
Klaus-Narr
Pleasant
Sprecher

Danish State Radio Chorus, Symphony and Concert Orchestras, János Ferencsik, cond. EMI ODEON SLS 884, $15.96 (two discs, manual sequence) [recorded at concert, March 18, 1968] (distributed by Peters International, 819 W. 54th St., New York, N.Y. 10019).

Comparison:
Kubelik/Bavarian Radio
DG 2726 046

The Gurre-Lieder should have established Arnold Schoenberg's credentials as a master composer. To conceive the musical setting of this enormous saga; to imagine all its closely interwoven thematic material, its rich harmonic language, its innovative and gorgeous orchestral garb; to control the vast combinations large and small over the course of more than two hours—all of this could be possible only for a genius and a towering craftsman. Although Schoenberg was unable to complete the orchestration of the last part until 1911, the Gurre-Lieder were substantially composed in 1910. Alas, the pressures of making a living, and the need to concentrate on something more immediately practicable of performance, prevented them from bursting upon the musical world at a time when—prior to the shocking harmonies of Salome and Elektra—the tonal gigantism of Mahler's Eighth Symphony—their effect would have been overwhelming.

This was tragic in its consequences, for Schoenberg was thus deprived of the unquestioned status that the composition of such a work (before the age of thirty!) would have conferred upon him. By the time the Gurre-Lieder were unveiled to the public in 1913, the inevitable triumph was, as Charles Rosen wrote in these pages last September, "in effect, a posthumous one; a celebration for a composer who had changed almost beyond recognition."

Whereas the audacious explorations of the Second String Quartet, the George songs, the Five Orchestral Pieces, and Pierrot lunaire might have been regarded sympathetically as successors to the Gurre-Lieder, they in fact had to come forth without the overwhelming witness to their composer's sheer competence that the cantata represented, and by 1913 the anemiosities of a decade could no longer be retroactively discharged. Schoenberg was to remain forever outside of the Establishment, in which others now called the tune. (He understood this state of affairs very well; in a 1919 letter setting his conditions for an adequate performance of the Gurre-Lieder, he wrote that "all my enemies are just waiting for the chance to decide that the Gurre-Lieder are bad too, and no one can wish me worse than a bad performance.")

Perhaps today, at last, the Gurre-Lieder are moving into their rightful position in the literature. The centennial celebrations brought numerous performances; in the U.S. alone, Atlanta, San Francisco, Milwaukee, Tanglewood, and Cincinnati have recently heard the piece, and now two new recordings have been added to Rafael Kubelik's decade-old version for DG. Those who heard the concert performances are lucky indeed: I finally caught up with the Gurre-Lieder "live" at the Cincinnati May Festival (a powerful, remarkably well-realized rendition directed by James Levine) during the course of working on this review, and I can promise you that no recording comes near to capturing—in breadth, range, or clarity—the impact of the actual sound.

Still, the recordings do convey a great deal, and everyone, regardless of his position vis-a-vis Schoenberg, should hear one or more of them. From the spacious opening panorama of twilight over the waters, through the alternating love songs of King Waldemar and Tove, the Wood-Dove's piercing lament over Tove's death (poisoned by Waldemar's jealous queen), the King's fierce challenge to God, the midnight chase through the vassals through the countryside, to the massive chorus that hails the sunrise and the renewal of nature. Schoenberg's music never fails of originality and vitality, of passion and color.

There is, to be sure, a great deal of Wagner in the score. The literary parallels to Tristan are obvious enough, and we hear the
harmonic language, the formal procedures of the older master echoed at many points. But it is always much more than an echo, for in episodes such as Waldemar's second aria ("Ross! Mein Ross!") there is a galloping rhythmic drive and flexibility, a contrapuntal fluency quite novel and thrilling. Later, the lament of Klaus-Narr, the King's fool, distills an original grotesquerie from Die Meistersinger's David and Beckmesser combined—a scherzo movement of darting, flickering colors that debouches into a mad, breathtaking transfiguration of Wagner's apprentice counterpoint. At this point, one feels, the wizard of Bayreuth has been thoroughly exorcised, and we break into a new tonal world, especially in the penultimate passage, "The Summer Wind's Wild Hunt": icy high piccolo notes, glassey harmonies bringing forth ghostly runs and mysterious shudderings from the strings and winds. Now the poet himself speaks, for the first time in the piece—literally speaks, in an early form of Sprechstimme—describing how the summer wind sweeps through the world summoning nature to rebirth.

But I would not want to suggest that only these latter parts of the Gurre-Lieder are memorable. Nearly every moment is, and from the start the textures are shot through with an airiness, a clarity and delicacy that is almost wholly individual—prefigured by Wagner in the exceptional multilayered accompaniment to Brangane's Watch Song in the second act of Tristan but never before carried out on such a scale or with such virtuosity. Similarly, the twelve-part male choruses extend the implications of the Gibichung vassals' music in new and enthralling ways. The web of motives is tightly woven, to unite the formally self-contained episodes, and at each hearing more connections emerge, more dimensions of significance unfold. (Pay particular attention to Waldemar's fourth song, for much of Part III has its origins there.) Above all, there is not a banal phrase anywhere, and even the most obvious influences are illuminated by fresh harmonic slants, rhythmic transformations, imaginative colors.

But I had better cease and get on to the recordings before the editorial guillotine falls. Like the Kubelik DG set (and the 1932 Stokowski recording for RCA, which will soon be reissued in England), EMI's recording stems from a public performance, a studio concert presented by the Danish Radio for the European Broadcasting Union in 1968. It is a respectable job, conservatively recorded with a clear acoustic and with "broadcast balance"—that is, plenty of headway for the voices over the orchestra. The audience is noisier than Kubelik's, and conductor Ferencsik has a distracting way of telegraphing big downbeats by stomping a foot quite audibly. The choruses do rather well, the orchestra undergoes some palpable mishaps (e.g., a shaky top piccolo at the start of the "Summer Wind" reminds us too acutely that this note is described in Walter Piston's Orchestration as "quite difficult of production"), and there are a few vocal accidents as well. Despite some fine solo work (discussed in more detail below), Ferencsik does not ever give us enough passion or impetus to release the score's true excitement.

Ferencsik does not ever give us enough passion or impetus to release the score's true excitement.
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High Fidelity Magazine
both eloquent enough by any other standard.
Among the "specialty numbers" in Part III, I had expected most from the late Julius Patzak's performance of the spoken role. Sadly, it is a disappointment, limited in range and color, although always musical. The lower voices of two noted exponents of Schoenberg's Moses, Hans Herbert Fiedler (DG) and Günter Reich (Columbia), are more effective, although perhaps not what Schoenberg wanted (the part is written in tenor range).

The most brilliantly characterized Klaus-Narr comes from the veteran Lorenz Fehenberger (DG), but I have heard two young Americans--Jerry Jennings at Tanglewood and James Atherton at Cincinnati--do it even better. The shorter role of the Peasant is capably managed in each version.

Someday, perhaps, we will have a recording of the Gurre-Lieder that surmounts all of the difficulties. In the meantime, Kubelik's would seem to be the choice. If DG has a mind to trump its own ace, it might listen to the Tanglewood broadcast tape, a wonderfully passionate and flexible reading by Seiji Ozawa, with strong work from all concerned: Curtin, Lili Chookasian, James McCracken (the right caliber of voice for Waldemar), Jennings, and George London as the speaker (again, the wrong vocal range, but an authoritative delivery, enormously moving in its nostalgic pathos). Indeed, the sound as picked up by the radio mikes has more spread, clarity, and depth than any of the commercial recordings, and it captures some really sumptuous playing from the Boston Symphony, superior to anything the three radio orchestras can manage.

All the recordings give text, translation, and some sort of historical notes. Only EMI shuns the standard singing translation, however, and its occasionally awkward literal version by Arthur D. Walker is much preferable. Columbia uses one of those annoying interlinear setups, without enough type contrast between the two versions to make that cumbersome arrangement even minimally acceptable. On the other hand, Jack Diether's table of motives, for the same company, keyed to the libretto, is bound to be a helpful starting point for many listeners, even though it is far from complete. Only Ferenczik manages to fit all of Part I on two sides--an ideal arrangement, much preferable to breaking just before (Kubelik), or in the middle of (Boulez), the Wood-Dove's lament. Other breaks in all sets are well placed.

D.H.


A sensible but hardly outstanding performance of Schubert's last piano sonata, on the whole less effective than Eschenbach's account of D. 959 (reviewed in June 1974). The first movement is well paced: slow enough to suggest the breadth and majestic serenity and yet urgent enough to keep the structure intact, the line moving. Eschenbach scores too by observing the exposition repeat, whose dramatic first ending

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August 1975
wider tonal palette. If the balance of the
Eschenbach can play: Here he displays
the material a little bland and self-con-
tonal vibrance and coloristic variety keeps
changes the edifice from a dreamy nocturne
Comparisons-Shostakovich:
Andre Previn, cond. [Christopher Bishop,
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HIGH FIDELITY MAGAZINE

Shostakovich: Symphony No. 6, in B mi-
and Boegner (MHS 1042). H.G.
between Boult/London Phil.
and the features against each other. But he also seems
to flinch from some of the climactic effects,
so that his Largo does not have quite the
dramatic intensity of Boul’s.

Unfortunately, Previn chooses a ridicu-
lously slow tempo for the Scherzo second
movement, apparently in an effort to pro-
vide a kind of equilibrium between the
Largo first movement and the Presto finale.
Yet this is totally unnecessary, since the last
two movements are thoroughly con-
trasted by the meter used in each and by the
very nature of the musical language in-
volved: The Scherzo is mercurial and acer-
bic, point in the second half.) The D flat is correct at the cor-
orresponding point in the second half.)

In the first half of the trio, Eschenbach
plays a D flat at one point instead of the in-
tended E flat. (The D flat is correct at the cor-
responding point in the second half.)

The great mystery about this album, and
about one or two other recent Previn/LSO
releases (particularly the Walton Second
Symphony), is the orchestra’s truly dismal
performance. I realize the expense involved
in getting a piece such as the Shostakovich
Sixth on disc, but I cannot help but be
amazed at the enormous number of hor-
rible entrances (and in at least one instance
a false start) and flubbed solos that were
allowed to go by in the first movement.

Interpretively, Previn’s first and third
movements are perhaps the best since the
old Boult/London Philharmonic recording
still is available on Everest. The first move-
ment in particular has been one of the most
manhandled in all of Shostakovich’s work,
most conductors tending to play it much
too fast and to wreck the balance in the
subtle elaboration of its thematic material.
Unlike any of Shostakovich’s other
first movements, the long, mysterious Largo
that opens the Sixth Symphony evokes Si-
elius (the Sibelius of the Fourth and Fifth
Symphonies) with its fragmented presenta-
tion of material that ultimately boils down
to two basic themes, and one possible rea-
son for the fast tempos used by Bernstein,
Kondrashin, and others lies on the conduc-
tors’ attempts to unify the diverse thematic
appearances.

Only Stokowski, in his deleted Chicago
Symphony reading, was able to maintain
convincingly a lyrical flow in this difficult
movement. Although I like the Stokowski
version, it does not, perhaps, do what the
composer intended. Both Previn and Boult,
on the other hand, allow each separate frag-
ment to take on the full instrumental color
in which it is presented, which just as often
as not involves a solo woodwind, so that
the final thematic impact becomes one of
varied accumulation rather than one of
flow. That is probably how Shostakovich
intended it. Previn in particular has a gift
for balancing the various instrumental tim-
bres against each other. But he also seems
to flinch from some of the climactic effects,
sO that his Largo does not have quite the
dramatic intensity of Boul’s.

Unfortunately, Previn chooses a ridicu-
lously slow tempo for the Scherzo second
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Largo first movement and the Presto finale.
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bic, point in the second half.)

In the first half of the trio, Eschenbach
plays a D flat at one point instead of the in-
tended E flat. (The D flat is correct at the cor-
responding point in the second half.)

The excellent notes by British critic
Robert Layton help soothe some of the
wounds.

Shostakovich: Symphony No. 11, in
G minor, Op. 103 (The Year 1905).
Houston Symphony Orchestra,
Leon-
pold Stokowski, cond. SERAPHIM S
60228, $3.98 (from CAPITOL SPBR 8448,

The compression of a formerly four-sided
performance onto two confines up images
of frightful distortion, cuts, or even speed-
ing up of the master tape. Yet when you
look at the published timing of fifty-seven
minutes for the Shostakovich Eleventh
Symphony, and when you consider that
Stokowski’s interpretation lasts only five
and a half minutes longer than that, you
realize that hairier single-disc reductions
have been successfully accomplished.

In fact, this Seraphim recording is so
controlled that at all
disc qualities. In particular, the bass sounds
(notably in the fourth movement) single-
out in the HP piece have never since had the
window-rattling depth of the first Capitol
issue. But it could be argued that the sound
of the Seraphim version is more realistic
and better balanced. And what with the
still incredibly resonant basses, the ex-
traordinarily clear brass tones, and the gen-
eral richness of the sonic ambience, this
remains a classic example of sound put to
the service of music, as they used to say.

My main objection to this reissue is the
unnecessary fiddling with recording levels.
Some lowering of levels in the loud sections
might be understandable (though the origi-
nal levels were quite low to begin with) — it
handled subtly, which is not always the
case here. But I cannot understand why the
volume has been potted up so high as to
change the dynamics of the beautiful third
movement from a piano to at least a mezzo-
oratorio.

Nonetheless the Stokowski inter-
pretation remains unmatched in its
splendidly sonorous, emotionally charged
re-creation of this broad Shostakovich
fresco.

Strauss, R.: Le bourgeois Gentilhomme:
Orchestral Suite, Op. 60, Concerto for Horn
And Orchestra, No. 1, in E flat, Op. 11.
Mason Jones, horn (in the concerto), Phila-
delphia Orchestra, Eugene Ormandy, cond.
[Thomas Frost, prod.] COLUMBIA M 32233.
$6.98.

How many more treasures does Columbia
have stored away in its icebox since the ex-
piration of its Philadelphian contract in
May 1967? It’s hard to believe that the
present fine, unfaded sonics date from then
or earlier. At any rate, they do full justice to
Mason Jones’s superbly eloquent as well as
virtuosic performance of the romantically
ingratiating early horn concerto. The cele-
lbrated 1954 Brain/Savallisch version (An-
gel 35493) may project a more extraverted
personality, but even it is no better played,
and it is by no means as well accompanied
and recorded.

Even more striking are Ormandy’s
brilliant solutions to the almost insoluble
problems presented by the now-chamber,
now-symphonic Bourgeois Gentilhomme
Suite. He is uncommonly successful in
integrating its contrasting episodes; yet, bet-
ter still, he infuses this performance with a
dense of personal involvement and persua-
sive conviction often lacking in his—and
other virtuoso conductors’—releases.

In comparison, the composer’s own 1944
version (recently issued in a three-disc set
available from the Bruno Walter Society) is
as soullessly thin, while the long-postData
Reiner/Chicagoan version of 1956 (Vic-
trola VICS 1199) now is made to seem
somewhat heavy-handed and less elegan-
even if its omission of the fifth and sixth
movements can be tolerated. I haven’t
heard Maazel’s warmly received 1967
Vienna Philharmonic version for London,
but I can’t imagine that it proffers deci-
sively superior playing by either the orches-
tra or the featured soloists: Buskovsky, Bra-
bee, and Gudla for Maazel, Brusilow.
WAGNER: Music of Wagner, Album 3: London Symphony Orchestra, Adrian Boult, cond. [Christopher Bishop, prod.]. Angel S 37090, $6.98.

Siegfried Idyll. Parsifal: Prelude; Transformation Music from Act I; Prelude to Act III; Good Friday Music; Transformation Music from Act III.

Were Sir Adrian's reading of the Siegfried Idyll as impeccable in execution as it is in conception, it would stand at the head of the class among recordings of the full-orchestra version. The flaws are minor: an oboe squeak here, a less-than-unanimous downbeat there, horn tone that doesn't quite blend with the rest of the sonority. All the lines are thoughtfully and affectionately phrased, the "tone" of each episode finely judged, the "tone" of each episode is both subtle and effective. I don't know all the current alternatives, but this Idyll seems to me preferable to Walter's (Odyssey Y 30667), in which many phrases run out of steam as they progress, or Farenholz's fussy version (Angel S 36484). (The choice among the one-player-to-a-part performances, Solti's, can be had only as a filler to Bruckner's Seventh Symphony or to Deryck Cooke's Ring lecture.)

We have already noted, on Sir Adrian's earlier Wagner discs, a certain proclivity in favor of novelty of selection and arrangement. The lovely concert version of the Tristan prelude and the original long form of the introduction to Act III of Tannhäuser were both authentic and welcome members of the limited circle of acceptable Wagner concert pieces, while the conductor's own ending for the Tristan Act III prelude improved somewhat on the usual one. To the standard "Prelude and Good Friday" pairing, the present Parsifal sequence adds the somber, harmonically adventurous Act III prelude and the two interludes that cover scene changes in the outer acts. These last are impressive music in context but wide open to the usual objection about Wagnerian transitions played on their own: They start at one nowhere and progress to another nowhere. Further, for purposes of record programming, the Act III Transformation constitutes an exceptionally lame conclusion to the sequence.

Even in the official concert version used here, the prelude to the opera itself does not detach itself easily. The arch of the piece is only properly completed in the first act's opening episode, during which the off-stage brass and later the pit orchestra recapitulate the principal themes before closing on the "Dresden Amen" extension that concludes the concert version. And the Good Friday Music always was a patchwork compounded in the present version by a rather flat cadence, with the Transformation Music on the next band picking up some twenty measures later. I really don't understand why these two snippets weren't run together as one continuous sequence.

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certain necessities of shape and climax; at a
time when complete performances of the
opera were not accessible to most people,
they fulfilled some function. But today,
when all of Parsifal is readily available (for
some two and a half times the price of this
present disc), I fail to see the purpose of the
composer's breakfast of footless tidbits.

There's plenty of evidence here that
Boult might conduct an impressive Parsi-
ful, although it's probably wishful thinking
to expect that such a massive undertaking
would now be within his strength. On the
other hand, though, let me plead that his time in
the recording studios be put to more fruitful
use.

WELCHER: Concerto for Flute and Orches-
tra—See Dello Joio: Homage to Haydn

DANIEL BARENBOIM: Greensleeves. English
Chamber Orchestra, Daniel Barenboim,
cond. [Gunther Breest, prod.] DEUTSCHE GRAMMOPHON
2530 505, $7.98.

VAUGHAN WILLIAMS: Fantasia on "Greensleeves":
The Lark Ascending, Capriccio for Violin and Piano.
WALTON: Henry V [film music]: Two Pieces for Strings.
DELIOUS: On Hearing the First5 Aquarelles, the
Summer Night; Fennimore and Gerda: Intermezzo:
Two Aquarelles.

To begin with the title piece of this col-
collection, which really has little to do with most
of the music contained. The Vaughan Wil-
liams Fantasia on "Greensleeves" is a hard
piece to ruin—or to give a performance that
is clearly the "best." Under Barenboim, it is
as adoralable as ever, but I doubt that anyone
will buy (or not buy) the record on the basis
of so short a piece.

The Lark Ascending is my very favorite
musical tranquilizer, with no conscious-
ness-dulling side effects but definitely
habit-forming. I'd take it to my desert is-
land, probably as done by Barenboim/Boult
(Angel S 36469 or 36902) or Brown/Marriner
(Argo ZRG 696)—both renditions flow more
gently and introspectively than the new
one. Barenboim disrupts its exquisite sym-
metry with too huge a climax and with a
tempo in the last eight bars that is too fast rela-
tive to his broader pacing of the same mu-
terial in the opening sections. His deliberate
speed in the central episode (the rustic
dance with triangles) seems to say that an-
dante is faster than allegretto. Pinches Zu-
kerman plays with his customary warmth
and intensity, though in the score's more
pyrotechnic moments I keep thinking he is
about to take off into the Mendelssohn E
minor Concerto.

The two Walton tidbits and the Delius
Aquarelles are included in Neville Marri-
son's "English Music for Strings" program
(Angel S 36988), and the ECO has previ-
ously recorded the Aquarelles under Lena-

Canciones Españolas. Teresa Berganza,
mezzo-soprano; Narciso Yepes, guitar; [Ru-
dolf Werner, prod.] DEUTSCHE GRAMMOPHON
2530 504, $7.98.

"Canciones Españolas," the title on the
front cover of this disc, is so vague as to be
misleading. In all fairness, the back of the
jacket does provide a subtitle of greater ac-
curacy: "Songs from the Middle Ages and
the Renaissance." Even so, prospective
buyers should be cautioned that with the
exception of two unaccompanied pieces at-
tributed to that thirteenth-century patron
of the arts, King Alfonso the Wise, all of the
music here comes from the Renaissance,
mostly from the first half of the sixteenth
century. Yet a further warning is necessary, espe-
cially for those whose primary interest is
Renaissance music, since there is not much
authenticity of feeling or style in these per-
formances. Narciso Yepes accompanies all
the songs (except for Alfonso's, of course)
on a modern guitar, a reasonable enough
substitute, it might be thought, for the obso-
lete vihuela de mano, a lute-like instrument
with six or seven strings that supplied
many of the original accompaniments. Yet
though Yepes plays with great deli-
cacy and tact, the guitar sounds too plen-
gent, too heavy. Moreover, it is by no means
certain that all of these songs were origi-
nally intended to be heard with the vihuela.
Some of the vilancetes, for example, are likely
to have been designed for unaccompanied
groups of voices.

J.A.C. TRAVERSOM, "Vos me
matoestoses" and "En la fuente del rosal,"
both originally written in this way, are,
however, heard in transcriptions by near-
condensed arrangements for solo voice and vihuela.
Yet one more, that is, presumably, these
pieces have been subjected to modern ar-
rangements as well.

On this, as on so many other musical
matters that one would like to know about,
DG is silent. There are texts and trans-
lations, but not a single word of informa-
tion about the songs. One would, for ex-

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ample, like to know something about the Berganza-Yepes version of Valderrabano’s “De donde venis, amore,” since the song can also be heard on Victoria de los Angeles’ “Five Centuries of Spanish Song” (Seraphim 60233) in a much longer version with instrumental accompaniment. It also strikes me as unhelpful to identify eight of these songs as villancicos, two as cantigas, and one as a romance without saying what the terms stand for. (The first is hard to pin down, but in the Renaissance it most often referred to a song form employing a refrain; the second is a popular religious song; the third a form in which a four-phrase melody is matched to a four-line verse.)

Teresa Berganza sings with taste and skill, if not with complete purity of tone or with sufficient variety. All in all, an opportunity missed. D.S.H.


In April 1974, I reviewed the Telefunken release (SMA 25081) of a curious collection published by Diabelli. He formed a spurious “Patriotic Organization of Artists” and invited a bevy of composers to contribute variations on a little waltz of his own composition. He received fifty-two little pieces from thirty-two composers, but also a whale of a contribution from Beethoven that had to be published in a separate volume.

That recording was most interesting, and Rudolf Buchbinder, the pianist, played the carload of variations superlatively. Now comes Archiv with much the same idea, this time, however, twenty variations (not by Beethoven, of course) have been omitted, so that the remainder fits on two discs to Telefunken’s three.

This time around, unfortunately, our pleasure is limited. In the first place, one good recording of the flimsy “patriotic” variations is enough for a whole generation; in the second, playing the Diabelli Variations, Jörg Demus is up against some of the best hands in the trade. His interpretation is only fair when compared to Buchbinder’s or Serkin’s; his technique is a little labored, his sense of humor not excessive, and his style more suited to Romantic music.

I must say that some of his shortcomings are undoubtedly due to the two antiques he plays on, one a Broadwood piano from 1802, the other a Graf from 1839. As is usually the case when performers used to first-class modern instruments play on historic specimens, they labor under a great handicap. The old pianos, good as they are, do not respond the way a Steinway or a Bösendorfer would, nor do they record well. This set will have some interest for those who want only two discs’ worth of these variations or who enjoy the sound of these antique instruments. I will stick with Telefunken.

P.H.L.

H GERSHWIN PLAYS. George Gershwin, piano. KLAVIER KS 124, $6.98 [from piano rolls, recorded 1917–26].

GERSHWIN: Rhapsody in Blue (solo-piano version); Swannee; That Certain Feeling. Plus songs by Berlin.

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CIRCLE 14 ON READER-SERVICE CARD
Unlike the earlier transfer of Gershwin's Rhapsody roll (in Mark 56 set 841), this one moves at a reasonable speed. The difference in timing isn't that much—13.20 instead of 12.34—but those extra forty-six seconds bring the tempo down below the threshold of absurdity into the same area of plausibility that we hear on the much-abridged live recording with the Paul Whiteman orchestra (RCA Victor LPV 555). Too, in place of Mark 56's barroom jangler, Klavier uses a well-conditioned if soft-voiced Steinway.

The contrast between solo and band (or orchestra) is sorely missed in this piano-only version, which retains primarily documentary significance, preserving uniquely if imperfectly Gershwin's playing of the lengthy solo preceding the big andante theme, a casualty of the nine-minute live versions. Comparison of this roll and the second Whiteman recording in their several common solo passages suggests that the roll is indeed a reliable guide to the composer's performing style.

The flip side gives Gershwin readings of two of his own songs (interesting to compare the live recording of "That Certain Feeling" and the Song Book transcriptions of both), plus a miscellany of other composers' tunes.

The data given on the liner are not entirely correct with regard to titles and "assisting artists"; those who care are referred to the "Piano Rollography" in the Kimball-Simon The Gershwins for more accurate information. The playing is fun to hear, if not as distinctive as Gershwin's live recordings.

D.H.

THE HEIFETZ COLLECTION: For a feature review, see page 71.

Marilyn Horne: German Lieder. Marilyn Horne, mezzo-soprano; Martin Katz, piano. LONDON OS 26302, $6.98.


The impression left by Marilyn Horne's French-Spanish song recital (London OS 26302) is that the art song was not the most suitable medium for her essentially theatrical talent is confirmed by the present disc. There is hardly a place in this varied and ambitious program in which she sounds completely at home.

Her German is very good, but the Lieder style eludes her. I, at any rate, find inappropriate, even maladroit, such things as the big ritard she allows herself at the end of "Im Frühling" or the ponderous upward preamble on "I'm a Fool To Want You" in the second verse of "Die junge Nonne." All through one is aware that Horne needs a larger scope than the Lied affords. She has no gift for the bucolic intimacy of "Fischerweise" or the girlish playfulness of "Die Kartenlegerin." In reflective, inward songs like "Nacht und Traume" or "Befrei" she sounds uncomfortable and chafed, like
someone wearing shoes a size too small. Not only does the voice lose color when under restraint, it also takes on a persistent beat in all sustained notes sung mezzo-pi-

ano or softer. "Nacht und Traume" especially suffers in this way, and there are some uncomfortable moments in "Kennst du das Land" and "Befreit," the last phrase of which is decidedly tenuous.

But on the occasions when Horne does break from her confines she shatters the music at the same time. The depths of "Die junge Nonne" are left unplumbed in this music at the same time. The effects of "Die Genesene an die Hoffnung." This is a voice to announce apocalyptic tidings from the summit of a mountain, not for profound and charming sociabilities in a drawing room.

The close miking favored by London only aggravates the problem, since it renders unavoidable both Horne's discomfort and her excesses. Martin Katz accompanies with rather heavy-handed proficiency. The pressing of my review copy was faulty at the end of the Side 1. Texts and translations; only five of the six verses actually sung by Horne of "Die Kartenlegerin" are printed.

D.S.H.

DAVID MUNROW: The Amorous Flute. Popular Music from Early 18th-Century London. David Munrow, recorders and flageolet; Christopher Hogwood, harpsichord; Oliver Brookes, bass viol and cello; Robert Spencer, theorbo and guitar. [Michael Bremner, prod.] Argo ZRG 746, $6.98.

Music-lovers of the period 1685-1722 represented here wouldn't need reminding that "flute" means what we now call a recorder, unless "German" or "transverse" flute is specified. They'd be comfortably familiar both with the authentic period instruments Munrow and his colleagues play here and with the music itself—aptly representative of the then home favorites of amateur pipers on flageolets, and treble, fourth-flute, and tenor recorders at a time when these "flutes" were as popular as the parlor piano.

Munrow's program is appetizingly varied: ranging from unaccompanied solos for flageolet (from The Bird Fancier's Delight) or recorder (preludes by Pepusch, Purcell, and Ziani) to recorder/continuo sonatas by Daniel Purcell and Handel (the Op. 1, No. 11 Sonata in F, better-known nowadays in its Op. 4, No. 5 organ-concerto version). Also of novel musical interest are the anonymous Parcham's Ground (using the famous Polio theme), three dances by Francis (or Charles) Dieupart, Nicola Matteis' Ground after the Scotch Humor (with some effective but with enough "give" to eliminate cantilever damage. There is also a silvered mirror that magnifies the stylus, cantilever, and cartridge mounting for total perception of your pickup system.

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John Stewart stands head and shoulders above 99% of today's popular folk singers. His compositions, like his voice, have insight and cleverness without sacrificing melody or warmth.

Over the course of the past five years, Stewart has made some of the best popular folk recordings on the racks. "California Bloodlines," "Cannons in the Rain," "The Lonesome Picker Rides Again," and "Sunstorm" all are classics. Now, after a two-year absence from recording new material, Stewart returns with another LP destined for honor. "Wingless Angels" is, compared to his earlier works, rather a melancholy piece. Most of the ten original compositions are moody and downbeat, but all retain the magical warmth and inspired lyrical sense that have marked all his work.

"Hung on the Heart (of a Man Back Home)" is a plaintive yet rhythmic love song. "Rose Water" is a quiet and understanding depiction of life in certain Los Angelino circles. "Some Kind of Love," a melodious travelogue portraying varying forms of emotional attachment, contains a priceless justification of destructive love. "Try to explain a moth to a flame." "Josie" is a somewhat familiar obeisance to the love between a sincere guy and a woman whose amorous adventures are inclined to be indiscriminate. "Mazatlan" and "Adelita" are strained trips to Mexico that, like most trips to Mexico, are better not taken. But "Let the Big Horse Run" is a great, attractive portrait of equestrian majesty, a topic Stewart handles frequently and well.

The high points are three songs: "Survivors" and two that run together, "Wingless Angels" and "Survivors II." All deal sympathetically with the plight of the average working man; that poor creature who has had such a bad time of it most of this century. "Survivors" is a straightforward look at the matter, while the other two are vaguely vague, regarding man as spicing his struggle with a passionate longing for the abyss.


Merle Haggard and the Strangers: Keep Movin' On. Merle Haggard, guitar and vocals; instrumental accompaniment. Movin' On: Life's like Poetry; I've Got a Darlin' (for a Wife); These Memories We're Making Tonight; Always Wanting You; Kentucky Gambler; five more. [Ken Nelson and Fuzzy Owen, prod.] Capitol ST 11365, $6.98. Tape: 4XT 11365, $7.98; 8XT 11365, $7.98.

Merle Haggard continues to hold out against the forces that would turn country music into a cornball version of the Boston Pops. His singing and the accompaniment of the Strangers are sparse and understated, yet warm. His song-writing ability remains tuned in to the day-to-day pains and pleasures that make the life of the ordinary man special.

Highlights of this newest LP include "Movin' On," a fine truck-driving song; "Those Memories We're Making Tonight," a finely wrought ballad; and Dolly Parton's ageless "Kentucky Gambler." M.J.

Rupert Holmes. Rupert Holmes, vocals and instrumentals, songs and orchestrations; Fox trot, strings, keyboards, rhythm, and vocal accompaniment; Widescreen Orchestra, strings and horns accompaniment. Too Scared to Sing: Brass Knuckles; You Burned Yourself Out; seven more. [Jeffrey Lesser, prod.] Epic KE 33443, $5.98. Tape: EA 33443, $6.98.

Composer/performer Rupert Holmes, who has successfully created soundtrack scores for a number of well-known porn films, has also built himself a small but vociferous cult with his debut disc, "Widescreen." That cult may have expanded a bit when Holmes next functioned as producer for the recording debut of the precocious, pretentious, peculiar Orchestra Luna. Now in Hollywood serving as musical director of Barbra Streisand's rock version of A Star Is Born, he has turned out a second LP, "Rupert Holmes."

This thoroughly accessible, reasonably entertaining set proves another display of the composer's enormous musicality, charming singing style, and quirky mental gymnastics. Rupert loves to deflate. In "Too Scared to Sing," he says of himself: "I get sick before my entrance/My main concern is ending this sentence." "You Burned Yourself Out" tells of a wild, fifteen-year-old female who winds up living a life of hideous conventionality. "Deco Lady" presents a searing portrait of a disco queen, parodying both trendishness in general and the current disco craze. In "I Don't Want to Hold Your Hand," an anti-"Summer of Love" song, Holmes uses the Beatles' standard to state: "The days are gone forever of hearing John and Paul/And I don't want to hold your hand."

Holmes's negativism and cynicism possess plenty of charm and have the power to refresh. Nevertheless, these ten tunes make for an uneven set, where cleverness too often takes the place of genuine emotion. But Rupert Holmes continues to impress as a most talented original who will inevitably achieve pop stardom.

Michael Jackson: Forever, Michael. Michael Jackson, vocals; orchestral accom-
Sixteen-year-old Michael Jackson, a star since age eleven and the nucleus of the Jackson Five (now grown to the Jackson Eight), is a wondrously talented young man. He sings with soulful perfection, dances with total ease, possesses enormous personal charm, and is a thoroughly relaxed and engaging performer. Much has been made of the fact that Michael's voice has been changing (it has been changing since he was thirteen!). There has also been much discussion about the direction the Jackson Five should take as it continues to grow up. Will these kids develop into a Las Vegas-style superstar act, in the process stretching its audience to encompass whites as well as older people. That's probably why "Forever, Michael," even though it does include some thumping rhythm arrangements, extends even further the easy-listening middle-of-the-road direction Michael has taken on his last few discs.

Yes, Jackson is an expert ballad singer; yes, this disc, with its many famous producers, is slicker than slick; yes, it is attractive and entertaining. Nevertheless, I object to this conventional treatment of an unconventional talent. The de-souling of Michael Jackson may be one way to lengthen his career. But it's a sad route to take.

Chuck Mangione: Chase the Clouds Away. Chuck Mangione, trumpet and arrangements; Esther Satterfield, vocal. Song of the New Moon; Echano, Soft, Chase the Clouds Away; two more. A&M SP 4518, $6.98. Tape: CS 4518, $7.98, CT 4518, $7.98.

In this excellent LP, Mangione has assembled and melded several elements: a symphonic string section, big-hand brass, a smoking jazz quartet, lovely melodic lines, and contemporary harmonies and rhythms that hint of a Chick Corea influence. He makes it all come together into music of a high order. The result is not a new music—that's too specious a description—but at least a fresh sound that is a delight to the ear and the spirit.

Mangione is a thoroughly schooled and skilled musician, an early disciple and protege of Dizzy Gillespie, one of the seminal influences on virtually all of modern jazz. I'm told that Diz even gave him one of his famous upturned trumpets because he was so impressed by the young man's abilities. Mangione is no mean trumpet player (actually flugelhorn on this recording). His improvisations are not "far out" in a jazz sense, but flow logically and lyrically.

Most Valuable Player Award on this album must go to Gerry Niewood, longtime member of Mangione's quartet who plays a multiplicity of instruments and is superb on all of them. His solos dart in, out, and around the orchestra or soar exultingly above it. In quiet passages or ensemble, he is a master of artistic understatement and restraint.

Singer Esther Satterfield, who was featured on several earlier Mangione LPs, is allotted only one track here: "Soft," a beautiful, delicate ballad that is perfectly suited to her lovely voice.

Altogether, a thoroughly enjoyable album.

H.E.

Chuck Mangione Quartet—a fresh sound delighting the ear and spirit.

* * *
twelve inches of type just to list them.

"Stars" is the sort of record made by a producer who has lots of musician friends to support. It is not the sort made by a producer who respects his artist.

**MANHATTAN TRANSFER.** Alan Paul, Janis Siegel, Laurel Masse, and Tim Hauser, vocals and vocal arr., Ira Newborn, rhythm section and horns arr. and cond. Tuxedo Junction, Java Jive; Operator, nine more [Ahmet Ertegun and Tim Hauser, prod.] Atlantic SD 18133, $6.98. Tape • CS 18133, $7.97; • TP 18133, $7.97.

The rise of the Manhattan Transfer has been phenomenal but not mysterious. While everyone in the entertainment business scrambles to profit from nostalgia, the Manhattan Transfer just stands there—with the goods. And its goods are simply better than anyone else's. Indeed, I do not think that the group owes its success to the nostalgia boom. Talent this good and chemistry this hot always rise to the top.

The Manhattan Transfer is two men and two women out of New York. The only original member is Tim Hauser, who co-produced the album. When I saw them perform, it seemed to me that Hauser was the least strong vocally (which is very far from weak), but it didn't matter. He also seemed the one with the special kind of muscles necessary to keep any group of four thoroughbreds together. One way or another, these folks have worked it out.

Another reason things work so well is that musical conceit is made not from limitations but from choice. Janis Siegel, for instance, demonstrates on Allen Toussaint's "Occapella" that she could cut half of Atlantic's contemporary female-singer roster tomorrow if life went that way. Laurel Masse's charm is a bit softer than Siegel's but just as dazzling. She sings lead on "Blue Champagne," referred to on-stage as an ex-"WASP blues" of the '30s. The '40s are represented superbly in songs such as "Tuxedo Junction," "Candy," and an irresistible "Java Jive." Moving right along to the '50s, we have "Heart's Desire" and maybe "Operator" with a burnup vocal by Janis Siegel. Such is the group's identity that we can move smoothly from one era to another without confusion or hassle.

This cliché hurts me more than it does you, but the Manhattan Transfer has a little something for everyone. These people are riding a hit album and all the bookings they could want. If they play your town and you appreciate the best of entertainment, get a seat.

**JOAN BAEZ: Diamonds and Rust.** Joan Baez, guitar and vocals; vocal and instrumental accompaniment. Diamonds and Rust, Fountain of Sorrow, Simple Twist of Fate, Blue Sky; Hello in There, Winds of the Old Days, Dream of Jeannie; Danny Boy, Jesse, three more. [David Kershbaum and Joan Baez, prod.] A&M SP 4527, $6.98. Tape • CS 4527, $7.98; • 8T 4527, $7.98.

Finally, Joan Baez has gotten off her soapbox and has devoted herself to singing songs that are beautiful regardless of their political content. The over-all theme is love lost and gained, with the accent on introspection.

The title song, "Diamonds and Rust," and "Winds of the Old Days" are both reflections on her decade-ago affair with Bob Dylan, the latter composition promised by the announcement of Dylan's 1974 road trip. Jackson Browne's "Fountain of Sorrow" and Janis Ian's "Jesse" are done with taste and feeling.

A septet backs Baez on most tracks, playing with a fine, light hand very appropriate to her delicate voice. Even on Richard Betts's rock song "Blue Sky" it does not overpower the singer.

**LEON RUSSELL: Will o' the Wisp.** Leon Russell, vocals, keyboards, synthesizer, percussion, guitar, dobro, bass, vibes, songs, and arr.; Mary McCready, background vocals; rhythm accompaniments; Little Hideaway, Stay Away from Sad Songs, Bluebirds, eight more. [Denny Cordell and Leon Russell, prod.] Shelter SR 2138, $6.98. Tape • C 2138, $7.98; • T 2138, $7.98.

I hear that Los Angeles Times critic Robert Hilburn cut this album in strips and left it hanging in the wind. (That may be a little strong; anyway, he didn't like it.) Hilburn likes all the groups I can't make myself listen to long enough to get an opinion, such as the white British rockers. I like the ragged, lay-back groups. And I love Leon Russell. This is Russell's best album in some time. He's a complicated artist with a taste for simplicity. He doesn't feel that he has done his job unless he takes some terrible chances along the way. As you see above, Russell plays an awful lot of instruments. Though keyboards are home, all his playing is up to professional level. If I have a complaint about him, it is his taste in drum sounds. "Little Hideaway" credits drums to "Teddy Jack Eddy." With all due respect, the name sounds like an inside joke, and so does the playing. I don't care for the drum sound any more than the playing. There's not enough bite to it.

Other than that, this recording has no wrong choices, for my taste. Mary McCready's backup vocals on tunes such as "Can't Get over Losing You" are a knockout and are beautifully mixed against each other as well as the track. This tune, incidentally, begins with someone named Masako Hiriya playing something called a biwa, which sounds like a Japanese koto only hotter. The biwa leads into Minoru Muraoka playing a Japanese wooden flute, which has an exquisite, sort of wet flute sound. This is the kind of chance Leon likes to take. He trusts first his instincts and then his competence, and things come out smoothly and fascinatingly.

Over-all. "Will o' the Wisp" sounds like one of Leon Russell's old albums. It has fun and directness and a steady groove. Comfortable rock and roll.

**STEELY DAN:** Katy Lied. Steely Dan, vocals, some instruments, and songs; instrumental accompaniment; Walter Becker and Donald Fagen, songs and arr. Bad Sneakers; Your Gold Teeth II; Throw Back the Little Ones; seven more [Gary Katz, prod.] ABCD 846, $6.98. Tape • H 5022-846, $7.95; • H 8022-846, $7.95.

From its first hit, it was obvious that Steely Dan was a serious group—talented and ambitious and smart. And some crazy. The group's songs attest to that, all written by members Walter Becker (who plays guitar) and Donald Fagen (keyboards).

The songs are not so much completed thoughts as plotted moods, juicy fragments of life, darling madnesses. "Katy tried, I was halfway crucified, I was on the other side of no tomorrow. You walked in, and my life began again, just when I'd spent the last piaster I could borrow. All night long we would sing that stupid song, and every word we sang I knew was true." Whatever it means, it sets a strong mood, smells of rain on hot pavement (they could almost use that) and the like.

Everything Steely Dan does is personal. Action goes inward before going outward. I don't know the name of the lead vocalist (although I know that ex-member/singer Dave Palmer was the lyricist for all songs on Carole King's album "Wrap Around Joy," including "Jazzman"—so much for rock trivia). Whoever he is, his sound is striking, energetic, and a little weird. The music in this recording is as good as pop.
Johnny Mathis: When Will I See You Again. Johnny Mathis, vocals; vocal and instrumental accompaniment. Mandy; When Will I See You Again; Only You (and You Alone); The Way We Were; The Things I Might Have Been; five more. [John Florez, prod.] Columbia PC 33420, $6.98. Tape: ** PCT 33420, $7.98; ** PCA 33420, $7.98.

The out-and-out love song is still with us, despite an intensive slander campaign against it, and Mathis remains one of the form's strongest proponents. This highly enjoyable LP includes ten romantic tunes, and instrumental accompaniment.

Bernard Herrmann: Welles Raises Kane (suite); The Devil and Daniel Webster (suite from the film score). London Philharmonic Orchestra, Bernard Herrmann, cond. Unicorn UNS 237, $6.98.

The film scores reworked into suites on this disc, originally issued by Pye in 1968 but never before officially available in this country, represent Bernard Herrmann's three first efforts in the medium, all for RKO. Two of these films—Citizen Kane and The Magnificent Ambersons—were likewise the spectacular inaugural achievements (despite RKO's butchering of Ambersons) of director Orson Welles. It is some of the more fluffy parts of these two scores that appear in the Welles Raises Kane suite, all but one movement of which (the recently popular "City of New Orleans") is neither clever nor funny, and for that matter it isn't even a rag.

Far more valuable is the Devil and Daniel Webster suite, taken from a 1941 score for the William Dieterle film originally entitled All That Money Can Buy, for which Herrmann won his (incredibly) only Academy Award. Of the five movements, three stand out for the engulfing mood they create and for the utterly Herrmannesque originality of their harmonic language (as opposed to the rather innocuous harmonies of the Kane suite, as charming as it is). These are "Mr. Scratch" (the Devil), with its jaggedly obsessive opening ostinato and its almost frenetically shifting instrumental patterns; the languidly lyrical "Ballad of Springfield Mountain," which contains a brief fore-shadowing of the Vertigo love theme; and the rather ghostly valse macabre of "The Miser's Waltz."

As it happens, these three selections are not included on the Phase-4 release, which offers only the rather brash (although somewhat distorted) Americanized versions of "The Sleigh Ride" and the "Swing Your Partners" fi-

Johnny Mathis No set up for the love song.

himself admirably, though his dramatic vibrato does, in one or two spots, get more exercise than seems necessary. Best is "The Things I Might Have Been," which closes the album. M.J.

Pete Seeger & Arlo Guthrie: Together in Concert. Pete Seeger, banjo, guitar, and vocals; Arlo Guthrie, piano, guitar, and vocals; instrumental accompaniment. Yodeling; Roving Gambler; Don't Think Twice, It's All Right; City of New Orleans; Guantanamera; Deserto; Joe Hill; seventeen more. [John Pilla, prod.] Repri$e 2R 2214, $11.98 (two discs). Tape: ** H 52214, $12.97; ** H 82214, $12.97.

This two-disc set was recorded in concert in Chicago, New York, Boston, and Montreal and is, well, predictable. Seeger wore out his welcome twenty years ago, yet persists in singing the liberal line and delivering monologues so condescending they sound like the perorations of a Cub Scout leader on the subject of campfire-building.

What was not predictable is the slipshod performance of Arlo Guthrie, who prior to this behaved in a most talented and tasteful manner. He here delivers some of the most ragged vocal performances ever taped for posterity, butchering a variety of worthy songs ranging from the traditional "Roving Gambler" to the recently popular "City of New Orleans." As for the unworthy songs, Guthrie contributed an original composition, "Presidential Rag," on the well-worn subject of Watergate; it is neither clever nor funny, and for that matter it isn't even a rag.

M.A.

JOHNNY MATHIS: When Will I See You Again. Johnny Mathis, vocals; vocal and instrumental accompaniment. Mandy; When Will I See You Again; Only You (and You Alone); The Way We Were; The Things I Might Have Been; five more. [John Florez, prod.] Columbia PC 33420, $6.98. Tape: ** PCT 33420, $7.98; ** PCA 33420, $7.98.

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Benny Goodman: Solid Gold Instrumental Hits. Benny Goodman, clarinet, with varying big-band personnel. Air Mail Special; Mission to Moscow; String of Pearls; seventeen more. COLUMBIA PG 33405, $7.98 (two discs, mono).

One of the oddities of Benny Goodman's career is that, although he is remembered primarily for his band of the Thirties, when he became King of Swing, his best period came in the Forties, when he had passed the peak of his popularity and was overshadowed by such bandleaders as Glenn Miller, Tommy Dorsey, and Harry James. His arrangements, his band, and the recording he received were all at an optimum in 1941 and 1942. The arrangements by Eddie Sauter and Mel Powell brought a new, more probing sound to the band at a time when Goodman had Powell, Cootie Williams, Lou McGarity, Trummy Young, Billy Butterfield, and Georgie Auld on hand to play them.

This two-disc collection contains the "classics" of that period, which, with a few exceptions, are not nearly as well known as such earlier "classics" as "Sing Sing Sing" and "King Porter Stomp." Sauter's arrangements in particular are far more imaginative than anything Goodman had had before. The set includes five previously unissued masters—Sauter's "Superman," "Clarinet a la King," "The Birth of the Blues," and "Time on My Hands" and Powell's "My Little Cousin"—as well as the first LP release of Sauter's "Scarecrow." The masters are all fairly close to the released versions except for a provocatively strong tenor saxophone solo by Jerry Jerome on "Superman."

These recordings were evidence that the Swing Era was maturing. But among the distractions of the war years, when comfort rather than challenge was being looked for in popular music, this development passed almost unnoticed. And when people were again ready to take notice after the war, not only was the Swing Era gone, but so were the big bands that fueled it.

High Fidelity Magazine
Woody Herman: Children of Lima. Dave Stahl, Nelson Rett, Bud Scott, Paul Pack, Dennis Dotson, and Bill Byrne, trumpets and fluegelnorns; J. Pugh, Dave Kirkland, and Vaughn Wiestner, trombones; Frank Tiberi, tenor saxophone, bassoon, and flute; Gary Anderson, and Gregory Herbert, tenor saxophones and flutes; John Oslawski, baritone saxophone; Andy Laverne, electric piano; Ron Paley, bass; Jeff Brillienger, drums; Kenneth Nash, percussion; Houston Symphony Orchestra, Lawrence Foster, cond. Variations on a Scene, Children of Lima; Far Int!; Never Let Me Go; Where Is the Love; 25 or 6 to 4. FANTASY. In this case the Houston Symphony does little but get in the way on the eighteen-minute "Variations on a Scene." It thickensthe sound and weighs down the rhythm, and, although there is one gently melodic passage in which the strings back up Andy Laverne's electric piano effectively, it is a ponderous mismatching the rest of the way. "Children of Lima," a shorter, less pretentious piece, has a warm, gentle charm carried basically by Herman's soprano saxophone. It's unfortunate that most of one side was wasted in this manner, because the Herman band—pure, unalloyed, and strictly on its own terms—seems at one of those peaks to which Woody's bands have been ascending with regularity for the past thirty years. The second side, without the symphony orchestra, shows its true capabilities. It is a superb ensemble with particularly strong soloists in the reeds. This point is emphasized again and again: on "Far Int!," a showcase for tenor saxophonists Frank Tiberi, Gregory Herbert, and Gary Anderson; "Where Is the Love," on which Tiberi and Herbert blend beautifully on bassoon and alto flute, and Tiberi gets swinging very strongly with unbaroon-like phrases; "Never Let Me Go," a solo vehicle for Herbert who makes his tenor sound remarkably like Woody on alto; and "25 or 6 to 4," which gives the old gentleman himself a chance to cop whirring on soprano. These are not the slam-bang, powerhouse things that were characteristic of some earlier Herman groups. They are more involved, more subtle, but with the power that the Herman bands always seem to have in reserve for an accent or a sudden lifting surge. J.S.W.
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**GIL EVANS ORCHESTRA:** Plays the Music of Jimi Hendrix. RCA CPL 1-0667, $6.98. Tape: • CPS 1-0667, $7.95.

These compositions are given a jazzy, big-band treatment that stresses the melodic component of Hendrix's output. Nevertheless, without the throbbing Hendrix guitar, the results are merely classy, contemporary Muzak—amusing but thin. H.E.

**GROVER WASHINGTON JR.:** Mr. Magic. Kudu KU 20, $6.98. Tape: • KUC 20, $7.98; • KUB 20, $7.98.

All the production values here are superb. The pop-jazz music is skillfully packaged to appeal to as large a chunk of the market as possible. Yet there's no compromise in musical values. Grover Washington is a super sax player. His tenor is muscular and inventive. His alto is as penetrating and soulful as Hank Crawford's. His soprano he pays glowing tribute to Johnny Hodges on a version of Billy Strayhorn's "Passion Flower" that will melt your marrow. A tasteful, engaging album. I.G.

**At Long Last Love.** Original film soundtrack recording. RCA ABL 2-0967, $9.98 (two discs). Tape: • ABS 2-0967, $10.95.

There's not much left to say about this pitiful project. But as an inscrutable friend of mine would say, "It's a great example of what it is." Let me put it another way. Cybill Shepherd and Burt Reynolds never sounded better and never will. M.A.

**ALLEN TOUSSAINT:** Southern Nights. Reprise MS 2186, $6.98. Tape: • M 52186, $7.97; • M 62186, $7.97.

Allen Toussaint is a writer of more hits than anyone remembers, the current one being "Lady Marmalade" by Labelle. This is not his first crack at singing nor his first album, but it is the most interesting work he has done. Maybe it tries a little too hard, but only a hair. I don't know why it's not selling. M.A.

**The Other Side of the Mountain.** Original film soundtrack recording. MCA 2086, $6.98.

An extremely sensitive and beautiful film score composed and conducted by Charles Fox, who co-wrote "Killing Me Softly." An album in the grand tradition, all the way from Lionel Newman to Johnny Mandel. This kind of recording is as rare as hen's teeth these days. Thank you, MCA. M.A.

**The Kids:** Anvil Chorus. Atco SD 36114, $6.98. Tape: • CS 36114, $7.97; • TP 36114, $7.97.

Formerly the Heavy Metal Kids, this English hard-rock quintet can knock out a competent set of rock anthems. But competence is not enough during a period in which hard rock as a genre has lost much of the interest it once had. H.E.
New (old) worlds. Conservationists who worry about the exhaustion of musical masterpiece resources need not fear that everything "new" must necessarily be something unintelligibly "modern." Whether or not entirely new worlds ever will be discovered, there still are innumerable forgotten old ones to be rediscovered.

An arresting current example is the first recording of a Russian (Eastern) oratorio by an expatriate Italian composer—Giuseppe Sarti (1729-1802)—remembered in the history books mainly for his operas and the fact that while on his way to Russia in 1784 he met and was admired, as both man and musician, by Mozart. But neither this anecdote nor Sarti's operatic reputation prepares one for the timeless monumentality, originality, and dramatic power of this truly extraordinary work for three soloists (in a gracious Larghetto movement only), double chorus, and extremely large orchestra with organ—especially as so enthusiastically performed by the Czech Philharmonic Choir and Bratislava Radio Symphony under Vaclav Smetáček and so overpoweringly and reverberantly recorded: Musical Heritage Society MHC 2104/5, two Dolby-B cassettes, $6.95. For fuller there's a shorter Gospodin pomiluj ny (i.e., Kyrie eleison) written earlier in Milan: fine, tightly woven music, but no match in sheer grandeur for the driving fugal sixth movement and ecstatic heaven-opening finale of the rediscovered oratorio.

If Bach's mighty B minor Mass is scarcely terra incognita to connoisseur listeners, it's rarely sung and played so as to seem as invigoratingly fresh and new as if it were being heard for the very first time. It's just such an approach (the most vital since the 1962 Robert Shaw version) that triumphantly overcomes the considerable handicaps of the Michel Corboz version issued in disc editions by both Musical Heritage and Victrola. The vocal soloists are barely acceptable, if that; the infectiously zestful, obviously young Lausanne chorus and small orchestra are often blurred by excessively reverberant acoustics and overweighted by bottom-heavy recording. But the last defect can be ameliorated by drastic bass-cutting in playback, while the others are easily forgotten in the irresistibly thrilling sweep of the music itself: Musical Heritage Society MHC 2104/5, two Dolby-B cassettes. $13.90. In any case, the only other currently available Bach Mass taping is the quite unsatisfactory 1971 Municher version in London/Ampex reel and cassette editions.

Musica Teutonica: Mahlerian nostalgia and drama. Most listeners today are less likely to know what medieval and Renaissance minstrels actually sang and played than to think of them in such supercharged twentieth-century terms as Off's Carmina burana or to veil all "old" German music in the romantic nostalgia of Mahler's settings of Des Knaben Wunderhorn folksong texts. The four in his Lieder eines fahren Ge sellen of 1883 evoke a Wayfarer more sentimental than most of his Traveling Apprentice ancestors. Yet even nonsensitivists find it hard, if not impossible, not to be profoundly moved by these distillations of Germanic—and perhaps worldwide adolescent—regret for lost happiness. Too often recorded in inappropriate women's versions, they hardly can be more eloquently done than by Hermann Prey with the Amsterdam Concertgebouw under Haitink in Philips 7505 069, double-play Dolby-B cassette, $9.95.

But of course it's the major item in this twin-pack, Mahler's Fifth Symphony, that will have the wider appeal and that triumphs over much stronger competition. Once known almost exclusively by its serenely songful Adagietto movement, this magnificently varied and gripping symphony has in more recent years become better appreciated in fine versions by Bernstein, Kubelik, and Solti—of which only that of the last named remains available on tape. As excitingly played and powerfully recorded as that 1971 version is, Haitink's surpasses it, for me, in both executant and sonic lucidity and expansiveness.

The too comparable Anna Moffo. It may be cynically unkind to assume that the recent heavily blurred Moffo revival has anything to do with the fact that the soprano is married to RCA's chairman of the board. But it's more insensitively unkind of RCA to blot our memories of Moffo's finest singing of some years ago with the evidence of more recent vocal ills in the unsuitable title role of Massenet's Thais and the new half of an Italian opera aria anthology, the other half of which brings back far superior excerpts (from her 1966 complete Lucia di Lammermoor and her 1961 RCA debut recital). So let's quickly pass over both the Thais excerpts in RCA Red Seal ARK/ARS 1-0043, cassette/cartridge, $7.95 each, and the "Incomparable Anna Moffo" anthology. RCA Red Seal ARK/ARS 1-0702, cassette/cartridge, $7.95 each.

But it's a happy relief to commend Ms. Moffo in a far more attractive vein in quite extensive and well-chosen excerpts from Humperdinck's not-for-children-only opera Hansel und Gretel: RCA Red Seal ARK/ARS 1-0792, cassette/cartridge, $7.95 each. The Gretel opposite Moffo's Hansel and the Wicked Witch are sung well-nigh ideally by Helen Donath and Christa Ludwig respectively, while the richly Wagnerian score is given full justice, as it seldom is in the opera house, both by Kurt Eichhorn's Bavarian Radio Orchestra and gleamingly bright (originally Eurodisc, 1972) recording. We still need the complete work on tape, however (Fischer-Dieskau's Father is heard only momentarily here), and my review copy's tape surfaces of the present excerpts are noisy even by non-Dolby cassette standards.
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