

Stereo Review

SEPTEMBER 1970 • 60 CENTS

QUADRASONICS: A REPORT ON THE LATEST DEVELOPMENTS
THE TOM JONES CULT: LADY CHATTERLEY'S LOVER SINGS
COLLECTOR'S GUIDE TO THE EUROPEAN RECORD COMPANIES



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**If you don't really need
the ultimate precision of the Dual 1219
we recommend
the slightly less eminent 1209.**



Soon after we introduced the 1219 a year ago, it drew such comments from the test labs as: "a good example of how an already outstanding instrument can be further enhanced by imaginative engineering." (Julian Hirsch in Stereo Review.)

One example of that imaginative engineering is the four-point gimbal suspension of the 1219's tonearm. Another is the Mode Selector that shifts the tonearm base — up for multiple play, down for single play.

But innovations like these are costly: \$175 to be precise.

Which may explain why many budget-conscious record lovers, including professionals, feel more at home with the 1209 at \$129.50. Especially because its engineering precision and performance offer everything they really need.

The 1209's low-mass tubular tonearm tracks flawlessly as low as a half gram. Because all tonearm settings must be precise at such low tracking force, the counterbalance clicks at every hundredth gram. Anti-skating is calibrated separately for conical and elliptical styli.

The hi-torque/synchronous motor brings the four pound cast platter to full speed in less than a half turn. And keeps speed dead-constant no matter how much line voltage may vary.

But since the rest of the musical world is not as accurate as the 1209, we added a control to let you match record pitch to less fortunate instruments such as out-of-tune pianos.

The cue control is silicone-damped, and eases the tonearm onto the record more gently than a surgeon's hand.

As you can see, there's nothing middling about our middle-of-the-line turntable.

However, if by this time you feel you don't need even this many features, we suggest the new 1215 at \$99.50.

But that's another story, and you'll have to write for it.

United Audio Products, Inc., 120 So. Columbus Ave., Mount Vernon, New York 10553.





An audio engineer talks about the new VM professionals.

Murray Allen owns one of the world's keenest ears. He played sax and clarinet with big name bands like Skitch Henderson's and Bobby Sherwood's before becoming an engineer. And has done sessions for Bobby Melton, The Hi-Lo's, Julie London and many other famous names. Murray was one of the first to experiment in multi-track recording and recently pioneered in the use of 16-track. He is now with Universal Recording Studios where he engineers records and commercials, including the Schlitz and United Air Lines television campaigns which are currently on the air. He was also Audio Consultant to Science Research Associates.

"The VM professionals are really worthy of the name. I've never seen so much professional control in home-type equipment.

"The VM 1521 receiver, for example, does a lot of things even more expensive units I've played with can't.

"The bass and treble controls really give you a lot of room. And it's got a high and low filter you can switch in and out. The separation is terrific, too.

"I mean you can take something like a bass and clarinet duo and completely isolate the bass on one channel, then completely isolate the clarinet on the other.

"Another thing, I live in an area where FM is very Rfy. The VM 1521 has a new filter that handles it better than anything I've heard.

"The speakers are something else, too. VM calls them the Spiral Reflex System. Built on the twin wave theory. That's very efficient. And clean. Really clean. Especially the percussions. Even the transients don't get distorted. It even gets those low guitar sounds.

"And I really like the VM 1555 automatic turntable. The cueing. The belt-driven platter. The extra length on the tone arm. The photo-electric tripping mechanism. All of them are terrific.

"And the spindle gently lowers records all the way down to the stopped platter. Really takes good care of them.

"You know how hard it is to reproduce a clean piano or harp. Well, the 1555 does a beautiful job. Absolutely no wow.

"I listened to an album I engineered on a VM professional rig, and I can honestly say it was closer to the master tape than I'd ever heard. I could even hear tape noise which is really rare.

"I've decided to take my VM professional outfit to my office. Every day I deal with people who really know a good sound when they hear it.

"And it always pays to make a good impression."

For engineering specs on the complete VM Professional Series write:

VM CORPORATION

Dept. 74, P.O. Box 1247, Benton Harbor, Michigan 49022 or call direct, Area Code 616-925-8841.

(Ask for Dept. 74.)



The VM PROFESSIONAL 1521 Semiconductor complement: 49 transistors, 30 diodes, 3 ICs, 2 MOSFETs • FM circuit: four ganged front end with 2 dual gate MOSFETs for lower cross modulation, greater sensitivity and overload; 5 pole phase linear toroidal filters and 2 ICs for selectivity, sensitivity and limiting that surpasses all previous standards in this price range

- AMPLIFIER: Power output/bandwidth: 40 watts RMS/channel power at less than 0.5% distortion; bandwidth 9-30 KHz
- IM distortion: less than 0.5%
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- Selectivity: -75 db
- SM 100% MOD distortion: less than 0.5% • Stereo separation: 40 db at 1 Hz • Image rejection: -90 db • IF rejection: -100 db
- Spurious response rejection: -100 db
- Comes complete with cabinet of oiled walnut veneer hardwood at no extra cost. (Model 1520, same as above except 25 watts RMS/channel power.)

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Stereo Review

SEPTEMBER 1970 • VOLUME 25 • NUMBER 3

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By WILLIAM ANDERSON



EDITORIALLY SPEAKING

MUSICAL CONSERVATISM

ACCORDING to William Schwenck Gilbert (*Iolanthe*, Act II), nature has so contrived "That every boy and every gal,/That's born into the world alive,/Is either a little Liberal,/Or else a little Conservative!" Having known quite a number of boys and gals in my time, I find this observation, as generalizations go, essentially accurate. One could wish, however, that the poet had been a little more precise about the statistical distribution of the population between these alternatives. In the field of classical music, at least, I suspect the balance would fall rather overwhelmingly on the conservative side.

Practicing composers, particularly the younger ones, find that their professional interests are best served in the liberal camp—there is little aesthetic or financial profit in doing what has already been done well; one Mozart is quite enough. Though there are conservatives among them, the critical fraternity as well has a professional, if not an aesthetic, commitment to the new, the experimental, and the untried. And finally, the press also has a natural liberal bent where music is concerned. Is it possible to say anything new about Beethoven's Fifth? Is there a headline in another performance of *Messiah*, any excitement in one more *Bobème*? Impresarios, concert managers, and performers may—some certainly do—have liberal concerns of their own, but they must follow where the audiences go, and that is largely conservative. It has been argued that concert managers in particular have an *obligation* to subject the conservative majority to the latest taste sensation of the liberal minority. But since you cannot sell what people won't buy, attempts to respect this obligation have usually been successful only in emptying concert halls that were too thinly populated to begin with.

Broadcast Music, Inc., in cooperation with the American Symphony Orchestra League, has just released the results of a statistical survey of the activities of American orchestras—the majors, metropolitan, urban-community, and school and youth training—during the 1968-69 season. It is the tenth of its kind, and though there are some interesting minor developments, it differs but little from the other nine—a testament to the essential conservatism of American concert fare. The top ten standard composers are Mozart (1,627 performances), Beethoven, (1,254), Brahms (863), Tchaikovsky (834), Haydn (564), Wagner (536), Bach (521), Handel (466), Dvořák (462), and Berlioz (396)—it was his centenary year, remember. Of twentieth-century composers, only Ravel (431) and Stravinsky (404) could insert themselves in this list, with Copland competing for the ten-slot with Berlioz.

Though BMI's accounting is not perfect owing to some organizations' failure to respond, this is certainly musical conservatism with a vengeance. But we can call it aesthetic inertia and tonal fuddy-duddyism only if we are ready to admit that the music involved has fallen into irrelevant decrepitude. This, I think, we are hardly ready to do. We should, perhaps, rather rejoice that the seasons of music are so ponderous in their turning, that there is at least one art through which the marching generations can continue to discover the similarities rather than the differences in our common humanity.



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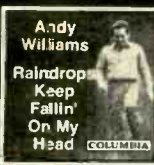
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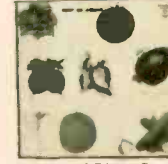
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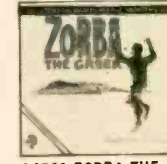
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LETTERS TO THE EDITOR

Basic Repertoire

● As the Basic Repertoire is updated each year, I speculate on what will appear in the next twelve months. While I don't always agree with Martin Bookspan's choices, his writing is always constructive and informative. It is good to see that Bruno Walter's version of Mahler's Symphony No. 1 has at last reached its deserved place at the top. And I hope that *Swan Lake* and the Sibelius Violin Concerto will be included before long.

CAMPBELL B. READ
Dallas, Tex.

● In his "Basic Repertoire" discussion of *Also sprach Zarathustra* (April), Mr. Bookspan neglected to mention the now-deleted Krauss recording, London LL 232. If ever a recording deserves reference as an artistic and sonic standard, certainly this one, by the Vienna Philharmonic conducted by the great Clemens Krauss, merits it. This remarkable recording, issued briefly during LP's infancy, possesses a power and vitality approached by only two other recordings of *Zarathustra*—the DGG recording with the Berlin Philharmonic conducted by Karl Böhm, and the brilliant Columbia recording with Eugene Ormandy and the Philadelphia Orchestra.

HARRY HARPOOTLIAN
Kalamazoo, Mich.

Usable Past, Listenable Present

● I would like to congratulate Editor William Anderson (in his May remarks on Randy Newman's writing ability as applied to this country's usable musical past) for giving consideration to someone in an area outside his normal listening tastes. If he would like to discover more of this usable past in today's music, may I suggest The Band. They certainly aren't "highly polished, ship-shape, and well-finished," but, like Randy Newman and Harry Nilsson, maybe that's why they're so enjoyable.

RONALD LUDWICK
Runnemeade, N. J.

The Editor replies: "I accept Mr. Ludwick's congratulations while entering a demurrer at that 'outside his normal listening tastes.' These are so constituted at the moment as to include almost everything; I do not contemplate changing them. Pigeonholers and cliché-mongers are confounded by a catholic taste: if I confess to a passion for

Mozart, it is assumed I listen to nothing else; if I observe that rock is a simple music, I am automatically incapable of recognizing or appreciating its excellent simplicity or simple excellence. For the curious: the limits of my 'normal listening tastes' might best be reconstructed by mounting a random assault on the record catalog with a common pin, and they would include (among others) Bulgarian folksong, George Jones, Andreas Hammerschmidt, William Billings, Natl Mistral, Cuco Sanchez, Josquin des Prés, Mama Yancey, Edith Piaf, Enrico Macias, any number of individual rock songs (I seem to be immune to indiscriminate Group enthusiasm), Mary Lou Williams, Ray Charles (the blind one), early Bach, late Beethoven, and middle-period Chopin."

Disc Quality

● David Stevens' article "How Records Are Made" (May) touched on my favorite subject of late—disc quality. Evidently most record companies eliminated the Quality Control departments in a recent budget cut.

During the last year I have purchased duds by the dozens; static, lumps, bumps, and scratches have been commonplace. I have harassed the record companies and have been assured that only First-Class, Grade A pressings are distributed.

However, I believe my complaints did produce results. One of my recent album purchases had plenty of plastic scraps enclosed, obviously for home repairs as needed. Then the last purchase appeared to have been sawed out by hand and sported a very sharp, ragged outer edge. I took this as a subtle hint to quit fighting the system and slash my wrists.

Have many other readers been frustrated with the lack of quality in their records, or have I been singled out for special abuse?

D. PHILIP JARRELL, U.S. Army
Fulda, Germany

See Music Editor James Goodfriend's "Going on Record" column this month for more on disc quality.

Music and Drink: Another Round

● In sympathetic response to Arthur S. Forman's urgent appeal in your May Letters column, I would like to add the following musical references to liquor: *Drink to Me*

(Continued on page 14)

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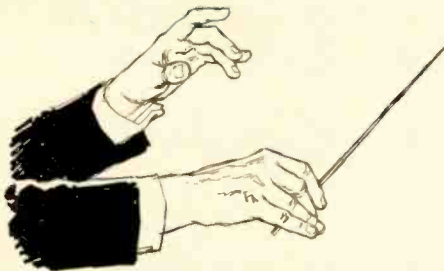
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Only with *Thine Eyes*, *Little Brown Jug*, and *Crossing the Bar* (Tennyson's poem, set to music). Then, of course, there are several "Swallow" songs (mostly popular, but isn't drinking too?).

JAMES G. HUNTER
West Orange, N.J.

● Mulling over Arthur S. Forman's letter, my mind fermented slowly and came up with some composers that your writer might care to add to his brew. There is, of course, Meyerbeer, and also Johann Martini il Tedesco (1741-1816). And who was the jazz pianist who thought that Bach was a brand of beer?

If Mr. Forman is a Biber (1644-1704) perhaps we could get together sometime and go on a Benda (1722-1795).

CHRIS THOMPSON
Philips Records & Rentals, Ltd.
Wellington, New Zealand

● Mr. Forman wonders if there are further references to liquor in music besides Beethoven's Fifth and Mendelssohn's "Scotch" Symphony.

Certainly he has not overlooked Enesco's Rumanian Rhapsody, or Sousa's "Manhattan Beach" March. Among composers there are, of course, Martini (many consider his music very dry), and there are two composers named Sammartini, which is a double in any language. Wagner gave us Brew-nhilde, and there is the ancient ritual of the Bach-anal, in which spirits were not only invoked but heartily imbibed.

If that is not enough, Mr. Forman can drop in to any one of the many "bars" in music and have a "tonic" or a "chordial," and while there is no denying that Beethoven had his Fifth, don't forget Haydn and his quart-ets and Schubert with his "liter."

SAM CITRON
Charlotte, N.C.

Music Depreciation

● As a Kansas State alumnus I was appalled by Mr. Hanley Jackson's account in the July Letters column of what was called, when I was an undergraduate, Music Depreciation. What raises my hackles is his remark, "any college student could use an hour of easy academic credit." Any student with a sense of academic respectability can't. The Listening Laboratory he describes is placed on the same level with basket weaving, bait casting, and Advanced Tinkertoys. How much better it would be if we could assume that a college graduate was musically literate enough to read a page of notation. In the Middle Ages, music was considered a liberal art and, consequently, as much a part of the curriculum as mathematics or astronomy. Now it is a "fine art" and therefore can be dispensed with. Mr. Jackson's letter confirms what I had suspected as an undergraduate; I didn't miss a thing by not taking Music Appreciation.

JOHN S. LEWIS
Fort Worth, Tex.

Shostakovich's Thirteenth

● My sincere thanks to Lester Trimble for his fine review of the Shostakovich Symphony No. 13 in your June issue. Not only do I find it accurate concerning the recording's quality, but it is also one of the few reviews which give the composer full credit for his work. Too often he is knocked down

for his "patriotic" pot-boilers—we tend to forget that even Beethoven and Mozart contributed their share to this same category of musical composition. Shostakovich is not a bad composer, merely a misunderstood one who believes that there is still something to say in terms of tonal music. Perhaps this new Ormandy/Philadelphia recording of the Thirteenth, and their proposed recording next year of the Fourteenth, will help discophiles and musicians understand the music of this great composer and human being.

CRAIG W. PILANT
Chicago, Ill.

Zingers and the Alto Sax

● In the June issue, the last sentence of Noel Coppage's review of The Mothers of Invention's "Burnt Weeny Sandwich" reads: "... anyone who refuses to take an alto sax seriously is all right in my book." Ordinarily, one passes such flippancy by, since a reviewer likes to end a review with some kind of zinger (Wake up, reader! Here's where we get off!), and a silly one is better than none at all.

Unfortunately, I read Mr. Coppage's review just a few hours after learning of the death of Johnny Hodges. And then I thought of an earlier death—Charlie Parker's. And the zinger lost its zing. Obviously Parker and Hodges took the alto sax seriously, and had neither tin ears nor deficient taste. So, if one must choose Coppage or Parker and Hodges on the musical worth of the alto sax—well, need I continue?

C. A. HARDING
Reading, Pa.

Mr. Coppage replies: "Somehow I fail to understand how it has come down to the necessity of choosing either me or Parker and Hodges. Nevertheless, in an effort to make peace, I offer Mr. Harding not one but two free zingers aimed at my typewriter and my array of 19-cent Bic pens, the tools of my trade (I take the Bic pens seriously but usually am pretty flippant about the typewriter). What's more, I offer peaceful rhetoric in yet another closing zinger (wake up, reader): some of the people who do take the alto sax seriously are all right in my book."

Walter Piston in Russia

● I am almost as surprised as was one of your recent correspondents on learning that Walter Piston's Sixth Symphony had been recorded in the Soviet Union—but I can guess how it came about. When the Boston Symphony Orchestra played it there in 1956, we gave photocopies of the manuscript score to a number of Russian musicians who had befriended us, Kiril Kondrashin among them. They seemed to like the work, and there was nothing to prevent them from copying a set of orchestra parts and playing it as often as they liked. Since I too am a former student and a continuing admirer of Walter Piston and his music, I am delighted to discover that I had a small part in bringing about its wider dissemination.

LEONARD BURKAT, President
Information Services
CBS/Columbia Group
New York, N. Y.

Callas and Norma

● I am very disappointed in Michael Mark's review of the London recording of *Norma*
(Continued on page 16)

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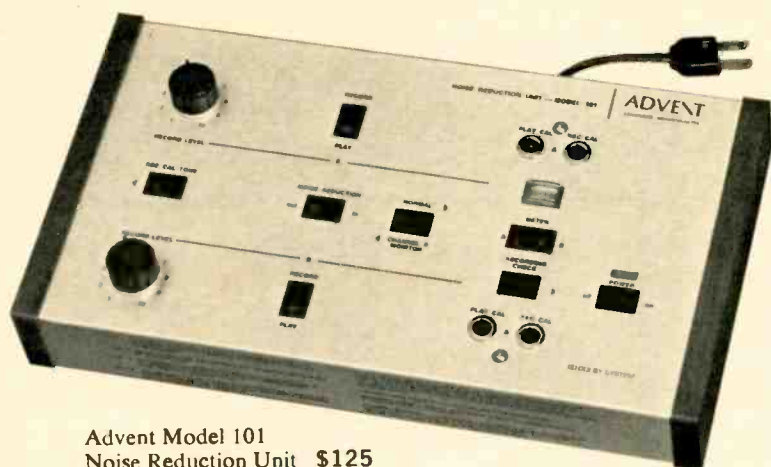
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starring Joan Sutherland (July). I do not understand what he meant by, "There is no Callas ferocity in this interpretation," or his comment that Madame Callas, "in spite of her superior dramatic sense, had a misplaced *verismo* approach to the opera coupled with some very painful vocalism." What is wrong with bringing realism into opera? There is definitely something wrong with Mr. Mark's conception of *bel canto* opera. Madame Callas, who had been trained for years in the *bel canto* school of singing, also possesses an unusual talent as an actress. That she has successfully revived so many of these operas testifies to her mastery of the style.

I suggest that your reviewer listen to Callas' early recordings. The high E-flat of her "*Qui la voce*" demonstrates that she had a voice just as beautiful and brilliant as Miss Sutherland's but with more fire, excitement, and precision. I also urge him to listen to her Everest-Cetra *Traviata*, and he will find that she can be quite tender, loving, feminine, and weak.

WILLIAM HUANG
San Francisco, Calif.

Mr. Mark replies: "Mr. Huang has mistakenly interpreted my review as an indictment of Maria Callas' art. I merely expressed my opinion that I find her voice and personality ill-suited to *bel canto* opera. Her *Norma* is a raging tigress, too little the woman in love. Nevertheless, I am indebted to Miss Callas for showing the public that *bel canto* heroines are more than a collection of mad ninnies. It was as an interpreter of Verdi and *verismo* that Callas was supreme. In these operas she displayed a superb voice and dramatic art, creating many a feminine and believable human being. I still get goosebumps after all these years whenever I listen to that 1953 Tosca recording."

Whistling

● May I name a few records that feature whistling to augment Noel Coppage's list (May)? The great jazz pianist Meade Lux Lewis recorded two performances that I know about, *Whistlin' Blues* for Victor in 1937, and *Blues Whistle* for Blue Note in 1944. And in addition the Blue Note disc has a good-natured parody of Louis Armstrong's codas, whistled—of course—by Lewis.

I might add *Jerry O' Mine* by Whistler and His Jug Band (Gennett, 1924), but I cannot be sure from the copy I have on tape whether the whistling that can be heard is the real thing or a slide-whistle, an instrument that sometimes crops up on jazz and blues records. Possibly worth Mr. Coppage's attention is Whistlin' Rufus (Rufus Briday), whose records for Bluebird (1933) feature his whistling, and Whistlin' Pete, who recorded with Daddy Stovepipe (Johnny Watson) for Gennett in 1927.

JEROME S. SHIPMAN
Potomac, Md.

Galli-Curci

● It was a pleasure to read George Jellinek's sympathetic review (April) of the Amelita Galli-Curci collection on the Operatic Archives label. It brought back memories of one of the loveliest voices of our time. I heard her a number of times during the years from 1919 to 1927. When she first appeared here she was hailed as "the new Tetrassini," and there was a striking similarity in the
(Continued on page 18)

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Illuminated call outs indicate function that is operating.

Tape Monitor Switch for instant comparison of recorded material and original program.

Headphone receptacle permits personal listening.

Extended frequency response beyond the normal hearing range gives extra realism to the sounds you can hear. Nocturne sound is cleaner, more transparent, more sharply defined.

D'Arsonval movement tuning meter shows when you have tuned to strongest and clearest signal on AM and FM.

Stereo in two rooms, separately or at once. Simple front panel switching eliminates the complexity and expense of external switching devices.

Separate power ON/OFF switch permits you to turn receiver on and off without upsetting other controls.

Contour for low-volume listening. Contour can be switched in or out, at your discretion.

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CIRCLE NO. 25 ON READER SERVICE CARD

easy, almost nonchalant way both these singers handled coloratura. Otherwise, in their voices, personalities, and styles, they bore no resemblance to each other at all. And she did not remind one of Melba or Patti, as some critics would have it. Her voice was unmistakably her own, and Mr. Jellinek accurately describes it as "sweet . . . plaintive, poetic." She had the perfect voice to sing "*Dite alla giovine*."

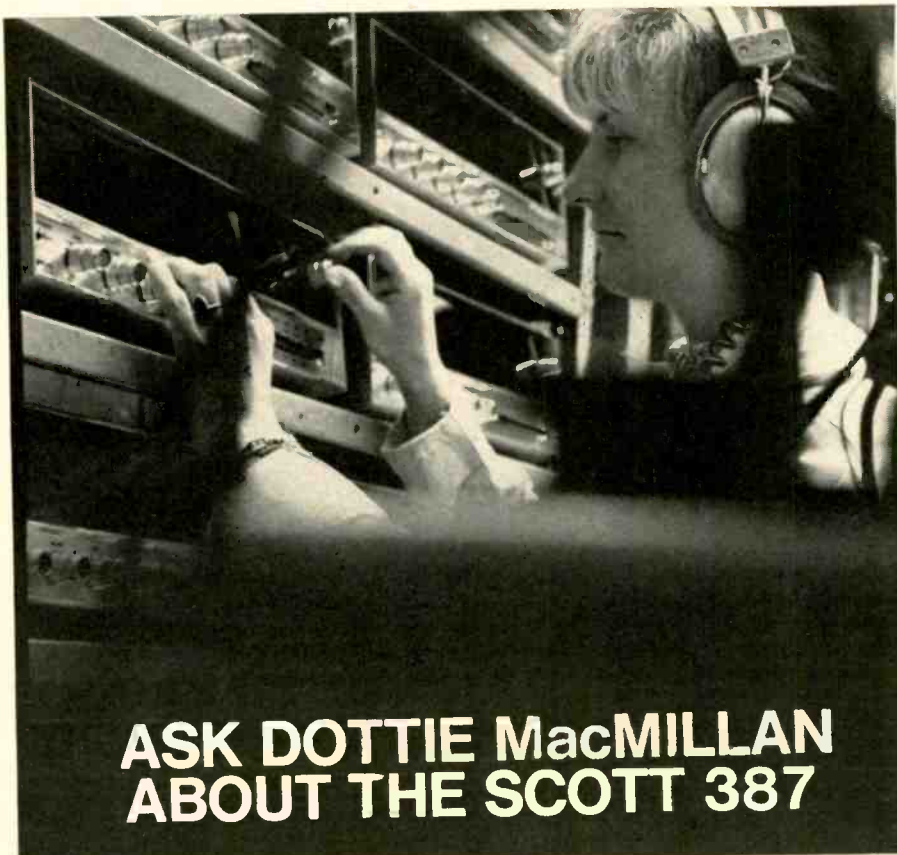
It was noticed in those early days that Galli-Curci had no real trill (Mr. Jellinek noticed it, too). Instead, there was what one might call a shake—a strong vibrato on a long held note, but not on two adjacent notes. In ordinary singing, too, she had a rather noticeable vibrato, and if you sat near enough it could, at times, have the effect of a trip-hammer.

Galli-Curci's tendency to sing flat was curious, for it was not (at least in the early years) usually the top notes that suffered. More likely it would be some note near the top of the staff; but the high D and E usually came out on pitch.

By the winter of 1927-1928 the voice had begun to fade at the top, but it seemed to me that the main part of the voice had become even richer and warmer, and was almost free of vibrato.

Fine as this present collection is, I wish it had included such things as her recording of "*Spargi d'amaro pianto*" from *Lucia*, surely one of her very finest, and lively songs like *Clavelitos*. She always seemed to me at her best when singing *allegro*.

HENRY HOYER
Teaneck, N. J.



ASK DOTTIE MacMILLAN ABOUT THE SCOTT 387

Dottie MacMillan is in charge of Scott's "Listen-Test" rack, where every Scott unit is subjected to hours of listening and voltage tests prior to final acceptance. Her reaction, after listening to Scott's new 387 high-power AM/FM stereo receiver:

"I've tested Scott products for over seven years . . . listened to actually hundreds of thousands of receivers. This one, the 387, is the best, both in overall sound and station-gathering ability. The power output is consistently high over the whole spectrum . . . and this shows up both audibly and on the test instruments."

We think that once you've read all about Scott's new 387, and listened to it at your dealer's, you'll agree with Dottie MacMillan. Send us a card for complete information.

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H. H. Scott, Inc., Dept. 0390, Maynard, Mass. 01754
Export: Scott International, Maynard, Mass. 01754

CIRCLE NO. 100 ON READER SERVICE CARD

Judy

● In reference to Peter Reilly's review (June) of the new release by MGM entitled "Judy Garland: the Golden Years at MGM," may I say that I agree with almost everything he wrote. As a person who appreciates good pop vocals and a fan of the late Miss Garland, I am always delighted to hear or read kind words about her talent. She truly was a remarkable artist. However, I do not believe that her talent diminished in her later years. Her voice may have lost some of its clarity and control, but her ability to captivate an audience with her charm and showmanship increased with every performance.

The portion of the critique which bothered me was the statement about the type of fans she had toward the end. I believe that most of her fans were people such as myself, who respected her talent and showmanship and did not go to see her "disintegrate" on stage, but to show her we loved her and wanted her to go on and on weaving the special magic she had, a magic that I doubt will ever be equalled.

MICHAEL FEIN
Bronx, N. Y.

Newman's or Another Man's

● Say, don't you bother looking over Rex Reed's copy any more? Specifically, in his May review of Ella Fitzgerald's new album "Ella" (Best of the Month), he writes of "two Randy Newman songs that I doubt you've heard often, if at all: *I Wonder Why* . . ." Not only have I often heard Carmen McRae's recording of this song on her album "Portrait of Carmen," released in 1968 by Atlantic, but I believe Sammy Cahn and Nicholas Brodsky wrote this fine song, not Newman. Am I wrong?

RICHARD STOLL
Los Angeles, Cal.

Mr. Reed replies: "I Wonder Why on Ella's album is indeed written by Randy Newman, and to my knowledge has never been recorded before. The other Wonder Why, sung by Carmen McRae, is an old Jane Powell song from the MGM musical Rich, Young, and Pretty."

Acronyms

● In reference to Larry Klein's reply to an "Audio Questions and Answers" correspondent (May), I thought everyone knew that the letters "BVD" stood for "Better Variety Drawers."

BERT VAN DORN
Plymouth, Mich.

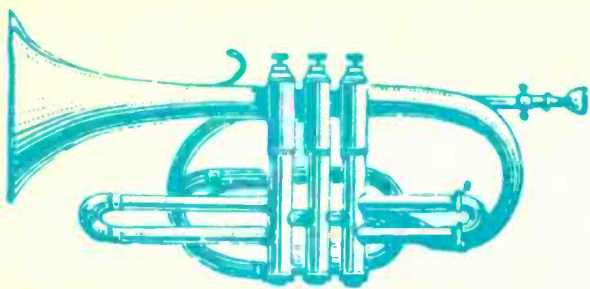
Marlene VerPlanck

● Rex Reed and your wonderful magazine are to be congratulated for introducing your readers to the brightest young singing talent to come down the pike in many, many years—Marlene VerPlanck. "This Happy Feeling" (May) is certainly the top vocal record of the past year. Not only is the singing tremendous, but the backing for her is great. Billy VerPlanck, her husband, should be charting for other singers who suffer from poor arrangements.

I only wish there were more DJ's who knew of her. I have personally recommended her to some of them in this area, but to no avail. I guess their tastes are poorer than I thought.

ROBERT D. SMITH
Temple, Texas

STEREO REVIEW



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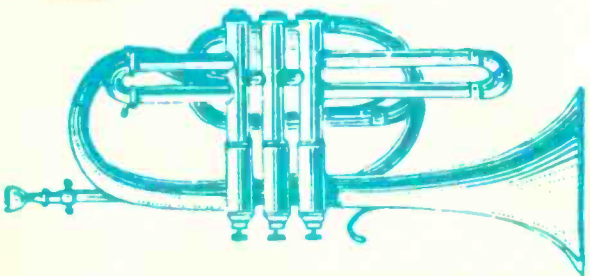
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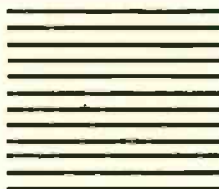
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Stereo Review

MAY 1970 • 60 CENTS

FROM MASTER TAPE TO DISC: HOW RECORDINGS ARE MADE
BEETHOVEN'S 32 PIANO SONATAS * THE VANISHING ART OF WHISTLING * THE COMPOSER-CRITIC: ROBERT SCHUMANN



Stereo Review's Free Information Service can help you select everything for your music system without leaving your home.

By simply following the directions on the reverse side of this page you will receive the answers to all your questions about planning and purchasing records, tapes and stereo systems: how much to spend, what components to buy first—and from whom; which records are outstanding and worthy of a spot in your music library; how to get more out of your present audio system; which turntable . . . cartridge . . . tuner . . . headphone . . . loudspeaker . . . etc., will go with your system. All this and much more.

Sony's got a brand new angle.

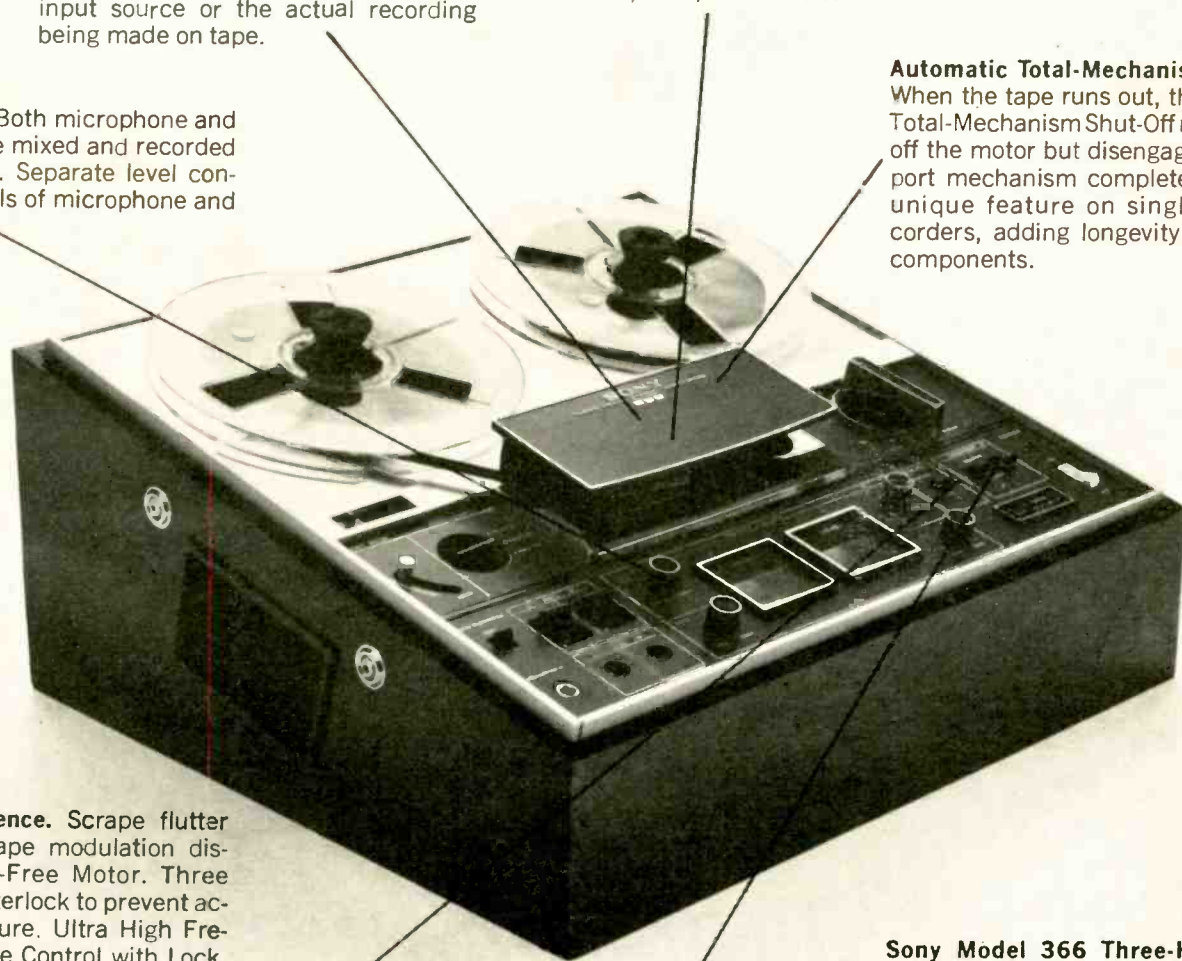
Sony offers a dramatic new design concept in tape decks with the introduction of the new Model 366. Not only is its classic walnut base slanted, but it permits convertible mounting in either a vertical or horizontal position. And either end up, the Sony 366 is packed with features that make sound sound like sound *should* sound.

Three Heads. Allows monitoring of either input source or the actual recording being made on tape.

No Pressure Pads. The incorporation of a servocontrolled back-tension regulator and hyperbolic recording head eliminates the need for pressure pads. The result—reduced modulation noise, headwear, wow, and flutter.

Automatic Total-Mechanism Shut-Off. When the tape runs out, the Automatic Total-Mechanism Shut-Off not only turns off the motor but disengages the transport mechanism completely. This is a unique feature on single motor recorders, adding longevity to transport components.

Mic/Line Mixing. Both microphone and line inputs may be mixed and recorded at the same time. Separate level controls regulate levels of microphone and line inputs.



More Sony Excellence. Scrape flutter filter eliminates tape modulation distortion. Vibration-Free Motor. Three Speeds. Record Interlock to prevent accidental tape erasure. Ultra High Frequency Bias. Pause Control with Lock. Four Digit Tape Counter. Retractable Pinch Roller for easy tape threading.

Tape Equalization Selector Switch. Two position tape equalization switch allows the use of both standard and low-noise tapes without requiring internal adjustments of the recorder.

Sound-on-Sound. A professional feature that permits special-effects recording without an external mixer. You can even harmonize with yourself!

Sony Model 366 Three-Head Stereo Tape Deck. Priced under \$249.50. For your free copy of our latest tape recorder catalog, please write to Mr. Phillips, Sony/Superscope, Inc., 8140 Vineland Avenue, Sun Valley, California 91352.

NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT



● **Marantz's** new Imperial III bookshelf speaker system is a three-way acoustic-suspension design with a 12-inch woofer and dome-type mid-range and tweeter units with diameters of 2 and 1 inches, respectively. The crossover frequencies are 1,500 and 6,000 Hz, and there are separate level controls for mid and high frequencies. A minimum amplifier power of 25 watts continuous is recommended; the power-handling capability of the system is 100 watts continuous. High-frequency dispersion at 6,000 Hz is ± 3 dB over an angle of 105 degrees. The frequency response is 30 to 20,000 Hz. The cabinet of the Imperial III is of oiled walnut, measuring 23 x 13½ x 12 inches. The system weighs 40 pounds. Price: \$199.

Circle 145 on reader service card

● **Roberts** has introduced a new AM/stereo FM receiver, the Model 120, with a power output of 37.5 watts continuous per channel at less than 0.8 per cent harmonic distortion. The power bandwidth is 20 to 30,000 Hz, and signal-to-noise ratios are better than 65 dB for the phono input and 70 dB for high-level inputs. Sensitivity for the FM section is 2 microvolts, with a capture ratio of 2 dB. Stereo FM separation exceeds 35 dB at 1,000 Hz, selectivity is better than 50 dB, and image and i.f. rejection are 60



and 90 dB, respectively. Antenna inputs are provided for both 300- and 75-ohm lead-in.

Controls on the receiver's front panel include volume, balance, treble, and bass. A five-position input-selector switch also provides FM interstation-noise muting, and a speaker selector gives independent control of two sets of stereo speakers. Tab switches operate such functions as loudness, high- and low-cut filters, mode, and tape monitoring. There are two tuning meters—signal strength and channel center—plus a headphone jack. The Model 120, which comes with an oiled walnut cabinet, measures 17½ x 5¼ x 13¾ inches. Price: \$299.95.

Circle 146 on reader service card

● **ADS** is importing the Braun PS 600 automatic turntable, which can play single phonograph discs manually and automatically or a stack of up to ten discs automatically. The operating controls include a speed selector (33½, 45, and 78 rpm), hydraulically damped cueing device, and four pushbuttons—three to initiate automatic operation according to the diameter of the disc(s) being played and a fourth button to interrupt play at any time.

The turntable motor starts automatically when the tone arm is raised from its rest. Spindles for automatic and manual play are supplied with the PS 600, and a spindle for automatic play of 45-rpm discs is available. The manual spindle turns with the platter; when in place it causes the tone arm to lock on its rest and shuts off the motor after

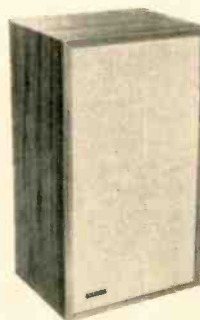
a single playing cycle. With the automatic spindle the last record of a stack is repeated until the stop button is depressed.

The 11¾-inch platter of the PS 600 is direct-driven by a brushless d.c. motor that is electronically regulated for speed constancy. Speed can be adjusted over a range of ± 3.5 per cent through a variable pitch control; an illuminated stroboscope indicates speed accuracy for all three speeds. Rumble is better than -65 dB (DIN standard), and wow and flutter are 0.07 per cent or less. The aluminum tone arm, which rides on ball-bearing pivots, is bal-



anced vertically and laterally by means of an adjustable counterweight. Stylus force is applied by a spring and set through a dial calibrated from one to four grams. A separate dial for anti-skating force is calibrated for conical styli. An adjustment at the cartridge shell permits the correct vertical tracking angle to be selected for a single disc or the middle of a stack of ten. The playing deck of the PS 600 is hydraulically shock mounted and can be leveled on its base with three screws. The base itself, which is steel with a charcoal wrinkled-lacquer finish, comes with a plexiglas dust cover. Overall dimensions are 17¼ x 12⅞ x 7⅞ inches. Price, including a Shure cartridge: \$299.95.

Circle 147 on reader service card



● **Advent's** two-way acoustic-suspension speaker system is now available in a utility version clad in simulated-walnut vinyl rather than actual walnut veneers. The new system contains the same components as Advent's standard model—a 10-inch woofer and 2-inch tweeter—and offers the same performance. The crossover frequency is 1,000 Hz; a switch at the rear of the enclosure provides three different settings for high-frequency output above 3,000 Hz. Nominal impedance is 8 ohms. The system's enclosure measures approximately 25½ x 11½ x 14¼ inches. Suggested retail price: \$102.

Circle 148 on reader service card

● **Uher's** new Variocord 263 stereo tape recorder makes sound-with-sound operation possible via interchangeable half- and quarter-track head assemblies. Once the original program has been recorded with the half-track heads, the quarter-track assembly is used to re-record part of each track with the second program. Playback with the half-track assembly recovers both programs from the tape. A single meter reads the recording levels for both stereo channels, which are set by one of two separate controls—one for microphone or radio inputs and the other for phono inputs. Inputs can be mixed. There are separate ganged playback-level controls for each channel, a tone control, and a

(Continued on page 26)

You can pay a lot more to get a lot less.



If you know any 2-speed manual turntable that costs \$129.95 and also gives you automatic operation . . . two motors . . . belt drive precision . . . drift-free plug-in shell tonearm . . . lateral tonearm balancer for equalized stereo

sound . . . high compliance magnetic cartridge with diamond stylus . . . oiled walnut base . . . hinged dust cover . . . 12" dynamically balanced platter . . . automatic stylus protection lead-in device . . . automatic

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instant replay



By LARRY KLEIN

AUDIO QUESTIONS & ANSWERS

Adding Tape Monitoring

Q. Recently I purchased a used tuner and a stereo amplifier that does not have a monitor switch for tape recording; it does, however, have tape-input and output jacks. I am now in the market for a three-head tape deck and would like to be able to monitor off the tape as I record. Is it possible to connect the recorder into my system or modify my amplifier to provide this function?

JOSEPH V. CURCIO
Amherst, Mass.

A. The tape-monitor switch on an amplifier is connected into the circuit immediately after the input-selector switch and before the volume control. This means that whatever signal is going through the amplifier is led into the tape-recorder input jack, and the output of the tape-recorder monitor-head preamplifier is fed into the later stages of the amplifier. It is possible to add such a monitor switch to an amplifier that doesn't have it, but it would be necessary to install the switch in the circuit very carefully to avoid incurring ground-loop hum and perhaps impedance-matching problems.

However, all is not lost. If you intend to do most of your recording from FM broadcasts, then all you need do is use a pair of Y-connectors to feed the output from each channel of your stereo tuner both to the tuner inputs of your amplifier and the high-level auxiliary inputs of your tape recorder. The monitor-head outputs of the tape recorder should be connected to the tape-recorder input jacks on your amplifier. With the amplifier's input selector set to TAPE, the tape recorder's source/tape monitor switch will then feed either the tuner's signal or the taped signal to the amplifier, depending on the switch's knob position.

You could record and monitor from discs in the same way, but you might need a small auxiliary phono preamplifier to prepare the phono-cartridge signal for the high-level inputs of your tape recorder if your cartridge is of the magnetic type. However, some of today's tape recorders have built-in magnetic-

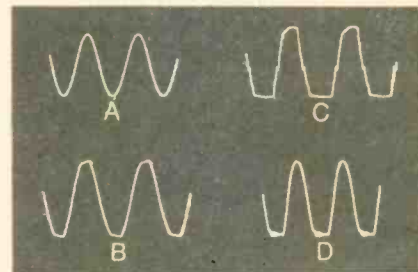
phono preamplifiers. And there are inexpensive adapters available for some Sony tape recorders that will equalize the signal from a magnetic cartridge so that it can be fed to the microphone input jacks.

The Sound of Clipping

Q. I have driven an amplifier into clipping in the lab, and viewed the output with an oscilloscope connected across a load resistor, but I don't think I have ever heard clipping happen at home with my own equipment. Would you please describe, if possible, what it sounds like to the trained ear?

MICHAEL J. HECKLER
Long Island City, N.Y.

A. For those readers who aren't familiar with the term, I should explain that "clipping" is the expression



used to describe what happens when an amplifier (or other signal-processing component) is driven by an input signal too strong for it to handle. The amplifier is then overloaded—or more accurately—overdriven. When this occurs, the peaks of the output waveform have their tops and bottoms clipped off. A pure sine wave fed to the amplifier under test appears as in photo (A) (which I photographed from an oscilloscope screen). If the signal overdrive is not excessive, the amplifier neatly clips off the top and bottom of the wave as in (B). But if the drive is much too strong, not only the tops and bottoms of the waves are clipped, but other distortions of the waveform take place as well, as seen in (C).

To return to Mr. Heckler's question, I'm not sure what such distortion would sound like to the "trained ear." I suspect

(Continued on page 32)



Buy them.

The suggested retail price of a new pair of KLH Sixes is \$268.

And we'd like to sell you a pair.

But if you can find a used pair at a savings, we won't try to talk you out of it.

Because except for a few scratches and dents, a used Six is every bit as good as one that's just come off the assembly line.

In fact, if you compared a 1958 Six (or any Six) with a 1970

model, there'd be no audible difference.

Because we've never changed the Six.

Why change something that was 20 years ahead of its time in 1958?

Especially since the Six sells as well today, if not better, than the day we first introduced it.

It has become the yardstick by which every KLH speaker is measured. **CIRCLE NO. 30 ON READER SERVICE CARD**

ured both for absolute performance and value to the listener.

It's our standard, and it should be yours.

Used or new.

For additional information on the Model Six, write to KLH Research and Development Corporation, 30 Cross St., Cambridge, Mass. 02139, Dept. SR-9.



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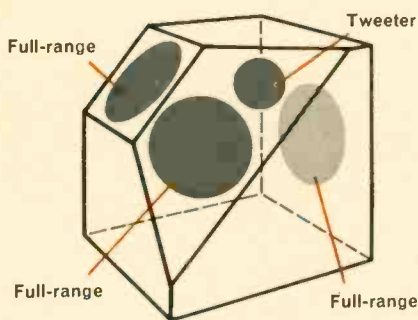
Where should we begin in speaking of the new LANDMARK 100? Almost anywhere might do, because there are so many good things to point out. And one feature leads to another — almost inevitably — since this is truly an integrated system with each component intimately related to every other. So let us start at the end you can hear — the loudspeakers.



We Introduce Acoust-Array™

At first glimpse they seem to be two simple cubes. Hardly big enough to represent a revolution in sound. Yet they are at the heart of two major advances.

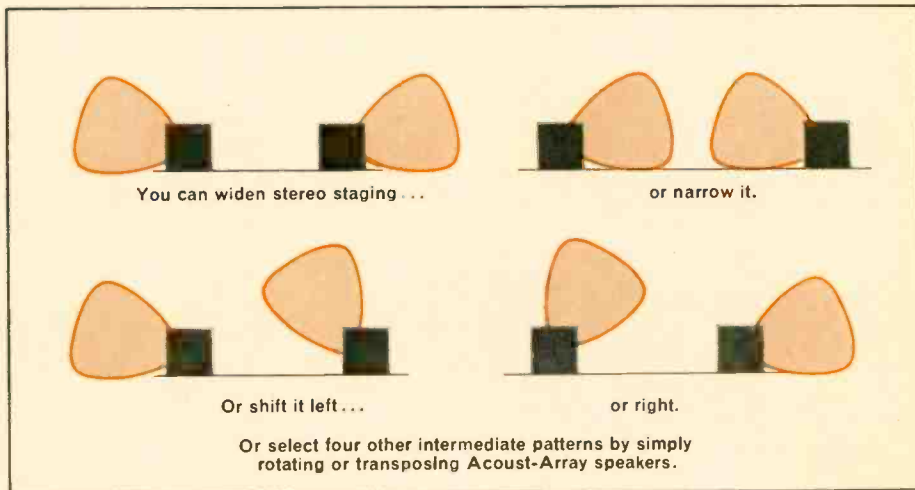
The first is Acoust-Array — a concept you can see best from the back of the speaker cube.



Note that one edge and one corner have been trimmed at a slant, with a grille covering the area. Why? Because there's not just one full-range speaker in each cube, but three. Plus a tweeter on the corner. So sound is dispersed in three entirely different, carefully calculated directions.

Omnidirectional? Not Really

Aha! Another of those "omnidirectional" speakers! Not so. Unlike the circular speaker designs that spray highs around the room like a lawn sprinkler (in hopes that the sound will hit something useful) or the somewhat more



scientific reflective sound speakers that demand critical speaker placement, Acoust-Array speakers are built to do just two things:

1. Widen the actual source of sound, regardless of speaker location — even if it is tight against a wall. Acoust-Array takes advantage of your room's natural acoustics to more closely duplicate the openness of the concert hall.
2. Control the apparent location of the speaker to permit widening or narrowing the stereo perspective, or shifting the effective sound source left or right. All by simply turning the cubes on one side or another, or exchanging them left-to-right.

You Gain Another Freedom

It works so well that you can now hear what others have long been claiming... better stereo separation anywhere in the room... plus a certain independence from the rigid rules of the past which demanded a single "best" location for any stereo pair. Look about you. Do you see two "ideal" and useable locations for stereo speakers in your room? If not, you're typical and LANDMARK 100 Acoust-Array speakers can help.

But improved dispersion and good stereo separation would be almost beside the point if the sound quality were poor. Yet what can you expect to hear from these small cubes? With normal

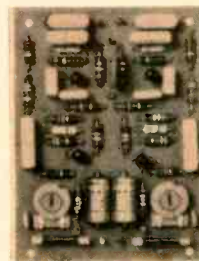
component design, bass would be severely limited by their small size. It is precisely here that the integrated approach pays off — and where we introduce our second major advance.

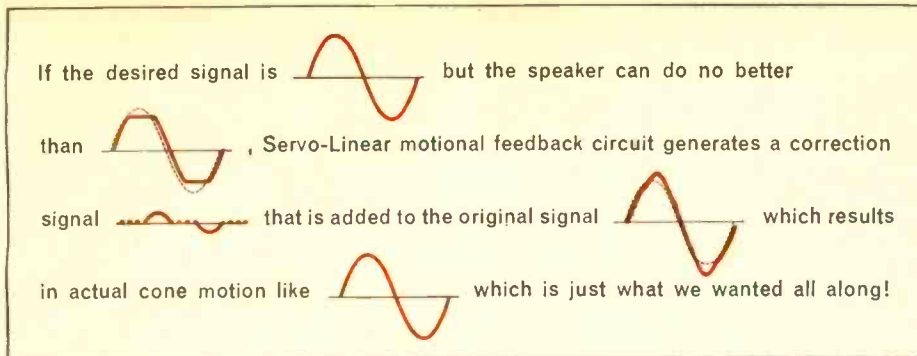
Servo-Linear™ Motional Feedback

Let's get right to the point. Small speakers can provide extended bass only if driven very hard. But too much power means serious distortion as the small speaker over-reaches its elastic limit. And too little power means weak bass. But we weren't content to settle for the usual compromise. So we added Servo-Linear motional feedback to our integrated system. What — you may ask — is that?

We devised a simple, yet ingenious circuit that continuously monitors the velocity of the speaker cones... and compares it with the input signal. If there is any difference, a correction signal is instantly added so that cone motion and amplifier agree perfectly. The design corrects for any non-linearity even at the extremes of speaker excursions. It even compensates for variations in outside acoustic conditions.

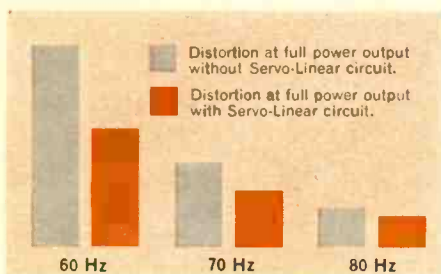
Servo-Linear motional feedback circuit





Distortion Slashed

The result is the sharp reduction of every type of distortion (frequency, transient, harmonic, intermodulation) within the limits of available amplifier power. And with 80 watts (IHF)—or 100 watts ± 1 db music power if you like big numbers — full room volume is assured.

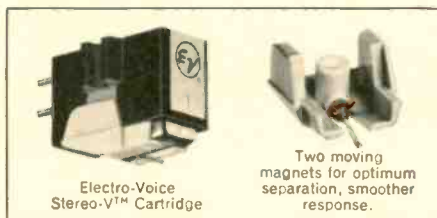


Servo-Linear motional feedback cleans up bass response at high power levels by reducing speaker distortion up to 42%.

But There's More

All this work on the output section of the LANDMARK 100 would be to no avail if it didn't excel at the input

end. And it does. For instance, a brand new E-V magnetic cartridge is installed in the Garrard automatic turntable.



Only the Electro-Voice magnetic cartridge offers TWO moving magnets, each oriented to respond perfectly to a single stereo channel. But we go one step further, to eliminate the high frequency peak observed in so many cartridges. It could only be done by lowering stylus mass so that the moving system resonance occurs at about 30 kHz — well above anything on record. It's a difference you can hear and enjoy.

And of course there's a sensitive FM Stereo tuner (1.9 μ V IHF) and AM tuner, both with ceramic IF filters, and a total of 4 integrated circuits. Plus tape inputs and outputs, and an extraordinary stereo amplifier with a power bandwidth of 20 to 25,000 Hz (almost unheard of in any compact system).

In Summary

Needless to say, listening to a LANDMARK 100 compared to any other compact is a revelation. Indeed, it has been compared favorably with component systems costing considerably more. And that brings us to the price. Just \$399.95 Suggested Retail. Little enough for a good compact, it's phenomenal for the revolutionary LANDMARK 100.

For a fascinating discussion of the many E-V LANDMARK 100 new ideas, including Acoust-Array and Servo-Linear motional feedback, write us today.

Better yet, experience the uncanny impact of LANDMARK 100 sound yourself at your nearby Electro-Voice sound specialist's. And if he doesn't have LANDMARK 100 in stock... we counsel patience. It will be rewarded by more sound than anyone has a right to expect from a diminutive integrated system. And that's a promise.

ELECTRO-VOICE, INC., Dept. 904F
616 Cecil Street, Buchanan, Michigan 49107



LANDMARK[™] 100

Integrated Music System



high fidelity systems and speakers • tuners, amplifiers, receivers • public address loudspeakers • microphones • phono needles and cartridges • aerospace and defense electronics

Electro-Voice[®]

A SUBSIDIARY OF GULTON INDUSTRIES, INC.

we call our cartridge "groovy"



you should read before you laugh!

Cartridge design is no joke with our talented, imaginative Danish designers. When they say "groovy", they're talking about the Bang & Olufsen

SP-12 cartridge and its high compliance, excellent frequency response, and amazing channel separation. □ They call it "groovy" because an ingenious, exclusive Micro-Cross mount for the stylus allows the solid one-piece diamond to float freely in the record groove, reach the most sensitively cut undulations. The result is crystal clear reproduction of every tone hidden in a record. □ Your hi fi dealer knows the story of Bang & Olufsen cartridges and the Micro-Cross design that is carefully created in Denmark, presently earning rave notices from European hi fi experts, and now available in the United States for the first time. Ask him about us.

Or write for details now.

SPECIFICATIONS ■ Stylus: Naked Diamond (5+17) μ Elliptical (LP). Frequency response: 15-25,000 Hz \pm 3 dB 50-10,000 Hz \pm 1 $\frac{1}{2}$ dB. Channel separation: 25 dB at 1,000 Hz 20 dB at 500-10,000 Hz. Channel difference: 2.0 dB. Compliance: 25 10^{-9} cm/dyne. Tracking force: 1.0-1.5 grams. Output: 1.0 mV/cm/sec. 5.0 mV average from music record. Recommended load: 47 K ohms. Vertical tracking angle: 15°. Weight: 8.5 grams. Mounting: $\frac{1}{2}$ " Standard 5 Terminal connection incl. separate ground pin. Balanced or unbalanced. Replacement Stylus: Original (5+17) μ Elliptical (LP), type: 5430 or 15 μ Spherical (LP), type: 5429. ■ MODEL SP-12.....\$69.95

Bang & Olufsen of America, Inc.
525 EAST MONTROSE • WOOD DALE, ILLINOIS 60101

that momentary and infrequent clipping is not audible, provided that the amplifier's circuits are stable. If a component is not properly designed, it can either "block" or "ring" when hit by a high-level signal that exceeds its linear limits. One of the last of the popular tube amplifiers, which in all other respects was beautifully designed, tended to suffer from such blocking—it would shut itself off for perhaps a quarter of a second if the input signal pulse was too strong.

Other tube components tended to go into momentary oscillation (ringing) at either very high or very low frequencies. (Scope photo (D) shows asymmetrical clipping with a bit of oscillation just beginning to appear.) The culprits were the output transformers and the difficulties involved in running high levels of feedback around them. With today's transistor amplifiers, which as a group are remarkably stable (partly because they don't have to contend with output-transformer characteristics), I suspect that even a sharp-eared listener would not be able to hear occasional momentary clipping, but an amplifier that was operating continuously at the overdrive point would probably sound not unlike a phonograph with too low a tracking force. There would be sort of a shattering, blurred quality on volume peaks, and probably a lack of low bass response.

Equipment Cabinets

Q. I have excellent stereo components and am trying to find a compact cabinet for them. To date, I haven't had any success. I would very much appreciate any suggestions you could make.

MEYER HINES
Woodbridge, N. J.

A. We have compiled a fairly complete list of equipment-cabinet sources that runs a little too long to include in this column. However, a stamped, self-addressed envelope addressed to Larry Klein, Dept. EC, 1 Park Ave., New York, N. Y. 10016, will bring you a free copy. As a preliminary step, however, you might find that a number of the companies known for their speaker systems also have matching equipment cabinets available, and some companies that are primarily furniture manufacturers have cabinets or wall ensembles that are either designed specifically to house audio equipment or can be adapted to do so.

Avoid, if possible, buying equipment cabinets that have speaker enclosures as part of the ensemble. The acoustic adjustment of an enclosure to a particular loudspeaker mechanism is a precision task requiring test instruments and special knowledge. In fact, the better the speaker, the more important it is that the cabinet be designed specifically for it. It is usually safe, however, to house "raw" speakers in cabinets recommended by the speaker manufacturer.

EXPECT THE UNEXPECTED
NEW ELAC/MIRACORD-770H



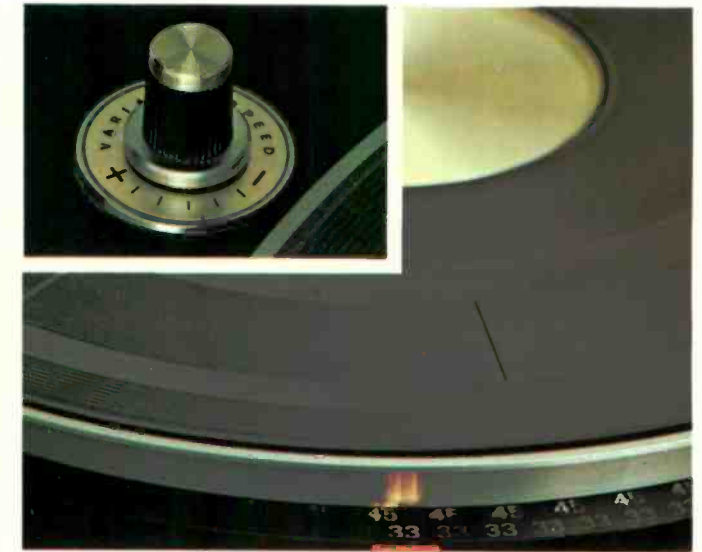
The Top Rated Miracord 50H

Acknowledged by leading high fidelity editors, independent testing laboratories and audiophiles to be the finest record playing instrument available today. The Miracord 50H offers these quality features...



Elac/Miracord Automatic Turntables

The Miracord 50H is considered to be the world standard for automatic record playing instruments. The Miracord 750, 630 and 620 offer the opportunity to enjoy Miracord quality and precision at significantly lower prices. Joining this distinguished group is a new model, the Miracord 770H. This deluxe instrument shares all the unique features of the Miracord 50H. It also takes for granted all the features you have come to expect from the finest automatic turntables available today. To these expected features, Benjamin has added several that are unexpected — that never existed before — that will add new enjoyment to the reproduction of your treasured recordings.



The Incomparable Miracord 770H

The most expensive of all automatic turntables is also the finest. The 770H plunges us into tomorrow with these totally new concepts.

Variable Speed Control With Digital Stroboscopic Speed Indicator

You can adjust the speed of the Miracord 770H over a 6% range with the variable speed control. Why? Maybe you have absolute pitch, and want to hear a Bb recording in the key of Bb, not Bb and a quarter. Maybe you want to play a "live" instrument along with a recording, and just can't tune on-the-nose. And, maybe you'd like to use your 770H to add background music to a sound film... You can shorten or stretch the music to fit. Want to hear all the intricacies of a complex composition? Slow it down.

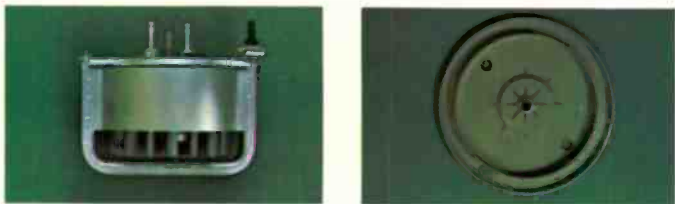
To help restore the 770H to the precise originally selected speed — 33-1/3 or 45 rpm, there is a built-in illuminated stroboscopic speed indicator, always visible on the rim of the turntable with digital readouts of the exact speed — no more old-fashioned inconvenient strobe discs that have to be inserted and removed. The Miracord strobe is permanent and always visible.

PAPST HYSTERESIS SYNCHRONOUS MOTOR — Not just a synchronous motor, but a hysteresis synchronous motor with outer rotor. A Papst motor, the one used in professional studio record playing equipment. It provides locked-in speed accuracy, regardless of voltage or load fluctuation. It drives the turntable and record at the correct playing rpm, maintaining constant motion.

FEATHERTOUCH PUSHBUTTON OPERATION — Exclusive pushbutton console provides the gentlest, easiest operation — automatic or manual. Without touching the arm, you can play single records manually or automatically, and stacks of up to 10 records in automatic sequence. You can replay a record on the turntable without dropping the next record or repeat a single record continuously. Two spindles are supplied: A short one to play a single record manually or automatically. Its sleeve rotates with the record to minimize any chance of friction. The longer, "Magic Wand" spindle is used for automatic play of more than one record.

STYLUS OVERHANG ADJUSTMENT FOR OPTIMUM TRACKING — Line up your stylus in seconds, accurately. External overhang adjustment with built-in gauge — no shifting, no guesswork, no templates. The slotted, lead screw on the cartridge insert adjusts the front-to-back position. The gauge on the chassis lines up the stylus precisely.

EFFECTIVE ANTI-SKATE SYSTEM — A calibrated dial can be set to compensate for forces tending to produce skating, regardless of the position



of the tonearm on the record. The result: the lowest possible distortion and stylus wear; optimum channel balance and separation.

PRECISE CUEING — Flipping a lever gently raises the arm and lets it float with the stylus a fraction of an inch off the record's surface where stylus can be positioned. Flipping the lever back releases a silicone-damped piston lowering the arm gently into the selected groove. Silicone-damped cueing operates in both automatic and manual modes.

DYNAMICALLY BALANCED TONEARM TRACKS TO AS LOW AS

1/2 GRAM — The tonearm is dynamically balanced in all planes via adjustable counterweight and gram-calibrated knob at pivot bearing for precise tracking adjustment. Unique bearing design, dynamic balance and anti-skate compensation centers stylus precisely in the groove.

12" DYNAMICALLY BALANCED TURNTABLE — Heavy one-piece, non-ferrous machined casting is individually dynamically balanced to provide optimum flywheel effectiveness. Teflon-encased ball bearing races further assure smooth, steady motion.

Miracord 50H less cartridge and base \$175.00

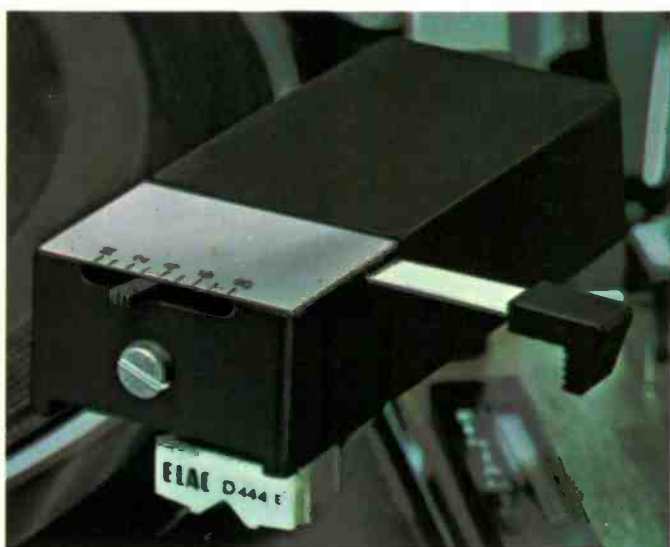
A WORD ABOUT THE ELAC/MIRACORD 750 — Similar to the Miracord 50H in all details, except that it has a special 4-pole induction motor instead of the hysteresis synchronous motor. It does not have the illuminated speed indicator window on the pushbutton panel. An exceptional value.

Miracord 750 less cartridge and base \$149.50.



Built-In Ionic Elapsed-Time Stylus Wear Indicator

Located on the pushbutton console it keeps tabs, by the hour, of precisely how long your stylus has been in use. It reminds you to check your stylus, and by keeping this accurate record it helps to keep and preserve your treasured records. As long as the indicator shows under 500 hours (the green section) you can play your recordings with complete safety and assurance. Between 500 and 1,000 hours of use, the indicator will show orange, remind you to have the stylus examined. After 1,000 hours, the indicator shows red, as a warning. The stylus wear indicator unplugs easily for recalibration by the factory.



TRU/TRACK® Adjustable Head For Optimum Vertical Stylus Angle

The 770H can be set to the number of records being played so that the cartridge assumes the precise 15 degree vertical angle for any number of records when used automatically, or for a single record, when used manually. A small lever at the top front edge of the cartridge insert can be moved to any position from M to 8. These markings correspond with the number of records being played. For one record, set at M (manual). For more than one record it would be set at the number corresponding with the number of records on a stack maintaining near perfect vertical angle of the stylus, no matter how many records are being played. The amount of variation from optimum vertical stylus angle, at the extremes, is insignificant.

MIRACORD 770H, less cartridge and base \$225.



Elac/Miracord 620 and Elac/Miracord 630 — Quality at a Moderate Price

The Miracord 620 and 630 offer you the opportunity to enjoy Miracord's quality at significantly lower prices. They incorporate nearly all the important features of the 50H and 770H. They share these characteristics — a gentle way with the records; light touch pushbutton control; manual to automatic play or vice versa without presetting; the ability to track with low-stylus force cartridges, and smooth, quiet performance. Both units use a powerful, balanced 4-pole induction motor.

Elac/Miracord 630

The 630 has all the important features that contribute to flawless and faithful reproduction of your records; a dynamically balanced tone arm, effective anti-skate; a balanced 4-pole induction motor with precise speed accuracy and precise cueing. The pushbutton console makes it easy to operate the 630 and enjoy all of its superb performance.

The 630's turntable platter is cast from non-ferrous metal. The heavy weight platter is turned to shape on a lathe. Every turntable is checked on precision balancing equipment. Rotating bearings are encased in practically frictionless, chemically inert Teflon. The Miracord 630 retains a feature available only on the 770H, 50H and 750 — a simple way to position the stylus externally. This exclusive feature assures that the stylus is at the exact distance from the pivot prescribed for optimum tracking accuracy and eliminates a major cause of tracking error and attendant distortion.

Chrome-plated trim and pushbuttons, uncluttered design make the 630 an attractive addition to any room. Less cartridge and base... **\$129.50.**

Elac/Miracord 620

Highly regarded by the editors and commended for quality and value by a leading independent testing laboratory. The Miracord 620 offers quality attainable in record playing instruments selling at \$20 to \$30 more. It offers many of the quality features of the Miracord 630 — light touch pushbutton operation, precise cueing, effective anti-skate, balanced 4-pole induction motor and dynamically-balanced arm. The 620 has heavy, pressure-formed turntable platter that provides for smooth, steady motion. The 620 tracks records gently and faithfully preserving their original performance brilliance for many plays.

Like all Miracords, the 620 features, clean, streamlined, crisp design. Less cartridge and base... **\$109.50.**

ACCESSORIES	USED WITH MIRACORD MODELS					USED WITH BASES					
	620	630	750	50H	770H	RB-4	RB-5	RB-6	WB-600	WB-700	PCB-50WX
RB-4 — Standard Recessed Wood Base — All walnut solids and veneers. Provision for PCA-600 power-control adapter. \$11.95			X	X	X						
RB-5 — Standard Molded Base — Simulated walnut wood finish. Provision for PCA-600 power-control adapter. \$5.95			X	X							
RB-6 — Standard Molded Base — Simulated walnut wood finish. Provision for PCA-600 power-control adapter. \$5.95	X	X									
WB-800 — Deluxe Recessed Wood Base — Walnut veneers, oil-finish. Provision for SSA-1 power-control adapter. \$13.95	X	X									
WB-700 — Deluxe Recessed Wood Base — Walnut veneers, oil-finish. Provision for SSA-1 power-control adapter. \$14.95			X	X	X						
PCB-50WX — Power-Control Base — Oil finish walnut base with built-in power outlet and automatic shut-off for entire system. \$25.00			X	X	X						
PCA-600 — Power-Control Adapter — Provides built-in power outlet and automatic shut-off for entire system. \$8.95	X	X	X	X		X	X	X			
SSA-1 — Power-Control Adapter — Provides built-in power outlet and automatic shut-off for entire system. 5 amp capacity. \$11.95	X	X	X	X	X				X	X	
DC-1 — Universal Plastic Dust Cover (Non-Operating) — High impact styrene, attractively bronze-tinted. \$4.95	X	X	X	X	X	X	X	X	X	X	X
DCP-4 — Deluxe Dust Cover (Operating) — Records may be stacked and played automatically with cover on. Bronze-tinted high-impact styrene. Wood handles and hardware for hinge-mounting cover to base. \$14.95			X	X	X	X				X	X
DCP-6 — Dust Cover (Operating) — Records may be stacked and played automatically with cover on. Bronze-tinted high-impact styrene. \$5.95	X	X						X	X		
SA-383 — Automatic 45rpm Spindle — For up to 12 records. \$6.50	X	X	X	X	X						
SA-73 — Automatic 'Magic Wand' Spindle — \$7.50	X*	X*	X*	X*	X*						
MS — Manual Spindle — Independently rotating center section. \$1.50	X*	X*	X*	X*	X*						
CR-20 — Interchangeable Cartridge Insert — Accepts all standard cartridges. \$4.00	X*										
CR-50 — Interchangeable Cartridge Insert — Accepts all standard cartridges. \$5.00		X*	X*	X*							
CR-70 — Interchangeable Cartridge Insert with Tru/Track Adjustable Head — Maintains optimum vertical stylus angle (15 degrees) for any number of records when used automatically or for single record when used manually. Lever at front of cartridge marked to correspond with number of records being played. \$15.00		X	X	X	X*						

*one supplied with model as standard equipment

Elac Stereo Magnetic Cartridges

High quality moving magnet transducers distinguished by extremely low harmonic and intermodulation distortion. Performance is marked by smooth response and effective channel separation over the entire audible spectrum.

ELAC 444-E — Deluxe stereo cartridge with elliptical diamond stylus. **\$69.50**

ELAC 444-12 — Same as 444-E except has 0.5 mil diamond stylus. **\$59.50**

ELAC 344-E — Stereo cartridge with elliptical diamond stylus. **\$49.50**

ELAC 344-17 — Stereo/mono cartridge with 0.7 mil diamond stylus. **\$39.50**

ELAC 244-17 — Economically priced stereo/mono cartridge with 0.7 mil diamond stylus. **\$24.95**

Prices and specifications subject to change without notice.

Benjamin Electronic Sound Corporation, Farmingdale, N.Y. 11735

By HANS H. FANTEL



AUDIO BASICS

LOUDNESS PERCEPTION

ONE OF THE most amazing attributes of human hearing is the enormous loudness range accommodated by the human ear. The ear's sensitivity is such that we can discern a sound so faint that it moves the eardrum over a distance less than the diameter of a single hydrogen molecule. One physicist, Alexander Wood, has calculated that such a sound corresponds to the level of energy a 50-watt light bulb would exert upon the eye of a person looking at it from 3,000 miles away. (A reading lamp in England might so appear to someone looking at it from New York.)

One would expect any organ or instrument so extremely sensitive to be easily overloaded, perhaps even damaged, by stronger impulses. Yet the ear can listen to sound more than ten million times more powerful than the weakest discernible sound without suffering harm or even distorting the signal. Only under constant exposure to high-level noise does the ear gradually lose its responsiveness, as has recently been discovered by comparing the hearing of people living in noise-polluted modern cities with that of people living in quiet rural settings.

The question arises: How is the ear able to respond to this vast dynamic range? The answer lies in the anatomy of the inner ear, where three tiny bones in the middle ear—called the hammer, anvil, and stirrup—form a linkage that transmits the sound vibrations from the eardrum to the inner ear. Acting as levers, they increase the amplitude of the vibrations and thus function as mechanical transformers to increase the efficiency of the ear's operation. Moreover, the area of the oval membrane that finally transmits the vibrations to the fluid of the inner ear is much smaller than the area of the ear drum, with the result that the pressure applied to the inner ear is considerably increased over that which is imparted to the eardrum. The total "amplification" so obtained is roughly 180 times.

When very loud sounds impinge on the ear, the effect is reversed. A set of tiny muscles attached to the three bones and the ear drum then contract. This limits the excursion of the drum and changes the angle at which the bones touch each other, so that they no longer function as amplitude-increasing levers. On the contrary, transmission then becomes attenuated. In effect, this mechanism of the middle ear acts as an automatic volume limiter, analogous to the electronic "compression circuits" employed in recording, broadcasting, and other communications media to prevent loud signals from overloading the circuits.

Like any responsive mechanism, the protective system of the ear cannot react instantly. It takes a fraction of a second for the excessive sound to be sensed and for the muscles of the middle ear to contract. Consequently, certain kinds of sound that reach full force quite suddenly—such as blast, gunshot, or metallic impact—do not allow sufficient time for the ear's defenses to be mobilized. Such sounds, therefore, often cause permanent damage to the delicate but otherwise remarkably well protected structure of the ear.

To the music listener, these physical concomitants of sound intensity are less significant than the subjective experience of different degrees of loudness at various frequencies. That will be the subject of next month's column.

← CIRCLE NO. 12 ON READER SERVICE CARD

BASF



BASF the "more" tape

Every time you choose BASF, you get more for your money . . . more than you get with any other quality tape.

First, you get superlative recording quality. BASF is made with a special formulation that creates superb sound reproduction with extra-low tape noise.

and there's more . . .

BASF tape is ageless. Your recordings will last a lifetime, unaffected by temperature, humidity or time.

and there's more . . .

BASF tape reels are packaged in the exclusive plastic "Perma-Store" box . . . the one that makes your tape library look as good as it sounds.

and there's more . . .

BASF tape reels come with color-coded leads and switching foils at both ends.

and there's more . . .

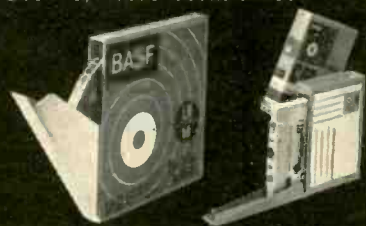
Now BASF cassettes, with the same superior tape quality, come in handsome mini versions of the Perma-Store Box, for looks, convenience and protection.

and there's more . . .

BASF tape reels and cassettes cost no more than other quality recording tapes. Ask to see BASF tape at your favorite dealer's today.

BASF SYSTEMS INC

Crosby Drive
Bedford, Massachusetts 01730



CIRCLE NO. 9 ON READER SERVICE CARD

The Marantz Speakers.

Now everybody can afford them.

Not long ago, if you owned Marantz components and wanted a speaker system equal to the caliber of your Marantz equipment, you had to pay through the nose to satisfy your ears.

No more.

Today, Marantz builds their own line of speaker systems—Marantz Imperial Speaker Systems—and at prices that begin well within the reach of even the most modest budget. And these speaker systems not only match the traditional quality of Marantz stereophonic equipment, they also enhance the sound of any other brand of quality equipment in your system.

The reason: Marantz Imperial Speaker Systems deliver honest sound—natural, true-to-life, believable sound. Unmarred by beefed-up tones and artificial coloration.

And because Marantz Imperial performance is so clean and crisp, you can enjoy music for hours on end

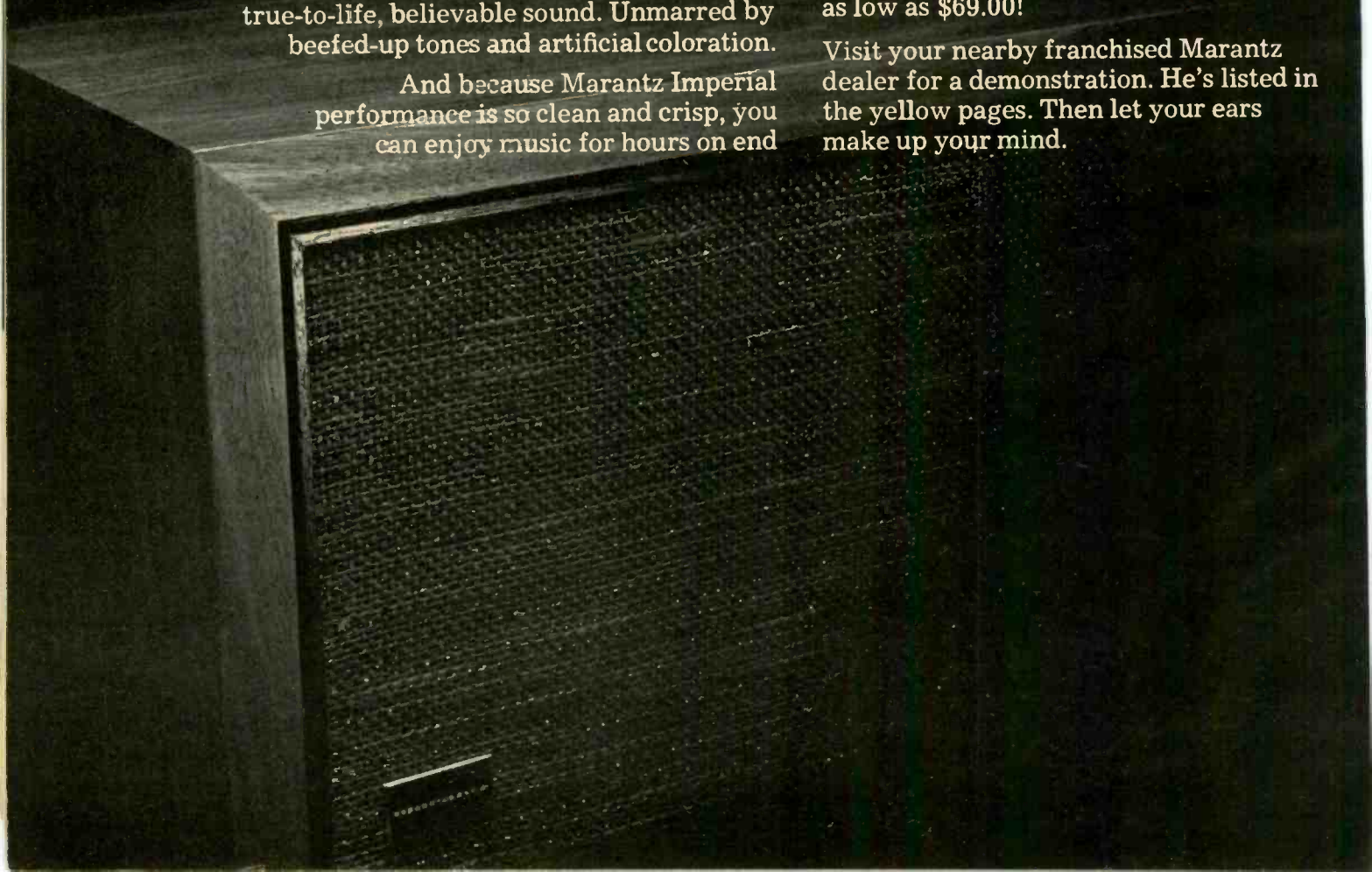
without experiencing “listener fatigue.”

Marantz bookshelf-size speaker systems, the Imperial III, IV, and V are engineered for maximum power handling capabilities. For example, the Imperial III can handle over 100 watts of continuous RMS power, has a 12” acoustic-suspension woofer, separate midrange, and high frequency dome-type speakers.

All Marantz Imperial Speaker Systems not only provide superb stereophonic performance, they are also distinguished by elegant cabinetry, handsomely finished in fine hard-woods. As beautiful to the eye as they are to the ear.

And here’s the best part: Marantz Imperial Speaker System prices start as low as \$69.00!

Visit your nearby franchised Marantz dealer for a demonstration. He’s listed in the yellow pages. Then let your ears make up your mind.





marantz®
Components • Speaker Systems • Receivers

The emancipation of sound

We have abolished the preconceptions and prejudices of speaker design. Those which have stood between you and the subtle, inner detail of the musical texture.

We have cut the figurative fence, demolished the literal box. We have conceived an utterly unique system. One which is omni-directional and truly gives you the feeling of clear, open sound.

The speakers are the new Sony Omni-Radials. With them, you'll hear the same, ultra-realistic stereo effect no matter where you sit in the room, and no matter where you place them.

And all the sound quality you expect from Sony. Clean, clear powerful bass from six acoustic-suspension drivers with special silicone polymer suspensions (for unusually long, linear cone excursions). An individual dispersion dome over each driver cone distributes the highest frequencies evenly throughout a full 360 degrees and from floor to ceiling.

The compound-curved cabinet contributes to the system's sound quality: its constantly varying diameter prevents build-up of standing wave resonances within the

enclosure and provides extra rigidity to prevent panel resonances.

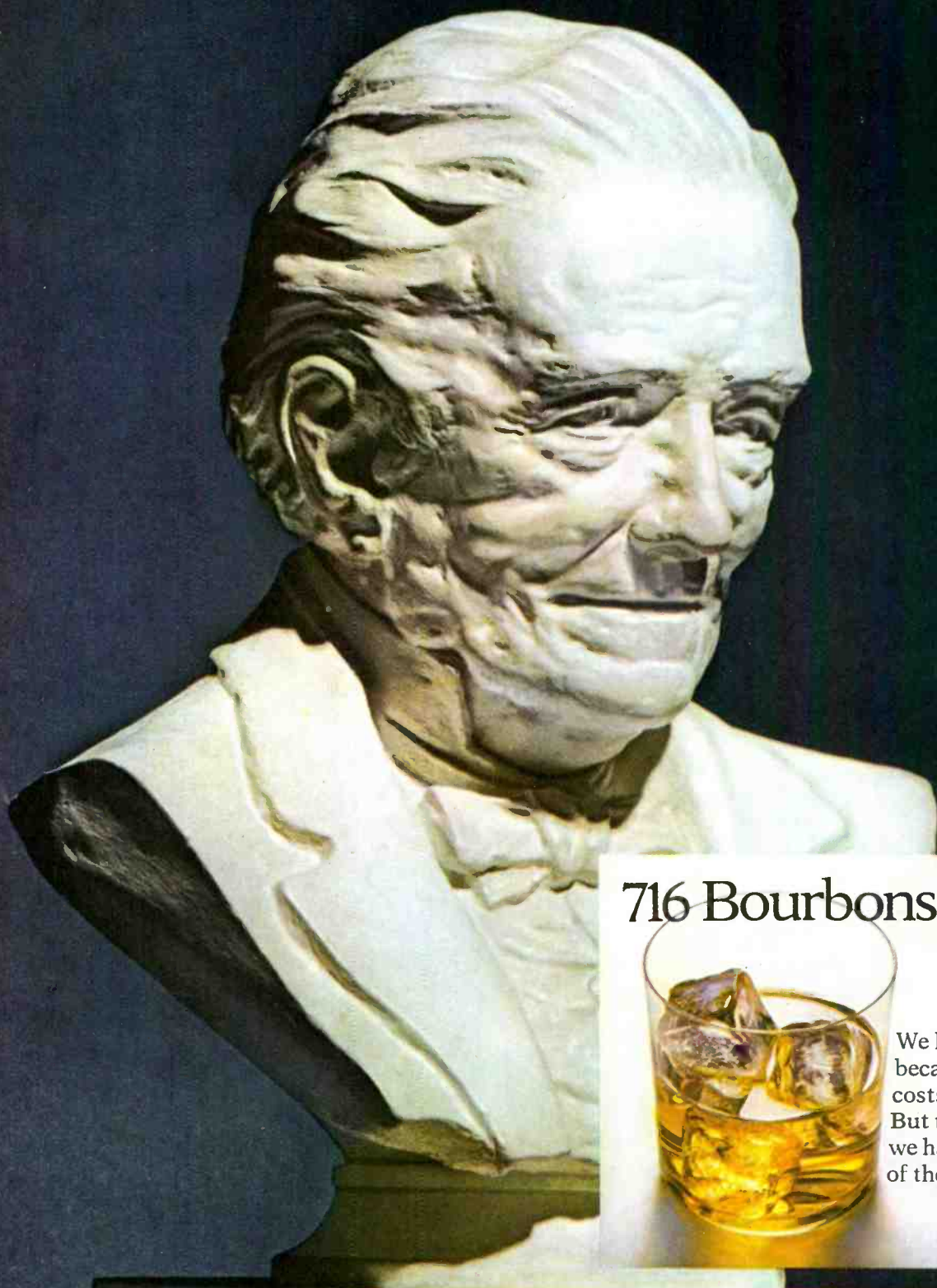
The Sony Omni-Radials are beautiful to behold. Their rich, open-pore ash or walnut finishes blend into any decor. With reversible cushions removed you can use them as convenient end tables; with the cushions in place (black or red side up) they're comfortable seats. 23-5/8 inches high by 15-15/16 inches diameter at middle. Sony SS-9500, \$149.50. (Suggested list.)
Sony Corporation of America,
47-47 Van Dam Street, Long Island City, New York 11101.

The new omni-radials from **SONY**[®]





Kentucky straight bourbon whiskeys. 86 proof and 100 proof bottled in bond. Old Grand-Dad Distillery Co., Frankfort, Ky.

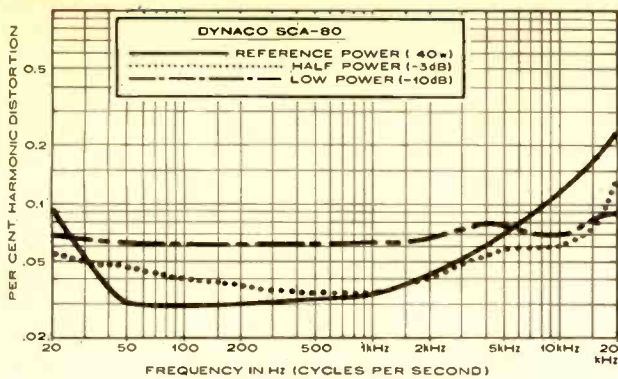


716 Bourbons cost less.



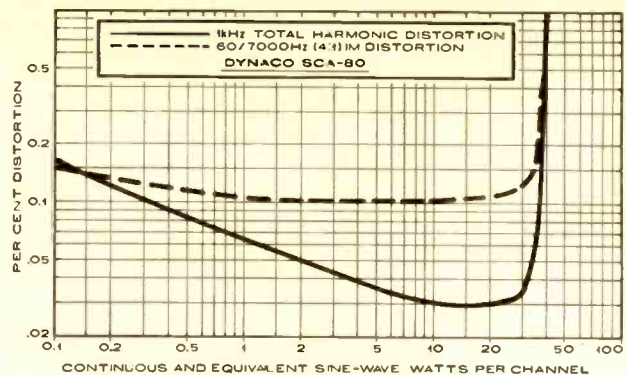
We have to charge more because smoother Grand-Dad costs more to make. But that's the price we have to pay to be head of the Bourbon family.

Old Grand-Dad
Head of the Bourbon Family



At the rated 40-watt output, harmonic distortion was under 0.1 per cent from 20 to 9,000 Hz, rising to 0.25 per cent at 20,000 Hz. At half power or less, the distortion was quite low—under 0.1 per cent over practically the full 20 to 20,000-Hz range—and was typically about 0.05 per cent. The SCA-80 delivered about 50 per cent more power into 4 ohms, and 40 per cent less into 16-ohm loads. The protective circuits, identical to those in the Stereo 80, worked well, preventing damage to the amplifier under overdrive conditions or when the speaker outputs were shorted. Hum and noise were extremely low—about 76 dB below 10 watts on high-level inputs and 68 dB below 10 watts on the phono input. Only 1.4 millivolts was needed at the phono input for 10 watts output, yet the input could handle 70 millivolts before overloading.

The tone-control characteristics are somewhat unusual. Over most of its range, the treble control produced a slightly shelved response, uniform from a few hundred hertz to 20,000 Hz. Only near its limits did it have the sloped response typical of most tone controls. The bass tone control, on the other hand, had conventional slopes,



but had most of its effect in the first third of its rotation from center. With both controls centered, the response was flat within ± 0.5 dB from 20 to 20,000 Hz. The RIAA equalization was accurate to within ± 1 dB from 30 to 15,000 Hz. The high- and low-cut filters were effective, although their gradual slopes made them most useful with program material of limited frequency range.

It is clearly evident that Dynaco has retained the high quality of their separate preamplifier and power amplifier while combining them into a single component selling at an appreciably lower price than the separates. Like other Dyna electronic products, the SCA-80 is offered in kit form or factory wired. Our kit builder reports that the kit went together easily, with no tight corners, and only one assembly operation (the winding of a 20-turn coil around each output capacitor) that might tax a novice's digital facility. The instruction book was typical of Dynaco—detailed, logical, and unambiguous. Four evenings of work at a relaxed pace sufficed to complete the amplifier. The Dynaco SCA-80 sells for \$169.95 as a kit, or \$249.95 factory wired.

For more information, circle 156 on reader service card

DUAL 1209 AUTOMATIC TURNTABLE



● DUAL's Model 1209 automatic turntable is a refined, flexible record player whose characteristics are compatible with the most advanced phono cartridges currently available. Its 4-pound cast-alloy platter is 10½ inches in diameter and operates at 33½, 45, or 78 rpm. A high-torque synchronous motor accelerates the platter to full speed in less than half a revolution. The drive is through an idler wheel and stepped motor shaft, with the added feature of a taper on each step of the shaft. A knob on the motor-board moves the idler up or down slightly to achieve a rated speed variation of ± 3 per cent about each center value. Our laboratory measurements suggested that the range of adjustment is perhaps nearer to ± 2 per cent, but in any event, the range of the speed control is more than adequate for fine pitch adjustment. Once set, the speed does not change with time or line-voltage variations.

For automatic operation, a stack of up to six records is supported on a single spindle, which releases the records to fall gently to a ribbed rubber mat that supports the bottom disc only at its edges. For single-play operation

the automatic spindle is replaced with a short spindle that rotates with the turntable.

A single START/STOP lever controls the operating cycle, either for single play or automatic operation. A record-size selector sets the arm indexing for 7, 10, or 12-inch records. If desired, records can be played manually by lifting the arm from its rest, which starts the platter rotating, and placing the pickup on the desired band of the disc. A cueing lever raises the pickup at any time, in either the automatic or manual modes, and lowers it gently under damped control. At the end of the disc, the arm returns to the rest and the motor shuts off. At any time the START/STOP lever can be used to perform the same function, or the arm can simply be picked up manually and returned to the rest, shutting off the motor.

The arm of the Dual 1209 moves on low-friction bearings and has an elastically isolated counterweight. The weight, which has click stops at 0.01-gram intervals, is rotated to balance the arm. Downward stylus force is then applied by a spring, with a calibrated dial reading from 0.5 to 5.5 grams in 0.5-gram increments. We found the dial calibration error to be less than 0.1 gram up to a 3 gram setting, increasing to 0.2 gram and 0.3 gram at settings of 4 and 5 grams, respectively. At a 1-gram setting, the actual playing force increased by only 0.2 gram for the top record of a six-record stack.

The tracking error of the Dual 1209 arm was a maximum of 0.8 degree per inch of radius (at a 2.5-inch radius), and was less than 0.5 degree per inch over the rest of the record. This is negligibly low in terms of dis-

(Continued on next page)

tortion that might be caused by lateral tracking-angle error. A plastic gauge is supplied to ensure correct stylus overhang (and hence low error) when the phono cartridge is installed in the removable plastic cartridge slide. Unfortunately, since the slide lacks tapped inserts, one must juggle screws, spacers, and nuts in a confined space. Although the process is awkward, it is normally done only once when installing a cartridge.

Dual was one of the first manufacturers to offer anti-skating compensation, and on the 1209 they have provided two scales for adjusting the anti-skating control. One is calibrated from 0 to 5 grams for 0.7-mil conical styli, and the other from 0 to 3 grams for 0.2 x 0.9-mil elliptical styli. A table in the instruction manual gives the optimum settings for different stylus dimensions and tracking forces. We checked the anti-skating compensation using high-velocity bands on a test record and adjusting for equal waveform distortion (as viewed on an oscilloscope) on the

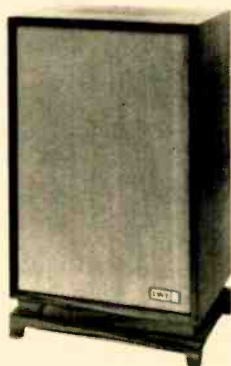
two channels. The same test was made without a scope by means of the STEREO REVIEW SR 12 test record, which yielded identical results. For example, with a new Shure V15 Type II cartridge operating at 1.5 grams, we found that the anti-skating control had to be set to 2.5 for best results.

The turntable wow was 0.1 per cent and flutter was less than 0.035 per cent at all speeds. Rumble, by NAB standards, was -35 dB referred to a recorded velocity of 1.4 centimeters per second at 100 Hz when vertical components were included. Paralleling the channels to cancel the vertical rumble resulted in a very low reading of -43 dB.

Beyond its fine specifications, the Dual 1209 proved very simple and straightforward to use. This fact, together with Dual's reputation for quality, suggests that the 1209 should give years of reliable service. The Dual 1209 is priced at \$129.50. A base and dust cover are \$10.95 each.

For more information, circle 157 on reader service card

ACOUSTRON LWE 1A SPEAKER SYSTEM



● **NEGATIVE** feedback has long been used to reduce distortion in amplifiers. In effect, negative feedback works by comparing the output and input waveforms and feeding back a corrective "error signal" to force the output to resemble the input waveform more closely. This technique is largely responsible for the very low distortion levels in modern amplifiers. Many attempts have been made to apply the feedback principle to loudspeakers, but with little success. However, recently we have had the opportunity to evaluate a feedback speaker that has been on the market for a couple of years, and it really works.

The LWE speakers, manufactured by the Acoustron Corp., contain an electrical network to convert the audio current through the speaker's voice coil into a feedback voltage. This feedback voltage is connected to the negative-feedback circuit of the amplifier or receiver used to drive the speakers. The speaker feedback signal then partially replaces the amplifier's regular feedback voltage. The network in the LWE 1A that supplies the feedback is an analog circuit of an ideal loudspeaker, and the gain of the amplifier becomes a function of the loudspeaker impedance.

The LWE system is based on the fact that certain speaker-response irregularities are reflected in changes in voice-coil impedance and that the impedance at low frequencies can be affected by the speaker's environment, such as the size of the room and the speaker's location in it. The feedback from the speaker transmits the impedance fluctuations to the amplifier in such a manner that it tends to compensate for the speaker's response irregularities.

Amplifier equalization has been and is being used in other speaker systems to improve their overall frequency response. However, fixed equalization cannot be fully effective against room-response effects, or against narrow-band response irregularities. The LWE system is, at least in

theory, able to reduce *any* response changes—regardless of bandwidth or cause—that are reflected in voice-coil impedance changes. Of course, the feedback correction, even in the ideal case, can control only voice-coil movement, and cannot eliminate cone break-up or other situations in which the cone does not follow the voice coil.

In order for the LWE feedback system to function, it is necessary to inject its feedback voltage into the amplifier circuits. The speaker feedback reduces the overall negative feedback of the amplifier at low frequencies (30 to 40 Hz) by about 10 to 15 dB, so that the amplifier should have at least 20 dB of feedback in its own circuits, be free of instability, and have a good low-distortion, low-frequency power capability. LWE provides "Clip Kits" that permit the necessary connections to be made to most good amplifiers without necessitating any wiring changes that could violate the provisions of their warranties. When purchasing an LWE speaker, it is necessary to specify the amplifier that will be used to drive it, so that the correct Clip Kit can be supplied.

At present the LWE speaker line includes some eight models, from a small two-way bookshelf system to a huge system with twenty-seven drivers. We tested the LWE 1A, a three-way floor-standing system measuring 25 inches high x 17 inches wide x 12 inches deep, and weighing nearly 60 pounds. It has a 15-inch woofer, a 6-inch cone mid-range speaker, and a horn-loaded tweeter with a vertically oriented 1½ x 4-inch mouth. It is a 4-ohm system.

In the rear of the LWE 1A are continuously variable treble and mid-range level controls, with attenuation settings calibrated at 3-dB intervals down to -12 dB. A third control is a six-position switch called a ROOM GAIN control. It modifies the feedback characteristic at low frequencies to compensate for the effect of different room sizes on bass performance. During our tests and listening evaluation of the LWE 1A, we drove it from a Dynaco SCA-80 amplifier, with the appropriate Clip Kit installed following the simple, clear instructions provided with the kit.

We made an initial frequency-response measurement with mid-range and treble controls at maximum and room gain set at position 1 (for smaller rooms). Then we made a series of measurements varying one control at a time over its full range. From this, we selected the settings that gave flattest response overall, and made our usual frequency-response measurement by averaging the outputs of eight microphones.

The flattest frequency response in our room was obtained with 6 dB of treble attenuation, mid-range at maximum,

(Continued on page 52)

180 WATTS ^{of} SANSUI POWER



SANSUI 5000A

180 (IHF) watts of Sansui power are built into the 5000A—an AM/FM stereo receiver that has been created for the connoisseur who demands the ultimate in tonal magnificence and clarity of sound. The Sansui 5000A features a new FM Pack with linear tuning for greater selectivity and pin-point station selection . . . All-Silicon AM tuner for maximum stability . . . inputs for three separate sets of speaker systems . . . records up to 4 tape decks simultaneously . . . just a few of the features which will make the Sansui 5000A the nucleus of your most comprehensive hi-fi music system for years to come. At your Sansui Audio Dealer. \$399.95

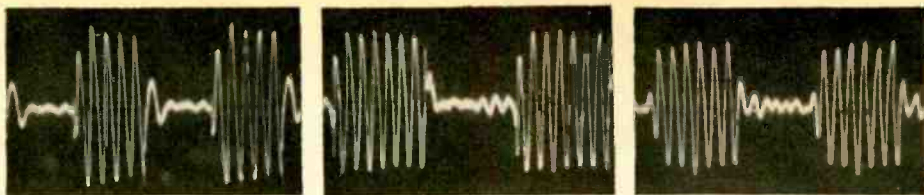
Sansui® SANSUI ELECTRONICS CORP.

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CIRCLE NO. 46 ON READER SERVICE CARD

The tone-burst response of the LWE 1A (shown at 80, 1,500, and 8,000 Hz) was excellent at all frequencies. The ripples between the bursts are the result of room reflections.



and a room-gain setting of 1. It was within ± 5 dB from 75 to 15,000 Hz, with a gently rising response below 300 Hz that reached a maximum of +8 dB in the 50 to 60-Hz range. At the lower limit, the response was down 5 dB (relative to 1,000 Hz) at 22 Hz, which happens to be exactly the response specified by the manufacturer in his literature. We were unable to verify the claimed upper limit of 20,000 Hz, since our microphone response falls off above 15,000 Hz.

The treble-level control is effective above 4,000 Hz, and the changes in response above 10,000 Hz agree closely with its calibration. The mid-range control affects frequencies between 1,000 and 6,000 Hz, with its major action occurring in the 2,000 to 4,000-Hz region. Advancing the room-gain control moves the frequency of maximum bass output from 50 to 60 Hz at position 1 to 70 Hz at position 6, and increases the amplitude in the 70 to 120-Hz range by about 5 dB. This increase is accompanied by a slight reduction in output below 40 Hz. However, the large rooms requiring the highest setting of the control will normally reinforce the low bass output appreciably. Tone-burst response was superior at all frequencies, and, in the absence of room reflections, we suspect it would appear as well-nigh perfect. Polar dispersion was very good above 5,000 Hz, attesting to the effectiveness of the vertically oriented horn tweeter. The mid-range cone speaker was appreciably more directional between 1,000 and 5,000 Hz.

Distortion measurements of the LWE 1A were complicated by the large amount of low-frequency equalization designed into its feedback system. If the amplifier were set to drive the speaker with 2 watts in the mid-range region, the speaker drive (because of the feedback equalization) would become as great as 40 to 60 watts at the lowest frequencies. Understandably, the distortion was relatively high at that drive level. However, so was the acoustic output! Even with this "problem" (which affects only loud, steady, low-frequency signals), we found the distortion using a 1-watt mid-range reference level to be very low down to about 50 Hz, where it was about 2 per cent. It rose to 6 per cent at 40 Hz and 16 per cent at 30 Hz. Considering that the system was being driven with about 40 watts at that frequency, and was "popping" our eardrums with its output, we would consider this to be excellent low-bass performance indeed.

Listening tests essentially confirmed our measurements. The LWE 1A is a very smooth speaker through its middle and high-frequency range, with a somewhat heavy bass. It is not in any sense "boomy" (50 to 60 Hz is well below the usual "boom" range), but rather has a solid, almost

palpable quality. The most impressive part of the LWE 1A test came with the "simulated live-*vs.*-recorded" comparison described in the August 1970 issue. Since the program material in the test rolled off below 200 Hz, the heavy bass did not affect the results. On all the musical program material, the LWE 1A emerged as a virtually perfect reproducer. Even when we knew a switchover had taken place between "live" and reproduced sound, we were rarely able to detect it by ear. In this purely qualitative but revealing test, which we have performed on dozens of speakers, the LWE 1A definitely ranked with the top few truly excellent speakers.

The LWE 1A is a moderately efficient speaker, which, nevertheless, imposes stringent demands on the amplifier in the low-bass region. (The extreme highs are also boosted, but not to the same degree.) We found the 40 watts of the Dynaco SCA-80 to be quite adequate, but would hesitate to use any amplifier (and particularly a receiver) whose low-frequency power capability has been compromised for price or other reasons. Such a component might sound fine with other speakers, but not with this one. Another point deserves mention here. As is true of any speaker system that uses electronic equalization in the amplifier, any remote speakers playing simultaneously with the LWE 1A's will also receive an equalized signal from the amplifier. LWE states that this will cause no problems, even if the remote speakers are of another make, as long as they can handle the bass boost. But for those who prefer to have their remote speakers operate independently of the feedback system, LWE has made available an optional (\$25) speaker-selector switch. The switch is also used when both main and remote speakers are LWE's, in which case it permits only one pair of speakers to supply an equalizing feedback signal. No special provisions are necessary if the main and remote speakers are not operated simultaneously.

To summarize, the LWE 1A speaker system, judging by our experience with it, is a successful solution to the use of overall negative feedback around a speaker. Its frequency response and dispersion are excellent, and its tone-burst response is outstanding. The unusual flexibility afforded by its three controls should allow it to be matched to almost any room, if one has the patience to experiment. It must be used with a *good* amplifier—preferably one of high power—but the results are well worth the effort and expense. The LWE 1A (with Clip Kit) sells for \$265, with the optional base shown available for \$12 more. It is also available as an unfinished "Instant Kit" for about a third less.

For more information, circle 158 on reader service card

SHERWOOD SEL-200 STEREO FM RECEIVER



● THE SEL-200 is Sherwood's finest stereo receiver, offering a level of performance that places it in the front rank

of today's receivers. It has several unusual features and combines a refined FM-tuner design (no AM is included) with a very powerful low-distortion amplifier. It is large (19 $\frac{1}{8}$ inches wide, 6 $\frac{1}{4}$ inches high, and 14 inches deep), weighs over 30 pounds, and is one of the most expensive receivers on the market. It is also one of the most sensitive and powerful receivers we have tested.

The SEL-200's front panel is dominated by its basic operating controls—tuning knob, input selector, and a

(Continued on page 54)



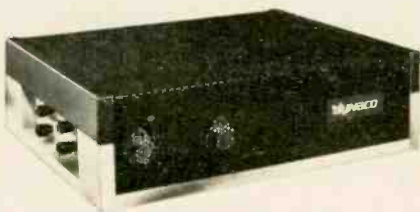
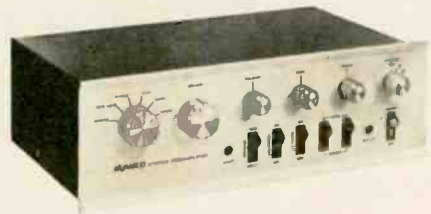
"...quite probably the best buy in high fidelity today."

—the Dynaco A-25 speaker (\$79.95 assembled only)

from THE STEREOPHILE, Box 49, Elwyn, Pa. 19063

"...(sonically) we cannot see how any preamp, present or future, could surpass the PAT-4."

(\$89.95 kit, \$129.95 assembled)



"...makes most loudspeakers sound better."

The Dynaco Stereo 120 power amplifier
(\$159.95 kit, \$199.95 assembled)

These opinions from *The Stereophile* are even more meaningful since it is the most respected journal in the audio field, whose sole source of revenue is from its subscriptions.

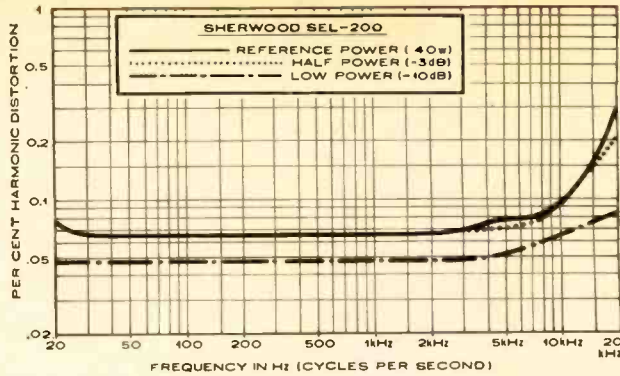
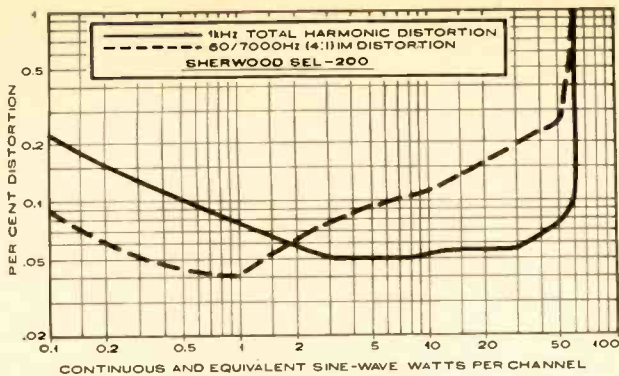
Over the years Dynaco has proved faithful to its philosophy of providing outstanding per-

formance at a most moderate cost. Proper initial design eliminates the need for model changes. The savings achieved are passed on to you. What is "state-of-the-art" when you acquire it will still meet contemporary performance standards years later.

Send for literature or pick some up at your dealer where you can see and hear Dynaco equipment.

dynaco inc.

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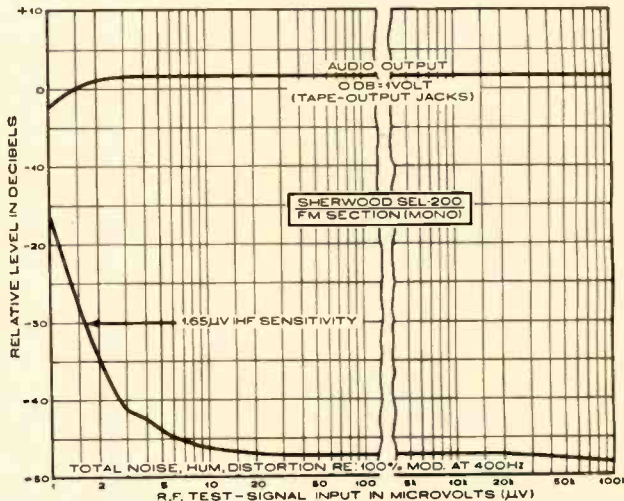


volume control with an a.c. power switch. The tuning-dial calibrations, though not linear, are very accurate. There are marks at 200-kHz intervals, and it is possible to preset the tuning to any desired FM station with confidence that it will be tuned correctly. On the dial face there are two pairs of red and yellow indicator lamps. One pair indicates stereo or mono FM reception, and the other shows when phono or auxiliary program sources are being used. The tuning dial and meters are illuminated only when the FM tuner is used. The dial illumination is adjustable and is controlled by a small knob on the panel. Two tuning meters, a zero-center meter and a relative signal-strength indicator, are also located on the tuning dial.

The Sherwood SEL-200 has only three basic inputs—PHONO, FM, and AUX. Of course, there is a tape-monitor pushbutton and tape recorder input and output jacks in the rear. The tape jacks are duplicated on the front panel in the form of a pair of three-contact phone jacks. The front-panel jacks facilitate connecting a portable tape recorder, and they can be used to dub from one tape recorder to another. A third front-panel jack accommodates stereo headphones.

The remaining controls of the SEL-200 include a mode selector (STEREO, CH 1, CH 2, or MONO) effective on all inputs, bass and treble tone controls, and a balance control. There are four pushbuttons to operate the HUSH (FM interstation-noise muting), high-frequency filter, tape monitoring, and loudness compensation, and a fifth STEREO ONLY pushbutton that permits only stereo FM broadcasts to be heard. There are provisions for two pairs of speakers, plus a single mono speaker fed with the sum of the two channels. Each speaker system has its own front-panel pushbutton control; the speakers can be used in any combination that does not present a load of less than 4 ohms to the amplifier.

In the rear, besides the usual connectors, there are two a.c. outlets (one switched, the other always powered), an FM-muting threshold adjustment, and a three-position



phono-sensitivity switch. Although this is intended primarily to match the phono level to that of the FM tuner, it also permits cartridges with a wide range of output levels to be used without risk of overloading the phono-preamplifier stages.

Inside, the tuner section of the Sherwood SEL-200 has an FET front end, with IC's in the i.f./limiter stages. The selectivity of the i.f. section is enhanced by a hermetically sealed, nine-pole inductance-capacitance toroid filter, which is claimed to provide better characteristics than a crystal filter. The FM noise-muting circuit has been designed to eliminate the usual thumps and noise bursts that negate the virtues of many such circuits. It worked beautifully, and proved to be one of the best muting systems we have encountered.

The SEL-200 FM tuner proved to be all that was claimed for it. We measured the IHF sensitivity as 1.65 microvolts, and the distortion at inputs of 10 microvolts or more was under 0.5 per cent (which is the residual-distortion level of our signal generator). The FM frequency response was exceptionally flat, within ± 0.5 dB from 30 to 15,000 Hz, indicating to us that the SEL-200 does not have low-pass filters to remove 38-kHz components from its FM outputs (such filters almost always have a measurable effect on the FM response at the very high frequencies).

The stereo separation on FM was about 35 dB at mid-frequencies and exceeded 25 dB from 30 to 3,000 Hz. Our separation measurements at high frequencies were affected by the residual 38-kHz signal in the receiver's outputs. By filtering out the 38-kHz signal, we could improve the measured separation to about 16 dB at 15,000 Hz. This is very nearly the limit of our signal generator's capability at that frequency, and there is every reason to believe that the receiver had better separation than we measured.

(Continued on page 56)

The KLH-33 Speaker System: A Clarification

THE review of the KLH-33 speaker system (July 1970) may have left some readers confused as to the acoustic operating principle involved. Although superficially it appears to be a reflex-type design because of the presence of a duct, the enclosure and duct are so heavily damped acoustically that the system operation approaches the acoustic-suspension mode. KLH's design goal was to achieve the virtues of both modes of operation and the problems of neither. KLH also informs us that behind the 3½-inch grille covering the tweeter area there is actually a 1¾-inch dome radiator rather than a 3½-inch tweeter, as was stated in the report.



To maintain the uncompromising standard of Garrard automatic turntables, we mass produce them.

Garrard of England is the world's largest producer of component automatic turntables.

A mass producer, numerically speaking.

Especially curious, since Garrard remains a staunch foe of mass production methods.

At our Swindon works, final assembly of the Garrard SL95B is in the hands of nineteen men and women.

Hands, not machines.

A modest record

As Brian Mortimer, Director of Quality Assurance, sees it, "In top form they turn out twenty units an hour. A rather modest record in these days of mechanized production lines.

"But if we were to speed it up, we'd pay for it in quality. And, in my book, that's a bad bargain."

At Garrard, we insist that each person who assembles a part test that finished assembly. If it isn't up to standard, it's corrected on the spot—or set aside to be made right.

And then we test our tests.

Four of our nineteen final "assemblers" do nothing but testing.

Before each unit is packed in its carton, it must pass 26 final checks that cover every phase of its operation.

Is all this fussbudgetry really necessary?

By hand.

Brian Mortimer answers it this way. "It would be sheer folly to give up the precision we'd achieved in manufacture through imprecise assembly."

The case for fussbudgetry

Of the 202 parts in a Garrard automatic turntable, we make all but a handful ourselves.

And we do it for just one reason. We can be more finicky that way.

For instance, in the manufacture of our Synchro-Lab motor we adhere to incredibly fine tolerances.

Bearings must meet a standard of plus or minus one ten-thousandth of an inch. Motor pulleys, the same.

To limit friction (and rumble) to the irreducible minimum we super finish each rotor shaft to one *microinch*.

And the finished rotor assembly is automatically balanced to within .0008 in.-oz. of the absolute.

So, in the words of Brian Mortimer,

"We indulge our fussiness with a certain amount of conviction."

From Swindon, with love

For fifty years now Garrard has been important to the people of Swindon, and they to us.

Many of our employees are second and third generation. (Mortimer's father hand-built the first Garrard.)

And 256 of them have been with Garrard for more than 25 years.

We've been in good hands.

Today's SL95B is the most highly perfected automatic turntable you can buy, regardless of price.

Its revolutionary two-stage synchronous motor produces *unvarying* speed, and does it with an ultra-light turntable.

Its new counterweight adjustment screw lets you balance the tone arm to within a hundredth of a gram.

And its patented sliding weight anti-skating control is permanently accurate.

\$44.50 to \$129.50

There are six Garrard component models from the 40B at \$44.50 to the SL95B (shown) at \$129.50.

Garrard standards, nonetheless, do not vary with price. Only the degree of refinement possible.

The choice is yours. However, your dealer is prepared to help.



Garrard[®]
British Industries Co.

The audio amplifiers of the SEL-200 are rated by an assortment of methods, from 275 watts (IHF ± 1 dB, 4-ohm loads) to 60 watts per channel (rms, 8-ohm loads) with one channel driven. Sherwood also rates the SEL-200 at 40 watts per channel with both channels driven continuously at less than 0.3 per cent distortion from 20 to 20,000 Hz.

Sherwood's power ratings for the SEL-200 proved to be quite conservative. Clipping occurred at about 60 watts at 1,000 Hz, and harmonic distortion was well under 0.5 per cent up to 60 watts per channel. A slight increase in "distortion" (0.23 per cent) that occurred at 0.1 watt was actually residual noise, measured with the receiver's gain control at maximum, rather than harmonic distortion. Intermodulation distortion was under 0.1 per cent up to 8 watts, rising gradually to 0.23 per cent at the rated 40 watts and to 0.84 per cent at 60 watts. The amplifier delivered about 100 watts into 4 ohms, and about 30 watts into 16 ohms.

At the full 40-watt rated power output the distortion of the SEL-200 was typically under 0.07 per cent over most of the audio frequency range and did not exceed 0.1 per cent below 11,000 Hz. It rose to the rated maximum of 0.3 per cent at 20,000 Hz. At half power, the distortion was essentially the same, and at one-tenth power it was slightly under 0.05 per cent up to about 5,000 Hz, reaching a maximum of 0.085 per cent at 20,000 Hz. Out of curiosity, we ran a distortion test at 60 watts per channel output—50 per cent above the manufacturer's ratings. At 60 watts per channel, both channels driven, distortion was typically about 0.5 per cent over most of the audio range, and below 0.75 per cent from 27 to 15,000 Hz. It rose to 1.6 per cent at 20 Hz (still very creditable performance), and could not be measured at 20,000 Hz because the automatic protective circuit cut off the amplifier at that level. The Sherwood protective circuits proved very effective, but some-

what disconcerting in their action. The amplifier simply went "dead," and was restored to service by shutting it off for ten seconds and re-starting it. While it is unlikely to happen, the circuits *could* trip at high volume levels with 4-ohm speakers, and it would be helpful if the unit had a warning light to show that the protective circuits have tripped.

The hum and noise levels were very low—77 dB below 10 watts on AUX and 64.5 dB below 10 watts for the phono inputs. Only 68 millivolts was needed to drive the receiver to 10 watts on AUX. The three phono sensitivities were 0.72, 1.5, and 3 millivolts for a 10-watt output. The corresponding overload levels were 17.5, 35, and 73 millivolts. For most cartridges, the two less-sensitive settings would be preferred.

The loudness compensation worked very well, boosting the lows at reduced volume control settings, but only to a moderate degree. The high-frequency-noise filter was excellent, with a 12-dB-per-octave slope above 5,000 Hz. The tone controls sounded good, but most of their effect occurred with knob rotations between $\frac{1}{3}$ and $\frac{2}{3}$ of the way between center and the extreme settings. The bass control had the exceptional range of +22.5, -18 dB at 50 Hz—well beyond Sherwood's published specifications. The RIAA equalization was very accurate, within +0.5, -1.5 dB from 30 to 15,000 Hz.

The Sherwood SEL-200 proved to be all that its specifications and our tests indicated. We enjoyed its very smooth, accurately calibrated tuning dial, transient-free hush circuit, clean sound, and ample power reserve, which can do justice to any speaker we know of. At \$599 (including a handsome walnut cabinet) it is far from cheap, but neither are those receivers that are in any way comparable to it.

For more information, circle 159 on reader service card

The Seraphim Guide to the Classics:



**10 stereo records,
10 musical eras,
1 spectacular set.
\$29.80***

*Suggested price. Optional with dealer.

Where can you turn for a comprehensive survey of music? Not to books alone. And not to recordings alone.

Now, Seraphim has created the answer—a long-needed guide to the classics.

For each era, a separate album.

Each of the 10 albums traces the evolution of one period, beginning with "The Middle Ages and Renaissance" in Volume 1, through to a study of "New Music" in Volume 10.

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Ten individually jacketed albums. Five centuries. Over 60 composers, in sequence and in context. A collection that will make every recording you possess a richer experience.

Artists from Angel.

No one could achieve this monumental task so effectively as Seraphim. For only Seraphim could draw on the world's greatest library—that of Angel Records—for unsurpassed performances.

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The cost? An incredible \$29.80* for the complete collection of ten records in their handsome slip-case.

Examine this milestone in music history. Once you see it, you will know you must own it.



CIRCLE NO. 6 ON READER SERVICE CARD



WE'RE A LOT MORE THAN JUST A PRETTY FACE

At Sherwood, we know beauty is a lot more than skin deep. And while we're partial to our own pretty face, we think what goes on inside is more important.

Take a beautiful example. Our model S-8900 stereo FM receiver. (Which comes as the S-7900, if you want AM/FM.)

The S-8900 goes for the not inconsiderable sum of \$399.95. But what a way to go.

There's 225 watts (\pm 1dB) at 4 ohms. (48 watts per channel RMS.) FM distortion is 0.15%, the lowest in the industry. And a 3 year parts warranty, plus 1 year labor.

The S-8900 features a solid-state ceramic FM IF filtering circuit, permanently

aligned and measurably superior to crystal filters. There's an exclusive interchannel hush control and a zero-center tuning meter. It means terrific FM reception.

Of course, we made our face beautiful. We added an extra front panel tape record/dubbing jack. And pushbuttons for loudness, high filter, tape monitor, stereo/mono, plus two for controlling separate speaker systems.

Ask your dealer to rate Sherwood quality with anyone else. He knows why we're better.

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58

By JAMES GOODFRIEND



GOING ON RECORD

QUALITY IN QUANTITY

"QUALITY" is a word not much used in American business any more, except to note its demise. I hear the word used in a positive sense almost exclusively by dealers in fine arts and better antiques, who prefer to refer to things as being of good or very high quality instead of tossing around the word "masterpiece" until, like so many of our supremely complimentary words, it loses all meaning. But "quality" is a useful word and a useful concept in many fields. Numerous readers of this publication, right now, are concerned about quality as it applies to records, and it is for them that I would like to outline here the factors that enter into the making of high- or low-quality records. I tend to think that some record companies too could use, if not a refresher course in the subject, perhaps a check list of major points against which to re-examine their standards.

When you mention record quality to a collector he almost always starts talking about noisy surfaces. This is obviously what bothers most record buyers today, but the quality of the pressing itself is certainly not the whole story. In fact, when it is a matter of just how much control the company can exercise at the various stages in the production process, the pressing is very nearly the thing it can do the least about. But more of that later.

Suppose we begin at the beginning. Assuming that the music to be recorded is purely a matter of personal taste or personal guess as to what the market wants, the first point of quality determination is the selection of the performing artists. It is naïve to assume, for example, that the casting of an opera or other vocal work is done purely on grounds of quality, taste, and availability. Those factors enter into it, of course, to a greater or lesser degree, but so do price, contractual commitments, personal liking or antipathy, and a host of other extramusical concerns. We can easily admit that no recorded opera has ever been cast perfectly, but we are not in touch with the reality of the situation until we

realize that few such productions have ever been cast as well as they *might* have been either. A significant degree of quality is often traded off for a small monetary saving, the repayment of a favor, or the satisfaction of a personal antagonism. The record business is a very human business.

Collectors often wonder, too, about the relatively large recorded repertoires of certain soloists, chamber groups, or even full orchestras, whose musical qualities do not seem to stand up under careful listening. Charity might put it down to a difference in taste between producer and listener, or, at the worst, to a lack of discernment on the part of the producer. But charity is often wrong. Certain artists are popular with record entrepreneurs simply because they come cheap. I mention this only to make a point: the production of a low-quality recording is often the result of a conscious decision to do so.

If the artist can be chosen on such nonmusical bases, it is obvious too that quality is not the sole factor that enters into the choice of a recording studio or hall or an engineering staff. And, indeed, it isn't. Similar factors apply. Who will do it cheapest? Who is on staff and not busy at the moment? What hall can be gotten at the last moment?

The record collector should be aware particularly of just how much contractual commitments determine the quality of records that are made. Artist exclusivity is perhaps not as important to a company as it was ten years ago (in the classical field at least), but it is still a factor. With pop music it is simply all-important. An artist or group is signed to an exclusive contract on the basis not only that he or they will record for no one else, but that the artist will make a given number of records a year. It is a rare instance indeed when one party or the other does not insist on the complete fulfillment of the contract. Thus the artist may make records he is not prepared to make, the company may issue records it does not want to issue, reper-

(Continued on page 64)

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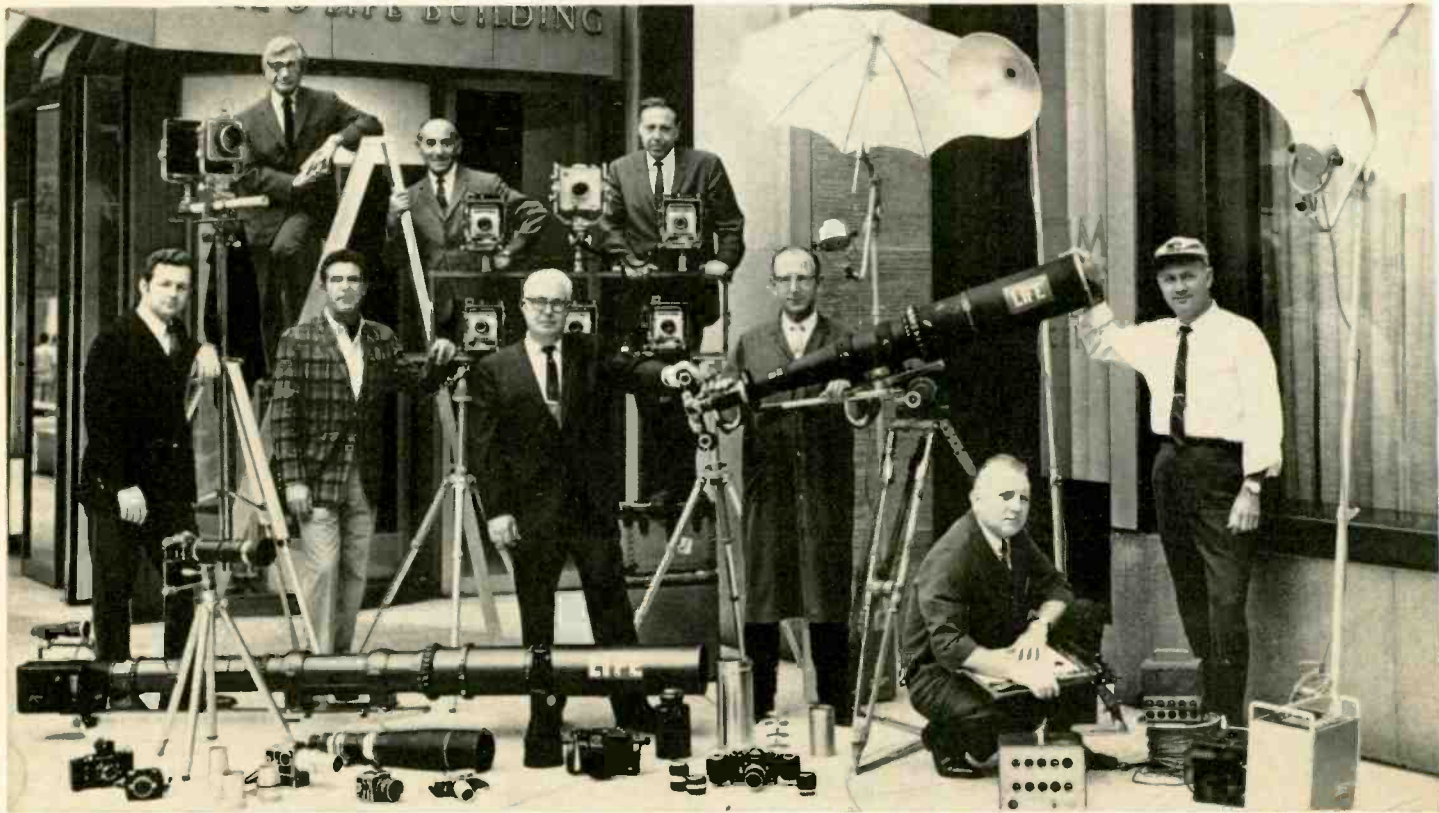
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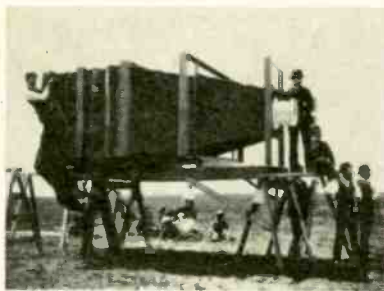
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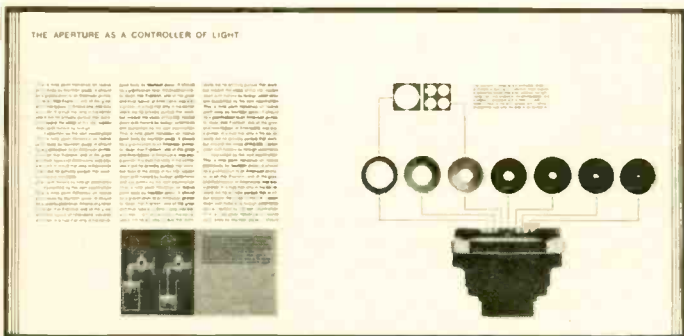
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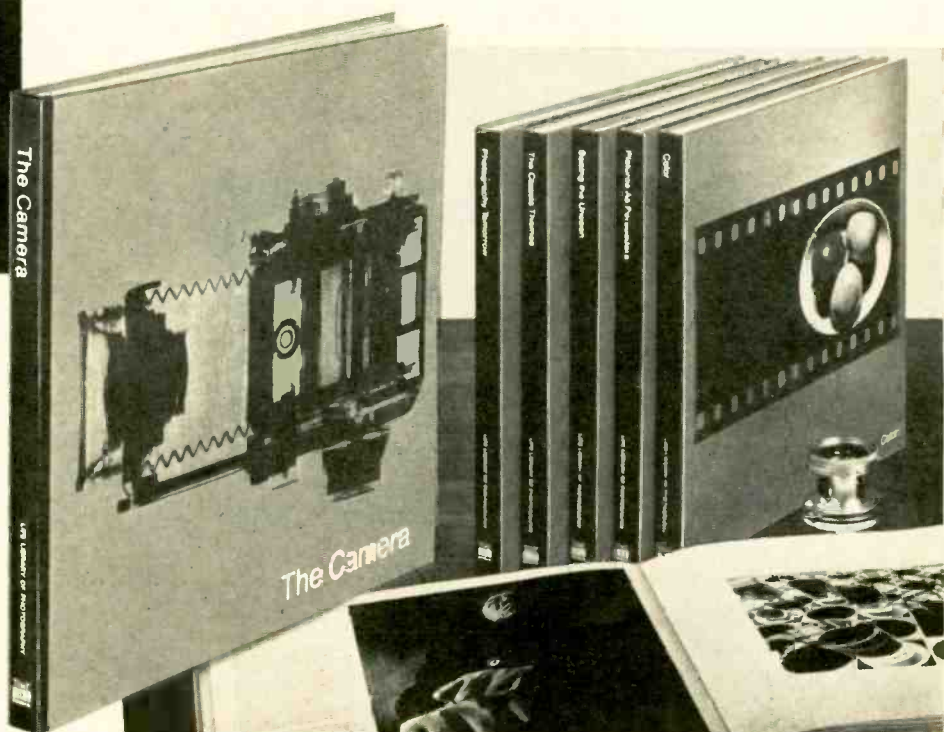
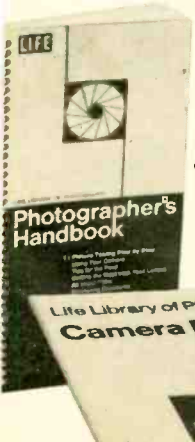


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toire is needlessly duplicated because the parties can agree on no other material, artist and repertoire are badly matched because a certain composition is desired and the company has a commitment to record *something* with a particular artist before a certain date. Result: too many records that should not have been made are made.

In the recording process, and again later in the editing process, time becomes a major factor. Musicians, unless they are solo performers, are paid by the hour. American union rules specify a certain sum for a three-hour session, anything beyond three hours being considered overtime and charged for at a higher scale. European orchestras have similar arrangements. The average time allotted for the completion of a recording is nine hours, three three-hour sessions. Any increase in the ultimate quality of the record that might result from the use of overtime must be balanced against the cost of that overtime. Similarly, studios, engineers, and tape editors are paid by the hour. The more time one spends in an effort to raise the quality—in whatever way—the more money it costs. In those situations where union minimums do not apply, records are often turned out in minimal time, the producer consciously aiming for the lowest commercially acceptable level of quality.

The transfer from tape to disc and the master plating process are not usually contributory to much loss in quality. But even here, some producers are too easily satisfied. Money again, and time.

Finally, getting back to the quality of the pressing, we find that the trade-off of quality for money and time, or *vice versa*, is not nearly so direct. Pressings are available in different qualities at different prices from several pressing plants. Though most companies issuing classical records order and pay for top-quality pressings, the consumer still receives, all too often, unsatisfactory goods. The problem lies in the fact that most pressing plants are set up to mass-produce million sellers. Pressings of such records must meet certain minimum quality standards, but these are less important than simply getting the material to the market fast. To ask the same plant to produce top-quality classical pressings is to ask a rake to do the work of a comb. Better quality control is not just more expensive, it is impossibly more expensive. Many European plants *do* produce better-quality pressings, it is true. Perhaps someone here will one day study their methods and improve ours. After all, the aim of a responsible record company should be to make the *best possible* record, and perhaps if we had more of the best possible and less of the just passable the business would be in a little better shape today.

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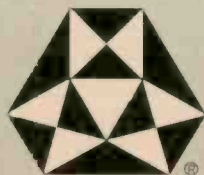
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Mahler's *Fifth Symphony*

EACH of Gustav Mahler's first four symphonies had its literary associations: the First, with the collection of German folk poetry *Des Knaben Wunderhorn* and the novel *The Titan* by Jean Paul Richter; the Second, with *Des Knaben Wunderhorn* and Klopstock's "Resurrection" Ode; the Third, with *Des Knaben Wunderhorn* once again and Nietzsche's *Also sprach Zarathustra*; and the Fourth, with *Des Knaben Wunderhorn* yet again. The Fifth Symphony, composed during Mahler's summer vacation period in 1901 and 1902, marked a new direction in his symphonic thought: to the surprise of its first hearers the literary associations were gone. In the words of Mahler's associate and champion Bruno Walter, Mahler

"... has had enough now of struggling with weapons of music for a philosophy of life. Feeling strong and equal to life, he is now aiming to write music as a musician. . . . Nothing in any of my conversations with Mahler and not a single note point to the influence of extra-musical thoughts or emotions upon the composition of the Fifth. It is music, passionate, wild, pathetic, buoyant, solemn, tender, full of all the sentiments of which the human heart is capable, but still 'only' music, and no metaphysical questioning, not even from very far off, interferes with its purely musical course. On the other hand, the musician was all the more diligently striving to increase his symphonic ability and to create a new and higher type."

Mahler himself conducted the first performance of the new symphony in Cologne in October, 1904, and five months later it was given its first American performance by the Cincinnati Symphony Orchestra conducted by Frank van der Stucken. But from the very beginning, Mahler was not satisfied with his orchestration of the score—at a reading rehearsal with the Vienna Philharmonic early in 1904 he eliminated half the percussion instruments he had originally called for. In her reminiscence of life with Mahler, his widow Alma wrote: "From the Fifth onward, he found it impossible to satisfy himself; the Fifth was differently orchestrated for practically every performance; the Sixth and Seventh were continually in process of revision." And this state of affairs continued almost to the very end: the last letter in Mahler's published correspondence, addressed to the conductor Georg Göhler and dated three months before Mahler's death, states, "I have finished the Fifth. I actually had to reorchestrate it completely. I don't understand how I could have gone so completely astray—like a beginner. Evidently the routines I had established with the

first four symphonies were entirely inadequate for this one—for a wholly new style demands a new technique."

The form of the Fifth Symphony is unusual: it is in three "parts" and five movements. Part I is made up of a solemn and impassioned Funeral March and a tempestuous cry of anguish; Part II is a giant Scherzo; and Part III consists of a tender Adagietto and a rollicking concluding Rondo.

In the mid-1930's, Bruno Walter recorded just the Adagietto movement, in a famous 78-rpm disc with the Vienna Philharmonic Orchestra. Then, in 1947, he recorded the whole symphony with the New York Philharmonic. The latter release has seen almost continuous service since it was originally issued, first as a fat album of 78's, then as an LP transfer, and currently as an electronic-stereo reprocessing in Columbia's low-price Odyssey line (32 26 0016). Rehearing the performance again, I was struck by two things: its effortless naturalness and simplicity—Walter makes telling points repeatedly without unduly calling attention to that fact—and the generally excellent recorded sound (with the exception of the extremely loud reproduction of the delicate Adagietto). Clearly, Walter's performance is still a potent contender even among the other half-dozen recordings of the score that exhibit much more modern sonic techniques.

Of these other half-dozen recordings, my favorites are those by Sir John Barbirolli (Angel S 3760) and Leonard Bernstein (Columbia M2S 698). Both conductors offer performances that are thoroughly idiomatic, but each stresses a different side of the Mahler mystique: Barbirolli underlines the anguish that is at the heart of much of this score; Bernstein stresses its turmoil. Barbirolli's is the more recent of the two, and thus it benefits from a warmer and more open sound reproduction, but Bernstein's, now almost ten years old, has surprisingly good sound even today. You can't go wrong with either one.

Tape? Most amazingly, the Fifth, one of Mahler's most frequently performed symphonies, is available to tape collectors in only one reel-to-reel recording, the reading by Rudolf Schwarz and the London Symphony Orchestra (Tape Mates TMS 121). It is a rather indifferent performance, distinguished by no special personal insight, and is certainly not in a class with the Bernstein and Barbirolli versions. I cannot believe this condition will be allowed to continue much longer.

REPRINTS of the latest review of the complete "Basic Repertoire" are available without charge. Circle No. 160 on reader service card.

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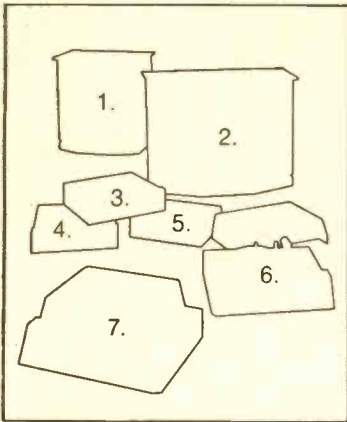


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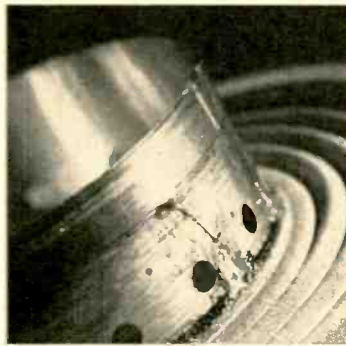
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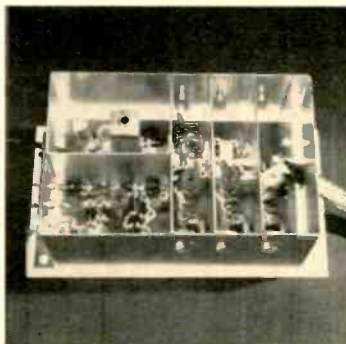
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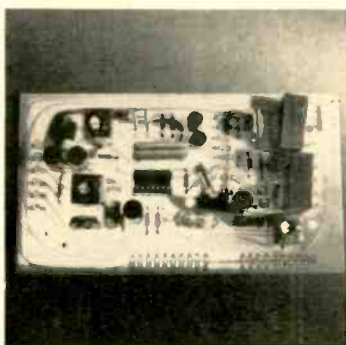
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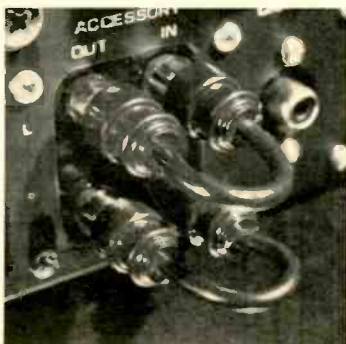
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For a free copy of the new Altec catalog, write to Altec Lansing, 1515 S. Manchester Ave., Anaheim, CA 92803.



THE FOUR-CHANNEL FOLLIES

Any number of amateurs and professionals
are trying to get into the act, but it is still
too early to know which of them will make the big time

By **LARRY KLEIN**

Technical Editor



PRESS RELEASES and phone calls reach my desk almost daily informing me of new quadrasonic techniques, broadcasts, demonstrations, components, and prerecorded tapes. Mind you, what I'm being told about are *not* improvements on standard techniques, but rather completely *new* methods and systems for realizing four channels. At the moment, the audio industry is so intent on climbing aboard the quadrasonic bandwagon that no one appears to have noticed that the vehicle is heading off in several directions simultaneously.

Given the situation, perhaps the best way to pass on to readers an overview of what I'm beginning to think of as the Four-channel Follies is to answer some of the questions that have been—or should be—asked about quadrasonic reproduction.

● **What is achieved by using four channels for stereo reproduction instead of the usual two channels?**

No, friends, the correct answer is *not* "larger profits for the high-fidelity industry." The four-channel picture may at the moment be confused (if not chaotic), but, in general, the motivations of most of the parties involved seem to be relatively pure. I can vouch for the fact that the component manufacturers, at least, view quadrasonics as a legitimate advance in the art and science of music reproduction (they are not, of course, *opposed* to making a few extra quadrasonic dollars).

Quadrasonic stereo provides an enhancement of the kind of listening experience already familiar to owners of high-quality two-channel stereo equipment (and it might be good to add here that "stereo" does not mean "two," but "solid"—which is to say three-dimensional). Good two-channel reproduction is capable of placing voices or musical instruments anywhere within a broad panorama stretching between the two speakers and providing some illusion of sonic "depth" as well. Four-channel stereo can carry this illusion a giant step further by causing performer's voices and instruments to appear in the areas behind and to the sides of the listener. But since (participatory theater aside) we do not normally find ourselves in the midst of performing groups, this "surround" approach lies in the realm of special effects—though it can be very impressive for popular music, and we may hear more and more serious works composed specially for it. Another—and evidently much more difficult—effect that can be achieved through quadrasonic techniques is intended to bring to the listening room a reasonable facsimile of concert-hall acoustics. Thus the orchestra remains spread out between the two front speakers as in ordinary stereo, and the rear speakers reproduce most of the reverberant sound

normally reflected from the walls of the concert hall. A listener to a quadrasonic recording of this sort should therefore not be particularly aware of the rear speakers as discrete sound sources; their contribution would simply enhance the illusion of concert-hall space.

● **How many types of four-channel systems are there, and what are their advantages and differences?**

The word "system" as used herein refers specifically to the techniques employed to embody (or encode) four discrete channels on a disc or tape. As of last count, there seem to be five more or less viable systems in existence. I'm not including in the five the various broadcast systems intended only for quadrasonic FM, since such techniques are not usable for discs and tapes. Although no manufacturer has proposed, in so many words, the adoption of three separate quadrasonic techniques (for discs, tapes, and FM), each limited to and suitable for only one medium, several companies unfortunately seem prepared to go along with such an approach. Manufacturers of four-channel tape recorders and prerecorded tapes apparently couldn't care less about how their products are going to be broadcast over FM. And those advocating special sub-carrier multiplex techniques for single-station four-channel FM broadcasts are seemingly unconcerned about the quadrasonic problems faced by the disc and tape media. Of course, each group is stressing the "compatibility" of its particular system. But by compatibility they mean only that four-channel material *in their particular medium* is playable on today's two-channel equipment as well.

I can see no reason for manufacturers or audiophiles to settle on *any* four-channel system that requires twice the amount of tape, or disc, or broadcast "space" as two-channel stereo. Nor can I see any good reason for the consumer to have to buy a new tape player, or tuner, or who-knows-what for records, when a single truly compatible system seems achievable. What I'm advocating is a system such as that shown in Figure 1, so designed that (1) the four channels can be "coded" into two channels and be put in that form on tape (in any format), disc, and/or broadcast; (2) that the encoded material be playable on today's two-channel stereo equipment with full fidelity; and (3) that the encoded material can be restored to four discrete full-fidelity channels by some type of relatively inexpensive adapter (decoder). The adapter would be connected to the equivalent of the pre-amplifier outputs or even to the stereo speaker terminals. Note that what I've described is a sort of universal quadrasonic device that obviates any special four-channel multiplex adapter for the FM tuner, expensive four-gap

in-line heads for tape players, and special record players. Obviously, the companies and/or engineers that have developed these four-channel heads, phono cartridges, tuner circuits, and so forth are not likely to have any love to spare for any system that eliminates their brain children in one swell foop. Therefore, each of these groups can be expected to push hard for universal adoption (or FCC approval in the case of FM) of its particular inspiration. As a counterbalancing force, however, there are those (such as myself) who have no vested interest, either in money or pride, in the triumph of any particular techniques, but would prefer a system that achieves maximum fidelity, maximum compatibility (in my definition of the term), and minimum obsolescence of present equipment.

● **What about the already existing four-channel, four- (or eight-) track players and recorders?**

In my view, these may constitute a blind alley, since I am betting that a compatible system such as described above can be (or already has been) developed. Certainly those readers who would like to experiment with four-channel playback and recording (heaven knows lots of experimentation is required before techniques can be standardized) should find working with a four-channel recorder instructive. But anyone who expects that by doing so he is investing in the four-channel system of the future is, according to *my* crystal ball, probably mistaken. But no matter which way things go, a four-channel open-reel recorder will still play normal two-channel stereo—and therefore encoded four-channel recordings when and if they became available. (Four in-line gaps do have certain advantages in dubbing and live recording as well, but that's another story.)

In regard to my first experiences with the eight-track-cartridge version of quadrasonic reproduction, my inclination is to follow the suggestion of Bambi's friend Thumper: "If you don't have anything nice to say, it's best you don't say anything at all."

● **Early quadrasonic recordings seemed to be somehow inadequate. Have they improved?**

Not significantly. Since my first articles on the subject, I have attended a number of public and private demonstrations and have usually come away disappointed. As far as I can tell, the major difficulties arise in the recording rather than in the playback process—though the two are, of course, interdependent. Part of the problem arises from the fact that almost all studio-made pop (and some classical) recordings are taped on multi-track machines. Each instrument or performer is allotted an individual track on an eight, twelve, or even twenty-four-track recorder that uses 1 or 2 inch wide tape. The main purpose of multi-track recording in popular music is to permit a certain amount of *post hoc* juggling about of the instruments and arrangement until the desired sonic effects are

achieved. In classical recording, multi-track permits balancing of the various instrumental voices against each other and against the hall acoustics during the "mix" down to two (or four) channels. In effect, multi-track taping permits the recording engineer to relocate and re-balance his microphones long after the recording session.

Most of the quadrasonic demonstration tapes use material that was originally recorded in multi-track with the intention of its being mixed down to two channels rather than four. But even those sessions that had a quadrasonic recording in view at the outset were somewhat disappointing, despite their having been conducted by engineers with some four-channel experience. They simply lacked the "I am there" quality that I hope to experience with classical four-channel recordings.

In the pop/rock area, one of the best demo tapes I have heard was of the Blood, Sweat and Tears group. It was exciting listening because the performers were placed sonically around the limits of the room with the listener in the middle. The best classical demo I have heard is a Boston Pops tape made under the auspices of Acoustic Research, Inc. It beautifully captured the concert-hall ambiance—the acoustic "feel"—of Boston's Symphony Hall, in which the original performance took place. The rear microphone placement (only four mikes were used) was determined by the locations of two ceiling holes (previously used for two-channel recording) through which omnidirectional (!) microphones could be conveniently lowered. There is perhaps a lesson to be learned from this: not only do the normal two-channel recording rules (such as they are) not apply, but the approach to four-channel recording is not readily subject to theoretical analysis.

A question has quite naturally arisen: How much inter-channel separation is enough—and when? Several of the proposed four-channel systems do very well when only one or two channels are operating, but interchannel separation suffers badly when all four channels are handling program material simultaneously. The loss of separation is not especially significant in respect to instrument localization, but it appears to be very important in establishing a practical listening environment. Adequate separation, which in the case of quadrasonic stereo seems to mean having discrete information in each channel—enlarges the balanced-listening area and eliminates the need for constant readjustment of the front-to-back balance control as the listener moves or the program changes.

As a bad case in point, at several of the four-channel demonstrations I have attended there seemed to be a single, precisely located (for a given recording) "correct" seat that was usually at the intersection of a pair of imaginary lines drawn from the front-right to the rear-left and from the front-left to the rear-right speakers. If one moved away from this X-marked spot, the front-to-rear balance went completely askew. This appears to be much more a problem of recording than of reproduction.

In private conversation, an executive of one of the major recording companies commented to me that in order to produce quadrasonic tapes with adequate separation and "natural" ambiance—even with *new* four-channel recordings—it may be necessary to manipulate the sound electronically with some of the same techniques now employed to generate "electronically enhanced" stereo discs from monophonic masters. In my view, the legitimacy of such an approach is really not arguable. The test of any quadrasonic recording technique is the sound of the final product.

● **How well do the various quadrasonic techniques work and how do they differ from each other?**

The "standard" medium against which the other systems are judged is, at the moment, provided by the four-track quadrasonic tape recorder. As of now, there are several more-or-less compatible systems that can encode an original four channels into two (for putting on disc or tape or broadcasting) and then, in playback, decode them back to four channels. Obviously, the way to evaluate the fidelity of any such coder/decoder system is to compare the sound of a good four-channel tape that has been through the encoding/decoding process with the sound of the four-channel original.

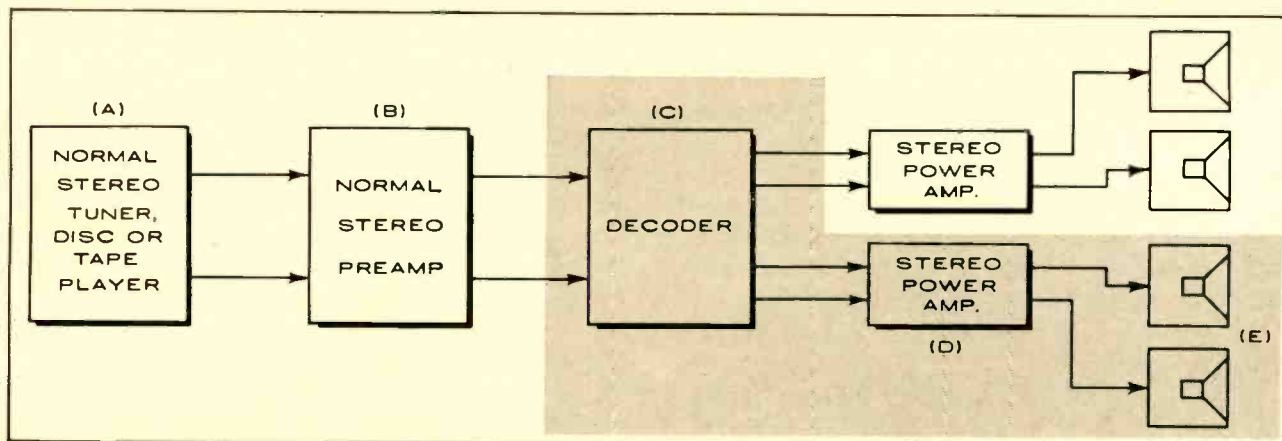
I have heard this sort of A-B comparison done with the Scheiber compatible system at a demonstration given by the Advent Company (Advent has signed an agreement with Peter Scheiber's company to complete the development of the Scheiber system and to market it). My reaction to the Advent/Scheiber demonstration was ambivalent. I couldn't really tell how well the Scheiber encoded tape worked because I didn't much like the sound of the original four-track, four-channel tape with which it was compared. I *can* say that I heard no loss of frequency response or increase in distortion in the coded/decoded material. However, there was some loss of the sense of hall ambiance and an ambiguity of localization

that developed when all four speakers were working. I've been told since that part of the deterioration was the fault of the electronics, and that this has been corrected. But some of the differences were, I think, inherent in the Scheiber system—how significant they are I cannot say.

David Hafler of Dynaco has also demonstrated a system he has developed that seems capable of doing what the Scheiber system does. However, in theory, it suffers to a greater degree from loss of separation than does Scheiber's system. On the other hand, the Dynaco approach requires *no* additional amplification channels or electronics. With Dynaco's setup, the usual two pairs of wires that come from the speaker terminals of the amplifier go into a small non-powered "black box." Out of the box there come four pairs of wires that go to the four speakers. What is in the box? Very little, as indicated by its estimated selling price of perhaps under \$25. Both Dynaco's and Scheiber's systems use matrixing—a technique that I will describe later on (Dynaco will be pleased to send a full description to anyone who writes to Dynaco, Inc., 3060 Jefferson St., Philadelphia, Pa. 19121). Dynaco's system has the disadvantage of requiring an unconventional speaker arrangement, one in front, one in the rear, and two at opposite sides. The Scheiber system has the disadvantage that the electronics used mostly to, in effect, amplify the stronger channels and suppress the weaker ones add significantly to its cost and complexity.

Another experimental matrixing system has been developed by Ampex. It resembles Dynaco's except that the speakers are set up in the conventional two-in-front, two-in-rear arrangement. It shares the virtue of the Dynaco system—a simple non-powered "dematrixing" black box is connected between the normal stereo speaker terminals and the four quadrasonic speakers. Ampex stresses the experimental nature of the system and reaffirms their lack of commitment at this time to *any* system. They apparently would prefer a "compatible" system (in the broad definition), but if that does not materialize, they will at

Fig. 1. An "ideal" compatible quadrasonic playback system is predicated on an encoding technique that permits the four channels to be embodied on a normal-appearing stereo disc (or tape or FM broadcast). The additional components needed to reconstitute the original four channels in a listener's home are a decoder (C), stereo power amplifier (D), and two more loudspeakers (E).



least insist on "compatible" systems that result in minimum obsolescence of existing equipment.

The fourth truly compatible system that I am aware of is still in the development stage. I am not at liberty to disclose in detail the technique used, except that it is *not* a matrixing system, has no theoretical limitations as to separation, frequency response, or distortion, and it is capable of being encoded into any medium. The system can be superficially described as being based on the extraction and encoding, in a single limited-bandwidth signal, of all psychoacoustically significant directional information. Preliminary results are extremely promising.

Norelco recently demonstrated for me what they refer to as a "bi-directional quad cassette," meaning that it had four channels in *both* playing directions. The fidelity and interchannel separation were very good, and the hiss level was marginally lower than that of most prerecorded cassettes I've heard. Needless to say, I was impressed, since it seemed, on the face of it, to be a fully compatible full-fidelity system.

I didn't know at the time (Norelco was being cagey) that what I was listening to was an *eight-track* cassette—four channels in each direction using a four-gap in-line head. That's a technical mind-blower to anyone who has ever looked into the relationship of track width to signal-to-noise ratio. That Philips could even make such a machine for Norelco represents an engineering tour de force. However, it is easy to predict numerous fidelity and noise problems arising in the mass duplication of eight-track prerecorded cassettes. And the eight-track cassette playback head with its perhaps 0.01-inch track width would obviously be a nightmare to produce. It seems to me that the manufacturing costs of the eight-track cassette system may make it commercially non-viable, though technically feasible. In any case, Norelco regards the eight-track cassette format as still "experimental."

● How do the matrix systems work?

The principle can best be explained by referring to a normal two-channel stereo system. Most readers are probably aware that mono program material fed into a stereo system generates an image that is located in a small area *between* the speakers. (If a single stable image does not occur with a mono signal, then there is something wrong somewhere in your system.) This means that a mono signal, in effect, provides a center "phantom" channel between the two speakers. It is quite simple to arrange a circuit that actually feeds a separate left-plus-right signal to an actual center speaker while maintaining good separation in the normal stereo pair. Dynaco has such a circuit built into their preamplifiers to permit the use of a center-channel speaker without the need for an additional power amplifier.

Now, let's look at the rear-speaker situation. Suppose you were to connect a speaker across the two "hot"

terminals of your amplifier. You would find that, with no further adjustment, it would play the "difference" or left-minus-right signal. (As a matter of fact, Dynaco's Hafler suggests that on large choral or orchestral works there is frequently enough normal difference signal embodying hall reverberation to make it worthwhile to hook up such a rear-channel "difference" speaker. If the front channel is assigned to the front speaker and the rear channel assigned to the rear speaker, it is quite simple for four-channels to be matrixed into two-channel discs or tapes. For optimum results, the demands and limitations of the matrixing system must be kept in mind during the original recording and mixing. If enhancement of separation is not desired, the de-matrixer can be a non-powered black box containing nothing more than phase-shifting and summing transformers.

The above explanation is admittedly somewhat oversimplified, but it does convey the principles involved in matrixing four channels.

● What effect will the advent of quadrasonic stereo have on those audiophiles with large collections of two-channel stereo discs and tapes?

Fear not, the problem is under consideration. The solution appears to be in the use of some type of device designed to feed artificially generated reverberant information to the rear-channel speakers. All the home reverb systems designed before the start of the four-channel follies had one obvious acoustic fault: they made the reverberant material sound as though it were being reproduced inside an empty oil drum. I had thought that this was an inherent difficulty with all the spring-type reverberation devices, but apparently I was wrong. (Almost all home reverb units use mechanical springs that are electrically driven at one end by the audio signal. After a certain amount of mechanical delay and oscillation, the signal is then picked off the other end, amplified, and fed to the rear speakers.)

In the past weeks I have heard several experimental and prototype spring systems, all of which seemed capable of producing an effective rear-channel "acoustical" ambience, with none of the deleterious side effects frequently associated with these units. The secret seems to be in proper damping of the spring, and in careful selection and filtering of the frequencies that are fed to it and picked up from it. I have also heard some very effective tape-delay devices, but these are inherently more expensive than the spring units.

As a final note, it is an unhappy comment on the present state of quadrasonic recording art that, to my ears, the latest artificial reverberation devices produce a far better illusion of concert-hall acoustics when fed two-channel material than the quadrasonic setups produce when working with four full channels. This situation will, I hope, change shortly.



Angel with zink, Notre-Dame, Paris; photo Furman Hebb

THE EUROPEAN RECORD COMPANIES

Their names are hardly household words, but European record producers are held in affectionate esteem by American collectors who know them as the original sources of many domestically released recordings

by **RICHARD FREED**

IN "The Great American Record Companies" in last November's *STEREO REVIEW* an attempt was made to identify some eighty record labels in general distribution in the United States, with brief descriptions of their respective artist rosters, repertoire characteristics, international affiliations, sound standards, and pressing quality. Among the labels discussed were several representing records pressed and packaged in other countries but not classified as "imports" because they *are* in "general distribution" here—such labels as London, Deutsche Grammophon, and Telefunken, all prominent factors on the U.S. record scene, all listed in the regular *Schwann Catalog*, and available in virtually every major record shop in America. In the November article such labels were specifically differentiated from "those labels offered only through import specialists and in such limited distribution as to be reserved to the *Schwann Supplementary Catalog*," a category to be "saved for another discussion." That "other discussion" is now at hand.

The list offered here includes not only these hard-core imports, but also several other European labels which, while not regularly imported here, even on a small scale, are mentioned in various reports and reviews frequently enough to warrant identification in this context. They are mentioned on the liners of many domestic releases, too. During the last few years several American record companies that issue recordings leased from foreign producers have adopted the practice of listing the name of the originating company among the liner credits. Erato, for example, is a French company whose discs are not imported here but whose recordings have appeared—duly accredited—on such labels as Westminster, Music Guild, Epic, and Musical Heritage Society, evoking some curiosity on the part of collectors unfamiliar with foreign catalogs.

There are, of course, active record companies in Japan, India, Australia, and Latin America, but, since space limitations require that *some* lines be drawn, I am limiting the present discussion to a consideration of European companies. Again, as in the treatment of domestic labels, I am concerned here only with sources of "classical" material (a convenient but ridiculous designation applied by the industry to cover music ranging from Gregorian chant to today's electronic productions, but, in any event, excluding pops, jazz, folk music, spoken word, *etc.*). Even with these limitations, there are undoubtedly some omissions in the list; the object here, after all, is not to inscribe an in-depth chronicle of *every* company, but simply to offer an informative rundown on those whose activities add up to a reasonably comprehensive picture for the interested American collector.

The foreign-produced discs covered in the November article are not included in this one. They are listed, however, in a box on page 76 to reassure the reader they have not been overlooked.

As observed in November, a good deal of material formerly available here only on expensive imported discs

has been finding its way into the catalogs of various domestic labels—and most of them in the low-price category, at that—and thus is available to a much wider public here. Many superb Harmonia Mundi items are available on Victrola now, Seraphim has brought out some things that had circulated as Odeon imports, and several Muza recordings from Poland have appeared here on Orpheus.

Smaller American companies (the "independents," with the low-price labels again prominent) sometimes wind up with material from some of the European giants when it is passed over by those companies' regular U.S. affiliates. When the domestic company with "first rights" to material from a foreign producer declines to release certain offerings, they may subsequently be offered to another outlet. In this manner some recordings by EMI companies that were not taken up by Angel have been released here on such labels as Mace, Vox, Nonesuch, Everest, and Decca; some Philips material has come out on Turnabout instead of Mercury or American Philips, and some from Amadeo on Odyssey instead of Vanguard (not an affiliate, but heretofore Amadeo's regular American outlet).

A foreign recording may be transferred from one domestic label to another with a shift in international affiliations: Bernard Haitink's Philips recording of the Bartók Concerto for Orchestra, formerly on Epic, has recently reappeared here on Philips, and an Erato collection of Baroque flute concertos with Jean-Pierre Rampal and Karl Ristenpart, also released here first on Epic, now appears on the label of the Musical Heritage Society. What is surprising, though, is to find the same recording circulating here on two labels at the same time. The Kondrashin version of Rachmaninoff's *The Bells*, for example, issued a few months ago on Melodiya/Angel, continues to be offered by Everest as well, and Vivaldi's oratorio *Juditha Triumphans*, conducted by Alberto Zedda, issued here more or less simultaneously by Victrola and the Musical Heritage Society, continues to be available from both sources. The Vivaldi recording, a co-production by Harmonia Mundi of Germany and Angelicum of Milan, was licensed to RCA by Harmonia Mundi for general sale and to MHS by Angelicum for mail-order sale only. (Victrola, showing a naïveté astonishing for so large and resourceful a company as RCA, follows the German nomenclature in listing the "Orchestra of the Angelicum Mailand"—instead of Milan—for this set.)

Some perfectionists among collectors prefer to have the original German or English pressings of recordings that are available now on domestic labels, but in most cases this would require ordering the discs from a retailer in England or Germany. Apon Record Company, the American distributor for Harmonia Mundi, continues to offer the German pressings of Harmonia items available on Victrola, but Peters International, which distributes the EMI imports, will not handle anything that can be had

here on Angel, Capitol, or Seraphim. Certain individual record shops in New York and a few other American cities undertake to import European discs on their own, but in general a European manufacturer will not accept direct orders if he has a U.S. distributor, and will not export discs of material he has leased to an American label.

Reference above to "Harmonia Mundi of Germany" may serve as a reminder that there are companies so named in both Germany and France, and although they share material, they operate independently of each other. It will be noted in our listing that there are other examples of companies in different countries which use the same name but pursue varying degrees of independence, although nothing at present within Europe is quite so clear-cut as the separation between U.S. and English Columbia or between English Decca and its American namesake.

It would be virtually impossible to delineate all the relationships between U.S. and foreign record companies—or even to keep track of all the companies that come and go, either at home or abroad—but the information offered in this list of imports, taken together with last November's discussion of domestic labels, may give the reader a fair idea of who is doing what—to, for, and with whom.

Most of the import labels listed here are *not* available in every record shop: information on availability can be obtained from the respective distributors, whose addresses are given and who will also supply catalogs in most cases. Peters International, the giant among American importers, circulates some three thousand items, mostly from various EMI companies, and produces its own huge catalog, with frequent supplements. (The Musical Heritage Society is not an importer, but has become the domestic outlet for a greater number of prestige European producers than any other single label here. Since this company's mail-order offerings are not listed in either the regular or supplementary Schwann, its own catalog is a must for the serious collector, who may write to MHS at 1991 Broadway, New York, N.Y. 10023.) For the foreign labels not regularly imported to this country by distributors, addresses of the European head offices are given, and from those offices one can learn whether the discs are imported here by individual shops or if they can be ordered directly from the manufacturer.

THE following labels are not considered imports because, although they are manufactured abroad, they are distributed in the United States on as wide a scale as major American labels and are listed in the regular *Schwann Catalog*. They were discussed in "The Great American Record Companies" in the November 1969 issue.

Das Alte Werk	L'Oiseau-Lyre
Archive	Philips
Argo	Polydor
Deutsche Grammophon	Société Française du Son
London (English Decca)	Telefunken



Abbey—This recently formed English company has so far issued recordings of organ music played by Simon Preston, James Dalton, and Peter Hurford, and music for the Royal Shakespeare Company by Guy Woolfenden, performed by the Royal Shakespeare Wind Band. Peters International, Inc., 600 Eighth Avenue, New York, N.Y. 10018.

Adès—Composer-conductors Pierre Boulez and Darius Milhaud are among the performing artists on this French label, which specializes in twentieth-century music. The Boulez recordings of several Schoenberg works on Everest are from Adès. Milhaud's 1965 recording of *Les Mariés de la Tour Eiffel* has not turned up on an American label. Éditions Lucien Adès, 141, rue Lafayette, Paris IX^e, France.

Amadeo—With so much recording activity concentrated in Vienna over the last two decades, it is surprising that the Viennese themselves have not organized a major record company. One of the principal Austrian companies is Amadeo, which, if not one of the majors, maintains an interesting catalog, also collaborating with Angelicum of Milan and other organizations in co-opera-



tive undertakings. In the United States a good deal of Amadeo material has been released by Vanguard and the Musical Heritage Society, with MHS the main outlet now.

Among the discs imported from Austria are contemporary and recent material played by the Zürich Chamber Orchestra under Edmond de Stoutz, historical recordings conducted by Clemens Krauss, Erich Kleiber, and Volkmar Andreae, and a three-record series, "The Birth of the Symphony," with Hermann Scherchen conducting the Ars Viva Orchestra of Gravesano. A Richard Strauss disc pairs the Violin Sonata with the Cello Sonata, with Carroll Glenn in the former, Bernard Greenhouse in the latter, and Eugene List at the piano in both. The recent Odyssey record of the Strauss Violin Concerto and the *Burleske*, with Glenn and List as the respective soloists, came from Amadeo, but in this case the cheaper domestic edition is quite an improvement. The Amadeo pressing has a *nine-minute cut* in the first movement of the Violin Concerto, evidently made by the producer without consulting the performers; this was allowed to stand when Philips released the recording in England, but the missing portion was restored for the Odyssey release, at Miss Glenn's insistence.

Vanguard has deleted some of its Amadeo material, including Edmond de Stoutz's

handome package of Bartók (Divertimento) and Stravinsky (D Major and "Dumbarton Oaks" concertos), but has more recently brought out on its Bach Guild label a splendid Vivaldi disc on which Angelo Ephrikian conducts the *Dixit Dominus* and the *Sinfonia al Santo Sepolcro*. The Musical Heritage Society, on its Orpheus label, offers Friedrich Gulda's complete Beethoven sonata cycle on eleven discs and will be issuing much more. The Amadeo import catalog is available from Apon Record Company, Inc., 44-16 Broadway, Astoria, New York 11106.

Angelicum—Based in Milan and controlled by the publishing house G. Ricordi, Angelicum emphasizes the Baroque repertoire, featuring the Angelicum Orchestra under such conductors as Alberto Zedda, Carlo Felice Cillario, Umberto Cattini, and Franco Caracciolo, and it collaborates with both Harmonia Mundi and Amadeo in co-productions.

In addition to the Baroque material, the Angelicum catalog includes a few Beethoven chamber works, some Mendelssohn rarities, Clementi symphonies, some Mozart, Schubert, Brahms, and Haydn titles, Rossini chamber music and songs, and works of Goffredo Petrassi, Hindemith, Martucci, Debussy, and Shostakovich. Claudio Abbado can be heard as conductor of Ghedini's *Concerto spirituale* and as one of the four harpsichordists in the Bach concerto for that grouping. Renata Scottò sings Rossini songs on Angelicum, and Mirrella Freni's first recordings were in sacred works on this label. One of the Freni items is Lorenzo Perosi's oratorio *Il Natale del Redentore*, available now, together with Perosi's *St. Mark Passion*, in a three-disc Musical Heritage Society set.

MHS is the principal domestic outlet for Angelicum now, but that label's material has also appeared on Vox (Boccherini's *Casa del Diavolo* and *Sinfonia*



concertante with guitar), Audio Fidelity (notably a superb version of Vivaldi's *Four Seasons* with violinist Franco Gulli and conductor Aldo Ceccato), and Decca (Gulli in Paganini). Mimeographed English notes are included with the imported discs. Import catalog available from Apon Record Company, Inc., 44-16 Broadway, Astoria, N.Y. 11106.

Anthologie Sonore—Back in the 78-rpm era this French label issued numerous recordings of Baroque and pre-Baroque material. Some of them were imported here, and some were issued on LP by the Haydn Society. The company is no longer operative, but information on surviving material may be available from Adès (see above).

Arcophon—There are many similarities between Arcophon and Angelicum. Both companies specialize in Baroque material, both have headquarters in Milan, and they

share the same outlets in other countries. They are not connected, however; Arcophon is an independent company, operated by the tire manufacturer Giovanni Pirelli. Discs are not imported here, but the Musical Heritage Society has released such Arcophon recordings as Pergolesi's Mass in F and, on the Orpheus label, Jacopo Peri's *Euridice*, both conducted by Angelo Ephrikian. Arcophon, Corso Europa, 16, 20122 Milan, Italy.

Barclay—This has been primarily a pop catalog in France, with much of interest in that category, but relatively little in the classical field. Recently, however, the company is said to have taken over operation of the very prestigious French classical label Erato (*q.v.*). A mono disc of Albinoni works under Jean Witold and a collection



of Franck organ music played by Jean Costa are listed in the import catalog of Peters International, Inc., 600 Eighth Avenue, New York, N.Y. 10018.

Bärenreiter—The famous German publishing house produces its own recordings, which it releases, together with material from other producers, on the Musicaphon label. Bärenreiter has also absorbed the Cantate catalog (*q.v.*). Original productions include many Bach cantatas and works of Schütz and Monteverdi conducted by Helmuth Rilling, and most of these, including the superb versions of the Schütz *Symphoniae sacrae* and several of Bach's secular cantatas, are available here on the Nonesuch label, while items from the Cantate series are on Vanguard/Everyman. The Gerda Lammers recording of Hindemith's *Das Marienleben* on Nonesuch is also from Bärenreiter. In addition to his Baroque repertoire, Rilling has also recorded the Bruckner Mass in E Minor for this company, and it has not yet appeared on a domestic label. Direct imports from Germany are distributed here by the German News Company, 218 East 86th Street, New York, N.Y. 10028.

Belvedere—A small but imaginative catalog is maintained by this French company, many of whose releases are elaborately documented. Included in the repertoire are the four Weber piano sonatas, played by Janine Dacosta, a good deal of Bach played by harpsichordist Isolde Ahlgrimm, and all the Mozart keyboard sonatas with Marie-Antoinette Pictet, as well as many recordings of early vocal music featuring the Ambrosian Singers under John McCarthy. The collection of music by Hofhaimer, Senfl, Isaac, *et al.* titled "The Triumph of Maximilian" and the "Notre Dame" Mass of Guillaume de Machaut, both with the Ambrosians on Nonesuch, are from Belvedere. No direct imports. Elysée, Éditions de Disques, 96, rue Thiers, 92-Boulogne-Bilancourt, France.

Boîte à Musique—In the past this French company has been known here for its recordings of Baroque music released on domestic labels, such as the Mouret, Boismortier, and Dauvergne works played by the Gérard Cartigny Chamber Orchestra on Music Guild and some other items once available on Haydn Society. What is available now on imported pressings falls into different categories: a series devoted to *Musique expérimentale* offering works of Luc Ferrari, André Boucourechliev, Earle Brown, and others; piano music of Satie played by J.J. Barbier; recordings by the Lasry-Baschet *Structures sonores* organization; music of the Minnesingers; seventeenth-century lute music; Japanese music of the seventeenth and eighteenth centuries; and ethnic music from various parts of the world. Imports are distributed by Record and Tape Sales Corporation, 821 Broadway, New York, N.Y. 10003.

Camerata—Vocal and instrumental music from the Renaissance through the Romantic era is rerecorded by Camerata, another German company operated by a publishing house. Discs are not imported, but many Camerata recordings have been issued here by Nonesuch, e.g., the Bach Motets sung by the Norddeutscher Singkreis under Gottfried Wolters, Isaac's *Missa camminum* and the Schütz *Cantiones sacrae* conducted by Willi Träder, Schein's *Banchetto musicale* and dances from Praetorius' *Terpsichore* played by the Ferdinand Conrad Ensemble, symphonies of Fasch and Christian Bach played by the Mannheimer Solisten under Wolfgang Hofmann, and various collections of Renaissance and Romantic choral works. Mösel-Verlag, Wolfenbüttel, West Germany.

Cantate—In the early sixties this enterprising Germany company recorded several of Bach's sacred and secular cantatas and the *Musikalische Exequien* and *Christmas Story* of Schütz with various German groups, and Handel's *Chandos Anthems* under Alfred Mann's direction at Rutgers University in New Jersey. Discs were imported for three or four years, but now most of the Cantate recordings are available here on Vanguard's Everyman label. Cantate no longer operates independently, but has been absorbed by Bärenreiter (see above).

Cathedral—The organs in Westminster Cathedral, Norwich Cathedral, Buckfast Abbey, and All Hallows by the Tower are the stars on this label, in recitals by Nicholas Kynaston, Brian Runnett, Lenough Anderson, and Gordon Phillips. Discs are imported by Peters International, Inc., 600 Eighth Avenue, New York, N.Y. 10018.



CBS—American Columbia releases its recordings abroad on the CBS label, which has also been used domestically for some special items. The CBS companies in

France, Germany, Israel, and other countries undertake productions of their own, not all of which find their way into the American Columbia catalog (e.g., Ben-Zion Orgad's cantata *Mizmorim*, conducted by Gary Bertini, and Paul Ben-Haim's Symphony No. 1 and Concerto for Orchestra, with Kenneth Alwyn conducting the Royal Philharmonic), and they also circulate some reissues from the American catalog which are not current in this country now (e.g., the English CBS Very Special Old Phonography jazz series, with eight discs by Louis Armstrong and others by Sidney Bechet, Duke Ellington, et al.). For the specialist, there are also recordings of such musicals as *Man of La Mancha*, *Hello Dolly*, *The King and I*, and *Oliver!* sung in Hebrew. CBS discs from England and Israel are imported by Peters International, Inc., 600 Eighth Avenue, New York, N.Y. 10018.

Le Chant du Monde—This French company's catalog is made up, for the most part, of folk music and recordings from the U.S.S.R. and other Eastern European countries. Chant du Monde also does some recording of its own of classical music in Paris, and although the discs are not imported here, some of the material appears occasionally on American labels. The Nonesuch record on which Serge Baudo conducts the Paris Conservatoire Orchestra in Fauré's *Ballade* (with Vasso Devetzi, piano) and *Pelléas et Mélisande* Suite comes from C.d.M., and so does the Xenakis *Eonta* on Vanguard/Cardinal. Le Chant du Monde, 32, rue Beaujon, Paris VIII^e, France.

Charlin—André Charlin of Paris, one of the world's most respected recording engineers, has taped sessions for such companies as Vox, Erato, Harmonia Mundi, and Schwann. He also issues his own Disques Charlin, from which he licenses material to American companies. The Nonesuch catalog now includes several discs from this source: the Fauré *Requiem* conducted by Émile Martin, organ music of the Couperins played by Georges Robert, and the three-disc set "Music at the Courts" (works of Buxtehude, Frescobaldi, Marais, Palestrina, Vecchi, et al., performed by the Camerata Lutetiensis and Le Rondeau de Paris). André Charlin, 15, avenue Montaigne, Paris VIII^e, France.



Christophorus—Baroque and pre-Baroque choral and chamber music can be found in the small but impressive catalog of this German company. The splendid Nonesuch collection "Voices of the Middle Ages" (Konrad Ruhland conducting the Capella Antiqua of Munich in Dufay, Resinarius, Antico, and a host of anonymous pieces) is

a Christophorus recording, and the imported discs are being distributed here now by Apon Record Company, Inc., 44-16 Broadway, Astoria, N.Y. 11106.

Club Français du Disque—Among the French independents, this offshoot of a book club (Club Français du Livre) was one of the most productive. Such outstanding musicians as flutist Jean-Pierre Rampal, soprano Teresa Stich-Randall, cellist André Navarra, oboist Pierre Pierlot, and the late conductor Karl Ristenpart recorded copiously for the Club, for which Ristenpart made his very last recording. It is interesting to note that most of these artists have recorded for Erato also, and Ristenpart actually recorded several Bach and Mozart titles for both Erato and the Club. His repetitions were not quite duplications, though, for in each case the repetition involved different soloists and/or a different edition of the music itself: Bach's *Die Kunst der Fuge*, for example, was recorded for the Club in the orchestral version of Claude Pascal and Marcel Bitsch and released here on Nonesuch, while the same work, in the edition of Helmut Winschermann, was recorded by Erato and released here by the Musical Heritage Society.

The Nonesuch catalog now includes some two dozen Club Français items by Ristenpart and probably an equal number by other artists; other principal outlets in this country have been Westminster, Music Guild, and some of the Everest labels. So much Club material has been released on domestic labels that the French pressings have not been imported. Record production stopped about two years ago, when the Club's operations were taken over by Musidisc-Europe, 7-9, rue Traversière, 92-Courbevoie, France.

Colosseum—Totally unrelated to the similarly named American labels, this little-known German company has an interesting catalog featuring repertoire not encountered elsewhere, such as the Reger Violin Concerto (Yuuko Shiokawa, soloist) and several orchestral works by that composer. Colosseum honored pianist Elly Ney on the occasion of her eighty-fifth birthday with the release of five multi-disc albums of her recordings, including recent ones of the last three Beethoven concertos with Willem van Hoogstraaten conducting. Also on Colosseum are a disc of excerpts from Wagner's first opera, *Die Feen*, a collection of works by his son Siegfried, a complete *Porgy and Bess* under Franz Allers, starring Gloria Davy and William Pearson, and a song recital by another young American, Thomas Carey. Schallplatten Colosseum, Bayernstrasse 100, 85 Nürnberg, Germany.

Contrepoint—See Vogue below.

Crîtère—Eighteenth-century music makes up the catalog of this French company, whose director, Roland Douatte, takes part in many of its recordings as conductor of the Collegium Musicum of Paris. Discs are not imported, but material appears on vari-

ous American labels. Monitor has released Douatte's recordings of all four Mozart horn concertos (with Georges Barbotou) and Handel's Opus 3 Concerti Grossi, and Music Guild and Nonesuch divide his recordings of the five Haydn concertos for flute, oboe, and orchestra (with Rampal and Pierlot). Among the dozen other Critère-derived items on Nonesuch are the five-disc set of Bach harpsichord concertos, the Bach Cello Sonatas with Navarra and Gerlin, Rameau's *Pièces de clavecin en concert* (Rampal, Neizl, and Veyron-Lacroix), two Vivaldi collections, two discs of Telemann's orchestral music and one of his chamber music, and a record featuring works for solo brass instruments by both Telemann and Vivaldi. Disques Critère, 3, Faubourg St.-Honoré, Paris VIII^e, France.

Cycnus—Samuel Müller of Paris ran Cycnus as a one-man operation, producing recordings in France, Germany, Switzerland, and Scandinavia. Some of his productions were taken into the Eurodisc catalog (*q.v.*), and several Cycnus items (including some released in Europe by Eurodisc) are available here on Nonesuch—*e.g.*, the Berwald symphonies conducted by Hans Schmidt-Isserstedt, the North German organ music played by Jørgen Ernst Hansen, the Caldara and Monteverdi works under Edwin Loehrer's direction, and the two discs of Rossini's *Sins of My Old Age*. No direct imports on the Cycnus label. Disques Cycnus, 57, rue de Babylone, Paris VII^e, France.

Da Camera—This German company is not too well known in this country, but it boasts an enormous catalog of original productions, in which the emphasis is on interesting repertoire instead of celebrity performers. Where else, indeed, would one find a pair of duets for two cellos by Offenbach? And there is an abundance of Reger—five discs of chamber music and two of organ works—in addition to a nine-disc set of chamber music of Hindemith, a disc of songs by Busoni (sung by the splendid tenor Raimund Gilvan), and collections ranging from Renaissance dance music and songs by several Finnish composers to an assortment of piano works by twentieth-century Latin-American composers (Ginastera, Tauriello, Revueltas, Roldán, Villa-Lobos, Castro). Both the String Quintet and the much less familiar String Quartet of Bruckner are to be found on Da Camera, as are chamber works of Ignaz Moscheles, Hans Pfitzner, and Ildebrando Pizzetti. The Musical Heritage Society has released a Da Camera recording of Bach's Cantatas Nos. 25 and 103 under Günter Graulich and one of pieces for mechanical organs and musical clocks by various composers (Haydn, Beethoven, C.P.E. and W.F. Bach, and Franz Benda) and will probably be bringing out additional material from Da Camera this year. No direct imports of either Da Camera or this company's low-priced Sastraphon series. Da Camera, G.m.b.H., Lameystrasse 10, 6611 Mannheim, Germany.

Da Capo—See Electrola below.

Delysé—Isabella Wallich, who founded Delysé some fifteen years ago, continues to produce all the recordings made by this small but enterprising company, many of which have featured Welsh music and/or musicians. In the beginning the Welsh tenor Brychan Powell recorded Welsh songs with the "Orchestra of Wales" conducted by David Ffrangcon Thomas, and there were more Welsh songs with Meredydd Evans a few years later. The early years, however, also saw such undertakings as the recording of lesser-known works of the brothers Strauss, with Leslie Bridgewater conducting an orchestra whose principals were Jean Pougnet, Frederick Riddle, Anthony Pini, Geoffrey Gilbert, Leon Gossens, Jack Brymer, Gwydion Brooke, Ossian Ellis, and James Blades. More recently, Delysé has recorded Mahler's *Des Knaben Wunderhorn* songs and *Das klagende Lied* in London under Welsh conductor Wyn Morris (with Janet Baker and Geraint Evans in the *Wunderhorn* songs), and both Mahler discs have been released in this country on the Angel label. (The sound of the Angel pressings of *Das klagende Lied* is conspicuously different from the superior Delysé pressings; according to an Angel spokesman, this is because the tapes received from Delysé were not labeled to indicate they had been recorded



with the Dolby system.) Delysé imports are distributed here by Peters International, Inc., 600 Eighth Avenue, New York, N.Y. 10018.

Deutsche Schallplatten—The record company of East Germany is VEB Deutsche Schallplatten, in whose name the initials represent "Volks Eigener Betrieb," or "People's Enterprises," the East German substitute for "G.m.b.H." This company releases classical recordings on the Eterna label (entirely unrelated to the U.S. Eterna, a reissue series for historical vocals) and undertakes co-productions and exchange arrangements with both Deutsche Grammophon and Electrola in West Germany, as well as with Philips and the record companies of the various Eastern European countries. The Bach cantatas under Kurt Thomas, imported here on Odeon, and the same conductor's Bach *Christmas Oratorio* on Seraphim are Eterna/Electrola co-productions. (Some of the cantatas have also been issued here on the Bruno label, whose operator advises he obtained them directly from Eterna.) The Philips disc of Paul Dessau's *Bach Variations* and *In Memoriam Bevolt Brecht*, with the Leipzig Gewandhaus Orchestra under the composer, comes from this company, as does the London set of Smetana's *Má Vlast* with the same orchestra under Václav Neumann (a recording *not* issued by English Decca in

Britain). Many of Eterna's most interesting items, however, including recordings by the pianist Annarose Schmidt and the series *Unsere neue Musik*, find their way here only if ordered directly by individual collectors. Such orders are generally filled promptly, at \$5.00 per disc including shipment. VEB Deutsche Schallplatten, Reichstager 4-5, 108 Berlin, German Democratic Republic (DDR).

Discophiles Français—For years this company produced recordings of music of virtually all periods, performed by outstanding French musicians. The firm, part of the French EMI family, is no longer operative, but several of its discs, including those of the Beethoven piano sonatas played by Yves Nat, survive as import items and other D.F. material is available on American labels. Vox had a good deal of it in the early Fifties, with the Pasquier Trio, the Hewitt Orchestra, and others. Some of Nat's Beethoven and several Mozart sonatas played by Lili Kraus are still listed on the Haydn Society label, and the Nonesuch catalog includes several more recent items from D.F., including Mozart's Trio in E-flat (K. 563) and Preludes and Fugues (K. 404a) played by the Trio à Cordes Français, and Darius Milhaud conducting his *Le Boeuf sur le toit* and *La Création du monde*. D.F. imports are handled by Peters International, Inc., 600 Eighth Avenue, New York, N.Y. 10018.

Donemus Audio-Visual Series—This label is devoted to music by contemporary and recent Dutch composers. The recordings are available in mono only, but printed scores are included with each disc. The Concertgebouw Orchestra can be heard under Eduard van Beinum, Bernard Haitink, and Bruno Maderna, the Hague Philharmonic under Willem van Otterloo, and other orchestras under such conductors as Paul Hupperts, André Rieu, and Ernest Bour. Alois Kontarsky, Elly Ameling, Bernard Kruysen, and Irma Kolassi are among the soloists. Some of the composers represented are Alphons Diepenbrock, Ton de Leeuw, Hendrik Andriessen, Marius Flothuis, Sem Dresden, Lex van Delden, Henk Badings, Kees van Baaren, and Jan van Vlijmen. Discs can be ordered from C.F. Peters, Inc., 373 Park Avenue South, New York, N.Y. 10016.

DUCRETET U THOMSON

Ducretet-Thomson—After passing through a number of affiliations, this French label wound up with the French EMI group. Back in the early Fifties, such D-T recordings as Pedro de Freitas Branco's Ravel and Désiré Ingelbrecht's Debussy appeared on Westminster, and that company undertook co-productions, rights to which went to D-T when the affiliation ended. Then, for a few years, D-T was one of London's import labels, with such items as Scherchen's classic recording of Beethoven's *Egmont* music and the Mozart Requiem and last

two symphonies under the same conductor circulating here in specially boxed English pressings. Little remains now, but seven discs of Messiaen's organ music, played by the composer, are among the items distributed here by Peters International, Inc., 600 Eighth Avenue, New York, N.Y. 10018.

Electrecord—The principal record label of Rumania, Electrecord boasts the richest offering of recordings of music by Georges Enesco, including opera, chamber music, and orchestral works performed by the or-



chestra bearing the composer's name. There are also unique opportunities to sample the work of such composers as Ion Dumitrescu, Zeno Vancea, Ciprian Porumbescu, and Paul Constantinescu, as well as a unique selection from the Yiddish operettas of Abraham Goldfaden. The Bucharest Philharmonic and other orchestras can be heard under such conductors as Mircea Basarab, Alfred Alessandrescu, and George Georgescu; Zara Dolukhanova sings Fala, Ravel, and Britten; Dan Iordachescu sings songs and arias; Henryk Szeryng plays the Beethoven Violin Concerto with the Radio Orchestra under Iosif Conta; and various instrumentalists perform chamber music. Discs are imported by Peters International, Inc., 600 Eighth Avenue, New York, N.Y. 10018.

Electrola—The German affiliate of EMI issues records on the Electrola, Columbia, Odeon, Hör-Zu, Volksplatte, and Da Capo labels. Some of the material originated by this company is released here on Angel and Seraphim—e.g., the Keilberth *Freischütz* and the delightful collection titled "The Comic Mozart" on Seraphim, Robert Heger's *Rosamunde* and the Della Casa/Rothenberger *Rosenkavalier* scenes on Angel—and some has appeared on such independent labels as Vox (Hermann Prey in Schubert and Schumann songs) and Mace (Helmut Walcha as harpsichordist in Bach's English Suites, the Mozart and Weber clarinet quintets with Heinrich Geuser and the Drolc Quartet, Müller-Brühl conducting Haydn rarities). Johanna Martzy's recordings of Schubert violin music reappeared on Mace after being discontinued by Angel. In addition to the solid classical catalog one would expect from such a company, there is a splendid series of operettas by Lehár, Fäll, Oscar Straus, Johann Strauss, and others, with Nicolai Gedda, Anneliese Rothenberger, Erika Köth, Fritz Wunderlich, Rudolf Schock, et al. Da Capo, Hör-Zu, and Volksplatte are basically reissue labels, offering such varied material as Furtwängler's Bruckner and Beethoven, Rossini's *Stabat Mater* conducted by Karl Forster, operetta excerpts

with Schwarzkopf, Tauber, Schock, and Prey, and Weber overtures under Sawalisch. Hör-Zu and Volksplatte, the latter more or less a counterpart of the U.S. Seraphim label, also feature some original recordings, e.g., Kletzki's *Pathétique* and chamber music by Prince Louis Ferdinand



of Prussia. All Electrola, Columbia, and Odeon discs imported from Germany bear the Odeon label (*q.v.*); Da Capo, Hör-Zu, and Volksplatte are imported with their original labels by Peters International, Inc., 600 Eighth Avenue, New York, N.Y. 10018.

EMI—Britain's Electric and Musical Industries, Ltd., with its several labels in England and affiliates in Continental Europe, the United States, and the Orient, describes itself reasonably enough as "the greatest recording organisation in the world." Most prime EMI recordings from England and Europe are released here on the Angel, Capitol, and Seraphim labels, but huge quantities of valuable material can be had only in the form of imports. EMI has itself become a label for prestige releases in England, France, Germany, Italy, and Spain, and is imported by Peters International, Inc., 600 Eighth Avenue, New York, N.Y. 10018. For other EMI imports, see under the following entries in this list: Discophiles Français, Electrola, HMV, Music for Pleasure, Odeon, Parlophone, Pathé, Regal.

Erato—Probably the major French "independent," and one of the most active companies in Europe. Its material is so well represented on American labels that importing the French pressings might seem gratuitous, but there is much that has not come out here. Erato recordings have appeared on such domestic labels as Westminster, Epic, Haydn Society, Music Guild, and Decca, and both Vanguard and the Musical Heritage Society have taken part



in co-productions with the French company. MHS now enjoys first rights to Erato recordings in this country and has issued well over a hundred discs derived from the Erato catalog, with performances by flutist Jean-Pierre Rampal, oboists Pierre Pierlot and Jacques Chambon, Karl Ristenpart and the Saar Radio Chamber Orchestra, trumpeter Maurice André, cellists André Navarra, Paul Tortelier, and János Starker, harpists Lili Laskine and Marie-Claire Jamet, pianist Michele Boegner, et al.

There is a continuing series of Bach can-

tatas under Fritz Werner's direction on MHS, and all the Bach organ music played by Marie-Claire Alain. On Westminster, André Jolivet conducts his own concertos and Charles Munch conducts the Lamoureux Orchestra in the Dutilleux Second Symphony and Roussel's Suite in F, while Munch and the same orchestra are (or were) on Epic in cello concertos by Lalo and Saint-Saëns with Navarra. The repertoire is uncommonly wide-ranging, performances are for the most part superior, and the sound is consistently fine. No direct imports at present, but Erato is said to have been taken over by Barclay (see above), and if that is true it would not seem unlikely that imports might be available in the future via the same distributor as for the Barclay label. In the meantime, the company address for Erato is Editions Costallat, 60, rue de la Chaussée-d'Antin, Paris, France.

Eterna—See Deutsche Schallplatten above.

Eurodisc—The Munich firm Ariola-Eurodisc has been responsible for some unusually interesting recordings on its Eurodisc label, and many have appeared on various American labels. The only stereo *Meistersinger* so far, recorded "live" in Munich under the late Joseph Keilberth's direction in November 1963, enjoyed currency here for a short time on RCA, as did a pair of Beethoven quartets played by the Barchet Quartet. A set of Brandenburgs conducted by Friedrich Tilegant is still on RCA, and Eurodisc recordings by Christa Ludwig, Walter Berry, and Fritz Wunderlich are available on Victrola. An exciting Berlin *Freischütz* under Lovro von Matačić and a *Zigeunerbaron* under Robert Stolz have been released on Everest. István Kertész's early recordings were made for Eurodisc with the Bamberg Symphony, and one of them is available on Nonesuch now: the Mozart *Sinfonia concertante* (K. 364) with violinist Susanne Lautenbacher and violist Ulrich Koch. Eurodisc's Liebhäber Ausgabe series of Baroque works (Caldara, Monteverdi, Tartini, etc.), resembling Telefunken's Das Alte Werk in its original packaging, has also been taken into the Nonesuch catalog, as has the Barchet/Tilegant recording of Vivaldi's *Four Seasons*. Eurodisc imports are distributed by the German News Company, 218 East 86th Street, New York, N.Y. 10028.

Fennica—Tapes of Finnish Radio broadcast performances are processed in England for this label, which offers mainly Finnish orchestral music—works of Sibelius, Yrjö Kilpinen, Oskar Merikanto, Selim Palmgren, Ilmari Hannikainen, et al. No direct imports, and no domestic outlet. Fennica, Hietaniemenkatu 2, Helsinki, Finland.

Fona—The Danish firm Fona produces records, operates a record club and stores selling both records and audio equipment, and publishes the Danish counterpart of the *Schwann Catalog*. On its own labels, Fona takes on recordings from Vox and other producers, but also issues its own material,

much of which has been issued here on the Vox and Turnabout labels during the last few years—the Nielsen Second Symphony under Carl Garaguly, the Fourth and other Nielsen works under Igor Markevitch, and orchestral music of Niels Gade, Per Nørgaard, Knudaage Riisager, and Vagn Holmboe conducted by Jerzy Semkow and Johan Hye-Knudsen. (Markevitch's Nielsen Fourth and the Tibor Varga/Semkow recording of the Nielsen Violin Concerto were issued on Heliodor in England and parts of Europe, but on Turnabout in the U.S.) No direct imports. Fona, Vimmelskaflet 46, 1161 Copenhagen K, Denmark.

Guilde Internationale du Disque—See Tono below.

Hansen—The Wilhelm Hansen Musikforlag in Copenhagen, like several German publishing houses, also produces recordings, mainly Baroque chamber music. Examples are available domestically in the form of two Nonesuch discs with the *Concentus Musicus* of Denmark in chamber works of Telemann and a collection of "Baroque Music for Recorders." No direct imports. Wilhelm Hansen Musikforlag, Gøthersgade 9, 1123 Copenhagen K, Denmark.

Harmonia Mundi—Two companies use this name, one in Germany and one in France. While they do exchange material with each other, each is an independent operation. The French discs are no longer imported here, but much of the material will be appearing on the Musical Heritage Society label. An impressive catalog is maintained by the German company, whose

harmonia mundi

engineering, pressings, and annotation are compatible with the excellence of the performances offered. The repertoire ranges from dance music of the Renaissance and the works of Corelli and the Couperins to Penderecki's *St. Luke Passion*, with Vivaldi and Mozart oratorios, early Mozart operas, the *Schulwerk* of Carl Orff, sacred choral works of Pablo Casals, Schubert piano music played on old Viennese pianos, Telemann orchestral suites, and ballet music from operas of Rameau and Lully along the way. The artistic line-up includes harpsichordist Gustav Leonhardt, soprano Elly Ameling, pianists Jörg Demus and Paul Badura-Skoda, violinist Eduard Melkus, gambist Johannes Koch, the Collegium Aureum, recorder virtuoso Hans-Martin Linde, August Wenzinger's Schola Cantorum Basiliensis, and the late lutenist Walter Gerwig.

The entire German Harmonia Mundi catalog is imported here, even though many of the recordings now appear on low-price domestic labels such as Victrola, Odyssey, and Everest. The bulk of HM material released domestically now comes out on Victrola, which has issued a miniature Schubertiad with Elly Ameling and Jörg

Demus, Schubert's *Diversissement à l'Angloise* and other four-hand music with Demus and Badura-Skoda, and several discs by the Collegium Aureum, including C.P.E. Bach symphonies and concertos, Haydn concertos, and a stunning pair of Telemann suites (the famous A Minor with Hans-Martin Linde and a charmer in D Major with Johannes Koch). One of the most striking of all HM productions, though, remains available only as an import: "*Musica Navalis Pragensis*" ("Prague Water Music"), a collection of fanfares by Jiří Ignac Líněk and works for strings by Líněk and other Czech composers of the early eighteenth century, played by the Pro Arte Antiqua, Prague, with brass and percussion from the Czech Philharmonic in the fanfares. Import catalog is available from Apon Record Company, Inc., 44-16 Broadway, Astoria, N.Y. 11106.

Hispavox—This Spanish company has produced recordings of Spanish music by Alicia de Larrocha and others which have been issued here by Epic, Decca, and the Musical Heritage Society. MHS now offers two Arriaga quartets and a disc of that composer's orchestral music (including the *Symphony in D Major*) conducted by Jesús Amrámbarri, and will soon be issuing a good deal more from this source, including a twenty-five-record history of Spanish music. No direct imports. Hispavox, Torrelaguna, 102, Madrid.

HMV—One of the principal EMI labels in England, and one of the most important record companies in the world, is His Master's Voice, generally referred to now simply by its initials. Because both the name and the famous painting it identifies are trademarks of RCA in the United States, HMV discs may not be imported under their own label. Most current HMV recordings are issued here on the Angel, Capitol, and Seraphim labels. Those that are not released domestically are imported bearing special Odeon labels (*q.v.*).

Hör-Zu—See Electrola above.

Hungaroton—See Qualiton below.

Iramac—American as well as Dutch musicians have recorded for this young Dutch company, which issued its first records in 1966. Yi-kwei Sze sings Brahms and Moussorgsky songs with Brooks Smith at the piano; David Zinman conducts the Netherlands Chamber Orchestra in Mozart and Haydn symphonies and the Hague Philharmonic in the Dvořák Cello Concerto with Jean Decroos, who also plays sonatas by Brahms, Debussy, and Fauré with pianist Daniele Dechenne; Daniel Wayenberg plays piano sonatas of Beethoven and Schubert, and joins violinist Theo Olof in sonatas by Mozart, Brahms, Janáček, and Franck. No direct imports, but Iramac recordings will soon be released domestically by the Musical Heritage Society. Iramac, N.V., 43 Brediusweg, Bussum, The Netherlands.

Lumen—This French label has been inac-

tive for several years, and was never generally imported here, but some Lumen recordings have appeared on domestic labels in the past—*e.g.*, the Beethoven violin sonatas with Paul Makanowitzky and Noël Lee on Vanguard a decade ago. The late Karl Ristenpart made two or three records for Lumen, including the string serenades of Dvořák and Tchaikovsky. Last address for this company was Disques Lumen, 3 rue Gracière, Paris VI^e, France.

Lyrta—An English company specializing in otherwise neglected English music, Lyrta is particularly notable for its many recordings of the works of Arnold Bax and John Ireland. There are four discs of Bax's piano music played by Iris Loveridge and three of Ireland's played by Alan Rowlands, also the Bax *Symphony No. 6* by the New Philharmonia under Norman Del Mar and many other orchestral works of both composers with Boult and the London Philharmonic, many vocal and choral works of Ireland, and chamber music of Bax. In addition to the Bax and Ireland, Boult and the LPO may be heard in both of the Elgar symphonies and Holst's *Fugal Overture*, and Imogen Holst conducts the English Chamber Orchestra in five of her father's compositions, four of which are otherwise unrecorded. No direct imports and no domestic outlet. Lyrta Recorded Editions, 99 Green Lane, Burnham, Bucks., England.

Melodiya—This is the current top label in the Soviet Union, and its latest stereophonic offerings are released here on the Melodiya/Angel and Melodiya/Seraphim labels. However, several interesting recordings which have not been issued domestically are available as direct imports. Some are in the historical category, such as the beautifully documented eight-disc set of early Chaliapin material. Imports are distributed by the Four Continent Book Shop, 156 Fifth Avenue, New York, N.Y. 10011.

Metronome—With headquarters in Copenhagen and production branches in Sweden and Germany as well as in Denmark, Metronome has produced a number of significant recordings, including a series devoted to contemporary Danish chamber music (Niels Viggo Bentzon, Jens Bjerre, Svend Erik Tarp, Flemming Weis, *et al.*) well worth investigating. In the early Fifties several Metronome recordings of Sibelius with the Stockholm Radio Orchestra under Sixten Ehrling were released here on domestic labels: all seven symphonies on Mercury, the Violin Concerto (with Camilla Wicks) and the four *Lemminkäinen Legends* on Capitol.

At present the Scandinavian material is not available here, either as imports or by way of release on U.S. labels. The German production is imported, but its classical material is limited almost entirely to historical vocal reissues in the Top Classics series—recordings by Marcel Wittrisch, Sigrid Onegin, Heinrich Schlusnus, Joseph Schmidt, Kirsten Flagstad, Richard Tauber, Caruso, and others, derived, for the most

part, from the old Brunswick catalog. There is also a series of old movie excerpts (Dietrich, Jan Kiepura, *etc.*), and at least one new item, a vocal recital by the tenor Kruno Cigoj. Importer is German News Company, 218 East 86th Street, New York, N.Y. 10028.

MK—The initials represent *Mezhdunarodnaya Kniga*, the Soviet Union's state agency for exporting books and records. The special MK label, with English titles, was affixed to discs imported here in the early Sixties by Artia Records, which also released Soviet and other Eastern European recordings on its own labels. Those labels (Artia, Parliament) have since passed into other hands and MK discs are no longer imported. However, in addition to domestic release of U.S.S.R. recordings on Melodiya/Angel and Melodiya/Seraphim, discs are imported from the U.S.S.R. now, bearing the original Russian Melodiya label (see Melodiya above).

Music for Pleasure—This is a reissue label of EMI in England. Few discs are imported here because so much of what is on MFP comes out on Seraphim, but there is an interesting pairing of Tippett's Concerto for Double String Orchestra and Rawsthorne's Symphonic Studies, conducted by Walter Goehr and Constant Lambert, respectively. Importer is Peters International, Inc., 600 Eighth Avenue, New York, N.Y. 10018.

Musica Mundi, Musica Sacra—It is a mere coincidence that the Düsseldorf publisher L. Schwann distributes the American *Schwann Catalog* in Germany, but the firm also puts out its own "Schwann catalog," listing records on its own labels, Musica Mundi and Musica Sacra. Repertoire is on the unfamiliar side, as indicated by the slogan "*Unbekannte Kostbarkeiten*" ("Unknown Treasures"), printed on every jacket and disc-label. While the Schwann labels serve as German outlets for material from other European companies, the firm produces many of its own recordings among which one may note several little-known works of Mozart and Haydn in performances by the Cologne Chamber Orchestra under Helmut Müller-Brühl, a *Missa sacra* by Schumann, the *Jubelmesse* of Weber, the elaborate *Serenata* of Giuseppe Clemente dall' Abaco (in which gambist August Wenzinger and four vocal soloists join Müller-Brühl and his orchestra), Vesper settings by Tchaikovsky and Rachmaninoff, Mendelssohn's early D Minor Concerto for violin and strings, and the Dvořák *Notturno*. No domestic outlet so far, but beautifully pressed imports, with English notes inserted, are distributed by Record and Tape Sales Corporation, 821 Broadway, New York, N.Y. 10003.

Musicaphon—See Bärenreiter above.

Muza—Polskie Nagrania, the Polish record company, devotes its Muza series mainly to the music of its own country. The repertoire ranges from a series of Musica Antiqua Polonica (sacred and secular works of early Polish composers) to recent

compositions of Penderecki, Baird, Lutoslawski, and other contemporary figures, with a generous sampling of music by such late-eighteenth-century composers as Jan Wianski, the violin concertos of Wieniawski, the complete works of Chopin, and a comprehensive serving of Szymanowski. Many of the discs are imported directly, but many items, too, have been issued on such labels as Philips, Deutsche Grammophon, Heliodor, and the Musical Heritage Society's Orpheus. The contemporary material (Penderecki, Lutoslawski, *et al.*) is on Philips, Wanda Wilkomirska plays Szymanowski and Wieniawski concertos on Heliodor, and the Musica Antiqua, the Wianski, and the Chopin are on Orpheus. The Chopin is *really* complete, covering twenty-five discs and involving thirteen pianists in all the chamber music, the songs, and the piano-and-orchestra works as well as all the solo piano pieces. Import distributor is Polish Record Center of America, 3055 Milwaukee Avenue, Chicago, Illinois 60618.

Nixa—See Pye below.

Odeon—This is one of several EMI labels in Germany (see Electrola above), and the name is used in this country literally as a cover-up for various EMI labels from several countries which could not be imported without such modification. The reason has to do with trademark protection. American Columbia has exclusive rights to the name Columbia in the United States, and RCA has American rights to the slogan "His Master's Voice" and the famous painting so titled. For U.S. domestic release, recordings originating with EMI companies using one or another of these trademarks appear on the Angel, Capitol, and Seraphim labels; when the European pressings are imported directly in their original jackets, the company names and trademarks are covered by Odeon stickers and some of the discs bear special Odeon labels. This applies now to records from English (HMV, Columbia), German (Electrola, Columbia), Danish, Greek, Italian, Swedish,



Dutch, and Spanish EMI affiliates, while EMI imports from France are distributed here on the Pathé label (*q.v.*).

In addition to the items described above under Electrola, Odeon now offers Robert Heger's recordings of the complete *Lustige Weiber von Windsor* and *Wildschütz*, the Old Towns and Residences series of Baroque music, Sir Arthur Sullivan's *Irish Symphony* conducted by Charles Groves, Hilding Rosenberg's *Revelation of St. John Symphony* under Jussi Blomstedt, Montserrat Caballé in songs of Montsalvatge and Rodrigo, and much, much more in virtually every imaginable category. Importer is Peters International, Inc., 600 Eighth Avenue, New York, N.Y. 10018.



Olympus—British-produced discs of historical vocal recordings by Tetrizzini, Melba, Chaliapin, Zenatello, *et al.*, imported by Peters International, Inc., 600 Eighth Avenue, New York, N.Y. 10018.

Oryx—Many interesting items are offered on this English company's two labels, Oryx and Bach. Most of the recordings are leased from various foreign producers, but Oryx may have export rights to many of them. In this catalog one notes the complete organ music of Bach played by Lionel Rogg (formerly available here on Epic), Leslie Jones and the Little Orchestra of London in Haydn's Opus 31 Divertimentos, Nicholas Danby and Nicholas Jackson playing historic English organs, chamber music with the Arriaga Quartet of London, and music of John Field, Alkan, Beethoven, and other composers played on fortepianos by Malcolm Frager, Barbara Holmquest, and Ronald Smith. No direct imports, but Oryx recordings may soon be available here on the Musical Heritage Society label. Oryx Recordings, 167 Burwood Road, Walton-on-Thames, Surrey, England.

Parlophone—A member of the EMI group, Parlophone is an English label whose character has changed during the last decade or so. Formerly generally concerned with classical material, it now is involved more with pops. The Beatles were Parlophone artists until they formed their own Apple label, and many recent Parlophone items have been released here on Capitol. Capitol and some non-EMI affiliates here have had classical recordings from Parlophone: Szymon



PARLOPHONE

Goldberg's Mozart concertos on Decca are from this source, as were other recordings by Goldberg, Lili Kraus, and Karl Haas' London Baroque Ensemble, no longer in the Decca catalog. Several recordings by the Philharmonia, Covent Garden, and London Symphony Orchestras under Anatole Fistoulari, Warwick Braithwaite, and Wilhelm Schuechter were issued here by MGM in the Fifties. Parlophone discs are imported now by Peters International, Inc., 600 Eighth Avenue, New York, N.Y. 10018.

Pathé—This is one of the oldest names in the record world, a product of Pathé-Marconi, the EMI affiliate in France, which issues discs in that country on several labels. Much of the material, of course, is released here on Angel and Seraphim, and some even goes to various independents at times (*e.g.*, the Rossini string sonatas played by the Toulouse Chamber Orchestra on Nonesuch), but much more, including both recent and historical items, can be had only

as imports—such things as Jeanne-Marie Darré's Saint-Saëns concertos, Schnabel's Schubert A Major Sonata, Edwin Fischer in Mozart and Bach, Shostakovich as soloist in his two concertos for piano and orchestra (with Cluytens conducting), and several French operas and *opérettes*. Just as the Odeon label is used here for EMI imports from other countries, the Pathé label is used in the same way for direct imports produced by EMI's major French



companies (La Voix de son Maître, French Columbia, Pathé). U.S. distributor is Peters International, Inc., 600 Eighth Avenue, New York, N.Y. 10018.

Paxton—Before microgroove, this English company turned out dozens of 78's of the music of Sir Granville Bantock, performed by various orchestras under such conductors as Constant Lambert and Sir Adrian Boult. Other little-known British works were represented, too, and this type of repertoire was carried over in the early years of LP. At present the small Paxton catalog concentrates mainly on 45-rpm EP's of band music and children's material, with a few LP's of educational items and a selection of Gilbert and Sullivan tunes played by the New Symphony Orchestra under Stanford Robinson. The discs are not imported here, nor is Paxton material released on domestic labels. W. Paxton & Co., Ltd., 36-38 Dean Street, London W. 1, England.

Pelca—A music publisher in Zürich operates this label, on which the repertoire is, for the most part, Baroque. There is, however, an ambitious series of organ music of various periods, performed on several famous German organs. Some Pelca material has been released here on Nonesuch: a pair of Bach solo cantatas with Maria Stader, a collection of Bach *sinfonie* played by the Cologne Soloists under Helmut Müller-Brühl (who also conducts on the Stader disc) and the Deutsche Bachsolisten under Helmut Winschermann, and a disc of wind concertos by Albinoni, Stamitz, Fasch, Tellemann, and Vivaldi, with the same two ensembles supporting trumpeter Maurice André, flutist Aurèle Nicolet, and other soloists. No direct imports, but beginning this year Pelca recordings will be released domestically by the Musical Heritage Society. Musikverlag zum Pelikan, Belleriverstrasse 2, CH-8034 Zürich, Switzerland.

Philips—While most of the significant Philips recordings are released here on either Philips or Mercury, Philips' autonomous companies in Germany, Sweden, France, and Greece produce some recordings which are not "internationalized," and many of them are available here through various import specialists. Curiously, three different importers are involved: for German and Swedish discs, German News

Company, 218 East 86th Street, New York, N.Y. 10028; for French discs, Record and Tape Sales Corporation, 841 Broadway, New York, N.Y. 10008; and for Greek Philips, Peters International, Inc., 600 Eighth Avenue, New York, N.Y. 10018.

Polskie Nagrania—See Muza above.

Preiser—Spoken-word and historical recordings account for large segments of this Austrian catalog, which also includes a good deal of chamber music by Franz Schmidt—the Vienna Konzerthaus Quartet with pianist Jörg Demus and others in three quintets and two quartets—and a collection of songs by Franz Salmhofer, sung by Oskar Czerwenka. The VKQ can also be heard in chamber music of Hans Pfitzner and many of the Haydn quartets, and Julius Patzak sings *W'interreise* with Demus. Some of the chamber music items are apparently derived from our Westminster catalog, and some of the Mozart and Haydn choral works have been issued here on Haydn Society, but the Clemens Krauss recordings of *The Creation* and *The Seasons* are not available domestically at present, and there is a unique series of Contemporary Austrian Music, as well as the superbly produced and transferred historical vocal series which includes collections by Sigrid Onegin, Richard Mayr, Paul Bender (marvelous Loewe songs), Maria Jeritza, Michael Bohnen, Lauritz Melchior, Margarete Klose, Alfred Piccaver, Emmy Destinn, Leo Slezak, and others, as well as the collections titled "Unvergängliche Stimmen der Wiener Oper." Preiser discs are imported by the German News Company, 218 East 86th Street, New York, N.Y. 10028.

Pye—An independent English company created in the early Fifties, Pye can be considered one of the "major minors" or one of the "minor majors," depending on how one may interpret such designations. Early in its career, Pye absorbed the Nixa Company, then signed Sir John Barbirolli and his Hallé Orchestra, for whom a special Pye-Barbirolli division was created. Pye was also the first company to issue commercial stereo discs in Britain. Many of the Barbirolli recordings were released here in the late Fifties by Mercury; they have all been discontinued on that label, but most of them have reappeared on Vanguard Everyman, and Vanguard has issued much more from Pye, including other Barbirolli items, the famous Mackerras *Royal Fireworks*, and Scherchen's 1953 mono *Messiah* (a Nixa recording originally released here on Westminster). The Tippett oratorio *A Child of Our Time* was originally on Pye (and issued here on London), but has been transferred to Argo. Still more Pye recordings have been issued here on Nonesuch, and a few on Mace. Leslie Jones' Haydn series was begun for Pye, and Nonesuch drew on that source until about three years ago, when it began recording Jones on its own (Jones now records for Unicorn, *q.v.*).

A new label, Janus (address: 1700 Broadway, N.Y., N.Y.), has been created

as the American outlet for Pye recordings, but it has yet to make its classical debut, and at present several discs are available here as imports, representing both the Virtuoso and Golden Guinea series. Among the material: Tippett's Quartets Nos. 1 and 3, played by the Fidelio String Quartet; Alun Hoddinott's Variants for Orchestra and Symphony No. 2 with the London Symphony Orchestra under Norman Del Mar; Liszt and Strauss violin sonatas with Alfredo Campoli and pianist Valerie Tryon; Bernard Herrmann conducting his cantata *Moby Dick*, his opera *Wuthering Heights*, and some of his film music; and a good deal of early English and Italian choral music. Importer is Peters International, Inc., 600 Eighth Avenue, New York, N.Y. 10018.

Qualiton—The Hungarian record company concentrates mainly on music of Hungarian composers and music with Hungarian associations (*e.g.*, Haydn quartets and symphonies). Zoltán Kodály conducted several of his works for Qualiton, which has also recorded such esoterica as the sacred choral music of Liszt. At present the company is engaged in a complete Bartók project and has also recorded Sándor Szokolay's opera *Blood Wedding* and new music by such composers as Zsolt Durkó, István Láng, Lajos Papp, and József Soproni, all under forty now. Among the outstanding artists are conductors János Ferencsik and György Lehel, the Tátrai Quartet, violinist György Pauk, pianist Péter Frankl, contralto Erzsébet Kömlössy, and tenor Robert Ilosfalvy. Some Qualiton recordings have appeared on Deutsche Grammophon (*e.g.*, Kodály conducting his *Summer Evening* and *Concerto for Orchestra*), and several have been issued on Dover recently (the Tátrai Quartet's Bartók and Kodály, Frankl and Pauk in Mozart and Bartók, *etc.*).



Because of certain problems involving the question of trade-mark rights, many of the discs in the Bartók Complete Edition were issued on the Hungaroton label instead of Qualiton; once those problems were resolved, all new releases again bore the Qualiton label, but those already issued as Hungaroton retain that label. Now the company is using the Hungaroton label for a new budget line, Hungaroton Music for Everyone, to sell in the United States for \$2.98. These Hungarian discs, whose quality is generally good, are imported by Qualiton Records, Ltd., 39-38 58th Street, Woodside, New York 11377.

RCA International—Since RCA is an American company, the idea of RCA imports may strike the average collector as rather far out, but there are such things, from Spain, Italy, and Scandinavia. From Sweden there are orchestral works of Kurt Atterberg, Oskar Lindberg, Wilhelm Stenhammar, and others. From Italy, aside from

RCA

INTERNATIONAL

some Vivaldi, Corelli, and Geminiani played by the Società Corelli and the forty-disc *Storia della musica italiana* (covering Italian music from Gregorian chant to the present). there is not much that is not available domestically, but there are some multi-disc sets which have no domestic parallels in terms of either elaborate presentation or sheer size—e.g., the five ten-disc albums constituting the series *Arte di Toscanini*, the ten-record album of Chopin by Rubinstein, a ten-record Tchaikovsky orchestral set with various American orchestras and conductors, and the twelve-album co-ordinated Verdi set (eleven operas and the Requiem). All these and more are imported by Peters International, Inc., 600 Eighth Avenue, New York, N.Y. 10018. RCA has also produced some valuable reissues on its Victrola label in Italy and England which are *not* being imported here now (e.g., Chopin mazurkas played by William Kapell, Koussevitzky conducting the Sibelius Second), but chances are good that these will appear on domestic Victrola before long.

Regal—This label is used for imports of the HMV Concert Classics series, reissues of material originally on HMV and English



Columbia, such as the Glyndebourne *Figaro* conducted by Vittorio Gui, Chopin by Moiseiwitsch, Beethoven sonatas by Solomon, and Lovro von Matačić conducting Russian music. Importer is Peters International, Inc., 600 Eighth Avenue, New York, N.Y. 10018.

Ricordi—The famous Italian publishing house entered the record business in the Fifties, producing operatic recordings once issued here on Mercury and available now on Everest—the Callas *Medea*, Renata Scotto in *Lucia*, and Renato Fasano conducting Rossini's *La cambiale di matrimonio* and Paisiello's *Barbiere di Siviglia*. No direct imports. Ricordi, Via Berchet, 2, Milan, Italy.

Saga—This British label serves mainly as an outlet for various foreign producers, but does originate some recordings on its own, generally with artists who are not too well known internationally. Some of the Saga originals have earned a good deal of attention, though, such as the Brandenburg Concertos and a disc of Mozart overtures, both conducted by Harry Newstone, and some of Janet Baker's first recordings (including a marvelous Schumann *Frauenliebe und Leben*) were made for Saga. The little material from this company that has been released here domestically has appeared on such relatively obscure and transitory labels as Forum and Rondo. No direct imports or

current domestic outlet. Saga Records, Ltd., 326 Kensal Road, London W.10, England.

Sastruphon—See *Da Camera* above.

Schwann—See *Musica Mundi* and *Musica Sacra* above.

Supraphon—The great Czechoslovak record company specialized in music by Czech composers during the immediate postwar years, issuing definitive versions of works by Dvořák, Smetana, and Janáček, played by the Czech Philharmonic and other orchestras under Václav Talich, Karel Šejna, and others. Artia, an American company whose name was borrowed from that of the Czech "cultural goods" enterprise, imported some Supraphon discs to the United States and offered other Supraphon material on domestically pressed Artia (full price) and Parliament (low price) records. These labels have passed on to the Con-



noisseur Record Corporation (not connected with Connoisseur Society, Inc.), which has issued little new material in the last few years. (What there has been, though, has included such distinguished releases as the Vlach Quartet's Beethoven and Dvořák, and Ančerl conducting the Janáček *Msá glagolská*.)

A few years ago Columbia created the low-price Crossroads label especially for the release of Supraphon material, but Crossroads has been scrapped, after more than a year of inactivity, and the Epic set of Janáček's *The Makropoulos Affair* under Bohumil Gregor has been deleted (although Gregor's recording of *From the House of the Dead* is still listed as current on CBS, as is an Epic disc of Bloch's *Schelomo* and the Schumann Cello Concerto with Navarra and Ančerl). The Crossroads discs included such Czech classics as Smetana's *Má Vlast*, magnificently played by the CPO under Ančerl, several works of Honegger played by the same orchestra under Serge Baudo, and some splendid chamber music items with the Suk Trio and other Prague ensembles—notably Beethoven's *Archduke* Trio, the Schubert B-flat Trio and *Trout* Quintet, and quartets by Smetana, Janáček, Dvořák, Prokofiev, and others.

Vox, which has released a composer-supervised Messiaen collection from Supraphon (with the CPO under Václav Neumann) on its *Candide* label and taken over some Artia and Parliament items for Turnabout (Ančerl conducting Janáček's *Sinfonietta* and *Taras Bulba* and Prokofiev's *Alexander Nevsky*, Smetáček conducting *Carmina Burana*, Soukupová singing Mahler, etc.), advises that it intends to issue more Supraphon recordings in the future. So does the Musical Heritage Society, which has issued all the Beethoven symphonies played by the CPO under Paul Kletzki on its Orpheus label. No direct im-

ports at present, but individual orders are accepted by the Czechoslovak "cultural goods" export organization, Artia (30, Ve Smečkách, Praha 2, Czechoslovakia), and the discs are available from many dealers in England (English distributor: Keith Prowse Ltd., 1176 Fulham Road, Chelsea, London, S.W. 3).

Sveriges Radio—The music division of the Swedish Radio produces recordings of folk music and works of Swedish composers. One disc offers an illuminating cross-section of recent activity in the form of works in four different forms by as many composers: Dag Wirén's Quartet No. 4 played by the Kyndel Quartet, Bo Nilsson's *Quantitäten* played by American pianist David Tudor, Sven-Erik Bäck's Solo Flute Sonata played by Alf Andersen, and Ingvar Lidholm conducting the Swedish Chamber Choir in his own setting of Ezra Pound's *Canto LXXXI* (in English). Both sides of another are filled by Hilding Rosenberg's Christmas oratorio *Den heliga Natten* ("The Holy Night"), an ingratiating and substantial work of 1936 whose popularity in Sweden is easy to understand (one would think it would become one of the most popular yuletide works anywhere). Last year's Nonesuch release of Berwald overtures and tone poems conducted by Sixten Ehrling is a rare example of Sveriges Radio material issued on a domestic label. No direct imports. Sveriges Radio, 105 10, Stockholm, Sweden.

Swedish Discofil—An independent company, Swedish Discofil records mainly Swedish music, from Johan Helmich Roman to Karl-Birger Blomdahl and Lars-Erik Larsson, but its Drottningholm series also includes Pergolesi's *Il Maestro di musica* and some other foreign works of the same period which were presented at Drottningholm when they were new, and a few Sibelius orchestral works (including the suite from the music for *The Tempest*, music whose unavailability on records in this country is astounding). In the mid-Fifties, Westminster issued a number of recordings from this source, including the Pergolesi and Sibelius titles, Larsson's *Disguised God*, Wirén's Fourth Symphony, Gösta Nystrom's *Songs of the Sea* (with Aulikki Rautawaara) and several works by Ture Rangström, with Tor Mann, Stig Westerberg, and Sixten Ehrling among the conductors, as well as the famous *Midsommarvaka* and other works of the late Hugo Alfvén with the composer himself conducting. Since Westminster deleted those discs in 1961, there has been no U.S. outlet for Swedish Discofil material, and the first-rate Swedish pressings are not imported here. Swedish Society "Discofil," P.O. Box 1178, Ankdammsgatan 5, 17123 Solna, Sweden.

Tono—There are two Tonos in Europe. One is a Scandinavian company, minimally operative in recent years, which in the early Fifties made a number of interesting recordings in Oslo and Copenhagen which appeared here on the Mercury label. There was a *Peer Gynt* disc which offered not

only virtually all of the Grieg score, but also the Norwegian actor Alfred Maurstad playing the Hardanger fiddle as well as speaking Peer's lines. Maurstad also fiddled, with Øivin Fjeldstad and the Oslo Philharmonic, in Halvorsen's charming *Fossegrimen Suite*. There was a good deal of Norwegian music, including recent works by Fartein Valen and Harald Sæverud, and some bracing Grieg and Nielsen conducted by Erik Tuxen and Thomas Jensen in Copenhagen. This Tono has recently been jointly purchased by Dansk Gramofon and Metronome (*g.v.*). Tono A/S, Dorthavej 1, 2400 Copenhagen, Denmark.

The other Tono is a Swiss-based organization which licenses its recordings to such U.S. labels as Vanguard and Nonesuch. It is operated by David Josefowitz, who founded and ran the Concert Hall Society in the United States and who has recorded as a conductor himself. He now operates a company in Europe, where he issues records on the labels Concert Hall, Guilde Internationale du Disque, and Varieton. The Boulez *Sacre*, *Les Noctes*, and *Water Music*, the late Carl Schuricht's Bruckner Seventh, the Munch Bizet Symphony and *Ibéria* (Debussy and Albéniz/Arbós), Jean Martinon's *L'Enfance du Christ*, André Vandernoot conducting the *St. John Passion*, and the superb *St. Matthew Passion* under Hans Swarowsky are all Tono recordings. Just before his death, Pierre Monteux made several recordings for Tono with the NDR Orchestra in Hamburg; one discful, a Russian collection (Tchaikovsky's *Romeo*, Rimsky's *Capriccio espagnol*, etc.), has been issued here on Vanguard Everyman, as have a Schubert Ninth, some Wagner, and some Strauss waltzes under Schuricht, a Brahms First under Krips, Lili Kraus in the Schumann Concerto, Weber's *Konzerstück*, and the Beethoven G Major, and some Bach cantatas under Vandernoot. No direct imports. Musexport Ltd., 12 Clos Belmont, 1211 Geneva 6, Switzerland.

Unicorn—Not to be confused with the defunct American company of the same name active in the late Fifties, this Unicorn is a recently established English firm. (It was formerly a subsidiary of The Record Hunter Ltd., a British selling organization which, in turn, has no connection with the Manhattan shop so named.) In its catalog are original productions with Leslie Jones conducting the Little Orchestra of London in standard repertoire (Beethoven symphonies, works for string orchestra by Grieg, Nielsen, and Sibelius), and Jascha Horenstein conducting symphonies of Mahler (No. 1, with the London Symphony Orchestra) and Nielsen (No. 5, with the New Philharmonia), and a historical series featuring Furtwängler/Berlin Philharmonic performances derived from wartime concerts. Horenstein's Nielsen has been released here on Nonesuch (and his Mahler will be), and the Furtwängler material, produced by the Wilhelm Furtwängler Society, is being released in this country on Turnabout. No direct imports at present.

Unicorn Records, 27-29 York Road, Waterloo, London S.E.1, England.

Valois—On this highly regarded French label, whose catalog so far is a small one, the Danish Quartet plays Ravel, Debussy, and (with pianist Noël Lee) the Brahms F Minor Quintet; baritone Bernard Kruijzen sings Moussorgsky, Debussy, Ravel, and Schumann; pianist Jean-Charles Richard plays César Franck, and flutist Christian Lardé joins three of the Danes in the Mozart flute quartets. Nonesuch has released Noël Lee's Bartók collection and a disc on which Richard plays both the Harpsichord Concerto and a group of piano pieces by Falla. Well recorded French pressings are imported now by the German News Company, 218 East 86th Street, New York, N.Y. 10028.

VEB Deutsche Schallplatten — See Deutsche Schallplatten above.

Véga—In the late Fifties Westminster issued several recordings made by this French company, with Manuel Rosenthal conducting the Paris Opéra Orchestra in a survey of orchestral music by Debussy, Ravel, and Falla. These are gone, but the Scherchen items recorded as Westminster/Véga co-productions are still available: the Berlioz Requiem on Music Guild, overtures by Weber and various French composers on Westminster. No other domestic outlet has materialized, and the French pressings are not regularly imported. Disques Véga, c/o S. I. A. P., 49, Avenue Hoche, Paris VIII*, France.

Vergara—Some of Montserrat Caballé's first recordings, now on RCA in the United States, were made for this Spanish company, whose catalog includes a number of zarzuelas and an extensive *Archivo del Cante Flamenco*. Discs are imported by Peters International, Inc., 600 Eighth Avenue, New York, N.Y. 10018.



Vogue—Some of the earliest Nonesuch releases came from this French company's *Contrepoint* series: an Albinoni collection under Jean Witold, an otherwise unrecorded Telemann Suite for Strings in A Minor conducted by Bernard Wahl, some Baroque trumpet music, a Vivaldi concerto assortment, and the Douatte recording of *Symphonies and Fanfares for the King's Supper*, which had circulated on London International still earlier. Though these items remain in the Nonesuch catalog (replete with artificial stereo), Vogue today produces mainly popular and ethnic recordings. The current Vogue catalog, however, does include a classical section, in its *Mode* series, most of which derives from the productions of other companies (Pye, Everest), but with some original items, too, including orchestral and operatic material conducted by Jesús Etcheverry, Ro-

land Douatte, and Bernard Wahl. One particularly treasurable item is Manuel Rosenthal's own recording, as conductor of the RIAS Orchestra, Berlin, of *Gaité Parisienne*, the ballet score he fashioned from the music of Offenbach (available here in the Fifties on Remington). Vogue imports are distributed by Peters International, Inc., 600 Eighth Avenue, New York, N.Y. 10018.

Volkspplatte—See Electrola above.

Wergo—The avant-garde is represented in depth in this German catalog, much of which now is being released domestically.

WERGO

The Stockhausen *Momente* on Nonesuch is a Wergo recording, and now Heliodor has begun a series of releases of Wergo material, including a recital by flutist Severino Gazzelloni, Lukas Foss's *Echoi* and *Fragments from Archilochus* (with the composer at the piano), Siegfried Palm playing György Ligeti's Cello Concerto and Penderecki's Sonata for Cello and Orchestra, two full discs of Ligeti (the *Requiem*, *Aventures*, *Atmosphères*, *Volumina*), a collection of works by Isang Yun, the Jazz Episodes from Berndt Aloys Zimmermann's *The Soldier*, the late Hans Rosbaud conducting Schoenberg's Orchestral Variations, and *Die jüdische Chronik* (a composite work for soprano, baritone, two speakers, and orchestra, with sections by Blacher, Dessau, Hartmann, Henze, and Wagner-Régeny). No direct imports. Wergo Schallplatten G.m.b.H., Postfach 1103, Baden Baden, West Germany.

World Record Club—Although this British company produces some of its own recordings (e.g., Alan Civil's remake of the Mozart horn concertos with Kempe, released here on RCA, and Leon Goossens in the Mozart Oboe Concerto with Colin Davis on Victrola), it has been primarily a reprint operation. In its catalog are several prestigious recordings dropped by EMI in Britain (though some of these are still current on Angel and Seraphim in this country—e.g., the Karajan Bruckner Eighth, the Pritchard *Idomeneo*, Beecham's *Heldenleben*) and material from such foreign producers as Erato, Eurodisc, Everest, and Vanguard. Many of the WRC discs which do not conflict with U.S. domestic catalogs are about to be made available here as imports, and we can look forward to Casals in the Elgar Cello Concerto, Solomon in the Bliss Piano Concerto, Vaughan Williams conducting his own Fourth Symphony, and the return of the Flagstad *Dido and Aeneas*, among other items. The distributor will be (who else?) Peters International, Inc., 600 Eighth Avenue, New York, N.Y. 10018.

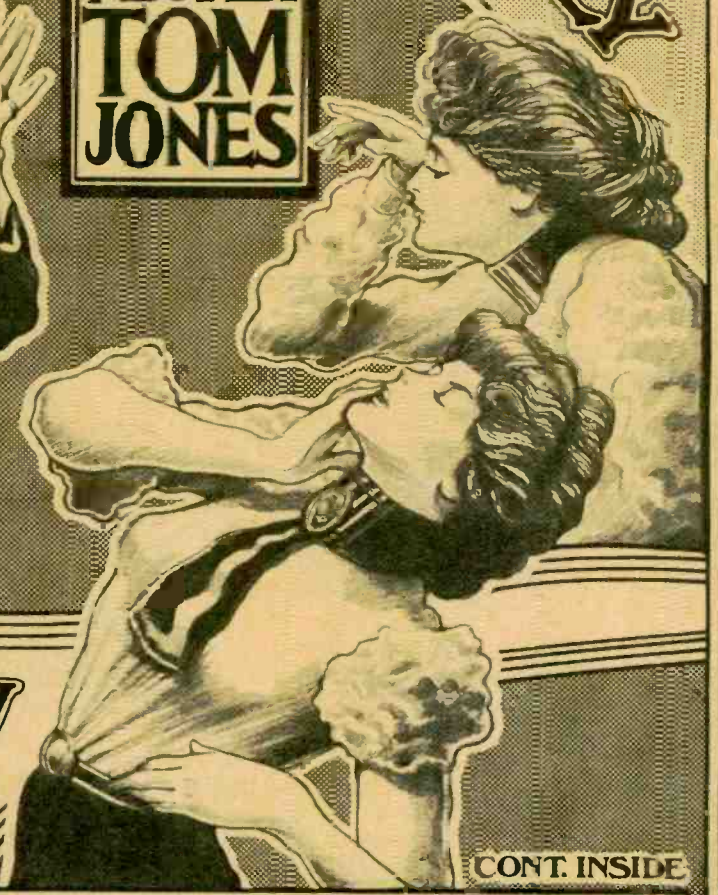
Richard Freed's vast store of record lore was previously displayed in The Great American Record Companies last November.

SEPTEMBER 5¢

SWOON MONTHLY



FEATURING
**MISTER
TOM
JONES**



AT THE NEW
**MADISON
SQUARE
GARDEN**

CONT. INSIDE

... DURING MR. TOM'S FERVID RENDERING OF THE BELOVED "DANNY BOY", SEVERAL YOUNG LADIES OF NORMALLY STRONG CONSTITUTION EXPERIENCED THE VAPOURS, IN SOME CASES RENDING A HANKERCHIEF OR EXPOSING AN ANKLE.

THERE they are under their bleached, teased, and sprayed hairdos, the ladies with their Instamatics. There with the white pants-suits, bought at shopping centers from Long Island to New Jersey. There with the fixed noses and the Revlon make-up, the red nail polish. There in Madison Square Garden to see Tom Jones do it all for real—do it more than he does on television. Do it for them.

They are there with their daughters, junior bleached, teased, and sprayed. They are there with their husbands, in one-button sharkskin suits carrying cardboard trays of hot dogs. Husbands who buy the two-dollar picture programs for them; husbands who buy the television-radio-phonograph consoles ("not just a home entertainment center, but a fine piece of furniture") so the ladies can play their Tom Jones records with the skin-tight album illustrations, husbands who are content to watch while their wives get sex without penetration.

The Garden is packed tight, 22,000 people's worth, each night, two nights in June. Count Basie's band plays the warmup. *Count Basie*, one of the most respected headliners in all of jazz, playing the *warmup*! For Norm Crosby, a third-rate comic riding to fame on the insatiable talent appetite of the late-night television talk shows. Basie, playing the accompaniment for Gladys Knight and the Pips, a slick soul group, postgraduates of Harlem's Apollo Theatre, toning down their choreography for the white crowd. They finish their act and leave the stage flashing the two-finger peace sign. Flashing the peace sign in Madison Square Garden, where Mick Jagger had ended his wild Rolling Stones concert with a burst of revolutionary rose petals pouring from the rafters. Flashing the peace sign in Madison Square Garden, where Donovan had held his love court for the flower children. Where Janis Joplin and Blind Faith had taken the place apart. Flashing peace signs for the short-hairs. But then, why complain about Gladys Knight's show business when Jagger and Joplin and Blind Faith and Donovan have become Show Business too? Even the peace sign has become show business. Tom Jones flashes it too.

But that's later. Right now the screaming picks up. Even the men in the house are on their feet. The ladies, though, are out of their heads. The coffee shops in the life-insurance company buildings down around 23rd Street will be filled with memories on Monday. The Instamatics are preserving them even now, the flashcubes clicking all around—strobe lights for the straight world.

And, oh, there he is! Out on the square stage set in the middle of the Garden's hockey ice, basketball court, circus floor, boxing ring. Jones goes up and into it, dancing already. Bump, bump, bump! The ladies are ecstatic. Maybe his tuxedo isn't quite as tight as they had expected,

Martin Gottfried is a widely published commentator on cultural matters and the drama critic for New York's Women's Wear Daily.

TOM JONES: **A Singer** **Without** **a Song**

By Martin Gottfried

wanted, hoped, but it's pretty tight, especially the pants. Doesn't he wear something special to make it bulge like that?

Well, they don't listen much to his singing. Hardly any applause for the songs. The yelling is for the bumps and the dancing (one foot in the air like a dog at a fire hydrant—it's a standard night-club step). He is a *good* dancer, something like Billy Daniels, though only a pale (pale as in white) imitation. He does a lot of bumps, which is funny when you think of it, because bumps were invented by strippers and they are essentially *female* sexual movements.

He sweats a lot. Everybody's throwing handkerchiefs, hoping he'll toss them back soaked with some souvenir perspiration. Mainly, he uses the towels handed up by his maids of honor at stageside. These are two ladies in wheel chairs, one of them with cerebral palsy. Just a little grotesque. But is it any more grotesque than what's going on between Jones and the other ladies in the house?

But what *is* going on with those ladies while Jones is singing *Fly Me to the Moon* in the style of Sinatra, *Try a Little Tenderness* in the style of Otis Redding? They're not there for his singing. Jones can carry a tune, but not much more than that. If there is any quality in his voice, the overburdened sound system distorts it beyond a sound engineer's wildest nightmare.

That makes no difference. The ladies aren't there for the songs. They are there for the sex. Jones' patter says it all. In a fake—and terrible—upper-class British accent he probably considers tony, he begins by letting the ladies know he is there for them alone ("Good evening ladies . . . and gentlemen"). "Some people can't stop eating," he says. "Some people can't stop drinking. Some people can't stop smoking. But me . . . !" (there is a drum roll suggestive of the dirty deed itself). And then, oh surprise, oh joke, oh *relief*, he sings *I Can't Stop Loving You*. The sexual references are obvious, gross, and lewd, but never specific. It's basic American priggery, a kind of obscenity itself. Like dirty jokes without the four-letter words. Later on, talking about his orchestrator,

Jones says, "He arranges everything for me . . . well, not *everything!*" New sexual freedom comes to the masses. And all this with a crucifix dangling from a heavy silver identification bracelet.

Jones' patter is minimal, mostly of the ". . . and now from my latest London release" school. He sings more non-music in other people's styles. *Rolling on the River* out of Creedence Clearwater Revival. A mixed bag, as they say, of pop standards, rock-and-roll, soul, and contemporary, all homogenized into a sound-alike blur over a beat that some people can't miss and others would rather. It is, of course, *easy-listening* music—anti-music.

So what. Who cares? Nobody's listening anyhow. At the end, Jones doesn't even get enough applause to bring him back on stage. Not that he'd come back for an encore. The act is *staged*, as if he *had* to refuse to come back for another song or else they'd never let him go home—just like Judy Garland. Only there isn't enough genuine enthusiasm for that (and aren't there also all those trains to catch?). Besides, even if Jones tried to fake a beg-off, there isn't enough *performer* in him to do it convincingly. You had to look real close to see that he was faking some encores—a mumbled "thanks and good night" a couple of times, taking three steps toward nowhere in particular and then coming back to the microphone to sing another song (*Delilah*). So much for the *act*. They don't care about the songs anyhow, and he knows it. They're just interested in the bumps, and maybe not even that. The *presence* is enough, and screaming just to scream.

Jones gives them that, and *that's* his act. Ten minutes into the show he loosens his bow tie. Okay, that's a standard night-club operation, from Tony Bennett to Sammy Davis and beyond. Ten minutes later his jacket comes off. A couple of things you've got to admit: the guy's in terrific physical shape, and he sweats a lot. Fifteen minutes later he strips off his (velvet) vest. The screams are delirious. He's perspired straight through his shirt, which is maybe two sizes too small. The ladies tremble in their padded, wired, cantilevered bras. I don't know what the men are doing, or even what they are doing *there*.

Jones, meanwhile, is still dancing. But he's no James Brown, no Elvis. It's as if he'd seen all the second-rate lounge singers in Vegas—they do all those dance steps—and like many another poor European kid, he dreamed about coming to America and being just like them, driving a red Cadillac convertible or at least a Mustang. Like the French jazz bands, the Italian rock-and-roll singers, he does a strange kind of imitation-parody of the Americans. Jones is all that rolled into one extravagant symbol, appealing to the ladies because he hasn't any American embarrassment about looking silly, because he doesn't know what silly is, because the ladies, as he knows, don't think he's silly at all.

But the band blasts on. Poor Count Basie. The trumpet

section is harsh. Jones sings *Satisfaction*, maybe the greatest rock-and-roll song ever written, but it doesn't sound much different from *It's Not Unusual* the way he does it. (Ironically, the one hit of his he *doesn't* sing is the best song he ever recorded—Burt Bacharach's *What's New, Pussycat?*) The strings are muddy, the drummer relentless. They're trying to make the show exciting just with the sheer noise of it. But that's never worked in the past and it doesn't work now.

Nobody can manufacture excitement and build it into a performer. His natural magnetism can be enhanced, even he made to seem greater than it is. But either he has it or he hasn't, and there just isn't anything *exciting* about Tom Jones as a performer. His rubbery features are uninteresting (he looks a lot like Peter Townshend of The Who), and there's just no personality, no showmanship, no *performance*.

HE is, in short, both the product and the victim of television, and so is his audience. Though Jones is only a modern version of the traditional male sex idol, he differs from, say, Sinatra, in one curious respect: he appeals to older women rather than young girls. This is because his impact was made on television rather than in person, and it is the ladies, not the girls, who watch television. *They* are the victims of it because it has made them into robots staring at a bumping man on a screen—a set of bumping electrons. They are the product of it in the very way they look—the stuff they spray on their hair has been practically sprayed onto them by the electron gun in their television sets, the same gun that serves up all the Tom Jones shows on TV.

He is the victim in the very emptiness of his performance. Jones is accustomed to working for the benefit of a camera rather than an audience. With the help of a director, a producer, a set of monitors, his singing and movements and dialogue can be manufactured electronically on tape. On his own, *live and in person*, the excitement can't be edited and spliced in. It must come from inside, and if Jones ever had that kind of electricity it has been drained off onto videotape. Only you can't show a videotape at Madison Square Garden.

What television has done to these ladies, what it has done to performers like Jones, is deprive them of the experience of live performance, replacing it with behavior learned from the screen. They just go through the patterns they've learned from those tapes. Jones bumps and the ladies scream—simple reflex conditioning.

This erases (demagnetizes) all human response. It encourages a performer to do, in a live performance, exactly what he sees himself do on a television tape, and it encourages an audience to react like the audience *it* sees on television. That's why the ladies throw their handkerchiefs and room keys on stage. They've learned it from the television show. And that's why, once the show in the Garden

is over, there's no legitimate emotional response. Surely, if all the screaming were for real, the 22,000 people would be furious to see their idol go. They would at least be hoarse. But no. Their emotion is turned off, wiped out, as if a list of credits were superimposed on the experience, and it's on to the evening's next TV show, with three minutes of commercials and station breaks in between.

This is what television is doing to us—programing our lives into thirty- or sixty-minute segments, replacing the live experience with previously recorded ones. It isn't just

the content of these television programs that is upsetting (though a potentially exhilarating medium *is* being wasted and a lot of thinking adults *are* being chased away). What's more upsetting, and really frightening, is its substitution of electrons for flesh, whether it's a singer, the news, or a televised live event. Isn't it eerie that what we call "live TV" is so often taped?

Ultimately, the phenomenon of Tom Jones is the phenomenon of television life. He is the electronic lover of today's twenty-three-inch-color-TV Lady Chatterley.

...and just to be fair

TOM JONES: A Woman's Point of View

By Mary Perot Nichols

IT COULD have been a Billy Graham audience—all those upright, neat, mostly white, suburbanite faces. There was Mom, Dad, and the two teen-age daughters. A surfeit of wholesomeness. And Tom Jones, the Guy Lombardo of hipless pop, come to bring them closer to God with a message spelled out in pelvic contortions.

I had been told that I was just the right age to be bowled over by Tom Jones, who is supposed to appeal mainly to the over-thirty matron (that's me, a middle-aged mother of three). Supposedly, it is my female contemporaries across the country who have made Jones a star by buying his records, watching his TV show, and flocking to his personal appearances to see him do his flashy act in the flesh. But contrary to rumor, Jones' biggest fans, at least at the Friday evening show I attended, were not middle-aged ladies. The jumpers and the screamers, the throwers of handkerchiefs to sop up the singer's profuse and precious sweat, were all teenagers.

The crowd was ready to be excited long before Jones showed. They screamed when Count Basic played the opener. They seemed to be saying, "This is show business, and we're here to be entertained."

But the early screaming was nothing compared to the hysteria that erupted when Jones finally reached the stage. He saunters (totters?) around the stage elegantly, preserving a perilous balance that reminded me

of Peter O'Toole. He bumps and grinds and, yes, he strips—first his tie, then his jacket. He opens his shirt. Sweat flies off him in every direction as he belts out one song after another: *Delilah*, *Woman*, *If I Ruled the World*, *Without Love*. Little girls in pigtails bob up and down in their seats shrieking. And I wait to get the message.

What is this Tom Jones thing all about? He has a good, strong voice and operates somewhere in the suburbs of showmanship. His Thursday-night TV show, which is probably what made the crowds come to see the real thing, is a teaser. On the television screen his lower half is cut off when he begins to do his thing, in the same way that the cameramen on the Ed Sullivan show used to zero in on Elvis Presley's face when his famous pelvis began to gyrate. But with Jones it isn't just sex. He's probably less obscene than Presley in his first heyday. Because when Presley did it, as I recall, it *was* obscene. But then very little is considered obscene these days.

Jones has an *élan vital* which brings out mass hysteria. He is slickly packaged and, in the oddest possible way, cute and cuddly. He is loaded with schmaltz, and absolutely harmless. But there's no denying his effect on thousands of girls and women at the Garden rally. He was clearly socking it to them, but none of it got to me. For this matron he couldn't even, in the immortal words of Stanley Kowalski, get the colored lights going. My cynical ten-year-old scoffed: "He *pays* women to hug him on television."

There's no rational explanation for the Tom Jones thing. It's as unaccountable as the fad for the hula hoop. Which leaves the irrational. Tom Jones is certainly not the first demigod demagogue created by the entertainment industry, but he appears to be the first whose primary base is TV. And the first whose real "talent" is something other than the singing his reputation is supposed to be based on. Perhaps Marshall McLuhan can explain it to me.

Mary Perot Nichols finds time to be both mother to her three children and City Editor of New York's weekly Village Voice.

Stereo Review talks to EVELYN MANDAC



Herbert Barrett

BUILDING a successful career as a singer requires many things besides an exceptional voice and musical training—such things as good looks, temperament, stamina, and a talent for being in the right place at the right time. Evelyn Mandac, a beautiful young soprano from the Philippines, apparently has all these qualities and more. In the two seasons in which she has been singing professionally she has covered the nation—Liù in *Turandot* in San Antonio and Seattle, Mimi in *La Bohème* in Washington, Susanna in *The Marriage of Figaro* in San Francisco, Henze's *The Bassarids* in Santa Fe, *La Vida Breve* in St. Paul, and appearances with symphony orchestras all over the country. Critics everywhere have praised her dramatic skill, expressive personality, musical taste, and, above all, the beauty of her voice. Reviewing her first solo recital in Washington, Paul Hume of the *Washington Post* described Miss Mandac's voice as "a focussed beam of tone like a light aimed straight at its goal."

Her recording debut took place in August when RCA released Orff's *Carmina Burana* with the Boston Symphony Orchestra conducted by Seiji Ozawa (see Best of the Month, page 92) and Mahler's Second Symphony with the Philadelphia Orchestra under Eugene Ormandy. Asked how she had managed to appear on a major label as a soloist with two of the world's greatest orchestras while only in her second professional season, Miss Mandac replied: "Luck! In 1968, I was one of the soloists in a concert of operatic excerpts presented at the Waikiki Shell by the Honolulu Symphony, and Mr. Henri LeRoy, an executive from RCA's Consumer Products Division in Los Angeles, was in Hawaii on vacation and happened to go to the concert. He talked with me afterwards and said he would write to RCA Records in New York and suggest that they use me. He did, and when I got back to New York, the company arranged for an audition with Maestro Ormandy. These records are the result.

"Hawaii may seem an unusual place for it to have started, but it's more than just being in the right place at the right time. I have found that in the music world there is a vast network of kind helpful people, like Mr. LeRoy, who take an interest in young artists. Jennie Tourel heard my various performances at the Juilliard School and called Herbert Barrett [a concert manager] and suggested that I was a singer they should keep an eye on. Mr. Barrett ultimately gave me a contract without even hearing me. Before my Washington recital, Peter Herman Adler, the music and artistic director of N.E.T. Opera, let me sing my program for him, and he gave me some useful advice. And

Birgit Nilsson! When I sang in *Turandot* with her, she could not have been kinder. She very generously shared her curtain calls with me, and she inspired me a lot."

Married to Sanjoy Bhattacharya, who works for an investment firm in Wall Street, Miss Mandac now lives in New York. She was born on the island of Mindanao in the Philippines and was raised in Manila, where she received her basic musical education, including a B.A. in music. When she came to the United States, a Rockefeller grant enabled her to take a master's degree at Juilliard in New York and to study voice with Hans Heinz.

Commenting on her studies, she said: "People here think I must have made some fantastic cultural leap to learn Western music, but I didn't. We have our own ethnic folk music in the Philippines, but Western classical music is well established there, and that's what we learn at school. I started do-re-mi in the fourth grade. And being of Protestant parentage, I was exposed to Bach and Handel in church. When I was older and heard great singers like Marian Anderson and Renata Tebaldi and observed the powerful magnetism that exists between artist and audience, I knew I wanted a singing career."

And what are her plans for the career that has begun so splendidly? "People urge me to do *Butterfly*, but I think, for now at least, that it's a little heavy for my voice, which is purely lyric. I've always admired Bidú Sayão—and I was immensely flattered when a San Francisco critic compared my Susanna to hers. Sayão had a very lyric voice, and she never attempted *Butterfly*. I want to learn *Manon* and *Traviata* soon, but at the moment I'm preparing the new music I've been engaged to sing next season. I'll be doing Chausson's *Poème de l'amour et de la mer* and the world premiere of a Carlos Surinach song cycle in Fort Lauderdale. New operatic roles are Micaela in *Carmen* for Seattle and Marzelline in *Fidelio* for Cleveland. The young American Thomas Pasatieri has composed a role for me in his new opera, *Two Mothers*, which I hope to sing in its premiere in Seattle in 1972. But right now I am about to return to the Philippines, where I'll be doing *Bohème*. When I come back in the fall, I will make my TV debut with the National Educational Television opera group as Lisa in *The Queen of Spades*, and I'm excited about that because you learn so much when you work in a new medium. Making my first records was fascinating. Someone asked if it didn't make me feel strange to know that my performance would be multiplied in many copies which people could play at will. No, it doesn't. It makes me feel marvelous."

—William Livingstone

STEREO REVIEW'S SELECTION OF RECORDINGS OF SPECIAL MERIT BEST OF THE MONTH



CLASSICAL

PURCELL'S ODE ON ST. CECILIA'S DAY

Conductor Charles Mackerras does the score perfect justice in a new recording for DGG

IN THE last two decades of the seventeenth century, the citizens of London began the observance of an annual event each November 22, a great festival in honor of St. Cecilia, the patron saint of music. "Most of the Lovers of Music," wrote the contemporary *Gentleman's Journal*, "... meet at Stationers Hall in London. . . . A splendid entertainment is provided, and before it is always a performance of music by the best Voices and Hands in Town."

The best in town in the year 1692 was the illustrious Henry Purcell, and the entertainment he contributed was his ode "Hail, bright Cecilia," one of several he is known to have written on the subject. The 1692 Ode was once available in a very respectable recording on the Vanguard label, but that was fifteen years ago, which makes it possible to welcome a new one, just released by Deutsche Grammophon, with a great deal of pleasure, particularly since this performance boasts the authority of conductor Charles Mackerras.

Purcell's music, which was greatly applauded at its 1692 presentation and involved his own participation as a vocal soloist, follows the standard pattern for an occasional ode of this type. Each section, chorus, aria, and duet in turn praises St. Cecilia and the musical instruments of which she is the protectress, all of which are contending for her favor. The text, as befits the period, is quite flowery ("In vain the am'rous flute and soft guitar jointly labour, to inspire wanton heat and loose desire"),

but it gave Purcell fantastic opportunities for some expressive tone painting. One of the most spectacular solos is the countertenor recitative "Tis nature's voice," which Purcell himself sang at the first performance. There are also several choruses that are wonderfully festive and no less than Handelian in breadth.

The older recording had as its featured alto soloist Alfred Deller, and if Paul Esswood, in the recording at hand, does not yet have Deller's refinement and delicacy, he does have an excellent understanding of Purcell's stylistic requirements and a fine countertenor voice with a high degree of technical flexibility as well. The other vocal standout in this performance is John Shirley-Quirk, who deals handsomely with the bass arias. I am not certain, since I was working from an advance pressing

without program notes, why Mackerras chose to use a treble for the soprano solos; according to accounts of the first performance (or one of the earliest ones), a Mrs. Ayliff participated with the otherwise all-male cast. In any event, a boy soprano *could* have been asked to perform then, and Simon Woolf does extremely well here (his steadiness and expressive command in "Thou tun'st this world" are surprising). It is conductor Mackerras who takes top honors, however, with a performance that does the score perfect justice. As one might expect from a conductor of such experience in this area, his is a very, very stylish conception (barring a few trumpets that refuse to trill on cadences), one that is spirited and gentle by



CHARLES MACKERRAS
Very, very stylish

turns and that quite properly concentrates on the essential "affects." The ubiquitous English Chamber Orchestra plays superbly, the chorus is first-class, and the sound, well delineated for stereo, is very clear. *Igor Kipnis*

PURCELL: *Ode on St. Cecilia's Day, 1692* (Z. 328). Simon Woolf (boy soprano); Paul Esswood and Roland Tatnell (countertenors); Alexander Young (tenor); Michael Rippon and John Shirley-Quirk (basses); Tiffin Choir; Ambrosian Singers; The English Chamber Orchestra, Charles Mackerras cond. DEUTSCHE GRAMMOPHON ARCHIVE 2533012 \$5.98.

PIANIST DAVID BEAN: A RECORDING TO REMEMBER

A young American's recital program is marked by muscular vitality and sensuous affection

THE YOUNG American pianist David Bean's first recording for Westminster is one to remember. He has produced as luxuriant an excursion into the music of Scriabin, Liszt, and Ginastera as we are likely to hear for quite a while. The liner notes carry a quotation from the *New York Times* review of a Bean concert at Carnegie Hall which refers to his "no-holds-barred encounter with a piano." That's about as good a description of Bean's playing style as anyone might be expected to come up with. There is a marvelous elation about it, a kind of controlled abandon and joy in the sheer resonance of the instrument, which is supported on this recording by a thoroughly sensuous realization of the sounds.

Bean has immense vitality, so that when he looses a total barrage of muscular rhythmic impact and string-clangor in the first movement of the Ginastera, it adds up to something distinctly impressive. The *Misterioso* movement in particular, all whispers and tintinnabulations, retains its mystery and an appropriate atmospheric "humidity" as well. The third movement, built on little more than an accretion of pedal-sustained harmonies and a few wisps of melody, is a brilliant display of coloristic virtues, an expression of the sensuous and affection-laden relationship between the player and his instrument already demonstrated in his performance of the Scriabin Fifth Sonata earlier on the same record side.

Liszt's "BACH" Fantasy and Fugue and the *Mephisto* Waltz are also handsomely played, although the latter has some spots of breathlessness that detract somewhat from the total effect. All told, this is a first-rate musical achievement, excellently recorded. *Lester Trimble*

DAVID BEAN: Scriabin: *Sonata No. 5, Op. 53*. Ginastera: *Sonata*. Liszt: *Fantasy and Fugue on the Theme BACH; Mephisto Waltz*. David Bean (piano). WESTMINSTER WST 17161 \$5.98.

WINE, WOMEN AND *CARMINA BURANA* IN BOSTON

Seiji Ozawa's new recording of the Carl Orff work for RCA goes to the head of the class

AT THE conclusion of my "Basic Repertoire" article last February devoted to Carl Orff's *Carmina Burana* and its several recorded performances, I speculated that RCA's forthcoming release of the music with Seiji Ozawa conducting soloists, chorus, and the Boston Symphony Orchestra "might just go to the head of the class." That speculation is now fulfilled—and handsomely so—with the release of the recording, made in Boston's Symphony Hall immediately after Ozawa led the first Boston Symphony performances of the work last November.

The recording duplicates the triumph of the "live" performances. Ozawa's is a propulsive, dynamic account of this vigorous paean to the profane joys of wine, women, and song; at the same time, he responds intuitively to the more tender and reflective sections. The music—its virtues and its faults—is by now well enough known that little need be said about the work itself. As to the performance at hand, one could single out dozens of felicities; a few will have to suffice for the many, however. Throughout the performance, the Boston Symphony plays brilliantly for Ozawa: note particularly the full-throated vibrancy of the "Wheel of Fortune" section at the opening and closing of the score, and also the lusty, sylvan excitement of the orchestral dance that opens the "On the Green" section. Of the three vocal soloists, it is the baritone who carries the major musical burden. Sherrill Milnes is simply

Seiji Ozawa: an intuitive response to the music





Polly (Judy Carne) and Boy Friend (Ronald Young)

superb in his every appearance: the last verse of his first solo is sung in a glorious *mezza voce*; he brilliantly characterizes the dissolute sot who sings the opening of the section titled "In the Tavern" that begins side two; and he delivers the melismatic patterns of the "*Dies, nox et omnia*" solos marvelously, shifting effortlessly from full voice to falsetto and back again.

The tenor soloist makes one brief appearance, but what a task Orff sets for him! The writing is high up in the tenor range, cruelly so for most tenors, but Stanley Kolk deals with the challenge of the part better than most.

The soprano does not appear until the last section—"The Court of Love"—but the radiantly beautiful music is worth the wait. And it is a joy to welcome the lovely young Philippine soprano Evelyn Mandac in this performance—her recording debut, unless I am mistaken (though she will soon again appear on records as Eugene Ormandy's soprano soloist in his forthcoming recording of Mahler's Second Symphony for RCA). A recipient of a grant from the Rockefeller Foundation for the furtherance of her musical career several years ago, Miss Mandac clearly seems destined for great things. Hers is a warm, seductive vocal quality that appears to be produced without effort.

The choral forces of the New England Conservatory of Music have been appearing regularly in concerts and recordings with the Boston Symphony for nearly two decades. I cannot recall a previous occasion, though, when they have so completely and satisfyingly fulfilled their musical assignment.

Finally, the reproduction is a model of clarity, balance, and massed sonority. The acetate test pressing from which

I reviewed the recording contained no printed documentation concerning the technical crew responsible for the result; however, I believe the producer of the disc was Peter Delheim. He has set a high standard indeed for the Deutsche Grammophon producing team that henceforth will be recording the Boston Symphony Orchestra.

Martin Bookspan

ORFF: *Carmina Burana*. Sherrill Milnes (baritone); Stanley Kolk (tenor); Evelyn Mandac (soprano); New England Conservatory and Children's Chorus; Boston Symphony Orchestra, Seiji Ozawa cond. RCA LSC 3161 \$5.98, © R8S 1161 \$6.95.

ENTERTAINMENT

THE BOY FRIEND, 1970: FEATHERWEIGHT BUT FUN

Decca's revival-cast recording trips lightly and nostalgically through the "irrelevant" Twenties

IT STRIKES me, in one of my periodic fits of pessimism, that attending—or even listening to—*The Boy Friend* in 1970 is rather like giggling at a funeral. The effect might be likened to that occasioned by the famous old *New Yorker* parody of a *Life* feature called "Life Goes to the End of the World," in which an eager photographer is seen cavorting among the atomic ruins with two simpering, light-headed models. Nevertheless, Decca's new release of the revival-cast performance of this durable musical featherweight doesn't miss a trick of the Roaring Twenties as it unfolds the saga of Polly, an English girl at Mme. Dubonnet's finishing school for young ladies in Nice, and her valiant efforts to find love and happiness. True, it is a musical that contributes little to one's understanding of racial problems, the pollution of our national landscape, or campus violence. It is a mindless parody of mindlessness. But I must admit it's fun.

When *The Boy Friend* first opened in London in 1954, with a score that faithfully mirrored the music of a Twenties musical without reaching for its laughs, it made Julie Andrews a star almost overnight. Original-cast recordings were promptly issued both in London and New York, and copies of the latter are still obtainable (RCA LOC 1018, mono only). The new Decca version—in stereo—contains many more of the musical numbers, and Judy Carne (of *Laugh-In* fame) is, if anything, a more appealing Polly than Miss Andrews, who tended to cloy a bit. Other cast members—Sandy Duncan as Maisie, Jeanne Beauvais as the ex-coquette Mme. Dubonnet, Leon Shaw as the courtly Percival, and Harvey Evans as the young yacht-owner Van Heusen—are absolutely right from first note to last.

Moreover, although the recording is the last word in

stereo, it manages in a most uncanny way to sound like authentic early Orthophonic, saxophones, wood blocks, and all. This feeling of being conveyed back to the innocent world of the Victor Light Opera Company by time machine is enhanced by the trick of introducing each ballad with a little snatch of scatter-brained dialogue as a cue, and through interludes of tap-dancing and whistling in such numbers as *I Could Be Happy with You*. *The Boy Friend*, in fact, is a whole lexicon of the popular musical vocabulary of its adopted age, and its basically silly tunes have held up amazingly well, from *Won't You Charleston with Me?* to the *Carnival Tango*. "Relevant"? No. Delightful? Ever so.

Paul Kresb

THE BOY FRIEND (Sandy Wilson). 1970 revival-cast recording. Sandy Duncan, Judy Carne, Ronald Young, Jeanne Beauvais, Leon Shaw, Simon McQueen, Marie Paxton, Harvey Evans, Leslie Secombe, David Vaughan, Barbara Andres, and Mary Zahn (vocals); chorus and orchestra, Jerry Goldberg cond. DECCA DL 79177 \$5.98.

THE SPIRIT OF THE TIMES: LAST SWEET DAYS OF ISAAC

A new musical successfully bridges the stylistic gap between rock and traditional theater music

FROM the same folks who brought you the tribal-rock musical *Hair* on discs there now comes what might be described as a chamber-rock-opera-musical called *The Last Sweet Days of Isaac*. The creation of two talented ladies named Gretchen Cryer and Nancy Ford, it is quite an accomplishment: it bends and blends rock music and theater music into about as homogenized a unit as can be imagined without one or the other surrendering its character entirely. If the balance of influences seems to be weighted slightly on the side of musical theater, perhaps it is because Gretchen Cryer's lyrics so swiftly summon up memories of John LaTouche's *Golden Apple*, which in its day was a watershed musical. Or perhaps it is that when Cryer and Ford are at their romantic best, as in the song *My Most Important Moments Go By*, there are distant echoes of the pungent but poignant work of Arthur Schwartz and Howard Dietz at their best (*Dancing in the Dark*, *Magic Moment*, and the like). But the other, contemporary, side comes through as well—this music is more than just rock-inflected, it really *is* rock music, performed with understated—well, yes—*elegance* and unquestioned style by a group called the Zeitgeist, an appellation so apt that I wonder it has not been seized upon by some pop group or other before this.

Isaac is actually two plays about the same character at two stages of his life. The first (anachronously), *The*



At the recording session: Fredrika Weber and Austin Pendleton

Elevator, which most of the critics seemed to prefer (and which I preferred as well in RCA's original-cast recording), is about Isaac at the age of thirty-three. He feels himself, Woody Allenishly, "on the brink of untimely death," and in his efforts to rescue and preserve every perfect moment of the days (and nights) that remain goes about loaded down with camera and tape recorder. He finds himself trapped in an elevator with a secretary who is one of those endearingly silly young girls with a talent for being in the wrong place at the wrong time. Isaac's aim is to teach her how to live life to the fullest—which of course means that they are to make love in the stalled elevator. As sung by Austin Pendleton, who sounds like a somewhat sturdier Paul Lynde, and Fredricka Weber, who strikes just the right note of timidity-yielding-to-temptation, the four songs are literate, funny, and touching, particularly *My Most Important Moments Go By*.

The second play, *I Want to Walk to San Francisco*, has Isaac, now nineteen, locked in jail following some demonstration or other. It has several very good songs—including *Somebody Died Today*, which I take to be a commentary on TV's capacity to make even horror banal—but its charms are less immediate than those of *The Elevator*. Both plays, however, are superior musical entertainment, and it is heartening to realize that though gaps may still exist between generations, some of them appear to be closing perceptibly in the musical theater of the Seventies.

Peter Reilly

THE LAST SWEET DAYS OF ISAAC (Gretchen Cryer and Nancy Ford). Original-cast recording. Austin Pendleton, Fredricka Weber, Louise Heath, John Long, Charles Collins, C. David Colson (vocals); The Zeitgeist (instrumental accompaniments). RCA LSO 1169 \$5.98.

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CLASSICAL

Reviewed by DAVID HALL • BERNARD JACOBSON • GEORGE JELLINEK
IGOR KIPNIS • PAUL KRESH • ERIC SALZMAN • LESTER TRIMBLE

ALBERT, PRINCE OF SAXE, COBURG, AND GOTHA: *Music of Albert. Ständchen; Trauerlied; Gruss aus der Ferne; Klage der Liebe; Der Ungeliebte; Nichts Schöneres; Lebewohl; Reiterlied; Liebe hat uns nun verient; Die Winterreise; Einsamkeit; Die letzten Worte eines Barden; Schmerz der Liebe; Abendrube; Vereinigung; Invocazione all' Armonia.* Purcell Consort of Voices; Jennifer Partridge (piano); Grayson Burgess dir. Argo ZRG 597 \$5.95.

Performance: **Superbly conceived**
Recording: **Excellent**
Stereo Quality: **Excellent**

Yes, the Prince Consort of Queen Victoria was a composer, and not a bad one at that. The selection provided here is perfectly entertaining. Most of the works were written before his marriage, and, with the exception of the dramatic final ensemble piece, they are all on the order of German lieder. Some are distinctly Schubertian, but without Schubert's individuality; others are reminiscent of Mendelssohn. All are worth hearing and not only for the sake of novelty. One in particular haunts me: a trio for tenor, baritone, and bass called *Die Winterreise*. Try this one on your lieder-loving friends and ask them to guess the composer. The presentation, which includes the texts and translations, is perfectly splendid. This music is sentimental, yes, but absolutely charming, especially when so expertly and sympathetically sung as here. The reproduction is excellent; the surfaces are among the quietest I have heard in a long time. Most highly recommended. *I. K.*

BACH, J. S.: *Organ Favorites, Vol. 4. Prelude and Fugue, in D Major (BWV 532); Prelude and Fugue in C Minor (BWV 546); Chorale Preludes: Nun komm' der Heiden Heiland (BWV 659); Nun freut euch, lieben Christen g'mein (BWV 734); Jesu, meine Zuversicht (BWV 728); Liebster Jesu, wir sind hier (BWV 731); Ein' feste Burg ist unser Gott (BWV 720).* E. Power Biggs (Flentrop Organ of the Busch-Riesinger Museum at Harvard University, Cambridge, Mass.). COLUMBIA MS 7424 \$5.98.

Performance: **Pleasant**
Recording: **Excellent**
Stereo Quality: **Excellent**

Explanation of symbols:

- Ⓜ = reel-to-reel tape
- Ⓐ = four-track cartridge
- Ⓑ = eight-track cartridge
- Ⓒ = cassette

Monophonic recordings are indicated by the symbol Ⓜ; all others are stereo.

This is a fine, well varied Bach sampling, including two of the big preludes and fugues and a nice variety of chorale preludes. Particularly welcome among the latter are the isolated examples (*i.e.*, those not part of collections), for example, the tender "*Jesu, meine Zuversicht*" from the Anna Magdalena Bach Book and the relatively unfamiliar setting of the familiar "*Ein' feste Burg.*" The playing is up to Biggs' high standard, very sensitive in the chorale preludes, quite powerful in the C Minor Prelude and Fugue, though just a bit unexciting in the big D Major work. The sound of the splendid organ is extremely well produced.

I. K.



E. POWER BIGGS

Up to his own high standard in Bach program

BEETHOVEN: *Mass in C Major, Op. 86.* Gundula Janowitz (soprano); Julia Hamari (alto); Horst R. Laubenthal (tenor); Ernst Gerold Schramm (bass); Elmar Schloter (organ); Munich Bach Chorus and Orchestra, Karl Richter cond. DEUTSCHE GRAMMOPHON 139446 \$5.98, © 923117 \$6.95.

Performance: **Very good, but . . .**
Recording: **Excellent**
Stereo Quality: **Excellent**

Karl Richter conducts, on this disc, a good old-fashioned performance of the magnificent Beethoven Mass in C Major, Op. 86, a masterpiece from which Berlioz obviously took much inspiration. With only two other recordings available (by Beecham and Waldman), it is a welcome addition to the catalog. The "good" part of Richter's interpreta-

tion includes such general assets as the choral and orchestral sound, which are sturdy and cohesive, and the conductor's realization of the various "affects" which Beethoven clearly took pains to expose. He keeps details in focus, too—no easy trick when using these large forces of chorus, orchestra, soloists, and organ.

I must admit that the "old-fashioned" part drives me up the wall. But that's a purely personal response, and other listeners may have different reactions. Richter's obvious aim, in the flowing, melodic sections of the Mass, is to keep absolutely everything as smooth as possible. This is fine. But his methodology, which is to blur the pulse and to allow soloists and chorus alike to ooze into their entrances (and through entire phrases as well), makes an effect which, to my ears, is rhythmically unsettling, and rather unctuous in expressivity. There's ample precedent for this kind of choral conducting, of course, even though I could wish it were otherwise.

The soloists have, mostly, fine voices (though there is some very wavery tremolo) and extremely poor diction. I do not recall ever having heard Latin quite so garbled as it is here by both soloists and chorus. Here again, the objective was undoubtedly smoothness. But Latin can be sung smoothly without turning it into marmalade.

L. T.

BEETHOVEN: *Overtures (complete).* *Leonore No. 1, Op. 138; No. 2, Op. 72a; No. 3, Op. 72b; Fidelio, Op. 72c; The Creatures of Prometheus, Op. 43; King Stephan, Op. 117; The Ruins of Athens, Op. 113; Coriolan, Op. 62; Egmont, Op. 84; Namensfeier, Op. 115; Consecration of the House, Op. 124.* Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON 2707046 two discs \$11.96.

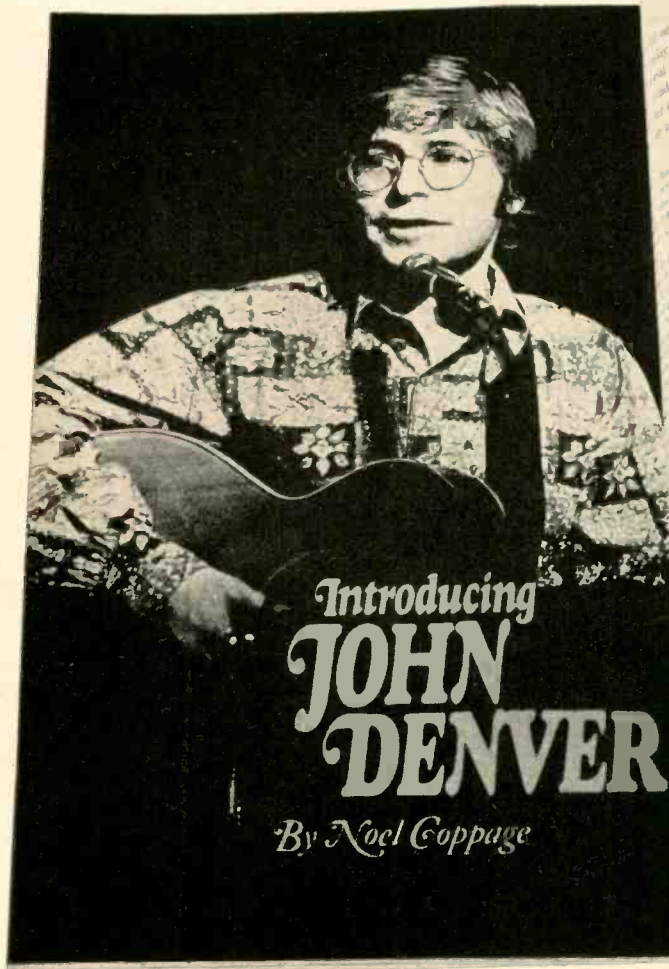
Performance: **Finely detailed**
Recording: **Good**
Stereo Quality: **Good**

Here we have indeed a complete traversal of the Beethoven Overtures on two discs—quite a feat of mastering when we remember that the Scherchen Westminster set of a dozen years ago had to omit the *Egmont*. The DGG engineers devoted one disc to the four overtures for *Fidelio*, and somehow managed to cram the seven other works onto two sides without any appreciable loss of playback quality.

The Beethoven overtures seem to fall into two well-defined groups: the ceremonial and festive (*Consecration of the House, Namensfeier, King Stephan, Ruins of Athens, Prom-*
(Continued on page 99)

Two months ago, the three top editors and the publisher of Stereo Review discovered John Denver.

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Early one Monday morning, the guiding staff of Stereo Review had something urgent to tell each other: John Denver. John Denver. John Denver. And John Denver.

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theus, Fidelio) and the dramatic tone-poems (*Coriolan, Egmont*, and *Leonore* Nos. 2 and 3—*Leonore* No. 1 being something of a hybrid). Of the lesser-known ceremonial pieces, I find *King Stephan*, with its Hungarian touches, exhilarating and colorful, and the Handelian *Consecration of the House* the most impressive of its group, particularly in the hands of a conductor like Toscanini. The Karajan performances of both the familiar and unfamiliar overtures are done with loving attention to details of phrasing and inner voices. The approach works well in the more lyrical and occasional works, but tends to deprive the dramatic pieces of the tension of line and rhythm that make them so peculiarly Beethovenian.

An exception is the reading of the *Egmont* Overture, which achieves a new and striking profile through Karajan's treatment: there is a very slow and solemn introduction, with the attacks of the opening motive "rolled" (basses and celli just a hair behind the upper strings) to provide a singular emphasis; the main section is very taut and straightforward; the interlude before the "victory symphony" is highly dramatic and fortunately not exaggerated; and the brass balance in the final pages is calculated to produce a truly revolutionary tocsin effect. On the other hand, it is instructive to compare Bruno Walter's and Karajan's readings of *Coriolan*. Walter's unrelenting tension and momentum produce genuine catharsis; Karajan's fussiness is merely annoying. *Leonore* No. 2, which is a sprawling thing to begin with (Beethoven did a wonderful job of tightening-up with *Leonore* No. 3), suffers especially from the lack of a steady pulse here.

The orchestral playing is splendid, and the recording well up to DGG's best standard. However, if and when these two discs become available separately, I would recommend the one with the ceremonial pieces over that containing the three *Leonore* overtures and *Fidelio*, choosing Szell's Columbia disc of the latter as preferable to Karajan's.

D. H.

RECORDING OF SPECIAL MERIT

BEETHOVEN: *Symphony No. 5, in C Minor, Op. 67.* **BERLIOZ:** *Roman Carnival Overture.* **LISZT:** *Hungarian Rhapsody No. 1.* Berlin Philharmonic Orchestra, Artur Nikisch cond. PERENNIAL 2002 \$6.00 (available by mail, postpaid, Box 437, New York, N. Y. 10023).

Performance: Remarkable

Recording: 1913

This recording takes us about as far back—conceptually and perhaps literally as well—into orchestral history and Central European performance tradition as we are likely to get. Nikisch was born in 1855 (only twenty-eight years after Beethoven's death!) and this Fifth, his only large-scale recording, was made in 1913. Some considerable re-orchestration was apparently necessary for the acoustic recording, and one or two ritards seem dictated by the side endings rather than inner necessity. Withal, this comes through as a remarkable performance, superbly controlled, organic, and magnificently articulated. After one is able to adjust to the sonics, a great deal of musical thought and poetry is plainly audible and well worth contemplation and study; note, for example, that the "romantic" tempo variations are

laid out in big planes and not fussy, rhetorical local variations. The Berlioz and the Liszt, which precede the Beethoven on side one, yield less, so it is toward the major work that attention ought to be addressed. The re-mastering is very good: one is not strongly aware of the 78-rpm side changes. A considerable treble cut reduces some of the noise without touching the narrow musical range.

E. S.

BLANK, A.: *Thirteen Ways of Looking at a Blackbird; Two Parables by Franz Kafka; Poem* (see FLANAGAN)

RECORDING OF SPECIAL MERIT

BUXTEHUDE: *Cantatas: O Gottes Stadt; Ich sprach in meinem Herzen; O clemens, o mitis, o coelestis Pater.* Margit László (soprano); Chamber Orchestra of the Budapest Academy of Music, Frigyes Sándor cond. *Prelude and Fugue, in F Major.* Gábor Lehotka (organ). *Trio Sonata No. 4, in C Minor.* Péter Komlós (violin); Géza Németh (viola); János Sebestyén (harpsichord). *La Capricciosa (Aria and 31 Variations).* János Sebestyén (harpsichord). QUALITON LPX 11323 \$5.98.

Performance: Sympathetic

Recording: Excellent

Stereo Quality: Excellent

This varied Hungarian program devoted to four different aspects of Buxtehude's art is exceedingly tastefully performed, exuding a nice sense of intimacy. That applies first of all to the F Major organ piece, which is played in lively fashion on what sounds to be a chamber instrument. The Trio Sonata, though it lacks a number of necessary ornaments and has a rather dull harpsichord *continuo*, is very sweetly rendered. The variations on "La Capricciosa," once recorded by Stewart Robb for Folkways, is quite brilliantly done here, although I would question some of the tempo fluctuations (variations 7 and 9, for instance, are rather too fast); most of the repeats are omitted, probably wisely, and the performer does not add much to the score. On the second side, there are three solo cantatas, of which "O Gottes Stadt," with its "Komm, süsßer Todt" theme, is a particularly lovely expression of the composer's spirituality; this, I believe, is the only one of the three to have been recorded before. All are sung very sensitively, with sympathetic accompaniments, by the light clear voice of Margit László. The sonics are generally very good, although the soprano sounds a bit distantly recorded in relation to the accompaniment. No texts are provided for the three vocal pieces.

I. K.

CAGE: *Atlas Eclipticalis with Winter Music and Cartridge Music.* **SCHNEBEL:** *Glossolalie.* Ensemble Musica Negativa, Rainer Riehn cond. DEUTSCHE GRAMMOPHON 137009 \$5.98.

Performance: Positive

Recording: Dry, close

Stereo Quality: Highly directional

Ensemble Musica Negativa? About ten years ago I invented the term "cismus" ("music" backwards—get it?) for anti-music music, the kind of experience that takes the traditional components of music and inverts them.

(Continued on next page)

This is quite close to what actually happens in *Glossolalie*, a piece composed (partly on American models) at about that time. Speech (actually vocal sound in the wider sense, including various languages) functions as music, while instrumental music (mostly percussive interjections, bits of familiar styles, and recognizable sounds) tends toward the condition of language. The original is a multi-form, multi-realization piece on unbound pages; this version, realized by the composer himself (think about that for a while), consists in part of spoken directions, explanations, and descriptions which are self-defining and very amusing. In German, of course. In between: a full half-hour's worth of fragments of poetry in several languages, including some very quaint English, vocal and instrumental percussion, readings from

dissertations, march tunes on the harmonium, sloshing water, chants, croaks, snorts, shouts, syllables, sighs, cries, wheezes, wails, babble, harangues, hums, and ho-hums. The realization is unfortunately very unimaginatively recorded in a dry studio acoustic.

The Cage half of the record consists of simultaneous versions of *Atlas Eclipticalis*, *Winter Music*, and *Cartridge Music*. This is less startling than it seems, given the fact that the individual elements consist of a variable number of parts made up of different numbers of pages for different numbers of instrumentalists—the first-named based on star charts turned into notes (here played by an ensemble of sixteen musicians), the second for various numbers of pianists (here five), and the third consisting of graphic charts for the manipulation of an amplifica-

tion system (here applied to the output of contact microphones attached to instruments). The results are surprisingly simple, homogeneous, space-y, and much like a lot of other, more determined, music of the late Fifties and early Sixties. However, a certain loose, timeless, directionless, environmental quality here is quite distinctive. The recording, made in Holland (the other comes from Cologne), is also somewhat dry and studio-like. E. S.

RECORDING OF SPECIAL MERIT

CHOPIN: *Piano Concerto No. 1, in E Minor*. Van Cliburn (piano); Philadelphia Orchestra, Eugene Ormandy cond. RCA LSC 3147 \$5.98, © RK 1140 \$6.95.

Performance: **Superb**
Recording: **Excellent**
Stereo Quality: **Excellent**

The cover of this album has a photograph of Eugene Ormandy leaning over a corner of the piano where Van Cliburn is seated. Cliburn's eyes are cast downward, watching his long fingers as they shape, perhaps, some passage from the Chopin E Minor Concerto. The conductor's expression is paternal, affectionate, admiring. But his smile seems searching, as if he were trying hard to decipher the immobile, yet expressive, mask of Cliburn's face.

My reaction to Cliburn's playing is a bit like Ormandy's apparently was. This is a terribly good performance; literally faultless. But the true sources of its excellence remain inscrutable.

Nothing Cliburn does is particularly spectacular. He is poetic, but in a very modest, almost understated way. His fingers control every note and every nuance, fast or slow, but they do not dazzle, nor do they seek to do so. The shape of the concerto is made thoroughly secure, both internally as to phrases, and externally as to the larger forms. But the pianist makes no particular production out of this. He just plays, almost straightforwardly, and he is disconcertingly, unostentatiously good.

With the accompaniment, Ormandy gives utterly sympathetic and gracious support. The orchestra sounds comfortable, well-fed, and willing. The solo part and its accompaniment interact with the genial ease of familiarity. Everything is commendable in the extreme. Perhaps a bit more opaque than one would expect from the Philadelphia, but it would be hard to know whether this had to do with the stage acoustics at the Saratoga Performing Arts Center, where the recording was made, or Chopin's rather dun-colored orchestration. It doesn't really matter. This is a first-rate production. L. T.

RECORDING OF SPECIAL MERIT

CHOU WEN-CHUNG: *Pien; Yü Ko*. Group for Contemporary Music at Columbia University, Harvey Sollberger cond. *Cursive*. Harvey Sollberger (flute); Charles Wuorinen (piano). *The Willows Are New*. Yi-an Chang (piano). COMPOSERS RECORDINGS INC. CRI SD 251 \$5.95.

Performance: **Optimal**
Recording: **Very good**
Stereo Quality: **Good**

Chou Wen-Chung was born in China in 1923
(Continued on page 102)



ASK A SERVICE TECHNICIAN ABOUT MODUTRON

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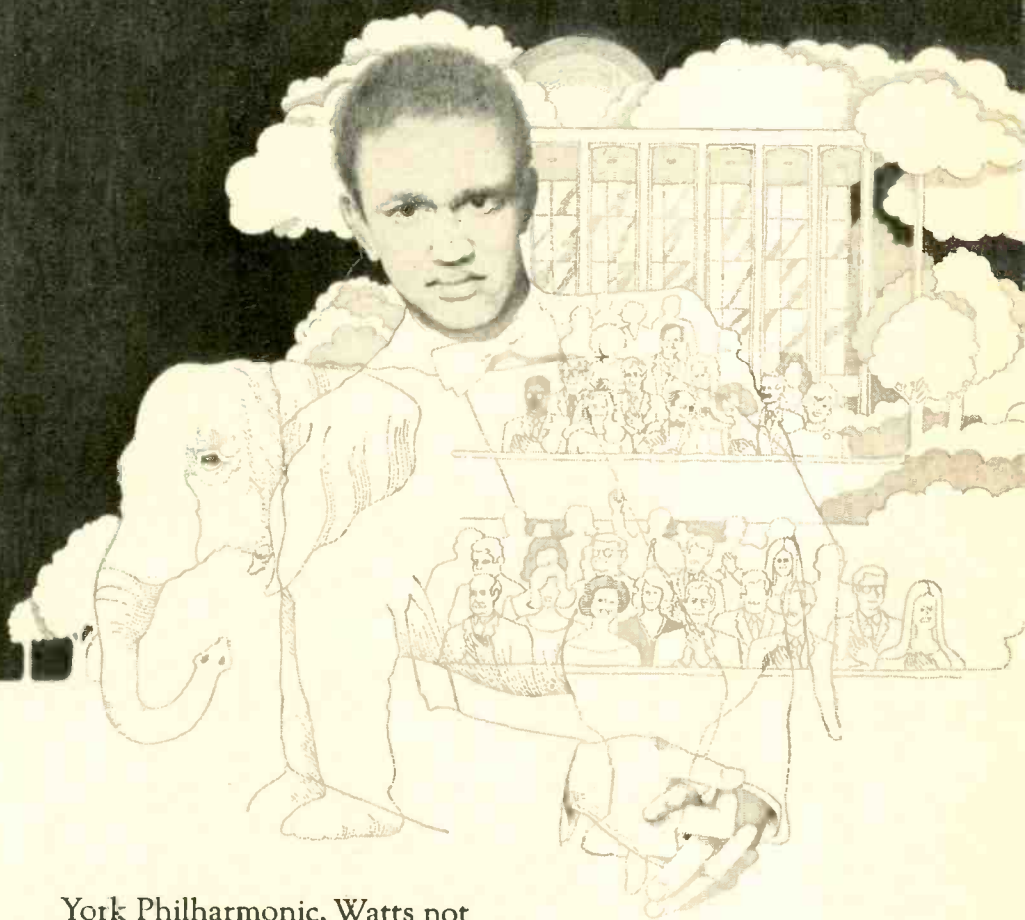
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and came to this country in 1947 to study architecture. Like the Greek composer Xenakis, he moved from architecture to music and, also like Xenakis, he was stimulated and influenced by Edgard Varèse; indeed, Chou was one of Varèse's few pupils. Two of the pieces on this record are subtle and extremely beautiful transformations of ancient Chinese music. Both are taken from music for the *ch'in*, a plucked string instrument of great subtlety and nuance. In realizing this music for piano (*The Willows Are New*), and, especially, for chamber ensemble (*Yü Ko*), Chou has taken the original nuances as the starting point for the most refined kind of musical calligraphy. His own original work, although clearly related to contemporary serialism, has similar concerns, hardly less beautifully realized. *Pien* is a philosophical term that expresses the concept of transformation (typically, it suggests invariability at the same time that it suggests change); *Cursive* is a direct reference to calligraphy. The sense of continuity between the pieces based on tradition and the new works is extraordinary, and the music, although often delicate and allusive, does not lack strength and even elements of direct, dramatic contrast and power.

With the exception of *The Willows Are New*, which is played by the composer's wife Yi-an Chang, the performances stem from Chou's long-term association with the Columbia Group for Contemporary Music. They are excellent and well recorded. E. S.

COPLAND: *Inscape; Connotations for Orchestra*. New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 7431 \$5.98.

Performance: Excellent, with small reservations

Recording: Good to excellent

Stereo Quality: Excellent

Aaron Copland has alternated at various points in his career between a kind of hard-edged "tough-guy" music, and his famous "American" style, which speaks easily to audiences and has formed the basis for his public fame. About nine years ago, he turned to the twelve-tone method of composition, and the two works on this disc represent his major orchestral compositions since that dramatic change took place.

They are tough pieces, and no mistake about it. *Connotations for Orchestra*, the earlier of the two (begun in 1961, finished in 1962), was commissioned by the New York Philharmonic for its opening season at Lincoln Center. The recording was made at the premiere performance rather than in a recording studio; the final grooves carry applause (this performance was previously available as part of an album—L2S 1008). *Inscape*, too, was commissioned by the New York Philharmonic, this time in celebration of its 125th anniversary season (1967-68), and Leonard Bernstein also conducted its premiere. This took place away from Lincoln Center, however—at the University of Michigan in Ann Arbor, and the subsequent recording was made (presumably in New York) under studio conditions. It is a slightly smoother job than that of *Connotations*.

I have always been sorry that Copland felt the need to change his beautiful and firmly established style in favor of the twelve-tone method, no matter how personalized his use.
(Continued on page 104)

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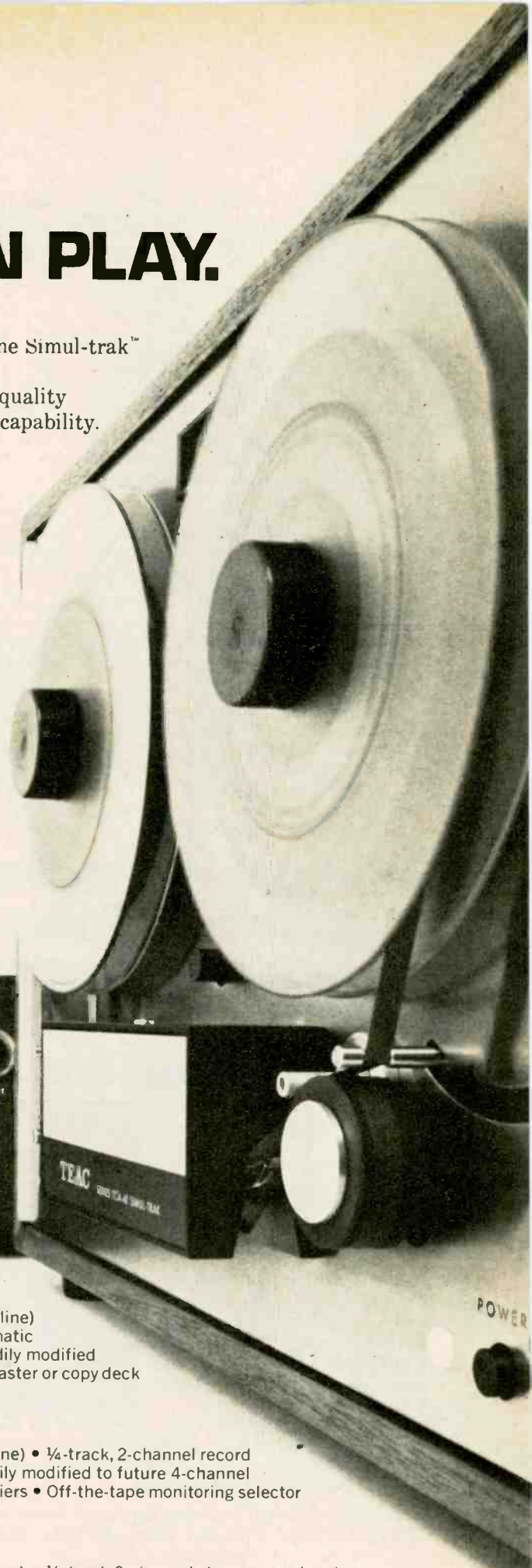
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age. But that's my problem, not his; one can't question an artist's decisions on that level. Still, to my ears, *Connotations for Orchestra* (which I've heard a number of times before this recording, and under the composer's direction as well) remains a structurally fine but expressively uncomfortable piece. It is easy to admire, but very hard to love. I have the notion that Bernstein is somewhat uncomfortable, too; in a studio, re-takes could have made certain passages sound more self-assured.

Inscape contains many more evidences of Copland's former stylistic manner. Implications of tonality are not at all rare. The work has the kind of stiff, angular rhythmic treatment that always characterizes Copland's "tough" moods. But, as the composer points out in the liner notes, in comparison with *Connotations*, *Inscape* is "less continuously severe in harmonic style. The distinctive sound . . . is found in abrupt contrasts between harsh chords and calm sonorities." The harsh chords are pretty harsh, and the calm sonorities are recognizable, even in their twelve-tone context, as coming from Copland. L. T.

RECORDING OF SPECIAL MERIT

CORIGLIANO: *Piano Concerto*.
STRAUSS, R.: *Parergon to the Sinfonia Domestica*. Op. 73, for Piano Left-Hand and Orchestra. Hilde Somer (piano); San Antonio Symphony Orchestra, Victor Alessandro cond. MERCURY SR 90517 \$5.98.

Performance: Very good
Recording: Very good
Stereo Quality: Very good

In my onetime capacity as head of CRI Records, I had the pleasure, in 1965, of supervising and producing the recording of the Violin Sonata of John Corigliano, Jr., as played by his father, who until a few years ago was concertmaster of the New York Philharmonic. After having sweated out many a recording and editing session of advanced contemporary material for CRI, I found it startling and refreshing to deal with music that was both new and as freshly lyrical and directly communicative as Nature herself. The young Corigliano is by nature a creative eclectic. This is most apparent in the Violin Sonata, which by the very nature of the medium favors the lyrical, personal aspect of Corigliano's creative impulse.

The Piano Concerto, commissioned by the San Antonio Symphony and first performed there in 1968 with Hilde Somer, is big-scaled than the Sonata, and more rhetorical than lyrical in manner. Formally and virtuosically it works superbly well. Stylistically it doesn't quite get out from under the shadow of Bartók and the neo-Classic American idiom and stand up on its own. It is wonderfully brilliant in its writing for both soloist and orchestra, and Hilde Somer and the San Antonio Symphony turn in a gripping performance. But I think Corigliano will come up with something even better one of these days—perhaps a stage work or dramatic cantata that will represent his full creative potential.

The Richard Strauss work is something of a curiosity. It was composed in 1925 for the Viennese pianist Paul Wittgenstein, who lost his right arm in World War One (we have Wittgenstein to thank, by the way, for

the Ravel and Prokofiev Left-Hand Concertos). The *Parergon* (or "afterthought") to the extravagant orchestral "Domestic Symphony" deals implicitly (if we accept the authority of Norman Del Mar's three-volume "critical commentary" on the life and works of Richard Strauss) with the recovery from a serious illness of young Dr. Franz Strauss shortly after his marriage. The Child's Theme of the *Sinfonia Domestica* is subjected here to elaborate metamorphosis in combination with other thematic material curiously akin to the transfiguration motive of *Tod und Verklärung*. It is all very ingenious and occasionally interesting, but not deeply moving either as musical gamesmanship or as tonal rhetoric, unless one is an all-out Richard Strauss aficionado. The solo part is formidable, and Miss Somer carries it off with aplomb, expertly backed by Maestro Alessandro and his players. All told it adds up to a more communicative experience than the 1950 recording done by Wittgenstein himself for Boston Records when he was already past seventy. The sound on both sides is superb. D. H.

RECORDING OF SPECIAL MERIT

DELIUS: *Midsummer Song* (1908); *On Craig Dhu* (1907); *To be Sung of a Summer Night on the Water, I & II* (1917); *The Splendour Falls on Castle Walls* (1924). **ELGAR:** *My Love Dwelt in a Northern Land* (1890); *As Torrents in Summer* (from *King Olaf*, Op. 30); *Four Partsongs, Op. 53* (*There is Sweet Music*; *Deep in My Soul*; *O Wild West Wind*; *Owls*); *Go, Song of Mine*, Op. 57; *Two Partsongs, Op. 71* (*The Shower*; *The Fountain*); *Love's Tempest*, Op. 73, No. 1. Louis Halsey Singers, Louis Halsey cond. ARGO ZRG 607 \$5.95.

Performance: Elegant
Recording: Likewise
Stereo Quality: Good

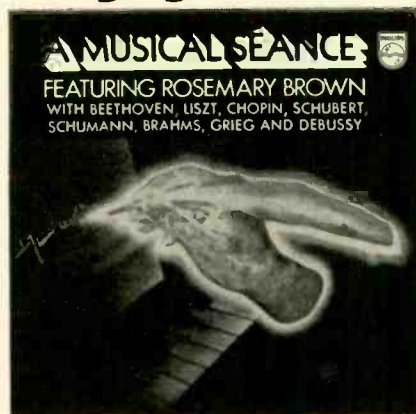
Britain's Argo label, if we may judge from its previous output of Holst and others, seems bent on recording a good representative chunk of twentieth-century English part-song (let's hope Peter Warlock is next on the list). Here, at any rate, we have what for American listeners are scarcely-known works of Delius and Elgar, the whole of the former's output for unaccompanied mixed voices and about one-third of the latter's.

The Delius songs are cast in that composer's ripest harmonic vein, mood pieces that gravitate between the hedonism of *Midsummer Song* and Part II of the wordless *To be Sung of a Summer Night*, and the intensely introspective pantheism of *On Craig Dhu*.

The early Elgar settings are mostly fairly conventional post-Victorian fare; but three out of the four part-songs of Op. 53 are masterpieces, in my opinion. *There is Sweet Music* (Tennyson) is a wonderfully effective and beautiful piece of writing in opposed keys of A-flat (women) and G Major (men); *Deep in My Soul* (Byron), in its profoundly introspective treatment of the text, has a harmonic texture of Delius-like density; *Owls*, with words by Elgar himself, is a spooky little number, almost as terrifying as Holst's solo song *Etelgeuse* (Argo ZRG 512). The other Elgar pieces are masterly in their workmanship, but for me fail to

(Continued on page 106)

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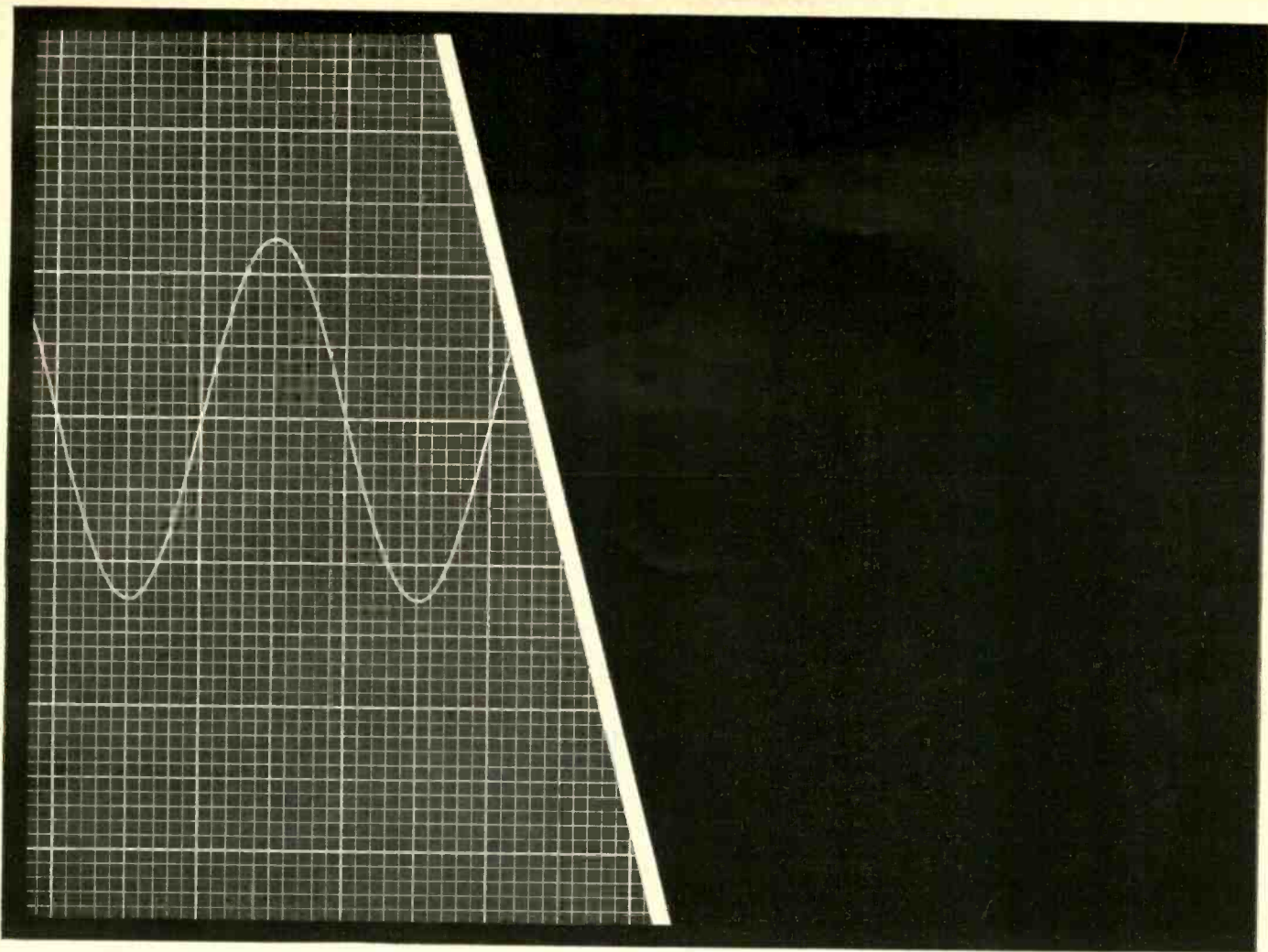
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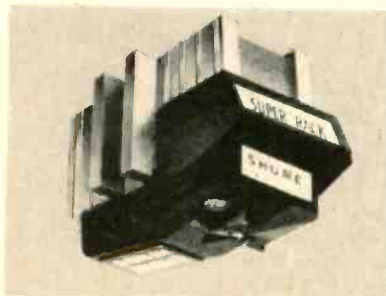
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Among the various smallish choral groups represented on the Argo label, Louis Halsey's is the finest I've heard: their intonation is unerring, their command of nuance flawless, their enunciation absolutely first-rate. Happily, the recorded sound matches throughout the merits of the performances.

D. H.

DVOŘÁK: Serenade for Strings, in E Major, Op. 22. KUBELIK: Quattro forme per archi. English Chamber Orchestra, Rafael Kubelik cond. DEUTSCHE GRAMMOPHON 139443 \$5.98.

Performance: Good
Recording: Good
Stereo Quality: Good

The idyllic Dvořák String Serenade receives a knowing and beautifully controlled performance under Rafael Kubelik's baton here. The small ensemble combined with close microphone placement makes for a more intimate sound than one gets in Colin Davis's expansive reading with the London Symphony on Philips—which, by the way, is coupled with a really outstanding performance of the Dvořák Symphonic Variations.

Kubelik (in company with such other composer-performers as Wilhelm Furtwängler and Artur Schnabel) has a substantial catalog of compositions to his credit, including four operas, a Requiem, concertos, chamber works, and a choral symphony. The *Quattro Forme* were composed some five years ago and display the knowledge of string writing that one would expect of a son

of a great violin virtuoso—Jan Kubelik (1880-1940)—and a major conductor as well. In style the first and last movements recall the motoric-polyphonic idiom cultivated by the international group of composers gathered in Paris between the two World Wars—Bohuslav Martinů, Czechoslovakia's foremost composer of the post-Janáček generation, was among them; the central passacaglia and aria movements reveal a more personal and intensely lyric impulse. Both performance and recording here are beyond criticism.

D. H.

ELGAR: Part Songs (see DELIUS)

RECORDING OF SPECIAL MERIT

WILLIAM FLANAGAN: Another August. June Barton (soprano), Noël Lee (piano), Royal Philharmonic Orchestra, Newell Jenkins cond. **ALLAN BLANK: Thirteen Ways of Looking at a Blackbird.** Valarie Lamoree (soprano), Contemporary Chamber Ensemble, Arthur Weisberg cond. **TWO PARABLES by Franz Kafka.** Valarie Lamoree (soprano), Matthew Raimondi (violin), Eugenie Dengel (viola), Allan Blank cond. **POEM.** Antonia Lavanne (soprano), Michael Sussman (clarinet), John Gorman (cello), Susan Jolles (harp), Edward Gerber cond. **COMPOSERS RECORDINGS, INC. CRI SD 250 \$5.95.**

Performance: Splendid
Recording: Excellent
Stereo Quality: Excellent

This is, for me, a rather poignant record to review, for it contains *Another August*, a lovely work by the late William Flanagan which was taped at just about the time he died. It is not a long piece, but it is extremely beautiful. The text is by James Merrill. The music was written for a young soprano whose unusual voice was, according to Flanagan, "one of steely brilliance, power, and agility, in the tessitura roughly encompassing the G's on either side of high C." It was because of the particularity of her voice that he "felt obliged to compose in a range that makes words all but incomprehensible." As sometimes happens, this special requirement produced a piece of special qualities.

Sung on this recording by June Barton, a young Australian, *Another August* has an almost expressionistic emotional ambiance. However, it is not German Expressionism of the *Pierrot lunaire* variety, but rather a kind of American-French version of the same aesthetic. The extremely high vocal writing sometimes resembles that of Darius Milhaud, with flexible roulades of almost bird-like brilliance. The whole piece is a statement of ecstasy, and it is splendidly performed by Miss Barton, conductor Newell Jenkins, and the Royal Philharmonic.

Allan Blank, whose music shares this disc with Flanagan's, and occupies the major portion, is a composer of stunning gifts. His *Poem* (1963), and the *Two Parables* by Franz Kafka (1964), are among the most compelling American vocal works I have heard in a long time. Though thoroughly "modern," they seem not at all stiffened or troubled by the technical self-questionings that destroy a majority of such works. Their sonic concept seems to be rooted in acoustical verities, though I could not for the life of me tell you what they are. (Could tonality be

(Continued on page 108)

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a factor here?) In both of the pieces Blank blends the fragile sounds of the instruments with exquisitely poised and curvaceous lines for the soprano voice. The musical atmosphere is fragrant; every ingredient is delicate, firmly controlled, and cultivated. As a composer, I can testify from experience that he has brought off nothing less than a technical tour de force in his adept handling of slender resources—two stringed instruments and a single voice—in the *Kafka Parables*.

Blank's *Thirteen Ways of Looking at a Blackbird* (1964-65) is a more extended work, occupying a full side of the recording. That is, by any reckoning, a very big piece. I find that its interest level rises and falls section by section. Some parts of the work (which, like the Blacher and Gruen works with the same title, is based on a Wallace Stevens poem) are utterly compelling; others lose their grip. And so one listens for the high points. But that is a characteristic of almost any work composed in a "string-of-beads" form, whoever the composer.

The performers are exemplary throughout. The sopranos sing gorgeously, the conductors (including the composer) conduct well, and the instrumentalists sound as if they love music. I have only one serious complaint: the singers' enunciation is so far from perfect that, in the case of Antonia Lavanne (who produces some of the most seductive vocal tones I've heard in years), I can't get a single word. Thanks be to Composers Recordings, Inc., for providing printed texts.

L. T.

RECORDING OF SPECIAL MERIT

FROBERGER: *Suites: No. 1, in A Minor; No. 15, in A Minor; No. 20, in D Major. Toccatas: No. 3, in G Major; No. 10, in F Major; No. 12, in A Minor. Fantasy No. 2, in E Minor. Lamentation on the Death of Ferdinand III.* Gustav Leonhardt (harpsichord). RCA VICTROLA VICS 1494 \$2.98.

Performance: Exemplary
Recording: Excellent, though cut too high
Stereo Quality: Natural

Here is another of those incredible bargains Victrola has mined from its association with the German Harmonia Mundi label. Johann Jacob Froberger was born in 1616 and died in 1667. His working life roughly fills the gap between the death of Dowland and the birth of Couperin *le grand*, and those names are suggestive ones in the context. For Froberger might fairly be described as a sort of Schumann of the harpsichord, blending Dowland's celebrated penchant for gentle melancholy with a gift for the smaller *genre* forms that, in Couperin's generation and the one following, were to be the province of French musicians in contrast to the Germans' preoccupation with stricter structural considerations. It's true that many of Froberger's pieces bear such abstract titles as "toccata" or "fantasy," or are organized in formal suites of movements. But a number of the separate pieces, and even some of the cyclic movements, are "meditations" or "lamentations" on specific subjects, and even those dance movements that have no such explicit association are often closer in spirit to a Couperin portrait than to, say, a Bach *allemande*.

This generous and finely organized fifty-minute program includes some of Froberg-

(Continued on page 110)

STEREO REVIEW



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er's most affecting compositions. The love-liest of the pieces it offers is the *Meditation on my future death*, which forms the opening allemande of the Twentieth Suite; the touching purity of its major harmonies are enhanced by the use of mean-tone tuning on the seventeenth-century Ruckers instrument heard in the recording. The mild virtuosity of the toccatas and the comparatively uncharacteristic contrapuntal lines of the fantasy provide just enough variety to prevent the elegiac mood of the other works from becoming cloying.

Gustav Leonhardt is an unsurpassed interpreter of this music. His phrasing perfectly exemplifies the "discretion" and the "freedom" called for in Froberger's recurrent instructions, and his inventive yet never exaggerated variation of repeats is a model

of how such things should be done. As with almost all harpsichord recordings, the engineers have cut the disc at far too high a level, but, fortunately, turning the control down several steps from its usual position does not, as sometimes happens, strip the sound of atmosphere. *B. J.*

GLUCK: *Orfeo ed Euridice*. Marilyn Horne (mezzo-soprano), Orfeo; Pilar Lorengar (soprano), Euridice; Helen Donath (soprano), Amor. Orchestra and Chorus of the Royal Opera House, Covent Garden, Georg Solti cond. LONDON OSA 1285 two discs \$11.96.

Performance: Intense
Recording: Very good
Stereo Quality: Very good

Orfeo ed Euridice, the oldest opera in what is sometimes referred to as the "active repertoire," is very well represented in the record catalogs. Furthermore, though none of the four stereo alternates of the Italian version of the Gluck opera can be endorsed without qualifications, all have solid virtues. The same is true of London's new release. It is likely to please those who find the previous treatments relatively tame. Georg Solti has all the tameness of a Caribbean hurricane, and the way he rips into the Overture provides a clue to his overall conception. For my own taste, both the Overture and some passages in the *Dances of the Furies* (Act Two) are too vehement, at the sacrifice of precise attacks and clear articulation. On the other hand, Solti is consistent in his determination to enliven this too often understated opera, and he does set an ideal tempo for the frequently somnolent aria "*Che farò senza Euridice?*"

Perhaps it is the tenseness of Solti's interpretation that accounts for a certain lack of poise and ultimate vocal polish in Marilyn Horne's contribution. Her special gifts of tone and technique need no fresh affirmation from me. And yet her tone production has been steadier on previous occasions, and her accentuation of a truly plush chest register somewhat more subtle. Also, her pleas to the Furies lack a true pleading quality. The two important arias are well done, and overall it is a fine performance. But it is by no means the best of which this brilliant artist is capable.

Helen Donath, the Sophie of London's recent *Rosenkavalier* set, meets the requirements of Amor's thankless part adequately, but Pilar Lorengar's fluttery Euridice falls short of the contribution of her recorded counterparts. The choral work is satisfactory, though the enunciation is not always distinct—a circumstance caused in part by excessive sonic reverberance.

No two recorded performances of *Orfeo ed Euridice* are identical. In major outline, the present performance resembles Berlioz's amalgamation (1859) of the Vienna and Paris editions. In conformity with current performance practice, it omits the lengthy and anticlimactic final ballet (which I, for one, do not miss) as well as two brief but lovely ballet sequences in Act Two (which I do). For no other discernible purpose but to provide Miss Horne with a showpiece, Act One ends with an aria borrowed from Ferdinando Bertoni's *Tancredi*. The words are entirely appropriate to the situation, and they may even be by Gluck's librettist, Calzabigi. The music, however, is not by Gluck, so why include it? *G. J.*

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RECORDING OF SPECIAL MERIT

HAYDN: *String Quartets, Op. 20: No. 1, in E-flat Major; No. 2, in A Major; No. 3, in F Minor; No. 4, in D Major; No. 5, in C Major; No. 6, in G Minor.* Tátrai Quartet. QUALITON LPX 11332/3/4 three discs \$17.94.

Performance: Profoundly beautiful
Recording: Very good
Stereo Quality: Very good

If the opus number 20 or the year 1772 conjures up for you the image of a somewhat lightweight, immature Haydn, this set of records will be a deeply rewarding revelation. *(Continued on page 112)*

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The Beethoven Bicentennial Continues: PHILIPS' NINE SYMPHONIES



THE new Philips set of the nine Beethoven symphonies complete, with Eugen Jochum conducting the Amsterdam Concertgebouw Orchestra, seems to be the first cycle done specifically for the Beethoven bicentennial year. Whatever reservations one may have about details of interpretation, it is clear from every aspect of this package—the performance, the recorded sound, quality of the playing surfaces, the program notes, and the box—that the entire project has been carried through with the greatest possible care.

As with his readings of the Bruckner symphonies, which have raised hackles in some quarters, Jochum in his Beethoven interpretations searches out and emphasizes lyrical-dramatic detail, sometimes, I feel, to the detriment of formal balance. As one might expect, the approach works best in the less obviously dramatic pieces—Symphonies Nos. 1, 2, 4, 6, and 8. The Beethoven that emerges from these readings is warmly humane rather than fiercely embattled. One senses anew, too, the significance of the Fourth Symphony as the prototype of the lyrical-classical symphony that was to find great exponents in the mature Schubert and in Schumann. Jochum's treatment of the "Pastoral" is of particular interest: it is oriented toward the hymnic finale as an apotheosis, which it truly is here rather than being a repetitious anticlimax as it is in too many other readings. To accomplish this, Jochum keeps everything that goes before in relatively "low profile," dynamically speaking, cutting loose only with the storm episode, which comes off splendidly.

As for the more dramatic symphonies, Jochum keeps the heroics under careful control by limiting dynamic contrast. The "Eroica" is typical in this respect, its chief drawback for me being the technical one of a mid-movement turnover in the "Funeral March." And I find very annoying the big "pull-up" of tempo in the concluding statement of the first-movement motto theme, and a similar pull-up at the very

end of the Ninth Symphony's first movement. Also, there is an enormous *ritardando* on the "Vor Gott . . ." climax in the choral finale, a touch I find overdone.

So much for personal reservations in matters of interpretation. What this set has going very much for it, besides its good pressings, is flawless orchestral performance coupled with recorded sound that makes utterly clear, without any loss of warmth, every detail of line and color written into the music. Special compliments are in order for the fine team of vocal soloists and the excellent choral work in the Ninth Symphony. Baritone Gerd Feldhoff is especially telling in the great recitative and solo, his singing being endowed with just the right blend of vocal weight and agility so that the words come through clearly and with ample impact. Jochum's readings of the three *Leonore* and the *Fidelio* overtures are crisp yet warmly inflected, serving as fillers for the discs of Symphonies Nos. 2, 4, 5, and 9.

This is an expensive package, and I am among those who insist that no single artist can encompass this cycle with a totally definitive result. I would recommend awaiting the availability of individual discs from the Jochum set, then acquiring several, especially those of the first two symphonies and the "Pastoral." David Hall

BEETHOVEN: *Symphonies: No. 1, in C Major, Op. 21; No. 2, in D Major, Op. 36; No. 3, in E-flat, Op. 55 ("Eroica"); No. 4, in B-flat, Op. 60; No. 5, in C Minor, Op. 67; No. 6, in F Major, Op. 68 ("Pastoral"); No. 7, in A Major, Op. 92; No. 8, in F Major, Op. 93; No. 9, in D Minor, Op. 125 ("Choral"); Overtures: Leonore Nos. 1, 2, 3; Fidelio. Liselotte Rebmann (soprano); Anna Reynolds (contralto); Anton de Ridder (tenor); Gerd Feldhoff (baritone); Netherlands Radio Chorus; Amsterdam Concertgebouw Orchestra, Eugen Jochum cond. PHILIPS S-C 71 AX 900 nine discs \$49.50.*

tion. Haydn was never more serious in his life, and very rarely more masterly.

The mastery displayed in these six works, the so-called "Sun" Quartets, is of a movingly different kind from that of the much later Opus 76 set—to my mind, the greatest set of quartets anybody ever wrote. By 1797 a variety of causes had taught Haydn not to take himself quite so seriously. Among the factors that influenced him thus were the expected growth of self-knowledge as a well-integrated man reaches his fullest maturity, and the not-at-all expected impact of Mozart, which, as Haydn's clearly documented change in attitude during the 1780's shows, brought him the precise humility of recognizing his place as a master among masters. The Haydn of the 1790's was able to reach the heights without consciously striving for them, and this utmost artistic maturity is evidenced in the Opus 76 quartets by a lightness of touch that never disguises the gravity of the issues in hand.

In 1772, Haydn, a man of forty going through a stormy and isolated maturation, was too closely aware of his artistic problems to relax in the face of them. In the field of the string quartet he was already, after the expanding explorations of Opus 9 and Opus 17, a master. Yet he could never take mastery for granted. Opus 20 is the crucial grasping of the nettle. Most obviously, the three finales that are explicit fugues represent Haydn's final victorious struggle to subdue the traditional polyphonic style and bend it to the needs of his own new language. But in a less overt way, the whole of the opus exemplifies the brave self-stretching of a man determined to push his performance to the bounds of his potential. The formal elaboration of the first movements, the consistent elevation of style of the slow movements, the weightiness of the minuets, the new level of polish that adorns even the *buffo* finales of the E-flat Major and D Major works—these are the unmistakable signs of the challenge accepted. The F Minor Quartet, with its dark earnestness and its modulatory freedom, and the C Major, with its luxuriant emancipation of the cello and the bold fusion of styles in its daringly asymmetrical Adagio, may perhaps make the most powerful impression at a first hearing. But the other four works do not lag behind significantly. The artfulness with which phrase-lengths are varied is inexhaustible, the melodic invention unstinting, the interplay of contrapuntal and homophonic elements full of interest.

Yet the earnestness—the sense of unrelenting emotional commitment—is perhaps the quality that sets Opus 20 most decisively apart from Haydn's later and greater quartets. It is like the richness of a young man's voice recently broken, which the possessor uses always in its deepest, most vibrant register, not yet having learned to lighten the inflection and vary the timbre. Opus 20 cannot match Opus 76 in urbanity, yet it is just as touching in its own way.

And it is because the Tátrai Quartet has caught this quality to perfection that I recommend the new Qualiton set most enthusiastically, even though it is much more expensive than the Dekany Quartet's version on Vox. For all the Dekany players' skill and elegance, you could go through their set without ever realizing the stature of the music. The technical accomplishment of the Tátrai is less consistent—the leader's intona-

(Continued on page 114)

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tion, in particular, is by no means flawless. But though this is occasionally less than technically perfect playing, it is almost always great playing. The performers, like the composer, never shirk the issues. Anyone who has an opportunity to sample the set would be well advised *not* to start at the beginning with the E-flat Major Quartet, for the minor technical imperfections are most noticeable there. Listen to the F Minor or the C Major first. Savor the firm delicacy of the pianissimos, the organic thrust of the rhythms, the idiomatic vitality of the embellishments. Then go back to the E-flat Major, and you will see what these superb musicians are up to.

First repeats are observed throughout the set, and some second repeats are taken too. The edition used differs from the standard pocket scores in many details; it is the result of a collation of the 1772 autograph score with the printed parts published by Artaria in 1800 or 1801, and I am therefore unable to pass judgment on the authenticity of a number of variant readings. But the Tátrai performances always *sound* right, and there is something about them that elicits trust. Warmly if a shade resonantly recorded, this is one of the most absorbing sets it has been my privilege ever to review. *B. J.*

HENZE: *Essay on Pigs; Concerto for Contrabass.* Roy Hart (voice); Gary Karr (contrabass); Philip Jones Brass Ensemble, English Chamber Orchestra, Hans Werner Henze cond. DEUTSCHE GRAMMOPHON 139456 \$5.98.

Performance: **Astonishing**
Recording: **Excellent**
Stereo Quality: **Excellent**

I am not sure how deep the intrinsic musical interest of this music goes, but the surface virtuosity is staggering. Roy Hart, an English singer with an eight-octave range (you read it right), and Gary Karr, an American double-bass player with pretty close to the same, are both phenomenal, in the literal sense of that much-abused word. Merely describing Hart as a singer with an extended pitch range is to do him an injustice; the entire range of possible human vocal sounds—and some impossible—are his means of expression. The most extraordinary noises are produced with uncanny control, naturalness, and expressiveness—and in nearly flawless German! The *Essay on Pigs* itself is problematic. When the test pressings arrived, I couldn't make head or tail of Gaston Salvatore's texts and decided to wait for texts and translations. I needn't have bothered. Everything looks and sounds as though it ought to mean something—the musical setting is terribly portentous and melodramatic—but, in the literal, sequential sense, there is no thread. Words flash by like a series of fast short clips from psychological thrillers and spy movies—a cinematic, vaguely political *Pierrot lunaire* in falsetto. The literalness (everything is underlined in musical red ink) and ugliness of the score are unpleasant; the music just keeps on welling up in expressionist wave after expressionist wave. Admittedly it is brilliantly conceived to suit and show off Hart's extraordinary vocal powers. The same can be said for the Concerto—a much less aggressively expressionist piece of music and, in the traditional sense, more musically imaginative. Karr is superb, and both orchestral performances, directed by the composer, are excellent; so is the sound. *E. S.*

RECORDING OF SPECIAL MERIT

JOLIVET: *Suite en Concert, for Flute and Percussion; Concerto for Flute and String Orchestra; Five Incantations for Flute Solo; Incantation in G Major for Flute Solo.* Jean-Pierre Rampal (flute); Jean-Claude Casadesus, Jean-Pierre Drouet, Diego Masson, Jean-Charles François (percussion); Lamoureux String Orchestra, Paris; André Jolivet cond. MUSICAL HERITAGE SOCIETY MHS 1015 \$2.50 (plus 50¢ handling charge, available from the Musical Heritage Society, 1991 Broadway, New York 10023).

Performance: **Superb**
Recording: **Stunning**
Stereo Quality: **Perfect**

This release of four works by André Jolivet inspires me to a paean to the flutist Jean-

of the twentieth century and of lofty abstractions. The *Five Incantations* are more ritualistic, and when they are not unbearably Olympian, they evoke strong moods with slender means. The Concerto for Flute and String Orchestra, composed in 1949, has the slight handicap, for today's listening, of being neo-classic in feeling. The manner is predictable, and in this case, it seems often to hobble the message. Nevertheless, in some passages Jolivet's inspiration manages to carry the music beyond its constraints. These moments are striking, indeed.

Performances on this record are superb. Not only Rampal, but the Lamoureux String Orchestra, the percussionists, and Jolivet himself as conductor are better than first-rate. The recording, by Erato of France, is likewise stunning. *L. T.*

KUBELIK: *Quattro forme per archi* (see DVORAK)

RECORDING OF SPECIAL MERIT

LEONCAVALLO: *I Pagliacci.* Jussi Bjoerling (tenor), Canio; Victoria de los Angeles (soprano), Nedda; Leonard Warren (baritone), Tonio; Robert Merrill (baritone), Silvio; Paul Franke (tenor), Beppe; others. Chorus and Orchestra, Renato Cellini cond. **JUSSI BJOERLING: *Arias.*** Mascagni: *Cavalleria Rusticana: Siciliana; Addio alla madre.* Puccini: *Manon Lescaut: Donna non vidi mai.* Cilea: *L'Arlesiana: E la solita storia.* Giordano: *Fedora: Amor ti vieta.* *Andrea Chénier: Come un bel dì di maggio.* Leoncavallo: *Mattinata.* Jussi Bjoerling (tenor); orchestra, Nils Grevillius cond. SERAPHIM ® IB 6058 two discs \$5.98.

Performance: **Excellent**
Recording: **Fairly good**

In one of those periodic reincarnations that baffle the supposed insiders of the record industry more than they do the general public, we have here the more than welcome return of a performance recorded in 1953 by RCA Victor, and not on RCA's own but on a competitor's budget label. There has never been a better *Pagliacci* on records than this one. Leonard Warren starts off with a towering prologue and proceeds with what may be the most thoughtfully drawn and brilliantly sung recorded performance of his career. To RCA's everlasting credit, Robert Merrill was persuaded to appear opposite his baritone rival in the dramatically less rewarding role of Silvio, to which he brought a vocal luxuriance one looks for in vain in staged performances of this opera. And if neither Jussi Bjoerling nor Victoria de los Angeles is an ideal exponent of Calabrian passion, their singing is near-perfection throughout. Finally, I doubt very much that there is anyone on the Metropolitan Opera's current roster who could conduct such an effective and idiomatic-sounding *Pagliacci* as is this performance, led by the late Renato Cellini.

The sound is good for its age, the processing has been accomplished with care, and the inclusion of seven wonderful Bjoerling mementos (culled from Angel's now defunct COLH series) just adds to my wholehearted recommendation of this set. The omission of label information on side four is discouraging. *G. J.*

(Continued on page 116)

Next Month in
Stereo Review

Clive Barnes
on
BILL GRAHAM
and
THE FILLMORES

•
Eric Salzman
on
MODERN MUSIC

•
Craig Stark
Simple Stereo Troubleshooting
with a Volt-Ohmmeter

Pierre Rampal as much as to the composer. Certainly, the two of them together give as exquisite a display of French musicianship as one could want. Rampal produces a flute tone that cries out for description; but to attempt it would be simply to fall into clichés about burnished silver, velvet, *et al.* And one would still not have described its special, entrancing throatiness, its bird-like top register, and a technique that does the impossible with ease.

Jolivet, who was born in 1905 and studied with the late Edgard Varèse, is one of those French composers who shows his Frenchness in every note he composes—and yet keeps you wondering, because of a slight off-beat edge to his music. It can be dry, and even tedious. On the other hand, there are times that only a slight "suspension of disbelief" puts the listener in touch with an obviously major talent.

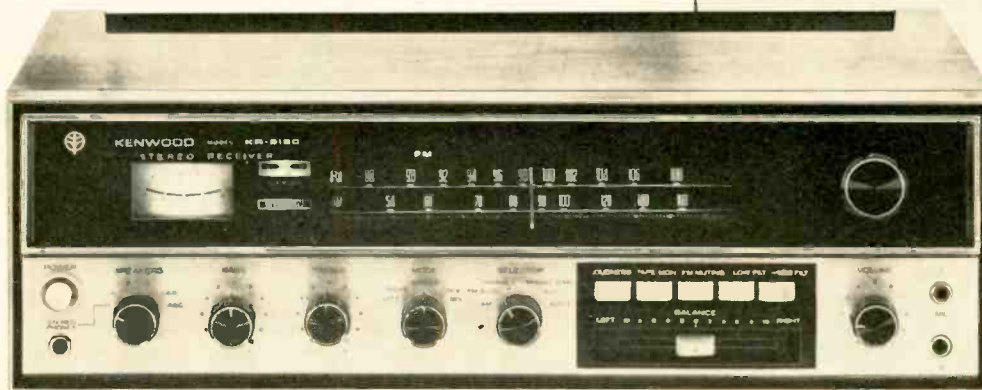
The *Suite en Concert* for flute and percussion, composed in 1965, is the most recent work on this disc. Along with some movements from the *Five Incantations* for solo flute (1936), it strikes my ear as being the most important music on the record as well. Supremely sensitive, mysterious, and subtly riotous with color, the work speaks clearly

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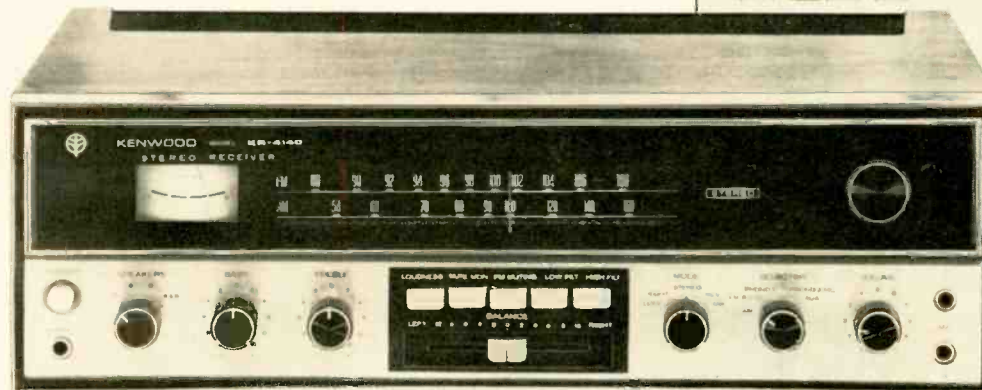


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LISZT: *Hungarian Rhapsody* (see BEE-THOVEN, *Symphony No. 5*)

LISZT: *Symphonic Poems: Tasso; Les Préludes; Orpheus*. London Philharmonic Orchestra, Bernard Haitink cond. PHILIPS 839788 LY \$5.98.

Performance: Good
Recording: Good
Stereo Quality: Good

I would like to think that this disc might be the first of a series which would encompass not only the twelve generally known Liszt symphonic poems, but also the very last one, written toward the end of the composer's life—*From the Cradle to the Grave*, a most unusual and personal piece. For, at present, the

ten works in this genre that are currently represented in Schwann come in a confusing mélange of couplings and in recorded performances widely varied in quality. Bernard Haitink's is the only recording to offer this particular combination of three in one package: the familiar and effective *Les Préludes*, the lyrical but not very stirring *Orpheus*, and the somber and bombastic *Tasso*. The performances stress the lyrical rather than the "blockbuster" elements in *Les Préludes* and *Tasso*; the orchestral playing and sound are both good. D. H.

MOZART: *Violin Concerto No. 2, in D Major (K. 211); Violin Concerto No. 5, in A Major (K. 219, "Turkish")*. Zino Francescatti (violin); Zürich Chamber Or-

chestra, Edmond de Stoutz cond. COLUMBIA MS 7389 \$5.98.

Performance: Good, with reservations
Recording: Good
Stereo Quality: Good

With this pair of concertos, Zino Francescatti continues the Mozart series he began several years ago with the late Bruno Walter (Concertos Nos. 3 and 4 are on Columbia MS 6063). His approach is basically classical, with a smooth, silken tone, elegant phrasing, and appropriate cadenzas not only in the obligatory places but also at various *fermate*, where cadenzas are unspecified but clearly called for. At times, however, he introduces slides that are not in keeping with the strict classical approach.

There is much to admire in the warm tone and finished artistry of these performances. For all these excellent qualities, however, Francescatti's playing is relatively placid, lacking in dynamic variety and, particularly in the case of the A Major Concerto, somewhat lacking in vitality as well. Also, while the oboe and horn contributions to this Concerto are rather delicate, they rate more prominence than they are accorded here. G. J.

ORFF: *Carmina Burana* (see Best of the Month, page 92)

PROKOFIEV: *Symphony No. 5, Op. 100*. Moscow Radio Symphony Orchestra, Genady Rozhdestvensky cond. MELODIYA/ANGEL SR 40126 \$5.98.

Performance: Beautifully phrased
Recording: Thick
Stereo Quality: Heavy

The Prokofiev Fifth continues to hold its position (with the Shostakovich Fifth) at the top of the classical charts; with the possible exception of the Bartók Concerto for Orchestra, no symphonic composition of recent times even begins to approach the popularity of these two Soviet symphonies. There have been at least a dozen stereo recordings of the Prokofiev alone, and this is at least the third from Angel and the second from Melodiya/Angel! This version has the typical virtues and defects of these Russian recordings in their finest and coarsest form. The performance is a triumph of big line and phrasing. Unfortunately, most of the expressive care and poetry is buried under a thick orchestral and sonic impasto. Tempos tend to be somewhat variable, but always in the direction of sustaining forward thrust or a dramatic shaping of the form. But, again, dramatic impact is dulled by the blunt edge of the sonorities. E. S.

PURCELL: *Ode on St. Cecilia's Day* (see Best of the Month, page 91)

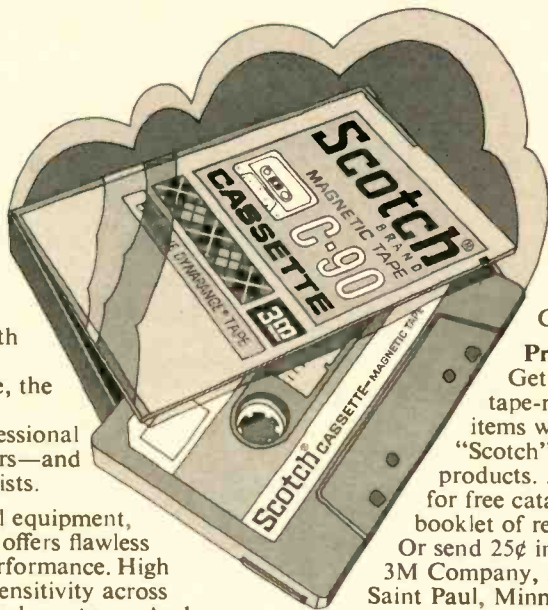
RAVEL: *Cinq Mélodies populaires grecques; Epigrammes de Clément Marot; Histoires naturelles; Chansons madécasses; Deux Mélodies hébraïques; Don Quichotte à Dulcinée*. Gérard Souzay (baritone); Dalton Baldwin (piano); Maxence Larrieu (flute in *Chansons*); Pierre Degenne (cello in *Chansons*). PHILIPS 839733 LY \$5.98.

Performance: Splendid
Recording: Fair
Stereo Quality: Adequate

(Continued on page 118)

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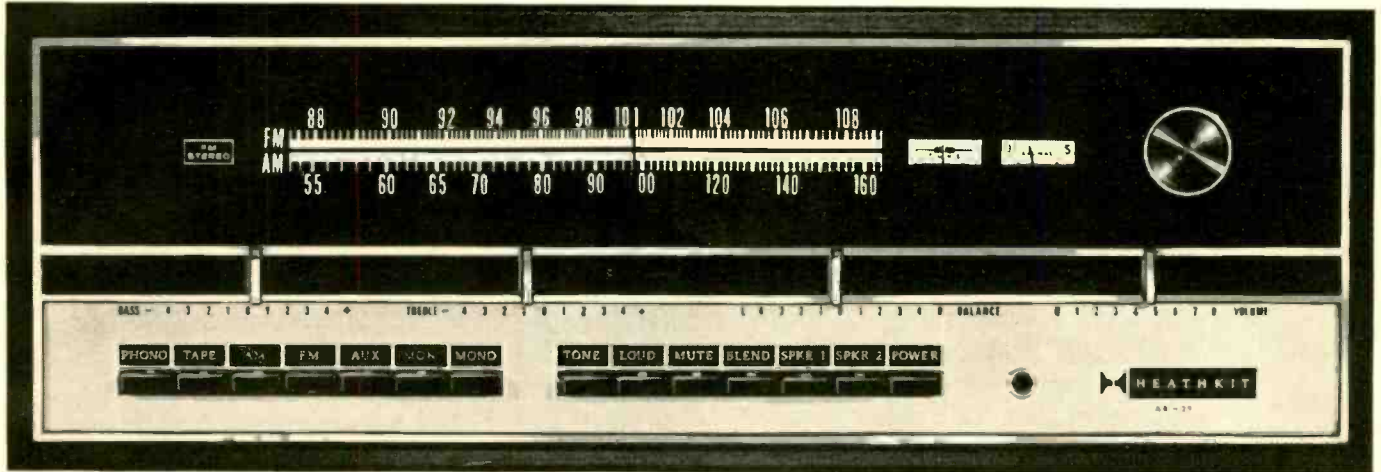
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CIRCLE NO. 27 ON READER SERVICE CARD

On this record, Gérard Souzay gives some absolutely stunning performances of Ravel songs. Always a careful stylist, he exceeds here even his own standards of vocal control and coloration. Each song is approached from a different interpretive angle and, with the possible exception of the immensely difficult *Chansons madécasses*, in all cases the conception is perfect. In the *Chansons*, the baritone's careful stress of every word tends to make the already dry texture of the music dissolve into *parlando*. Many of these passages can, with slightly different treatment, become cohesive melody. But this is a small cavil, and certainly Souzay's interpretation has firm stylistic roots.

It is a pity, however, that the record doesn't have a bit more presence. On earlier Philips recordings of Souzay, such as the one of Schubert's *Die Winterreise*, the sound was warm and full-bodied throughout. Here everything sounds a trifle pale and distant.

L. T.

SCHNEBEL: *Glossolie* (see CAGE)

RECORDING OF SPECIAL MERIT

SCHOENBERG: *String Quartets: No. 3, Op. 30; No. 4, Op. 37*. New Vienna String Quartet. DEUTSCHE GRAMMOPHON 139449 \$5.98.

Performance: Very good
Recording: Lush
Stereo Quality: Very good

Schoenberg's first two string quartets are direct products of late Wagnerian Romanticism. His last two are strictly twelve-tone works, yet they are just as much part of the tradition—neo-classical Romantic, say, in the Brahmsian sense. Perhaps it is still not easy for the casual listener to pick this up, but the record at hand ought to help. It comes from—of all places—Schoenberg's native Vienna. Why should that be surprising? Well, the arch-Romantic Austrian city hated Schoenberg for his iconoclasm and modernism. Is she now about to embrace one of her long-rejected sons as a true child of Viennese Romanticism? It wouldn't be the first time.

At any rate, the very existence of this recording tells us a great deal about Schoenberg's true place in music history. These are lush, grand-style, and quite beautiful versions of a pair of difficult, big-scale, almost symphonic twelve-tone pieces. The Fourth seems to me the more successful of the two. The Third lacks ideal clarity; the piece can work only by the most careful balancing out of the contrapuntal parts, following Schoenberg's own markings of principal and secondary lines. Still, with all the problems, the approach seems to me to be much more fruitful than the usual metronomic, sweaty, note-by-note, isn't-it-just-awful-but-we-made-it prize-winners. And it works very well indeed for the monumental Fourth Quartet, one of the great triumphs of twelve-tone music. The sound is full and resonant, tape and disc noise superbly minimal. E. S.

SCHUBERT: *Symphony No. 9, in C Major ("The Great")*. Boston Symphony Orchestra, William Steinberg cond. RCA LSC 3115 \$5.98, © R8S 1159 \$6.95.

Performance: Well-proportioned
Recording: Good
Stereo Quality: Good

The total of the currently available recorded versions of the "Great" C Major Symphony now comes to a dozen and a half, and, stylistically speaking, there is an interpretation for every taste, ranging from the hell-bent Munch-Boston Symphony and Toscanini-NBC Symphony versions to the expansive treatments of Furtwängler and Walter.

William Steinberg, in his first recording as Music Director of the Boston Symphony Orchestra, sets himself firmly in the middle ground. His finale avoids the feverish "death galop" atmosphere of some readings I've heard; his first movement is carefully proportioned and moderately paced, and only at the very end of the movement does Steinberg show any signs of going overboard, in his very broad treatment of the reprise of the opening theme. There is no hysteria in the poignant slow-movement climax, but the Scherzo, for my taste, is just a little too deliberate for comfort. Special care is taken

Magdalena Gardelli



LAMBERTO GARDELLI
Vital musical leadership for Forza

with woodwind-string balances, and details of inner voices and rhythmic patterns, but not to the extent of becoming fussy after the fashion of Karajan in his more mannered moments. Though Steinberg's performance as a whole can be characterized as carefully proportioned in all dimensions—of line, dynamics, tempo, and timbre—it is by no means anemic, especially with regard to the orchestral tone, which comes forth in the best full-bodied German tradition. The recorded sound is first-rate. D. H.

SCHUMANN: *Kreisleriana, Op. 16; Vogel als Prophet (from Waldscenen, Op. 82); Arabeske, Op. 18*. Artur Rubinstein (piano). RCA LSC 3108 \$5.98, © R8S 1153 \$6.95, © RK 1153 \$6.95.

Performance: Idiomatic
Recording: Good
Stereo Quality: Satisfactory

Artur Rubinstein, whose name seems to conjure the immediate association of Chopin in many people's minds, is to my taste much more impressive as an interpreter of Schumann. Works like the three recorded here are far better vehicles for his gently personal rubato than, say, Chopin's mazurkas, where his ideas often fly in the face of stylistic

factors built into the music. Urbanity rather than poetic imagination is the hallmark of Rubinstein's approach to most music, and there are regions of mystery accessible to a pianist like Richter that Rubinstein never explores. But in their quiet and polished way these are exquisite performances. If the cumulative effect of the three works heard in sequence is rather oppressive in the succession of four-bar phrases, the fault is Schumann's and not Rubinstein's. In any case, there is, of course, no need to listen to them in sequence.

The recording is good, though a trifle lacking in color and depth. B. J.

STRAUSS, R.: *Parergon to the Sinfonia Domestica* (see CORIGLIANO)

RECORDING OF SPECIAL MERIT

VERDI: *La Forza del destino*. Antonio Zerbini (bass), Marquis of Calatrava; Martina Arroyo (soprano), Leonora; Piero Cappuccilli (baritone), Don Carlo; Carlo Bergonzi (tenor), Don Alvaro; Biancamaria Casoni (mezzo-soprano), Preziosilla; Ruggero Raimondi (bass), Padre Guardiano; Geraint Evans (baritone), Melitone; Virgilio Carbonari (bass), Mayor; others. Ambrosian Opera Chorus; Royal Philharmonic Orchestra, Lamberto Gardelli cond. ANGEL SDL 3765 four discs \$23.92.

Performance: First-class
Recording: Very good
Stereo Quality: Very good

Verdi's turbulent, long, but inexhaustibly melodious *La Forza del destino* is offered uncut in this new Angel recording, a treat that is seldom if ever duplicated in staged performances (never at the Metropolitan!). This is the opera's third stereo recording, and a good one. Since the previous two are also attractively cast, first-rate offerings, the buyer's predicament is complicated.

In the important aspect of musical direction, however, the new recording comes off as the best: Lamberto Gardelli, for me one of the few consistently impressive *maestri* of the newer generation, is more idiomatic-sounding than RCA's Thomas Schippers and more exciting than London's Francesco Molinari-Pradelli. His tempos are brisk, but not hectic, and generally judged with sensitivity. At that, he is not unerring: the pacing of "Madre, pietosa Vergine" (Act One) does not really conform to Verdi's "come un lamento" intent, nor is the opening of the first duet scene (Act Three, Scene 7) conveyed with the appropriate melancholy feeling. Nonetheless, this is vital musical leadership. It sustains interest and secures an extraordinarily refined orchestral performance.

After her somewhat tentative first-act aria, Martina Arroyo settles into her part comfortably and sustains Leonora's characterization convincingly. Her voice is a lustrous, ample instrument that lacks neither range nor coloristic variety. It is not always steadily focused, however; in the Convent Scene, in particular, there is a noticeable unsteadiness in her tones. Carlo Bergonzi compensates for his lack of the metallic ring that Alvaro's music occasionally requires with beauty of phrasing and an all-pervasive musicality. There are some strained top notes, but his artistic finish and unflinching sense of style are a source of great pleasure.

(Continued on page 120)

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Piero Cappuccilli makes a forceful and convincing Carlo. He, too, finds the uppermost notes taxing, but his singing has style and color, and he tries to bring variety to his one-dimensional role. In the part of the Father Superior, Ruggero Raimondi offers smooth singing of great tonal beauty, if not very much expressiveness. Geraint Evans' Melitone is rendered with the expected expertness, but he fails to match the excellence of his counterparts, Fernando Corena (London) and Ezio Flagello (RCA). Tenor Florindo Andreolli rates special mention for his fine characterization of the muleteer Trabucco. The only real weakness in the cast is the Preziosilla, whose intonation is approximate most of the time.

Technically, this is a first-rate production. The reproduction of the organ in the Convent Scene adds an impressive touch. In two instances, however, scenes have been joined together without observing the pauses required by the dramatic situation (following "Me pellegrina ed orfana" and "Solenne in quest' ora," respectively).

To sum up, this is a fine effort, but collectors owning either the London (1405) or the RCA set (LSC 6413) should be content with their excellent possessions. My preference is the London, a fifteen-year-old set that still sounds very good, especially when Tebaldi (Leonora), Bastianini (Carlo), Corena (Melitone), and Simionato (Preziosilla) are singing. **G. J.**

WOLF: The Italian Song Book: Twenty-Six Songs. Mörike Songs: Mausfallen-Sprüchelein; Nimmersatte Liebe. Elly Ameling (soprano); Dalton Baldwin (piano). PHILIPS 802919 LY \$5.98.

Performance: **Very good**
Recording: **Very good**
Stereo Quality: **Natural**

Here are all the "feminine" songs from Hugo Wolf's *Italianisches Liederbuch*, as well as a few that may be sung by interpreters of either sex. The young Dutch soprano Elly Ameling gives renewed evidence of her growing mastery in these renditions, which disclose a voice of warmth and roundness and an ability to sustain an undistorted musical line in emotional climaxes. In general, she conveys the contrasting moods of these songs very well, though her artistry is most impressive when she is not called upon to engage too much in vocal histrionics. The wistful "Nun lass uns Frieden schliessen" is particularly effective. The songs calling for venomous expression—there are quite a few—are somewhat restrained, and, on the other hand, the coyness in others is overstated at times. In "Wie lange schon war immer mein Verlangen," Dalton Baldwin falls into the same trap of exaggeration, but otherwise his pianism is graceful, fluent, cleanly articulated, and altogether excellent. At the present time, this is the only single-disc release of *The Italian Song Book* by a female singer, and this makes it an attractive buy. My copy contained only the German texts, but Philips says that English translations will be provided with the marketed discs. **G. J.**

COLLECTIONS

RECORDING OF SPECIAL MERIT

ALI AKBAR KHAN: Shree Rag. Ali Akbar Khan (sarod); Shankar Ghosh (tabla);

tamboura. CONNOISSEUR SOCIETY CS 2015 \$5.98.

Performance: **Beautiful**
Recording: **Splendid**
Stereo Quality: **Splendid**

In recent years, the name of the Indian composer-performer Ali Akbar Khan has grown more familiar in this country. His remarkable gifts have become known particularly on the West Coast, where he has taught and worked with some American composers. I would guess that the majority of Americans, however, still find that the name of Ravi Shankar comes to mind when they think of the exotic and fascinating music of India, for it was he who provided, for many of us, our first glimpse into that other world of sensuous sound.

Nevertheless, Ali Akbar Khan, who is two years younger than Shankar (his father was Shankar's teacher), is an equally astonishing



ALI AKBAR KHAN

A forty-minute raga of unflinching interest

musician. This is the eighth of his recordings for Connoisseur Society, and it should be in the collection of anyone interested in Indian music. His is a distinctly different composing personality, and an interesting one.

Ravi Shankar seems to favor the *sitar* above other Indian stringed instruments. Certainly his many performances have served to implant the sound of the *sitar* in the Western mind, and it is the luxuriantly clangorous instrument which most Western people now associate with Indian music. (George Harrison of the Beatles and our own manufacturers of electric instruments have also helped popularize the *sitar* in both real and imitation form.) But the *sarod*, which Ali Akbar Khan plays on this record, is an equally important Indian instrument, and its sonority is no less beautiful and fascinating. Like the *sitar*, it is played with a plectrum and has a great many "sympathetic" strings. But, unlike the *sitar*, it has no frets. The tone is forceful, and to my ears has a rather tenorish or baritone-like sound in comparison with the *sitar*, whose silvery overtones seem more soprano-like in character.

There is no doubt that Ali Akbar Khan's gifts as a composer are impressive. Even to Western ears, it quickly becomes apparent that the many microtones in the *Shree Rag* are being hit squarely on pitch. But even more striking is the melodic invention, and

the fact that, in a composition forty minutes long, there is not one moment of flagging interest—this despite the fact that there is no break in the composition except where it outruns the length of the first record side and has to be continued onto the second. Shankar Ghosh, who plays the *tabla*, is a startlingly imaginative and brilliant drummer, and the wide range of pitches to which he has tuned his instruments create some really stunning effects.

I'm sure that, to anyone who is not intimately familiar with Indian music, there are a million nuances which go unheard in a performance such as this. And yet, it can be thrilling even so. Beautiful performance and splendid stereo recording. I wouldn't have missed this one for the world. **L. T.**

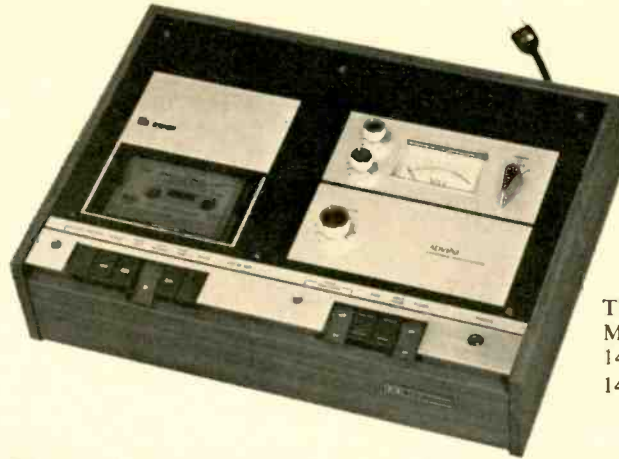
RECORDING OF SPECIAL MERIT

ARS ANTIQUA (a collection of mostly anonymous organa, motets, conducti, and early polyphony). Capella Antiqua of Munich, Konrad Ruhland cond. TELEFUNKEN SAWT 9530/31-B two discs \$11.90.

Performance: **Exceptional**
Recording: **Superior**
Stereo Quality: **Superior**

Ars antiqua, literally "old art," was a term used by a fourteenth-century theoretician to describe the style of composition of the thirteenth century, with its strict regulations of church music forms and rhythms. The main sacred music consisted of the organa (plainchant combined with anywhere from one to three independent parts), the motet (which had more than one text simultaneously), and the conductus (a processional song with the voices moving in pitch and rhythm at the same time). The principal school was Notre Dame in Paris, and the two leading lights there were Leoninus and Perotinus; their influence subsequently spread to both England and Germany. In its simplest form, *Ars antiqua* describes the thirteenth-century beginnings of polyphony. It is a highly complex and difficult style, and although records have been devoted to examples of both it and the *Ars nova*, which was the fourteenth-century expansion and simplification, not until now has there been a comprehensive survey of the period such as this two-disc Telefunken collection. Twenty-six pieces are included here, ranging from the Notre Dame beginnings through the dissemination into Germany. The selections have been chosen with unusual care, and there is much intelligent use of contrast: following an Easter *Alleluia* for two voices (organum duplum) by Leoninus, for instance, we hear the same chant with *two* extra parts (organum triplum) in a version by Perotinus. I would strongly recommend this beautifully produced album to anyone interested in early medieval music; and, of course, schools and libraries will find this collection invaluable. The performances, by no more than seventeen singers and instrumentalists (old instruments or reproductions are used), are in every way outstanding, not only from the thorny scholarly angle (for this music presents some extremely difficult problems of reconstruction), but for its atmospheric feeling as well. The recording of the participants in a Munich church is marvelously effective. The album provides a splendid explanatory booklet with complete texts and *(Continued on page 122)*

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The underlying reason for the compromised, AM-radio kind of sound quality associated until now with cassettes is noise—the amount of tape hiss dictated by the low speed and narrow tracks specified in cassette standards. Because that level of noise would be overwhelmingly obtrusive in a wide-range cassette recording, manufacturers of recorders (and recordings) have settled for limited high-frequency performance and dynamic range. This, in turn, has made other cassette characteristics (such as mechanical performance) “not worth” improving.

Something was needed to break this cycle of mediocrity. That something was the Dolby* System of noise reduction—which, by reducing tape hiss by 10 db, not only removes noise as an audible problem in itself, but opens the way to optimizing frequency response, dynamic range, and everything else (including mechanical performance) affecting audible performance.

The use of the Dolby System was a starting point, a vital one, in the decision to design the Advent Tape Deck. We then proceeded to explore all the other details that might bear on maximum performance. That meant a new cassette mechanism putting minimum wow and flutter ahead of minimum size. It also resulted in a precision of control features never considered for cassette machines (and for few recorders of any kind or price), including a single VU meter that samples both stereo channels in

recording and playback and registers the louder of the two at any instant. (The single meter is significantly more accurate an aid to setting optimum recording levels than the best pair of meters.) And it led, finally, to making provisions for the use of DuPont's much-discussed chromium-dioxide tape as a further aid to combining high-frequency performance with low noise.

The cassette recorder that resulted from all this has the frequency and dynamic range to do justice to anything likely to be available for recording. It will tape the overwhelming majority of records and FM broadcasts with *no* audible change in quality. It is quieter than most component open-reel recorders, and its simple and precise controls make it more likely than most ambitious and expensive recorders to achieve its potential performance in daily use.

Two Notes: The provision for playing and recording on chromium-dioxide (“Crolyn”†) tape is more than a “just in case” feature. We ourselves will be distributing Crolyn tape this fall. The tape will be sold in blank cassettes bearing the “Advocate” brand. (We will be happy to provide more information on request.)

Several producers of pre-recorded cassettes are actively considering the release of “Dolbyized” cassette recordings, and may have announced a decision to go ahead by the time this ad appears. We believe that pre-recorded cassettes using the Dolby System would be—together with the performance of a cassette machine like the Advent Tape Deck—the final step needed to make cassettes the medium you prefer for serious listening.

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For more information, including a full description of the Dolby System, please write:

Advent Corporation, 377 Putnam Ave., Cambridge, Mass. 02139.

*“Dolby” is a trademark of Dolby Laboratories. †“Crolyn” is a trademark of DuPont.

illustrations. In sum, this is another superb production on Telefunken's part. I. K.

DAVID BEAN: *Piano Works by Scriabin, Liszt, and Ginastera* (see Best of the Month, page 92)

JUSSI BJOERLING: *Arias* (see LEON-CAVALLO, *Pagliacci*)

RICHARD CROOKS: *Opera Arias.* Gounod: *Faust: Salut! demeure. Roméo et Juliette: Ah! lève-toi soleil! Massenet: Manon: Le Rêve; Ah! j'avez, douce image. Wertber: Pourquoi me réveiller? Lalo: Le Roi d'Ys: Vainement, ma bien aimée. Bizet: Les Pêcheurs de perles: Je crois entendre encore. Rimsky-Korsakov: Sadko: Song of the Indian Guest. Mozart: Don Giovanni: Il mio tesoro. Donizetti: L'Elisir d'amore: Una furtiva lagrima. Puccini: Tosca: E lucevan le stelle. Giordano: Fedora: Amor ti vieta. Cilca: L'Arlesiana: È la solita storia. Wagner: Die Meistersinger: Preislied. Lohengrin: In fernem Land; Lohengrin's Abschied. Richard Crooks (tenor); orchestral accompaniments. RCA VICTROLA VIC 1464 \$2.98.*

Performance: Unfailingly pleasing

Recording: Well reproduced (1928-1939)

Richard Crooks' relatively brief tenure at the Metropolitan (1933-1942) capped a career that began with substantial successes in Europe, and at his peak he was honored and appreciated, records and radio appearances supplementing his operatic fame. The near-oblivion into which this fine artist fell after his retirement exposes the fickleness of opera's presumed "faithful" once the mills of publicity stop grinding. This Victrola reissue is a well-deserved tribute coinciding with the artist's seventieth birthday.

The disc, furthermore, is generous (more than sixty minutes in length) and highly diversified in content, and it offers a faithful image of the tenor's qualities. Crooks was a cultivated artist, and his career will always be a reminder that singers of his caliber could not succeed in America before achieving recognition abroad. In Crooks' case, this meant an idiomatic command of the French, German, and Italian styles—a rare accomplishment in itself. On this record, his Nemorino, Roméo, and Lohengrin seem equally convincing, and his Cavaradossi and Des Grieux confirm the laudatory press notices these characterizations elicited during the artist's Metropolitan career. Good taste, secure musicality, clarity, and pure intonation are always characteristic of his work. There are a few strained high notes and occasional hints of caution in his approach to a perilous *tessitura*. The best examples of his singing, to my taste, can be found in Lalo's *Aubade* and in the Grail Narrative. (For the benefit of collectors I'd like to add that the *Lohengrin Abschied* is released here for the first time on a domestic label.)

Wilfred Pelletier is the conductor on all but three selections. He obtains generally satisfactory results except in "Amor ti vieta," in which the orchestra sounds as if it were playing a re-orchestration à la Hollywood. There is nothing startling or earth-shaking in this release, but it is guaranteed to bring much pleasure, and for some, memories of a popular and respected singer as well. G. J.

ALEXANDER KIPNIS: *The Art of Alexander Kipnis, Album Two.* Gounod: *Faust:*

Le veau d'or; Mephistopheles' Serenade (in German). Verdi: *Don Carlo: Ella giammai m'amo* (in German). Wagner: *Parsifal: Good Friday Music* (with Fritz Wolff, tenor). Strauss: *Der Rosenkavalier: Letter Scene & Waltz* (with Else Ruzicka, mezzo-soprano). Brahms: *Von ewiger Liebe; Die Mainacht; Erinnerung; O wüsst' ich doch den Weg zurück; Ein Sonnett; Sonntag; Ständchen; Vergebliches Ständchen; Verrat; An die Nachtigall.* Two Russian Folk Songs. Alexander Kipnis (bass); various orchestras and conductors; Gerald Moore (piano). SERAPHIM 60124 \$2.49.

Performance: Individualized arias, masterly Brahms

Recording: Good for their age

Again, as in the first album (Seraphim 60076), Alexander Kipnis offers testimony to his outstanding abilities in both opera and song. His dark, richly resonant *basso*



Lauritz Melchior
A true Heldentenor, and a master

cantante was a particularly appealing instrument for the songs of Brahms. It is ideal for the tragic *Verrat*, its warm richness lends a special dignity to the more lyrical *Erinnerung* and *Die Mainacht*, and it was controlled and shaded with so much mastery that even such an unlikely choice as the feathery *Vergebliches Ständchen* is delivered with naturalness and delicacy. The best among the operatic selections are the classic *Rosenkavalier* scene (splendidly vocalized without quite being *echt* Viennese) and the dignified souvenir of the basso's 1927 *Gurnemann* in *Parsifal*, with tenor Fritz Wolff as able support. Neither Gounod nor Verdi sounds idiomatic in this treatment—one must keep in mind that these recordings appeared only in the German market in those days—but they are worth hearing for the vocal riches they contain. The admirable sound of the voice, its depth and solidity, its variety of colors, and the artist's ability to sing *mezza voce* without ever losing the support for that sizable column of sound—these are the triumphant elements of this recital.

The orchestral accompaniments are faint, and even Gerald Moore was not accorded his rightful share in the sonic balance in those days. Just the same, this is a valuable and enjoyable reissue. G. J.

LAURITZ MELCHIOR: Recital. Wagner: *Die Walküre: Winterstürme. Siegfried: Nothung, Nothung; Schmiede, mein Hammer (Forging Song). Die Meistersinger: Am stillen Herd; Prize Song. Lohengrin: In fernem Land. Parsifal: Nur eine Waffe taugt. The Flying Dutchman: Steuermannslied. Tannhäuser: Dir töne Lob; Rome Narrative. Wesendonck Lieder: Schmerzen; Träume.* Lauritz Melchior (tenor); Philadelphia Orchestra, Eugene Ormandy cond; Victor Symphony Orchestra; Edwin McArthur cond. RCA VICTROLA ® VIC 1500 \$2.98.

Performance: Unique

Recording: Adequate

Although the release of this, a Melchior reissue from RCA's vaults, is some twenty years overdue, it is welcome at any time. Here is the great Dane as he sounded in 1938-1940, already approaching the twilight of his career. If for no other reason, the disc is valuable (as is its complement, *Odyssey 32 16 0145*) for its documentation of the sound of a true *Heldentenor*, an aural experience scarcely, if at all, to be had since Melchior's retirement.

The individual selections are not uniformly successful. Walther von Stolzing was not an ideal role for Melchior, nor is his heroic sound really appropriate for the meditative *Steuermannslied*, though that song is stirringly delivered. *Tannhäuser's* Hymn to Venus has some effortful moments, too, owing to the uncomfortable *tessitura*. Everything else is masterly, with virile, ringing tone, clear enunciation, and forceful and authoritative projection. There is some remarkable *mezza-voce* singing in *Träume*, a selection previously issued only in England (for *Schmerzen*, the present recording represents the first release anywhere).

The technical reproduction is not one of RCA's best efforts. Strangely enough, the selections conducted by Edwin McArthur are slightly better; the Philadelphia series, which were considered sonically outstanding in 1939, sound distorted. G. J.

RECORDING OF SPECIAL MERIT

NEW MUSIC FOR HORNS. Schuller: *Lines and Contrasts.* Lassus: *Madrigal.* Palestrina: *O Che Splendor.* Wilder: *Nonet for Brass.* Kraft: *Games: Collage No. 1.* Johnson: *Suite for Horns.* Victoria: *Ave Maria.* Rossini: *Fanfara de Chasse.* Horn Club of Los Angeles, Gunther Schuller and William Kraft cond. ANGEL S 36036 \$5.98.

Performance: Superb

Recording: Superb

Stereo Quality: Excellent

In case you've never heard of a horn club, here's an opportunity to savor one in action. This fascinating issue puts forth a program of music new and old, played by various ensembles of French horns, sometimes with the assistance of other brasses such as Wagner tubas, trumpets, and modern tuba. In William Kraft's *Games: Collage No. 1*, there are two percussionists as well, playing everything from timpani to crotales. Gunther Schuller, whose *Lines and Contrasts* for sixteen horns begins the program, is conductor for about half the selection, and William Kraft, timpanist of the Los Angeles Philharmonic, directs the other portion.

Schuller's *Lines and Contrasts* is a fine (Continued on page 125)

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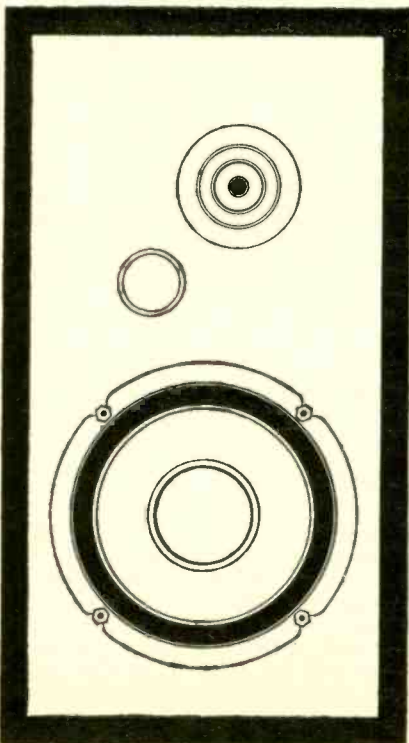
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[For more information, including detailed literature, see your audio dealer or write to Rectilinear Research Corp., 107 Bruckner Blvd., Bronx, N.Y. 10454. Canada: H. Roy Gray Co. Ltd., 14 Laidlaw Blvd., Markham, Ont. Overseas: Royal Sound Co., 409 N. Main St., Freeport, N.Y. 11520.]

Rectilinear XI



CIRCLE NO. 44 ON READER SERVICE CARD

HEINRICH SCHLUSNUS
(1888-1952)



HELIODOR'S HISTORICAL SERIES:

Simultaneous release in disc and cassette

By GEORGE JELLINEK

IN an apparent effort to parallel the growing reissue catalogs of its worldwide competitors EMI (Seraphim) and RCA (Victrola), the German recording giant Deutsche Grammophon Gesellschaft has launched its Heliodor Historical Series with five initial issues. In so doing, I am afraid, DGG heeded poor advice in two respects: (1) by pricing its releases at \$4.98 as against the \$2.98 charged by its competitors, and (2) by embracing the generally discredited "electronic stereo" process. On the other hand, the material *is* being simultaneously released on cassette at the same price, a low one for cassettes. In any event, one can only applaud the choice of the artists involved—conductors Wilhelm Furtwängler and Victor de Sabata and singers Maria Cebotari and Heinrich Schlusnus.

The two Furtwängler discs return to circulation performances previously available on DGG 18854 (Bruckner's Ninth), 18742 (Beethoven's Fourth), and 18724 (Beethoven's Fifth), all dating back to the Forties (1943 to 1948, if my research is accurate, for the liner notes don't tell). Furtwängler's Bruckner Ninth has long been regarded as a classic. It is marginally faster than any other version I know, effectively disproving the widely held and oversimple labeling of Furtwängler as a "slow" conductor (this is a point effectively clarified in James Goodfriend's annotations). It has an inexorable forward motion, tremendous climaxes, and a truly inspired reading of the Scherzo which manages to be mercurial and sinister at the same time. The excellence of the orchestral performance, however, is barely suggested by the quality of the recording, which is distinctly unpleasant, and so I recommend the disc to Bruckner scholars and Furtwängler partisans only.

The latter will doubtless welcome the combination of the Beethoven Fourth and Fifth Symphonies on a single disc. Both are intensely personal statements. I find the Fifth very exciting, particularly the

last two movements, but the idiosyncrasies in the Fourth—a rather too expansive first movement and a somewhat spiritless Scherzo—leave me less fully convinced. Again, the indistinct, tubby sound will discourage many listeners.

Since the recorded heritage of Victor de Sabata (1892-1967) is so regrettably scanty, every item must be regarded as an event. It is unfortunate that we have this technically poor-sounding (1939) specimen of his way with the Brahms Fourth, because as a performance I find it quite irresistible in its combination of songfulness, propulsiveness, and discipline. De Sabata was probably the first conductor to record Kodály's *Dances from Galánta*, a work dating from 1934. Though the performance is of historical interest, it is not as idiomatic as the best of the current versions (Kertész and Ormandy) in the catalog.

The much-lamented Maria Cebotari (1910-1949) was a lavishly gifted but uneven performer. At her best (in "Addio del passato" and the duet "Parigi, o cara" here) she displays a committed, intensely feminine kind of singing of the Muzio-Albanese variety. Elsewhere, her intonation is not under secure control in the Verdi excerpts, and her Mozart has been better documented in other recordings. Baritone Willy Domgraf-Fassbänder has some effective moments as Rigoletto; among the tenors, the elegant Alfredo di Walther Ludwig is better than the panting "Herzog" of Helge Roswaenge.

THE undisputed plum in the Heliodor sequence is the Schlusnus recital, offering the first American release of the German baritone's performance of Mahler's *Songs of a Wayfarer* (it and these Strauss songs were previously issued on LP in Germany). Again, the liner is silent on details, but circumstances point to its origin in a radio broadcast, probably in the singer's final years (he died in 1952, at sixty-four). The singing of Schlusnus has always been a

connoisseur's delight. Here again, one revels in his purely focused sound, his superb diction, sensitive gradation of dynamics, and eloquent phrasing. Surely his Mahler holds its own against any other interpreter's and, for once, the recorded sound is quite acceptable. The three orchestra-accompanied Richard Strauss songs are probably also from broadcasts (there was a 78-rpm disc of two of them, but the accompanying forces seem to be different). The Schubert-Brahms-Wolf sequence was once, many years ago, available on a series of Decca LP's; Schlusnus' singing here ranges from the merely good to the absolutely breathtaking (*Morgen, Verborgenheit*).

Heliodor's manner of presentation leaves a lot to be desired. Surfaces are full of clicks, and instances of poor tracking were also evident in my review copies. Label information is inexact and, though the jacket notes by James Goodfriend and Robert Jacobson are very informative, the song and operatic titles on the Cebotari and Schlusnus discs are misleading and riddled with errors. This could develop into a valuable series, but more dedication is called for.

BRUCKNER: *Symphony No. 9, in D Minor (original version)*. Berlin Philharmonic, Wilhelm Furtwängler cond. HELIODOR 2548 701 \$4.98, © 3312701 \$4.98.

BEETHOVEN: *Symphony No. 4, in B-flat Major, Op. 60; Symphony No. 5, in C Minor, Op. 67*. Berlin Philharmonic, Wilhelm Furtwängler cond. HELIODOR 2548 704 \$4.98, © 3312704 \$4.98.

BRAHMS: *Symphony No. 4, in E Minor, Op. 98*. **KODÁLY:** *Dances from Galánta*. Berlin Philharmonic, Victor de Sabata cond. HELIODOR 2548 703 \$4.98, © 3312703 \$4.98.

MARIA CEBOTARI: *Opera Recital*. Mozart: *Le nozze di Figaro: Deb vieni, non tardar. Don Giovanni: Batti, batti, Vedrai carino*. Verdi: *La Traviata: Ah, fors'è lui . . . Sempre libera; Addio del passato; Parigi, o cara* (with Walther Ludwig, tenor). *Rigoletto: E il sol dell'anima; Tutte le feste; Bella figlia dell'amore* (with Elisabeth Waldenau, mezzo-soprano; Helge Roswaenge, tenor; Willy Domgraf-Fassbänder, baritone). Bizet: *Carmen: Micaela's Air*. Maria Cebotari (soprano). Orchestras, Arthur Rother and Gerhard Steeger cond. HELIODOR 2548 700 \$4.98, © 3312700 \$4.98.

HEINRICH SCHLUSNUS: *Song Recital*. Mahler: *Songs of a Wayfarer*. Richard Strauss: *Hymnus; Morgen; Traum durch die Dämmerung*. Heinrich Schlusnus (baritone), Hessian Radio Symphony, Winfried Zillig cond. Schubert: *An Schwager Kronos; Der Atlas; Der Jüngling an der Quelle; Nachtstück*. Richard Strauss: *Heimliche Aufforderung*. Brahms: *Botschaft; Wie bist du, meine Königin*. Wolf: *Gebet; Der Gärtner; Verborgenheit; Gesang Weylas*. Sebastian Peschko, Michael Raucheisen, Franz Rupp (pianists). HELIODOR 2548 702 \$4.98, © 3312702 \$4.98.

work. It begins with a twelve-voice, twelve-tone "fugue" of such unremitting severity that one practically leaps with joy when the "real" Gunther Schuller makes his appearance, at about the point where, presumably, all twelve voices have made their entrance and the piece turns into a homophonic structure. From here on, Schuller's usual stunning command of instrumental colors and textures is on display: the horns do glissandos, and portamentos on quarter-tones; they chatter and otherwise converse among themselves, and build up harmonic structures that sizzle with svelte energy. The piece covers a great deal of territory in a short time.

William Kraft's *Games: Collage No. 1* is the other big work on this program, and it's equally impressive. Using two balanced antiphonal groups of twenty-six players, the composer builds a vividly colorful and constantly changing sonority structure by what seems to be a kind of controlled aleatory means. I have not seen the score, but having used such techniques in my own music, I can guess that Kraft must have been extremely meticulous in constructing the cells of materials for these collages. Everything fits together in such a way that the rhythmic materials, the horizontal "melodic" elements, and the vertical "harmonic" ones function splendidly together at every point. The forward thrust of the piece never flags, and it is carried by a fascinating variety of methods. Also, the "collages" build into a total shape that is handsomely memorable.

Alec Wilder's pop-music-style *Nonet for Brass* is a friendly piece, but it seems pretty naïve in such sophisticated company. The *Suite for Six Horns*, written by Roger Johnson when he was still a freshman at the University of Washington, is a beautifully crafted, elegant three-movement work in a consonant idiom. I don't know why it should be so, but there is for me always an element of pleased surprise when, amidst today's ultra-complex musical technologies, somebody is able, with no complication at all, to speak his mind freshly, subtly, and in compelling fashion.

Three short pieces by Palestrina, Lassus, and Victoria are well-transcribed and splendidly played. The Rossini *Fanfare de Chasse*, in which a valveless horn is used for "rustic authenticity," makes a delightful finale. *L. T.*

NORWEGIAN RHAPSODY. Valen: *Concertino for Piano and Chamber Orchestra*, Op. 44. Braein: *Serenade*, Op. 5. Svendsen: *Carnival in Paris*, Op. 9. Halvorsen: *Norwegian Rhapsody No. 2*. Robert Riefeling (piano); Oslo Philharmonic Orchestra, Øivin Fjeldstad cond. WING SWR 18105 \$1.89.

Performance: **Authentic**
Recording: **Good**
Stereo Quality: **Good**

Don't be fooled by the low price, the somewhat misleading album title, or the curious repertoire juxtapositions on this disc. It is derived from one of a series of four recorded by Philips about a decade ago to present a capsule history of Norwegian symphonic music. This explains why the amiable and colorful Romanticism of Johan Svendsen (1840-1911) and Johan Halvorsen (1864-1935) is found back to back with the Shostakovich-styled *Serenade* of Edvard Fliflet Braein (b. 1924) and the austere *Piano Concertino* of Fartein Valen (1887-1952).

The most interesting thing here is the piece



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by Valen, Madagascar-born son of Norwegian missionaries who became one of the lonely eminences of post-Grieg Norwegian music; he composed pantonal and atonal polyphonic orchestral, chamber, and vocal music of Palestrina-like textures and often highly evocative poetic content. His music has not fared well on records thus far, this Concertino being one of only two Valen works to be recorded in stereo sound (the other is the Serenade for Five Wind Instruments, also a Philips release); and pre-stereo recordings of his Violin Concerto, *Cemetery by the Sea*, *Isla en las Calmas*, *Michelangelo Sonnet*, Second String Quartet, and piano music achieved only very limited distribution.

The Piano Concertino, cast in three brief movements and lasting just ten minutes, was Valen's last completed work and was first performed by the soloist in the present recording a month after the composer's death. The music is as severe as that of Bach's *Art of Fugue*, yet oddly poignant and fascinating. It has been described as "the composer's self-portrait in music" and the abrupt ending is likened to "the pen being taken from the composer's hand." I must say that this Concertino is not the ideal introduction to Valen for the uninitiated listener, especially in the context of the other works on the Wing disc. Let's hope for new recordings of some of Valen's five symphonies, the *Nenia*, *Cemetery by the Sea*, and Violin Concerto.

Meanwhile it is enough to say that the recorded performances on this disc are clean and bright and the package therefore represents a remarkable value for \$1.89. D. H.

PETER PEARS/JULIAN BREAM: *Elizabethan Lute Songs*. Morley: *Absence; It was a lover and his lass; Who is it?* Rosseter: *What then is love but mourning?; If she forsake me; When Laura smiles*. Ford: *Come, Phyllis; Fair, sweet, cruel*. Dowland: *I saw my lady weep; Dear, if you change; Stay, time; Weep you no more; Shall I sue?; Sweet, stay awhile; Can she excuse?; Come, heavy sleep*. Peter Pears (tenor); Julian Bream (lute). RCA LSC 3131 \$5.98.

Performance: Highly artistic
Recording: Excellent
Stereo Quality: Good

As with this team's two earlier collections of Elizabethan songs (Dowland and Byrd on RCA LSC 2819, and a miscellaneous grouping on London OS 25896), these performances have great sensitivity. Some of the songs are airy pleasantries, but others, notably the songs of Dowland (well represented here), are highly expressive and even elegiac. Peter Pears brings out all the refinements in them; his artistry is simply splendid, although few would deny that his voice is no longer at its freshest. Bream's accompaniments are models of their type. The stereo placement of voice and lute is perhaps a little extreme, but otherwise the reproduction is faultless. Pears' annotations include only partial texts. I. K.

GLADYS SWARTHOUT: *The Art of Gladys Swarthout*. Bizet: *Carmen: Habanera; Seguidilla and Duet*. Thomas: *Mignon: Connais-tu le pays; Je connais un pauvre enfant*. Gounod: *Faust: Faites-lui mes aveux. Roméo et Juliette: Que fais-tu*. Massenet: *Werther: Act III, Letter Scene*. Saint-Saëns: *Samson et Dalila: Printemps qui com-*

mence; Amour! viens aider ma faiblesse; Mon cœur s'ouvre à ta voix. Offenbach: *La Pêricole: Je t'adore, Brigade*. Tchaikovsky: *Pique Dame: Pauline's Romance*. (Arr. Canteloube: *Songs of the Auvergne: Bailero*. Gladys Swarthout (mezzo-soprano); Ramon Vinay (tenor, in *Carmen* duet); Orchestras conducted by Erich Leinsdorf, Wilfred Pelletier, Jean Morel, and Alexander Smallens. RCA VICTROLA ® VIC 1490 \$2.98.

Performance: Generally pleasing
Recording: Adequate

Reasons of health brought the stage career of the late Gladys Swarthout to a premature end, but she continued concertizing and recording even after her retirement from the Metropolitan. The present reissue covers the period from 1942 to 1951, except for an earlier (1936) and heretofore unreleased oddity: the *Pique Dame* excerpt, performed



BERTRAM TURETZKY
Multi-talented bassist in multi-track works

in English with a piano accompaniment by Gibner King.

Nowhere does the singing call for superlatives, but it never lacks charm, liveliness of temperament, and thorough professional caliber. Her voice was a well-developed mezzo, but without the plushness and fully supported low range a true Dalila requires. The artist's special affinity for French music is evident not only in the opera excerpts but in the Offenbach and Canteloube as well, both exhibiting the appropriate color and involvement. The orchestral accompaniments are satisfactory; the sound is what one would expect, given the age of the recordings. In all, this is a worthy and welcome souvenir of a fondly remembered artist. G. J.

RECORDINGS OF SPECIAL MERIT

BERTRAM TURETZKY: *The Contemporary Contrabass*. Cage: *26'1.1499" for a String Player*. Oliveros: *Outline for Flute, Percussion and String Bass*. Ben Johnston: *Casta Bertram*. Bertram Turetzky (contrabass); Nancy Turetzky (flutes, in Oliveros); Ronald George (percussion, in Oliveros). NONESUCH H 71237 \$2.98.

Performance: Out of sight
Recording: Very good
Stereo Quality: Well used

I have already commented in these pages on the extraordinary accomplishments of Bertram Turetzky, who is not only an executant of many qualities—he sings, shouts, rasps, blips, bangs, raps, moves, and also plays very well indeed—but has assured himself a very special place in the history of music by virtue of having called into being a whole repertoire for contrabass. In the present case, one must go even further, for much of the actual music here has been devised, improvised, and/or montaged by the performer himself. John Cage, Pauline Oliveros, and Ben Johnston provide no more than graphs, charts, or scenarios within which the performance and performance-making takes place. In two cases—Cage and Johnston—Turetzky has gone a step further and realized a multi-track version especially for recording. The step is a necessary and logical one. The Johnston piece would probably not work well at all in its original form, which is quite theatrical (for example, the player has to type out a list of metaphysical sounds and sing excerpts from the bass repertoire). As it is, it comes off more as an amusing idea for a piece than as a piece itself. The Cage evolves from a solo piece into a boppy contrapuntal one—all of it (yips, tinkles, and what-not) by Turetzky, of course. In the process it also apparently boils down from *26'1.1499"* to a somewhat more imprecise *16'17"*. The Oliveros—performed with the bassist's wife, Nancy, on flutes, and the percussionist Ronald George—is an attractive improvisation. Good sound all around. E. S.

WOUND-UP OPERA (operatic selections played by antique music boxes). Music by Verdi, Mozart, Wagner, Rossini, Thomas, Meyerbeer, Gounod, Bizet, and Mascagni. Music Boxes from the Rita Ford collection. COLUMBIA MS 7338 \$5.98, ® MQ 1231 (7½) \$7.98.

Performance: Tinkling and tuneful
Recording: Superb
Stereo Quality: Adds reality

The golden age of opera in the nineteenth century was also the golden age of the music box. From the pretty mechanisms designed by Swiss watchmakers there evolved elaborate contraptions with devices that imitated birds and stringed instruments, and mechanical wonders that played interchangeable cylinders, and later flat discs that were forerunners of the modern phonograph records. Some of the favorite fare on all of them were ingenious arrangements of tunes from the operas of Verdi, Rossini, Meyerbeer, and Gounod, which were bemusing the music-lovers of Europe at the time. One of the most enterprising collectors of these objects is Rita Ford, whose treasures provide the many tinkles, twitterings, and tintinnabulations that make up this exotic concert, ranging from the comparatively simple sound of the Nicole Frères, Regina, and Malignon music boxes to an elaborate arrangement of the Toreador Song from *Carmen*, complete with a counter-melody chirped by a mechanical bird inside a complex machine called the Mandoline Oiseau Chantant. Also heard from is a Plérodienne, a contrivance so complex that its production was severely limited, and there are said to be only six of them left in the world today. The recorded sound is nothing short of sensational, and the program is as melodious as its contents would indicate. P. K.

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Reviewed by NOEL COPPAGE • DON HECKMAN • PAUL KRESH • REX REED • PETER REILLY

CHICAGO. Chicago (vocals and instrumentals). *Movin' In*; *The Road*; *Poem for the People*; *In the Country*; *Wake Up Sunshine*; *Ballet for a Girl*; *In Buchannon*; *Where Do We Go from Here?*; *It Better End Soon*; and twelve others. COLUMBIA KGP 24 two discs \$6.98, (R) H2C 31 (3 3/4) \$9.98, (B) 18 BO 0858 \$9.98, (C) 16 BO 0858 \$6.98.

Performance: Disappointing jazz/rock
Recording: Good
Stereo Quality: Very good

I keep waiting for Chicago to fulfill the promise that the group's ability so clearly implies. And I keep being disappointed. The problem is twofold: the absence of a strong lead vocalist and the lack of good material. And these, of course, are pretty big problems, ones that aren't really compensated for by the band's excellent instrumental work. Why, then, Columbia insists upon issuing Chicago albums in double-disc sets is beyond my comprehension. Anyhow, if you've got enough patience you can find some awfully good ensemble playing, some excellent, jazz-tinged improvisation, and—in the lyrics—some worthwhile sentiments. But there's a lot of fat surrounding the lean. D. H.

THE CREAM: *Live Cream.* The Cream (vocals and instruments). *N.S.U.*; *Sleepy Time Time*; *Lawdy Mama*; *Sweet Wine*; *Rollin' and Tumblin'.* ATCO SD 33-328 \$4.98, (R) X 328 (7 1/2) \$6.95, (B) M 8328 \$6.95.

Performance: Excellent
Recording: Very well re-mixed
Stereo Quality: Good

The Cream, admittedly one of the best groups, gives us a strangely uneven set of performances here. The best thing in the album is the one track that is studio-made: *Lawdy Mama.* Here all the things that make the Cream seem so good—their energy, musicianship, and directness—come together to make three minutes of truly exciting music. Unfortunately, some of their longer tracks, such as the ten-minute *N.S.U.*, and the fifteen-minute *Sweet Wine,* suffer from interludes of aimlessness, in which the group seems to expect the enthusiasm of the audience to carry them instead of *vice versa.* But when they are good, which is most of the time, it seems

to me, they are very, very good indeed.

There is no indication of where these "live" performances took place, but I have a feeling that they are salvage jobs from several different appearances. A special word should be said about the re-mixing job accomplished by Adrian Barber, and that word is "superb." I have listened to a lot of so-called "live" albums which sound either as if they were recorded with the group on one side of the river and the audience on the other, or, even worse, as if the audience were sitting in the performers' laps. Barber's

Columbia



WILLIE DIXON

Highly enjoyable and listenable blues

work here is exemplary. There is a genuine audience "feel," without the least bit of extraneous noise that would detract from record-listening pleasure. P. R.

RECORDING OF SPECIAL MERIT

SLIM CRITCHLOW: *Cowboy Songs.* Slim Critchlow (vocals, guitar). *The Crooked Trail to Holbrook*; *Borax Bill*; *The Trail to Mexico*; *Forty a Month and Found*; *The Brazos River*; *D-Bar-2 Horse Wrangler*; *Windy Bill*; *Goodbye Old Paint*; *I'd Like to Be in Texas*; *The Trusty Lariat*; *The Last Wagon*; and seven others. ARHOOLIE 5007 \$5.98.

Performance: Underside of the West
Recording: Good
Stereo Quality: Good

"Slim" Critchlow was an Iowa boy whose family migrated to Oklahoma, where he promptly fell off the first horse he rode.

After that, he worked on ranches, rode with a National Guard regiment, served for a time as Deputy Sheriff of Salt Lake County in Utah and as a game warden and a ranger in various national parks. The closest he ever got to being a real cowboy was holding a Sunday rodeo in Bryce Canyon, but over the years he collected and sang innumerable genuine cowboy songs. Just before his death, in 1969, he made a recording of more than a dozen of them, ranging from familiar chestnuts like *The Cowboy's Lament*, *Goodbye, Old Paint*, and *Snagtooth Sal* to such frankly political-protest songs of the old West as *Borax Bill*, which deals with the hardships of the men who worked with the long-line mule teams in the California borax-freighting business, and the *D-Bar-2 Horse Wrangler*, all about the actual day-to-day troubles of a real-life wrangler. It is unusual to hear cowboy ballads that speak of exploitation rather than the glories of the scenery, and Mr. Critchlow's voice is a clear, no-nonsense instrument, quite suitable for bringing home these insights into how it really was out on the range where the pay was low, the hours long, and the bosses mean. The singer wrote his own album notes, and these, too, are fascinating and revealing. In all, a rather different look at Marlboro country. P. K.

RECORDING OF SPECIAL MERIT

WILLIE DIXON: *I Am the Blues.* Willie Dixon (vocals); unidentified accompaniment. *Back Door Man*; *I Can't Quite Quit You*; *The Seventh Son*; *Spoonful*; *I Ain't Superstitious*; *You Shook Me*; *I'm Your Hoochie Coochie Man*; *The Little Red Rooster*; *The Same Thing.* COLUMBIA CS 9987 \$4.98.

Performance: A pleasant surprise
Recording: Very good
Stereo Quality: Good

When I first opened this one, I confess I expected to be bored to death once more by a reissue of some unknown from the 1930's. I have had my fill of these reissues that flood the market, most of which do nothing but give jazz aficionados a little more "put-down" info they can use on unwilling victims. But I was pleasantly surprised to find "I Am the Blues" a highly enjoyable and listenable album from beginning to end. The Dixon sound is a "collector's item," but it seems refreshingly-current. He is a very important blackbird who emerged from Chicago's blues-rock pie about twenty years ago. His songs have been the jumping-off place for many of the artists of that Fifties period: Chuck Berry, Muddy Waters, Howlin' Wolf, Little Walter, Bo Diddley, Sonny Boy Williamson, etc. (and you can hear the influence

Explanation of symbols:

- (R) = reel-to-reel tape
- (A) = four-track cartridge
- (B) = eight-track cartridge
- (C) = cassette

Monophonic recordings are indicated by the symbol (M); all others are stereo.

he's had on Mose Allison in *Seventh Son*).

England's rock bands discovered Dixon's music and made hits from his songs long before America ever paid much attention to him. I hope that mistake will be somewhat rectified by this collection, which comprises most of the great songs he wrote. His voice is reminiscent of all slum blues singers, with a gravelly rasp and limited shadings, petering off into mournful wails in the big city night. But Dixon's vocal defects are easily overcome by his purity of purpose and his good taste in supplying us with a hand-picked back-up crew of some of his top musical peers of Chicago in the Fifties. The musicians are not identified, but they are free-blowing and easy on the ear, just like Willie Dixon and his songs. R. R.

RECORDING OF SPECIAL MERIT

JOSÉ FELICIANO: *Fireworks*. José Feliciano (vocals and guitar); orchestra. *Fireworks*; *Destiny*; *Pegao*; *Blackbird*; *Yesterday*; *Let It Be*; *Susie-Q*; *She Came In Through the Bathroom Window*; *Once There Was a Love*; and two others. RCA LSP 4370 \$4.98, ® TP3 1044 (3¾) \$6.95, © P8S 1595 \$6.95, © PK 1595 \$6.95.

Performance: Superb
Recording: Excellent
Stereo Quality: Excellent

Aside from the jacket of this album, whose limp leatherette and stamped-gold lettering inescapably reminded me of an old Erna Sack record, there is absolutely nothing to fault about this new Feliciano recording. It is an album of pure high-level entertainment that succeeds in everything that it attempts. Feliciano is that really rare phenomenon, the complete entertainer. He plays the guitar extraordinarily well, he sings with enormous style and fervor, and he is a born musical communicator.

To me, since I am a fan of his guitar playing, the three knockout bands here are his virtuoso performances of *Fireworks* (adapted from Handel's *Fireworks Music*), *Norwegian Wood*, and *Pegao*. *Norwegian Wood* I found particularly enchanting because of its marvelous arrangement for strings and woodwinds by Al Capps. There is nothing dry or austere about Feliciano's playing; it is filled with color and nuance and excitement. There are other joys on the recording, but I confess that this band seemed to me to be almost perfect, and a high point. As a singer Feliciano brings his nervous and insistent sound to bear on some pop classics with the result that the most diverse materials sound like his own private repertoire—a talent that distinguishes the artist from the mere performer. The Beatles' *Yesterday* is given the loveliest of pavane-like performances and for once really does provide some competition for the original. *I Can't Get No Satisfaction* receives a wondrously sly and amusing workout in which Feliciano seems tickled not only by his own singing of the song (he laughs unrestrainedly at one point) but by the occasional idiocy of Jagger's Complaint. *Destiny* is a song Feliciano himself wrote, and he performs it as if his career depended on it. It is a good song, but his performance and the beautiful arrangement for brass that Perry Botkin, Jr. provided lift it to the heights. The only two things here that I found flawed were *Susie-Q*, which seemed a little hard-breathing, and *Let It Be*, which

seemed flaccid and a bit sentimental for so vivid a performer.

The album was given smashing production by Rick Jarrard, with an intimate, close-up sonic feeling that at times almost has the quality of a superior "live" recording—and that suits the artist perfectly. This is a superior album in every respect. P. R.

W. C. FIELDS (see Mae West, page 138)

LESTER FLATT: *Flatt Out*. Lester Flatt (vocals, guitar); Bluegrass band. *Rueben James*; *Regina*; *See Ruby Fall*; *Mississippi Flood*; *Before I Met You*; *Rainbow of My Dreams*; *I Been Walkin'*; *I Live the Life of Riley*; *L'I Dave*; *Great Big Woman*; *She Belongs to Me*. COLUMBIA CS 1006 \$4.98.

Performance: Good
Recording: Excellent
Stereo Quality: Very good

EARL SCRUGGS: *Nashville's Rock*. Earl Scruggs (banjo); unidentified accompani-



Columbia

LESTER FLATT

Doing well what he's always done

ment. *Honky Tonk Women*; *Hey Jude*; *Something*; *Train Number Forty-Five*; *In the Gloryland*; *With a Little Help from My Friends*; *Nashville Skyline Rag*; *Everybody's Talkin'*; *Love is Just a Four-Letter Word*; *Loraderojosp III Breakdown*; *Bridge Over Troubled Water*. COLUMBIA CS 1007 \$4.98.

Performance: A bummer
Recording: Excellent
Stereo Quality: Very good

After all these years—going back to the early Forties with Bill Monroe's band—Flatt and Scruggs have split up, and Columbia, playing no favorites, has released their new solo records at practically the same instant (note the serial numbers). Bob Johnston produced both recordings. They are not similar, however. Lester Flatt kept doing what he had been doing, playing that Bluegrass, and it sounds as if most of the Flatt-&Scruggs band kept playing it with him. Scruggs went off into something else altogether, recording a number of rock standards, surrounding his banjo with a soul chorus, fuzz bass, electric guitars, strings, etc.

Flatt can't do much of anything, can't sing very well, and never did learn to play what he calls "hot licks" on the guitar, but he can

handle a band and he knows Bluegrass, and he knows what he wants to do. So he has created another fine recording. Scruggs is an excellent banjo player, fine guitarist, and all around crackerjack musician, and if anyone could make the banjo a significant rock instrument, I guess he could. So I guess nobody can. "Nashville's Rock" is a bad trip into foreign turf.

Flatt has picked up a good banjo player (not identified in the liner notes) and kept the unamplified steel-guitar player known as Uncle Josh from the Flatt-&Scruggs band. That was a good move; Josh is excellent, and probably enjoys the light now that the shadow of Earl Scruggs is removed. Old Lester even brings in a bit of funky piano on a Bob Dylan tune, *She Belongs to Me*; thanks to Uncle Josh, he gets through it. All the other songs in "Flatt Out" are done up in Bluegrass, and done with energy—somehow, after all these years, Flatt still seems fascinated with the material. And that brilliant banjo player who used to be with Flatt—you know, whatshisname—is hardly missed.

As for Earl Scruggs, he still plays well, but his constructions on these familiar rock themes are dull. He sounds already bored with his new music. The grass (pardon) may have looked greener on that side of the fence, but a middle-aged banjo player with a color-bias where grass is concerned should know he ought to watch his step. Scruggs is the one who's out. N. C.

EYDIE GORMÉ: *Tonight I'll Say a Prayer*. Eydie Gormé (vocals); orchestra. *Tonight I'll Say a Prayer*; *A Time for Us*; *Nice People*; *Quiet Soul*; *Didn't We*; *Time*; and five others. RCA LSP 4303 \$4.98, © P8S 1546 \$6.95, © PK 1546 \$6.95.

Performance: Average
Recording: Good
Stereo Quality: Good

After saying that throughout her career Eydie Gormé has shown that she has a big voice, what must be almost perfect pitch, and an ability to deliver lyrics clearly, I guess I've said all I can in her favor. I admit that I have always found "singer's singers," including some very fine ones such as Ella Fitzgerald and the young Ethel Merman, something of a trial to listen to for very long. Actress-singers—Barbra Streisand and Peggy Lee, for example—have always been more to my taste. In this album Miss Gormé has taken some of the better songs by new composers such as Burt Bacharach (*Knowing When to Leave*) and Jim Webb (*Didn't We*), in glossy arrangements by Don Costa and Nick Perito, and belts them out as if her life (or her career) depended on it. Even when she tries to sing softly, she still gives the impression of operating at an alarming decibel count. In the more dramatic material of Aznavour's *Yesterday*, *When I Was Young*, she seems uneasy with the sad mood of the song, and lapses into tearful *Kitsch*.

My main objection to Eydie Gormé is that she seems to suffer from a basic lack of comprehension of what singing a song is about. Good singing is not just a matter of hitting all the notes with confidence or singing the lyrics so that they can be clearly understood, but, much more, being able to tell a story convincingly in three or four minutes. In her more serious material Miss Gormé never

(Continued on page 132)

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becomes the actor of the story; she remains its reader or performer. Although Lieber and Stoller are the actual writers of *Is That All There Is?*, Peggy Lee's performance of it makes it her own creation. Aside from her ancient hit, *Blame It on the Bossa Nova*, I cannot think of any time Miss Gormé has been able to do that. P. R.

TED HEATH: *The Big Ones*. Ted Heath Orchestra, Roland Shaw arr. *Spinning Wheel; Light My Fire; I Can't Get No Satisfaction; Nights in White Satin; Woman, Woman; Get Back*; and seven others. LONDON SP 44140 \$5.98, ® L 74140 (3¾) \$7.95, © M 14140 \$6.95, © M 84140 \$6.95.

Performance: Pop Muzak
Recording: Excellent
Stereo Quality: Excellent

It doesn't take long these days to put a plastic coating on even the most unlikely items. Can you imagine, for example, a big studio orchestra chugging out a gussied-up version of the Doors' *Light My Fire*, or the Rolling Stones' *Honky Tonk Women* and *I Can't Get No Satisfaction*, or Procol Harum's *A Whiter Shade of Pale*? They're all here, believe it or not. If super-plastic-fantastic stereo is your thing, maybe it'll turn you on. Me? I'd rather listen to the originals, even if they had been on beat-up, scratchy, monophonic 78's, which they weren't. I guess I'm just funny that way. D. H.

RECORDING OF SPECIAL MERIT

HOT TUNA. Jorma Kaukonen (acoustic guitar and vocals); Jack Casady (bass); Will Scarlett (harmonica). *Hesitation Blues; How Long Blues; Uncle Sam Blues; Don't You Leave Me Here; Death Don't Have No Mercy*; and five others. RCA LSP 4353 \$4.98.

Performance: Fine acoustic blues
Recording: Good
Stereo Quality: Good enough

Hot Tuna is a sub-group from the Jefferson Airplane. Like the Benny Goodman trios and the Count Basie bands-within-a-band, it provides an alternative musical outlet in which bassist Jack Casady and guitarist Jorma Kaukonen can try out playing ideas that might not be appropriate for the larger ensemble.

This first release confuses me, however. In Hot Tuna's "live" programs they have sounded like a hot guts blues group, with Kaukonen playing electric guitar and drummer Joey Covington propelling the music with solid rock drumming. But what we have here is a pleasant set of traditional (and some new) blues and blues-styled tunes in which Kaukonen plays acoustic guitar and drummer Covington is nowhere to be heard. The only additional instrument is the mysterious Will Scarlett's harmonica.

Once past the confusion, though, the record sounds just fine. Kaukonen is a surprisingly adept blues player on the acoustic instrument, even better and more original-sounding than as an electric guitarist. Casady's bass is heard more clearly and demonstrates, for perhaps the thousandth time, just how fine a musician he really is. And the tunes are marvelous. What fun it is to hear a young bluesman sing a new interpretation of such classic material as Jelly Roll Morton's *Winin' Boy Blues* and *Don't You Leave Me Here*, Leroy Carr's *How Long*

Blues, Blind Gary Davis' *Death Don't Have No Mercy* and *Oh Lord, Search My Heart*. No, Kaukonen doesn't have quite enough musical range to do justice to all the material, but he's good enough to come close. It may not have been the Hot Tuna I expected, but I liked it a lot, anyhow. And I'll bet you will, too. D. H.

ENGELBERT HUMPERDINCK. Engelbert Humperdinck (vocals); unidentified orchestra. *Winter World of Love; I'm a Better Man; Gentle on My Mind; Love Letters; Didn't We; I Wish You Love*; and six others. PARROT PAS 71030 \$4.79, ® X 79030 (7½) \$5.95, © M 79830 \$6.95, © M 79630 \$6.95.

Performance: Blatant
Recording: Average
Stereo Quality: Good

Engelbert Humperdinck must be Middle America's idea of what "mod" is or ought to



MIRIAM MAKEBA
A style quite remarkably her own

be (Middle America, I gather, is just now getting around to *thinking* about "mod"). He's just such a nice looking boy—his hair and sideburns may be long, but he's so clean, and he wears a tie, and he doesn't make those gestures when he's singing the way Tom Jones does, you know?—and he has a clean, pleasant voice, too. The people who feel Mick Jagger is a bad influence on youth must think that Engelbert Humperdinck is a positive one. He may be, but I don't think he influences many positively; you could take the quantity of emotional commitment on this recording and put it into a popcorn box and still have room for a prepackaged hamburger and a pair of spats.

Mr. Humperdinck, in fact, seems to have come to us prepackaged—the whole thing is too clean and planned, like the proliferating look-alike restaurants on our highways. He is at his best here on *Winter World of Love*; he has the range to handle it easily, and the song doesn't demand anything of him emotionally. It is, of course, a song that belongs in 1953. He does a relatively horrible job of *Age of Aquarius/Let the Sunshine In*, and his rendering of *Gentle on My Mind* is a pure atrocity, a rare thing nowadays. These are Sixties songs and weren't written for supper-club singers, I guess. Those who have

never lost their enthusiasm for Pablum, and whose musical tastes have developed along a parallel route, will certainly want to buy this recording. N. C.

LULU: *It's Lulu*. Lulu (vocals); orchestra. *Show Me; The Mighty Quinn; I Started a Joke; Cry Like a Baby; My Ain Folk; Gimme Some Lovin'*; and five others. EPIC BN 26536 \$4.98.

Performance: Adept
Recording: Good
Stereo Quality: Good

Lulu is currently England's top singing star; in the U.S. she may still be best known for her role in *To Sir with Love*. On the back of this album Lulu confesses her admiration for, among others, Tommy Steele. "If there's anyone I'd like to be it's Tommy. He's done everything. A real allround entertainer." Steele, it will be remembered, started out as a pop singer, hit the top of the English charts and then switched to legit with *Half a Sixpence*, a corny but endearing musical that was hugely successful in London and New York and was a top-heavy, hugely expensive failure as a film. The camera exposed Steele's coagulated pose as "a great music-hall entertainer": what came across on stage as charming and boyish and vital emerged on film as smarmy and complacent and programmed. It could happen to Lulu. Her assurance, which now is rather charming, could turn into icy technique, her energy into noise, and her naturalness into a pose.

There are some signs of all this on her new album. Her *Show Me* (not from *My Fair Lady*) is awfully cool, and I don't mean in the slang sense, and her *Boy Next Door* is full of technique that doesn't add a thing to the song. The best thing here is *My Ain Folk*, which shows her in a simple and relaxed mood, using the lyric as a means of story-telling and not of showing off.

This is not meant as a put-down of an undoubtedly talented girl, but it would give me a pang to see the charming little Scottish girl who turns up so often, and so entertainingly, on television become one of those tinny, hard-eyed "little Miss Show-Biz" types of which we already have too many. P. R.

RECORDING OF SPECIAL MERIT

MIRIAM MAKEBA: *Keep Me in Mind*. Miriam Makeba (vocals); instrumental accompaniment. *Lumumba; For What It's Worth; Brand New Day; I Shall Sing; Kulala*; and five others. REPRISE 6381 \$4.98.

Performance: Wonderful
Recording: Fine
Stereo Quality: Fine

Miriam Makeba first made my hair stand on end when she sang with such rich ferocity about injustice and the sham of apartheid in an angry film called *Come Back, Africa*. Since then she has invaded and conquered our shores, married Stokely Carmichael, and made so many records in a short span of years that by 1968 RCA Victor was already issuing one as a collection of her best. "Keep Me in Mind" offers ample evidence that this lady in the high-crowned Moslem hat and looped gold earrings has no intention of falling into the trap of self-imitation. Her voice is deeper, richer, and angrier than ever, but musical values are never sacrificed to the message, no matter how political the lyrics

she tackles, and the elements of several styles are melted down, in the flame of her passionate approach, to something quite remarkably her own. The protest scene occupies much of her attention here—people in the streets “a-giving signs,” law-and-order troops with rifles aimed at demonstrators, identification with the sorrows and aspirations of black Africa in songs like *Lumumba* and *Kulala* and *Tululu*. Sometimes the idiom is soul, as in *Brand New Day*; sometimes there’s a hint of Calypso beat and wit, as in *Down on the Corner*; but it all comes out pure Makeba, fresh and alarming, a late musical news bulletin superseding the humdrum programs of less vital performers. Backing these impassioned vocals are spectacular arrangements by George Butcher that sizzle and surge, and combine with the strength of her voice in a haunting cry. P. K.

RECORDING OF SPECIAL MERIT

THE MOOG MACHINE: *Switched-On Rock. Spinning Wheel; Jumpin’ Jack Flash; Get Back; Yummy Yummy Yummy; The Weight; Hey Jude; 59th St. Bridge; Time of the Season; Aquarius/Let the Sunshine In; You Keep Me Hangin’.* COLUMBIA CS 9921 \$4.98.

Performance: Excellent
Recording: Excellent
Stereo Quality: Excellent

The Moog vogue continues. Norman Dolph, the producer of this record, states in his notes that virtually all the sounds here, over one hundred and fifty of them, come from the synthesizer, and only two “live” instruments are used, one of which is drums; the other we are “defied” to identify. Okay, I give up. I haven’t the vaguest idea what the other instrument is. I do know, though, that this is one of the most entertaining albums of the year; the incredible thing about the Moog is that it really can make music. Hearing this album dispelled any notion I had that the Moog was a passing gimmick, destined to go the way of the theramin. I don’t know if it will find a composer equal to its versatility but, in the meantime, its fascinating abilities and potentialities are clearly demonstrated by albums such as this one. The pop-rock standards respond very well to the almost transparent arrangements they are given—I don’t think I’ve really ever heard a more satisfactory performance, human or machine, of *Spinning Wheel*. The recorded sound is truly superb and the engineering immaculate. In case the very idea of putting a record on a machine so that you can then listen to a mechanical reproduction of another machine making music turns you off, then be of good cheer. I felt the same way until I played this recording. Added note for stereophiles: this record sounds great on average equipment and is really out of sight on good equipment. P. R.

TOM PAXTON: *Tom Paxton 6.* Tom Paxton (vocals and guitar); orchestra. *Whose Garden Was This?; Forest Lawn; Dogs at Midnight; Molly Bloom; Crazy John; Uncle Jack; Annie’s Going to Sing Her Song; Angeline Is Always Friday; Saturday Night; I’ve Got Nothing but Time;* and two others. ELEKTRA EKS 74066 \$4.98.

Performance: Good
Recording: Good
Stereo Quality: Good

Tom Paxton has more opinions than David Susskind in fullest flower. In common with Susskind, he seems more than a bit square at times, but he does at least possess the saving grace of humor—directed at himself and his subjects. The singer-guitarist covers a pretty broad range of subjects here, from ecology (*Whose Garden Was This?*) to the American Way of Death (*Forest Lawn*) to pornography (*Molly Bloom*) to young revolutionaries (*Saturday Night*). Some of it is quite well done. The Molly Bloom song is both funny and pertinent: “The Supreme Court met her and took her to tea/ And now that they’ve met her they’re setting Ralph Ginzburg free.” *Crazy John*, his song about John Lennon, with its final line that reads “Crazy John, I want to be crazy, too,” seems a little fawning for someone of Paxton’s age and experience

—but let it be, let it be. The kind of thing that Paxton does really well, and the sort of song that I think he might consider doing more of in future, is something on the order of *Cindy’s Song*. This is a powerful ballad about a young girl hooked on drugs who is reduced to hustling on Bleeker Street to support her habit. She tries to cure herself, but relapses on her first trip out to the grocery store after her return from the hospital: “You were gone ten minutes and I know you scored.” The last line of the song is, “Oh, they call it livin’, it feels like dyin’.” In serious material like this, Paxton projects real feeling and provides something more than surface commentary from the other side of the generation gap. P. R.

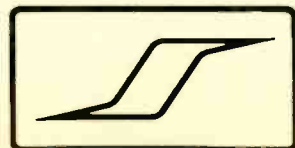
(Continued on page 135)

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WOODSTOCK TWICE REMOVED

SOME REFLECTIONS ON THE FILM SOUNDTRACK

By DON HECKMAN

I SPENT a good part of the time I was at Woodstock perched precariously on a narrow wooden ledge that extended along the front of the huge outdoor stage. It was not the grooviest way to spend a weekend, but it was a hardship that was made endurable by the magic of the environment and the excellence of the music.

Before Woodstock was four hours old everyone knew that it was something special. The hang-ups and the hassles that had plagued so many of the other music festivals that summer somehow never materialized. Oh, there were problems all right, and the possibility of serious disaster was ever-present. But the real problems should be kept separate from the unreal ones. No need for me to repeat the harrowing stories carried, that first day, by the wire services and the news media about doped-up young people indulging in wild orgies in a sea of filthy mud. How many up-tight minds were secretly titillated by the fantasies such reports evoked? I will always wonder.

For those of us who were there, however, it was another story. Okay—you've probably had it up to here with tales of peace, love, brotherhood, and understanding. But the fact is that such feelings were unavoidable at Woodstock. One was less aware of the shortage of food than of the fact that the guy next to you was offering you an orange; one was less aware of overcrowding than of the concern that everyone seemed to feel for everyone else's welfare. In short, the mud, the rain, and the general hardship created a blitz environment in which, quite literally, everyone was everyone else's brother and sister.

I mention these things because an understanding—even an empathy—for them is vital to a full appreciation of the music included in Cotillion's three-disc musical documentary collection from the festival. Like the film, it chronicles only a limited aspect of the sensations expressed and felt at Woodstock. But it's enough, if you will sit back and let the music happen. And

that, after all, is what you should let all music do for you—rock, jazz, Baroque, or whatever.

No, this isn't *all* the Woodstock music, not by a long shot. But many of the highlights have been captured. Joe Cocker's extraordinarily appropriate and deeply, deeply felt performance of *With a Little Help from My Friends*; Alvin Lee and Ten Years After's passionately erotic excursion through *I'm Going Home*; Richie Havens' stirring *Freedom*; Crosby, Stills, Nash and Young singing *Wooden Ships* and (without Young) Steve Stills' wistful *Suite: Judy Blue Eyes* (and telling the audience that this was only the second time they had performed together in public); Jimi Hendrix's truly brilliant version of *The Star-Spangled Banner*.

I could go on: the Jefferson Airplane bringing life to the fading festival hours early Monday morning with their call for *Volunteers*; Sly and the Family Stone causing one of the largest spontaneous dance-ins ever seen anywhere; Sha-Na-Na bringing back the Fifties; Country Joe and the Fish leading the Fish cheer (it doesn't spell "fish" but it does begin with an "f") and starting a group sing with the ragtime tune that has become a near anthem of the young anti-war rock freaks, *I-Feel-Like-I'm-Fixin'-To-Die Rag*.

INCREDIBLY, the music is almost all high-quality. Remember the stories about the physical conditions, and think how they might have affected musicians who were dependent upon complicated electronic equipment on an open-air stage, who had to be ferried in by helicopter and who, sometimes, had to perform in the rain. Yet virtually everyone gives a performance that has to rank, for sheer intensity, with their best. Crosby, Stills and Nash have appalling intonation difficulties on *Judy Blue Eyes*, Sly and the Family sound muddy, etc., etc. But each performance has a verve, a drive, and an energetic aliveness that lifts it past the level of simple technical

accuracy. It is not the precision but the presence—the life—that matters.

The part of Woodstock that is less apparent in the recordings was also less apparent in the film. And that is the sense of a social group coming to self-awareness—what amounted to the politicization of a generation. The intervening months, however, have led me to believe that Woodstock represented the climax, and not the beginning, of that politicization. The growing sense of self that had begun with President Kennedy's creation of the Peace Corps in 1961 came to full fruition with the community at Woodstock 1970.

Producer Eric Blackstead, working under extremely difficult conditions, has tried to bring a sense of that community to the recording by including assorted bits and fragments of stage announcements, background conversation, and an amazing moment when, in the midst of a sweeping thunderstorm, the crowd begins to chant, "No rain; no rain; no rain!" At that frozen moment in time, both the power and the impotence of the Woodstock Nation become starkly clear. Everyone together as a kind of proto-community with a real sense of life? Yes. Woodstock showed how that could be a reality. But stop the rain? No. There are limits, even to the powers of a total community. If all the music and mud and togetherness of those very special three days showed us anything, it was the extent of those limits. And that may have been more important than the music—or anything else.

WOODSTOCK: MUSIC FROM THE ORIGINAL SOUNDTRACK AND MORE. Joan Baez; Butterfield Blues Band; Canned Heat; Joe Cocker; Country Joe & The Fish; Crosby, Stills, Nash & Young; Arlo Guthrie; Richie Havens; Jimi Hendrix; Jefferson Airplane; Santana; John Sebastian; Sha-Na-Na; Sly & The Family Stone; Ten Years After; The Who. COTILLION SD 3-500 three discs \$14.98, © TP 3-500 \$17.95, © CS 3-500 \$17.95.

RECORDING OF SPECIAL MERIT

DORY PREVIN: *On My Way to Where.*
Dory Previn (music, lyrics, and vocals).
The Veterans Big Parade; Twenty-Mile Zone; Beware of Young Girls; Mr. Whisper; Michael Michael; With My Daddy in the Attic; Esther's First Communion; and three others. MEDIARTS 41-1 (available by mail from Mediarts Records, 9229 Sunset Blvd., Hollywood, Calif. 90069) \$4.98.

Performance: Beautiful
Recording: Good
Stereo Quality: Good

If you've never heard of Dory Previn, prepare to be ashamed of yourself. The "in" people have known about her talents as a singer-composer for a long time now—about the wonderful songs she has written, songs like *You're Gonna Hear from Me* (which Natalie Wood introduced in *Inside Daisy Clover*) . . . about the music for films she wrote with her husband André Previn . . . about her wonderful out-of-print album "The Leprechauns Are upon Me," which came out on the Verve label several years ago. And who could ever forget the classic jazz wedding of Dory Previn's lyrics and Jackie Cain and Roy Kral's rainbow voices on the now-defunct Columbia album "Jackie and Roy Like Sing Songs By Dory and André Previn"? But wait. If, like me, you have always been a fan, you ain't heard nothin' yet. And if you've never heard her work, you've got the discovery of the year in store for you with this album.

In order to appraise properly the new majesty of Dory Previn's musical awareness, I do not think it out of line to digress for a moment and play Louella Parsons (or Rona Barrett, if you know what's happening now, Baby). Dory used to write songs comparing marriage to the sound of Christmas morning, songs about circuses leaving town and alphabet soup and the wide-eyed wonders of staying fresh and gentle and happy and young in a world growing old around her. They were lovely songs, but hardly memorable. She was writing them in the shadow of her famous husband, and she never got much credit for anything. One day Mia Farrow, who was a friend of the Previns and a frequent visitor to their home, walked off with Mr. Previn and announced she was having not one but two of his children. Any amateur psychiatrist can guess the traumatic effect the shock of this kind of worldly table-turning must have had on the gentle musical output of a sensitive lady like Dory Previn. Wide-eyed wonder turned into jaded indifference; Peter Pan's Wendy turned into Madame Bovary.

The professional result is the *new* Dory Previn on this magnificent new album, a blazing talent re-born out of her search for self-survival and her new awareness of the not-so-nice but still-fascinating world around her. Her lyrics are poetic observations and comments that abound with intelligence—heart-piercing thought progressions that rivet the listener to everything she writes and sings. If you give this record forty-five minutes of concentrated attention, I think you will be electrified by her insight and her honesty.

There is one song, *Beware of Young Girls*, that cannot possibly be interpreted as anything other than a comment on Mia Farrow and other nymphets. Another one, *With My*

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Daddy in the Attic, is one of the most shockingly candid revelations I have ever heard (as well as one of the best from the standpoint of compositional form). It begins with a "ba ba ba ba" jazz scat and swings right into a bone-crunching confession from the dark recesses of a child's mind when she is honest enough to admit to an abnormal attraction to her own father. The lyrics to this song made my hair stand on end. It is simply staggeringly good. *Esther's First Communion* is about a girl so confused by and/or unready to comprehend her religion on the symbolic level that she begins to sleep with a variety of men, including her own brother, seeing them all as manifestations of Jesus. *Michael Michael* is about the ambiguity of the male role in modern society and about one musclem lady-killer in particular who makes it best with men on the side.

I could go on, because every cut on this disc is a mind-blower, but all I should really do is try to share some of my wild and boundless enthusiasm for Dory Previn, her gentle and persuasively beautiful voice, and her revolutionary music on this brilliant album. She has guts and she has courage, but she requires total involvement on the part of her listener. I hope there are enough people sensitive and caring enough about where serious pop music is going to grant her that courtesy. So turn off the radio and unplug the jukebox and stop being hypnotized by the kind of trash that is passing itself off as music—listen to Dory Previn if you want to hear something different, innovational, artistic, and totally original. Dory Previn has paid her dues, and this remarkable accomplishment stands as a tribute to her bruises and her art. If Marilyn Monroe had been a writer, she would have been Dory Previn.

R. R.

ED SANDERS: *Sanders' Truckstop*. Ed Sanders (vocals); instrumental accompaniment. *Jimmy Joe, The Hippybilly Boy; The Maple Court Trajedy; Heartbreak Crash Pad; Banshee; The Plaster Song; Homesick Blues; Breadtway Mountains; ABM Machine; They're Cutting My Coffin at the Sawmill; Pindar's Revenge; Iliad*. REPRIS 6374 \$4.98.

Performance: Peppery put-on

Recording: Good

Stereo Quality: Good

Mr. Sanders is the most effective kind of subversive—the spy who dresses up in the enemy's uniform and uses his hand-me-down notions and clichés against him to undo him. The costume in this case is a tee-shirt and a twangy country-bumpkin dialect which the singer employs to rip his antagonists into little pieces. The target is the redneck, know-nothing right-wing opponent of doveland and associated vices. But the lyrics and music of the songs are too light to fell their prey; you can't use a B-B gun to pierce the hide of a hippopotamus. But they might serve to buoy up morale on the singer's side.

There is, for example, the ballad of *Jimmy Joe, the Hippybilly Boy* who goes down the "long, piney trail to freakhood" and is getting along fine until he dives into a "big blue river" to rescue some squares whose car has gone into the water. Jimmy Joe drowns in the rescue attempt but is accorded a handsome funeral by the community. In *The Iliad* a red-neck named Johnny asks "Why did you beat up that queer?" and pro-

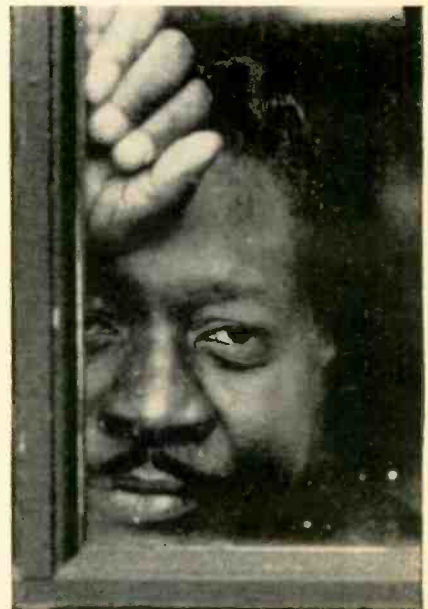
vides a frightening key to the right-wing mentality. And so it goes, in a series of slyly literate parodies of country ballads, complete with a put-on liner note by Mr. Sanders' wife in which she describes her husband as a "God-fearing family man" and assures dubious would-be purchasers of the album that "around our home you won't find smut or protest buttons." Since some of the lyrics in these songs feature gamey language, ratings are provided so disc jockeys will know which numbers are okay for the general public, which ones should be kept completely off the air, and which ones are suitable "for FM stations."

P. K.

EARL SCRUGGS: *Nashville's Rock* (see Lester Flatt, page 130)

RECORDING OF SPECIAL MERIT

OTIS SPANN: *Cryin' Time*. Otis Spann (piano, organ, vocals); Lonnie Taylor



OTIS SPANN
Marvelous piano blues

(drums); Jos Davidson (bass); Barry Melton (guitar); Luther Johnson (guitar); Lucille Spann (vocals). *Home to Mississippi; Blues Is a Bothersation; You Said You'd Be on Time; Cryin' Time; Blind Man*; and five others. VANGUARD VSD 6514 \$4.98.

Performance: Piano/vocal blues

Recording: Good

Stereo Quality: Good

If you've liked some of the blues piano you've been hearing lately, you should be gassed by this program from one of the originals, Otis Spann. Seven of the tunes he plays are Spann originals, with a couple of added zingers from McKinley Morganfield (Muddy Waters to his friends). Spann has participated in so much of the post-World-War-II Chicago blues scene—often as Waters' accompanist—that it's hard to believe he's only forty. His relative youth becomes apparent in contemporary original blues like *The New Boogaloo*. On two tracks Spann's wife Lucille sings along, enriching the fabric of some already excellent blues performances. I'm not as impressed by Spann's singing, but—ah, that piano playing makes it

(Continued on page 138)

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all worthwhile. This is blues, of all shades, at its finest. *D. H.*

RECORDING OF SPECIAL MERIT

STONE THE CROWS. Stone the Crows (vocals and instrumentals). *The Touch of Your Loving Hand*; *Raining in Your Heart*; *Blind Man*; and two others. POLYDOR 24 4019 \$4.98.

Performance: English blues-rock revived
Recording: Very good
Stereo Quality: Good

I'm a little astonished that at this late point in time I can actually be impressed by an English rock group whose repertoire is derived from the blues. But here it is, and Stone the Crows is one of the most musical groups I've heard in many months of record-heavy listening.

Their appeal lies not so much in the fact that they have found a *new* playing style or developed provocative material, but because they do all of the predictable things so damn well. Guitarist Les Harvey dominates the group's instrumental passages, and he does so with the kind of soaring musical abandon that one is used to hearing in the playing of a major talent like Jerry Garcia. Singer Maggie Bell, a soul sister who somehow wound up in England, finds room for originality somewhere between the styles of Tina Turner and Aretha Franklin, and comes off sounding like the grooviest new singer of the year. Equally important, the whole group plays with precision, musicality, and bubbling good humor. And they do so within the context of roaring hard rock—a not inconsiderable accomplishment, and one that has escaped many, many gifted players.

The disc has four tunes on the first side: a gospel-tinged line in 3/4 titled *The Touch of Your Loving Hand*; an original, *Raining in Your Heart*, that features Miss Bell with the group's other vocalist, bassist Jim Dewar; Josh White's classic *Blind Man*, and Lennon and McCartney's *Fool on the Hill*. Side two is devoted in its entirety to a multi-sectional work titled *I Saw America*. Its perception of the country will doubtless be quite unattractive to some. So be warned; if Kate Smith singing *God Bless America* makes you want to tap your feet, Stone the Crows may not be your cup of tea.

Having offered that cautionary note, let me say that Stone the Crows *is* my cup of tea. They may even revive my failing faith in the English translation of American blues. *D. H.*

RECORDING OF SPECIAL MERIT

MAE WEST/W. C. FIELDS: *Side by Side.* *A Guy What Takes His Time*; *Easy Rider's Gone*; *I'm No Angel*; *They Call Me Sister Honky Tonk*; *I Found a New Way to Go to Town*. Mae West (vocals); instrumental accompaniment. *The Temperance Lecture*; *Promotions Unlimited*; *The Pharmacist*. W. C. Fields (monologist). HARMONY HS 11405 \$1.98.

Performance: Imperishable
Recording: Fair dubbing
Stereo Quality: None

With a whole new generation discovering the subversive comedy of Mae West and W. C. Fields by way of the tube, it is timely of Columbia to issue this coupling on its low-price Harmony label. Miss West's songs, decked out with arrangements to match the

plumes and real jewelry in which she framed her charms on the screen, sound as though pulled from dusty old soundtracks, and it's tiring to try to catch the words of immortal numbers like *They Call Me Sister Honky Tonk* and *I'm No Angel*. But it's worth the effort. No lady could ogle so well with her voice, as well as her eyes, adding so much innuendo to lines on the order of "I'm a fast-moving gal but I like 'em slow" that even the dullest clichés glitter feebly. I particularly liked *Easy Rider's Gone*, which refers in this case not to a motorcycling rebel but a jockey who broke the lady's heart (?).

Mr. Fields' contributions have been transferred from a "Radio Yesteryear" record issued by Columbia only a year ago. From that program the editors have selected the famous *Temperance Lecture* ("Back in my rummy days I would tremble and shake for



W. C. FIELDS
A master of subversive comedy

hours upon arising—it was the only exercise I got") as well as a radio routine from the series "Promotions Unlimited" in which we find the redoubtable gentleman in search of an "intelligent, dependable office boy" (and I don't have to tell you what shows up for the interview). Then there's an extended skit entitled *The Pharmacist* wherein the mad events that mark a lunatic day in a ramshackle drugstore are abetted by the presence of the gopher-trap voice of that Wicked Witch of the West, Miss Margaret Hamilton. Again, the sound is vintage, but it's worth straining to catch every muttered aside from the mouth of the master. *P. K.*

MASON WILLIAMS: *Hand Made.* Mason Williams (vocals and instrumentals). *Classical Gas*; *The Tomato Vendetta*; *Manhã de Carnaval*; *It's Over*; *The Exciting Accident*; *José's Piece*; *Find a Reason to Believe*; *Saturday Night at the World*; *I've Heard That Tear Stained Monologue You Do There by the Door Before You Go*; *All the Time*. WARNER BROS. 1838 \$4.98, ® B 1838 (33/4) \$6.95.

Performance: More mature Mason
Recording: Excellent
Stereo Quality: Good

Mason Williams is usually *not* one of my favorite things, I have always found most of

his endeavors facetious, childish, and filled with about as much gut emotion as a baby burp. But Mason has ripened with time, and his maturity is most attractive. True, the album's liner notes are gimmicky with Mason's very own still childish handwritten notes, making them very difficult to decipher—but the music saves all.

First, there is Mason playing the haunting *José's Piece*, which he wrote for Feliciano after his startling interpretation of *The Star-Spangled Banner* rocked the public. Tim Hardin's poignant *Find a Reason to Believe* follows, and though Mason cannot interpret the lyrics as delicately as Hardin, his playing is first-rate. His playing carries the next song, *Saturday Night at the World*, into the moody but satisfying world of guitar solos. The album looks at this point like it may be a winner. These good vibrations continue right on through Williams' own *All the Time*. Side two opens with a repeat of his hit *Classical Gas*, and though Mason would probably be the first one to say it, he is better than he has ever been. Bravo! *The Tomato Vendetta* is billed as song No. 4 of the Da-Da Trilogy, and phooey—Mason Williams is back on his boring grass-high philosophy. But he plays the hell out of *Mambã de Carnaval* and *It's Over*. Arrogance takes over for the final selection, *Exciting Accident*: Mason states that nobody cared for this song when he wrote it in 1965, but today he has the power to force it on us, and he bloody well tries. Too bad. It's hateful. Mason matures, but slowly. I wonder if we'll live to see him full-grown. R. R.

COLLECTIONS

RECORDING OF SPECIAL MERIT

BLUES ROOTS. Fred McDowell, Joe Callcott, R. L. Burnside, Joe Williams, Bukka White, R. C. Smith, Mance Lipscomb, Lil' Son Jackson, Black Ace, Alex Moore, Lowell Fulson, Robert Shaw, and others. *Frisco Lines*; *Fare You Well Baby Blues*; *Long Haired Doney*; *Mean Steppfather*; *Bald Eagle Train*; *Don't Drive Me Away*; and twenty others. POPPY PYS 60003 two discs \$9.96.

Performance: Blues in all colors and shapes
Recording: Varies
Stereo Quality: Varies

The Poppy label has assembled this collection of blues from the rich vaults of Arhoolie Records. To the best of my knowledge, all these tracks have been released before by Arhoolie, but the kaleidoscopic picture of the blues provided by this superb list of artists makes this an especially worthwhile grouping. High points for me are the basic blues of Lowell Fulson, Fred McDowell, and Joe Callcott, Pete Johnson's groovy piano playing, the up-to-date urban sounds of Big Mama Thornton and Mercy Dee Walton, and George Coleman's fascinating oil-drum music. This is one of the best buys in months, and a fine starter set for neophyte blues collectors. D. H.

THE SWING ERA: THE MUSIC OF 1940-1941. Various ensembles of studio musicians. *In the Mood*; *You Made Me Love You*; *Frenesi*; *Bizet Has His Day*; *Deep River*; *Temptation*; *Tuxedo Junction*; *Blues on Parade*; *Cherokee*; *Boogie Woogie on St. Louis Blues*; *Stardust*; *Little Brown Jug*; *Well, All Right, Then*; *Two O'Clock Jump*;

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STL 345 three discs \$12.95.

Performance: Technically precise, artistically
variable
Recording: Excellent
Stereo Quality: Very good

My first reaction to this project was flat-out negative. Re-create the great hits from the big-band era with contemporary studio musicians? Forget it! It seemed like yet another sacrifice on the altar of high-powered electronics. What, after all, is wrong with the originals, except that they were not recorded in Full-Frequency Super-Stereo Sound?

But having heard this first installment from Time-Life Records' *The Swing Era* series, I must confess to having overreacted. As it turns out, the remakes have been produced with almost loving fidelity to the originals, in many cases including musicians who performed on those original recordings. Equally important, the transparently clear sound of the new versions allows us to hear through the music into parts that were either muddled or simply not there before—bass passages, inner ensemble voices, the full texture of massed orchestral sounds, and even the rich tonal coloration of solo instruments.

All well and good. But as I listened to these sparkling moments from a halcyon past, I began to notice that some reproductions were more effective than others. In the case of pieces that started out as pop tunes—Artie Shaw's *Frenesi*, *Temptation*, and *Stardust*, Glenn Miller's *Tuxedo Junction*, *In the Mood*, *Little Brown Jug*, *Moonlight Serenade*, Harry James' *You Made Me Love You*, *Ciribiribin*, and *Music Makers*, and so forth—the re-creation process works just fine. At times the remakes are probably even superior to the originals, since the dynamite studio musicians who play them (led by old pro and former Glenn Miller trumpeter Billy May) may be better players, as a unit, than were most of the performers who initially created the pieces.

But for other tunes, especially those that had significant jazz content or extensive improvising, the remakes are less successful. Most of the Goodman pieces, Ellington's *Take the "A" Train*, Lunceford's *Well, All Right, Then*, and the Charlie Barnet numbers fall short of the originals. What it comes down to is the fact that any competent studio saxophone section can produce an effective simulation of the "classic" Glenn Miller sound, but there ain't nobody around who can give us a really convincing masquerade of the late Johnny Hodges.

For many listeners, of course, these thoughts will sound like so much nit-picking. And perhaps they're right. Because, in sum, the music here is first-class, and about as true to the originals as anyone could possibly hope for. The choice, after all, can still be made, since most of the original versions are available in one or another reissue. The Time/Life series is expensive, but it comes well-produced, with a handsome, hard-bound book about the years 1940-1941, complete discographies and personnel listings (some of which are a little questionable) of the originals and the remakes. D. H.



JAZZ



LES McCANN LTD.: *New From the Big City*. Les McCann Ltd. (vocals and instrumentals). *Gus Gus*; *Big City*; *Come Back Baby*; *Steady Trompin'*; *Bill Bailey Won't You Please Come Home*; and four others. WORLD PACIFIC JAZZ ST 20173 \$5.98.

Performance: Businessman's jazz
Recording: Good
Stereo Quality: Good

Somewhere in the misty world of supper clubs and piano bars, groups like Les McCann's go on and on, undeterred by the changing tides of contemporary fashion. McCann was never a terribly interesting pianist, even at the time of his earliest appearance on the jazz scene, when a few observers thought he might be a marvel. He hasn't improved much in the intervening years. Oh, there's plenty of rhythmic drive in his playing, he still gets it on okay when his rhythm section finds the right groove, and he even sings fairly well. But what it really comes down to is the fact that McCann's music simply wallpaper the mind. Every now and then a bright phrase—like sunlight hitting a particularly obvious floral pattern in that wallpaper—will pop through to one's consciousness, but not often enough.

These performances were recorded "live," by the way, and the audience response, assuming it wasn't artificially boosted in the studio, would seem to indicate that there are plenty of people around who are more enthusiastic about McCann's music than I am. To each his own. D. H.

RECORDING OF SPECIAL MERIT

JIMMY SMITH: *Golden Archive Series*. Jimmy Smith (organ and vocals); various accompaniments. *The Creeper*; *Wives and Lovers*; *Tubs*; and four others. MGM GAS 107 \$4.98.

Performance: Jazz organ revisited
Recording: Good
Stereo Quality: Good

Jimmy Smith was proving that the organ could be a dynamite pop-jazz instrument long before it got into the hands of his young imitators. He has made so many good recordings for Verve that it would be difficult to select the best. Verve has made a good try, however, with a reissue collection that includes tracks from six Smith albums.

Particularly interesting are Smith's gutsy blues vocal on Muddy Waters' classic *Got My Mojo Working*, and his early trip into jazz-rock on the Sonny & Cher hit 1-2-3. Smith remains the master of his instrument. If you missed out on the bristling excitement of his early outings, here's a good opportunity to acquire an object lesson in the proper playing of the jazz organ. D. H.

(Continued on page 142)

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BEETHOVEN: Wellington's Victory (Battle Symphony) (excerpt from the first movement) Westminster • The recording emphasizes extreme directionality. It is a dramatic presentation engineered specifically for stereo reproduction.

MASSAINO: Canzona XXXV à 16 (complete) DGG Archive • Performed on old instruments, and recorded with techniques that combine directionality with depth and ambiance, this band reproduces the sound of the music in its original environment, a large and reverberant cathedral.

CORRETTE: Concerto Comique Op. 8, No. 6, "Le Plaisir des Dames" (third movement) Connoisseur Society • Recording demonstrates the

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RODRIGO: Concert—Serenade for Harp and Orchestra (excerpt from the first movement) Deutsche Grammophon Gesellschaft • This excerpt provides a wealth of instrumental color behind a harp solo. The music is clear, colorful, rather classical, and immensely entertaining.

MANITAS DE PLATA: Gypsy Rhumba (complete) Connoisseur Society • The recording puts the listener in the center of a flamenco party by precisely transmitting the directionality, depth and ambiance of this completely impromptu recording session.

MARCELLO: (arr. King): Psalm XVII "The Heavens are Telling" (complete) Connoisseur Society • This arrangement of the brief Marcello Psalm is for brass, choir and organ, who answer one another antiphonally.

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THEATER • FILMS

THE BOY FRIEND (see Best of the
Month, page 93)

RECORDING OF SPECIAL MERIT

COMPANY (Stephen Sondheim). Original-cast recording. Dean Jones, Elaine Stritch, Barbara Barrie, Beth Howland (vocals); orchestra, Harold Hastings cond. COLUMBIA OS 3550 \$5.98, ® CQ 1261 (7½) \$6.98, ® 18 12 0052 \$6.98.

Performance: Inspirational
Recording: Superb
Stereo Quality: Very good

At the risk of being accused of hysteria or of having been paid off by Stephen Sondheim, I insist that *Company* is the best score for anything—Broadway, off-Broadway, television, or films—that I have had the privilege of hearing in many, many years. Simply everything about this score is beyond my greatest expectations. Mr. Sondheim, who has long been the great hope of a musically dying Broadway, has been around. Unless you just came from some Arctic glacier where you've been frozen into timelessness for the past fifteen years or so, you know he wrote the lyrics for Leonard Bernstein's *West Side Story*, the lyrics for Richard Rodgers' *Do I Hear a Waltz?*, and the music and lyrics for the cherished, brilliant, and short-lived *Anyone Can Whistle*. He's written other things, too, and all of them hold places of special honor in my record collection. But it seems that, in view of what he has achieved in his score for *Company*, all those other triumphs were mere auditions.

Company breaks down the conventions that make most Broadway shows sound as though they are being phoned in from some booth at Woolworth's. It is innovational, daring, and gorgeous. The lyrics just brim with wit and sophistication, and the music is filled with magic and wonder. The overture, in which all of the leading character's married friends spout their philosophies from their own marital limbos, is without question the most exciting overture I have ever heard. The ballad *Sorry-Grateful* is as pretty as anything Harold Arlen ever wrote. *You Could Drive a Person Crazy*, with its kooky takeoff on the close harmony of the Andrews Sisters, brings back some of the old Tin Pan Alley flavor of days gone by. *Another Hundred People* is the most biting and truthful statement I have ever heard about the cold apathetic nature of human relationships in the jungle called New York. *Poor Baby*, a minor-key lament for their bachelor friend sung by the wives of his buddies, is very Kurt Weill with a bit of Gershwin thrown in. Elaine Stritch's *The Ladies Who Lunch* is one of the wittiest, sourest songs ever written. The cleverness of the juxtaposition of choir, hysterical bride, loony and pious matron of honor, and boring Oil-Can Harry

husband, all singing different melodies at different tempos on *Getting Married Today*, is just the kind of thing that makes Sondheim several eons ahead of his time in terms of wit, intelligence, and musical know-how, and a big rousing circus parade, soft-shoe and knock-'em-in-the-breadbasket razz-a-ma-tazz song like *Side by Side* proves, on the other hand, how he can also write for the masses.

I can't rave enough about *Company*, about the fresh-as-a-peony cast of talents who sing its songs, or about the score. It never leaves my turntable for very long at a time, and there have been many instances when people who have not seen the show have leaped from their chairs after hearing the album, rushed out, and bought tickets. That is as good a compliment as any I can think of for a Broadway score. *Company* and that part of the world that still appreciates great music are going to be keeping company for years to come.

R. R.



Zoltac Photographers

STEPHEN SONDHEIM
A composer ahead of his time

THE LAST SWEET DAYS OF ISAAC
(see Best of the Month, page 94)

ON HER MAJESTY'S SECRET SERVICE
(Hal David-John Barry). Original-sound-track recording. Louis Armstrong and Nina (vocals); orchestra, John Barry cond. UNITED ARTISTS UAS 5204 \$4.98, ® A 5204 (3¾) \$8.95.

Performance: Dangerously vapid
Recording: Supersonic
Stereo Quality: Exaggerated

The latest James Bond picture not only recapitulates all the old tricks of the series and hypes up the formula with still more sadism and violence, but is outfitted with a score so hollow it's hard to believe Mr. Barry wrote it himself and didn't hire out the assignment to a computer. Even Louis Armstrong can do little to pep up the muddle-headed sleepy ditty *We Have All the Time in the World*. The rest of the music track is made up of equally mushy, somnolent stuff, sometimes tricked out with sci-fi effects or battle noises, or descending into pure cyclamate, as in the stickiest song yet written on the subject of how Christmas trees are grown (with love). I thought that stuff had been banned as dangerous. This from the man who wrote *Born Free* and the score of *Midnight Cowboy*! It is to weep.

P. K.

STEREO REVIEW

FOLK



RECORDING OF SPECIAL MERIT

VILLAGE MUSIC OF BULGARIA. Various vocalists and instrumental groups. Ethel Raim and Martin Koenig, producers. *Vetar vee; Triti Puti; Ta sbto mi e miloj, mamu;* and nine others. NONESUCH H 72034 \$2.98.

SIDER VOYVODA ENSEMBLE: *Bulgarian Songs and Dances.* Sider Voyvoda Ensemble (vocals and instrumentals). *Debre Debre Ludo; Ranila Mi E Todora; Elenska Ruchenitza; I Az Beh Edna Na Mayka; Ludo Horo;* and nine others. MONITOR MFS 712 \$4.98.

Performances: Preserve a vanishing music
Recordings: Good
Stereo Quality: Good

Bulgaria is inconveniently located between Asia Minor and Western Europe, and, at one time or another, has been conquered by practically everybody. The Eastern Bulgars grabbed it from the Thracians in 660 A.D., Byzantium took it over in 1018, Serbia made it a tributary in 1330, Turkey annexed it in 1839, Russia fought Turkey for it in 1877, and it changed hands a number of times after that until the Soviet Union invaded the country in 1944. All this has made for some pretty melancholy music, with the winds of foreign influence blowing through it, but it is also exceptionally lovely and haunting, as folk music goes. And going it is, since the younger generation will have no part of the traditional wedding feasts and ceremonial harvest songs, and many of the most fragile and beautiful old melodies are preserved only in the memories of aging old-timers. It was none too soon, therefore, that Ethel Raim and Martin Koenig took their superb recording equipment to four regions with folklore traditions—Pirin Macedonia, Thrace, Rhodope, and Shope—to try to capture this music while there are still people to sing it. They have put together a beautiful record. There is something plaintive and rather Turkish that runs through all of it, but more striking than that is the subtlety and delicacy of these songs and dances, with their long lines, unusual metrical patterns, and thematic purity. Complete texts are generously included.

The Sider Voyvoda Ensemble offers examples of ballads about mothers worried that their daughters will never marry, sleepless young suitors, and an old man who proves he can outdance a young one, but these are played by a big folk orchestra and sung by a professional chorus, and do not make the same impression as the unalloyed nuggets recorded in the villages by Miss Raim and Mr. Koenig. The *horos* (the *horo* is a chain dance much gayer than the sad ballads of Bulgaria) are lively and spirited, however, and preserve still another aspect of a vanishing tradition. P. K.

SEPTEMBER 1970

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STEREO TAPE

Reviewed by NOEL COPPAGE • DAVID HALL • IGOR KIPNIS • PAUL KRESH

BEETHOVEN: *Piano Concerto No. 5, in E-flat Major, Op. 73 ("Emperor").* Van Cliburn (piano); Chicago Symphony, Fritz Reiner cond. RCA © RK 1008 \$6.95, ® FTC 2081 (7½) \$7.95, Ⓞ R8S 1008 \$6.95.

Performance: Big and bountiful
Recording: Poor transfer
Stereo Quality: Too close on piano
Playing Time: 37'57"

This is the second cassette I have heard on the RCA label, and the second to sound like a short-wave broadcast pulled in from Australia on a badly tuned radio. I sent it back and a somewhat improved copy was returned with great good will by the manufacturers—but shouldn't somebody in Quality Control be keeping track before these duds leave the factory? RCA provides a warranty that "any defective cassette will be replaced with a new copy of the same recording within thirty days," but most of us find it enough effort to go out to the store the first time. The replacement copy, by the way, turned out to be a lot less blurry, and sounded on the whole like the latest achievement in acoustical recording circa 1923. A pity, too, since Van Cliburn's "Emperor" is an exceptionally regal one, lofty in scope, dynamic, strong, and heroic—majestic in every way, if a trifle glib in the cadenzas. The disc version shows off his magnificent tone to marvelous effect—better, in fact, than it does Fritz Reiner's supporting forces, who sound as though they were recorded outside the studio. The "Emperor" itself has been plagued by hard luck—the audience at the Vienna premiere in 1812 sat on their hands and the "Society of Noble Ladies for Charity" who sponsored the concert were embarrassed about the whole thing—but I thought all that had been straightened out by now. Notes are included, and that's nice. P. K.

BRAHMS: *Double Concerto, in A Minor, Op. 102.* Wolfgang Schneiderhan (violin); Janos Starker (cello); Radio Symphony Orchestra Berlin, Ferenc Fricsay cond. *Tragic Overture, Op. 81.* Berlin Philharmonic,

Lorin Maazel cond. DEUTSCHE GRAMMOPHON © 923028 \$6.98.

Performance: Good Double Concerto
Recording: Good
Stereo Quality: Good
Playing Time: 45' 28"

The Double Concerto recording dates from 1961, that of the *Tragic Overture* from 1959. The former is superior on all counts. The cool, brilliant Schneiderhan and the passionately impeccable Starker are fascinating foils



EUGENE ORMANDY
A mighty Carmina Burana

for one another in this knotty piece, and Ferenc Fricsay serves as an ideal conductorial mediator. The sonics are fine all the way, save for the inevitable tape hiss currently typical of the cassette medium. There is direct cassette competition from Angel in the more broadly scaled reading with Oistrakh, Rostropovich, and Szell with the Cleveland Orchestra, but the price is more than a dollar higher. On the other hand, the 1959 Maazel version of the *Tragic Overture* is no genuine bonus, a fast and furious reading wherein sheer drive outstrips substance. D. H.

RECORDING OF SPECIAL MERIT

HANDEL: *Organ Concertos, Op. 4: No. 1, in G Minor; No. 2, in B-flat Major; No. 3b, in G Minor; No. 6, in B-flat Major (for Harp and Orchestra).* Eduard Müller (organ); Hans J. Zingel (harp, in No. 6); Schola Cantorum Basiliensis, August

Wenzinger cond. DEUTSCHE GRAMMOPHON ARCHIVE © 924008 \$6.98.

Performance: Stylish
Recording: Very good
Stereo Quality: Very good
Playing Time: 50'51"

These four organ concertos (No. 6, originally for harp, is played on that instrument) are extracted from Archive's complete set. All are thoroughly stylish—on occasion even exciting—performances, and they are among the best to be heard today. The use of old instruments and the emphasis on scholarly presentation throughout do not in any way diminish one's pleasure, for the playing is exceedingly good. The cassette reproduction is also quite satisfactory for the present state of this medium; a slight treble boost helps, but the tape otherwise lacks nothing in clarity, separation, and spaciousness. I. K.

ORFF: *Carmina Burana.* Janice Harsanyi (soprano); Rudolf Petrak (tenor); Harve Presnell (baritone); Rutgers University Choir, F. Austin Walter director; Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA © 16 11 0152 \$6.98, ® MQ 347 (7½) \$7.98.

Performance: Rich and full-bodied
Recording: Excellent
Stereo Quality: Spacious
Playing Time: 57'16"

Every once in a while we are privileged to peer through some chink in the wall of history and see our ancestors as they really were. Such is the wonder of exploring Pompeii, and such was the thrill of revelation when, in a Bavarian monastery in 1803, an ancient manuscript was discovered containing poems by wandering students of the twelfth and thirteenth centuries. They are verses that extol the indulgence of the senses, the glory of the sap rising in living things in springtime, and the rewards of hanging around taverns. Carl Orff came upon these texts and saw in them the ideal "libretto" for a multi-sensual work that would create magic pictures in sound to celebrate the forces of life and acknowledge the inscrutable powers of fate.

Carmina Burana, ideally, is a work to experience in the theater with the accompanying effects of ballet and stagecraft, but it is also a heady thing to hear when handsomely executed, and it has been one of the most popular works in the modern repertoire since its first performance in Frankfurt in 1937. My own favorite recording is that by the chorus and orchestra of the Berlin Opera with Gundula Janowitz, Gerhard

Explanation of symbols:

- ® = reel-to-reel tape
- ④ = four-track cartridge
- Ⓞ = eight-track cartridge
- © = cassette

The first listing is the one reviewed; other formats (if available) follow it.

Monophonic recordings are indicated by the symbol ®; all others are stereo.

Stolze, and Dietrich Fischer-Dieskau—a performance, under Eugen Jochum's baton, that shakes the very earth with its energy, hypnotic rhythms, and alluring treatment of the lyrical themes. That performance, too, is available on a cassette (Deutsche Grammophon C 923062). But the Ormandy version is a fairly mighty experience in its own right, and features uncommonly good solo work by Janice Hařanyi, Rudolf Petrak, and Harve Presnell. The dubbing preserves a good deal of the richness of the original, but it is irritating to have to pay more for it than for the disc version and get no text and not one word by way of program notes. DGG gives you these in four languages, and better sound besides! P. K.

PAGANINI: Violin Concerto No. 1, in D Major, Op. 6; Violin Concerto No. 2, in B Minor, Op. 7 ("La Campanella"). Shmuel Ashkenasi (violin), Vienna Symphony, Heribert Esser cond. DEUTSCHE GRAMMOPHON © 923097 \$6.98, ® L 9424 (7½) \$7.95.

Performance: Dazzling but too serious
Recording: Excellent
Stereo Quality: Well-balanced
Playing Time: 54'41"

Niccolo Paganini not only played the violin—if we are to believe his notices—better than anybody who ever lived; he also composed marvelous virtuoso works exploiting all that instrument's resources. He set down five complete violin concertos, two of them as vehicles for himself, before he started out on his triumphant continent-wide tour of Europe, and these are the two heard here. They are dazzling showpieces, generous as a *grande dame* with their gifts of melody, of full-throated instrumental outpourings, of shifts in rhythm and the acrobatics of impossible cadenzas. Schubert swore he heard "an angel singing" in the Adagio of the first, while the second ends in a movement so rich in melodic treasure it's a wonder our pop composers haven't already plundered it. Shmuel Ashkenasi seems to soar through the difficulties in both with sublime ease, although he does not offer, especially in the final movement of the Concerto No. 1, the same sense of sly wit I have sometimes heard in those flirtatious *pizzicato* passages. Still, there is beautiful playing here, and fine support from the orchestra. The sound is above average for a cassette, and liner notes are included. P. K.

SIBELIUS: Violin Concerto, in D Minor, Op. 45; Finlandia, Op. 26; Valse triste, Op. 44. Christian Ferras (violin); Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON © 923077 \$6.98.

Performance: Good Concerto and *Finlandia*
Recording: Good
Stereo Quality: Good
Playing Time: 49'

The Sibelius Violin Concerto and *Finlandia* recordings date from 1965, the *Valse triste* filler from 1968. The Violin Concerto, appearing for the first time in cassette format, gets an expansive and intensely lyrical reading from both the excellent Christian Ferras and the conductor, Herbert von Karajan. Karajan's treatment of the familiar *Finlandia* is properly impassioned and brilliant, but the equally familiar *Valse triste* is styled along super-lugubrious Germanic lines. Al-

lowing for the inevitable cassette background hiss, the recorded sound is clean, warm, and appropriately spacious. D. H.

STRAVINSKY: Le Sacre du printemps. The Cleveland Orchestra, Pierre Boulez cond. COLUMBIA © 16 11 0154 \$6.98.

Performance: Lithe and polished
Recording: Good
Stereo Quality: Generally good
Playing Time: 34'26"

This cassette has quality control troubles: the right channel is nonexistent until midway in the English horn solo of the Introduction, about 1'30" from the start, after which everything is just fine, sonically speaking—clear, full-bodied, and with ample dynamic impact.

Boulez's reading has more polish and offers far better orchestral playing than his



PEARL BAILEY
She's something else

1965 Nonesuch disc of *Le Sacre* with the French ORTF Orchestra. The complex rhythmic polyphony of Stravinsky's scoring is revealed with almost surgical clarity, but the vitality of the music as a whole suffers in the process in comparison with Stravinsky's own Columbia disc, where the reading seems to me to strike a perfect balance between elemental fury and precise control. I find quite unaccountable the odd *fermata* that Boulez inserts between the two very last chords of the work. D. H.

ENTERTAINMENT

PEARL BAILEY: Applause! Pearl Bailey (vocals); unidentified orchestra. *When the World Was Young; Protect Me; I Believe; Widow's Weeds; The Color of Rain; A Tower of Strength; Applause; He Gives Me Love; Baby, Don't You Quit Now;* and three others. PROJECT 3 © M 54003 \$6.95, © M 84003 \$6.95.

Performance: Good
Recording: Good
Stereo Quality: Adequate
Playing Time: 32'

They *do* write songs like these anymore, I'm afraid, so Tin Pan Alley must have a gasp

or two left in it yet. I've never cared for long, drawn-out death scenes, even when the entity being tortured is responsible for having kept the popular song an item of abject mediocrity for five decades. But a clean, quick death for the Alley is impossible, for the silent cultural majority keeps going to New York (nice place to visit) and continues to think the main thing one does there is attend Broadway musicals in which the music is as close as possible to that of the Lawrence Welk show.

But Pearl Bailey, she's something else. She has sung that pap they've given her all these years, and sung it well, usually making it sound better than it had any right to sound, and she mostly does that on this tape. There's one exception—in the song *I Believe* (ugh), she seems torn between hollering it the way Frankie Laine did and faking the high notes Andy Williams style. She does something in between. She is sensational on *Rich Is*, the only song in the group that doesn't take itself too seriously, though it's still the sort of thing Betty Comden and Adolph Green could write with half their commercial instinct tied behind their backs. But if you must have this sort of music, you should at least have something good to go with it, and Pearl Bailey is that. N. C.

SIDNEY BECHET: Le Soir ou . . . Poncassa l'Olympia. Sidney Bechet (soprano saxophone); A. Rewelliotti and Claude Luter orchestras. *Blues in the Air* (with Rewelliotti); *Wild Man Blues; Everybody Loves My Baby; Wild Cat Rag; I Don't Know Where I'm Going; Halle Hallelujah; Kansas City Man Blues; Les Oignons* (with Luter); *High Society* (with both orchestras). VOGUE © B VOC 58 \$6.95.

Performance: Obscured
Recording: Poor
Stereo Quality: Fair
Playing Time: 41'44"

Long ago I listened to New Orleans radio station WWL, which had a giant collection of early jazz 78's and some announcers who were articulate on the subject of New Orleans jazz. "The Creole sound" was a term they used, and although I never heard it defined, I came to know it well. It is characterized by a naïve—yes, that's the word—vibrato and a straightforward way of dealing with ornamentation, and it never fails to trigger a longing, in anyone ever intimate with the South, to get back to Spanish moss and chiggers. Sidney Bechet produces the genuine Creole sound.

Unfortunately, the two sets of French musicians backing Bechet here don't have his feeling for this music. Worse, this French-made tape (this is the first of a two-volume set) is so fuzzy it is sometimes difficult to distinguish one instrument from another; the sound seems to be coming from one of those transistor radios about the size of a snuff box. Even the crowd noise (there's a lot of it) is in low-fi. For some reason, the sound is a little better on two songs, *Kansas City Man Blues* and *I Don't Know Where I'm Going*. As it happens, Bechet takes long solos on both—beautiful, sonorous solos—and his hand seems as steady as ever. Most of the time his work doesn't come through, though. I hope the disc version of this tape has better fidelity; you can hear just enough of Bechet here to think he was playing pretty well. N. C.

RECORDING OF SPECIAL MERIT

CREAM: *Live Cream*. Cream (vocals and instrumentals). *Sweet Wine; Rollin' and Tumblin'; N. S. U.; Sleepy Time Time; Lawdy Mama*. ATCO © M 5328 \$6.95, ® X 328 (7½) \$5.95, ® M 8328 \$6.95.

Performance: Relaxed and lively
Recording: Good
Stereo Quality: Very good
Playing Time: 41'55"

The amazing thing about Cream was not that the group was so good but that so many people realized it was good during its short lifetime. It is not at all amazing that people now say Cream is good, for the legend of the band is repeated almost every day, and some shrewd promotional language is often used in the retelling of it. This recording presumably was made from leftover tapes of "live" performances, and fans who have all the Cream recordings will find that it mostly duplicates what they have (Cream did not have a large repertoire). On the other hand, those who tuned in late and have no Cream recordings are better off starting with "Disraeli Gears" if they plan to start with just one.

But it isn't fair to go on all day comparing Cream with itself, for measured by practically any other band's latest work this recording stands pretty tall. Guitarist Eric Clapton is relaxed and flailing away, sounding like five or six people, obviously responding to the audience. Ginger Baker plays the drums throughout this set with a discipline and tightness he doesn't always achieve on post-Cream records. Cream could blow the hide off anything in the first nine rows, and the boys stand up and blast it out on this tape, which in the cassette version has exceptional sound, considering that it started out at "live" performances. If I had to pick a favorite selection it would be *Sweet Wine*, although there are some extraordinary tonal effects on *Sleepy Time Time* and *Lawdy Mama* (sounds like *Strange Brew*).

Cream was one band that didn't have to arrange music; when the band was right, a natural arrangement came out of its jamming. Clapton's background in the blues, with John Mayall and other bands, is largely responsible for this, I suspect. It may not be possible to create an instinct through practice, but it certainly appears that you can train one. Nobody could like rock and at the same time dislike this recording. N. C.

MICHAEL PARKS: *Long Lonesome Highway*. Michael Parks (vocals), unidentified accompaniment. *Mountain High; California's Fine; Yonder Comes the Blues; Sunshine Showers; Big "T" Water; Summer Days*; and four others. MGM © M 54662 \$6.95, ® M 84662 \$6.95.

Performance: Vroom vroom
Recording: Good
Stereo Quality: Very good
Playing Time: 32'20"

Mike Parks' voice must have a range of at least half an octave, but he makes the notes he does have sound fairly pleasant. That doesn't excuse his making this (his second) recording, of course. "Highway" includes several lonesome songs and traveling songs, and your typical nasty reviewer will imply that there's an attempt here to cash in on Parks' popularity as a motorcycling vagabond

of good will on television. The cover shows Mike sitting with his bike. Also included are (are you ready for this? you sure?) *Melancholy Baby!* and a bad scene with *Re-Enlistment Blues*, in which Parks, the actor, talks to avoid the high notes and robs that gutsy old song of its power. The title song got a bit of AM radio play a few weeks back, and it's a pleasant little tune, but most of this stuff is carefully selected to match Parks' ability. And his backup musicians sound about as involved with it as you are likely to become. About 0.3 on a scale of 100. N. C.

RECORDING OF SPECIAL MERIT

SIMON & GARFUNKEL: *Bridge Over Troubled Water*. Simon and Garfunkel (vocals and instrumentals). *Bridge Over Trou-*



ATCO

CREAM

A legend in its own time

bled Water; El Condor Pasa; Cecilia; Keep the Customer Satisfied; So Long, Frank Lloyd Wright; and six others. COLUMBIA © 16 10 0750 \$6.98, ® HC 1212 (3¾) \$6.98, © 14 10 0750 \$5.98, ® 18 10 0750 \$6.98.

Performance: A winner
Recording: Pretty good
Stereo Quality: Excellent
Playing Time: 36'50"

Even before it left the factory, this latest Simon and Garfunkel release had sold a million copies and won a gold record. Is there such a thing as a gold cassette? If there is, these boys deserve that, too. Whether they're being sardonic without losing their cool, as in *Keep the Customer Satisfied* and *So Long, Frank Lloyd Wright*, or spilling right over into the lap of old-fashioned romance in *Cecilia* or *Song for the Asking*, there is never a pedestrian moment either in Simon's songs or the way the pair puts them over. They have that indefinable thing called style, and it pervades everything. Even when they use sound effects like crowd noises and train wheels to convey a feeling of locomotion in *Bye Bye Love*, they do it with such taste that it should be an object lesson to their would-be imitators. They can also take off with a tune and send it up in a fine frenzy of energy that goes somewhere rather than just stands there making noise. The title tune is the best and most haunting of the lot, but everything

else on the agenda is satisfactory. I was particularly struck by the wry bitterness of *The Only Living Boy in New York*, which expresses, more subtly than any previous song I've heard, that curious combination of arrogance and loneliness of the kid who comes to conquer the big town. Simon and Garfunkel couldn't be more here-and-now, yet this listener got the feeling they won't be going out of fashion for quite a while. P. K.

THEATER MUSIC

PURLIE (Gary Gold-Peter Udell). Original-cast recording. Cleavon Little, Melba Moore, John Heffernan, Novella Nelson, C. David Colson, Helen Martin and Linda Hopkins (vocals); chorus and orchestra, Joyce Brown cond. *Walk Him Up the Stairs; New-Fangled Preacher Man; Skinnin' a Cat; Purlie; The Harder They Fall; The Barrels of War and the Unborn Love; Big Fish, Little Fish; God's Alive; I Got Love*; and six others. AMPEX © L 50101 \$7.95, ® N 101 (3¾) \$6.95, ® L 80101 \$7.95.

Performance: Black can be banal
Recording: Excellent
Stereo Quality: Superb
Playing Time: 47'42"

When Ossie Davis wrote it and starred in it some years back, *Purlie Victorious* was a funny and relevant show about the triumph of a black preacher's wit over the forces of reaction on a plantation in Southern Georgia. Time has moved on, as it will, and *Purlie*, returning as a musical, comes across as almost painfully innocent and dated today. The name has been shortened but the play, with a great many songs interpolated, seems far too long. Then, too, the music has added a dimension, but the book loses one; many of its scenes are as lacking in depth as vaudeville skits. Yet in the theater the score, with its loose-limbed rhythms and carefree mixture of gospel, soul, and plain old Broadway, works well with the story.

It is not quite so rousing when heard by itself, especially since it plays its trump card right at the beginning: *Walk Him Up the Stairs*, the highly charged, extended gospel number sung in the prologue, is heard complete, with the entire company singing up a storm under Joyce Brown's vibrant direction. Miss Brown never gets to show off her forces so spectacularly again. On the other hand, there is Melba Moore, as Lutiebelle, whose life before she meets preacher Purlie has just been "from one kitchen to another" and who, as you probably have heard by now, makes numbers like *Purlie* and *I Got Love* sound far more sensational than they probably are. And Cleavon Little, an agile and intense performer, makes the most of his opportunities in *New-Fangled Preacher Man*. Then there's *Big Fish, Little Fish* with lyrics I find shamelessly like Yip Harburg's *For Every Fish* from the score of *Jamaica*. The rest is commonplace, despite the brilliance of the cast and the superiority of the recorded sound. In fact, the sound on the cassette is far better than that of the show "live" over the Broadway Theatre's miserable amplifying system—the cleanest I have yet heard on a cassette, and for this Ampex is to be congratulated. At the same time, Ampex deserves a smart rap on the knuckles for issuing a package that nowhere lists the composer, the lyricist, or the name of a single one of the performers. P. K.

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By CRAIG STARK



TAPE HORIZONS

ON-LOCATION MIKING

FOR THE nonprofessional "live" recordist who lacks mixing and remixing facilities, careful placement of microphones is the major means of controlling the sound qualities of his final product. Unfortunately, however, mike positioning is still more of an art than a science, and even professionals do not always agree on the best setup. The amateur recordist, moreover, is faced with additional difficulties. In the first place, the live performances available to him are likely to occur in a very wide variety of acoustical environments, not in the controlled surroundings of a studio or a well-designed concert hall. Secondly, there is rarely time available for extensive experimentation with different microphone locations. Normally there will be only one rehearsal (at which recording levels must also be determined) and a single final "take." To make matters still worse, aesthetic considerations often conflict with recording requirements: audiences want to see the performers and wish to be reminded of the presence of microphones as little as possible.

The place to begin is with your equipment. While a wide selection of microphones, mixers, and auxiliary gear can be useful, you will probably be limited to a single pair of mikes, either omnidirectional or cardioid (unidirectional). Omnis are perhaps a little easier to place, but they usually pick up too much audience noise, so for general use I recommend cardioids. Then, too, except for living-room taping, you will probably have to locate your recorder at some considerable distance from the performers. To avoid hum and excessive high-frequency losses, you should use low-impedance (50- to 600-ohm) microphones. Although a growing number of high-quality audiophile recorders will accept such mikes directly, many will require a "cable transformer" (under \$10 each) at the recorder end to match the balanced low-impedance output of the microphones into the unbalanced high-impedance input of the recorder. Consult your dealer or your recorder's instruction book to make sure. To feed the microphones, 100-foot rolls of medium-weight two-conductor cable plus shield (\$4 to \$8 per roll), with appropriate connectors, are usually the most economical quantities foot-per-foot, and a pair of rolls will suffice for practically any recording job.

Microphone floor stands, with or without an additional "baby boom" attachment, may also be needed, though in the case of small groups or solo piano, audiences are likely to find them unsightly. Also, such noises as chair scraping and foot tapping by the performers are likely to be transmitted through the stand to the microphone. To prevent this, whenever I have to use stands I always take with me two squares of heavy carpeting (obtainable as scrap from a carpet store) to place under the stands.

A better solution, which with a little ingenuity can be adapted to almost any auditorium or stage, is to suspend the mikes in true professional fashion. This eliminates the possibility of mechanical shock and, by keeping the mikes and cables above the performers, minimizes distraction for the audience. Normally, however, you'll have to provide some means of moving the microphones around at the bottom end of their cables. I'll describe my own system for doing this next month, together with some rules of thumb for proper placement.

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