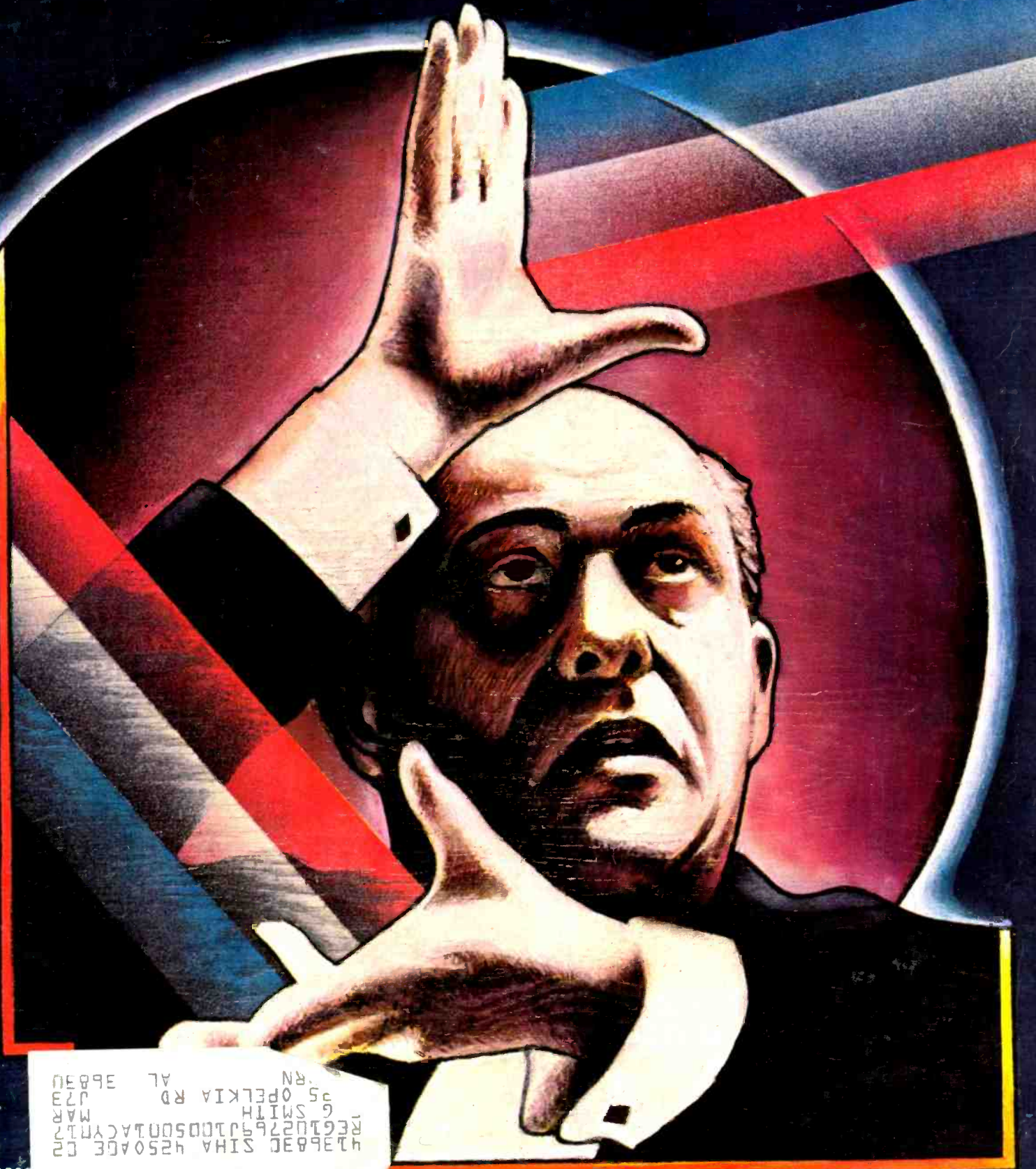


Stereo Review

SEPTEMBER 1972 • 60 CENTS

GEORG SOLTI: CRESCENDO IN CHICAGO



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6 SMITH
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5 R SPEAKER SYSTEMS.

That is destined to become the
sound reproduction system.



PIONEER'S NEW SERIES

An acoustic achievement that is
universally preferred sound



R700

**We started with the premise
that you wanted better
sound reproduction,
and we took it
from there.**



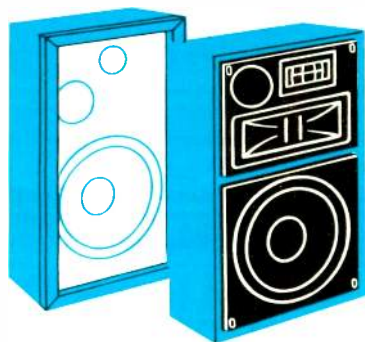
Too often these days superlatives are used to camouflage mediocrity. Let's just say you'll be excited with the magnitude of the achievement of the new Pioneer series R speaker systems, once you hear them. They represent the culmination of our more than six years of intensive research in every phase of speaker design on just this series alone.

We investigated, tested and evaluated every known area: frequency response, dispersion, distortion, transients, drivers, configurations, cabinetry — rejecting, accepting, improving until we were completely satisfied that we had the perfect combination. The sound most people would prefer when compared with the conventional speakers now available.

The story behind the grille

To achieve this exceptional sound reproduction, Pioneer has endowed the new series R with a host of meaningful refinements that have become the hallmark for our extensive collection of high fidelity components.

Flush mounting. Unlike other speaker systems on the market today, the R series' drivers are flush mounted to the face of the enclosure, rather than recessed. Combined with the advanced design of the individual speaker units, there is added vitality to the mid tones and wider dispersion.

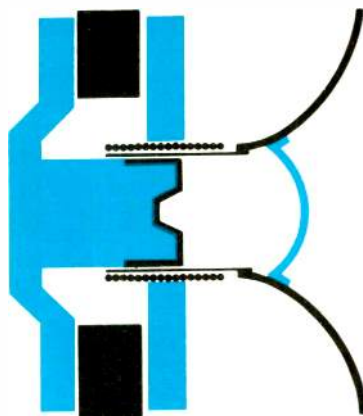


Conventional recessed speaker mountings.

New up-front flush mounting of Pioneer series R.

Exclusive FB cones assure robust bass, clear mid and high tones, improve damping, while keeping distortion at an absolute minimum. High input signals are handled with complete ease.

	R700	R500	R300
Speakers	12" woofer, midrange horn, multicell horn super tweeter	10" woofer, 5" midrange, horn tweeter	10" woofer, horn tweeter
Maximum Input Power	75 watts	60 watts	40 watts
Crossovers	750 Hz, 14,000 Hz	800 Hz, 5,200 Hz	6,300 Hz
Dimensions	15" x 26" x 13 $\frac{1}{16}$ "	13 $\frac{3}{4}$ " x 24" x 12 $\frac{1}{16}$ "	13" x 22 $\frac{1}{2}$ " x 11"
Price	\$229.95	\$159.95	\$119.95



Unique concave center pole design and pure copper cap/ring combination. The concave center pole of the drivers' magnetic structure is covered with a pure copper cap. Not only does this reduce the inductance of the voice coil, it also decreases the voice coil's intermodulation distortion generated by the magnetic field. The result: vastly improved bass and midrange transient responses. Another example of Pioneer's meticulous engineering detail.

Improved design horn tweeters of die-cut aluminum have completely replaced the more conventional (and less costly) cone and dome-type tweeters in the entire series. You can hear the difference with wider dispersion, and you gain all the advantages of horn drivers, such as high transient response and lowest distortion.

Crossovers are precisely designed in each model. In contrast to other speakers that rely on the capacitance method only, Pioneer has combined both inductances and capacitances for minimum intermodulation distortion. And you'll never hear bass tones wandering to the tweeters, or highs intruding on the woofers. You couldn't ask for better linear response.

The acoustically padded enclosures are sturdily built and faced with handsome two-piece, two-color, removable grilles. The staining process of the hand selected walnut requires ten steps alone, and utilizes an exclusive oil created by Pioneer. Each unit is produced as if it was the only one.

Sound-absorbing foam polyurethane surrounds the woofers of the R700 and R500 to reduce distortion even further. The three R series models each employ long-throw voice coils providing greater cone movement for higher excursions.



There are many technical reasons why you should buy a pair of the new Pioneer series R speakers systems. But, in the final analysis, when you compare them with comparably priced speakers at your Pioneer dealer, their absolute superiority in sound reproduction is why you will buy them.

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

PIONEER
when you want something better

IMPROVE YOUR HEARING FOR \$200.

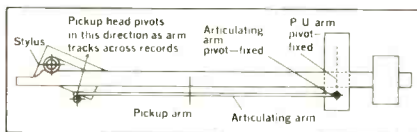
Sometimes high fidelity people lose sight of what it's all about: Sound.

The ultimate test of any piece of high fidelity equipment is what you hear.

That's why, of all the statements made by equipment reviewers about our Garrard Zero 100, the most significant were these:

"Using identical virgin records, and virgin styli in identical good cartridges, the Zero 100 on occasion sounded markedly 'crisper' than other turntables." *Rolling Stone*.

"A listening test proves to bring new life to many records, noticeably reducing distortion on the inner grooves." *Radio Electronics*.



"From about 7 in. diameter to runout, the Zero 100 delivers considerably less distortion and greater definition than with the same pickup mounted in a standard arm. The improvement in sound quality is notably impressive."

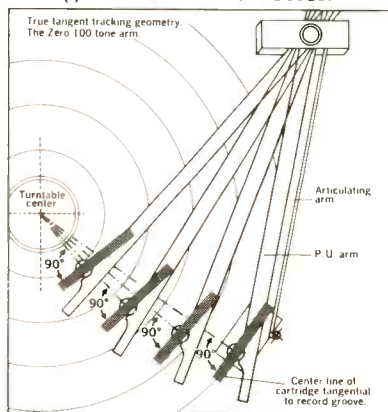
Elementary Electronics.

"The articulated arm of the Zero 100 produced less distortion, and therefore greater definition, on high-level, musically complex passages, from the inner grooves."

Hi-Fi Stereo Buyers' Guide.

That's what reviewers actually

heard when they tested the first automatic turntable with Zero Tracking Error. This is, to our knowledge, the first time a turntable has been given credit for making records sound better.



Cartridges and other components, yes. But never a turntable — until the Zero 100.

By this time you probably know how we achieve Zero Tracking Error. The principle of the articulating arm, continually adjusting the angle of the cartridge so it is always at a 90° tangent to the grooves, is a simple one. But the ingenious engineering and the development of the precision pivots to make the principle work, took several years.

But enough from us. Let's go back to what the reviewers say about the Zero 100.

"It probably is the best arm yet

offered as an integral part of an automatic player." *High Fidelity*.

"All of these features combined into one automatic turntable make news, even though some are found on other units. Only in the Zero 100 are they all put together." *Audio*.

When *Audio* talks about "all of these features" they're referring to such things as our magnetic anti-skating, variable speed control, illuminated strobe, viscous-damped cueing, 15° vertical tracking adjustment, patented Garrard Synchro-Lab synchronous motor and our exclusive two-point record support in automatic play.

But all of this gets back to our original point. It is the sound that makes the difference. After all, a \$200 record player should give you a really meaningful difference. And the high fidelity experts agree that people who own a Zero 100 will hear better than people who don't.

If you'd like to read the reviews in full detail, we'll send them to you along with a complete brochure on the Zero 100 and the Garrard line. Write to: British Industries Company, Dept. 132, Westbury, N.Y. 11590.

GARRARD ZERO 100

The only automatic turntable with Zero Tracking Error.

Mfg. by Plessey Ltd. Dist. by British Industries Company



FORMERLY HI FI/STEREO REVIEW Stereo Review

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COVER: PAINTING (GOUACHE ON PLYWOOD) BY STAN ZAGORSKI

Copyright © 1972 by Ziff-Davis Publishing Company. All rights reserved. Stereo Review, September 1972, Volume 29, Number 3. Published monthly at 1 Park Avenue, New York, N.Y. 10016, by Ziff-Davis Publishing Company—also the publishers of Boating, Car and Driver, Cycle, Flying, Modern Bride, Popular Electronics Including Electronics World, Popular Photography, and Skiing. One year subscription rate for U.S., U.S. Possessions and Canada, \$7.00; all other countries, \$8.00. Second class postage paid at New York, N.Y. and at additional mailing offices. Authorized as second class mail by the Post Office Department, Ottawa, Canada, and for payment of postage in cash. SUBSCRIPTION SERVICE: Forms 3579 and all subscription correspondence should be addressed to Stereo Review, Circulation Department, P.O. Box 1099, Flushing, N.Y. 11352. Please allow at least six weeks for change of address. Include your old address, as well as new—enclosing if possible an address label from a recent issue.

Stereo Review

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P.O. Box 1099, Flushing, N.Y. 11352

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EDITORIALLY SPEAKING

By WILLIAM ANDERSON

AMAZING GRACE NOTES

IF YOU turned your radio on at all this summer, you can hardly have missed being amused, entertained, moved, exasperated, or perhaps even assaulted, depending on your mood, by the Pipes and the Drums and the Military Band of the Royal Scots Dragoon Guards playing the old gospel hymn *Amazing Grace* in an RCA recording. A British disc jockey was the first to unleash this latest wonder of the novelty sweepstakes on a waiting world; it has since, according to reports, "hit the charts" everywhere. In reviewing the album from which this musical marvel was drawn, our reviewer confessed to being confounded by the tune's popular success, but I think he ought not have been. The summer silly season and the steadily increasing utilization of gospel strains in our popular music apart, I think that the unlikely bagpipe arrangement of *Amazing Grace* has prospered because it leans heavily on an interesting paradox in our response to music: our apparently equally strong appetites for both novelty and familiarity.

I will not sentimentalize my drop or two of Caledonian blood and claim that the sound of the bagpipes hath any charms for me. Nor will I go as far in my reaction as Shylock suggests one might in that very musical play *The Merchant of Venice* (see Act IV, Scene 1). Though there may, indeed, be more to the pipes musically than at first meets the ear, for most listeners they count as almost pure, though fleetingly attractive, sonic novelty. Also, in this case, it might not be too far-fetched, for those of us who remember *Gunga Din* and all those goings-on in the Khyber Pass, to suggest that some interesting tension has been set up between matter and means, between the sacred sound of *Amazing Grace* and the terrifying squeal of the pipes being played as an instrument of war by the kilted Ladies from Hell. Be that as it may, novelty it is, as much as any drum, bell, whistle, tambourine, kazoo, calliope, musical saw, siren, Moog synthesizer, or other sonic attention-getter man's ingenuity has ever produced, and novelties do tend to wear out their initial welcomes quickly.

The bagpipe version of *Amazing Grace* is therefore already off the charts, but the melody lingers on. The tune is familiar to me from a Midwestern boyhood not entirely misspent slipping under the sides of gospel tents to hear such as Homer Rodeheaver, a revivalist whose novel specialty was playing gospel hymns on a trombone. But beyond my own particularly good musical luck, the sound of *Amazing Grace* and many another hymn like it is very much in the American air, the kind of tune whose name seems to linger tantalizingly unsayable at the tip of the tongue. It may, indeed, be an American folk melody, though its words are by an English divine (and former naval person) named John Newton (1725-1807). After spending a wildly dissolute youth as a merchant seaman in the seamier ports of the world, Newton returned to England and salvation. It would be uncharitable to assume that he may have taken some pride in his sins, but he did get a little mileage out of them in his autobiography, *My Sins and Conversion*, and even in *Amazing Grace*, the first verse of which reads: "Amazing Grace, how sweet the sound/That saved a wretch like me./I once was lost, but now am found./Was blind, but now I see." The hymn first appeared in England in the *Olney Hymns* of 1779, reappearing in the oblong "shapenote" hymnbooks of the American South sometime later—the earliest known is the *Virginia Harmony*, published in Winchester, Virginia, in 1831. The tune—perhaps even the verse—obviously has staying power, and you can verify this for yourself not with the bagpipe version, but a more recent one by Aretha Franklin (her album "Amazing Grace," Atlantic SD 2-906). Singing with the Southern California Community Choir, Miss Franklin takes her own sweet time (ten minutes and forty-five seconds) with *Amazing Grace*. I had a little trouble reconciling it with my memories of Rodeheaver and his trombone, but it is a powerful statement both musically and rhetorically.

If you're going to steal an idea, steal from the best.



"When the Citation components were in their final design phases we had the rare opportunity to see some of the first engineering prototypes and we have never quite gotten over the dedication and enthusiasm exhibited by the highly qualified engineering team that 'gave birth' to those winners.

Small wonder, then, that we were elated to find that the Model 930 receiver is the brain-child of that very team. It abounds in Citation features, many of which one would have thought impossible to incorporate in a receiver at this attractive price. Of course, the Citation 12 boasts more power (60 watt rms per channel), but then again the [Citation 11 preamplifier and the Citation 12 power amplifier] combination retails for a cool \$600.00 or so, as opposed to just under \$400.00 for this receiver. The rest of the circuit refinements are there, though, including the twin power supplies (not negative and positive voltages supplied by one power transformer, but actually two complete power supplies including two separate power transformers), super-wide frequency response and power bandwidth, fantastic square wave response and rise time, and conservative and meaningful power ratings that can serve as a model to the rest of the industry. All this plus a superior tuner section make the 930 a receiver that even the died-in-the-wool 'separatists' should take a good look at."

Audio Magazine, June, 1972

FOR THE COMPLETE REVIEW OF THE 930 AND FURTHER INFORMATION ON THE HARMAN/KARDON LINE, WRITE: HARMAN/KARDON, INC., COMMUNICATIONS DEPT., 55 AMES COURT, PLAINVIEW, NEW YORK 11803.

Distributed in Canada by Harman/Kardon of Canada, Ltd., 9429 Cote de Liesse Rd., Montreal 760, Quebec.

harman / kardon
The Music Company

Introducing a new concept in automatic turntables.

Precision performance in automatic turntables has always required good design, fine engineering, costly materials and careful manufacturing. In short, everything you've come to expect from the craftsmen of West Germany's Black Forest.

It still does, but with the introduction of the new PE 3012, the price of such precision is now within the reach of every music lover. At \$79.95, the 3012 is very close in price to ordinary changers. But its quality features bring it even closer to turntables that are known for their high standards of precision performance. (And that are also priced accordingly.)

For example, the 3012 has a variable speed control that lets you match record pitch to live instruments and compensate for off-pitch records. A cue-control viscous-damped in both directions, so the tonearm rises and descends with gentle smoothness. And a single-play spindle that rotates with the platter instead of sitting loosely in the shaft where it could bind and cause eccentric wear.

No other turntable at or near \$79.95 has any of these features. And no other turntable, even those priced at well over \$100, has PE's exclusive fail-safe feature which protects the stylus by preventing the tonearm from descending to the platter unless there's a record on it.

The significance of all this to you is this: Even if your budget is tight, you no longer need to settle for an ordinary changer.

If you do insist on spending freely, there are two other PE's to choose from. At \$119.95 and \$149.95. Both are superb precision instruments, offering progressively greater levels of sophistication.

But we think you should consider the matter carefully before spending more than \$79.95. Our new brochure, which you can get by dropping us a card, should help you decide.



Precision for under \$100.

The new PE 3012 at \$79.95





LETTERS TO THE EDITOR

The Joy of Looking

● Congratulations on the totally delightful cover of the July issue. Aside from solving the editorial problem of "finding a . . . graphic metaphor for audio equipment," you are to be commended for giving us a vivid look at some of the people behind the magazine—obviously alert, alive, and lovely human beings. It is sheer joy to contemplate them, whether collectively or individually.

REV. BERNARD J. HOPKINS
Oakland, Cal.

RPM

● There was an error in the "Audio Basics" column in the July issue. Ralph Hodges stated: "If a turntable makes one revolution every 0.555 second (33 $\frac{1}{3}$ revolutions per minute), its speed is accurate. . . ." It should have read: "If in one second a turntable makes 0.555 revolution (33 $\frac{1}{3}$ revolutions per minute), its speed is accurate. . . ." The equation is as follows:

$$\begin{array}{r} 33.333 \text{ revolutions} \\ \hline 1.0 \text{ minute} \\ 33.333 \text{ revolutions} \\ \hline 60.0 \text{ seconds} \\ 33.333 \text{ revolutions} \div 60 \\ \hline 60.0 \text{ seconds} \div 60 \\ 0.555 \text{ revolutions} \\ \hline 1.0 \text{ second} \\ \therefore 0.555 \text{ rev./sec., and not } 1 \text{ rev./}0.555 \text{ sec.} \end{array}$$

The way it was stated would have the turntable platter moving at the brisk speed of 108,108 revolutions per minute, which represents an error of 324.3 per cent!

I have to admit, though, that this is the only technical error I have ever seen in your magazine.

CHESTER JEZERSKI, JR.
Amsterdam, N. Y.

Mr. Hodges replies: "Thanks to reader Jezerski and the many others who caught the error and took the trouble to write in. Quite frankly, lacking the 33 $\frac{1}{3}$ fingers necessary to perform the calculation. . . ."

Sinatra from Mandalay to Monterey

● I was interested in the letter from reader Ron Herbert in the July issue of STEREO REVIEW concerning the Sinatra recording of *On the Road to Mandalay*. I have the original

"Come Fly With Me" album containing this cut. However, at a local radio station where I used to work, the copy of this same album that came in did not have *On the Road to Mandalay* replaced by *French Foreign Legion* as Mr. Herbert has noted, but rather by *It Happened in Monterey* from an earlier Sinatra album. Oddly though, both the record jacket and the label still referred to the cut as *On the Road to Mandalay*! Apparently the album was issued in several different ways—but I'm glad to have the original in my collection.

GARY STARK
Cleveland Heights, Ohio

More on the Moog

● From his letter defending the Moog synthesizer ("Letters to the Editor," July), it is apparent that reader Jeffrey Bipes is confused about more than just the difference between the music and the medium. Synthesizers do not create "more perfect" waves than instruments, but rather they produce some moderately complex timbres from combinations of various simple waves and/or noise.

Many composers and physicists are now realizing that these synthesized tones are rather simple when compared with the complexity of the natural tones of an ordinary instrument. It seems to be a case of familiarity breeding contempt. Most of the final tone colors produced on synthesizers seem "rich" to our ears because they are new, while they are actually considerably simpler than other instrumental sounds, which may have up to twenty or so harmonics in different time-varying relationships to each other for each note of the range. This is distinct from other natural characteristics such as the complex attacks for each harmonic of a note.

It may be possible to synthesize timbres this complex reasonably soon, with aid from small computers. Even so, the efforts in this direction are usually not found on recordings of electronic Bach. Thus people like James Goodfriend (who perhaps should know better) are apt to dismiss the Moog and other synthesizers rather lightly.

It seems that electronic music is here in several ways, all of which may stay. It is perhaps both a medium and a music, depending on the example used.

THOMAS E. MINTNER
Evanston, Ill.

Mr. Goodfriend replies: "My dismissal was far from light, but I am a musician, not a physicist, and the question of what waves can or cannot be produced by what synthesizer is of absolutely no importance to me until such time as I see a realization of musical possibilities employing those waves. Electronic music is certainly here to stay (although that fact has nothing to do with either the Moog or with the future possibilities of synthesizing the sounds that can be obtained naturally from acoustic instruments), but it is here because composers of genius, such as Edgard Varèse, have created memorable music for the medium. Without composers of quality to write for them, all synthesizers are artistically useless tools and playthings, and I have not yet reached a point of such fashionable artistic despair that I am willing to accept the paint as the painting."

Under-\$250 Receivers

● I am writing this letter in a grateful state of mind—grateful because someone finally answered the "limited-budget" man's prayer. I am referring to the Hirsch-Houck laboratory reports on receivers priced under \$250 (June). It was probably the most useful report you have printed in a long time. Not only did it give a great deal of information about receivers, but it also explained each category clearly. I salute Julian Hirsch for a report long awaited by people like me.

CHARLES COHEN
Baltimore, Md.

Vivaldi Concordance

● I noted with interest the article by James Goodfriend on Vivaldi in the June issue of STEREO REVIEW, and especially the boxed comments on page seventy-four. "Vivaldi and the Numbers Game." I am happy to inform you that the Music Library Association has issued a publication designed specifically to help eliminate the confusion caused by the numbering systems created for Vivaldi's music. In this concordance, Lenore Coral correlates the numbering systems so that the devotee of Vivaldi's music can sort out a given piece rapidly.

JAMES W. PRUETT, Vice-President
Music Library Association
Chapel Hill, N. C.

The Grass Harp

● Once again I shout my loudest "Bravo!" for Rex Reed, who consistently shows as great an interest in good music as in good criticism. His work is not merely clever; it is clever and worthwhile.

I was especially pleased to see his attention focused on the original-cast album of *The Grass Harp* ("Best of the Month") in the June issue. It was surprising to find a cast album produced months after an extremely short Broadway run. Mr. Reed has obviously realized the importance of calling attention to the fact; if it isn't supported now, it won't be repeated in the future.

Seeing the score of a "dead" show thrown away for no reason is extremely frustrating. *Hello, Dolly!* was a smash on stage, and the mediocre score has been recorded by several casts. It hasn't one-tenth the beauty of Jule Styne's *Prettybelle*, but that show closed out of town and no one dared produce an album. The record-buying public will never know what it has lost.

I have not yet heard the *Grass Harp* re-
(Continued on page 10)

The ultimate turntable for sophisticated systems.

The BSR McDonald 810 Transcription Series.

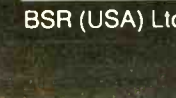
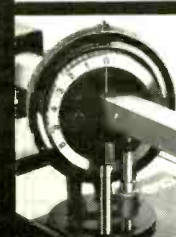
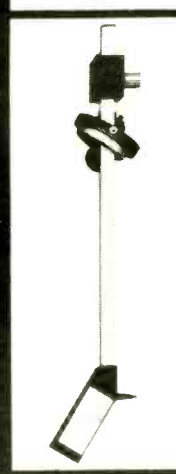


BSR makes more automatic turntables than any other manufacturer. More than all the other manufacturers in the world put together. But of all the turntables we make, the BSR McDonald 810 Transcription Series is the finest. It is a triumph of years of painstaking efforts and research in our Engineering Laboratories in Warley, Worcestershire, England.

The 810 offers an impressive group of design innovations for serious music lovers... for professional users of transcription turntables... and for the audiophile who revels in sophisticated high fidelity equipment. It has the tightest specifications for rumble, wow and flutter of any automatic turntable made. We would be pleased to send you detailed technical specs upon request. As a matter of fact, few—if any—automatic turntable manufacturers publish complete specifications as we do. Only your personal inspection can reveal the overall excellence of this fine instrument. We suggest a visit to your BSR McDonald dealer.

BSR
McDONALD

CIRCLE NO. 8 ON READER SERVICE CARD



Sequential Cam System
New smoothness and quietness of operation and overall reliability. Eight independent pre-programmed cams eliminate the light stampings and noisy moving parts of conventional cam gear and swing plate used in every other turntable mechanism.

Transcription Tone Arm System
The 8.562" pivot-to-stylus length reduces tracking error to less than 0.5° per inch. Low-mass aluminum arm assures extremely low resonance. Counterbalanced horizontally and vertically.

Automatic Tone Arm Lock
Automatically locks arm to rest post when unit is off. Prevents damage to stylus or record. Automatically unlocks in any mode. (See large photo.)

Stylus Setdown Adjustment
Adjusts stylus setdown to initial record groove. Once adjusted setdown correct for all record sizes on automatic or semi-automatic. (See large photo.)

Synchronous Power Unit
New high-torque, ultra-quiet synchronous induction power unit achieves unwavering constancy of speed independent of voltage input or record load.

Concentric Gimbal Arm Mount
Gyroscopically pivoted on 4 pre-loaded ball-bearing races to assure virtually no friction in horizontal or vertical planes. Provides 1/4 gram tracking capability.

Rotating Manual Stub Spindle
Folates with platter, eliminating record drag and center-hole wear. Interchanges with automatic spindle. (See large photo.)

Viscous-Damped Cue and Pause Control
Gentle silicone oil-damped tone arm descent. Other anti-skate systems tend to move arm outwards in descent. Our positive friction Cue-Clutch prevents this. Arm returns to identical groove every time. Cueing operates in automatic and manual.

Viscous-Damped Tone Arm Descent
Same gentle cueing descent functions during automatic and semi-automatic play.

Stylus Overhang Adjustment
Cartridge slide has ± 1/32" stylus overhang—quickly and accurately set by removable locating gauge. Once set, gauge replaced by stylus whisking brush provided.

Stylus Pressure Adjustment
Resiliently mounted gliding counterweight adjusts to zero-balance over full range of cartridge and stylus masses. Precision micrometer wheel allows continuous infinite stylus pressure settings 0 to 5.0 grams.

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Enables precise adjustment of turntable speed with pitch control for 33 1/3 and 45 RPM.

Push-Button Operation
Unexcelled flexibility. Settings for manual, semi-automatic, infinite repeat of one record, or fully automatic play. (See large photo.)

12" Dynamically Balanced Turntable Platter
Full 12" die-cast, non-ferrous platter, approx. 7 lb., machined and precision-balanced to run true for optimum performance and maximum record support.

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ording. I intend to, however, and whether or not I agree with Mr. Reed's assessment, I cheer his effort to further the cause of lovers of little-known Broadway music everywhere.

JOSEPH WEISS
Valley Falls, N.Y.

Cass Elliot

● As a Cass Elliot devotee I appreciated Joel Vance's article ("The Return of Cass Elliot") in your June issue. However, he made reference to an album that she made with the Mamas and the Papas that has me baffled. This album supposedly contains what Mr. Vance terms "four odd cuts" that were "picked up from Cass guest shot on a Rodgers and Hart special." He mentions *Sing for Your Supper* (found on their third album), but the only other Rodgers and Hart material recorded by the Mamas and the Papas are *My Heart Stood Still* (second album) & *Glad To Be Unhappy* ("Golden Era," Vol. 2). What recording is Mr. Vance talking about?

MILES MONTEMORE
Paulsboro, N.J.

Mr. Vance replies: "Be baffled no more. I goofed in several ways. I wrote that Cass had made a guest shot on a Rodgers & Hart TV special when actually the whole group appeared. My memory of the 'four odd cuts' on the 'Deliver' album dates to 1969; I haven't seen the LP since then. I guess what happened is this: in 1969, when I heard Sing for Your Supper I knew it wasn't a MaPs tune. I probably looked at the label copy, saw that some of the tunes were not by John Phillips, and assumed they came from the TV special. But at least I got the names right. And this hair shirt—boy, does it itch!"

Der Rosenkavalier on Tape

● I feel I should clarify a few points made by David Hall in his review of the two cassette recordings of Strauss' *Der Rosenkavalier* in the June Tape section. First, he does not mention that the Columbia set is Dolbyized, which makes its tape surfaces a bit quieter than those of the London/Ampex cassettes. Also, he states that the Columbia set does not include a libretto, which is true. However, one can obtain the sumptuous booklet containing the libretto included with the disc set simply by writing to Columbia. This booklet is clearly superior to that included in the London set. Another notable point involves the cumbersome box housing the London cassettes, which may cause problems in storage with other cassettes. The Columbia set, on the other hand, is encased in a very compact box and should cause no storage problems.

Although the above points have nothing to do with the actual performance of the work, they should be seriously considered by the purchaser before making a final decision.

RUSSELL LOW
San Francisco, Cal.

Record Imperfections

● I'd like to add yet another dimension to the discussion of record imperfections. From Dan Wallack's letter (May), it is obvious that he is not interested in sound, but rather in just the music itself. For the many of us who own very good stereo systems, a noisy record is inexcusable. We "pretentious perfectionists" know that record companies are able to put out clean, flat pressings. If you pay four-and-a-half dollars, expecting to get a record to own and treasure for years and years, why accept

second best? Why put up with the companies' claims about less noise and improvements that "virtually eliminate warpage and turntable slippage" when every disc you purchase is warped and has surface noise?

Mr. Wallack, I am neither proud of my fuss over records, nor am I hard to live with, and I'm sure I could be as satisfied a listener as you—with a little less hum, hiss, and pop.

GEOFFREY CHANDLER
Portola Valley, Cal.

Emerson, Lake, & Palmer

● It gets rather obvious that your reviewers don't like Emerson, Lake, and Palmer. Although I think their first album is their best, the rest aren't that bad. Keith Emerson is the driving force of the group—Lake and Palmer are merely his back-up. I really don't care if he rips off a thousand classical composers: if it sounds good to me, then that's what counts. Since I am very poorly versed in the classics, a lot of things he does sound mighty good. As in Frank Zappa's music, where I can't tell what's borrowed from Varèse or Stravinsky, all I know is that it sounds great.

RICHARD J. KUNKEI
Los Angeles, Cal.

It just doesn't make sense. If Mr. Kunkel knows that ELP merely rips off classical composers, and if a lot of it sounds mighty good to him, why does he choose to remain "very poorly versed in the classics"?

Boris: to Rimsky or Not to Rimsky?

● Reviewer George Jellinek may be submissive enough to accept Rimsky-Korsakov's version as a legitimate form of *Boris Godunov* (April)—*ad majorem Karajani gloriam*—but he should not state that it "remains the version preferred by singers as well as conductors everywhere."

Moussorgsky's original, which differs from Rimsky-Korsakov's version not only in orchestration but in melody, harmony, and rhythm on literally every page, was favored by Rafael Kubelik for this season's new production by the Bavarian State Opera in Munich. It was used in two recent British productions by the Scottish Opera and the Welsh National Opera. A few years ago Rozhdestvensky told me personally that it remains the version preferred at the Kirov in Leningrad.

Now that Kubelik is to be music director at the Metropolitan Opera, maybe the enlightenment that comes from the revelation of a masterpiece in its authentic form will be vouchsafed to New Yorkers as well. Some day they may also be permitted to see and hear Cherubini's *Médée* as the composer and librettist wrote it. No thanks to the Jellineks, who might still have left us supposing that Bach-Stokowski is Bach and that Handel-Harty is Handel, sanctified by his phrase "economics being what they are."

ARTHUR JACOBS
Editor, *Music Yearbook*
London, England

Mr. Jellinek replies: "'Economics being what they are' is a sober statement of resignation, not a 'sanctification.' I am startled by the vehemence of Mr. Jacobs' attack—I too was pleased by Mr. Kubelik's sponsorship of the Moussorgsky original this year. May I respectfully ask Mr. Jacobs to cite instances at any time during the one hundred years since the opera's premiere, aside from the recent performances he mentions, which would

contradict my statement that the Rimsky-Korsakov version 'remains the version preferred by singers as well as conductors everywhere'?"

Mezzmerized?

● It's sad, in the first place, that there are so few entries in your magazine's jazz columns, and worse that we must get such half-baked stuff as the review of "Swing, Volume One" (February). It's obviously true that some of the numbers in this RCA reissue are not the greatest jazz, but is that reason enough for Joel Vance to nurse some personal grudge against Mezz Mezzrow in print? Citing one of Mezzrow's earliest and worst recordings betrays either an abysmal ignorance of his later great discs or a hope that no one will take the trouble to dig up and compare the almost impossible-to-get sides Mezzrow made with Sidney Bechet, Sammy Price, and Tommy Ladnier, to mention only a very few. The "Panassié Sessions" (RCA LPV-542), however, is also from the Vintage series, and this one may be available. Unfortunately, the possibly greater "King Jazz" sides done in 1945-1947 seem available only in Europe (all takes on the original masters lovingly remastered in one case), these put out by those French and Italians Mezzrow is supposed to have "conned," according to Mr. Vance. Almost all of them are either impassioned or poetic, and in the mainstream jazz tradition, as cohesive and perfectly formed as a Bach fugue.

Jazz was a way of life to Milton Mezzrow—he lived in Harlem with the men who made the great music, if not the most bread. In France Mezzrow made some sides with Lionel Hampton and Buck Clayton, backed by French jazzmen in both cases. Mr. Vance may be able to get hold of them—it may not be too late for him after all.

R. N. NELSON
Decatur, Ill.

Mr. Vance replies: "If Mezz gives Mr. Nelson pleasure, fine. I think he was outclassed as a reedman by Bud Freeman, Frank Teschmacher, Pee Wee Russell, and half a dozen other black master/white student guys. Mr. Nelson's line, 'Jazz was a way of life to Milton Mezzrow—he lived in Harlem with the men who made the great music, if not the most bread,' is distressing to me. Jazz was a way of life for all of them, black and white; few of them made a lot of bread; and place of residence is no proof of ability. Mezz was a competent musician occasionally capable of good work, but his greatest talent was for self-serving, self-publicizing racial hoopla which was untrue and unnecessary. (Black and white musicians exchanged affection and admiration; white musicians were welcome in Harlem, as they had been welcome on the south side of Chicago.) I could not and would not interfere with Mr. Nelson's pleasure, but for the sake of it I hope that he separates Mezz's music from his cult jive, something the French and Italians were not able to do."

Errata

● In the review of Monitor's Anton Kuerti recording of piano pieces by Scriabin and Berg (July) there were two errors in album information: the album price should have been listed as \$2.98, and the catalog designation should be MCS 2134.

MICHAEL STILLMAN
Monitor Records, Inc.
New York, N. Y.

STEREO REVIEW

From the guys who brought you the world's best tape recorders... The world's newest and finest receiver.

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Tapes 1 and 2 control standard rear-panel jacks for two decks—reel-to-reel, cassette, cartridge—so you can copy and convert as well as play and record. Tape 3 is a typical Tandberg

touch. It's jacked into a preamp circuit that lets you use the amplifier controls to modify the output signal. With Tape 3, you can tone down, brighten up, boost and rebalance worn discs and imperfect tapes when you re-record.

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What meets the ear in the TR1020 comes from the same no-compromise

electronics that have made Tandberg tape recorders the industry standard.

To cite just a few points, there's the true complementary output stages, a MOSFET front end for both AM and FM, separate power supplies, fully encapsulated electronic tuning, FM sensitivity typically 1.7 μ V, and a capture ratio of 1.8 dB.

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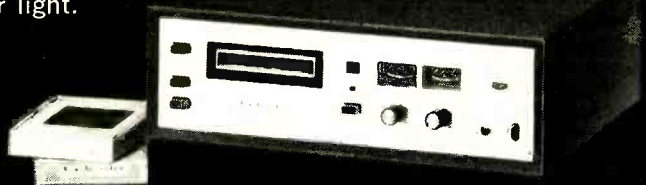
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BOOKS RECEIVED

Compiled by Susan Larabee

● *Bob Dylan, an Intimate Biography*. Anthony Scaduto. Grosset & Dunlap, New York, 1972, \$7.95, 280 pp.

The author interviews friends and acquaintances (Joan Baez for one) from Dylan's past in an attempt to show the reader the personality of this singer/songwriter. Not a very flattering picture, and not much insight into Dylan's genius. Photos and a discography.

● *Letters of Giuseppe Verdi*, ed. by Charles Osborne. Holt, Rinehart, and Winston, Inc., New York, 1972, \$7.95, 280 pp.

While these letters reflect upon all aspects of Verdi's life, they are of most interest in the area of music. Given are Verdi's thoughts about other composers of his day, his concern with all aspects of operatic production, his instructions to librettists, opinions on music critics, favorite singers, etc.

● *Composers of Tomorrow's Music*. David Ewen. Dodd, Mead & Co., New York, 1971, \$5.00, 176 pp.

Anecdotal biographies of the leading composers of avant-garde music (Charles Ives, Anton Webern, Karlheinz Stockhausen, and Harry Partch, among others), with reasonably simple explanations of their works and innovations. Especially interesting for those not already familiar with "modern" music.

● *Moonlight Serenade*. John Flower. Arlington House Pub., New Rochelle, 1972, \$10.00, 554 pp.

Everything of note concerning the Glenn Miller Civilian Band—engagements, personnel, discography, listings of radio broadcasts, lots of pictures, etc.

● *Wunnerful, Wunnerful!*, by Lawrence Welk with Bernice McGeehan. Prentice-Hall, Inc., Englewood Cliffs, N.J., 1971, \$7.95, 294 pp.

Lawrence Welk's recollections of his musical and personal life from his North Dakota boyhood to status as a household word to anyone with a television set.

● *Mozart's Concerto Form*. Denis Forman. Praeger Pub., New York, 1972, \$15.00, 303 pp.

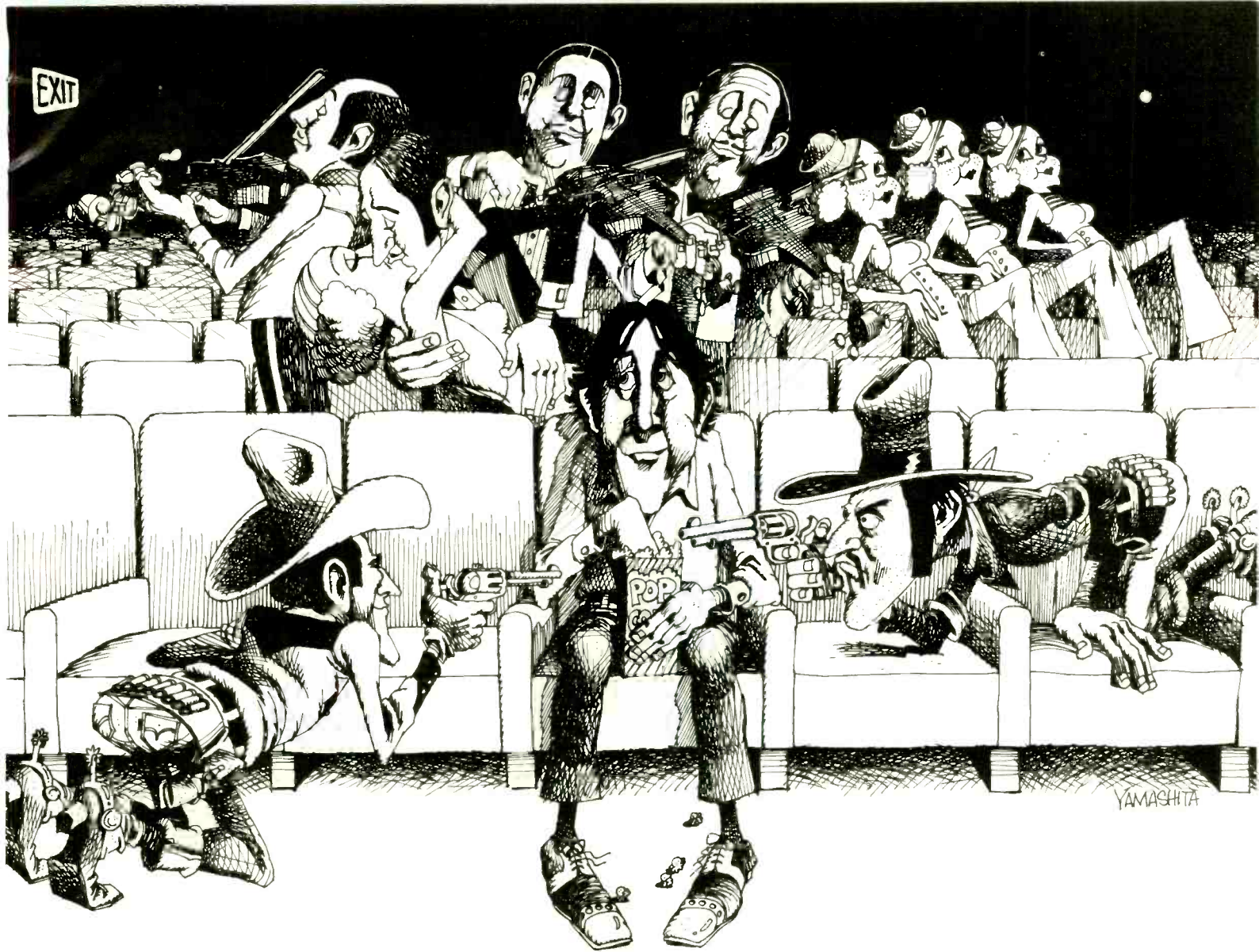
A historical and detailed discussion of the evolution, compositional technique, and style of Mozart's concertos, with special emphasis on the first movements.

● *The Singing Voice*. Robert Rushmore. Dodd, Mead & Co., New York, 1971, \$10.00, 332 pp.

The scope of this book is ambitious: the singing voice in general—its physical characteristics, place in society, history and development in the individual, great voices of the opera, effect on listeners, plus a glossary of terms used in vocal music.

● *The Buffy Sainte-Marie Songbook*. Buffy Sainte-Marie. Grosset & Dunlap, New York, 1972, \$4.95, 224 pp.

Philosophical comment, notes of cultural pride (the author is a Cree Indian from Canada), photographs, and her own illustrations—in addition to words and music (guitar arrangements) for some sixty of her songs.



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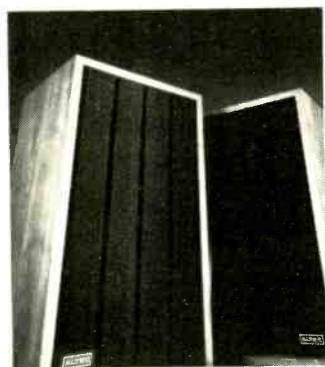
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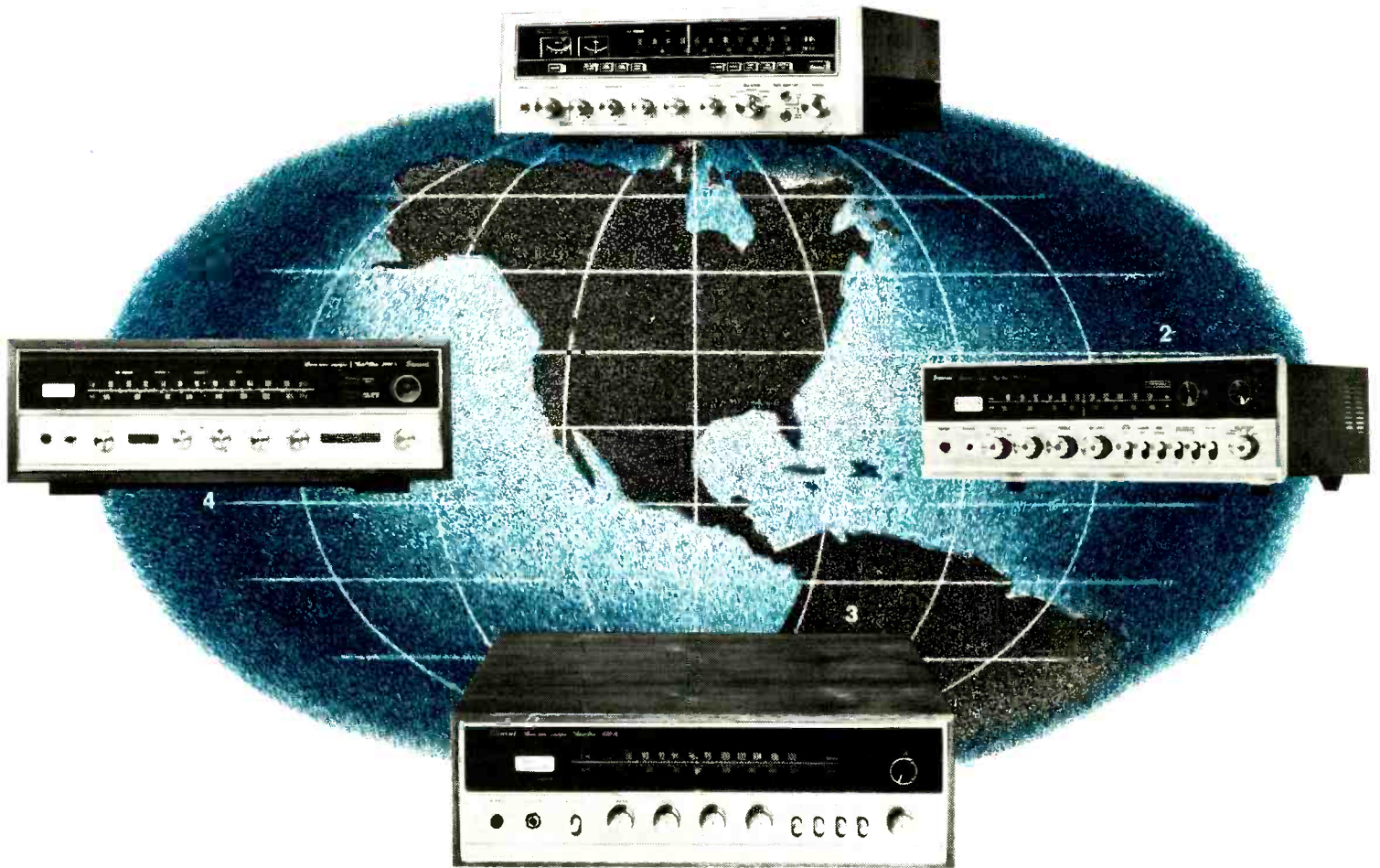
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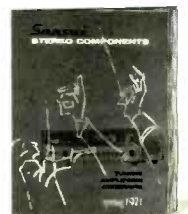


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built-in rear-channel amplifiers. These are rated at 10 watts continuous per channel into 8-ohm loads, with harmonic and intermodulation distortion both under 0.8 per cent. The bass and treble controls have ranges of ± 10 dB at 50 and 10,000 Hz, respectively. Amplifier sensitivity is 150 millivolts, and the signal-to-noise ratio is 80 dB. The SD4A-Q also has the necessary inputs for discrete four-channel sources such as quadrasonic open-reel tapes and Q-8 eight-track cartridges. Both Metrotec units have the tape-monitoring switches and jacks needed to substitute for those on the receiver or amplifier to which they are connected. The decoding circuits have been designed for easy modification should other matrix coefficients come into use in the future. The units are supplied with decorative wood end-panels. Prices: SDK-Q (kit), \$54.95; SDW-Q (wired), \$69.95; SD4A-Q, \$149.95.

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Micro/Acoustics FRM-1 Speaker System



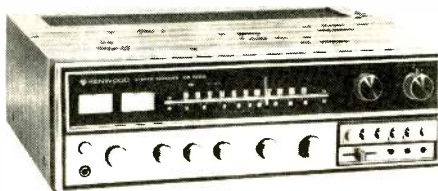
● MICRO/ACOUSTICS' FRM-1 speaker system is designed for flat acoustical-power output from 35 to 18,000 Hz, and for a hemispherical dispersion pattern over that frequency range, thus eliminat-

ing response variations that can occur with conventional systems because of less-than-ideal speaker placement and/or listener location. The FRM-1 (the letters stand for "Full Range Microstatic") is essentially a two-way system with a crossover at approximately 1,800 Hz from the 10-inch air-suspension woofer to an array of five high-frequency cone drivers mounted on a multi-faceted metal frame to achieve the intended dispersion. Two 1 $\frac{3}{4}$ -inch units and three 1 $\frac{1}{4}$ -inch units are used in the assembly, which projects some distance (about 2 inches) from the front of the speaker to avoid interference effects from the edges of the enclosure. Two three-position switches installed on the rear of the cabinet adjust the high-frequency output: one, labeled a DISPERSION control, var-

ies the levels of all except the front-facing tweeter; the other switch affects the outputs of all the high-frequency drivers. In their indicated "normal" positions the switches provide flat frequency response under anechoic conditions. Power-handling capability for the FRM-1 is 60 watts continuous, with 15 watts per channel continuous the recommended minimum amplifier power. The nominal impedance of the system is 4 ohms. Dimensions of the walnut-finish cabinet are approximately 25 $\frac{1}{2}$ x 15 x 10 $\frac{1}{4}$ inches. The grille cloth, which is not shown, is a vacuum-formed acoustically-transparent structure of black foam that conforms in shape to the projecting surfaces of the driver assemblies. Price of the FRM-1: \$139.

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Kenwood KR-7200 AM/Stereo FM Receiver



● KENWOOD's new Model KR-7200 is an AM/stereo FM receiver that provides 55 watts per channel continuous output with 8-ohm loads, both channels driven simultaneously, over the full audio band of 20 to 20,000 Hz. Harmonic and inter-

modulation distortion are both 0.5 per cent at rated output, and the power bandwidth is 10 to 30,000 Hz. The FM tuner section, with an IHF sensitivity of 1.6 microvolts and a 1.5-dB capture ratio, uses an integrated circuit (IC) and three-element mechanical filters in its i.f. stage. Frequency response is 20 to 15,000 Hz ± 0.5 , -1.5 dB; alternate-channel selectivity is 75 dB; and stereo separation is 40 dB at 1,000 Hz and 25 dB at 10,000 Hz. Spurious-response rejection and AM suppression are rated at 100 and 70 dB, respectively.

The receiver has inputs for two magnetic-phono cartridges, two auxiliary sources, microphone, and two tape decks (there are separate tape-monitor

pushbuttons and jacks for each deck, with one set of connectors duplicated by front-panel phone jacks). Signal-to-noise ratios for these inputs, in the order listed, are 65, 55, 75, and 75 dB. The microphone input, which is mixed into both channels equally, has its own slider-type level control. The three tone controls—for bass, treble, and mid-range—are of the step type; bass and treble cover a range of ± 12 dB at 100 and 10,000 Hz, while the mid-range control acts over ± 8 dB at 1,000 Hz. Other front-panel facilities include volume and balance controls (concentrically mounted), signal-strength and zero-center tuning meters, a rotary speaker selector that switches up

(Continued on page 20)

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EQUIPMENT

to three stereo pairs (including two combinations of two pairs, and an OFF position for headphone listening via the adjacent phone jack), a rotary mode switch,

and the input selector. The FM interstation-noise muting, loudness compensation, and low- and high-frequency filters are all switched by pushbuttons. A

wooden cabinet is supplied with the KR-7200, which has dimensions of 17 $\frac{1}{8}$ x 5 $\frac{3}{4}$ x 14 inches. Price: \$499.95.

Circle 117 on reader service card

Tandberg 9000X Stereo Tape Deck



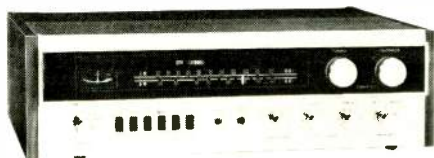
● TANDBERG has introduced its first three-motor, open-reel tape deck, the 9000X. Available in half-track and quarter-track versions, the 9000X has separate heads for erase, record, and

playback, and a fourth "cross-field" head to apply the recording bias to the tape. The transport, which is fully solenoid operated, incorporates logic circuits to govern tape motion and to permit instantaneous switching from one operating mode to any other. Tape hold-back tension is kept correct and constant by a built-in servo-mechanism. The three operating speeds—7 $\frac{1}{2}$, 3 $\frac{3}{4}$, and 1 $\frac{7}{8}$ ips—are maintained within a 1 per cent tolerance, with wow and flutter rated at 0.07, 0.14, and 0.28, respectively. Indicator lights behind the transport pushbuttons show the operating mode selected. The recording- and playback-level controls—one for each channel—are of the slider type, and the recording-level meters are designed for equalized peak-reading response rather than VU charac-

teristics. Source/tape monitor buttons are separate for the two channels, and a sound-on-sound selector permits transfer from left to right or right to left as new material is added. The stereo headphone jack has a 5-milliwatt output and will drive 8-ohm phones. The transport accommodates reels of up to 7 inches in diameter. Frequency responses for the various speeds are: 40 to 22,000 Hz (7 $\frac{1}{2}$ ips), 50 to 16,000 Hz (3 $\frac{3}{4}$ ips), and 50 to 9,000 Hz (1 $\frac{7}{8}$ ips), all ± 2 dB. Low-noise/high-output tape is specified. The signal-to-noise ratio for a recording level producing 3 per cent distortion is 58 dB. The microphone inputs are for low-impedance microphones. The 9000X deck measures about 16 x 15 $\frac{3}{4}$ x 7 inches; the base is in walnut. Price: \$649.50.

Circle 118 on reader service card

Sherwood Model S-7200 AM/Stereo FM Receiver



● SHERWOOD's latest receiver is the Model S-7200, an AM/stereo FM design with an FM sensitivity of 1.8 microvolts and a 1.9-dB capture ratio. The continuous-power output, both channels driven with 8-ohm loads, is 40 watts per channel, referred to harmonic and inter-

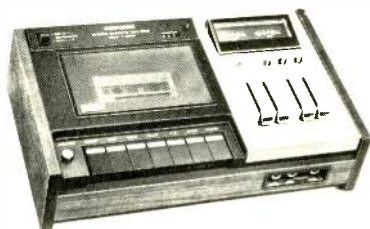
modulation distortion levels of 0.7 per cent. (Distortion is 0.25 per cent or less at lower outputs.) The power bandwidth is 12 to 35,000 Hz, and noise levels are -80 dB for high-level inputs and -60 dB for the magnetic-phono inputs. The amplifier section has a frequency response of 20 to 20,000 Hz ± 0.5 dB. The FM section's stereo separation is 40 dB at 1,000 Hz. Alternate-channel selectivity is 60 dB, and image, i.f., and AM rejection are 80, 85, and 60 dB, respectively.

The Model 7200 takes up to two pairs of stereo speakers, with front-panel switching to energize either or both pairs, or turn off all speakers for headphone listening via the adjacent phone jack. The bass and treble controls span a range of ± 12 dB at 100 and 10,000 Hz, respectively. Tape monitoring, FM interstation-noise muting, loudness com-

ensation, mono/stereo mode, and the high-cut filter are all pushbutton-operated. There is also a pushbutton labeled 4 CHANNEL that controls a special set of rear-panel inputs and outputs for the connection and operation of a four-channel decoder of the user's choice. (This feature can also double as a second tape-monitoring facility if desired.) The standard input facilities include provision for two high-level auxiliary sources as well as magnetic-phono cartridge, and there is a tape-output "dubbing" phone jack on the front panel to duplicate the phono-jack connectors in the rear. The tuning meter reads signal strength for AM and channel center for FM. The Model S-7200's dimensions of 18 $\frac{1}{2}$ x 5 $\frac{3}{4}$ x 16 inches include the walnut cabinet supplied. Price: \$299.95.

Circle 119 on reader service card

Pioneer T-3500 Stereo Cassette Deck



● PIONEER has a new stereo cassette deck, the Model T-3500, with pushbut-

ton-switchable recording bias that provides correct adjustment for standard, low-noise/high-output, and chromium-dioxide cassette tapes. The individual recording- and playback-level slide controls are separate for each channel; recording levels can be set via the two recording-level meters before the tape is set in motion if the record-interlock push key is depressed alone. The T-3500's end-of-tape mechanism affords the option of automatic shutoff and disengagement of drive mechanism or automatic ejection of the cassette as well, depending on the position of a lever switch at

the upper left of the transport. The record/playback head is of the crystal-ferrite type. Frequency response is 40 to 12,000 Hz with standard tape, 40 to 13,000 Hz with low-noise/high-output formulations, and 40 to 15,000 Hz with chromium dioxide. The signal-to-noise ratio is better than 45 dB, and wow and flutter are below 0.14 per cent. Microphone inputs and a stereo headphone jack are recessed into the front edge of the wood base. Dimensions: approximately 14 $\frac{1}{4}$ x 4 $\frac{3}{4}$ x 9 inches. Price: \$199.95.

Circle 120 on reader service card

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AUDIO QUESTIONS and ANSWERS

By **LARRY KLEIN** *Technical Editor*



Dolby For Discs?

Q. *From time to time I have read that Dolby Laboratories is working on a noise-reduction system for phonograph records. If this is true, when will it be released?*

ALLEN GRAIZ
San Francisco, Cal.

A. For readers new to the noise-reduction question, it should be explained that the professional (A-Type) Dolby is used in the production of the tape masters for most of today's new discs. The Dolby A system prevents noises originating in the taping process from being transferred onto the disc. However, what Mr. Graiz is asking about is the possibility of a disc with Dolby "equalization," one designed to be played through a Dolby adapter. Such a technique would remove the noises that arise during disc production and playback.

Dolby Labs tells me that they have had an experimental home disc noise-reduction system in the laboratory since 1969, but that they have two reasons for not marketing it at this time. One reason, a technical one, is that any disc noise-reduction system would have to incorporate some means of reducing the noise of rumble, scratches, ticks, and pops as well as surface hiss, which means that the circuits would have to be much more complex than those in the current Dolby B system used for tape and FM. The confusion that another (a third) Dolby system might create could retard, rather than aid, progress. The industry (and the market) probably needs to digest four-channel—just to mention one major source of uncertainty at the moment—before so important a move as the introduction of Dolby discs could be successfully carried out.

From Dolby's viewpoint, a second reason for waiting is the present uncertainty as to the respective future positions of tapes and discs. Because of the rapid improvement in the sales figures and technical quality of prerecorded cas-

ettes, it could be that by the time a Dolby disc system was tested and accepted by manufacturers, the idea of paying even a small premium for the improvement of disc quality might seem hardly worthwhile.

Listening vs. Lab Tests

Q. *Many audiophiles and dealers claim that certain components sound better than others in listening tests, although their measurements are not significantly better. One dealer ran A-B-C-D listening comparisons of four costly top-of-the-line preamplifiers. All of them had virtually unmeasurable distortion and flat frequency response, yet some sounded better than others. I have been told that an equivalent situation exists with power amplifiers. Some sound better than others despite the fact that they all have insignificant distortion at normal operating levels. Is there any theory that will explain this?*

ROBERT ALLEN
Hollywood, Cal.

A. A prerequisite for a scientific investigation of any phenomenon is the elimination of variability in every factor *except* the specific one being investigated. It has been my experience that most listening-test situations don't come close to fulfilling this qualification. The preamplifier comparisons you mention provide a good case in point. The premise of the tests was that a valid listening comparison could be made if all the preamplifiers were being fed by the same phono cartridge and were feeding the same power amplifier driving the same set of speakers. Of course, all tone controls were set flat and the output levels of the equipment were carefully matched. On the face of it, such a setup would seem to provide the opportunity for valid listening comparisons. However, it did not—for at least one very good technical reason.

We have mentioned in past issues that the frequency response of most magnetic cartridges depends to some degree upon

the value (in picofarads) of the capacitive load the cartridge is working into. This is not to say that either the lowest or the highest possible capacitance is best, but rather that most cartridges have a preferred capacity range, and deviations in either direction can result in peaks, dips, and rolloffs in their high-frequency response. The capacitive load consists of the record player's lead capacity and the preamplifier's input capacitance. Both of these factors vary radically from brand to brand, and therefore, when one switches among several preamplifiers, one is also probably switching the amount of capacitive load seen by the cartridge and hence the cartridge's frequency response. This is not to say that the preamps may not, in and of themselves, sound different, but obviously, listening judgments have no validity unless the phono cartridge feeding the preamp is working into the same capacitive load in every case.

In respect to power amplifiers, there are a few electronic factors (I can also postulate a number of psychological ones) that may be responsible for what some of our readers report hearing. As our report on the high-power amplifiers revealed (May 1972), it is very easy to drive even a 200-watt amplifier into clipping distortion on certain types of program material. If two amplifiers have the same continuous power rating, the one with the higher music-power rating may sound superior on signals with brief high peaks. But if two excellent amplifiers of similar specifications are both operated below clipping (an oscilloscope could confirm this), then we would have to look for other factors to explain audible differences.

I discovered many years ago that, in A-B comparisons, amplifier output levels must be adjusted to closer than one decibel or the louder of the two will sound superior. As a matter of fact, level differences that were too small to be heard as differences in loudness appeared as differences in quality. These apparent quality differences subsequently vanished when the levels were truly matched.

It has been observed that some power amplifiers react peculiarly to the sometimes complex inductive/capacitive load presented by the crossover and input network of some speaker systems. For example, with a few big electrostatic speaker systems, the problem faced by the amplifier is *not* the capacitive load, but rather the load of the speaker's input-matching transformer. This is also true of some dynamic speaker systems. It is quite possible that, all things being equal, some excellent amplifiers will therefore sound much better—or worse—than others with certain speakers. However, I don't believe that this is a consideration with the vast majority of speakers and amplifiers.

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Dropout	0
Saturation Level (dB)	+15.0
Signal to Noise Ratio (dB)	63
Erasure (dB)	69

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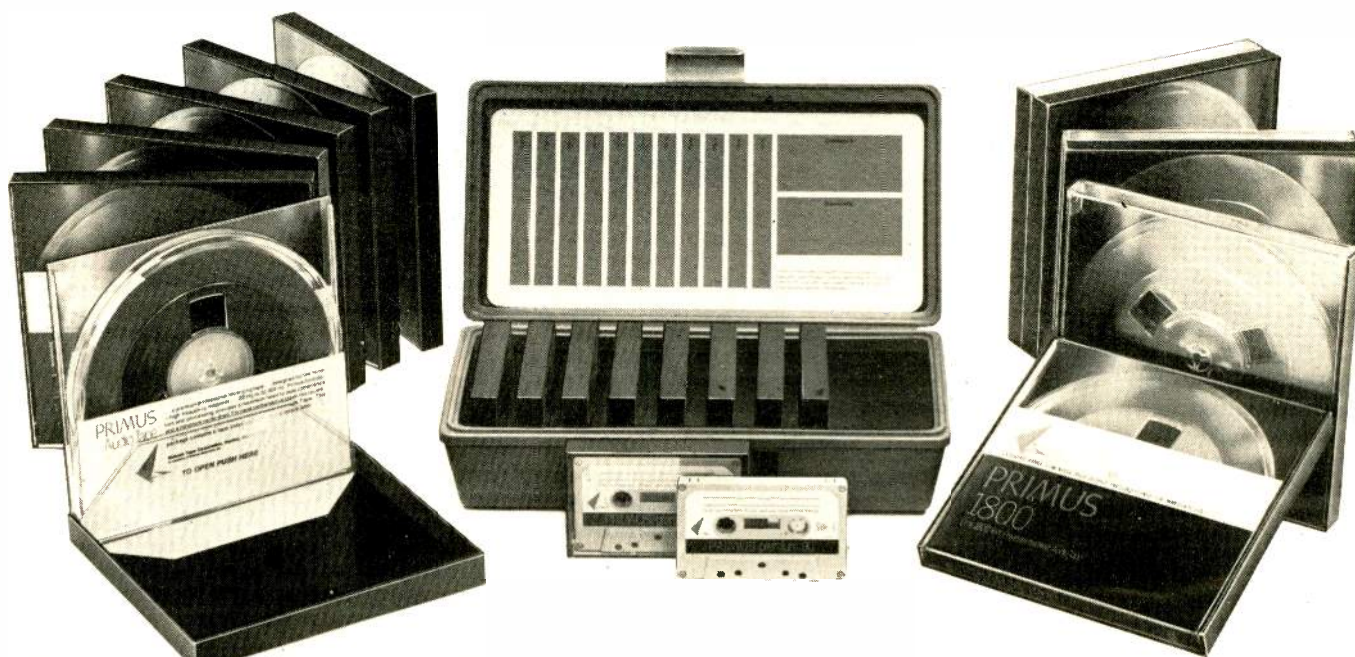
Offer 2—Ten C-60 or C-90 screw type cassettes, also loaded with superb quality Low Noise, High Output, tensilized polyester backed tape. Guaranteed non-jam mechanisms. Each cassette individually packaged and

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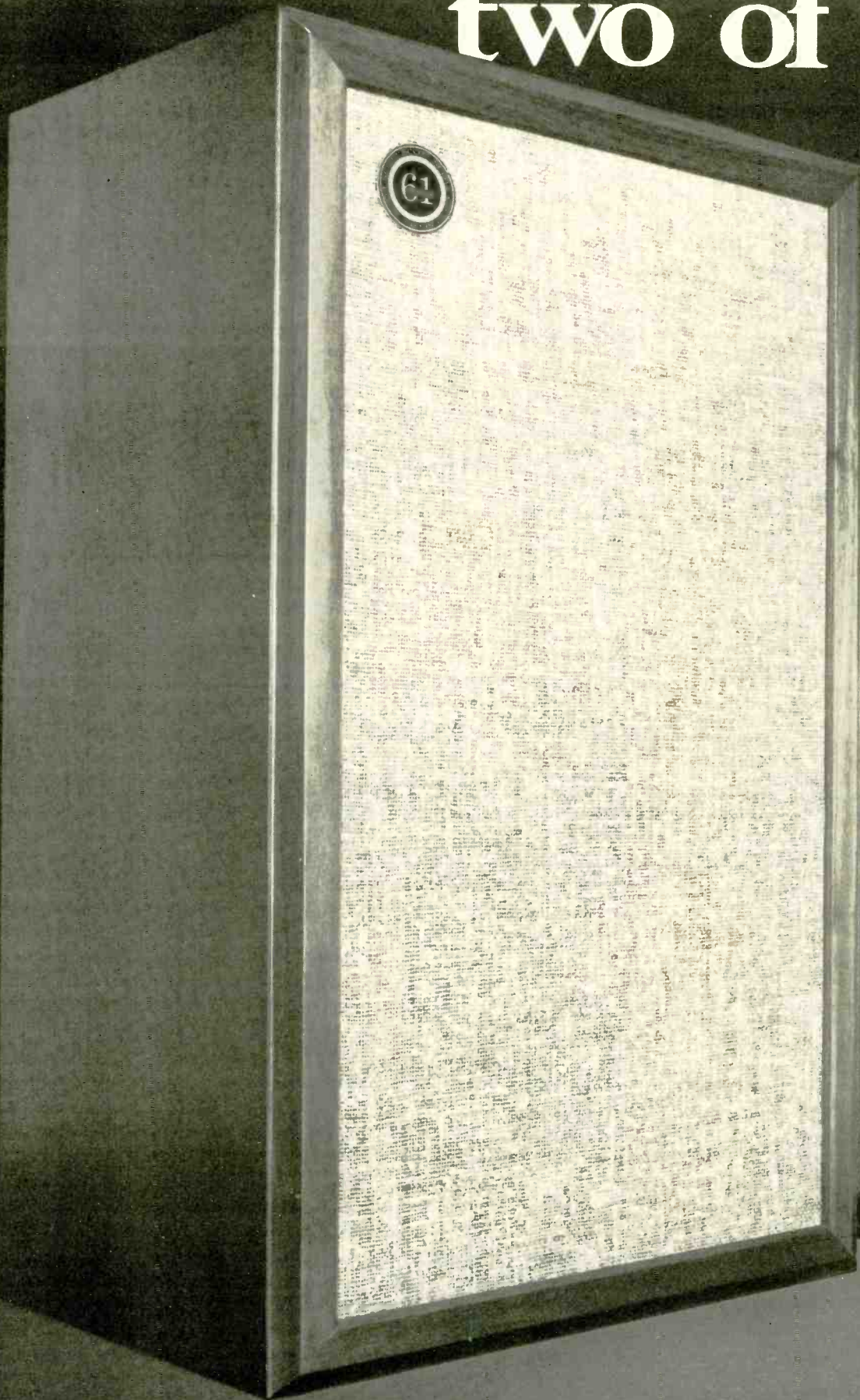
THE BALANCE CONTROL

IF EVERYTHING involved in music reproduction were always as it should be, there would be no need for the balance control. But in this imperfect world there are always later adjustments to be made. Sometimes a room arrangement will dictate that one speaker of a stereo pair must be closer to the listening area than the other. Occasionally a disc or tape has one channel louder than the other because of an accident during the recording or manufacturing process. Because of the way our ears and brain function, the stereo image shifts in the direction of the louder sound source (speaker) if there is an imbalance between the channels, and some of the spread and spaciousness of the image is lost when it does so. But when imbalances occur (for the above or for other reasons), the balance control is there to correct them.

The balance control can be adjusted for "zero" or equal balance by playing a mono disc, an FM broadcast, or perhaps a mono tape you have specially recorded. The control should be set so that the sound seems to come from a point midway between the two speakers. (Incidentally, make sure that the mid-range and tweeter-level controls on both speakers are set to the same point—particularly the mid-range. A "hot" mid-range can cause a speaker to sound much louder than one whose mid-range is more in balance with the higher and lower frequencies.) If you cannot achieve a centered sound source with the balance control in the centered position, there may be a gain difference between the two channels of your amplifier, or output differences between the channels of your phono cartridge or tuner. If the problem appears to be internal to the amplifier and can be corrected with only a slight offset of the balance control, you might simply pull the knob off its shaft (check for set screws first) and reinstall it in the twelve-o'clock position.

Balance controls come in two types, and one works as well as the other. One type simply lowers the level of the louder speaker (that is, the left speaker when the control is being rotated right), and the other raises the level of one speaker as it drops that of the other. Keep in mind that balance controls have different *tapers* or rates of action (see last month's column); a control on one unit may have to be turned to three o'clock to accomplish what that on another does at one o'clock. This is, however, of no practical significance. What *can* be troublesome, or at least inconvenient, is equipment that has no balance control at all. Instead there are separate volume controls for each channel, often concentrically mounted on the same shaft axis and "friction-clutched" so that both turn together unless one is held while the other is rotated. This may appear to be a satisfactory system (it is to the manufacturer, who saves money thereby), but it frequently happens that the right/left balance changes as the overall volume is turned up or down because of slight differences in the tapers of the two controls. Furthermore, any offsetting of one control or the other will result in a shifting stereo perspective as the volume level is changed. A system that uses a *separate* balance and volume control is therefore to be preferred.

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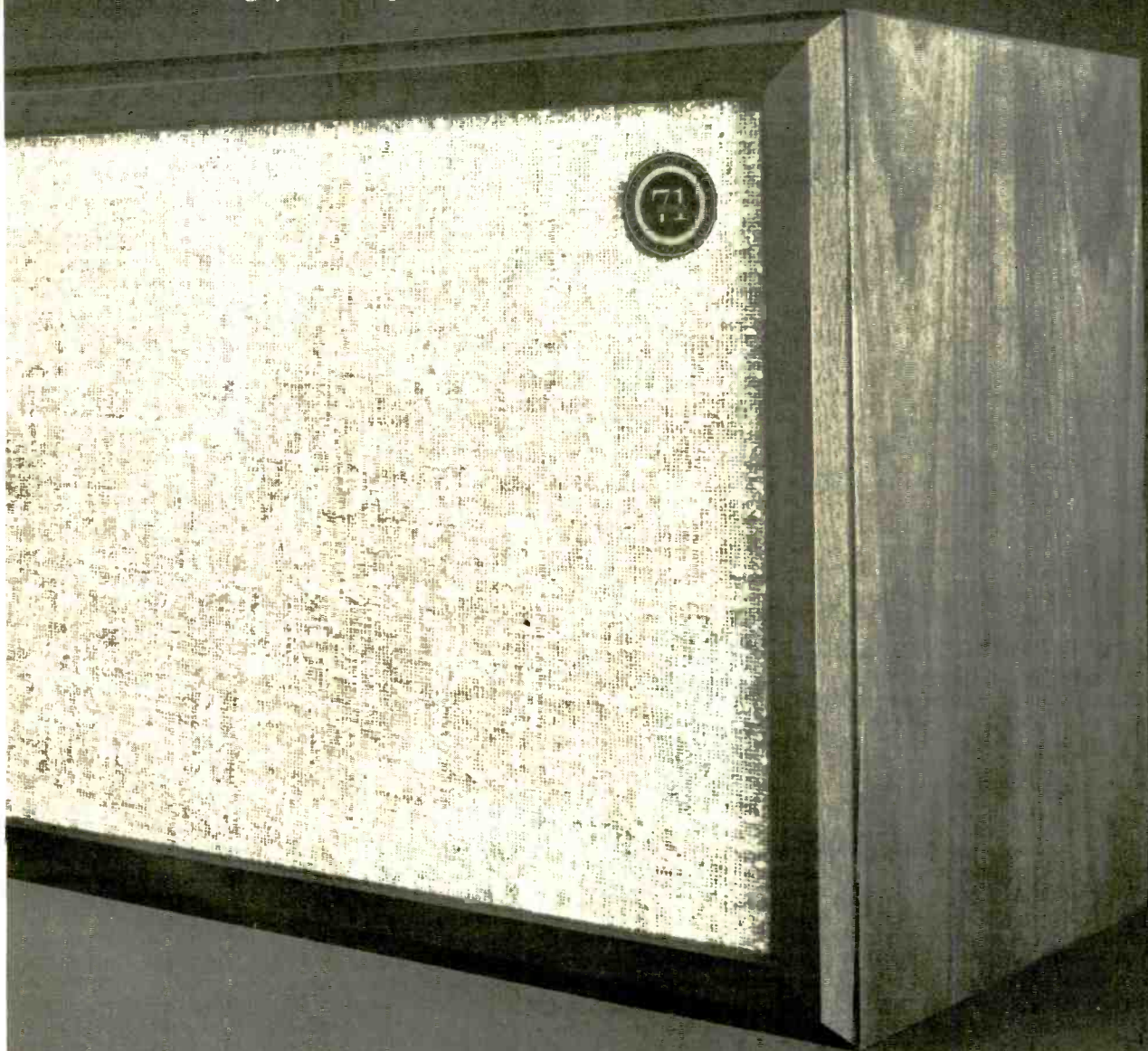
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We're so pleased with Peter's new designs that we challenge you to ask your Scott dealer for a

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TECHNICAL TALK

By JULIAN D. HIRSCH

● **MEASURING CAPTURE RATIO:** In AM broadcast reception, as we all know, interference from distant stations can be ruinous; even when the distant stations are much weaker, they are frequently heard along with the local station. The *capture ratio* of an FM tuner describes its ability to respond *only* to the stronger of two (or more) FM stations on the same frequency. In fact, one of the basic advantages of FM reception is its ability to reject the weaker of two signals on the same frequency. True, there is a small overlap region where two signals of approximately equal strength will interfere with each other, but, in a good tuner, this interference region is very narrow. In an *ideal* tuner, only the stronger signal would be heard even if the difference between the two signals were infinitesimal. Of course, this ideal is unattainable in practice (it would correspond to a capture ratio of 0 dB), but it is possible for a signal to “capture” a receiver from another signal only 1 dB or so weaker.

The measurement of capture ratio is defined by an IHF Standard. First, a 100 per cent modulated FM test signal from a signal generator is applied to the tuner, and the audio-output voltage from the tuner (or tuner section of a receiver) is observed on a meter. A second signal, this one unmodulated, from another generator set to the same frequency is fed to the tuner and its level gradually increased until the audio output of the original signal drops 1 dB. The r.f. output level of the *unmodulated* (second) generator at this point is noted. A further increase in the second generator’s output causes the audio-output signal produced by the first generator to drop rapidly. When the signal is 30 dB below the original reference level, the output level of the unmodulated generator is again noted.

For the purposes of this measurement, the drop of 1 dB in audio level represents the start of capture of the tuner by the unmodulated signal, and the

–30-dB point represents complete capture, or suppression of the weaker modulated signal. The ratio of the two output levels of the unmodulated signal generator is next converted to decibels. The decibel figure is then divided by two to obtain the capture ratio, since we have actually gone from full capture by one signal to full capture by the other.

This appears to be a straightforward procedure, but there are some problematic areas. The tuner and both generators must be on exactly the same frequency, since the slightest off-frequency operation of any of them can seriously degrade the capture effect. We therefore trim the frequency of one or both generators for maximum capture effect as we make the measurement. This helps meet the intent, if not the precise wording, of the IHF Standard. An alternate approach, which we have tried with equivalent results, is to monitor the generator frequencies with a digital frequency counter to assure their identity.

The second problem is the choice of signal levels. The IHF Standard calls for measurements at a number of input levels, down to the IHF Usable Sensitivity rating (about 2 microvolts for a good tuner). Anticipating some variation in capture ratio with signal level, the IHF allows the 1,000-microvolt measurement to be used for the published rating.

This variation in capture ratio with signal level has caused some grief to us, as well as to some manufacturers whose products we have tested. As we have often mentioned in our equipment reports, it has been difficult for us to verify the manufacturer’s ratings for capture ratio. This has worked both ways: our measurements were frequently higher than rated (not as good), but in many cases our capture-ratio numbers were better than those given by the manufacturer.

Recently, we made a study of the problem and have now resolved it to our satisfaction. Since we

TESTED THIS MONTH

●
Shure M91ED Phono Cartridge
Jensen Model 3 Loudspeaker
Heath AR-1500 Receiver Kit
Phase Linear 400 Power Amplifier

have not always used a 1,000-microvolt signal level for our tests, we have been partially guilty of a procedural error. Many tuners, particularly those with very good sensitivity, quieted so effectively at low input levels that we fell into the trap of measuring capture ratio with an input as small as 10 microvolts. Since the results of these tests often agreed closely with the manufacturer's ratings, we did not appreciate that the capture-ratio performance of some tuners was much more sensitive to level than that of others. As an example, one receiver we recently tested had a rated capture ratio of 2 dB with a 1,000-microvolt test signal. Our measured figure was 1.6 dB, and even at 100 microvolts it was 1.8 dB. However, at 10 microvolts the capture ratio had degraded to 3.1 dB, and at 4 microvolts it was 6.7 dB! On the other hand, at 10,000 microvolts and higher inputs, the capture ratio was between 0.9 dB and 1 dB.

To avoid ambiguity in our test results, we will in the future adhere closely to the IHF recommended level of 1,000 microvolts—but we will also check the capture ratio at levels as low as 10 and as high as 10,000 microvolts. Data we have seen indicate that the capture ratio of some tuners varies little over this full range, while other tuners show a pronounced worsening of capture ratio at low levels.

What is the practical significance of this characteristic? In most cases, the elimination of an unwanted station on the same frequency is not the problem, although this situation could arise in locations midway between two metropolitan areas. The real advantage of a good capture ratio is that it reduces multipath distortion. Especially in urban areas, the same FM signal may be received simultaneously from several directions, because it is re-

flected to the receiving antenna from natural or man-made objects surrounding it. The phase shifts and time delays introduced by multipath reception can cause the direct (desired) signal level to fall momentarily to, or below, the level of the reflected signals. This is heard as distortion—varying in degree from a barely noticeable edginess in the sound to severe garbling—as the reflected signals tend to “capture” the tuner from the direct signal.

No matter how good the capture ratio, multipath reception where the reflected signals can exceed the level of the direct signal will always be distorted. Eliminating this is a job for a good directional antenna. More often, fortunately, the direct signal will predominate, and here the ability of the tuner to completely reject the weaker reflected multipath components is crucial. It is difficult to say exactly how good a capture ratio is required, since this depends so much on individual circumstances. Capture-ratio values larger than 4 dB (at 1,000 microvolts) are certainly undesirable, and many of the best tuners have capture ratios between 1 and 2 dB.

It would appear that a good capture ratio at 1,000 microvolts is only part of the story. In the future, measurements at various input levels should provide insight into the differences between various tuners and receivers. Unfortunately, there is no way in which we can convert some of our past measurements of capture ratio to a 1,000-microvolt basis. For what it is worth, in each instance where our measurement was poorer than the manufacturer's ratings, we have been able to establish that we used a relatively low test-signal input level, and we are willing to stipulate, therefore, that these products almost certainly met their manufacturer's rated capture-ratio specifications.

EQUIPMENT TEST REPORTS

By Hirsch-Houck Laboratories

Shure M91ED Phono Cartridge



● IT HAS been the policy of Shure Brothers to make continuing improvements in their phono cartridges without necessarily assigning a new model number. This on-going product improvement has now been applied to the M91E cartridge, which since its inception has provided performance close to that of the top-of-line V-15 at a substantially lower price. The latest model, called the M91ED, uses the original cartridge body but is fitted with a new stylus that has slightly lower mass (because of the use of a “nude” diamond) and hence higher “trackability.” The N91ED stylus can be identified by its yellow color; it is

completely interchangeable with the older N91E (black) stylus. Anyone replacing a stylus on a M91E with the N91ED stylus (\$26) will be automatically upgrading it to the M91ED.

Like the M91E, the M91ED is rated to operate at stylus forces from $\frac{3}{4}$ to $1\frac{1}{2}$ grams. The “trackability” specification, which is given in centimeters per second (cm/sec) of recorded velocity, has been increased by about 10 to 15 per cent at mid frequencies, and by about 5 per cent at high frequencies. Other specifications remain unchanged. The cartridge price is \$54.95.

● *Laboratory Measurements.* In our laboratory, the Shure M91ED tracked the high-level 32-Hz bands of the Cook Series 60 record at 0.7 gram, and required 1.5 grams to reproduce the 30 cm/sec 1,000-Hz bands of the
(Continued on page 32)



Pickering **100%** Music Power Cartridges "tell the truth, the whole truth and nothing but the truth."

There is only one truth in recorded music—the sound that is in the record grooves.

In the reproduction process, a lot of things can distort the truth.

To begin with, the cartridge.

An inefficient cartridge can rob music of its instrumental definition, of its overtones and harmonics in the upper frequency range. In these important audio frequencies, some cartridges suffer as much as a 50% loss in music power. Which means that what you are hearing is a half-truth.

All Pickering XV-15 cartridges deliver 100% Music Power. They reproduce evenly across the entire musical spectrum. They don't add. They don't subtract. They don't distort.

What's more, every Pickering XV-15 is designed to provide this optimum performance with specific record players. So, when you buy a Pickering XV-15 cartridge, we ask you to check its DCF (Dynamic Coupling Factor) rating with our DCF chart first, to make certain you get the model that's best for you. That way you just spend what you have to to get at the truth. In price ranges to suit your equipment. For more information write: Pickering & Co., Inc., Dept. V, 101 Sunnyside Blvd., Plainview, New York 11803.

 **PICKERING**

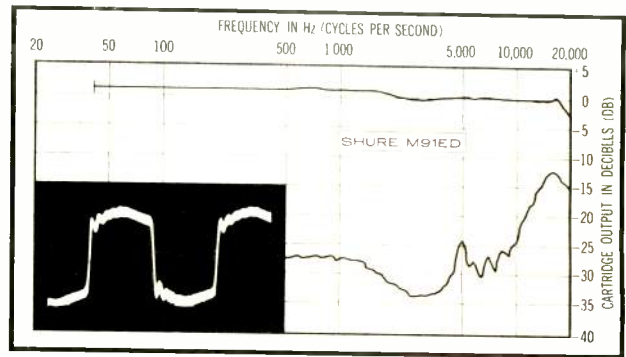
"for those who can **hear** the difference"

All Pickering cartridges are designed for use with all two and four-channel matrix derived compatible systems.

Fairchild 101 record with minimum distortion. We measured its frequency response at a 1-gram force, using the recommended load of 47,000 ohms shunted by a 480-pi-farad capacitance. (The capacitance load was somewhat different for our previous M91 tests.) The response was flat within +2, -3 dB up to 20,000 Hz. Stereo crosstalk was typically -20 to -30 dB up to 10,000 Hz, and was still -12 dB at 20,000 Hz. The cartridge output was about 6 millivolts per channel from the 3.54 cm/sec bands of the CBS STR-100 record. A 1,000-Hz square wave was reproduced with a slightly rounded top and a couple of cycles of low-level ringing. The IM-distortion measurements, using the RCA 12-5-39 record, showed very low distortion (about 0.6 per cent, probably the residual of the record) up to about 15 cm/sec velocity. With a 1-gram tracking force the distortion increased rapidly at velocities exceeding 19 cm/sec, but at 1.5 grams the M91ED tracked the 27.1 cm/sec band with only 2.2 per cent distortion - which is exceptionally fine performance, and slightly better than the previously tested M91E was able to achieve.

● **Comment.** We were unable to make any quantitative tracking measurements, but with the Shure Audio Obstacle Course test record there was only a very slight audible mistracking of the highest levels of the orchestral bells, bass drum, and piano. Increasing the force to 1.5 grams cured the bass drum mistracking, but had no effect on the tracking of the other material.

We substituted an N91E stylus for the N91ED and rechecked the bands which had mistracked. Differences in performance between the two styli were difficult to detect by ear. This is not too surprising in view of the modestly increased "trackability" rating of the M91ED (at levels from 0.5 to 1.5 dB higher, depending on the fre-

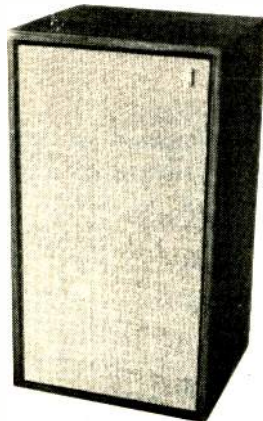


The upper curve represents the averaged frequency response of the cartridge's right and left channels. The distance (calibrated in decibels) between the two curves represents the separation between channels. The oscilloscope photograph of the cartridge's response to a 1,000-Hz square wave is an indication of a cartridge's high- and low-frequency response and resonances. Most program material on discs has velocities well below 15 cm/sec, and it only rarely reaches 25 to 30 cm/sec. Distortion figures shown are therefore not directly comparable with figures obtained on other audio components, but are useful in comparing different cartridges.

In any case, the new cartridge is at least as good as the very fine original, by any test we could apply, and could well be superior in certain high-stress situations.

For more information, circle 105 on reader service card

Jensen Model 3 Loudspeaker



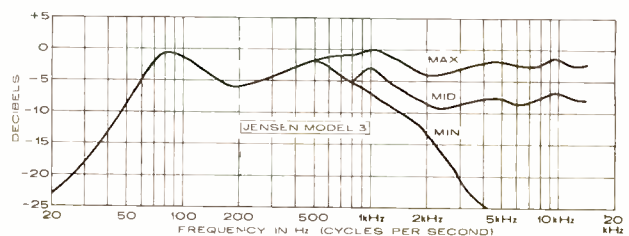
● AS PART of its restructuring program begun last year, Jensen Sound Laboratories has organized its line of speaker systems into six models covering a price range from \$30 to \$198. The Model 3, a compact, two-way system, falls in price just below the middle of the group. The Jensen Model 3 is an 8-ohm system with a 10-inch long-throw woofer and a 3½-inch cone tweeter. Its fully sealed walnut-veneer enclosure measures 22½ x 12¼ x 10¾ inches and weighs 27½ pounds. The woofer has a four-layer voice coil and a rolled plastic-foam edge surround. The tweeter takes over above 800 Hz, and is rear-isolated by a compartment within the enclosure. Its level is continuously adjustable over a wide range by a control

recessed into the back of the cabinet next to the handy push-type insulated speaker-lead binding posts. The system carries a 40-watt power rating.

Jensen's warranty, among the most liberal in the industry, covers defects in material and workmanship for five years, and includes a shipping carton and transportation costs to and from the factory. Suggested selling price: \$75.

● **Laboratory Measurements.** The Model 3 had an exceptionally flat frequency response, varying only ±2.5 dB from 60 to 15,000 Hz with the tweeter level set at maximum. With a 1-watt drive level, the bass distortion reached 5 per cent at 55 Hz and 10 per cent at 47 Hz. When the output was maintained at a sound-pressure level (SPL) of 90 dB (as measured 3.3 feet away from the grille), the distortion was 5 per cent at 61 Hz and 10 per cent at 57 Hz.

(Continued on page 34)



Loudspeaker response curves in general cannot be compared with the smoother curves obtained with some other components because of the difficulty of eliminating effects of room acoustics.

OUR NEW SPEAKER SYSTEMS HAVE A LOT OF CHARACTER

Jensen introduces a whole new concept in speaker system design. We call it Total Energy Response. And you never heard such woofing and tweeting.

That's because our Total Energy Response design gives each new Jensen Speaker

System an even fuller, richer sound than ever before.

It's a difference you can actually hear, when you compare our systems to any others. In every price category, Jensen Speaker Systems give the

best performance per dollar on the market.

Consider these three new systems from Jensen. You'll find more features, matched components and the best 5 year warranty around.



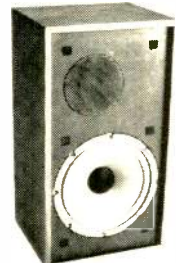
Model 1. It's what happened when we crossed a woofer with a tweeter. And got a two element, full range system with an 8" driver. Only \$30.



Model 2. Such harmony from a two way system! With 8" woofer, 3½" direct radiating tweeter. At \$48 you get a lot more than you're paying for.



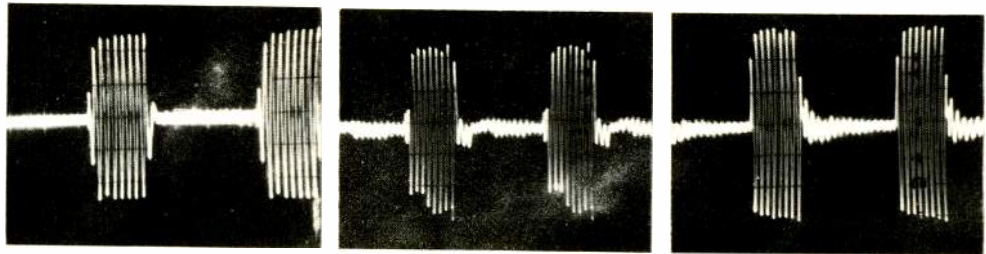
Model 3. Perhaps you noticed the deeper woofing? Right. There's a 10" woofer and 3½" direct radiating tweeter enclosed in this two way system. Incredible for only \$75.



JENSEN SOUND LABORATORIES

A DIVISION OF PEMCOR, INC. 57 HILLER PARK, ILLINOIS 60176

The Model 3 had very good tone-burst response at all frequencies, as indicated by these oscilloscope photos taken at (left to right) 100, 500, and 5,000 Hz.



The tone-burst response was very good at all frequencies, with no signs of spurious outputs or sustained ringing. The efficiency of the Model 3 proved moderately low, with about a 0.5-watt drive required for a 90-dB SPL in the octave centered at 1,000 Hz. A 15-watt-per-channel amplifier should easily drive the speaker. The system impedance was close to the nominal 8-ohm rating over most of the audio-frequency range, measuring between 6 and 12 ohms from 20 to 20,000 Hz except for the bass resonance rise to about 40 ohms at 68 Hz.

● *Comment.* As its smooth frequency response implies, the Jensen Model 3 is a very natural-sounding reproducer. In our simulated "live-vs.-recorded" listening com-

parison (in which we would give it a "B" rating), it had a slight mid-range coloration and (at times) a detectable loss in the octave between 10,000 and 20,000 Hz. The latter was easily corrected with the amplifier tone controls. The high-frequency dispersion was fairly good, but there was a detectable loss of the highest frequencies at off-axis angles of 60 degrees or greater. In general, the Model 3 performed audibly as a smooth, well-balanced system, with a subjective bass performance at normal listening levels that often seemed considerably more potent than the response curve might suggest. There are a number of fine speakers in the \$75 price range, and the Model 3 clearly belongs among them.

For more information, circle 106 on reader service card

Heath AR-1500 AM/FM Receiver: A Note for the Kit Builder

IN ORDER to provide a test report on the Heath AR-1500 AM/stereo FM receiver at the earliest possible date, STEREO REVIEW's editors decided to test an assembled unit before the kit was available. Since the appearance of that report (November 1971), we have built an AR-1500 from a kit in order to determine the time and level of expertise likely to be required of anyone undertaking the project.

"Project" is certainly the correct word, for although the construction of the AR-1500 has been considerably simplified over that of the previous AR-15, building an electronic device of the AR-1500's complexity and sophistication involves a major commitment in time and dedication. Our kit builder judges that no single step in the assembly process will pose difficulties for anyone who has mastered the easily acquired skills of soldering. But the steps in the 245-page construction manual are numerous, necessitating a methodical, unhurried working pace with frequent pauses to check for unsatisfactory or missed connections. On the other hand, the manual assumes that the builder has no previous kit-building experience and no knowledge of electronics. Instructions for each step are admirably complete and unambiguous, and large, clear diagrams illustrate each assembly procedure.

The construction of the AR-1500 is based on ten printed-circuit boards to which the builder solders parts from designated envelopes (the parts for each board are packaged separately). The boards are plugged into sockets mounted within the sheet-aluminum chassis; these sockets are hinged so that each board can be pivoted outward for inspection and testing while the receiver is turned on. Point-to-point wiring within the chassis is simplified by the use of prefabricated cable harnesses, with wires color-coded and already cut to the prescribed lengths. Each board is tested (and, if necessary, adjusted) as it is installed by means of built-in test probes and circuits that "read out" on the meter that later serves as the receiver's signal-strength indicator. Approximately one half of the construction manual is given over to these tests and to the troubleshooting procedures to be followed

should any of them fail to check out. All adjustments requiring external test instruments have been permanently made at the factory, and the receiver should require no further attention during its operating life.

Since heat-sensitive integrated circuits and printed-circuit boards are used extensively in the AR-1500's construction, a low-wattage (25 watts or so) pencil-type soldering iron will be required. Those with no previous soldering experience are urged to study the short course on soldering in the Heath "Kit Builders Guide" packed with the unit, and to practice with a few bits of scrap wire before beginning the kit.

It is difficult to put a construction-time figure on the Heath AR-1500, work habits varying as they do from individual to individual, but the builder should plan on spending at least 35 hours on the kit, and should not be surprised if this estimate is exceeded by a considerable margin.

For those who missed the original test report on the Heath AR-1500, copies of the November 1971 issue are available at \$1.00 each from Ziff-Davis Service Division, Dept. BCSR, 595 Broadway, New York, N.Y. 10012. Space does not permit reprinting the entire report, but our final remarks bear repeating:

What does one have after the AR-1500 is completed? In our judgement, a state-of-the-art unit whose performance equals or surpasses that of any receiver—or even combination of separate components—we have tested. (Of course, there are a few separate power amplifiers with higher power ratings than the AR-1500.) In sound quality and ease of operation, and in overall suitability for its intended use, one could not expect more from any high-fidelity component.

Careful study of other fine receivers and separate tuners and amplifiers will certainly reveal specific operating or convenience features not included in the AR-1500 that may make them more suitable for your needs. But if you want the most sensitive and powerful stereo receiver on the market, and are willing to invest time in its construction, you don't have to look beyond the Heath AR-1500.

The price of the Heath AR-1500 AM/stereo FM receiver kit is \$379.95.

For more information, circle 107 on reader service card

Only the sound is heavy.

Koss breaks the lightweight sound barrier with a revolutionary new High Velocity Stereophone.

Up until now a lightweight phone meant a lightweight sound. But not any more. Because Koss engineers have developed a micro/weight, high velocity type stereophone that sounds like a heavyweight. And that's an achievement no music lover will take lightly.

Unique electro-acoustical design.

Unlike conventional stereophones which contain the sound waves in a sealed acoustical chamber, the new Koss HV-1 High Velocity Stereophone vents the back sound waves to the rear. Without raising the resonance or inhibiting transient response. This unique electro-acoustical design concept provides not only unusual lightness and hear-thru characteristics, but also the exciting, full-range Sound of Koss as well.

Superb tonal quality.

And by substantially reducing the mass of the moving diaphragm assemblies used in the HV-1, Koss has been able to achieve a wide-range frequency response of unusual fidel-



ity. Delicate overtones, which add to the faithfulness of the reproduction are retained. Yet, bass response is extended, clean and "unmuddied."

Stylish low-silhouette design.

Designed to fit close to the head, the new Koss HV-1 Stereophone has a stylish, low-silhouette design without the cone-type projections found in other headphones. This slim design permits unusually fine acoustical tuning of the element chamber at the factory. Which means that, unlike other lightweight phones, every Koss HV-1 Stereophone provides the breathtaking Sound of Koss. And that's not something to treat lightly.

Designed for unprecedented comfort.

You'll listen in comfort hour after hour. Because the new Koss HV-1

is lighter than 10 ounces. And because it has the perfect balance you expect in a Koss Stereophone. Not to mention a glove soft vinyl-covered headband and acoustical sponge ear cushions.

Hearing is believing.

Listen to the Koss HV-1 Stereophone at your favorite Hi-Fi Dealer or Department Store.

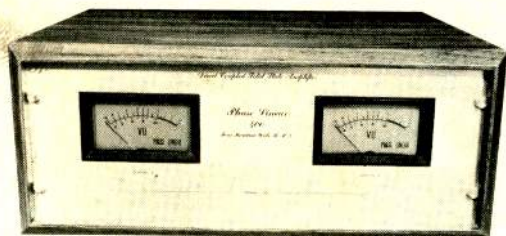
And get the whole story on the heavy Sound of Koss by writing Virginia Lamm, c/o Dept. SR-372.

We won't take your interest lightly either.



 **KOSS HV-1 stereophone**
from the people who invented Stereophones.

Phase Linear 400 Power Amplifier



● **OUR** recent test survey of super-power amplifiers (April 1972) gave us an appreciation of their place in home music systems. One of the amplifiers tested was the Phase Linear 700, a unit capable of prodigious output levels at very low distortion, but perhaps a bit too powerful and expensive for many tastes. Accordingly, Phase Linear now offers a lower-power alternative to the 700 in the form of their new Model 400.

The Phase Linear 400 (dare we call it the "little Phase Linear?") is rated at a "mere" 200 watts continuous per channel, both channels driven into 8-ohm loads. It closely resembles the Model 700, with a gold satin-finish panel displaying two softly illuminated meters. In the rear are the large heat-radiating fins for the output transistors, the inputs and speaker outputs, fuses, and the power transformer. The transformer, massive by ordinary home-equipment standards, is considerably smaller than that of the Model 700, and the Model 400 is thus correspondingly lighter: 35 pounds. It has no controls, power normally being switched by the system preamplifier. The panel is 19 inches wide and 7 inches high, and the unit is 10 inches deep.

The input impedance of the Phase Linear 400 is 39,000 ohms, a relatively low value, but nevertheless compatible with most solid-state preamplifiers. The circuit design generally follows the concepts employed in the Model 700, using a rather high-voltage power supply (150 volts) to provide the necessary output "swing." A patented protection circuit monitors the output voltage and current, as well as their time durations, and shuts down the amplifier instantly if safe operating levels are exceeded. Another circuit senses excessive output impulses (such as might occur if a phono pickup were dropped on the record with a high volume-control setting) and limits the output signal to a safe value to protect the speakers. A thermal relay shuts down the amplifier if the transistors become too hot. The Model 400 also has a new bias circuit that is claimed to reduce crossover distortion below the already very small values found in the Model 700. The Phase Linear 400 sells for \$499. A wood cabinet is \$37.50.

● **Laboratory Measurements.** The Phase Linear 400 comfortably surpassed its specifications, delivering 270 watts continuous per channel to 8-ohm loads with both channels driven. The power into 16 ohms was 150 watts per channel. With 4-ohm loads, continuous-power measurements require that the fuses be changed from their normal 5-ampere rating to 8 or 10 amperes. Even so, the 8-ampere fuses blew before we could make a 4-ohm measurement. However, we used a tone-burst signal, with 16 cycles on and 16 cycles off, and measured about 360 watts per channel at the clipping point.

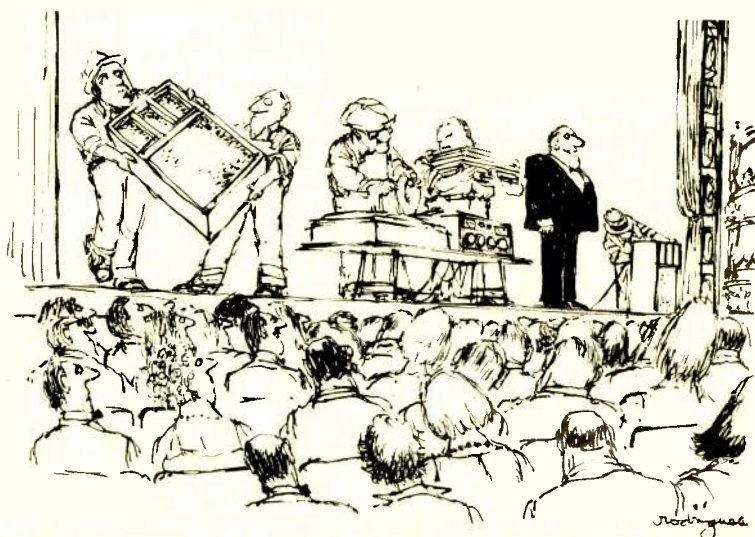
To satisfy our curiosity about Phase Linear's claims that the less stringent regulation designed into the 400's power supply results in an unusually high power output capability for very brief periods, we drove the amplifier with a one-cycle tone burst and measured the output voltage at clipping. Into 4 ohms, each channel delivered just under 600 watts, and into 8 ohms the output was slightly over 400 watts. This method of measurement is roughly equivalent to the IHF Music Power rating, which happily does not appear in Phase Linear's specifications. If it had, the Model 400 could have been glowingly, if somewhat preposterously, described as having "1,200 watts output (IHF, 4 ohms)"!

Harmonic distortion, measured with a 1,000-Hz test signal, was masked by inaudible noise at 0.1 watt, but from 1 to 200 watts output the distortion was between 0.008 and 0.013 per cent. It increased to 0.13 per cent at 250 watts, just below the clipping level. The IM distortion was under 0.08 per cent for all power levels from 7 milliwatts to 250 watts, and typically under 0.03 per cent. At the rated 200 watts per channel output, the harmonic distortion was under 0.04 per cent from 20 to 20,000 Hz, and was typically about 0.015 per cent over most of that range. The distortion did not change materially at lower power levels.

The frequency response was flat from d.c. (or 0 Hz) to beyond 20,000 Hz, falling to -1 dB at 100,000 Hz and to -3 dB at 210,000 Hz. The square-wave rise time was about 1.5 microseconds (rated 1.7 microseconds). Hum and noise were 82 dB below 10 watts, or 95 dB below rated power. An input of 1.8 volts was required for 200 watts output per channel.

● **Comment.** Although Phase Linear does not impose special cooling requirements on the Model 400, it gets quite warm when driven hard, even with musical program material. Good ventilation, if not a fan, would be a wise
(Continued on page 40)

"... Ladies and gentlemen . . . Owing to the unfortunate circumstance of a flight cancellation, Maestro Amato will be unable to perform in person for us this evening. However, thanks to the wonderful world of electronics. . . ."



FROM THE FAMOUS NAME IN RECORDING — RCA

New RCA Red Seal Cassettes

COBALT ENERGIZED



For cleaner, more brilliant sound RCA Red Seal cassettes are cobalt energized . . . offer low noise, better frequency response, superior performance over conventional low noise tapes. There's improved signal output, especially at higher frequencies, with increased signal-to-noise ratio.

SEPTEMBER 1972

They are compatible with existing playback and recording equipment . . . no need for special bias or equalization circuitry. And, low friction virtually eliminates head wear.

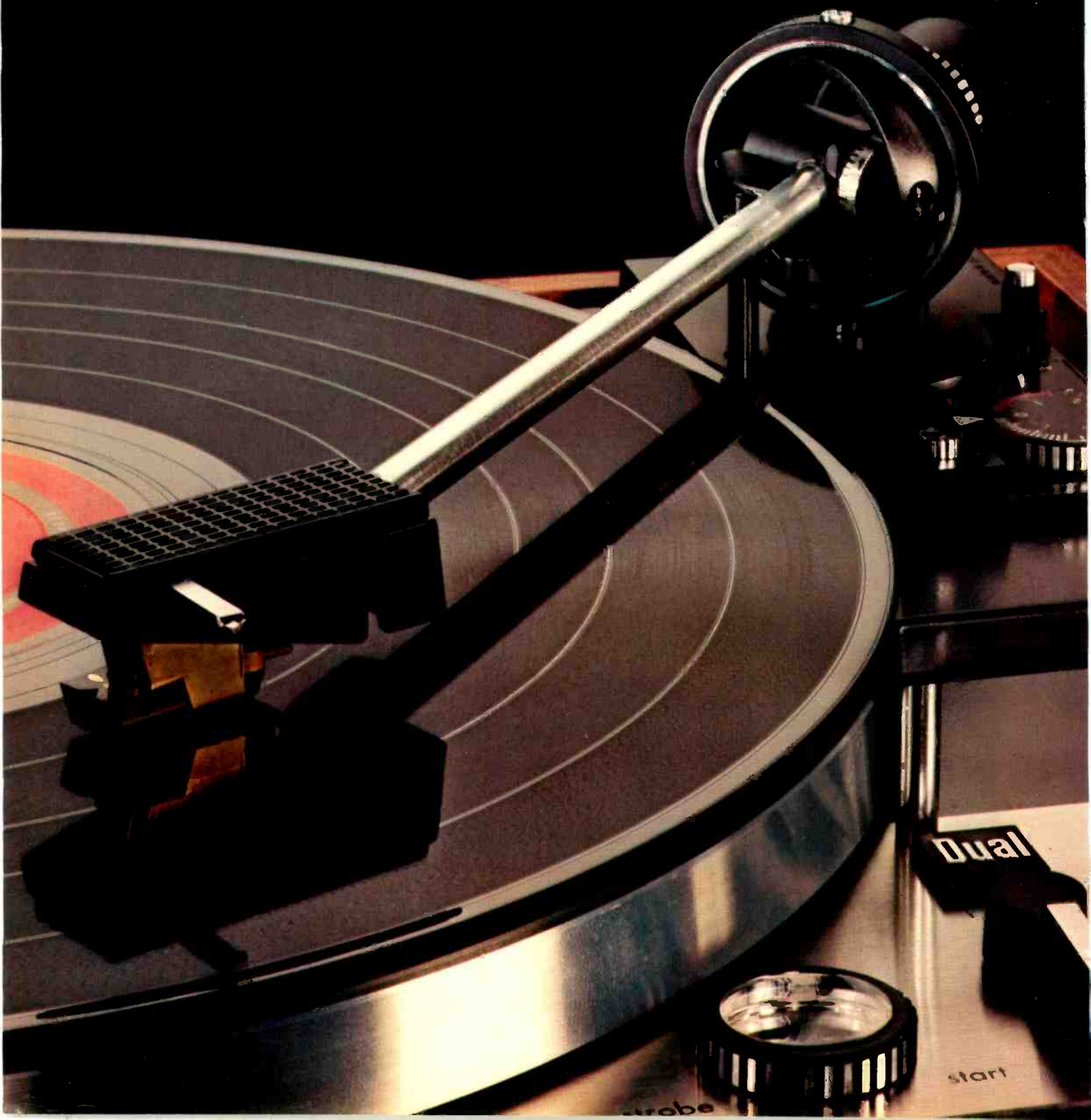
Ask for the name that has meant the finest in recording quality for over 50 years — RCA Red Seal.

CIRCLE NO. 46 ON READER SERVICE CARD

RCA Electronic Components,
Section 1511, Harrison, N.J. 07029.

RCA

**The new Dual 1229.
For those who want nothing less than
a full-size professional turntable.**



If you now own a 1219, we don't believe you'll want to rush right out and trade it in for its successor, the 1229. But if you have been considering a 1219, we do believe the additional refinements of the 1229 will bring you closer to a decision.

For example, the 1229 has a built-in illuminated strobe for 33-1/3 and 45 rpm. With a typical Dual innovative touch: an adjustable viewing angle that you can set to your own most comfortable position.



Stylus pressure dial calibrated in tenths of a gram from 0 to 1.5 grams; in quarters of a gram from 1.5 to 3.0 grams.

Another refinement is on the stylus pressure dial which is now calibrated in tenths of a gram from 0 to 1.5 grams. This provides finer control in setting optimum stylus pressure for today's finest cartridges, designed for tracking in this range.

Such refinements, while giving you more control over your Dual, don't actually affect its performance. Dual performance is a function of the total precision inherent in the design which has long made Dual's premier model the best-selling "high-end" turntable of them all.

The gyroscope is the best known scientific means for supporting a precision instrument that must remain perfectly balanced in all planes of motion. That is why we selected a true gyroscopic gimbal for the suspension of the 1229 tonearm. This tonearm is centered and balanced within two concentric rings, and pivots around

their respective axes. Horizontal bearing friction is specified at less than fifteen thousandths of a gram, and Dual's unerring quality control assures that every 1229 will meet those stringent specifications.

The platter of the 1229 is a full-size twelve inches in diameter, and cast in one piece of non-magnetic zinc alloy. Each platter is individually dynamically balanced. Dual's powerful continuous-pole/synchronous motor easily drives this massive seven pound platter to full speed in one quarter turn.

A turntable of the 1229's caliber is used primarily in its single-play mode. Thus, the tonearm was specifically engineered to perform precisely as a manual tonearm: parallel to the record instead of tilted down. For multiple play, the Mode Selector raises the entire tonearm base to parallel the tonearm to the center of the stack.

All these precision features and refinements don't mean that the Dual 1229 must be handled with undue care. On the contrary, like all Duals, it is quite rugged and virtually foolproof.



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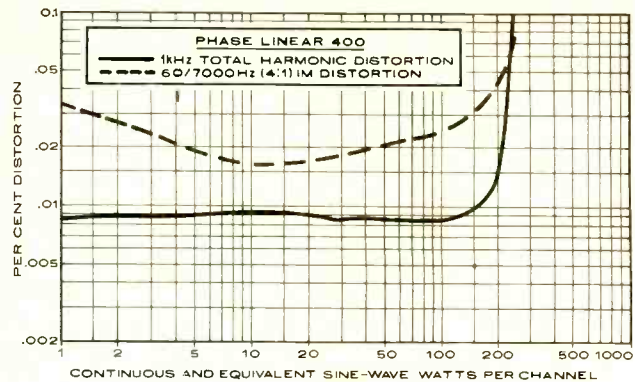
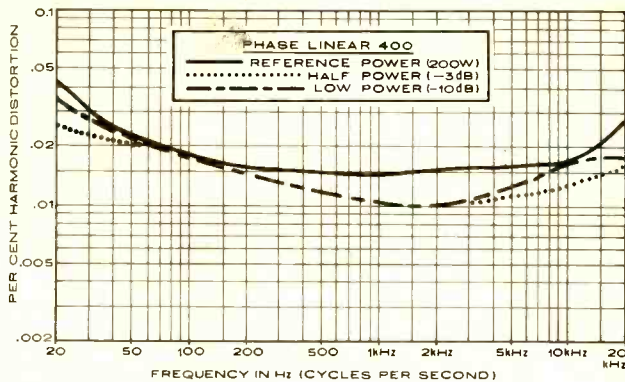
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In summary, the Phase Linear 400 is a superb amplifier, furnishing the essential qualities of the Model 700 at a much lower price (almost a bargain, in today's market). If not quite "super power for the masses," it is at least a step in that direction. Incidentally, despite its output capabilities, the Model 400 should not materially affect your electric bill. It draws only 35 watts at idle, and only 500 watts at full power, which is a rarely encountered — and then very brief — condition.

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GOING ON RECORD

By JAMES GOODFRIEND
Music Editor



THE DELIUS AFFAIR

THIS past April the Opera Society of Washington presented, in the opera house of the Kennedy Center, the first American performance of Frederick Delius' *A Village Romeo and Juliet*, which was composed in 1901. Seventy-one years is a long time to wait for such a premiere, particularly since Delius is not exactly an unknown composer. The opera has long been the subject of rather widespread curiosity, which was, perhaps, more heightened than satisfied by the twenty-four 78-rpm sides of the Delius Fellowship-sponsored recording in the late Forties. The Washington performance, all in all, was worth some waiting, but it also brought out quite clearly why we had to wait, and raised once again the whole case of the stature of Delius as a composer.

A certain number of credits are due before getting into the problem itself. The Washington production was ably conducted by Paul Callaway (there were a few fluffs in the orchestra, but the balances and tempos were good, and the "sound" was right); John Stewart as Sali, Patricia Wells as Vreli, John Reardon as the Dark Fiddler, and the remaining members of the cast handled their parts sympathetically and well. The production, which was directed by Frank Corsaro, with scenery, films, and projections by Ronald Chase, was exceedingly effective in *most* places.

It was one of those double-projection jobs—with the screen at the rear of the stage and the scrim in front—much like that for Ginastera's *Beatriz Cenci*, and we were treated to copious running views of atmosphere-laden tree tops, shrubbery, and other natural phenomena. The fact that this worked, and worked as well as it did, is enough to tell us that without it *A Village Romeo and Juliet* might not work. For in the music too there is far more scene painting than there is either action or conscious reflection, and, tellingly, there is more music in the orchestral parts than in the vocal.

What other opera can one name whose musical highpoint is neither an aria nor an ensemble nor even a chorus, but an orchestral interlude which would ordinarily (but not here) be played with the curtain down?

The work, then, is not really an opera at all; it is a tone poem for orchestra, with vocal obbligatos which superimpose a brief, human story over the lush but impersonal nature painting. The fact that this two-hour tone poem *can* be staged is nothing unusual in this day of multimedia art, but experiencing the work in this way makes it evident why so few in the past were courageous or foolish enough to present it as an opera.

Even multi-media presentation has its difficulties, however, and there were several places where Mr. Corsaro's production simply did not work. The first



John Stewart and Patricia Wells as the unfortunate lovers, Sali and Vreli, in the Opera Society of Washington's production of Frederick Delius' opera *A Village Romeo and Juliet*.

was a mere matter of getting hung up on the visual material without properly relating it to the music: a staccato Allegro of treetops, for example, does not complement the Andante of the "Walk to the Paradise Garden," but detracts from it. It was not the idea that was faulty, but the visual tempo. A second defect is of more complicated structure. There is a scene at a fair at the beginning of Act 2, which calls dramatically for a swirl of aural and visual events, the necessary bustle, to make the scene come alive. Delius was probably incapable of writing such music. What is needed, of course, is the sense of polyrhythmic motion, and even apart from the fact that Delius was no master of any sort of polyphony, his bass lines are so dilatory that real motion beyond a slow amble is rare in his music. The projections could have compensated for this with a visual swirl of events, but, alas, here they simply fastened on a background and stayed there, leaving what movement there was to the pitifully small gestural capabilities of the figures on stage. The fair died.

LEST I seem to have been unduly negative thus far about Delius' achievement, let me take the other, more important side. The most astonishing thing about *A Village Romeo and Juliet* is simply how rich the score is in memorable music. One does not wait patiently for an attractive melody or an intriguing harmonic progression; they come at you from all sides at virtually every moment. And that one hears this in an opera house only intensifies the feeling. (Incidentally, the opera sounds far less Wagnerian in "live" performance than it seemed to on records.) In other words, though the work may not be a masterpiece of musical theater, it is a very wonderful piece of music and immediately brings to mind the question: "Why haven't I heard this music more?" Why indeed? That Delius was incapable of writing a fair scene like Stravinsky's or an opera like one of Strauss' is no reason to dismiss him.

Granted, Delius was capable of writing only certain kinds of music. There are not many works of his that are out-and-out failures, but flaws surface occasionally even in the successful works. And, of course, there are certain types of works that he rarely, or never, attempted to write. But there must be room in the musical pantheon for composers who do even a few things very well.

Delius certainly was one. The characteristic harmonies of his music, its summery, even flow, its tranquility, its lush sensuality express one of music's unique personalities, a talent not very broad, but sufficiently deep that the word "genius" seems hardly misapplied. Angel Records will release a new recording of *A Village Romeo and Juliet* this fall, and I hope that its joyful reception will not be limited to "specialists."

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BOOK REVIEW

RING BELLS! SING SONGS!

Stanley Green's remarkable evocation
of Broadway Musicals of the Thirties

Reviewed by MILES KREUGER



THE period of the 1930's, perhaps more than any other decade in recent history, stands like an island in time. Perfectly punctuated fore and aft by the stock market crash late in 1929 and the opening of World War II in 1939, the Thirties saw severe economic depression, social and political unrest both here and abroad, and the rise of Nazism. The Broadway musical, which had previously been a serenely escapist medium, responded to the exacerbated mood of the times and began to embrace themes that reflected the era's political and social preoccupations. There was, for example, the Theatre Guild's production of *Parade*, a distinctly left-wing revue that blatantly depicted Huey Long, Father Coughlin, and others as villains for opposing the social reforms of President Roosevelt. Under the sponsorship of the Federal Theatre division of the WPA, Broadway was soon flooded with miniature musicals (called "living newspapers") that cried out for justice for the working man and deplored this nation's passive attitude toward the rise of fascism in Europe. In 1937, the Federal Theatre produced Marc Blitzstein's *The Cradle Will Rock*, an allegory that depicted in political-cartoon style the injustices wreaked by steel magnate Mr. Mister upon his laborers—until they formed a union. When the Government refused at the last minute to permit this controversial show to open, the entire cast marched a mile up the street to another theater. Broadway had finally awakened and discovered its social conscience.

If what happened on Broadway between the flamboyant 1920's and the bloody 1940's is your cup of tea, then it is my pleasure to call your attention to a remarkable book. Its title is *Ring Bells! Sing Songs!*, and it is written by Stanley Green, a dedicated theater historian (and one-time contributor to these pages) who is best known for his earlier volume *The World of Musical Comedy*. Mr. Green has avoided the usual pitfalls of writing about the past. Instead of wallowing in the sloshy and inexact generalities of nostalgia, he has chosen to recognize that this was a decade obsessed with the political and economic

realities of life, and that these factors, more than aesthetics, caused Broadway to take the direction it did.

Mr. Green tells his story chronologically, so that the reader is introduced to the Broadway scene at the outset of the Thirties and follows along year by year as each musical opens. He describes every production in minute detail, with particular emphasis upon the elusive content of revue sketches and the way in which now-familiar classic songs were first presented on the stage. At the same time, the book's references to the daily headlines remind us of what lay beyond the Great White Way.

Mr. Green depicts the Broadway of the Thirties as a lively battleground where such established producers as Flo Ziegfeld, George White, Earl Carroll, Charles Dillingham, and others saw their fortunes dwindle because an impoverished public failed to provide enough box-office support. We meet newcomers like Ethel Merman and Bob Hope and follow them from their breathless debuts as unknowns to their stardom only a few years later. We are reminded of the beloved comedian Joe Cook, who was once regarded as one of the theater's giants and is now all but forgotten. We read extracts of opening-night reviews and learn that most of Broadway's critics had a knack for turning clever phrases but had a chronic incapacity to cope with anything genuinely inventive and unusual.

As we turn the oversized pages of Mr. Green's tome, we are greeted everywhere by reproductions of original sheet-music covers, the lovely art-deco influence running strong. Hundreds of actual scenes from the shows themselves, advertisements, program covers, alphabetical listings from the newspapers of the day, and views of Times Square help round out the picture conveyed by the text. The plot is Broadway. Its producers, stars, and writers seem to be almost semi-fictional characters that weave in and out of the narrative, emerging for their moments of glory, then vanishing, often to return in a later season but sometimes consigned to oblivion. There are fascinating details aplenty. We learn, for example, that Ruth Etting appeared in two Broadway openings exactly one week apart: on February 11, 1930, Miss Etting, then known as "the

Ring Bells! Sing Songs! (Broadway Musicals of the 1930's), by Stanley Green, introduction by Brooks Atkinson; Arlington House, New Rochelle, N.Y. (1971) \$14.95.

sweetheart of Columbia Records." opened in Ruth Selwyn's *Nine-Fifteen Revue* and had the distinction of introducing the first Harold Arlen song ever heard on Broadway, *Get Happy*. Unfortunately, the show expired after seven brief performances. Ziegfeld, who had been having difficulties with another torch singer, Lee Morse, during the out-of-town tryouts for *Simple Simon*, learned of Miss Etting's sudden availability and swiftly added her to his cast. As Green notes happily, "So it was that exactly one week after introducing *Get Happy*, the singer was back on Broadway to introduce *Ten Cents a Dance*."

Following the 190-page text section, Mr. Green reproduces the cast and credits of all 175 musicals produced on Broadway during the 1930's. This is followed by a list of the London productions, film versions, published librettos, vocal scores, and LP's of these shows. There is also a selected list of song collections, biographies, criticism, and national and world history books associated with this era.

IN nearly two hundred pages of meticulously detailed text, it is a miracle that there are so few errors. I went through Mr. Green's text in my usual compulsive quest for mistakes, and turned up only five. For the record, here they are: On page 24, Mr. Green says that *Flying High* (1930) gave Kate Smith "her first stage role." Not so! She appeared in *Honeymoon Lane* in 1926. On page 53, Green refers to Alice Faye as a future Mrs. Rudy Vallee; the two were never married. On page 79, Green claims that the Earl Carroll Theatre on the corner of Seventh Avenue and Fiftieth Street was "torn down and replaced by a Woolworth's." Actually, the theater was simply gutted and remodeled as a store; anyone who pauses to look up the Fiftieth Street side of the structure will see to this day the Bauhaus design of the theater and the staggered little dressing-room windows. On page 91, a caption for a photo from *Roberta* erroneously identifies Fay Templeton as Helen Westley, who portrayed the same role in the film version. And on page 163, Green writes that *You Never Know* (1938) "gave Lupe Velez her first opportunity to appear in a book musical," although her book-show debut actually had taken place six years earlier in *Hotcha!* In a time when writers seem to be spawning books on theater and film that are researched with a slovenliness that amounts to downright irresponsibility, these minor slips hardly deserve notice, and they certainly fail to diminish the value of this fine book. In an ingratiatingly conversational style, Stanley Green has blended the headlines of the day with scrupulous theatrical research to create a rare document for both theater historians and sociologists.

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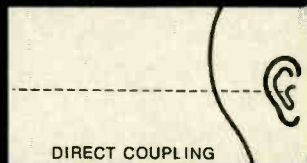
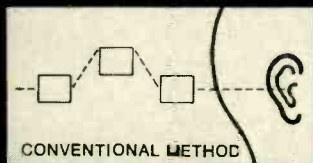
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Holst's THE PLANETS

Two factors—the development of advanced stereo recording techniques and the increased interest in matters astrological—are perhaps largely responsible for the growing popularity, over the past decade, of Gustav Holst's suite *The Planets*. This musical product of the years of the First World War, a score that at one time in the not-too-distant past was known only to a handful of enthusiasts now makes frequent appearances on concert programs throughout the country, and at last count there were eight available recordings of it—with a ninth (by Bernstein and the New York Philharmonic, for Columbia Records) and a tenth (a reissue of the historic performance conducted by Holst himself) on the way. *The Planets* is a sprawling, grandiose splash of orchestral color containing seven movements, each bearing the name of a different planet and conjuring up its individual and distinctive character. Sir Adrian Boult, who conducted the first public performance of five of the sections from the suite at a Royal Philharmonic concert in 1919, has written that "the message of each movement can only be sought in the astrological significance of each Planet—it has nothing to do with mythology, and any thought of the personalities of the Greek deities can only lead to misunderstanding of the purpose of the music." The composer himself gave each of the sections a descriptive subtitle that succinctly and definitively tells us what the music is all about: Mars, the Bringer of War; Venus, the Bringer of Peace; Mercury, the Winged Messenger; Jupiter, the Bringer of Jollity; Saturn, the Bringer of Old Age; Uranus, the Magician; and Neptune, the Mystic.

Holst scored *The Planets* for an enormous orchestra, including triple and quadruple woodwinds, six horns, four trumpets, three trombones, tenor and bass tuba, two harps, celesta, a large battery of percussion, organ, and strings. In addition, the last movement calls for a small six-part female chorus to intone wordless and mysterious harmonies that suggest the vast and swirling emptiness of space. The effects in *The Planets* have been widely adopted by orchestrators and arrangers of scores for films, television, and recordings; thus it may be difficult to listen to Holst's fanciful and imaginative

work with unspoiled ears. But *The Planets* is worth the effort: from the menace of the strings that begin the *Mars* section to the ethereal fade-out of instruments and voices at the end of *Neptune*, *The Planets* is an endlessly fascinating work of art.

IN ADDITION to having conducted portions of *The Planets* in public for the first time, Sir Adrian Boult has been the score's most eloquent and persuasive interpreter both in the concert hall and in the recording studio for more than half a century. Four times in the past three decades Boult has turned his attention to recording the score; the most recent version, with London's New Philharmonia Orchestra (Angel S 36420; cassette 4XS 36420), represents the ultimate display of his unique authority where *The Planets* is concerned. He responds intuitively to the several contrasting elements in the music and brings to it unparalleled power, dignity, and grace wherever those qualities are called for.

The Boult recording is a towering achievement, but there are other worthy recorded performances among those currently listed. Chief among them, in my opinion, are the performances conducted by Zubin Mehta (London CS 6734; reel L 80250; cassette M 10250), Bernard Haitink (Philips 6500 072; cassette 7300 058), and William Steinberg (Deutsche Grammophon 2530 102; reel L 3102; cassette 3300 106). Mehta's is probably the most spectacular-sounding of them all. The London engineers have provided particularly vivid reproduction of the woodwinds, double-basses, and timpani, and in a work that depends on the sheer splendor of sound for so much of its impact, this is an important asset. Mehta is by and large more successful with the score's gentler moments—*Venus* and *Mercury*, for example—than he is with the more dramatic ones, a considerable surprise in view of his usual tendency toward the dramatic. Haitink delivers a very idiomatic account of the work that is further testimony to his growing powers and to the splendid job of revitalizing he has done with the London Philharmonic Orchestra. Steinberg, except for what I consider much too fast a tempo in the *Mars* section, also contributes a notable reading, by turns forceful and dramatic, wistful and poetic.

* Mr. Bookspan's 1972 UPDATING OF THE BASIC REPERTOIRE is now available in pamphlet form. *
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CHICAGO cannot seem to get enough of Georg Solti. The music director's arrival three years ago had its elements of potential friction, for Solti had been brutally frank in an interview before his engagement, declaring "they need me more than I need them," and the financially vital dowager segment of the regular subscription audience bristled at his threat to "do away with those dreadful Friday afternoon concerts."

But the threat was never carried out, and the city as a whole—or at least that part of it interested in symphonic music—has capitulated to the enormous magnetism of Solti the performer. The outward symbol came after the Chicago Symphony's first-ever European tour. On its return, its members were collectively declared "Chicagoans of the Year," and the ensemble was honored with the unheard-of accolade (for musicians) of a parade down State Street. Most Chicagoans would have much preferred to be thus honoring the Cubs, or the Bears, or the Black Hawks. But the sportsmen didn't produce, the musicians did,

and that, in a city almost neurotically jealous of its civic good name, was enough.

Now, for the first time, most of the concerts are sold out on subscription. The press avidly documents the orchestra's recurrent triumphs on tour, and the critics are pretty well unanimous in hailing the tonic effect Solti has had on the orchestra members, who respect him highly. Less unanimous is the appreciation of his powers as an interpreter—there are felt to be substantial gaps in his range of musical sympathies. There is also a perceptible undercurrent of resentment over the limited amount of time Solti spends in the city (not more than twelve weeks in the season) and over what is regarded as his lack of sensitivity to the "civic responsibilities" of the music director.

Thus "Chicago cannot seem to get enough of Georg Solti" is in truth a double-edged comment. But the enthusiasm is real, and so is the recognition of enormously valuable services rendered.

Bernard Jacobson, *Chicago Daily News*

SIR GEORG SOLTI

A reporter has to move fast to keep up with the globetrotting conductor who has been called "the hottest talent in the music business"

By STEPHEN E. RUBIN

"OKAY," says Georg Solti brusquely, bounding toward a couch in his New York hotel suite, "no pleasantness, no politeness, no weather talk. We have an hour. At 6:15, I go to the dentist. You can walk with me, it's not far." Orders issued, ground rules laid, the maestro is ready to talk.

Since we had met and talked before, I was neither startled nor annoyed by Solti's abrupt greeting. On a previous occasion, having flown from New York to Chicago to see him, I was kept waiting the entire afternoon, then told to come during the cocktail hour—but to phone before leaving my hotel. I did, and was ordered to proceed, but to walk slowly. Upon my arrival, a maid thrust a cup of tea into my hand. When I was alone with the maestro at last, the first words out of his mouth were, "Now, what is all this about?" Solti's line of questioning this time is similar, except that he volunteers the name of the publication he thinks I am writing for. He is wrong.

Solti is both a Hungarian and a conductor, but he is not what is ordinarily thought of as a "Hungarian Conductor." As he is today, he is neither haughty nor schmaltzy, dictatorial nor dandified, brilliant nor charming, dashing nor devious. He is, rather,

somewhat likable in a distant don't-get-too-close-to-me way. His saving grace—if indeed there is anything "graceful" about him—is his direct, no-nonsense manner, which prompts one to believe that he is, for better or worse, on the level.

The straightforward approach is consistent with his music-making. Solti is an unfussy conductor who strives for the big line—avoiding detours along the way—and builds toward the climax from the very first notes. He is not preciously subtle *à la* Karajan nor super-spontaneously eruptive *à la* Bernstein. His interpretations, carefully laid out and very much to the point, are more physical than cerebral. Critics—and audiences—in awe of the energy and power he is able to convey, speak of him in superlatives: he is "the greatest conductor alive," or "the greatest Wagner conductor alive," or "among the greatest conductors alive."

The afternoon following a Carnegie Hall appearance of Solti and his Chicago Symphony—part of an East Coast tour that also includes Washington, Boston, and Philadelphia—the maestro hardly looks the part of Mr. Music in his drab olive sport-shirt, pinkish tie, and grey slacks. Solti dresses as if programmed by a malfunctioning computer. He



appears to be more comfortable in sports clothes and, following a performance, generally changes from tails to one of his mismatched ensembles before greeting backstage crowds.

The olive shirt contrasts with the pallor of his face. Solti is frighteningly gaunt; a hellish schedule is obviously taking its toll. But the hard work on the tour is worth it. Everywhere they go, the orchestra and its leader are greeted with wild enthusiasm.

In New York, enthusiasm overflows into the kind of uncontrolled hysteria that can only be described as a cult reception. And Solti knows it, though he may not admit it outright. Observe him making his entrance in Carnegie Hall and compare it, let's say, with his coming out on stage at Symphony Hall in Boston. In New York, there is anticipation—a nervous, aggressive stride toward the podium; in Boston, it's a straight walk—another opening, another show. At Carnegie, there are more bravos for showing his face than some of his colleagues receive for showing their stuff; at Symphony Hall, at least before the music starts, there is polite, perfunctory applause.

A veteran orchestra member claims that the Chicago has always had a cult following in New York. That may be true, but even in Fritz Reiner's heyday, there was never anything like the turbulence Solti is able to generate. Following a performance of *Das Lied von der Erde*, with its pianissimo ending hardly an audience rouser, pandemonium gradually began to erupt. Then, from the gallery, someone yelled, "Why can't New York have an orchestra like this? Down with Boulez!"

Some observers believe that the Solti/Chicago cult got into full swing following the 1971 concert

version of *Das Rheingold* which set New York on its ear and has since taken on the aura of a historic evening. Solti feels otherwise. "We came here together for the very first time with the Mahler Five," he says thoughtfully. "Then we played the Bruckner Eight, the Mahler Seven, and the *Rheingold*. So it was a crescendo. That is better."

Solti appears a trifle embarrassed at first to talk about the special nature of his New York applause, but he soon warms to the subject. Although he is fifty-nine years old, he has never before received this kind of adulation. "It's absolutely wonderful," he announces in his Britishized English with its peppery Hungarian and German inflections. "Something like last night gives me strength for many, many months to come. This has not happened often, even in my life. Maybe it sounds too selfish, but what I equally adore in this public is the tranquility. You *hear* that they're listening; in my back I feel it. It gives such inspiration—also to my musicians. I see it in their faces. What religious intensity they're playing with! This gives us more happiness than anything else, the listening capacity of this audience."

IT is no great task listening to the Chicago under Solti or, for that matter, the Chicago under almost anybody. The orchestra may have equals among international ensembles, but there is none better. One conductor, too closely associated with a rival organization to identify himself, calls the Chicago "without a doubt, the greatest orchestra there is anywhere." Another maestro, now deceased, was visibly shaken after encountering the group. It seemed that back home, with his own world-re-



Sir Georg Solti and producer David Harvey confer during the recording sessions for the *Beethoven Ninth*.

A SOLTI SAMPLER

London Records has recorded, especially for *Stereo Review* readers, a preview sampling of Sir Georg Solti's soon-to-be-released recording of Beethoven's Ninth Symphony with the Chicago Symphony Orchestra. The sampler, which includes portions of actual rehearsal sessions and an excerpt from the *Ode to Joy*, is available on a 7-inch, 33 $\frac{1}{2}$ -rpm disc. To obtain your copy, send 25¢ to Susan Larabee, Stereo Review, 1 Park Avenue, New York, N.Y. 10016.

owned orchestra, he had to push to get what he wanted. The Chicago, he was quoted as saying, was like an automatic Cadillac. He thereafter learned that when conducting the ensemble he had to hold *himself* back or the music would become too fiercely driven.

The Chicago has always been a great and responsive orchestra, even from the early days of Frederick Stock (1905-1942). It has had its ups and downs with conductors Désiré Defauw (1943-1947), Artur Rodzinski (1947-1948), and Rafael Kubelik (1950-1953). Reiner established a new standard for ten years, and then again the orchestra floundered between his departure (1963) and the arrival of Solti (1969). Jean Martinon tried leading the band for five years but, despite fine musicianship, was unable to rouse it to greatness. Then came the guest conductors, who give an orchestra little of permanence. And then came Georg the Great.

The marriage will surely go down in musical history along with those of the NBC Symphony and Toscanini and the Cleveland Orchestra and Szell. Solti himself says, "It would be absolutely foolish to say that after three years I changed anything. I didn't. The situation was like Siegfried and Brünnhilde's. The orchestra's spirit had to be awakened. It is our very special mutual luck that we have many things in common. I take music terribly seriously, and they do too. Not one of them is blasé.

There are not many places in the world where you will find such a professional standard as well as such enthusiasm.

"They also like my basic approach to music, namely, I love to be precise, I love to make dynamics, I love big *espressivos*. All I have to do is ask for it, and I get it immediately. Between us there exists a marvelous rapport, and I genuinely like them, or even love them, and they know that. And I think they like me. They lost that kind of Reiner fear that the music director is a natural enemy. They know very well I'm their friend because I respect them, and I respect this absolute, one-hundred-per-cent response—they are never too tired, nothing is ever too much. You can ask anything from them."

The respect, surely, is reciprocated by the orchestra. As for the love, that is another matter. Solti is not, despite a certain mild charm, what one would call a "lovable" man. Donald Peck, the orchestra's principal flutist, says, "I think we play for Carlo Maria Giulini [the Chicago's frequent guest conductor] out of love. We play for Solti out of intellectual respect and a certain fear. He's not a man you warm to as you do to Giulini, who seems to like us. Solti doesn't give the impression of liking us, but of appreciating and being happy with us.

"He's a gentleman, but there's no doubt who's boss. And that's good. An orchestra is not a democratic organization, absolutely not. Martinon tried to be a nice man, and the orchestra just clobbered him. I think if he'd been a real s.o.b., he would probably still be here. Solti's a gentleman, but his attitude is 'don't bother me with petty little details, don't bug me; I'm busy, let's get this done.'" A fellow orchestra member, in agreement with Peck, says, "An orchestra is a group of children. That's why they can't have a particularly nice man on the podium. Solti, cleverly, makes the children feel important."

Those orchestra members who are more positive about Solti the man tend, whether they realize it or not, to be rather cool and mild in their praise. Concertmaster Victor Aitay characterizes him as "a very gentle person, a very nice man." Principal bass Joseph Guastafeste says: "Solti's very much liked as a person. I don't know how easy it is to get to know him intimately, but that's not what you're thinking about when you're in an orchestra. You just deal with the man as he deals with you, and that's always on a level of respect; he's trying to get the best possible job done in the shortest possible time."

At the New York rehearsal for *Das Lied*, Solti, sporting grey slacks and a powder-blue pullover, works like an overwrought dynamo, but never once

loses his cool with either the instrumentalists or the soloists. He often hums or sings in a ghastly falsetto voice to illustrate what he wants. When he gets it, he exclaims, "That's it! That's it!" He stands constantly at the ready—like an animal about to pounce—his knees bent, his body taut. When conducting he employs rather sudden jerky movements, mostly of the upper half of his wiry torso. An amusing picture is painted as he sweeps his arms in expressive arcs, his little fingers stiff and upturned, like a proper Englishman drinking tea. The impression is instantly erased, however, as Solti's energy consumption accelerates and his shirt rises above his trousers to reveal his bare middle.

"Solti has an enormous inner pulsation," concertmaster Aitay reports. "He has developed it like very few in the world. This is essential for a conductor. Really, what is so wonderful with Solti is that he gives *all* his energy, everything, and is very demanding in a rehearsal. The orchestra has to give everything too. There is no letdown, no rest. To rehearse with him, you really work two and one-half hours solid. But when the performance comes, he lets go. He has already done his work and everything falls into place because it's not tight—ever. Maybe the rehearsal is, but not the performance. Most conductors tighten up at the performance. Not him. It's incredible. He's a master."

IT took a long time for the master to develop. Hopeful conductors often begin playing with batons at a tender age, but it's generally not until they've been wielding the instrument publicly for many years that they start to show whether they've really got the goods or not. Technique is usually the least of the problems. The whiz kids get that down solid at an early age. The test, the qualities one cherishes in the great veteran maestros, are interpretive

depth, stylistic affinity, and individuality of outlook. Solti was a late starter. He matured even later. But his life is a straight progression toward where he is today, except for a black and unforgettable period which proved, for him, to be merely an interruption; in a weaker man it might have been a conclusion.

It was when their son Georg was six that Mores and Theres Solti discovered that he possessed absolute pitch. Soon the youngster, like so many middle-class children, was busy learning music at the keyboard. Obviously he was no ordinary child; his pianistic potential was so great that he was hailed as a prodigy. By the time he was twelve, little Georg was giving recitals in his native Budapest.

Within a year, the talented youngster was accepted by the famed Liszt Academy to prepare for a career as a concert pianist. It was extremely difficult to gain entrance to the school, located in the Hungarian capital, and it was to the young musician's credit that he possessed the qualities they sought. He studied with Béla Bartók, Ernst von Dohnányi, and Zoltán Kodály, and in two years knew that he wanted to become a conductor.

In 1930, at the age of eighteen, Solti graduated from the Liszt Academy and was hired by the Budapest Opera as a coach. He progressed steadily within the company and made his professional debut, at twenty-four, conducting *The Marriage of Figaro*. The future looked promising. The fledgling impressed Toscanini, who invited him to be an assistant at both the 1936 and 1937 Salzburg Festivals. During the former year Toscanini led a *Magic Flute* performance in which Solti played the glockenspiel and became, from then on, a devoted enthusiast of the great Italian maestro. Even today Solti still speaks of Toscanini with reverence, although he is realistic about his fiery ways.

"I have never known anyone who was a greater

Left, conductor Solti with the Chicago Symphony's concert master, Victor Aitay. Right, Solti receives the Medal of the City of Chicago from Mayor Daley after the parade through the Loop. Center is Louis Sudler, then *Orchestral Association* president.



Robert M. Lachiton III



Chas. Kepesi for Chicago Daily News

autocrat," Solti recalls with a grin. "But that was the romantic time of musicians. It wouldn't go today. You couldn't talk to musicians as he did. Such language, and throwing batons, and marching out! He'd be laughed at today." Needless to say, he wasn't laughed at then, and the young Solti listened and learned.

But there was a stumbling block. Solti was a Jew, and Hungary mirrored only too clearly the Nazi-inspired prejudices of its neighbor to the west. By 1939, the pressures became such that he was forced to flee from his homeland and take up residence in Zürich with the vague idea of eventually coming to the United States. The hope came to nothing because he was unable to obtain a visa. He was equally unable to obtain employment because of the stringent Swiss working laws. A stranger, Solti had nothing and nobody to fall back upon except his music. Temporarily abandoning his hope of reaching the world's podiums, the impoverished young man returned to his first musical conquest, the piano. He earned a meager living performing as an accompanist and giving occasional recitals. When not working, he practiced with the kind of fiendish intensity for which he later became known. The labor paid off, and in 1942 he won the first prize in the Concours International at Geneva. Pianistic prowess notwithstanding, Solti never fooled himself into believing he wanted to become a concert soloist. There was only one thing he wanted to become—a conductor.

After the war, his luck began gradually to change. In 1944, Ernest Ansermet gave him some of the work he sought by engaging him to conduct a few concerts with the Swiss Radio Orchestra. With the help of another ally, he was brought to the attention of United States occupation forces in Munich who were searching for a conductor untainted by Nazism. Solti was chosen, and in 1946 led a performance of *Fidelio* at the Munich State Opera which so impressed officials of the organization that he was invited to remain with the company as its music director. He accepted. When Solti moved to Munich, he lived in one small room in a bombed-out house with no roof. The opera house also suffered from the aftermath of war, but, working against considerable odds, the indomitable Georg rebuilt and re-established the reputation of the company.

He also found time to brighten his own reputation, and completed guest-conducting stints in Salzburg, Vienna, Berlin, Paris, Rome, Florence, and Buenos Aires. He even made a few early recordings, the first of which was as a pianist. He accompanied the violinist Georg Kulenkampff and received the now incredible fee of 400 marks (then



The freshly knighted Sir Georg poses outside Buckingham Palace with his wife Valerie after his investiture last March 28.

about \$100). His first recording as a conductor was made in 1947 with the Tonhalle Orchestra in Zürich. The piece was Beethoven's *Leonore Overture No. 3*, and Solti has said of the performance, "I'm sure it's a terrible record because the orchestra was not very good at that time, and I was so excited. It is horrible, surely horrible—but by now it has vanished." Later recordings, made for London in the Fifties, of Haydn, Mozart, Bartók, and Kodály, were far from horrible, and Solti began to establish a real reputation as a recording artist.

Solti remained in Munich for six years and then, in 1952, joined the Frankfurt State Opera as its music director, a post he held for nine years. In 1953, he finally came to the United States and conducted at the San Francisco Opera. The next year he led the Chicago Symphony for the first time at its summer home at Ravinia. In 1957, he came to New York and led the Philharmonic. Three years later, he conducted *Tannhäuser* at the Metropolitan.

By this time, Solti was an international figure in search of the prestigious post that would place him in the conductorial Big Time. He found it in 1961 when he went to London to run the Royal Opera. He stayed for ten years, which gave him the remarkable total of a quarter of a century's experience in three large opera houses (six years in Munich, nine years in Frankfurt)—credentials few of his colleagues can match.

In 1961, Solti was also involved in one of the few imbroglios of an otherwise scandal-free career. The year before, he had been named music director of the Los Angeles Philharmonic, effective at the start of the 1961-1962 season. In between, he came to blows with the president of the orchestra board—the powerful Mrs. Norman B. Chandler—over his total authority concerning artistic matters.

It seemed that Mrs. Chandler had hired Zubin Mehta as a guest conductor without consulting her music director. The move infuriated Solti, who felt it to be in violation of his contract. He was further annoyed when the influential board president refused to withdraw her invitation to Mehta. Unable to get his way on a matter he felt to be basic to his successful operation in Los Angeles, Solti resigned. For some reason—perhaps the orchestra's proximity to Hollywood—the incident was blown up out of all proportion by the press. Today, nobody thinks about it, perhaps because everything turned out so well for all the principals.

Besides his association with the Chicago Symphony, Solti is currently allied to the Orchestre de Paris, of which he became music director last January, the Royal Opera, where he conducts one work annually, and the London Philharmonic Orchestra, which he guest conducts regularly during those periods he is in the British capital. In April of 1973 he will add to these commitments the post of music adviser to the new regime of the Paris Opera. He has promised that by January of the following year he will announce whether he wishes to accept the full responsibilities of music director.

Solti has also been invited by general manager Goeran Gentele to return to the Metropolitan Opera, where he has not been heard since 1963. Despite rumors to the contrary, he cannot possibly appear at the Met before 1975, if then. Solti claims

Solti watches his daughter Gabrielle, obviously the apple of her famous father's eye, as she plays in a park in Milan, Italy.



Robert M. Lightfoot III

there is only so much he can do and still observe the three-month vacation period he annually demands at an Italian retreat. His schedule has become so overpowering of late that he recently had to postpone an already planned and cast recording of *Così fan tutte*.

The conductor did find the time last March to appear in the Throne Room at Buckingham Palace, kneel before Queen Elizabeth as Mr. Solti, and rise as Sir Georg, Knight Commander of the British Empire. When the Queen initially awarded the knighthood—for Solti's ten years at Covent Garden—it had to be honorary because the maestro was not one of Her Majesty's subjects (although Hungarian-born, he was a citizen of Germany). Then Britain gave Solti its citizenship as well, allowing him to use the title fully.

TODAY Solti is more than riding high—he is, in the jargon of the managers, the hottest talent in the music business. “I don't see how the man sleeps,” a Chicago Symphony violinist exclaims in amazement. “He's very concerned with his career and has a thousand things in the fire. Sometimes, at concerts, he's up there looking very preoccupied—and not with the music. The players kid, ‘Oh, he's thinking about next season with the Orchestre de Paris.’”

It has been a long, tough haul for Solti, and what he has achieved is obviously too valuable to let slip out of his hands. “The hard life is essential to getting something,” the maestro says. “Too early, too soon, too little fighting—that is no good. Today, if you are talented, the world is open. It's nothing. But the real talents come to realize that limitations are better than doing everything quickly, knowing all the repertoire by heart and not knowing anything really.”

“If I were to live my life again from the beginning, I don't think I would change anything—aside from the very grave personal political problems, all those terrible years between 1933 and 1946. Those years I would gladly leave out. But not as a musician, as a human being. As a musician, those years taught me a great deal, like playing the piano again, which otherwise I would not have done. My limitations as a conductor were very severe—tragic!—in 1946. It looked like I would never make it. I was relatively old—thirty-four—and I had never conducted anything much. This is terribly late. But I'm a living example that if you have will power, a vocation, and you want something, it is never too late, never too late.”

Solti's theory applies equally to his personal life. Two years ago, at fifty-seven, the maestro became a father for the first time. Gabrielle Teresa, his daughter

ter, is the child of his second marriage, to a former English television personality, Valerie Pitts. Solti's first marriage to Hedi Oechsli, in 1946, ended in divorce. In 1967, he wed the young, blue-eyed blonde Miss Pitts.

Solti describes himself as a "mad father," and he is determined to have another child. "Having my daughter at my late age is a marvelous experience," he says, beaming. "She changed my life and outlook enormously. Until she was born, my music, my work, my career—I hate that stupid word—were the most important things. This is not so today. I love my music, naturally, but if I had to choose, either it's my daughter or me, there's absolutely no doubt, no question. If she would say, 'I cannot be

happy, Papa, unless you stop working and do something else,' I would do something else. I would because I love her more than anything else."

That is the new Solti speaking, the assured, successful, business-like, and distantly likable conductor, the rejuvenated husband of a smashing blonde, the doting father of a beguiling daughter. But the skeptics who knew Solti back when (and a few who know him now) claim to be not at all convinced that there is a new Georg. They say he has not mellowed, that he is still the same aggressive, pushy, and imperious *Herr Generalmusikdirektor*. "Solti's a clever, calculating man," a close associate reports. "He gets the lay of the land and reacts to it. He's incredibly sharp and has an amazing mind."

SOLTI CONDUCTS FOR LONDON RECORDS

BARTÓK: *Concerto for Orchestra; Dance Suite*; London Symph. Orch., CS 6784. *Miraculous Mandarin Suite; Music for Strings, Percussion & Celesta*; London Symph. Orch., CS 6783.

BEETHOVEN: *Symphony No. 5*, Vienna Phil. Orch., CS 6092. *Symphony No. 7*, Vienna Phil. Orch., CS 6777. *Symphony No. 3*, Vienna Phil. Orch., CS 6778.

BRUCKNER: *Symphony No. 7*, Vienna Phil. Orch., CSA 2216. *Symphony No. 8*, Vienna Phil. Orch., CSA 2219.

DUKAS: *Sorcerer's Apprentice*, Israel Phil. Orch., STS 15005.

GLUCK: *Orfeo ed Euridice*, Orch. of the Royal Opera House, Covent Garden (Horne, Lorengar, Donath), OSA 1285 (highlights, OS 26214).

GOUNOD: *Faust Ballet Music*, Orch. of the Royal Opera House, Covent Garden, CS 6780.

MAHLER: *Songs of a Wayfarer; Four Songs from "Des Knaben Wunderhorn"*; Chicago Symph. Orch. (Minton), OS 26195. *Symphony No. 1*, London Symph. Orch., CS 6401. *Symphony No. 2*, London Symph. Chorus and Orch. (Harper, Watts), CSA 2217. *Symphony No. 3*, Ambrosian Chorus, Boys from Wandsworth School, London Symph. Orch. (Watts), CSA 2223. *Symphony No. 4*, Concertgebouw Orch. of Amsterdam (Stahlman), CS 6781. *Symphony No. 5* (plus four songs from "Des Knaben Wunderhorn"), Chicago Symph. Orch. (Minton), CSA 2228. *Symphony No. 6* (plus *Songs of a Wayfarer*), Chicago Symph. Orch., (Minton), CSA 2227. *Symphony No. 7*, Chicago Symph. Orch., CSA 2231. *Symphony No. 8*, Chorus of the Vienna State Opera, Singverein Chorus, the Vienna Boys Choir, Chicago Symph. Orch. (Harper, Popp, Auger, Minton, Watts, Kollo, Shirley-Quirk, Talvela), OSA 1295. *Symphony No. 9*, London Symph. Orch., CSA 2220.

MEDELSSOHN: *Symphony No. 4*, Israel Phil. Orch., STS 15008.

MOZART: *Eine Kleine Nachtmusik*, Israel Phil. Orch., STS 15141. *The Mag-*

ic Flute, Vienna Phil. Orch. (Lorengar, Deutekom, Prey, Burrows, Talvela), OSA 1397.

OFFENBACH: *Gaité Parisienne*, Orch. of the Royal Opera House, Covent Garden, CS 6780.

RACHMANINOFF: *Piano Concerto No. 2*, London Symph. Orch. (Katchen), STS 15086.

ROSSINI-RESPIGHI: *La Boutique Fantasque*, Israel Phil. Orch., STS 15005.

SCHUBERT: *Symphony No. 5*, Israel Phil. Orch., STS 15008.

SCHUMANN: *Symphony No. 3; Symphony No. 4*; Vienna Phil. Orch., CS 6582. *The Four Symphonies; Overture, Scherzo and Finale; Julius Caesar Overture*; Vienna Phil. Orch., CSA 2310.

R. STRAUSS: *Arabella*, Vienna Phil. Orch. (Della Casa, London, Gueden), SRS 63522. *Elektra*, Vienna Phil. Orch. (Nilsson, Resnik, Collier, Krause, Stolze), OSA 1269 (highlights, OS 26171). *Der Rosenkavalier*, Vienna Phil. Orch. (Crespin, Minton, Donath, Jungwirth, Pavarotti), OSAL 1435 (highlights, OS 26200). *Salome*, Vienna Phil. Orch. (Nilsson, Hoffman, Stolze, Wächter), OSA 1218 (highlights, OS 26169; final scene, OS 25991).

SUPPÉ: *Overtures—Light Cavalry; Poet and Peasant; Morning, Noon and Night in Vienna; Pique Dame*; Vienna Phil. Orch., CS 6779.

TCHAIKOVSKY: *Piano Concerto No. 1*, Vienna Phil. Orch. (Curzon), CS 6100. *Serenade for Strings*, Israel Phil. Orch., STS 15141. *Symphony No. 2*, Paris Conservatoire Orch., STS 15120. *Symphony No. 5*, Paris Conservatoire Orch., STS 15060.

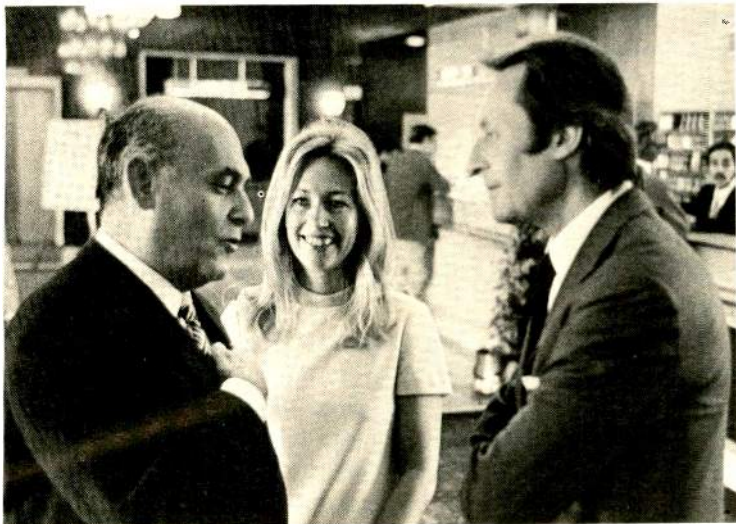
VERDI: *Aida*, Rome Opera House Orch. (Price, Vickers, Gorr, Merrill, Tozzi) OSA 1393. *Un Ballo in Maschera*, Orch. of L'Accademia di Santa Cecilia (Nilsson, Bergonzi, MacNeil, Simionato, Stahlman), OSA 1328 (highlights, OS 25714). *Don Carlo*, Orch. of the Royal Opera House, Covent Garden (Tibaldi,

Bergonzi, Bumbry, Fischer-Dieskau, Ghiaurov), OSA 1432 (highlights, OS 26041). *Falstaff*, RCA Italiana Opera Orch. and Chorus (Evans, Freni, Merrill, Simionato, Ligabue, Kraus, Elias), OSA 1395. *Requiem*, Vienna State Opera Chorus, Vienna Phil. Orch. (Sutherland, Horne, Pavarotti, Talvela), OSA 1275.

WAGNER: *Overtures—Rienzi; Flying Dutchman; Tannhäuser* (incl. Bacchanale); Vienna Phil. Orch., CS 6782. *Götterdämmerung*, Vienna Phil. Orch. (Nilsson, Windgassen, Frick, Fischer-Dieskau, Ludwig, Watson), OSA 1604 (Immolation Scene, OS 25991). *Das Rheingold*, Vienna Phil. Orch. (Flagstad, London, Svanholm, Madeira, Boehme, Neidlinger), OSA 1309 (highlights, OS 25126 and OS 26194). *Der Ring des Nibelungen* (complete), Vienna Phil. Orch., Ring S (highlights, OSA 1440). *Siegfried*, Vienna Phil. Orch. (Nilsson, Windgassen, Hotter, Stolze, Neidlinger, Sutherland), OSA 1508 (highlights, OS 25898). *Tannhäuser*, Vienna Phil. Orch. (Kollo, Dernes, Ludwig, Braun, Sotin), OSA 1438. *Tristan und Isolde*, Vienna Phil. Orch. (Nilsson, Uhl, Resnik, Krause, Van Mill), OSA 1502 (*Liebesnacht*, OS 25938). *Die Walküre* (Act 3 and Act 2 *Todesverkündigung*), Vienna Phil. Orch., OSA 1203 (highlights, OS 25126). *Die Walküre*, Vienna Phil. Orch. (Nilsson, Crespin, Ludwig, Hotter, Frick), OSA 1509 (highlights, OS 26085).

NIGHT ON BALD MOUNTAIN: *Moussorgsky, Khovanschina Prelude and Night on Bald Mountain; Borodin, Prince Igor—Overture and Polovitian Dances*, London Symph. Orch., CS 6503.

SPOTLIGHT ON SOLTI: *Glinka, Russian and Ludmilla Overture; Gluck, Orfeo ed Euridice—Dance of the Blessed Spirits; Tchaikovsky, Serenade for Strings—Waltz; Borodin, Prince Igor—Polovitian Dances; Bizet, Carmen Prelude; Mahler, Symphony No. 5—Adagietto; Rossini-Respighi, La Boutique Fantasque—excerpts*, CS 6730.



Solti shares the podium in Chicago with the Italian conductor Carlo Maria Giulini, chatting here with the Soltis in Berlin.

Although a majority of his co-workers and the orchestra's musicians will agree that Solti *is* clever and *is* calculating, they tend also to feel that he *has* mellowed, and that this is reflected both in his personal relations and in his music-making. The maestro himself is the first to agree with the latter interpretation.

"I am today for many reasons a much better human being than I was," Solti says candidly. "Mainly for two reasons. One—and it is essential—is my daughter. The other is, I'm not as tense as I was. More and more I love romantic music, which is my nature. But now it is open; I'm not ashamed of it. This is because I'm not looking, and don't have to look, for engagements, for finances, or for ways to consolidate my position. So I have a much less worldly life and much more ambition to make better music. I don't need to fight anymore. I was a late starter under the most hopeless conditions. It is very natural, very human, that you are not generous, that you envy people, that you fight for things. I fought; did I fight! Incredible! I don't need to anymore. Maybe if I could have stopped fighting earlier, things would have come to me earlier. I don't know, it's hard to say.

"London also helped me tremendously. Covent Garden gave me an ambiance and reputation which I would never have found in Germany or even in America. It gave me the possibility to show what I could do as the leader of an opera house. In Germany, I was too young, too inexperienced. Neither Munich nor Frankfurt has London's platform; they are provincial cities, as nice as they are. London is a big capital; everybody is always there. And I was a different person. Don't forget, I left Germany in 1960, so I was at that point forty-eight, and had

only about twelve years experience, which is really very little."

"The second transformation was my working with the Chicago Symphony, which gave me the kind of music-making of which I always dreamed, but which I couldn't make without a fight. Now I don't need to fight for that kind of sound which I hope to achieve. This is very important, because if you fight for a sound, it is never as good as if you get it naturally."

Is there a Solti sound? "Yes. Everybody has a sound—an imagination for a sound which you try to achieve. When I learn a piece, I know how it *should* sound. How much I get out of that 'should' is a question of talent, experience, and perseverance—just never giving up."

It is perhaps because of Solti's wide and far-reaching experience in the recording studios that he has been able to develop and refine the sound he attempts to draw from an orchestra. This year, in fact, marks the twenty-fifth anniversary of his association with Decca/London, for whom he has recorded most of his greatest triumphs, including the first stereo version of Wagner's *Ring* cycle (it was the first integral version as well), a series of Strauss operas, various other operatic projects, and a host of orchestral discs. With the release of the Eighth (reviewed in this issue), Solti's complete Mahler symphonies are on disc, employing the Chicago and London Symphonies and Amsterdam's Concertgebouw Orchestra.

Solti speaks of recordings with the voice of a man who both values and understands them. "I hope this won't be misunderstood, and it *shouldn't* be misunderstood, but I regard recordings as being enormously important. My recordings did more for my musical reputation than my own live performances. One of the reasons they have more importance for me than for many other musicians is that if I have a talent, it is a very critical one. When I hear myself—not conducting live because you can't judge—but on any tape, I can tell you right away what is wrong and why it's wrong. I think I learn more from tapes than anything else—my mistakes and other people's mistakes. Good things you can't learn. Neither can you take them away from others. It's a funny thing. You can't imitate anything, because at the moment that you think you are imitating, you transform it immediately.

"Equally important is the feeling I think we all have today. You die, and you leave something behind you which is new. God! What wouldn't I give if I could hear the conducting of Mahler or of Nizki! How fascinating it would be! How *was* the

music in 1905 in Vienna or in Berlin? How did Mahler play a Mahler symphony or a *Don Giovanni*? It's unbelievable how styles change."

Does Solti feel that his recordings are able to capture his "live" performances and are therefore valid documents? "I don't think so. And to tell you the truth, even more honestly, I am developing so rapidly these years that anything I did ten years ago is so entirely different from anything I'm doing today, you wouldn't believe it.

"The *Tristan* I recorded about ten years ago I thought—at that time—I liked. Now, you wouldn't believe the *Tristan* I did for my last performance as music director of Covent Garden came from the same conductor. They are two entirely different interpretations. The first was a young man's *Tristan*, very young."

One of the great frustrations Solti claims he must suffer is that he will never be able to record a complete opera with his own Chicago Symphony. He admits candidly, for example, that as pleased as he was with the Vienna Philharmonic for his recent *Tannhäuser*, the results would have been far more gratifying had he been able to employ the Chicago. "It's too expensive to make an opera here," Solti says. "The American unions are pricing themselves out of the market. A symphony you can somehow manage because you work so fast. But with singers you can't work that fast. That means recording any vocal works in America is out of the question. It's ridiculous!" (Solti had to go to Vienna during the Chicago's 1971 tour to record the Mahler Eighth.)

Since a large portion of Solti's recording activity has been operatically oriented, the economic situation has a silver lining in that it will give him a chance to put more of the orchestral repertoire on disc. Upcoming in the future from Solti and Chicago will be the nine symphonies and five piano concertos of Beethoven, with Vladimir Ashkenazy as pianist. The maestro would also like to record all the Bruckner symphonies and some of the Strauss tone poems. "I have to do a little more French repertoire," Solti adds. "I like French music very much. And naturally I would like to record *Meistersinger*; that is foremost in my mind. Also *Così*, *Don Giovanni*, and *Figaro*; these three I would like to do as soon as possible."

Solti is of course most at home in the German repertoire, particularly the later Romantics. But whereas he was once opposed to contemporary music, today he is revealing a more broadminded attitude. "I learn a certain amount of twentieth-century music," he says, "but only what I *can* learn. Having official jobs both here and in France, I just can't close my ears to the younger generation. I just

can't say I'm not interested. I'm always thinking back to my young life and how glad I was when I was given a chance. One must give them a chance—like it or not like it.

"I gave a commission in France to Gilbert Amy, a young, very avant-garde composer. But I said to him, 'Please don't write it too difficult because I can't play it.' I just pray he won't. I also told him, 'No electronic music, because I don't push buttons.'"

Solti's handling of the composer is a splendid example of the way he works. He allows for freedom, but only within the structured framework he himself has set up. Amy can write what he pleases—but it *can't* be too difficult and it *can't* be electronic. Solti is truly but one generation removed from the era that produced the dictators Toscanini, Reiner, and Szell. That one generation, however, seems to give him the leeway to function successfully by contemporary standards.

John Edwards, the Chicago Symphony's manager, insists that Solti, with whom he works very closely, is a far cry from someone like Reiner, with whom he also worked. "He's not a dictator," the manager says, "and is perfectly willing to discuss matters and even asks for suggestions. He's most flexible on the question of budget and casting."

Oddly enough, for someone of Solti's quality of mind, he is not, according to Edwards, the businessman one might expect. "I don't think business is really his great skill, but he gets a lot of advice, weighs it, and makes decisions very much on his own. He does know the music business very well, and that's all we discuss. Now, there are conductors who can tell you about the stock market and the dollar. But from my point of view, he's good in the sense that he's precise and there's no uncertainty as to what his position is. This is a great asset."

AFTER my last visit with the maestro, I accepted his invitation to walk with him to the dentist. As we strolled briskly in the chilly afternoon, Solti kept the conversation warm with his penetrating insights into the problems and pleasures of a musical life. So engrossed was I that I barely noticed when Solti stopped in mid-sentence, bade me a brief farewell, and disappeared into a building. Startled, I just stood there, a smile gradually forming on my lips. Now I understand what everybody was talking about. I too had had my audience, I too had been taken in by the detached charm and the wonderful mind—and I too had been dismissed. The only annoyance I felt toward the maestro had nothing to do with his manners. I simply wished he had chosen a dentist a few miles further away.



INSTALLATION OF THE MONTH

“ANTIQUE” STEREO

A WELL-PRESERVED Victrola cabinet (*circa* 1917) provided Ginger Joy, of Utica, New York, with the perfect solution to the problem of where to put her new stereo system. Miss Joy, a student majoring in English at Utica College, recently moved into a period (“Charles Addams-type”) house, and to assure harmony in decor, she wanted to avoid the usual bookshelf arrangement for components. The Victrola, which she found in her grandmother’s basement, blended perfectly with the style of the house, so she decided to put it to practical use. Ginger excavated the original “components,” then stripped and finished the cabinet herself, while a friend cut and installed the plywood shelves and turntable opening. The simplicity of the system made little carpentry work necessary.

The Acoustic Research AR Receiver powers the system and rests on one of the specially cut shelves,

located immediately below the original horn section. The actual lid of the Victrola (complete with “His Master’s Voice” decal in perfect condition) serves as the dust cover for the Dual 1219 automatic turntable. Ginger chose a Shure V-15 Type II Improved cartridge. The space between receiver and turntable (previously occupied by the mouth of the acoustic horn) is used for general storage. The doors, once opened to let out the sound of the Victrola, are now usually kept open to assist ventilation. Two AR-2ax speakers complete the installation, which is situated in the living room. As is apparent in the picture, the entire system is easily movable, an important factor for a student to bear in mind.

Ginger likes all kinds of music, but her record collection is made up predominantly of rock and folk music.

—Susan Larabee



RUTH BATCHELOR
Just plain sloppy?



JOAN BAEZ
English folk influence



TONI BROWN
Closer to rhythm-and-blues

Troubadettes, Troubadoras,

JUDY COLLINS
Subconscious juggling of old tunes



WE ARE at a curious point in cultural history: our society is paying the greatest tribute ever paid to women for their accomplishments in music. At the same time, our society is being buffeted by the forces of Women's Liberation—and there seems to be little or no cause-effect connection between the two developments. Carole King wins practically all the Grammy Awards but skips the ceremony to stay at home with her new baby. Carly Simon arrives with a hit song whose message would warm the cockles of any New Woman's heart—except for the troublesome line that says she's going to marry the guy anyway.

The troubadette, the female singer who writes her own material, has arrived with a gradual suddenness. She has done it with only minimal help from the "movement," and she has helped the movement only incidentally, with the artist's classic ambivalence: politics may be used in the making of art, but art may not be used in the making of politics. She must be competitive and aggressive, all the same, else she wouldn't survive—for the music business is as competitive as any game Messrs. Du Pont and Carnegie ever invented—yet she is clearly unwilling to be unattractively masculine.

But let the males among us beat back the impulse to protect our womenfolk from the ravages of the rat race until we see how they are doing in it. And let me acknowledge the argument that perhaps we are not really so interested in protecting them as we are in protecting ourselves from some sort of competition they might win.

The first thing an intensive listening session with the troubadettes reveals is that the gentler kinds of music have had the greater influence on most of them—hardly a shocking discovery. Only Grace Slick, Carole King, and Toni Brown of Joy of Cooking currently are distinguishing themselves as com-

posers of bona fide, blues-based, rock music, and King and Brown generally write something closer to rhythm-and-blues than modern hard rock. Even Grace's raunchiest rockers (*Hey Frederick, Somebody to Love, Silver Spoon*) have a melodic elegance that always sets them apart from other Jefferson Airplane songs. English folk music, indisputably gentler than rock or blues, has been the primary influence on practically all the other troubadettes—as is reflected in Joan Baez's *Sweet Sir Galahad*, Joni Mitchell's *Both Sides Now*, Sandy Denny's *The Sea*, and almost everything Judy Mayhan, Judy Collins, Janis Ian, and Rosalie Sorrels have written. We are all prisoners of sex to some extent, and little girls have been taught for centuries to let the gentle rather than the tough influence them, so this makes sense. It is also a fact that much of the current female songwriting activity is a spin-off from the high status attained by a few girl singers during the early Sixties folk revival.

BUT Carole King was not a part of that. Like Paul McCartney, John Lennon, Pete Townshend, and others who were to bring rock-and-roll back after the early Sixties hiatus, she spent her formative years with rhythm-and-blues and early r-&-r, and most of her songs still show it. Her melodies are understated, covering a limited range, and her lyrics employ plain and rather mundane language—just right for AM radio. I think the Dylanesque approach to Heavy Lyrics is so foreign to King that she doesn't even try it. She does try something else with melodies, though, and in such songs her lyrics seem less like innocuous filler material and more like language stripped of its excesses and pretensions. This is her "other" kind of melody, her pretty-ballad melody such as adorned *Home Again, So Far Away*, and *You've Got a Friend*. It is difficult to guess where this sort of melody comes from. Per-

SANDY DENNY
Antique-sounding lyrics



JUDY MAYHAN
Stylized laments



and Troubadines... or...

JANIS IAN
*A prodigy
growing up*



CAROLE KING
Just right for AM radio



haps it just comes naturally when she slows the tempo down. Perhaps it is a little friendly jousting with her friends James Taylor, Neil Young, and the other troubadours—showing them she can do that too. If so, she does not seem to have the aptitude (some might say the stomach) for doing what they do with words. Whereas Taylor, in a song whose general scope is narrowly defined, can't resist hinting at the cosmos (“... there's a man up here who claims to have his hands upon the reins”), King, for a comparable song, takes a line from the neighborhood tavern or the laundromat: “Doesn't anybody stay in one place anymore?”

King's voice, though pleasant, has rather obvious limitations, and some have speculated that she writes narrow-bandwidth songs because of her vocal range. But she has written (on commission) countless songs for rock-and-roll groups, both black and white, and I assume at least *some* of those people could hit a high note.

Toni Brown seems also to have missed out on the folk mystique—possibly because it was all over when she started sopping up influences. She seems to be an admirer of Carole King, for one thing, and obviously likes the black r-&-b groups; in *Joy of Cooking* she has a band that is doggedly determined to out-rhythm Motown's finest. Grace Slick may have made a conscious effort to affect a hard sound, as both her melodies and lyrics have to fit the political posturing of the *Airplane*. In *Law Man*, she wrote: “... I'm afraid you just stopped in here at the wrong time/You know my old man's gun ain't never been fired/But there's a first time. . .”). This tries hard to be the kind of radical-outlaw-freak pastiche that can be identified as “a Jefferson *Airplane* song,” but even it has a mellifluousness that Jorma Kaukonen's best melodies lack and a sensuality that Paul Kantner's lyrics seldom approach.

It is an oversimplification, of course, to think

Elizabethan ballads wield the *only* influence on the other troubadettes. Carly Simon's father was an accomplished amateur pianist, her uncles include a musicologist and a jazz critic, and her sister Joanna is an operatic mezzo-soprano. Judy Collins had a classical music education as a child. Joni Mitchell's breezy familiarity with counterpoint and Melanie's cabaret-degenerate phrasing indicate they didn't spend *all* their formative years listening to purist versions of *Fair and Tender Ladies*.

But they do all seem to want a melody to be *pretty* rather than anything else. Carly Simon's work on melodies *and* words bears the same tool marks as Kris Kristofferson's. Their tunes sound familiar; we've *almost* heard them before—except that something slightly unexpected always happens in them. Both leave the impression that they construct melodies that are just good enough for the words, which obviously have top priority. And, as lyricists, both tend to be self-centered even for this generation. Whatever ambiguities are thrown in for a wide audience to identify with are almost branded as such—tag-lines or aphorisms interjected or pinned on. Carly's *Anticipation* goes through a specific description of how unpredictable the author finds a new love affair, then makes the summation: “. . . stay right here, for these are the good old days.” Not too different from Kris' ruminations about how one man spends a Sunday morning, capped finally with a maxim: “. . . there's something in a Sunday that makes a body feel alone.” Both are romantics, and no doubt think of themselves as *tough-minded* romantics (I suspect each romantic thinks he is more realistic than the last one, and maybe he is). Both are concerned with writing intelligent lyrics that are nonetheless simple enough to reach the listener on an emotional level. That remains one of the toughest jobs in the business, and Carly is almost as good at it as Kris is. *(Continued overleaf)*

MELANIE
Cabaret-degenerate phrasing



JONI MITCHELL
*Shifts to falsetto
at every little hill*



What's a nice girl like you

LAURO NYRO
Pop-culture booster



The melodies of Sandy Denny, Judy Collins, Buffy Sainte-Marie, Rosalie Sorrels, and Judy Mayhan are basically rewrites of folk tunes—as are many of the melodies of Bob Dylan and Paul Simon. Seldom are *specific* folk songs rewritten (although it does happen); generally a scramble of old tunes in the subconscious is juggled into a new combination. Sometimes this blurs into some other Blast from the Past, resulting in something like Judy Collins' *Nightingale*, a folk song that must be backed by cellos instead of guitars. The lyrics these women write may range from Sandy Denny's antique-sounding ones (the best of which are on the early Fairport Convention recordings) to Judy Mayhan's stylized laments to Buffy's political indictments. I don't think these troubadettes have broken any new ground as songwriters, but they've cultivated existing territory well—especially Buffy, who's been working at it harder longer.

LAURA NYRO, however, did invent something new: soft rock, which seems to be one part modern folk-rock and two parts Broadway-Hollywood schmaltz with a dash of Forties urban blues and gospel. I am not one of her worshipers. I think the reason so many *are* genuflecting before her can be traced to the taste for blandness Americans have in them as a result of pop music's having festered so long in the mush of the Thirties, Forties, and Fifties and, perhaps, a nostalgia for the earlier sounds which are an element in her music. Still, a high intelligence marks the work of Nyro; the symbolism in her lyrics is cleanly and professionally rendered, and her melodies have a fluidity that no amount of soul could produce without help from the brain. There is nothing surprising about the political views Nyro espouses; she is a pop-culture booster to out-Melanie Melanie—but, being intelligent, she has put the platitudes into shape with fewer awkward modifiers than most.

I find Janis Ian more interesting because she uses a similarly powerful cerebrum more to move people than to impress them. Sometimes she overdoes it and works for shock value alone: "Mr. President, his face went red/And he said, 'Kid, you should've come before I came/Will you please remove your face?'" In such cases, she's merely doing what worked so well before—*Society's Child*, written when Janis was a little kid, separated the liberal men from the liberal boys. But she is a prodigy growing up, and her later work deserves a larger audience. Some of her newer melodies show not just the folk ambiance but a wide range of influences, including that of country blues.

It is obvious that Joni Mitchell was influenced by the Sixties folk revival, but just how much is not evident—she is such an artist that she has put together all the schooling she's absorbed in a special way and fed us back something we never heard before. She is a superb songwriter. I think only Jim Webb and Cat Stevens are in the same class—which is definitely not tourist. Her authoritative use of minor-chord subtleties and her complete willingness to be unconventional—to bend a melodic line where others simply assume there is no joint—make her melodies unique. She has a child's imagination, a gift for playing with irony, the courage to be candid, the insight to penetrate to almost-buried memories, and the craftsmanship to make use of all these gifts in the building of lyrics. If she has a weakness, it is in her refusal to simplify her melodies (*He Comes for Conversation*, for example, has such a twisting, back-pedaling melody that it draws attention to itself at the expense of the lyrics), her unwillingness to subordinate them to the overall impression the song wants to make. But it's always a pleasure to hear these melodies. They hold up, year after year, whether they dance up and down the scale in the style of *Rainy Night House* or hover about a central chord in the manner of *Blue*.



ROSALIE SORRELS
Folk-tune rewrites

doing in a business like this?



DORY PREVIN
Intensely personal



BUFFY SAINTE-MARIE
Working harder longer



GRACE SLICK
Melodic elegance

As a vocalist, Joni bothers some people by shifting into falsetto at every little hill—I must admit I found Judy Collins' smooth version of *Both Sides Now* easier to take than Joni's. But the bumpy singing style doesn't place any great burden on the listener, and if it is symptomatic of the same wide-roaming spirit that attends her songwriting, I say let it bump.

THE creative output of these and other troubadettes certainly is as varied as what the troubadours are doing, so there are few generalizations that can start with "The girls. . . ." There is a characteristic that may be called "feminine," though, and it can most easily be observed in the work of Dory Previn. Dory aims to make intensely personal statements about life—her life—and its adjustments, and she does that with utter disregard for the technical accommodations a musician—especially a male one—is expected to make. Her melodies are thin, like sing-songy nursery rhymes; her lyrics are even more specifically autobiographical than Simon's or Kristofferson's. Her first album dealt with losing her husband to another woman. In "Reflections in a Mud Puddle" she deals with the death of her father in a song containing the lines "I couldn't make up/For the deal/He got in this world." Yet this sort of thing does seem to work—it *shouldn't* (this is a male talking), but it does. Dory is compulsive, intuitive, and not so much weak on technique as oblivious to it. I don't think it's necessarily "feminine" to try to avoid responsibility for attending to the details, but Previn's work seems to illuminate a fundamental difference in male and female attitudes toward technical skills.

Ellen Willis wrote in the *New Yorker*: "Like the educated middle class that produced them, the new male rock musicians are art snobs, and one facet of their snobbery is a tedious worship of technical proficiency." But is it tedious worship or pride in

workmanship—or even a hang-up about workmanship? Women's Lib songwriter Ruth Batchelor sings, "I got my baby wheels, wheels with power drive. . . ." invoking the (rather dated) jargon of "wheels" for an automobile but apparently failing to realize that tedious, nitpicking males would be bothered by "power drive," which they would recognize as meaningless doubletalk, a term that does not exist in the jargon of the car culture or even on Madison Avenue. Jan and Dean and the early Beach Boys knew a muffler from an intake valve and wouldn't have dared write car songs without such knowledge. And the matter of intuition persists: as Norman Mailer and others have hinted, what males fear about women is this seeming ability to "know" without being informed, to understand without analyzing. Will Ruth Batchelor and Dory Previn get away with it? Do they really know something we don't about the higher priorities details should be subordinated to, or are they just plain sloppy?

I know a psychologist who claims that there are basic differences in the structure of the male and female brain, so I guess anything is possible. If intuition really is the stern and serious stuff some people fear (and others hope) it is, it means the troubadettes have a stronger link to their instincts, a closer tie with nature—which means they have a formidable advantage over mere troubadours. Which means further that the male singer-songwriter could one day be as lonesome a figure as Buffy Sainte-Marie was ten years ago. What we're hearing now could be the first strains of a sirens' song that will dash our ship against the rocks, leaving tediously proficient males with nothing to be but engineers and backup lackeys. But before we make up our minds to start worrying about that, let's leave the tiller untended for the moment and relax here on the poop deck and listen to the music. Sure is pretty.

By Noel Coppage

CARLY SIMON

"...I began to think of it not as Carnegie Hall, but as some hall in Albuquerque, and it worked."

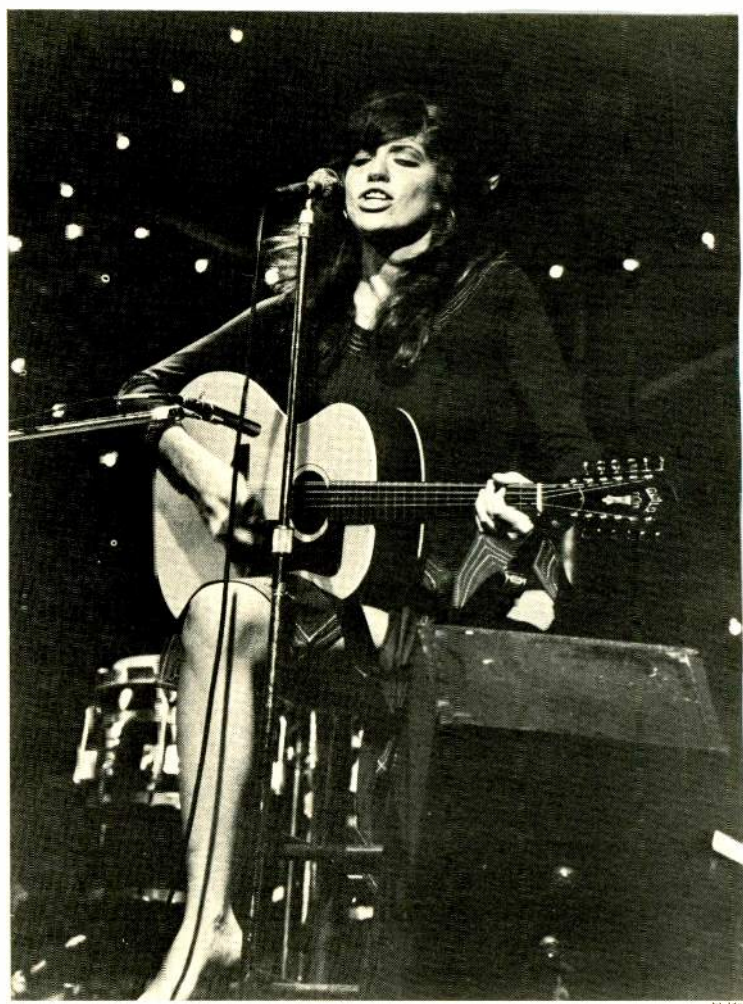
By ROBERT WINDELER

EARLY in 1971, Carly Simon overcame two lifelong fears: getting onto an airplane and getting out on a stage in front of an expectant crowd of strangers. In three days she managed to get herself together and fly to the West Coast to appear with British singer Cat Stevens at the Troubadour in West Hollywood. In doing so, she launched the career that has placed her in the forefront of the post-rock-era young ladies who are helping to make quieter and clearer the pop music of the early 1970's.

Had she not gotten onto that first plane, Carly might still be singing and writing songs in her own living room for the amusement of her family and friends—and herself. But following the Troubadour, she toured the country with Stevens, all the way up to Carnegie Hall. Her first album on Elektra, called simply "Carly Simon," has sold better than half a million copies, as has the single taken from it, *That's the Way I've Always Heard it Should Be*. Her second album, "Anticipation," and the title single from it, have already equaled that figure, and she is currently writing songs for her third album.

Carly, a tall, gangly, twenty-eight-year-old with a smooth, rich voice, can sing in a wide variety of styles. She comes from a solidly musical family whose best-known member perhaps, until Carly herself made it, was her father Richard, who founded the publishing company Simon & Schuster. Carly is the third child and third daughter of the late publisher and has a younger brother Peter, twenty-four, a photographer who lives in a de luxe commune in Vermont. Only Peter, among her siblings, "has not even a suggestion of musical interest."

Her sister Joanna is a well-known opera singer, and her second sister, Lucy, was Carly's partner in the Simon Sisters for several years. The Simon Sisters set nursery rhymes such as *The Owl and the Pussycat* to music and debuted with the Columbia album "The Simon Sisters



Sing the Lobster Quadrille and Other Poems for Children." which had a modest success. Lucy is retired and a mother now, but Joanna, with whom Carly once shared an apartment, has been achieving a success in the classical field similar to Carly's.

The girls grew up in a series of households in the Riverdale section of the Bronx, Stamford, Conn., and Martha's Vineyard, and were thoroughly steeped in music of all kinds. Their father was an accomplished amateur pianist, and their uncles are prominent in music and criticism. Alfred E. Simon (a recent contributor to *STEREO REVIEW*) started as a rehearsal pianist for George Gershwin's *Of Thee I Sing* in 1931, was a consultant and writer on theater music, and was director of light music at radio station WQXR for twenty-five years. George T. played drums in the Glenn Miller orchestra and was a record producer, writer-critic on jazz and pop, and editor-in-chief of *Metronome* magazine; he is now executive director of the National Academy of Recording Arts and Sciences. The fourth Simon brother, Henry, before his recent death, was a musicologist and an editor of musical books at Simon & Schuster. The family has always been close, and Carly credits the musical atmosphere, among other things, with her decision to become a composer. Incredibly, however, Carly had no formal musical training and is a self-taught pianist and guitar-player.

Carly says she was "an overly sensitive child, with a lot of nervous problems—for instance, a stammer. One way around having to talk was to sing everything!" Her mother, who still lives in the large house in Riverdale surrounded by dogs and plants, encouraged Carly to express herself in song. She and Carly remain extremely close, and the stammer is long since gone.

Carly today is confident but sensitive, slightly exotic looking, well-bred in an obviously outdoorsy way

(Riverdale Country School, two years at Sarah Lawrence College, and summers on Martha's Vineyard), but determined to compete in the musical arena on her own terms. She accompanies her singing on an acoustic guitar and most often performs her own vaguely autobiographical and certainly personal material, which is written (often in collaboration with her friend, *Esquire* writer Jacob Brackman) from an admittedly middle-class point of view. "My friends from college—they're all married now," is a somewhat wistful line from *That's the Way I've Always Heard It Should Be*, an ambivalent song that seems at times to celebrate marriage, at times to question it.

For the first time, Carly is indulging herself in living alone, and she occupies a cheerful, sunny, five-room apartment in the Murray Hill section of New York City. Brightly colored sofas, rugs, and draperies contrast with the white walls and woodwork. Her first guitar hangs on the living room wall in semi-retirement. Wearing electric-green cotton slacks and a white blouse, she drapes her long, yet somehow elfin, body onto a rust-colored velvet sofa, her brown hair tumbling over her blue eyes, and talks about her new success as a performer.

She shudders when she thinks of Los Angeles, where most pop musicians these days feel they must live and virtually all of them must at some time work—including Carly. "I've only been there twice, the first time not before a year ago when I finally decided to get over my fear of flying. I had a lot of drinks and managed to get myself on the plane. L.A. was gauche and cardboardy, shallow, jaded, decadent—everybody's out of a job and strung out." Martha's Vineyard, where she spent as much of her growing up time as she could, is more Carly's kind of place, and she retreats there whenever she can. Most recently it has been to the home of singer-writer James Taylor, the current man in her life. Having conquered her fear of flying, she spent last summer in London and is ready to go back at any time.

Carly considers the emergence of so many girl singer-composers "mainly coincidental" and perhaps unfortunate. "In the early Sixties we saw a sort of revival in the folk scene. Carolyn Hester, Judy Collins, Odetta, and Peggy Seeger were all successful, but all suffered the unfair, inevitable comparison to Joan Baez. Maybe every decade a woman is destined to create an upheaval. And perhaps other singers today will suffer in being compared constantly with Carole King."

It might all have happened for Carly four years ago, when she was writing and ready to perform her own songs. "But I had an experience with people in the music business that drained me," she says. "They treated me like a piece of meat, not as a voice. They tried to make me sing like a female Dylan. These people never *listened* to me; they tried to mold me. So I withdrew into household activities. I was living with somebody, he was a guitarist, and we used to play and sing around the house."

And then a year and a half ago, when she was ready to try again, she put together an album and nightclub act from her own compositions. She was invited as the opening act on the Cat Stevens tour, and all went well until it was time to appear at Carnegie Hall. "I was out of my mind and thought I couldn't bring myself to do it. All my life I've been a coward at heart, resisting new experiences, and here I was, going to perform at *the* place, where all the performers I'd ever admired had performed. Then I began to think of it not as Carnegie Hall, but as

some hall in Albuquerque, and it worked. It was the greatest performance I've ever done and the reception was incredible.

"I'm not one of those people who has to be in the lights. I'd much rather be in a small club, seated, with between ten and twenty people and as much eye contact as possible. It's my *responsibility* to turn those rows of faces into joy and happiness. I don't feel so exposed and alone in a small club. Sometimes in a big hall I'll turn around and look at the drummer behind me, just to have some contact with another human being."

CARLY wants to make it clear that she is a working girl partly because she has to be. The Simon family fortune has been more of a handicap than a help, in fact. "I've been ostracized as a result. Everybody thinks that Joanna and I sing for a lark. They say, 'Oh, she's rich and she's doing it for something to do.' Obviously I haven't suffered in the slums of the lower East Side, but the money from the company hasn't been dispersed to the daughters of Richard L. Simon. It's tied up, and the allowance I get isn't sufficient to support me. I *have* to work at something." After her first solo career collapsed, she worked as a secretary and gave guitar lessons.

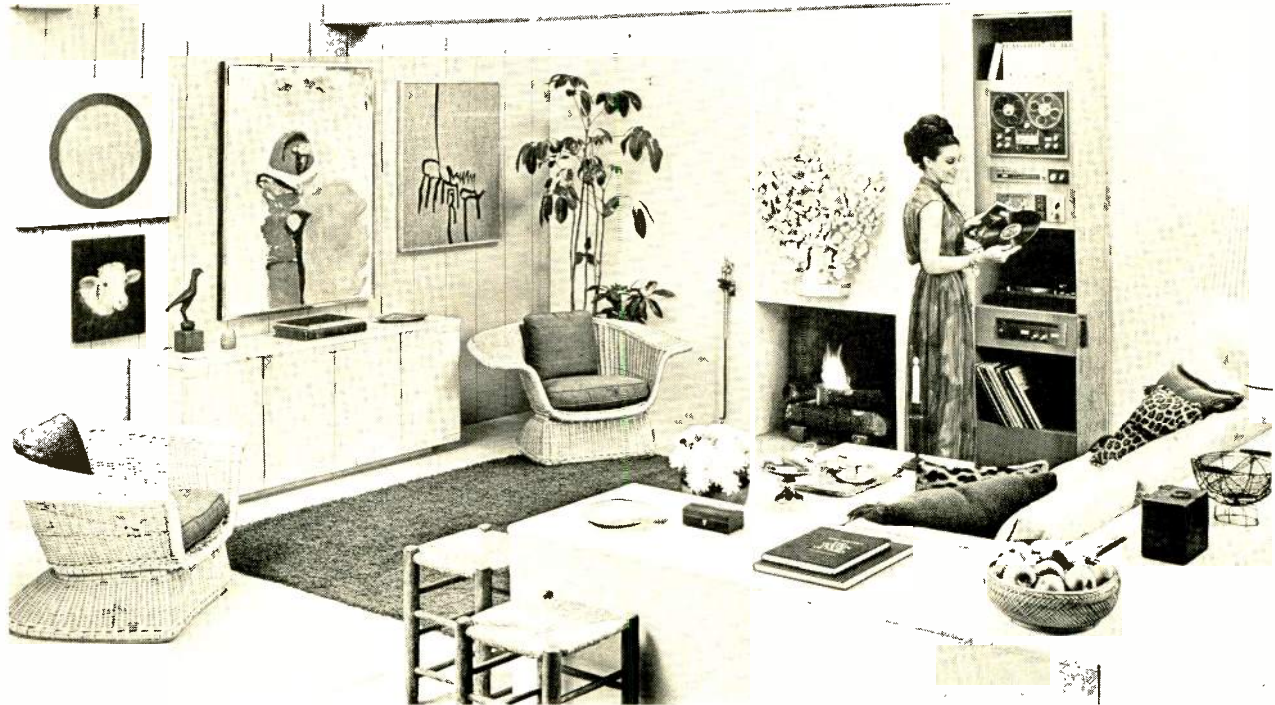
The three Simon girls see each other regularly, though not as much as Carly would like. "But then again these days," she says, "I'm not seeing as much of *anybody* as I'd like. I've lived in New York all my life, and I have an awful lot of close friends here. I resent feeling so pressured by the burden of things to do that I can't see them. That goes under the heading 'annoying features of show business.'"

Another of those features is the lack of time for any proper sort of love life. "I'm used to being very kind of tied to one man, being very loyal, and loving him and cooking for him and bringing him his slippers. I lived with one man for six years, another for two. We wouldn't have broken up except for my career. There can't be any security on his part if I'm in a field that might take me away from him. It's a threat if I'm in a position to be admired by, hated by, or at least known by the public, although I'm still surprised when anybody's heard of me. I don't consider myself in the public eye. I don't care about being a star, a top-selling recording star, if that has to come at the expense of my life." Yet she says that her love affairs "would have survived if they were meant to."

Now she relishes whatever time she can spend alone—although, when she is alone, she worries. "I do all kinds of worrying about my performing; it hasn't become even vaguely routine. I'm still very unsure of myself."

Like Cat Stevens, Kris Kristofferson, and many other performers she admires, Carly was born under the sign of Cancer and is very much interested in astrology. She demonstrates the domesticity and sense of family attributed to that sign of the zodiac (one of the songs on her second album was written to her niece, Lucy's daughter, *Julie, Through the Glass*), and she swears she "goes crazy when the moon is full."

Marriage hasn't yet seriously crossed Carly's mind. "I imagine I'll probably get married some day. I'm too middle class to resist the idea for the rest of my life. Intellectually I don't believe in marriage, but emotionally I'll probably be drawn to it. I like all the things married women do, like cooking and taking care of a house, and I definitely want children, marriage or not. But sometimes I have the feeling I'm going to turn into an early hermit."



A room designed under the auspices of the Institute of High Fidelity makes intelligent use of the vertical-mounting approach.

An interior designer's approach to **HOUSING AUDIO EQUIPMENT**

“The only time you should be on your knees is when you are praying”

By Sherman R. Emery

WITH THE slimming down of today's high-fidelity components, the problem of storage has decreased accordingly: the smaller the equipment, the less space required to house it. But until the day when it will all fit neatly into the palm of one's hand like a Buck Rogers radiophone, the hi-fi enthusiast must still find some place to put his equipment so that it will (1) perform at its optimum; (2) be convenient to use; and (3) blend harmoniously with the other room elements.

Probably the simplest and most flexible type of storage facility is open shelving, of which there is an astonishing variety of types and styles. Particularly ingenious is a system called “Abstracta” which was invented by a Dane and is now distributed through several outlets in this country. Although the system has found its greatest acceptance for display purposes in shops and stores, it has great potential for residential application. The basic components are chrome-plated steel tubes and pronged connectors

which look like the jacks in the child's game of that name. By joining tubes of different lengths, one can form cubes or rectangles of many sizes; the units can be extended vertically to create an *étagère* (an open-shelf unit), or horizontally for an open cabinet effect. Four metal clips placed unobtrusively at the ends of each unit hold the shelves, which can be of practically any material, although glass is the best complement to the shiny metal. The great advantage of this system is that it can be easily assembled, and it can be rearranged and changed in shape or size by using tubes of different lengths. It is also easily shipped since it comes completely knocked down. Shelving material is not included. In New York, Abstracta is carried by Bonniers.

The most common type of free-standing shelving system is a combination of wood and metal poles, held taut between floor and ceiling by an adjustable spring mechanism. Shelves are placed at intervals between a pair of poles and supported by brackets

or metal loops. In New York, the Door Store offers several variations of this system (they also sell by mail from a catalog). Shelves are available in walnut, teak, or oak or in widths from 8 inches (large enough for books but not for most equipment) to 16 inches (more than ample for a tape recorder, record player, and most "bookshelf" speakers). Once set up, the system will support a remarkable amount of weight and is stable enough that floor vibrations are no problem.

There are a number of other variations on the pole-shelf system on the market, and among them Omni is one of the oldest and most attractive. It is also considerably more expensive than the modestly priced Door Store systems. Omni now offers two versions—a floor-to-ceiling pole-supported system and a completely free-standing cabinet variation. Either system gives the buyer a wide choice of furniture units which can be included in addition to shelves. One of these units is a specially designed audio cabinet approximately 30 inches wide, 24 inches high, and 18 inches deep. It is fully ventilated, and behind its swinging doors are pullout compartments and a turntable shelf mounted on ball-bearing slides. It also has provision for concealment of the wiring. A complete wall grouping can be made from this system, and might include a drop-down desk or bar, a slanted magazine shelf, a file drawer, small chests, and other storage pieces. Also available are several adjustable lighting fixtures. The wood is oiled walnut, and the poles are avail-

able in a choice of natural aluminum, matte black, or bronze finishes.

Still other variations on the shelving system are those which attach to a wall, either in complete wall panels, as in the Danish-made System Cado, named for its designer Poul Cadovius and sold under the name Royal System, or in the Omnibus collection by Raymor/Richards Morgenthau.

System Cado is probably the most expensive system, and also the least practical unless one is planning a permanent wall of furniture. If so, the results are equivalent to custom built-in furniture, producing a contemporary, architectural look. The basis of the system is a solid wall panel fitted with wall rails or telescopic poles to which cabinets can be attached without visible supports. Shelves, cabinets, drawers, tables—even a sofa—can be attached to the panels. There are also several units designed for housing audio components. One is a hinged-door cabinet; the interior has an adjustable shelf and partition piece and sufficient space for housing several components. Another piece which can be attached is an open, divided unit for records. System Cado is available in several exotic woods (Bangkok teak and Brazilian rosewood) as well as walnut, light oak, and pine.

Raymor's Omnibus System, another product of Denmark, is also attached to the wall, but in addition to use as wall panels, it can be "floated" or suspended off the wall on metal uprights. Furniture units include a cabinet with turntable-mount base that slides out on tracks; a shelf and panel at the top of the cabinet interior permit panel-mounting the receiver. The shelf is adjustable, and the panel is removable so that the control knobs of the receiver can be properly positioned. For a true "floating" look, the cabinet can be cantilevered from the wall by attaching it to short wall rails. It is perforated at the rear for ventilation.

ANOTHER type of wall storage system which is neither attached to the wall nor supported by poles is one composed of a series of modular units placed one on top of another and side by side to form one large, freestanding design. Such systems have much to recommend them, for in addition to their utility value, they give architectural interest to the box-like interiors of so many houses and apartments. They are also a splendid means of displaying sculpture and art objects and will easily accommodate a great number of audio components.

An especially attractive and versatile system of this type is available from Interlübke. An import, it was designed by Leo Lübke, a West German manufacturer, and Walter Muller, a Swiss architect.

Another IHF-sponsored design is just as successful in presenting audio equipment horizontally displayed at a convenient height.



The system was introduced in Cologne in 1962 and is now available in the United States through furniture stores and dealers.

The Interlübke units are finished in a white polyester which is stain resistant and easy to clean with a damp cloth. Individual units are attached to one another by means of a bolt or hinge, and there is no bracketing onto a wall. Units range from open, box-like structures to fully enclosed cabinets with hinged doors—all in a vast number of sizes and practically unlimited in their potential use. One unit is large enough to house a television set, and to conceal speaker systems, slatted wood panels covered with loosely woven fabric are available.

It should be noted at this point that it is assumed throughout this article that speaker systems will be kept in their own enclosures. If necessary—and if there's room—the entire enclosure can be installed inside a furniture cabinet (after making sure, of course, that the radiation of the speaker system is not obstructed). Do not be tempted to buy separate drivers and install them in a furniture cabinet, since it is quite unlikely that you will achieve a good match between the electro-acoustic properties of the speakers and the enclosure.

For those who want to house their components in some kind of floor-standing cabinet, there are many possibilities. Sometimes an existing piece of furniture can be adapted to such use. An armoire, for example, would be commodious enough to house a great many audio components as well as tapes, records, and accessories. These large, movable wardrobes, which were originally used by the French to store armor (thus giving the piece its name), are especially popular with designers who use them in both modern and traditional interiors. They can easily be made the focal point of an interior and are another excellent device for creating architectural interest because of their size and the carved detailing with which they are usually embellished. Also, because of the size, ventilation should be no problem.

Other pieces of furniture which could be similarly adapted for storage of audio equipment are sideboards, credenzas, breakfronts, secretary-cabinets—anything which is sturdily constructed and has sufficient interior space to accommodate the components to be housed. Ventilation, even with solid-state equipment, is still a factor to be considered, however, and it may be necessary to drill holes in the back of the cabinet in order to provide a flow of air. Since this might not be desirable if the piece being considered is an antique or family heirloom, it may be necessary to look for a cabinet especially designed to house audio equipment.

One of the few specialists in designing furniture specifically for audio use is Jerry Joseph of Toujay Designs, whose cabinets range from a simple pedestal enclosure to large breakfronts. His most basic design—and one of his most popular—is an 18-inch cube, one of which is sufficient to house a receiver and a record player; additional equipment can be accommodated simply by adding one or more cubes which can be stacked vertically, placed side by side, or hung on a wall with special brackets. Both the pedestal and the cube designs will also serve for other purposes—the pedestal as a stand for sculpture or an end table, for example—and several of the cubes can be placed side by side to form an attractive cocktail table.

A variation on his cube is a tower design, a single piece of furniture, 63 inches high, available with a pull-out tray for both a tape recorder and a record player on slides, and provisions for flush-mounting the components so that only their face plates show. Joseph created this unit because he felt that many commercial audio cabinets were too low for convenience. (“The only time you should be on your knees,” he quips, “is when you are praying. With a Toujay tower, the user has access to all controls from a normal standing position.”)

FOR those who want a cabinet that will also house a pair of “bookshelf” speakers as well as a variety of components, Joseph has designed a long, low console (85 inches long) which he calls the “Sound-X-Pander.” The compartments for housing the speakers at either end of the cabinet are on a swivel mechanism so that the speakers can be angled for the best distribution of sound. The doors, which conceal the speakers when they are not in use, fold back neatly to the sides of the cabinet.

Although most Toujay designs are basically contemporary in design, they are available with such traditional embellishments as moldings and Oriental brasses to make them compatible with furnishings of any style. They are also available in a choice of woods as well as a selection of painted finishes.

Another manufacturer specializing in audio cabinetry is Warren Charles Furniture. This company, whose furniture is available through decorators and some audio dealers, offers buyers the choice of mounting the cabinets on wall-attached rails, similar to the method of several of the systems discussed earlier, mounting the cabinet directly on the wall (it is not wise to undertake this as a do-it-yourself project), or having the cabinet put on a base or legs. The choice of interior fittings is up to the buyer—shelves, partitioning, pull-out bases for turntables—you design it, they will provide it. Emphasis in



With more than three times as much space available on the walls as on the floor of the average room, it is little wonder that professionally designed systems should make use of it, as they do here in the Royal System (left) and that by Interlübke.



Two units distinguished both for flexibility and airy openness: the Omni system at left includes furniture pieces to accommodate more audio units than the receiver shown; Abstracta's shelves blend nicely into the sybarite's delight pictured at the right.



Furn-a-Kit's well-designed cabinet (above) has been sabotaged by a decorator's boo-boo: the turntable is close to floor level. Toujay's familiar Tower (left) is an elegant solution to audio storage problems. Note that working heights of units are well planned, and that record-storage space is well away from heat-producing sources.

styling is on a traditional feeling with such applied decoration as moldings, rosettes, and metal grille doors. Woods include birch, walnut, or oak, and the units can also be ordered in a painted finish.

Two other systems worthy of consideration are from the California firm of Barzilay, whose designer Jack Venveniste has created a vertical storage system called "Multispan" and a series of furniture cabinets in both contemporary and traditional stylings. Most of the cabinets are in three pieces—two for concealing the speakers (in their own enclosures) and one for the equipment, which is stored under liftup lids and at a height which precludes stooping over. Pull-out drawers in the lower part of the cabinet are for storing records and tapes. The three units can be arranged side by side to form one long piece, or the speaker cabinets (optional) can be placed elsewhere in the room.

The Multispan wall system consists of walnut wood columns which support cabinets and shelves ranging from 30 to 48 inches in width. Disappearing tambour doors are a feature of the cabinets, which can be mounted at any height on the columns. The system is also available in kit form.

Audio housing possibilities are obviously many and varied. The names mentioned so far are not by any means all-inclusive; they were selected to show the wide scope of types of storage systems available. There are many other suppliers (see accompanying list), including several manufacturers of audio equipment—JBL, Altec, and Bozak, to name but a few.

Because of the wide range of offerings, it is all the more important that the buyer study his needs carefully before making a final decision. In making your selection, here are a few basic points to remember, from both aesthetic and functional viewpoints:

1. Do not crowd components into any enclosure; if you decide on a cabinet, pick one that will allow more space than you currently need so that you can add additional (or larger) components in the future if you wish.

2. Fine-quality furniture is not cheap; an audio cabinet should be selected with the same care you would exercise when buying any other piece of furniture for your home.

3. Don't be too concerned with finding a piece to "match" your other furniture. Today's trend is to mix woods, finishes, and design styles. Scale and proportion, however, are important. In other words, large, heavy pieces of furniture do not usually mix well with lightly scaled furnishings.

4. Unless space is unusually tight, it is generally best not to house your speakers in the same cabinet with other components so that you will have greater flexibility in speaker placement for the best overall sound. Separates also help preclude the problem of acoustic feedback.

5. Consider the entire room in which you will house your equipment. Adding a new piece of furniture may require an entirely new arrangement. Study all possibili-

Sources for Audio-Equipment Cabinets

SOME OF THE companies listed are also known for their speaker systems (if you own a pair of their speakers, check to see whether there isn't a matching cabinet available). Others are simply furniture manufacturers, but they have cabinets that are either designed specifically to house audio equipment or can be easily adapted to do so. Avoid buying equipment cabinets that have speaker enclosures as part of the ensemble.

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- Altec Corp., 1515 S. Manchester Ave., Anaheim, Calif. 92803
 - Audio Originals, 546 S. Meridian St., Indianapolis, Indiana 46225
 - Aztec Sound Corp., 960 Birch St., Denver, Colo. 80223
 - Barzilay Company, 16245 S. Broadway, Gardena, Calif. 90247
 - Bonniers ("Abstracta"), 605 Madison Ave., New York, N.Y. 10022
 - The R. T. Bozak Mfg. Co., Post Rd., Norwalk, Conn. 06854
 - Country Workshop, Inc., 95 Rome St., Newark, N.J. 07105
 - The Door Store, 210 E. 51st St., New York, N.Y. 10022
 - Frazier, Inc., 1930 Valley View Lane, Dallas, Texas 75234
 - Furn-a-Kit, Inc., 1308 Edward L. Grant Hwy., Bronx, N.Y. 10452
 - Gamber-Johnson, Inc., 801 Francis St., Stevens Point, Wisc.
 - Heath Co., Benton Harbor, Mich. 49023
 - Interlückbe, 145 E. 57th St., New York, N.Y. 10022.
 - Kersting Mfg. Co., 504 S. Date Ave., Alhambra, Calif. 91803
 - Lafayette Radio Electronics Corp., 111 Jericho Turnpike, Syosset, N.Y. 11791
 - James B. Lansing Sound, Inc., 3249 Casitas Ave., Los Angeles, Calif. 90039
 - Omni (Division of Aluminum Extrusions, Inc.), 530 W. Lovett, Charlotte, Mich. 48813
 - Radio Shack, 2617 West 7th St., Fort Worth, Texas 71607
 - Raymor/Richards Morganthau ("Omnibus"), 225 5th Ave., New York, N.Y. 10010
 - Rockford Special Furniture Co., 2024 23rd Ave., Rockford, Ill. 60110
 - Royal System/System Cado, 57-08 39th Ave., Woodside, N.Y. 11377
 - Toujay Designs, Inc., 443 Park Ave. So., New York, N.Y. 10016
 - Warren Charles Furniture, 979 3rd Ave., New York, N.Y. 10022
 - Yield House, S. Main St., North Conway, New Hampshire 03860
 - McIntosh Labs, 2 Chambers St., Binghamton, N.Y. 13903

ties, being careful to measure the space available before making a decision. A cabinet which seems to be of modest size on the open floor of a furniture store may turn into a giant when you get it into your living room.

Sherman R. Emery is Editor of Interior Design Magazine, an audiophile of many years standing, and an indefatigable collector of both antique phonograph equipment and vintage recordings.

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



CLASSICAL

BREATHTAKINGLY LOVELY MUSIC FOR TWO HARPSICHORDS

Performances by Thurston Dart and Igor Kipnis for Columbia are uncannily perceptive

THROUGH HIS example as a performer, his activity as a scholar, and his precept in the extraordinarily judicious and information-packed manual called *The Interpretation of Music* (available as a Harper Colophon paperback), Thurston Dart has been one of the principal shapers of our contemporary perceptions of Baroque and earlier music. He died last year at the age of forty-nine, and Columbia's new release "Music for Two Harpsichords," made in what was obviously a spirit of inspired teamwork with Igor Kipnis, will have to serve as memorial. And, indeed, a worthy memorial it is, for this is certainly some of the most breathtakingly lovely music-making to have come my way in a long time.

The greatest music on the record is contained in the works by Handel, Couperin, and Byrd. The nature of the Handel suite (for which Dart reconstructed the lost second-harpsichord part) may be gauged by its layout. The four "standard" movements of the Baroque suite are Allemande, Courante, Sarabande, and the Gigue. But Handel here omits the Gigue and substitutes a more serious Chaconne. In keeping with the change, the work as a whole is rich in Handel's characteristic vein of grave, exalted nobility, especially in the spacious Sarabande, which plays for nearly as long as the other three movements together. The Couperin pieces—five of them,

assembled from four of the twenty-seven *ordres* for harpsichord—are more "domestic" in scale but no less exquisite in inspiration, and the Byrd work, though less than four minutes long, demonstrates in that short span a breadth of idea and a perfection of proportion that are much more salient features of real grandeur than is the shallow longwindedness too often mistaken for size.

All of the music's qualities are brilliantly realized in these almost uncannily perceptive performances. The sonorities of the two instruments (one a Thomas Goff, the other a Robert Goble) are irresistible, and the players command an understanding of the composers' styles—in rhythmic and all other matters—that sounds as instinctive as it is undoubtedly

informed. In particular, the registrations are shrewdly planned to work with the binary structure of most of the movements, and the embellishments—which were extemporized at the recording sessions—are at once tasteful and clearly spontaneous. Most ravishing of all is the dreamy, languorous treatment of the two Couperin *musétes*, which here take on a magic out of all proportion to their deliberately primitive harmonic layout.

The Tomkins and Farnaby pieces, and the suite put together by Dart from dances by the late-seventeenth-century Parisian Gaspard le Roux, are delightful additions, equally well done, and, after this feast of late-Renaissance and high-



THURSTON DART AND IGOR KIPNIS (REAR)
Shaping our perceptions of the Baroque

Baroque styles, the simple *galant* gestures of the nine-year-old Mozart come as a charming contrast. Finally, the mature Mozart's C Minor Fugue sounds eminently viable on two harpsichords—for which, as Judith Robison's informative liner note points out, it may well have been intended.

The recording captures the subtle instrumental timbres impeccably, and the stereo separation is clear but discreet. This is a recording that should not be missed.

Bernard Jacobson

MUSIC FOR TWO HARPSICHORDS. *Handel (arr. Dart): Suite in C Minor. Tomkins: Fancy—for two to play. Byrd: Ut Re my Fa Sol la. Farnaby: For Two Virginals. Le Roux (arr. Dart): Suite in G Minor. Couperin: Allemande; La Juilliet; La Létiville; Muséte de Choisi; Muséte de Taverni. Mozart: Sonata, in C Major, for Four Hands (K. 19d, ed. Ferguson); Fugue in C Minor (K. 426).* Thurston Dart and Igor Kipnis (harpsichords). COLUMBIA M 31240 \$5.98.

PROKOFIEV'S NEAR-OPERA ALEXANDER NEVSKY

André Previn's new recording of the Cantata for Angel is a triumphant success

I HAVE always regretted that Prokofiev did not treat the epic story of the Russian hero-saint Alexander Nevsky operatically. None of the Prokofiev operas match the brilliant and unerringly effective theatricality he displayed in constructing this mighty Cantata, which is drawn from the score he wrote for the famed Eisenstein film on the subject in 1938. It has just about everything needed for a twentieth-century work in the *Boris Godounov* tradition: picturesque landscape painting, medieval atmosphere, monumental conflicts, massive choruses, and beautiful vocal writing for the solo mezzo.

The popularity of this music with conductors is easy to understand. Entering a field already well traversed by such generals as Fritz Reiner, Thomas Schippers, and Yevgeny Svetlanov, André Previn acquits himself extremely well with his new recording of the work for Angel. He sets the ominous mood of the opening effectively, revealing much inner detail in the orchestration and eliciting great sonorities from both chorus and orchestra. The creamy-voiced Anna Reynolds sings her solo most affectingly.

Without quite matching, in terms of incisiveness and wide dynamic contrasts, the spectacular sound Columbia's engineers provided Schippers in his reading, Angel's production crew has nonetheless

turned out a technically impressive recording that contributes its share to this triumphant success.

George Jellinek

PROKOFIEV: *Alexander Nevsky, Op. 78* (Cantata, based on music for the Eisenstein film, with words by Lugovski and Prokofiev). Anna Reynolds (mezzo-soprano); London Symphony Orchestra and Chorus, André Previn cond. ANGEL S 36843 \$5.98, Ⓟ 8XS 36843 \$6.98, Ⓞ 4XS 36843 \$6.98.

POPULAR

MORE RIDDLES FROM THE ENIGMATIC RANDY NEWMAN

"Sail Away," his latest from Reprise, finds him in full command of his remarkable abilities

FROM AS far back as 1966, with *Simon Smith and the Dancing Bear*, the most consistently productive creator of very personal, very allusive, and very good songs that seem to become pop hits almost in spite of themselves has been the young American songwriter Randy Newman. It is therefore no surprise—to me—to find him, in his newest Reprise album "Sail Away," in full command of his remarkable abilities. True, he has always been considered a little too square, a little too middle-class to qualify as a paid-up Now Person for the Cognoscenti of the Trends. After all, arranging for Peggy Lee? And a commercial success?

Luckily for us, Newman doesn't seem to pay any attention to this sort of put-down; he obviously considers himself a professional man in a profession he enjoys and intends to make a success of. But all that is quite beside the *artistic* point, which is that Newman has achieved that success despite the undeniably quirky eccentricity of much of his work. Take, for instance, the weird lyrical exercise he set for himself in *You Can Leave Your Hat On*: a young lady is urged to take off her coat, shoes, and dress, then stand on a chair and shake her arms while Newman chants "They don't know what love is/they don't know what love is/I know what love is." I doubt that any talent other than Newman's could make this oddity into the oddly affecting piece it is when he performs it.

My favorite in this group, however, is also probably the most forthrightly commercial: *Lonely at the Top* is another pass at a tired—and usually tiresome—complaint: the empty meaninglessness of too much money and fame, too many girls. But in Newman's version I detect a slyness in the music, the arrangement, and the performance that suggest to me that the composer may just be putting us on.

There is a riddlelike quality to much that Newman does that may be the key to my fascination with him.

God's Song is relatively straightforward and, I'm afraid, more than a little slick; *Burn On* is another oddity, mustering up a quite legitimate indignation over the burning of Ohio's Cuyahoga River (the river itself actually caught on fire from industrial pollution, burning down two bridges in the process). But no matter what Newman writes, arranges (this always superbly), or performs, he is always *interesting*. And that he is somehow able to share his private, highly symbolic world with a mass listening audience makes him unique in the pop-music field.

Peter Reilly

RANDY NEWMAN: *Sail Away*. Randy Newman (vocals and piano); orchestra. *Sail Away; Lonely at the Top; He Gives Us All His Love; Last Night I Had a Dream; Simon Smith and the Amazing Dancing Bear; Old Man; Political Science; Burn On; Memo to My Son; Dayton, Ohio—1903; You Can Leave Your Hat On; God's Song*. REPRIS MS 2064 \$5.98, Ⓜ M 82064 \$6.98, © M 52064 \$6.98.

NO ROOM FOR COMPROMISE IN "THICK AS A BRICK"

The new Jethro Tull album explores the ambiguous verses of one forty-four-minute song

THE new Jethro Tull album for Reprise, "Thick as a Brick," is already enjoying thunderous commercial success, which must mean that the public still has an appetite for rock music that is both vigorous and adventurous. "Thick as a Brick" is not, however, what anyone could call conventionally "commercial," even taking into account the fanatic loyalty of Tull devotees: an entire album devoted to one forty-four-minute "song," which is built around a difficult, often obscure, and sometimes tedious poem, has obviously made few compromises in order to sell itself.

JETHRO TULL'S IAN ANDERSON



What Ian Anderson and his mates have done is to fashion an album whose basic sound is reasonably dependable and whose constituent parts can be immediately assimilated, even if deciphering the whole has to be put off indefinitely. The distinctive Tull sound, keyed to Anderson's flute, has been altered slightly; John Evan's organ becomes the unifying instrument, and Tull has changed drummers. The new one, Barriemore Barlow, is fast, sharp, and trained—but a bit conservative. He doesn't muffle the phrase endings the way Clive Bunker did and so is responsible for a slight erosion in the group's style.

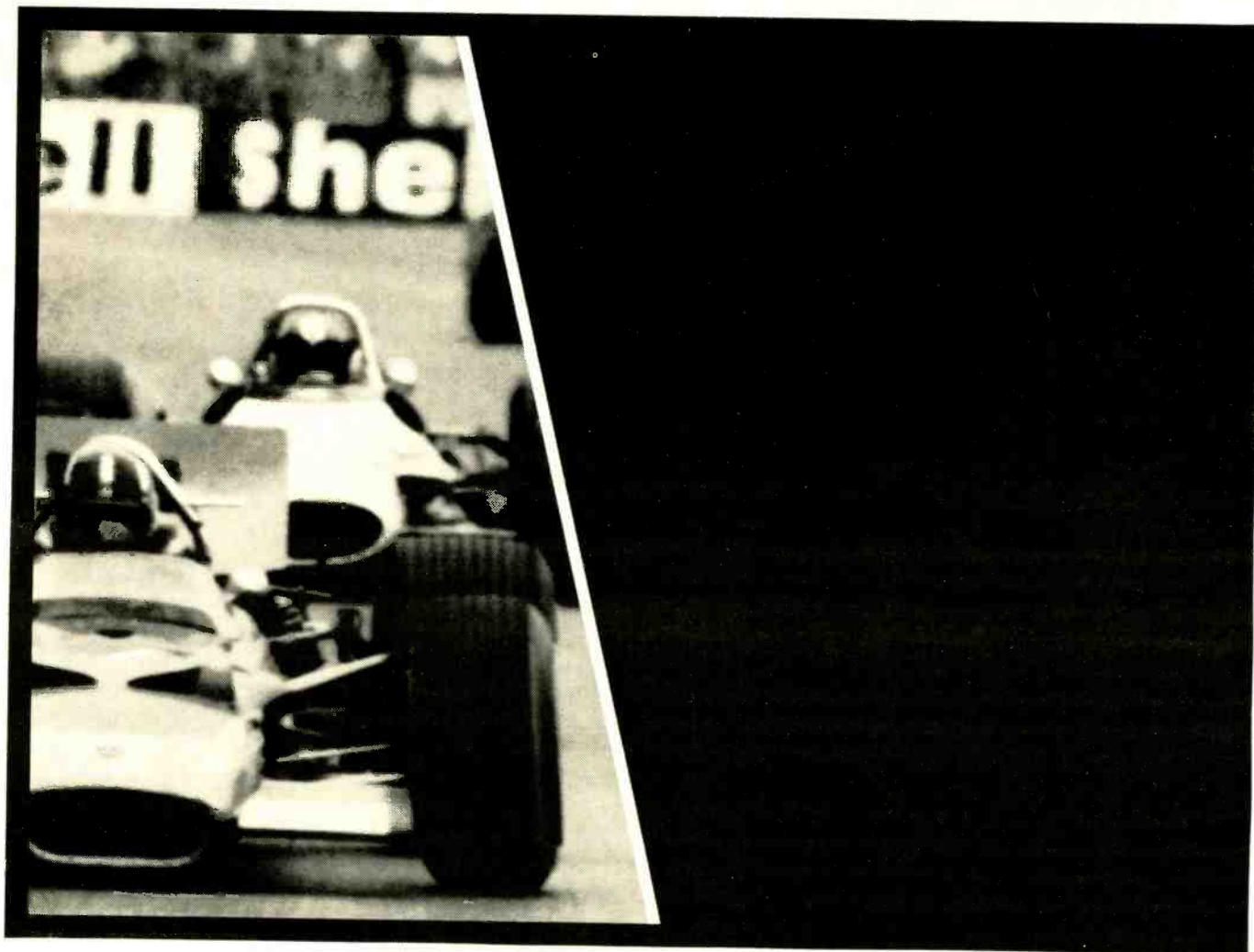
Anderson was criticized for making a fuss about so unhip a subject as hypocrisy in the "Aqualung" album. I expect he will draw fire now for beating such other "dead" horses as war-mongering and dollar-chasing. But reports of the death of those particular nags were much exaggerated. A by-product of the Jesus Movement was that it gave hypocrisy a rich new field in which to work—young people. And, as "Thick as a Brick" tries (I think) to say, those who overthrow the war mongers and money changers tend somehow to settle into their *own* patterns of waging war and chasing loot.

The album is packaged in the form of a newspaper containing fair to good satire on journalism. Its lead story tells of the controversy surrounding *Thick as a Brick*, an epic poem written by Gerald "Little Milton" Bostock, age eight. It seems the Society for Literary Advancement and Gestation (SLAG) announced the poem as winner of a national literary contest and had Gerald read it on television. The society reversed itself after psychiatrists said the boy's mind was unbalanced and the telly station received "hundreds of protests and threats." The newspaper also carries a review by one Julian Stone-Mason, B. A., of the new Tull disc "Thick as a Brick." Mr. Stone-Mason notes: "Poor, or perhaps naïve taste is responsible for some of the ugly changes of time signature and banal instrumental passages linking the main sections, but ability in this direction should come with maturity."

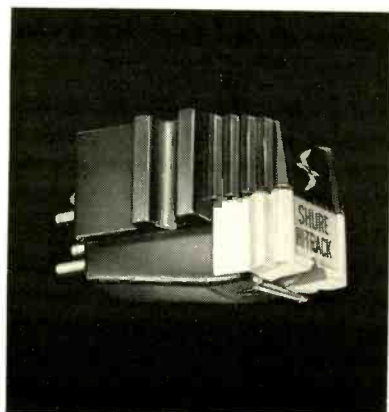
Mr. Stone-Mason has a point, but most of the instrumentals are reasonably interesting rock time-fillers—not as good as those in "Tommy," to be sure—and there are a few passages, such as the one between the banishment of the father and the son's final decision to emulate the father's tyranny, that really make the grade as program music. Perhaps this bloke Stone-Mason oughter 'ave another listen.

Noel Coppage

JETHRO TULL: *Thick as a Brick*. Jethro Tull (vocals and instrumentals). REPRIS MS 2072 \$5.98, Ⓜ M 82072 \$6.98, © M 52072 \$6.98.



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STEREO REVIEW



RECORD REVIEWS POPULAR

ROCK • JAZZ • FILMS • THEATER • FOLK • SPOKEN WORD

Reviewed by NOEL COPPAGE • DON HECKMAN • PAUL KRESH
REX REED • PETER REILLY • JOEL VANCE

JOAN BAEZ: *Come from the Shadows.* Joan Baez (vocals, guitar); various musicians. *Prison Trilogy; Rainbow Road; Love Song to a Stranger; Myths; In the Quiet Morning; Weary Mothers; To Bobby; Tumbleweed;* and four others. A & M SP 4339 \$4.98, Ⓜ 4339 \$7.98, Ⓝ 4339 \$6.98, Ⓞ 4339 \$6.98.

Performance: **On the soapbox**
Recording: **Excellent**

This is Joan Baez's first album for A & M after a decade or so with Vanguard and, yes, it is a concept album, with Joan pushing her own strain of populism, for both your body and your soul. It contains six of her own compositions, quite a lot for her in one album. These include *For Bobby*, a song urging Dylan to shake off his *Country Pie* ennui; it is a poorly constructed song whose verse and chorus melodies are sorely at odds. Most of Joan's songs are poorly constructed. *All the Weary Mothers* is not, but its melody is dull and its lyrics preachy. *Love Song to a Stranger*, making do with a fragment of melody, is the most effective of her songs and has by far the most poignant and sensitive lyrics. *Song of Bangladesh* is hopelessly contrived, and *Myths* is slapdash and tiring. The six songs that other people wrote are poorer than Joan's, except for John Lennon's *Imagine*, which lies too low for her voice.

So, in spite of her fine job on the vocals (except, that is, for the growling on *Imagine* and bored experimentation on *A Stranger in My Place*, a prize bomb), I am less than overwhelmed. She has generally good backing, though, including delicious harmonica playing by one of the best, Charlie McCoy, and the album makes a generally pleasant impression—if you want Joan Baez to be merely generally pleasant. N.C.

RECORDING OF SPECIAL MERIT

CAT MOTHER. Cat Mother (vocals and in-

Explanation of symbols:

- Ⓜ = reel-to-reel stereo tape
- Ⓝ = eight-track stereo cartridge
- Ⓞ = stereo cassette
- Ⓞ = quadrasonic disc
- Ⓜ = reel-to-reel quadrasonic tape
- Ⓝ = eight-track quadrasonic tape
- Ⓞ = quadrasonic cassette

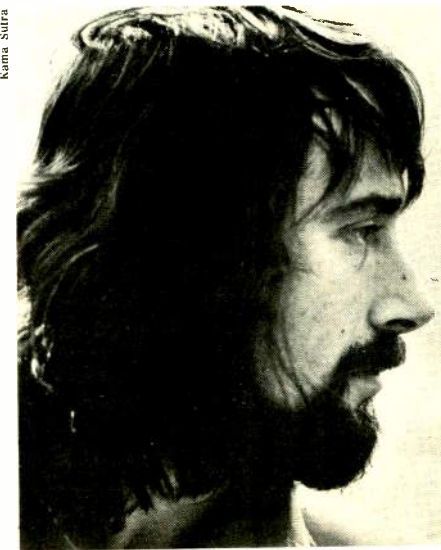
Monophonic recordings are indicated by the symbol Ⓜ

The first listing is the one reviewed; other formats, if available, follow it.

strumentals). *Greenwood Shuffle; She Came from a Different World; Ode to Oregon; Three and Me; The Dribbleworks Blues; Trials and Tribulations; Letter to the President; Heebiejeebies; Love until Your Heart Breaks.* POLYDOR PD 5017 \$4.98.

Performance: **Hooray!**
Recording: **Evocative**

Cat Mother is one of those rare groups who have true talent and who are yet refreshingly



ROGER COOK

Rich variety in songs by a true pro

imperfect. Their drawbacks only add to their reality. The holes are part of their appeal—like those in a sweater knitted by a true love.

Most of the writing is done by keyboardist Bob Smith. He is not an astounding writer or singer, but he is real. He's also damned good, and so is the rest of the band; they have arrived at a happy point musically and personally. Some of the writing—*Ode to Oregon; Three and Me; Love until Your Heart Breaks*—is harmonically and melodically imaginative. Other pieces display sheer competence: *Dribbleworks Blues* is a fine bottle-neck guitar solo by Charlie Prichard. Smith's organ playing is the most interesting I have heard since Booker T. Jones' and Smitty Smith's, respectively from the MG's and Motherlode.

Cat Mother has an open, airy, exploratory, easy sense that feels like it was created (or congealed) on a summer's night and yet is still good for a winter's day. Wonderful. J.V.

CLIMAX BLUES BAND: *Tightly Knit.* Climax Blues Band (vocals and instrumentals).

Hey Mama; Shoot Her if She Runs; Towards the Sun; Come On in My Kitchen; Who Killed McSwiggin; Little Link; St. Michael's Blues; Bide My Time; That's All. SIRE SI 5903 \$4.98.

Performance: **Good**
Recording: **Good**

There are only a certain number of things that a white blues band can do, if they confine themselves to emulating black masters: they either become very good but useless copies, or they branch out in other directions. The Climax Blues Band's first album on Sire contained a good but too-brief country blues; the rest of it was very derivative city blues, well played but going nowhere.

On this second album, they get a little further away from their locked-in city blues, starting with a faithful reproduction of Robert Johnson's *Come On in My Kitchen*, then going on to two excellent original pieces. *Who Killed McSwiggin* is an exciting jazz performance, followed by the gentle and melodic *Little Link*. But then it's right back to locking themselves in with arid rote stuff, except for a kidding final number. *That's All*.

By the time they do their third album, they'll have to have made up their minds whether they're going to stick with rote blues or concentrate on their own non-rote material. If they can't make up their minds, they should consider finding a lead singer who needs a backing group; they're a good, tight band, and a good lead singer would be grateful for them. J.V.

RECORDING OF SPECIAL MERIT

ROGER COOK: *Meanwhile Back at the World.* Roger Cook (vocals, guitar); various musicians. *Meanwhile Back at the World; I Am; Greta Oscawina; We Will Get By; Warm Days, Warm Nights; Oh Babe; I'll Bet Jesus Is a Lonely Man; Sweet America.* KAMA SUTRA KSBS 2056 \$4.98, Ⓜ 82056 \$6.98, Ⓞ M 52056 \$6.98.

Performance: **First-rate**
Recording: **Superb**

If you've heard the slick, gutless songs Roger Cook and his partner Roger Greenaway have churned out for such allegedly musical organizations as the New Seekers, you're in for a surprise when you hear *these* songs. There's not a clinker in the bunch, and they are sung and played with the kind of authority only a true pro can command. Cook does not have a spectacular voice, but it is a thoroughly competent one, with just a hint of buzz to give it character. I was mildly startled to see in the credits that Leslie Duncan is in the back-up

chorus—I had already described Cook's vocals to somebody by calling him "a male Leslie Duncan." (That didn't help, as the person—like too many others—had never heard Miss Duncan.) Anyway, this is a collection of material that varies from the comic-nostalgic *Greta Oscawina* to a Jesus song with a difference, with lovely ballads, anthems for this and that (including *Sweet America*, which makes a valid point about the old homeland: no matter how disgusted you may be with its politics and plastics, you have to love its countryside, if you really look at it), and a couple of thoroughly successful gospel-based workouts in between. The backup sound, using such musicians as Jimmy Horowitz and Chris Spedding, is rich and vigorous and tasteful. This is easily among the best five or six albums of the last several months. N.C.

RITA COOLIDGE: *Nice Feelin'*. Rita Coolidge (vocals); accompaniment, Ronald Stone dir. *Family Full of Soul; You Touched Me in the Morning; If You Were Mine; Nice Feelin'; Only You Know and I Know*; and five others. A&M SP 4325 \$5.98, © 4325 \$6.98, © 4325 \$6.98.

Performance: **Comfortable, but cool**
Recording: **Good**

Rita Coolidge's voice is ever soft, gentle, and low, an excellent thing in a woman, and like it says in her album title, she gives you a "nice feelin'." There are lots of ladies giving out nice feelings these days: Carole King, Roberta Flack, Judy Collins, Carly Simon, Dory Previn. Conceivably the Seventies may prove to be the Decade of Distaff, musically as well as in all other areas of the Liberated Woman's activities. Should we males flee? Or should we hold firm and defend ourselves? One glance at the soft, gentle, low-keyed photos on Rita's new album and I'm tempted to stay. Hearing her message through the lyrics of the songs she has selected doesn't threaten, for they are all nice, sweetly sad, and gentle love songs. But there is something about Miss Coolidge's affirmative, controlled vocal profile that is too high to be seductive. She is too strong to seduce, not gentle enough to beguile, and her softness is so under control as to betray a mind firmly made up. How to deal with this "modern" woman? The Meses. King, Simon, and Previn all lyrically reveal their vulnerability with their music. Ms. Flack is an artist and musician first and last; Ms. Collins is a dove of peace. But Ms. Coolidge is a new encounter. For even when she sings "you touched me this morning/This evening you'll be gone," there is a lack of suffering in her voice that is appallingly obvious, and it is this cool, uninvolved resignation that spooks me. I want to believe Rita, but I can't. R.R.

KEITH EMERSON: *With the Nice*. Keith Emerson (keyboards); Lee Jackson (bass and vocals); Brian Davison (drums and percussion). *Hang On to a Dream; My Back Pages; Tchaikovsky: "Pathétique" Symphony: Third Movement; America; Sibelius: "Karelia" Suite: Intermezzo; Country Piel/Bach: Brandenburg Concerto No. 6; One of Those People*; and five others. MERCURY SRM 2 6500 two discs \$5.98, © MCT 82 6500 two cartridges \$9.98.

Performance: **Salad days of the Nice**
Recording: **Good to very good**

No doubt the enormous popularity of Emer-

son, Lake & Palmer had something to do with the release of this set of concert and studio material from the days when Keith Emerson was playing with the Nice.

It's filled with the same sort of recomposed classics—Bach, Tchaikovsky, and the like—stretched-out improvisations, bits and pieces of vocals, and sheer self-indulgence that too often dominates the music of Emerson, Lake & Palmer today. Head music, trip music, acid music—call it what you like, a little goes a long way.

There also seems to be some ambivalence in the information provided on the album. One line suggests that the two discs have been issued before; another line tells us they "have not previously been released by the Nice." You can't have it both ways, Mercury. So, for Nice fans, *caveat emptor*. My assumption is that the two discs included here have been previously released as "The Five Bridges"



ROBERTA FLACK & DONNY HATHAWAY
An extraordinary musical camaraderie

and "Elegy"; but then you never know—these *could* be alternate takes. Don H.

RECORDING OF SPECIAL MERIT

ROBERTA FLACK AND DONNY HATHAWAY. Roberta Flack and Donny Hathaway (vocals and piano); Eric Gale (guitar); Chuck Rainey (bass); Bernard Purdie (drums); Jack Jennings (vibes); Joe Farrell (soprano sax); and others. *I Who Have Nothing; You've Got a Friend; Baby I Love You; Be Real Black for Me; You've Lost That Loving Feeling; For All We Know*; and four others. ATLANTIC SD 7216 \$5.98, © M 87216 \$6.98, © M 57216 \$6.98.

Performance: **Velvet funk**
Recording: **Excellent**

According to a recent *New York* magazine article about cops, the only true friends are two-man patrol units, like the partners in *The French Connection*. Well, I wouldn't want to be the one to contradict *New York*, but on the basis of this album, I'd say Roberta Flack and Donny Hathaway have got something too special to knock. If this isn't true friendship, I don't know the meaning of the word. Sometimes, as in *I Who Have Nothing*, it's Roberta whose Rock-of-Gibraltar tones take the

lead, with Donny adding occasional moans, like slides on an intelligent trombone. At other times, as in Carole King's *You've Got a Friend*, both voices take the stand and hold forth in a duet of companionship. Both of these extraordinary performers have fine instruments, mellow and in tune, and both of them complement each other in surprising ways. Example: on *Be Real Black for Me*, Roberta takes the lead, soap-boxing gently about the beauties of being black while Donny joins in on "You don't have to change a thing," and, unless I'm crazy, I would swear it was all unrehearsed, an expression of total devotion. There's a tightness here, a musical camaraderie the equal of which hasn't been felt since Sassy Sarah Vaughan and Billy Eckstine collaborated on an old album on the Emarcy label that has become a collector's item. Some of the beats, tempos, and arrangements here are a bit corny for my taste, but the voices are the message, and Flack and Hathaway make no secret about their mutual admiration in that department. Roberta Flack and Donny Hathaway are pure dynamite together. I think this is one of the most sensual experiences I've had via records this year. R.R.

RECORDING OF SPECIAL MERIT

JAKE AND THE FAMILY JEWELS: *The Big Moose Calls His Baby Sweet Lorraine*. Jake and the Family Jewels (vocals and instrumentals); various other musicians. *Sunshine Joe; Don't Look Back (I Heard Somebody Say); Lake Louise; Water Makes Me Sing; Penthouse; Minstrel Boy; Down on My Knees; When Will I Be Loved; When You Were Just a Maid; Motorcar (Oh What a Dream)*. POLYDOR PD 5024 \$4.98.

Performance: **Dandy**
Recording: **Good**

Jake & the Family Jewels is Alka-Seltzer for the musical blahs. What a relief to hear them after trying to digest too much glucose-and-starch rock! Theirs is unpretentious, unadorned, unheavy music, and perfectly delightful. Allan Jacobs (Jake) is a tasty writer—*Sunshine Joe, Don't Look Back, Motorcar* (these last two fine "nostalgia" pieces), and *When You Were Just a Maid*, along with his version of the Everly Brothers' *When Will I Be Loved*, are the outstanding cuts. The trumpet on *Maid* is effective and right for the mood; Jake's Hawaiian guitar on *Joe* is charming.

All concerned do a fine job. No wonder the big moose calls his baby Sweet Lorraine (I don't know what that means, but somehow it sounds right and proper for the record). J.V.

JETHRO TULL: *Thick as a Brick* (see Best of the Month, page 71)

GRETA KELLER & ROD MCKUEN: *An Evening in Vienna with Greta Keller and Rod McKuen*. Greta Keller (vocals); ensemble, Kurt Werner cond. Rod McKuen (vocals); ensemble, Arthur Greenslade cond. *Wanderin' Star; My Ship; If You Go Away*; and six others (Keller); *It's a Beautiful World; And to Each Season; The Far West*; and five others (McKuen). STANYAN 5040 \$5.98.

Performance: **Par for the course**
Recording: **Excellent**

GRETA KELLER: *Great Songs of the 30's*.
(Continued on page 76)

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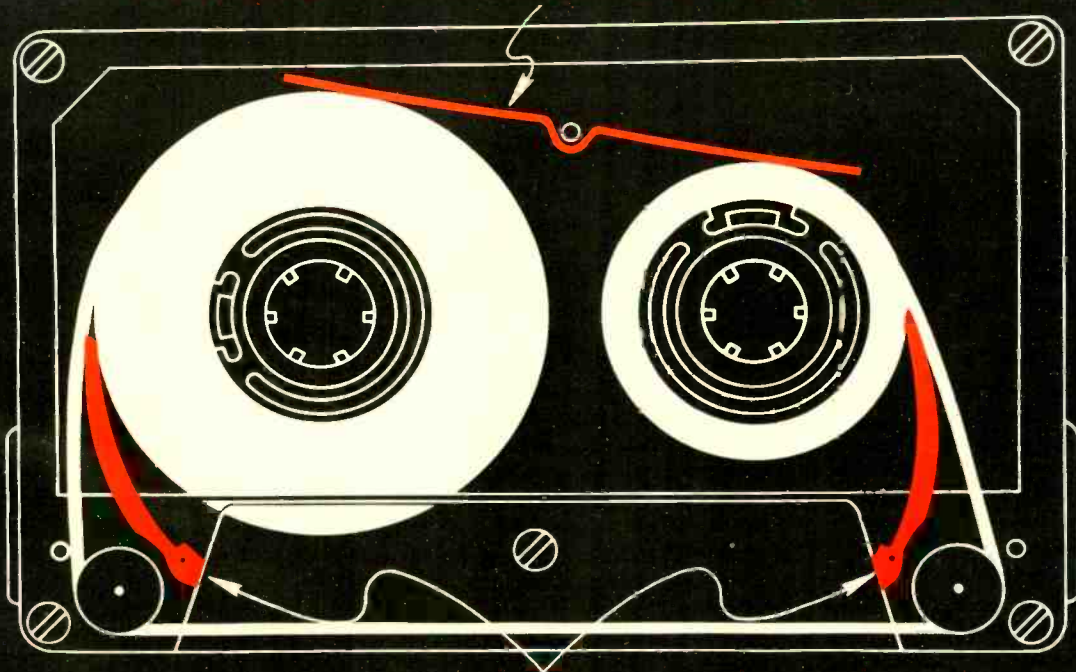
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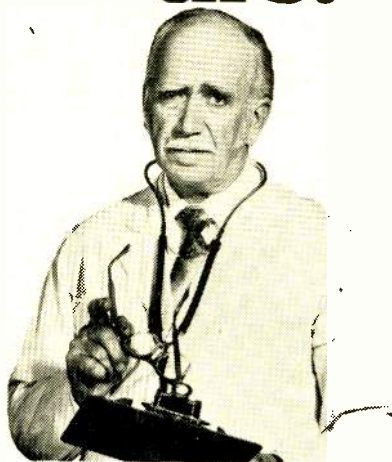


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Greta Keller (vocals); orchestras, Theo Mackeben, Peter Kreuder, others cond. *Frauen brauchen einen Hausfreund; Remember Me?; Goodbye to Summer; Lamplight; Lights Out*; and nine others. STANYAN SR 10042 \$5.98.

Performance: **Captivating**
Recording: **Antiquated**

Rod McKuen's Stanyan label deserves a pat on the back for its admirable policy of recording top-flight, if somewhat esoteric, pop and jazz artists. Especially welcome are these two releases by the timeless and very special Greta Keller. McKuen presented Miss Keller in two highly publicized, highly successful concerts in Los Angeles and New York, and she, in turn, presented him to her public in a joint concert at the Brahms-Saal in Vienna in June of last year. "An Evening in Vienna" was recorded at that performance. Side one is all Keller, in top form, beautifully accompanied by the Kurt Werner ensemble (the unnamed pianist is as much a master of the genre as she is). She opens with John Kander's *Willkommen* (which might have been written for her), sings a group of other American musical-comedy favorites, and closes with three McKuen compositions, none of which ever sounded so good before. The highlight of the recording is her peerless version of Robert Stolz's bittersweet *Don't Ask Me Why (Frag' nicht warum)*, sung in English and German. Dietrich does it, and beautifully, but she is no match for Keller. This is cabaret singing raised to a fine art.

On side two, she introduces McKuen, who performs six of his own songs and reads his poem *Vienna, First Encounter*. Arthur Greenslade's arrangements are tasteful and understated, and Greta joins in on an impromptu duet on *Kaleidoscope*. McKuen fans will doubtless be pleased; from all reports, the Viennese were. To be sure, Keller and McKuen are a rather unlikely twosome, and whether they can appeal to the same audience is questionable. McKuen does not turn me on. I appreciate what he tries to do—being an American *chansonnier* is a fine idea—but I find that, so far, he has not done it very well. But who am I to argue with his millions of fans?

While in Vienna, McKuen borrowed copies of some of the oldest and rarest of Greta Keller's records from collectors. He took them back to Los Angeles, and the result is "Great Songs of the 30's," fourteen selections recorded in Berlin, London, Paris, and New York between 1930 and 1938. The heavy-handed, faintly sinister German "jazz band" backings of the period are fascinating, and show that Kurt Weill's orchestrations are by no means the caricatures that one might think.

What is really amazing is that Miss Keller's manner of singing has remained virtually unchanged for forty years. Right from the beginning there was the same intimate, direct style, the admirable English diction, and the same ability to create instant atmosphere. She is Garbo-like in that the song and the arrangement may be dated, but *she* never is. There are a lot of interesting things here: her attempt at a tough American accent in *Ten Cents a Dance*; her *Falling in Love Again*, in which she is not at all the Dietrich temptress, but rather a romantic young girl who almost makes you feel sorry for her—she really can't help it; Herman Chittison's swinging boogie-woogie backing for *I'm Gonna Lock My Heart*, which proves that whatever else Kel-

ler is, she is *not* a jazz singer. The American standards are smooth as silk, conjuring up visions of Carole Lombard and Irene Dunne, in clinging satin, gliding through all-white RKO interiors to meet Fred MacMurray or Charles Boyer. If the Thirties weren't really like that, they *should* have been.

These are transfers of rare old records, and there's a good deal of surface noise on some of the tracks, but somehow it doesn't detract. Stanyan gets an A for the idea, the selection of material, the charmingly period cover, and Wade Alexander's informative liner notes. The New York *Times* recently called Greta Keller caviar. She is. She appeals to people of more than average good taste. But that includes you, doesn't it? Try her. Live a little.

Robert Connolly

KRIS KRISTOFFERSON: *Border Lord*. Kris Kristofferson (vocals); Charlie McCoy (harmonica and organ); Kenneth Buttrey and Jerry Carrigan (drums); Jerry Kennedy, Jerry Shook, Steve Bruton, Dennis Linde, John Buck Wilken (guitars); Pete Drake (steel guitar); Terry Paul (bass); Tommy Jackson (fiddle); Donnie Fritts (keyboards); Farrell Morris (percussion). *Josie; Burden of Freedom; Stagger Mountain Tragedy; Little Girl Lost; Smokey Put the Sweat on Me; When She's Wrong; Gettin' By; High and Strange; Kiss the World Goodbye*; and two others. MONUMENT KZ 31302 \$4.98.

Performance: **Monotone in tight pants**
Recording: **Unbalanced**

Kristofferson as a musical character type comes off as a renegade preacher. Unable to resist the temptations of the flesh, he exploits the flesh to the hilt. Being a preacher, he is revolted by his lust, though he boasts of it, so he gets rid of the evidence by transforming the sexual object into a lost sinner or "devil" and then pretends to mourn over it. Which means he took his pleasure but he doesn't want the responsibility for taking it. He can handle side-door women; he is a real killer in the closet, but he is incapable of real love and is frightened of it. Scratch a moralizing stud and you will find a woman-hater and a scaredy-tomcat.

All the songs here are sung in a relentless monotone and at a dirge tempo, featuring over-recorded drums. Nothing is more irritating than a tick-tick-tick high-hat cymbal and a pampa-dampa snare too squarely in front of the mike.

Also consider that Kristofferson's reputation is based on the popularity of *Me and Bobby McGee*, and that he keeps rewriting it, much as Bobby Russell kept rewriting *Little Green Apples* and *Honey*. It is beginning to appear that K. K. doesn't have much else to say. Well, what the hell. Norman Mailer's been earning a living off of one novel. Now, *Mailer's* problem is. . . . J.V.

RANDY NEWMAN: *Sail Away* (see Best of the Month, page 70)

ROYAL SCOTS DRAGOON GUARDS: *Amazing Grace. Amazing Grace; Fanfare; Trot and Canter; Marches; Cornet Carillon; Scotland the Brave; Slow Air and Jigs; Russian Imperial Anthem; Slow March and Walk; March, Strathspeys, Reels, and March; Slow Air; Evening Hymn; Reveille; Quick Marches*. Pipes, drums, and military band of the Royal Scots Dragoon Guards.

(Continued on page 80)

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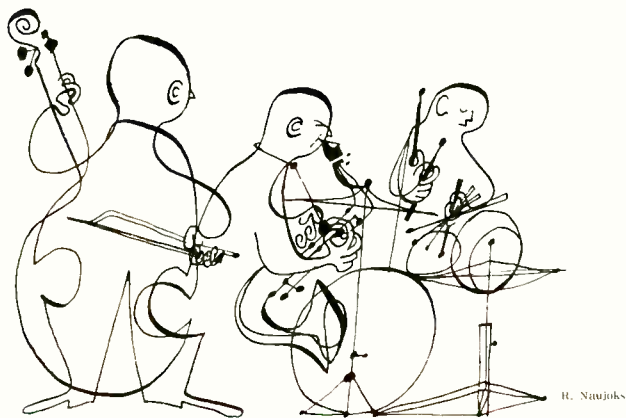
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IS JAZZ COMING BACK?

An opinion based on recent experience

By JOEL VANCE

THERE have been recent predictions (almost a flood of them in the "jazz month" recently ended), some cautious, all hopeful, that "jazz is coming back." Among the reasons cited are the number of jazz albums now being released (some, to be sure, on semi-private labels), the rather recent introduction of a sort of modified jazz to the "youth-oriented market" via such groups as Chicago and Blood, Sweat & Tears, and, of course, the claimed superior richness of jazz for the mind and for the glands.

Most of the predicting, predictably, has come from jazz magazines, which have been saying "foo!" to rock all these years while deriving their revenue from advertising by rock-equipment manufacturers. Reading these magazines is like reading those gossip columns whose proprietors, overage in grade, have settled into a determined fantasy that, not only were things a lot better twenty-five years ago, but that it *is* twenty-five years ago, that Toots Shor's and the Stork Club are still going strong, and that kid who used to sing with Tommy Dorsey has really developed into something. There are also some American jazz critics who would, understandably, like to see jazz come back as a major popular force because it would give them more to do and revive their flagging prestige and incomes.

I hope that last paragraph does not sound too hard, but I do believe that jazz "criticism" and some—not all—of its "critics" themselves were largely responsible for the death of jazz as a popular force. Consciously or unconsciously they took jazz into the monasteries of academia. And they helped to direct the natural curiosity of jazz musicians about other musical forms and techniques into a leaden dependence on technique for its own sake, so that a whole lot of compositions got notated, but very few new tunes got written.

They also contributed, sometimes with naïve good will, sometimes with deliberate and dangerous rascality, to racial tensions in jazz. They also helped inflate musicians' egos to the point where the performer-audience give-and-take collaboration, which

was a large part of jazz's popularity, ceased to exist. Jazzmen got too proud to play for mere people; they had to play for worshippers. Some leading jazz musicians fell into the habit of chewing out their audiences. It took the audiences a few years to catch on, but they finally did. They split, whereupon the Jazz Establishment screamed. "I always knew you'd walk out on me!"—an appropriate response to a self-fulfilling prophecy—and turned to the foundations and universities for yet another grant. And, sorry to say, I already see signs that rock is about to do the same thing. Like jazz, it is starting to become a bloody bore.

Well, then, *is* jazz coming back? I think not. The jazz albums being released these days cannot in quantity, quality, or intent of vendor be cited as proof of a new life. For among the major labels these days it is simply Catalog City: they are reissuing (in comparison to normal business times) a large amount of catalog in *all* fields—opera, spoken word, comedy, pop, and rock—because, among other things, they spent too much money over the last five years on rock groups that didn't catch on. Catalog product, including jazz, is cheap to reissue and has a much greater profit margin, no matter how large or small the potential market.

Two other reasons for the great number of jazz records appearing on the market are (1) very small, semi-private labels owned by jazz musicians or aficionados continue to appear, and they sell their product by mail-order, with none of the distribution or promotion facilities (or problems) of a major or minor "commercial" label (2) commercial labels reissue old sides specifically designed for (and often instigated by) the Continental European market, where jazz still has a lingering exotic appeal. (In England, however, jazz has been making the same shrill and arrogant mistakes it made Stateside, with the same predictable reactions from the audience.)

Which brings us right up to date and to the ten-LP series just issued by Capitol tagged "Capitol Jazz Classics." Capitol

does have a fairly representative catalog of "modern" or "progressive" jazz from the late Forties into the Fifties. Like other major labels in that period, they recorded jazz as long as it still sold records, and they curtailed their recording, like the others, when it stopped selling.

The series is liner-noted (and, I imagine, instigated) by the editors of *Jazzwereld*, a Dutch publication. The notes read like most—nay, all—of the bad Yank jazz criticism of the Forties/Fifties/Sixties and are full of that peculiar European notion that Americans don't really understand or appreciate their native art forms (including the movie Western, the stage musical, rock, and, perhaps, Jerry Lewis), plus a safely uninvolved smugness about American racial problems. They are over-written both emotionally and intellectually. It is to recoil. As for the albums themselves:

1. **Miles Davis:** Davis was twenty-two and the band members, including arranger/bari-saxist Gerry Mulligan, were all about the same age when these sides were made in 1949/1950. The music is young, energetic, and ambitious. It is also indistinguishable even amongst itself, and the technique is overpowering and almost militarily stifling. Though it is supposedly an exercise in freedom, it is more like calisthenics. It inaugurated the Puritan spirit in jazz ("We are doing God's work, and we—maybe not you so much as I, I, I—am/are God!").

2. **Stan Kenton** was always fitfully interesting. These recordings, previously unreleased, are also fitfully interesting.

3. **Art Tatum** was a very fine pianist, full of surprises, ahead of his time in anticipating that jazz piano, if not all jazz, would become too predictable in its improvisations around familiar melodies—so he specialized in outwitting anticipated improvisations. Too much all at once *is* too much, but the sixteen sides here—taken, say—at the rate of four a day, are very rewarding.

4. **Gerry Mulligan/Red Norvo/Stan Hasselgard** is an expedient potpourri because Mulligan didn't record enough sides for a full album. Nobody does anything really wrong here, but like much of the jazz of this period, it bears the sacred seal of a closed society. The audience is supposed to look, but not touch.

5. **Coleman Hawkins** may have been, as many musicians and critics claimed, the grand master of the tenor sax. I have listened to him for fifteen years now, and I still can't get past his irritating, breath-and-spit tone. It destroys for me whatever pleasure his phrasing and thinking might contain. But if you like Hawkins, you will probably like this 1945 collection.

6. **All Star Sessions**, quickie dates by a not necessarily compatible mob of jazz-magazine poll winners, contains and/or features Davis, Hawkins, Benny Carter, Buster Bailey, Dizzy Gillespie, Kai Winding, some Ellington family members, and others. Nothing terribly memorable here, but Nat Cole, in his pre-vocal role as an excellent jazz pianist, has some moments that are most comforting.

7. **Serge Chaloff** was a talented baritone sax player who used all the tones and ranges of the instrument—and a bari is not the easiest thing in the world to play. A very enjoyable album, marred by the disgustingly necrophilic liner notes. Chaloff had a spinal disease and died young; the boys at *Jazzwereld* are as enthusiastic about the poor man's affliction as they are about his music. And you thought vampires came only from Transylvania?

8. **King Cole Trio** is a thoroughly delightful album full of good-natured good music to play and play again. Nat Cole's sense of phrasing was as sure on the piano as it was in his voice. He knew how to pick the right tunes and, having picked them, knew what to do *with* them, not to them.

9. **Woody Herman** is full of idiotic bop-scat vocals and screeching trumpets. "Ooole-op-bop," seen in the clearer perspective of the decades, is just not as funny or as charming as "vo-do-de-o-do." And the trumpet, dammit, is an *instrument*, not a weapon. The whole disc sounds like Les Brown and His Band of Renown trying to play Bob Hope off the stage on a USO tour after the theater has been shelled by the Cong.

10. **Swing Exercise** is another potpourri and smells like one. Billie Holiday is featured on the cover, though she has only one side out of thirteen tracks. Al Casey, Sonny Greer, Sid Catlett, and Rex Stewart are shown to their worst advantage. The Greer and Stewart sides take Ellington tunes the two had played with Ellington bands and give them cheap service. Sid Catlett, one of the best jazz drummers, worked better in almost any other circumstances than those recorded here.

JAZZ started off as a wonderful brat, became experienced, started to grow up, but then turned into a perpetual college student, something like Fritz the Cat. It *would* be nice if jazz were to come back, but not in the hostile, egocentric, academic, chauvinist form it has taken even since the early Forties. And if it does come back, it has to come back for people—not The People, but just *people*—pretty women and ugly men. Otherwise, as Chuck Berry once said, "I don't want your botheration."

MILES DAVIS: *The Complete Birth of the Cool* (M-11026). STAN KENTON: *Artistry in Jazz* (M-11027). ART TATUM: *Solo Piano* (M-11028). GERRY MULLIGAN/RED NORVO/STAN HASSELGARD: *Walking Shoes* (M-11029). COLEMAN HAWKINS: *Hollywood Stampede* (M-11030). METRONOME ALLSTARS/INTERNATIONAL JAZZMEN/JUST JAZZ ALL STARS: *All Star Sessions* (M-11031). SERGE CHALOFF: *Blue Serge* (M-11032). KING COLE TRIO: *Trio Days* (M-11033). WOODY HERMAN: *Early Autumn* (M-11034). BILLIE HOLIDAY/AL CASEY/SID CATLETT/REX STEWART/SONNY GREER: *Swing Exercise* (M-11035.) CAPITOL, all monophonic recordings, \$5.98 each.



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W.O.I.C.I. Herbert (bandmaster); W.O.I.J. Pryde (pipe major); Captain M.S. Jameson (band president). RCA LSP 4744 \$5.98. © P8S 2008 \$6.98, © PK 2008 \$6.98.

Performance: **Watery Scotch**
Recording: **Deafening**

I am sure you were quite as upset as I was, on that day of infamy July 2, 1971 (or 2nd July, as our noble cousins across the Atlantic put it), when the name of the Royal Scots Greys—who once helped Wellington thrash Bonaparte—disappeared from the Order of Battle in the British Army. I was hard put to finish my morning scones and tea when the stop-press news came through. But take heart, my hearties! The Royal Scots Greys (2nd Dragoons) have amalgamated with the 3rd Carabiniers (Prince of Wales Dragoon Guards) to form "Scotland's new armoured Regiment. The Royal Scots Dragoon Guards (Carabiniers and Greys)." What is even more thunderous news, the Military Band and the Pipes and Drums of the Royal Scots Dragoon Guards, representing the cream of musical talent in both parent regiments, has issued a record album to commemorate the brave deeds of the Royal Scots Greys. "This stirring and moving music will bring a flush of pride and a tear to the eyes," a stout-hearted fellow named Pete Kerr predicts in his liner notes. And a buzz to the ears and a tic to the cheek, one is almost tempted to add. What a "stirring" band it is, pounding out slow airs, quick marches, strathspeys and jigs and reels, evening hymns and morning reveilles to a breathless world. If you think the days of Empire are no more, just listen to the *Russian Imperial Anthem* or the *72nd's Farewell to Aberdeen*, as these boys deliver it, and be reassured. *Abide with Me*, when this group pumps it out, is enough to bring on an entire religious revival all by itself. The commercial miracle of this album is the unprecedented success of the title selection as a pop single. Amazing, but I don't understand it either.

P.K.

BUFFY SAINTE-MARIE: Moonshot. Buffy Sainte-Marie (vocals and guitar); orchestra. *Lay It Down; Jeremiah; Moonshot; Not the Lovin' Kind*; and seven others. VANGUARD VSD 79312 \$5.98.

Performance: **Disappointing**
Recording: **Good**

This disc is a major disappointment for someone I have long considered an important pop influence. Buffy Sainte-Marie's singing style has been ripped off by more young women than she probably cares to think about. No one can rip off her composing talent, but there have been attempts "in the style of." Though never able to make the breakthrough to stardom, she hasn't, until now, produced an album that didn't contain numerous moments of unique music-making. What happened here? I haven't a clue. What I can say is that the voice sounds pushed much beyond its natural limits, that the throbbing vibrato has become a frenzied caw, and that most of the songs are so overproduced and overarranged that it's impossible to determine whether they have any real merit.

Everyone is entitled to a mistake, and no one more than an artist of Miss Sainte-Marie's gifts, so I won't dwell on the album's general air of hysteria and fragmentation. Pass this one by—but don't neglect her previous work. It is very good indeed.

P.R.

JAZZ



RECORDING OF SPECIAL MERIT

GARY BURTON AND STEPHANE GRAPPELLI: Paris Encounter. Gary Burton (vibraphone); Stephane Grappelli (violin); Steve Swallow (electric bass); Bill Goodwin (drums). *Daphne; Blue in Green; Falling Grace; Here's that Rainy Day*; and five others. ATLANTIC SD 1597 \$5.98.

Performance: **Superb new-meets-old jazz**
Recording: **Very good**

Ah, yes, jazz lives, soul lives, and the spirit of good music-making is still with us, too. In front, this was a lovely idea—matching Django Reinhardt's old violin-playing compatriot, Stephane Grappelli, with one of modern jazz's most tradition-minded young musicians, vibist Gary Burton. And, like all good ideas, there's an appealing simplicity to it—four fine musicians playing a program of lovely tunes. Grappelli's romantic embellishments and pre-World War II memories are delightfully balanced by Burton's crisply articulated lines and four-mallet harmonies. Burton's well-developed trick of somehow bending the tones of the vibes has given him a considerably more varied tonal palette than most people use with that sometimes intransigent instrument, and back-up players Goodwin and Swallow are discreetly superb.

So there it is: no complex pretensions, no heavy demands upon either the intellect or the ability to withstand acoustic pain. In short, this "Encounter" is a pleasant one for all concerned—including the listener. Don H.

RECORDING OF SPECIAL MERIT

NATURAL FOOD. Natural Food (instrumentals); Latifah (vocals). *Pendulum; Auld Lang Sine; Siren Song; Gin House Blues; See See Rider; Fair Breeze on Buzzard's Bay; Wobbly Bird Blues; Granny on the Gramophone.* SEEDS 2 \$5.50 postpaid (available by mail from Seeds Records, 59 Larchwood Drive, Cambridge, Mass. 02138).

Performance: **Nicely understated**
Recording: **Very good**

It may be too late now, but jazz could probably have saved itself by showing this kind of taste a few years ago. Natural Food is apparently a group for recording purposes, or was once, and on a very obscure label at that. Its best guitarist, Lance Gunderson, has been playing for Chico Hamilton, and other members have similar connections. Without sacrificing much of the esoterica and introspection so beloved of jazzmen, the group calmly tinkers with the blues form, tickling it rather than forcing it into new shapes, new cadences, and new moods. *Granny on the Gramophone* is

(Continued on page 82)

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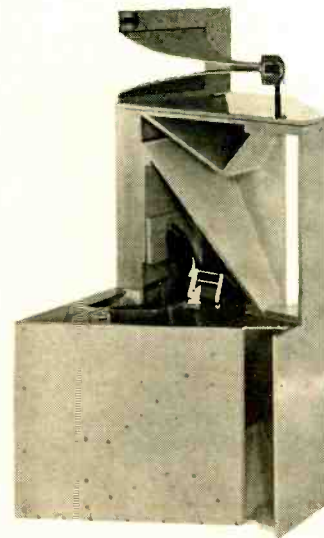
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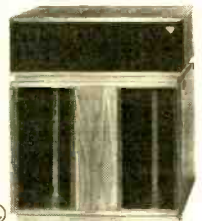
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the instance in which this is done best, with Gunderson's guitar and composer Mait Edey's piano shaping different and complementary melodic figures, and Charlie La Chappelle playing melodic, very blue stand-up bass. Bill Hurd and Billy Thompson weave two saxophone solos together beautifully in *Wobbly Bird Blues*. The music is restrained throughout—perhaps too restrained—but it is also subtle and seductive. The suggestion of energy is clearly planted, and, the mind being what it is, suggestion is often more effective than outright declaration. A few civilized moments with this one, at any rate, is time well spent.

N.C.

YOUNG-HOLT UNLIMITED: *Born Again*. Young-Holt Unlimited (instrumentals). *I'll Be*

There; Hot Pants; Something; Luv Bugg; Save the Day; and five others. COTILLION SD 18004 \$4.98, © M 88004 \$6.98, © M 58004 \$6.98.

Performance: **Vital**
Recording: **First-rate**

This disc contains strong, unmannered jazz playing with dark touches of the blues and bright touches of rock. The only sour notes are the quartet vocals on some tracks. In *Hot Pants* they sound smothered and distant. In *Luv Bugg* they're a lot more prominent, but you wish that they weren't. The star, of course, is Redd Holt on drums, and he is a wonder. The engineering, except for the vocals, is exceptional, with a woody, resonant feel to it.

P.R.



TOM DARBY & JIMMY TARLTON. Jimmy Tarlton (vocals and lead guitar); Tom Darby (vocals and rhythm guitar). *Ooze up to Me; Birmingham Town; The Rainbow Division; Down in Florida on a Hog; Lonesome in the Pines; Birmingham Jail #2; Heavy Hearted Blues*; and seven others. OLD TIMEY ® LP 112 \$5.98.

Performance: **Great classic folk**
Recording: **Excellent reprocessing**

Jimmy Tarlton and Tom Darby were two white Southerners heavily influenced by black blues. Darby sang straight country vocals with Tarlton's eerie harmony, and the latter's Hawaiian guitar style and solo vocals rank him with the best of the white blues singers, who are very few.

These sides were originally cut in the late Twenties, and the sound reproduction on this LP is very faithful. The outstanding cut is Tarlton's solo on *Ooze up to Me*, a black blues so delightfully pornographic that you'll laugh as much as you'll marvel at the swing.

The performances are far from perfect; chords clash, and vocals stray off or come in too soon before the instrumentals have ended, but the artlessness brings D & T a lot closer to art than the puffy-scruffies of current rock. I haven't heard of the Old Timey label before, but according to the liner notes they have a fairly large catalog, on several related labels, of blues, folk, and jazz. I'd be interested to hear more.

J.V.

RECORDING OF SPECIAL MERIT

THE MUSIC OF TRINIDAD (Recorded on location). *Introduction; Children's Songs; Tengo; Itaname; Madame Ophelia* (Cocoyeville Youth Arts Club); *Queen of the Bands* (Stalift Steelband); *Sans Humanité* (Lara Brothers' Parang); *Jouvay Parade* (various steel bands); *Calypto Medley* (The Mighty Bomber); *Carnival* (Fonclaire Steelband); and others. NATIONAL GEOGRAPHIC SOCIETY 3297 (available by mail from the Society, Dept. SR100, Washington, D.C. 20036) \$4.95 postpaid.

Performance: **Exciting**
Recording: **Fine on-location**

The National Geographic Society, which came out a couple of years ago with a perfectly ravishing portfolio and record called "The Music of Greece," has managed to match the high standard it set then in this second package of its "Sounds of the World" series. The trade winds that brought Columbus to that southernmost of the West Indies (just ten degrees above the Equator) also brought the Spanish, the French, and the British as conquerors and settlers, slaves from West Africa, indentured laborers from Madeira and China, and hundreds of thousands of immigrants from India—all with their own customs and traditions and their own music. It was the Afri-

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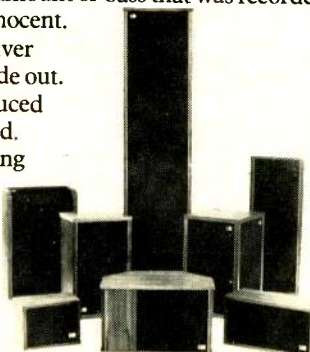
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can influence that led to the birth of the island's most famous export, calypso. Into calypso, the black Trinidadian—employing his own *patois* with its mixture of French, Spanish, and English—has poured his wit, his ingenuity, and his anger. Long before these songs served to amuse Americans with their humor, they were weapons in political battles against oppression and injustice.

But Trinidad's music, along with the African chant and the rhythms of African drums, gradually began to include the more subtle sounds of East Indian music, and adaptations of Spanish songs and dances such as the *sebacan*, the *galleron*, and the *zoropo*, and the *belé* and *piqué* that reflected court life in eighteenth-century France. Eventually, in the kaleidoscopic spectacle of the far-famed Lenten Carnival in Port-of-Spain, even the sound of American banjos could be heard as groups in "whiteface" parodied the nineteenth-century minstrel tunes.

Trinidadians themselves invented the steel band. They would add to the excitement of Carnival by pounding on makeshift drums they created themselves, but these were banned as overstimulating by Colonial authorities. Then, during World War II, Americans brought oil to their bases in big steel drums. It was these oil drums, when discarded, that the Trinidadian musicians (who had been making do with garbage cans) heated and hammered into the artful instruments of their celebrated steel bands. On this record, taped in various parts of the island, can be heard not only the typical steel bands of the country—playing everything from calypso to complex passages from Dvořák's "New World" Symphony in actual Carnival parades—but also the songs that echo the cultures of France and India and Spain, and the impudence and insouciance of the calypso songs that are really editorials in music on local and even on world events.

The recording is stunning, and excitingly edited, and the folio even more so; it is replete with brilliant color photographs and maps in the National Geographic tradition, a fascinating essay on Trinidad's political and musical history by Percival Borde, and drawings of all the musical instruments that are typical of that island, with its musical heritage drawn from every part of the globe. P.K.

STRANGE CREEK SINGERS, Mike Seeger, Alice Seeger, Tracy Schwarz, and Hazel Dickens (vocals and instrumentals); Lamar Grier (banjo). *When I Can Read My Titles Clear; In the Pines; Sunny Side of Life; Poor Old Dirt Farmer; Sally Ann; I Truly Understand That You Love Another Man; Old Black Choo Choo*; and seven others. AR-100111 4004 \$5.98.

Performance **Down-home dandies**
Recording: **Good**

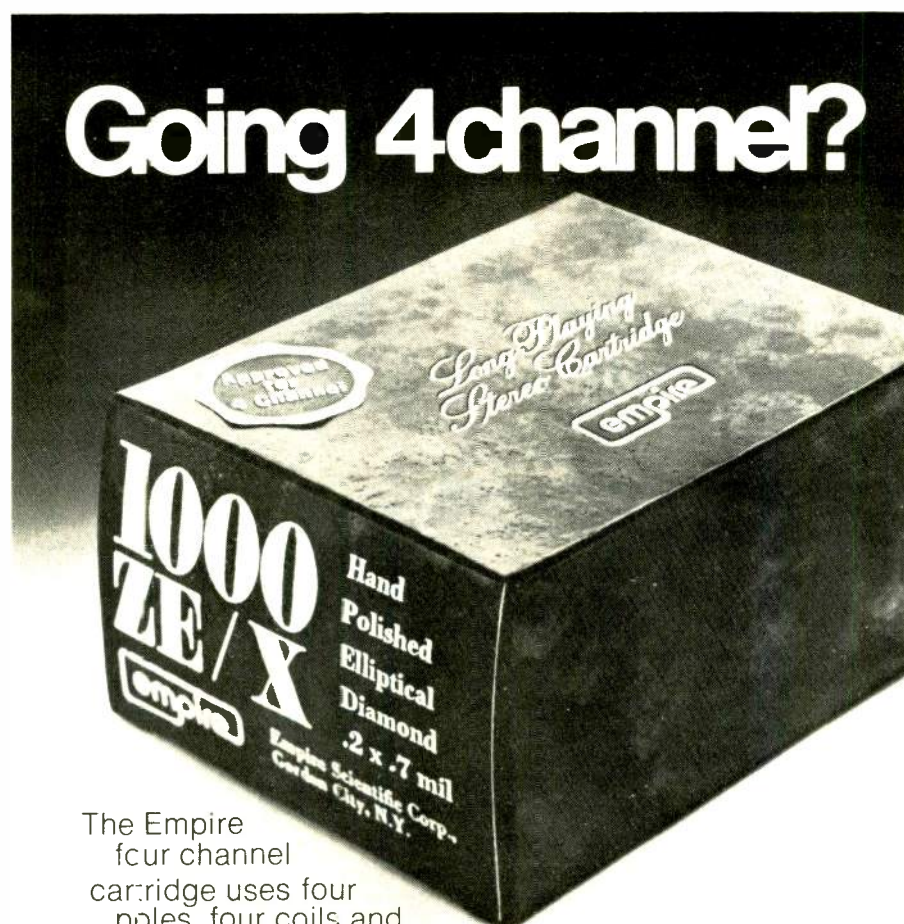
The country music that comes to us all spruced up in its Sunday clothes by way of Nashville actually has its roots in a folk music that goes back to old Baptist hymnals, West Virginia coal-mining towns, and the farms and fields of yesteryear. The Strange Creek Singers are a group whose members have known each other for many years and whose only non-urban, real country-girl member is Hazel Dickens, who sings and plays a sassy bass. The rest of them grew up in one city or another, but fell in love with country music and have been collecting it, and even making some of it up, for many years. Mike Seeger sings

and plays the mandolin, fiddle, banjo, guitar, autoharp, and harmonica. Alice Seeger sings and twangs a mean guitar. Tracy Schwarz sings too, and plays the fiddle, the guitar, and something called the "oobro" (do they mean "dobro"?). Lamar Grier is content, without singing, to strum on his old banjo. Like most such albums, theirs probably would have benefited from some judicious pruning, but it is dotted intermittently with bucolic delights. There's *When I Can Read My Titles Clear* which the group found in an old Primitive Baptist hymnal owned by their rural friend Hazel; there's *In the Pines*, with some happy train-whistle effects; and there are country perennials like *Sunny Side of Life* and *Sally Ann*. I liked the duet between fiddle and harmonica in *Poor Old Dirt Farmer*, the banjos

in *New River Train*, and a really slobbering little number called *I Truly Understand*.

As in all such collections, there have to be those pious moments of social-consciousness propaganda to leave you conscience-stricken: the Strange Creek Singers take care of this with depressing numbers like one called *Black Lung*. I have no wish to add to the troubles of exploited miners in the bituminous coal industry, but I wonder if conditions ever were improved for a single one of them by so gloomy a protest song. Never mind, Play *Sally Was a Good Girl* for comic relief and a "goodly dose of old-time ribaldry and rampant enthusiasms"—as Richard K. Spottswood puts it in his unusually informative notes. P.K.

(Continued on next page)



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MIKE NICHOLS AND ELAINE MAY: *Retrospect*. Mike Nichols and Elaine May (comedians). *Telephone; Adultery; Disc Jockey; Mother and Son; A Little More Gauze; Morning Rounds; Merry Christmas; Doctor; Physical; Cocktail Piano; Bach to Bach; Second Piano Concerto (The Dentist)*; and *Nichols and May at Work*. MERCURY SRM 2-628 two discs \$5.98, © MCT8 2-628 \$9.98.

Performance: **Beyond compare**

Recording: **Good stereo, fair**

"electronic processing"

Oh, Mr. Nichols and Miss May! Why did you ever break up the act? Yes, you gave us *The Graduate*. Mr. Nichols, and all those movies and plays for which plaudits and awards have rained down on your head. Yes, Miss May, you created that unforgettable portrait of a female slob in *A New Leaf*. Separately you have proved yourselves fine writers, performers, and directors. But together—together you had a genius for satire unequalled in our day, and comedy records have never been the same without you.

The only complaint one could possibly have about this retrospective anthology of the great skits from the Nichols and May archives is that there aren't enough of them. Each side runs a little more than fifteen minutes, and I could think off-hand of at least a dozen episodes that could have been added to the program without lowering its quality: even though the special price puts the album in the bargain bracket, the whole thing could have been fitted onto two sides.

Never mind. What's here is immortal: Miss May as the telephone-company supervisor assuring Mr. Nichols in his phone booth that "Bell Telephone doesn't need your dime" (Lily Tomlin's Ernestine learned much from this encounter); an adulterous couple unable to endure their rendezvous at a motel without the company of the husband they are cuckolding; a name-dropping disc jockey ("Jack Ego from the Tip Top Lounge atop New York's Ansonia Hotel") interviewing a dizzy, simpering movie queen who starts her sentences "But seriously, Jack" and is about to appear in *The Big Sky*, the life story of God (whom the interviewer knows personally); a nagging mother who accuses her son the scientist of caring more about his Vanguard rockets than about phoning his mother from Cape Kennedy ("Hello, Arthur. This is your mother. Do you remember me?"); four scenes from the famous record about doctors and nurses, including the love affair in the operating room, and the analyst hurt because her patient would rather spend Christmas with his wife and children than with her; and, finally, three from the "music-lovers" series—the seduction of the mimeograph operator by her boss in a bar; the masterpiece "Bach to Bach," in

(Continued on page 88)

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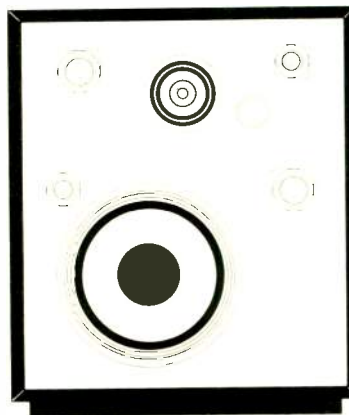
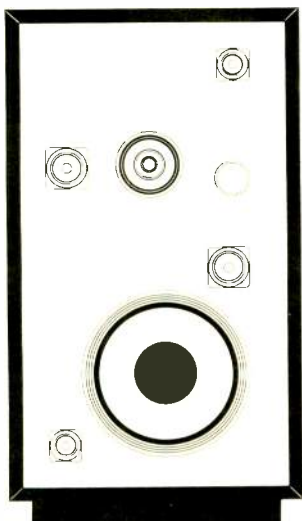
The new version gave *Stereo Review* the opportunity to test the **Rectilinear III** again after a lapse of almost five years. And, lo and behold, the test report said that "the system did an essentially perfect job of duplicating our "live music" and that both the original and the **lowboy** version "are among the best-sounding and most 'natural' speakers we have heard." (Reprints on request.)

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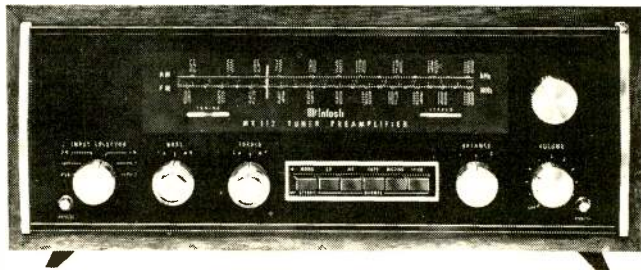
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which two worshippers of classical music compare their middle-class backgrounds and edge closer (in bed) toward a "relationship"; and the equally celebrated take-off on the sentimentalities of Noel Coward's *Brief Encounter* in the form of a poignant meeting between dentist and patient while the Rachmaninoff Second Piano Concerto yearns endlessly in the background.

The choices editor Peter McLan has made for this album are all superb. Only one omission is perhaps unforgivable: the understanding analyst who keeps reminding Mr. Nichols of his mother and suggests a little chicken soup as the cure for his neurosis. Oh, well, all anthologies disappoint us by leaving out one item from among our favorites. This is a really great collection, and unless you already own all the original albums, to fail to add this set to your shelves would be an act of unspeakable self-deprivation. P.K.

FLIP WILSON: *Geraldine/Don't Fight the Feeling*. Flip Wilson (comedian) with guest stars Bing Crosby, Ruth Buzzi, Tim Conway, Phyllis Diller, Billy Eckstine, Tony Randall, and Jim Brown. Orchestra, George Wyle cond. *Geraldine Honey; The Bunny Club; Don't Fight the Feeling; The Perfect Secretary; Complaint Department; Killer; Chicken Delicious*. LITTLE DAVID LD 1001 \$5.98.

Performance: **Girl for all seasons**

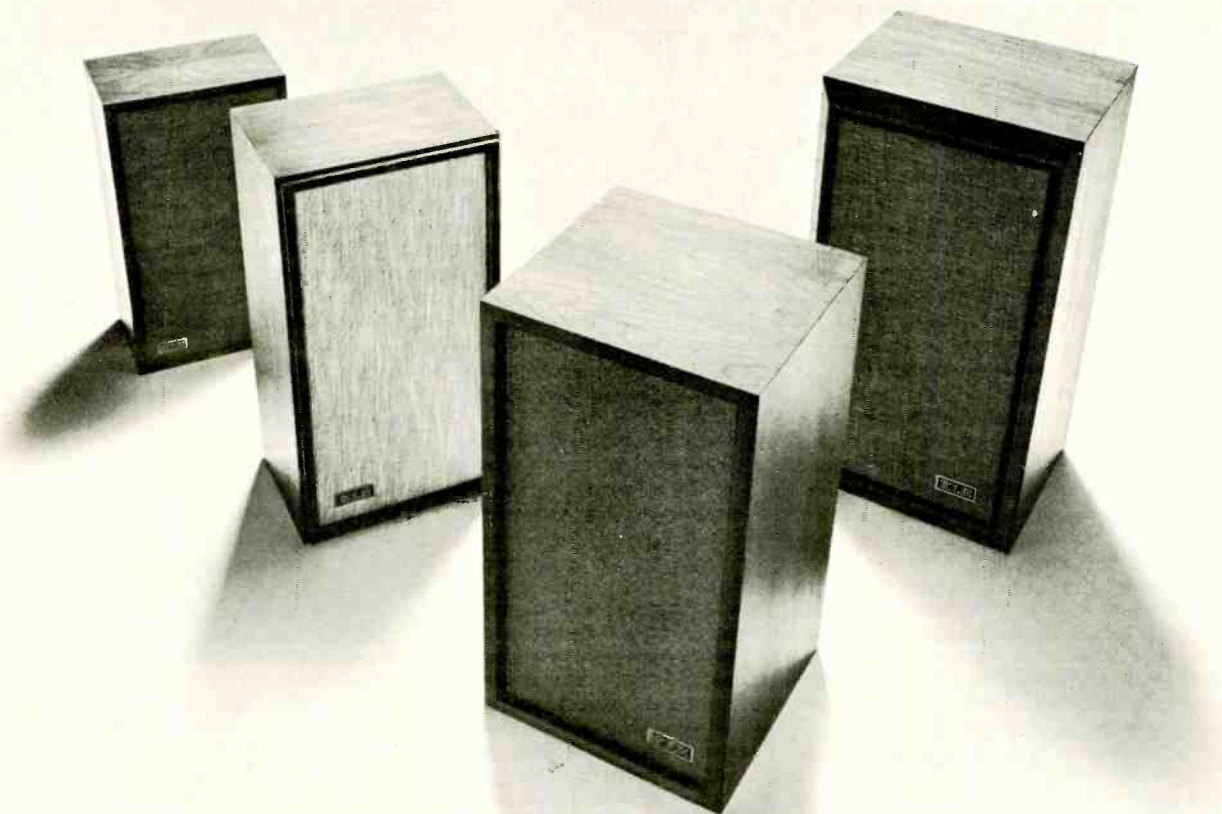
Recording: **Very good**

The Little David Record Company (I had to get that name in here somehow) must take it for granted that everybody in the entire world has watched the Flip Wilson Show, because nowhere in the credits for "Don't Fight the Feeling" does it indicate that Mr. Wilson himself plays the part of Geraldine, although he's listed among the writers. But the way he plays it would be enough to fool a Pinkerton man. There has never been a black girl in the whole of Harlem sassier than Geraldine Jones. On this disc, she gets opportunities to tell off such citizens as Bing Crosby, Ruth Buzzi, Phyllis Diller, Billy Eckstine, Tony Randall, and Jim Brown (in episodes drawn from the TV tracks of various Flip Wilson shows) and she certainly takes care of every one of them. Hear her in a Playboy Club as a Bunny assigned to Shriner Crosby for the evening: "Look all you want. What you see is a lot more than what you gonna get." Talking the words of the title song, she tells Tony Randall, "A good time should last four days: the day you have it, and three days to re-COOPERate." Sent by an employment agency as a summer replacement for a super-efficient secretary played by Ruth Buzzi, Geraldine pokes at the typewriter keys a couple of times and then asks Tim Conway frankly, "How do you make this thing go faster?" Geraldine is shameless, lazy, loudmouthed, rude, lewd, and no better than she ought to be, but she's also a girl who knows her rights and makes the most of them. The only man, white or black, in the country who can give her pause is her stingy but sexy boy friend Killer, and even he can expect a punch in the mouth from Geraldine if he steps out of line. Unlike other records drawn from television series, which are largely content to patch up snippets of dialogue and disembodied wise-cracks, "Geraldine" offers full-fledged skits with beginnings, middles, and punch-lines, all of which makes for a satisfactorily funny listening experience. Geraldine's quite a girl, anyhow, and you get a lot of her here. Try her, you'll like her. P.K.

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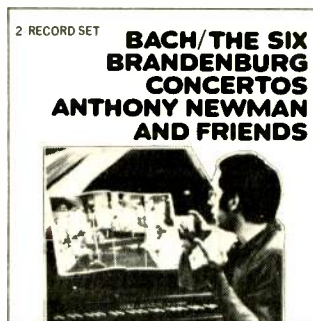
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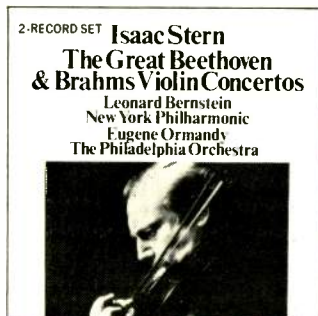
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RECORDING OF SPECIAL MERIT

ALKAN: *Concerto for Solo Piano*. John Ogdon (piano). RCA LSC 3192 \$5.98.

Performance: **Overwhelming**
Recording: **Very good**

Alkan's *Concerto for Solo Piano* is made up of three of his *Douze Études dans tous les tons mineurs* (four of the others make up a *Symphony for Solo Piano!*) published in 1857 and long veiled by an impenetrable obscurity. Yet, mad Alkan was well worth reviving and his *Concerto for Solo Piano* is a heroic work that would do credit to Liszt. The first of these "études" lasts almost twenty-seven minutes—even at Ogdon's furious tempos—and never, but never, flags. The *Adagio* and *Finale*, a mere twenty-two minutes between them, are scarcely less impressive, the former a kind of funeral march, the latter something like a cross between a polonaise and a boléro. The combination of imagination, skill, craft, and virtuosity—performer's and composer's—is simply staggering, and the quality of invention and fantasy is high. I don't find Alkan's formal sense convincing—he sprawls all over the place—but then, of the middle and late Romantics, only Brahms is entirely successful at making large-scale instrumental pieces. Missing also is the final touch of stylistic coherence. But Alkan's eclecticism hardly need bother us much more than Mahler's, and this music, furious and demented, is not lacking in character.

The mind boggles. The technical demands of this fifty-minute hour crammed full of music are staggering. Ogdon makes an overwhelming impression. But it must be said that he occasionally lets his own facility get away with him: I can point to many details that could have been realized with more clarity or control. Nevertheless, I know of no other nineteenth-century work that makes such extensive and continuous musical and techni-

cal demands upon the performer, and I know of few performers as well equipped to deal with these demands as Ogdon. Piano sound is clangy at the top, but otherwise acceptable. *E.S.*

RECORDING OF SPECIAL MERIT

AVISON: *Six Concertos, Op. 6: No. 1, in G Minor; No. 2, in B-flat Major; No. 6, in D Major; No. 8, in E Minor; No. 9, in D Major;*



JOHN OGDON

Equipped for Alkan's staggering demands

No. 12, in A Major. Emanuel Hurwitz and Ivor McMahon (violins); Charles Spinks (harpsichord continuo); Hurwitz Chamber Ensemble. Emanuel Hurwitz cond. L'OISEAUX LYRI SOL 318 \$5.98.

Performance: **Spirited and stylish**
Recording: **Very good**

Handel had such a pronounced influence on his contemporaries in England that almost every younger composer succumbed to the basic characteristics of his style. One exception was Charles Avison (1709-1770). As Charles Cudworth, one of England's most knowledgeable and entertaining writers on musicological subjects, points out in his annotations for this album, Avison didn't like Handel; he even attacked him in print. He preferred instead Marcello, Rameau, Domenico Scarlatti, and the man who is supposed to have been his violin teacher, Francesco Geminiani.

Avison's set of twelve concertos, Op. 6, were published in 1758 in Newcastle-upon-Tyne, where the composer lived for most of his life and worked as an organist. Most of the concertos included here follow the four-movement *sonata da chiesa* form, and in general they have the melodiousness of Geminiani, for example the affecting *Amoroso* in the eighth concerto. Avison can also be remarkably forceful (the fugue of No. 9) as well as captivatingly sprightly (the *Allegro* of No. 2). One cannot call each and every concerto a masterpiece, but they are always interesting to hear and to compare with other *concerti grossi* of the period. Emanuel Hurwitz makes an extremely good case for their performance; his ensemble has a fine grasp of style, and the group plays with sensitivity and good ensemble. The recorded sound is quite satisfactory, except for some slight constriction at the side ends. *I.K.*

BACH, J. S.: *Cantata No. 202, "Weichet nur, betrübte Schatten" (Wedding Cantata)*. HANDEL: *Motetto, "Silete venti."* Carole Bogard (soprano); Raymond Dusté (oboe); John Gibbons (harpsichord continuo); Chamber Orchestra of Copenhagen, John Fioriarty cond. CAMBRIDGE CC 2772 \$5.98.

Performance: **Enterprising**
Recording: **Good**

The circumstances surrounding the composition of Bach's marvelous *Cantata 202* are not known; this secular work was written for a wedding celebration and probably comes from the composer's years in Cöthen. Handel's cantata, which he called a "motetto," is a sacred work dating, in its final form, from the 1720's; parts of it were written during his Italian years, and the final "*Alleluja*" also appears again in *Esther*. From its opening French overture and dramatic first recitative ("Be still, ye winds! Your murmuring cease, ye leaves, for my soul in bliss reposeseth") until the bouncy finale, it is Handel at his very best. Neither piece is new to records. The present performances, barring a few deficiencies, are very attractive ones on the whole. Carole Bogard negotiates the florid vocal line with comparative ease, and the accompaniments, if not too refined tonally, are sensitive and vital. The solo oboist has an excellent understanding of style; both he and Miss Bogard embellish tastefully and expertly in the appropriate places. The harpsichord continuo, too, is very effective. I do wish that the soprano's pronunciation were a bit clearer, for consonants never quite emerge, and she lacks the warmth and expressivity of Elly Ameling, whose notable recording of the Bach cantata is on Victrola

Explanation of symbols:

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The first listing is the one reviewed; other formats, if available, follow it.

VICS 1281. Nevertheless, this is a commendable recording, especially for the Handel; here, Miss Bogard outshines her competitor, Halina Lukomska (VICS 1264), in vocal attractiveness. The reproduction is good, though a treble boost may be advisable. Presumably complete texts and translations will be part of the final package; my advance copy contained only annotations. *I.K.*

BRUCH: *Violin Concerto No. 1, in G Minor, Op. 26.* **MENDELSSOHN:** *Violin Concerto in E Minor, Op. 64.* Yong Uck Kim (violin); Bamberg Symphony Orchestra, Okko Kamu cond. DEUTSCHE GRAMMOPHON 2530 224 \$6.98.

Performance: **Excellent Bruch**
Recording: **Good**

For two young musicians at so early a stage in their international careers as Yong Uck Kim from Korea and Okko Kamu from Finland to attempt yet another recording of two of the most recorded violin concertos is indeed tempting the fates. After all, "who needs it?"—another recording of the Bruch and Mendelssohn concertos, when one has a choice of Heifetz, Francescatti, Ricci, Stern, and Milstein with seasoned conductors of the quality of Szell, Munch, Ormandy, and Steinberg?

But even in the face of this competition, Messrs. Kim and Kamu deliver an ardent and broadly scaled reading of the Bruch. The Mendelssohn fares less well, for my taste. Kim's tone here seems thin and wiry, Kamu's accompaniment slow-paced and lacking in urgency. Heifetz-Munch still set the standard for me. Clean and spacious sound by DGG.

D.H.

CARLOS: *Sonic Seasonings, Spring; Summer; Fall; Winter.* Electronic music and sound effects, Walter Carlos cond. COLUMBIA □ KG 31234 two discs \$5.98, ® GR 31234 \$7.98, © GA 31234 \$6.98, © GT 31234 \$6.98.

Performance: **Cacophonous calendar**
Recording: **Stupefying**

It was with considerable anticipation that I unwrapped this two-record set from Columbia containing Walter Carlos' latest investigation into the possibilities of electronic music. I had been impressed tremendously with his score for Stanley Kubrick's movie of *A Clockwork Orange* and less irritated by his "Switched-On Bach" than I had expected to be. What with Rachel Elkind's effusive notes and the handsome cover from the Japanese collection of the Museum of Fine Arts in Boston, I could hardly wait to hear what Mr. Carlos had wrought with his sound effects and tape machines. Rest assured: neither Vivaldi's, Glazounov's, or Haydn's *Seasons* are in any danger of replacement by Mr. Carlos and his "Sonic Seasonings."

Disillusionment came over me only gradually—not to say deafeningly. I went along throughout the first side entitled "Spring," enduring the songs of birds mingled with the moos from the Moog patiently, even when an interminable rainstorm took over. After that, however, it was all downhill. Summer turned out to be as insufferable as the real thing, with what innocently started out sounding like a lawnmower but increased intolerably to the proportions of a giant buzz-saw, while the crickets-and-katydid sound effects were magnified beyond all toleration, as in some ghastly science-fiction epic. The roaring winds of autumn, accompanied by a kind of galumph-

ing electronic country dance, and the howling storms and wolves of winter came almost as a relief from Mr. Carlos' excruciating notions of the sounds of summer, but by this time I was only hanging in there to find out how much I could take; I ended up a rather shattered man.

The trouble lies, I suspect, in the very approach that Miss Elkind, as Mr. Carlos' mentor and accomplice, ingenuously describes when she says, with misplaced pride, that "we were 'winging it' from the first inch of tape to the end." Most "environmental" records with which the market has been burdened have been content to echo nature with chattering birds or endless repetitions of waves breaking on shores. When one dares to go beyond that, it seems to me that real musical invention is needed, not just the hope that enough fooling around with sound effects and electronic keyboards through undisciplined im-



Ileana Cotrubas and Janet Baker in the Glyndebourne production of La Calisto

provisation is going to take you anywhere. As the sounds begin slowly to modify and dissolve in the early minutes of "Sonic Seasonings," the listener's hopes go up; perhaps he is in good, resourceful hands. By the time the two-record set has run its sterile, stupefying course, he realizes that he has been lured down the pages of an empty calendar through a siege of sound and fury that is the very antithesis of creative composition—whether for conventional instruments or electronic ones, with or without sound effects. *P.K.*

RECORDING OF SPECIAL MERIT

CAVALLI: *La Calisto.* Ileana Cotrubas (soprano), Calisto; Janet Hughes (soprano), Satorino; Teresa Kubiak (soprano), Giunone; Enid Hartle (soprano), L'eternità; Teresa Cahill (soprano), Il destino; Isla Brodie (soprano), the Echo; Janet Baker (mezzo-soprano), Diana and Giove as Diana; Marjorie Biggar (mezzo-soprano), La natura; James Bowman (countertenor), Endimione; Peter Gottlieb (tenor), Mercurio; Hugues Cuénod (tenor), Linfea; Ugo Trama (bass), Giove; Federico Davià (bass), Pane; Owen Branigan (bass), Silvano; Glyndebourne Festival Opera Chorus; London Philharmonic Orches-

tra, Raymond Leppard cond. ARGO ZNF 11/12 two discs \$11.90.

Performance: **Lush and atmospheric**
Recording: **Excellent**

Francesco Cavalli (1602-1676), composer of over forty operas, was Monteverdi's successor in the genre. Though he was employed for most of his life as an organist at St. Mark's in Venice, it was as a creator of operas that he made his greatest mark on the musical world; Cavalli even had the distinction of being asked to write an opera for the wedding of Louis XIV, although his Parisian experience seems to have turned out less than satisfactorily due to interference from the Machiavellian intrigues of the court composer, Lully.

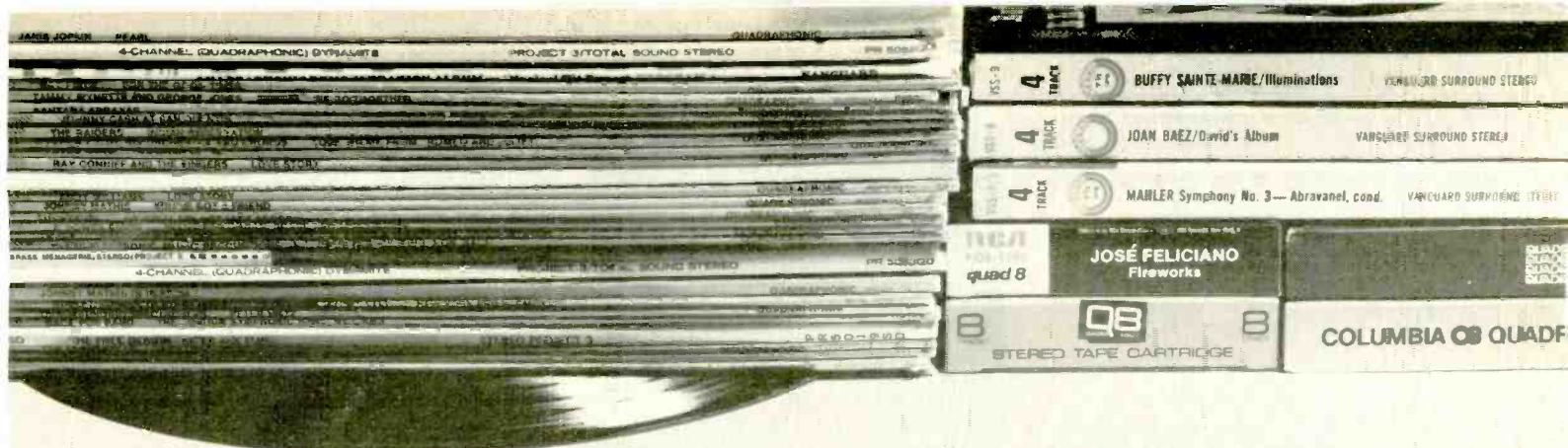
La Calisto dates from 1651 and is one of four operas Cavalli composed that year. The title part is that of a nymph of Diana who intrigues Jove (Giove) with her beauty, but she considers him a lecher. In order to seduce her, the king of the gods transforms himself into the image of Diana. Calisto does not object to the resultant amorous exchanges, but is later surprised when the *real* Diana spurns her affections. That goddess in turn is attracted to the only mortal in the cast, the shepherd Endymion. Juno (Giunone) eventually becomes suspicious of Jove's earthly adventuring and, finding out his deceit, has Calisto transformed into a little bear (*Ursa Minor*). Calisto at the conclusion is brought up to the heavens.

The libretto, which has all sorts of side excursions (including the eventual loss of her virginity by the elderly Linfea, another of Diana's nymphs), may not really qualify for an "X" rating, but it deserves at least a "PG." It is also highly amusing and colorful, with a beautiful and surprisingly voluptuous score to match. Some of the latter quality may, of course, be owing to the edition produced by Raymond Leppard for the 1970 Glyndebourne production and from which this recording presumably emanates. The scoring, at times using a fairly full string sound, is part of that edition, for the bare original has to be fleshed out in order to be performed—as it would have been even in Cavalli's time.

The question, however, is whether Leppard has not become somewhat too anachronistic—and I am not discussing the fact that he has pruned and trimmed the score as well as added to its contents from others of Cavalli's works. He had, after all, to make a viable stage presentation, and the result can certainly be described as being as entertaining as many a later opera. But Leppard's work here is no different from what he has done with his other Monteverdi (*The Coronation of Poppea*) and Cavalli (*L'Ormino*) productions. The sound of the continuo instruments, to pick just one point, is far too fancy for the period, sounding just a bit like what one hears in Respighi's *Ancient Airs and Dances for Orchestra*. Here, harpsichord scales and flourishes sound almost continuously, with a halo of harp arpeggios pervading the tonal fabric at virtually every turn. It is not ineffective, but it is stylistically wrong.

Leppard's pacing, however, cannot be faulted, and the opera moves forward with marvelous "affect," wit, and spirit. The singing is also exceptionally good, whether it is by Janet Baker as a regal though womanly Diana (as well as an appropriately rougher-sounding Jove in the person of Diana), Ileana Cotrubas as a delightful Calisto, Janet Hughes as the perky little satyr Satorino, Peter Gottlieb as a

(Continued on page 95)



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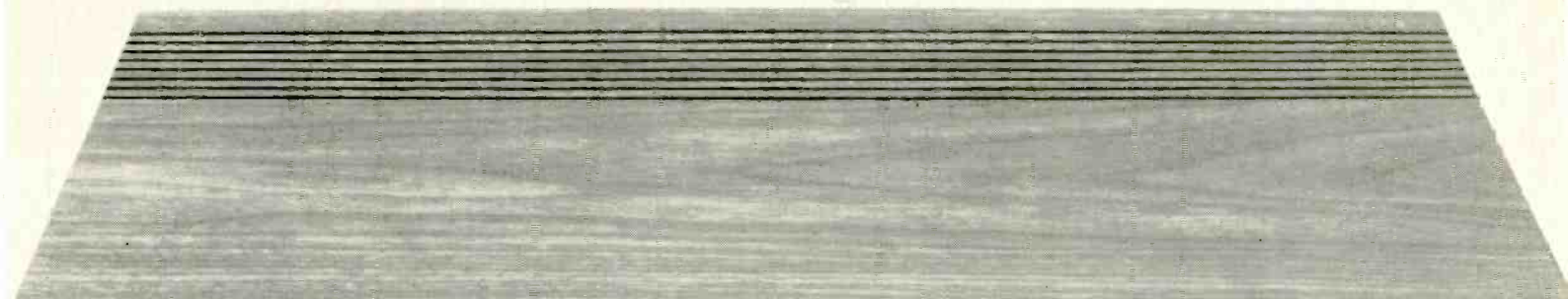
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DARIUS MILHAUD AT EIGHTY

"One of the most productive and innovative composers of our century"

By Richard Freed



FRANCIS CULTURAL SERVICES

SOME twenty years ago, at just about the time he turned sixty, Darius Milhaud produced an autobiography titled *Notes Without Music* (published in the United States by Alfred A. Knopf, 1953). This intriguing memoir, whose chapter on the author's early discovery of jazz is quoted with some frequency, now must be considered "Volume I" in the fascinating and far from finished story of one of the most productive and innovative composers of our century, whose eightieth birthday year—the precise date is September 4, 1972—has received far less attention than one might have expected in the way of performances and recordings of his works.

Shortly after the publication of *Notes Without Music*, Milhaud conducted recordings of his *Suite Provençale* and *Saudades do Brasil*, to which he appended this modest note:

I had to wait thirty-five years before a possibility of recording the *Saudades do Brasil* was offered me. This should be encouraging for young composers who wish to have their works recorded as soon as they are written, and it proves that things happen one day. It is also very encouraging indeed for me to see that after so many years recording companies like Capitol are still interested.

I am very happy to have the opportunity to record some of my works, like the *Suite Provençale*, even if they have previously been done by great conductors. Although you don't expect from a composer the technique of professionals of the baton, I think it is worth while to have the composer's tempi and interpretation.

Of course, by the time he made that record for Capitol, Milhaud was no newcomer to the recording studio. He had been conducting and playing (as pianist) his music—and that of "my old friend and master" Erik Satie—on records for about as long as Igor Stravinsky (to whom he refers matter-of-factly in his book as "the greatest musician of the century"), and in the documentary sense the Milhaud discography is of comparable value.

Milhaud's modesty, as exemplified in the above quotations regarding his conducting and the eminence of Stravinsky, is not feigned. He has always been a singularly candid and shrewd evaluator of his own merits, and aggrieved only by what he considered a general tendency to categorize him as a musical jester. Describing a program on which Satie's *Trois petites pièces montées*, Poulenc's *Cocardes*, Auric's *Fox-Trot*, and his own *Le Boeuf sur le toit* were premiered under the late Vladimir Golschmann in 1920, he wrote:

The light-hearted show presented under the aegis of Erik Satie was treated by the newspapers as a 'leg-pull,' was regarded by the public as symbolizing a Music-Hall Circus system of aesthetics, and for the critics it represented the so-called post-war music. . . . Forgetting that I had written *Les Choëphores*, both public and critics agreed that I was a figure of fun and a showground musician. . . . I, who hated anything comic and in composing *Le Boeuf sur le toit* had only aspired to create a merry, unpretentious *divertissement* in memory of the Brazilian rhythms which had captured my imagination, but had certainly never—no, never!—made me laugh.

"Hated anything comic" seems a bit of an overstatement from the man Edward Lockspeiser has described so aptly as "a fertile and generous figure, eager to receive the abundance of human experience and to return it, manifold, in his vast, inspiring output." The phrase may have been a deliberate exaggeration, but Milhaud's irritation is understandable. *La Création du monde*, which he labeled "ballet nègre," was an epochal work, the first by a "serious" composer to make use of jazz (in 1923, the year before Gershwin's *Rhapsody in Blue*); it is likely that this particular breakthrough also had a part in creating or extending the "Music-Hall" impression, even though there was no element of burlesque or derision in the score itself, in the scenario of Blaise Cendrars, the sets and costumes of Fernand Léger, or the choreography of Jean Borlin.

This unprecedented work was one of the first Milhaud undertook to conduct on records—just as *Le Sacre* and *Petrouchka* had been the first composer-conducted Stravinsky recordings—and his own early 78-rpm version has been superseded by a stereo remake issued here on Nonesuch (paired with *Le Boeuf sur le toit*, H 71122).

Most of the unquestionably "serious" Milhaud works once available on records have disappeared from our catalogs. The splendid Bernstein recording of *Les Choëphores* has been relegated to Columbia's special-order list (CMS 6213). The composer's own performances of the Third Symphony (whose finale is a choral *Te Deum* celebrating the end of World War II and the victory over Nazism) with the Paris Conservatoire Orchestra and the *Sabbath Morning Service* (commissioned by the same San Francisco temple that had earlier commissioned a similar work from Ernest Bloch) with the orchestra of l'Opéra were both circulated on the Westminster label during the late Sixties, but only briefly; they may yet find their way into the catalog of the Musical Heritage Society, however, which already includes the Symphonies Nos. 4 and 8 with Milhaud leading the O.R.T.F. Orchestra.

MILHAUD himself had expressed the wish that all eighteen of his string quartets (Nos. 14 and 15 of which may be played together as an octet) might be recorded as an integral unit for his eightieth birthday, but that wish has not been fulfilled. His own recent recordings have been few—the First Piano Concerto with Philippe Entremont and the Conservatoire Orchestra on Columbia (MS 7432), a collection of chamber works under his direction on Everest (*Aspen Serenade*, the *Suite de quatuors* with Madeleine Milhaud narrating, and the *Septet for Strings*, SDBR 3176), and two particularly interesting *Candide* records with the Orchestra of Radio Luxembourg: the six "Little Symphonies" and the ballet *L'Homme et son désir* on one (CE 31008), and three concerted works (*Le Carnaval d'Aix* with pianist Carl Seemann, the *Viola Concerto* with Ulrich Koch, *Concerto for Percussion* with Faure Daniel) on the other (CE 31013).

Plans for additional recordings on *Candide* under Milhaud's direction had to be changed last spring when the composer's poor health kept him from making the Luxembourg sessions for the Second Piano Concerto (Grant Johannesen) and the *Suite cisalpine* for cello and orchestra (Thomas Blees), which were taken over by B. Kontarsky. However, there will be a *Candide* birthday release with Milhaud conducting: the first recording of the complete score of *Les Mariés de la Tour Eiffel*, a joint venture by five members of *Les Six* (all but Durey) for a Cocteau production of 1921. Milhaud made this recording, with the O.R.T.F., six or seven years ago for Disques Adès, whose catalog was also the source of the collection on Everest. In a certain sense, perhaps, this is a particularly fitting birthday gesture, since it includes Milhaud's old colleagues Auric, Poulenc, Honegger, and Tailleferre among the co-celebrants. In any event, it should be a notable addition to the Milhaud discography—and one more record to enjoy while waiting for Volume II of the memoirs to materialize.

combination Leporello-Loge-like confidant of Jove, or Teresa Kubiak as the properly outraged Juno. Mention must also be made of Hugues Cuénod, who sings the transvestite role of Linfea, the virginal biddy and follower of Diana, with superb timing.

The recorded sound is most imaginatively handled, with a more airy ambience being given to the heavenly scenes; the final chorus of celestial spirits, fading out as at the end of Holst's *Planets*, is marvelously atmospheric as well. Texts and translations are provided, though I'm sorry the accompanying booklet did not include any photographs of the actual Glyndebourne production. I.K.

CHOPIN: Sonata No. 3, in B Minor, Op. 58.
LISZT: Sonata in B Minor. Nelson Freire (piano). COLUMBIA M 31128 \$5.98.

Performance: **Good**
Recording: **Good**

Credit Nelson Freire, the twenty-eight-year-old Brazilian-born pianist, with an imaginative idea in coupling the two great B Minor sonatas of the mid-nineteenth century. On previous records, Freire has revealed both his excellent technical equipment and his interpretive sensitivity, and he displays these assets again.

Still, good as these performances are—and there is a great deal to admire here—the interpretations lack breadth and, to a certain extent also, depth. The pianist is inclined to be rather even-tempered and lacking in rhetoric in both pieces. For example, for all her willful qualities, Martha Argerich is far more exciting in the Chopin, and more spontaneous as well. The classic recording of the Chopin Sonata, of course, is Dinu Lipatti's: he brought a patrician, noble quality to this piece that is only hinted at in Freire's performance. Much the same may be said about the Liszt. The poetic moments are quite beautifully handled, but when it comes to the diabolic sections, I found myself missing that kind of crackling excitement that one hears in the famous old Horowitz recording. Of the more recent versions, Arrau's superb account is the most convincing I know in its espousal of nineteenth-century grandeur and rhetoric, and both André Watts and Pascal Rogé have made interesting and effective recordings of the piece. The problem with Freire is that, a great deal of the time, he doesn't project much except enormous technical and musical competence: one longs for individual touches, as well as more expressive dynamics and pacing. Regarding the dynamics, the recording itself may play down and smooth out his louder passages: it is warm piano sound, but also a little dull on the top. The German CBS pressing, which I have had for a couple of years, emphasizes the piano tone's brilliance more effectively. I.K.

DVORÁK: Violin Concerto in A Minor (see WIENIAWSKI)

HANDEL: Motetto, "Silete venti" (see BACH: Cantata No. 202)

HAYDN: Symphonies: No. 94, in G Major ("Surprise"); No. 95, in C Minor. Marlboro Festival Orchestra. Pablo Casals cond. COLUMBIA M 31130 \$5.98.

Performance: **Fair**
Recording: **Good**

(Continued on next page)

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CIRCLE NO. 47 ON READER SERVICE CARD

Fans of "Papa Casals" will no doubt want these interpretations of "Papa Haydn" as performed by the Marlboro Festival Orchestra with the aged cellist on the podium. The symphonies are a delight, as always, and Casals' sturdy hand is obviously involved. But no one should be misled into thinking that these are revelatory interpretations, nor as polished, elegant, and scnorous as most of the music that has come from the Marlboro Festival via its own record label. The orchestra's intonation is awry, entrances and "ensemble" are ragged, and Casals' interpretive contribution is notable more in the special (though not necessarily splendid) shaping of a phrase or tempo here and there than it is in any overall conception of the works. This is a record for those who already admire Casals for all he has done in the past; it will make no converts. Perhaps, rather than putting these performances directly on tape at the Marlboro Festival, complete with applause, it might have been better to go through the normal recording process and polish a bit. *L.T.*

HOLST: The Planets—Suite, Op. 32. Los Angeles Philharmonic Orchestra. Los Angeles Master Chorale. Zubin Mehta cond. LONDON CS 6734 \$5.98.

Performance: **Rich-textured**
Recording: **Sumptuous**

Add yet another potent entry to the musical-astrological sweepstakes, for here is another outstanding recorded performance of Gustav Holst's 1914-1916 suite, *The Planets*. The major competing versions are those by Sir Adrian Boult with the New Philharmonia (Angel), Bernard Haitink with the London Philharmonic (Philips), and William Steinberg with the Boston Symphony (DGG).

Steinberg's performance differs most markedly from the others in tempo—he is decidedly on the brisk side—but he also gets the most brilliant recorded sound. The distinctive quality of Zubin Mehta's reading here lies in his emphasis on inner detail and his evident joy in the sheer sonority of Holst's super-elaborate instrumentation. Despite disparities of tempo, the Mehta and Steinberg readings are essentially extrovert in feeling.

But Boult and Haitink have the edge, in my opinion, when it comes to communicating the more somber and mystical aspects of the music, as in *Saturn* and *Neptune*. The "cold-of-outer-space" feeling conveyed by the way both handle the offstage wordless chorus is only one example.

For the best combination of communication and sonic realization of all the notes in the score, I think Haitink is probably the best choice. Boult's sound is blurred at the outer edges of the frequency spectrum, while Haitink's is always sharply focused and full-bodied. Only in *his* recorded performance does the celebrated organ *glissando* in *Uranus* make its full impact.

For pure sound buffs I recommend both the Mehta and Steinberg recordings, the latter for its brilliance, the former for its immense wealth of detail (everything, but *everything* in the *Uranus* percussion texture is audible for the first and only time on records). *D.H.*

JANÁČEK: Taras Bulba; Lachian Dances. London Philharmonic Orchestra, François Huybrechts cond. LONDON CS 6718 \$5.98.

Performance: **Unconvincing**
Recording: **Poor**

Janáček's *Taras Bulba* is a very hard piece to bring off, and François Huybrechts hasn't quite succeeded. Nevertheless, this young conductor was courageous to take on the challenge of this peculiar tone poem by a composer whose style isn't yet in the common vocabulary, and I admire him for doing so. Certain things Huybrechts does with the strings and woodwinds, however, such as shaping their phrases with unctuous *portamentos*, make me worry a bit about his taste and general musicianship. The folk dances on the flip side are treated in much the same way.

What London did with the sonics of this recording is still another, and equally important, question. Balances between orchestral choirs are so poor that one might accurately call them "scrambled." Presence is minimal. In short, I wonder what these performances may have sounded like "live." *L.T.*

LISZT: Sonata in B Minor (see CHOPIN)

RECORDING OF SPECIAL MERIT

MAHLER: Symphony No. 8, in E-flat Major, ("Symphony of a Thousand"). Heather Harper, Lucia Popp, and Arleen Auger (sopranos); Yvonne Minton and Helen Watts (altos); René Kollo (tenor); John Shirley-Quirk (baritone); Martti Talvela (bass); Vienna State Opera Chorus, Vienna Singverein Chorus, and Vienna Boys' Choir; Chicago Symphony Orchestra, Georg Solti cond. LONDON OSA 1295 two discs \$11.96.

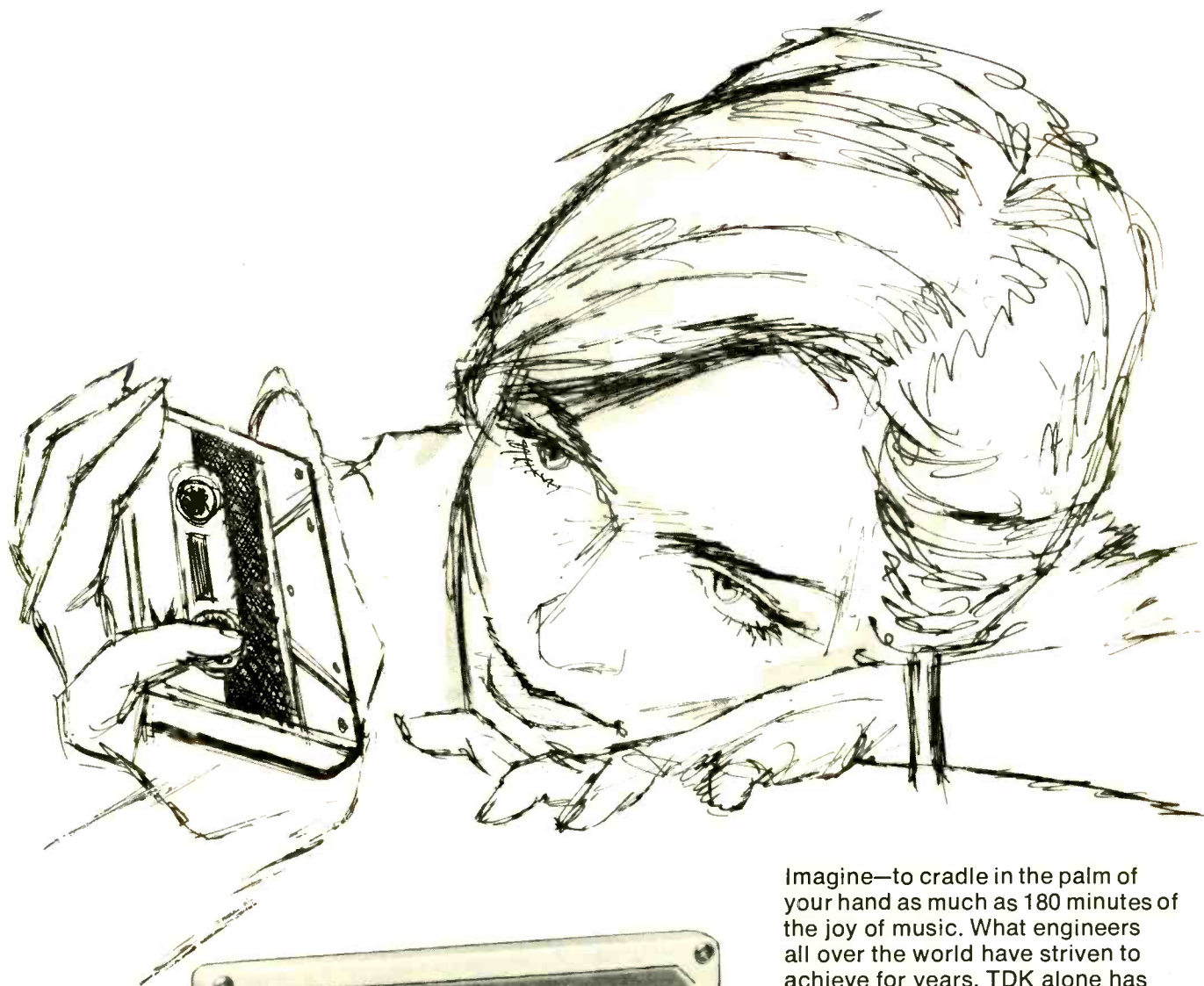
Performance: **The best**
Recording: **Superb**

Even though "Symphony of a Thousand"—the nickname of Mahler's Eighth—does the work an injustice with its hint of the circus, nevertheless the array of performers called for by this setting of the medieval Latin hymn *Veni, Creator spiritus* and of the closing scene from Goethe's *Faust* is indeed an extraordinary one. Two mixed choruses, a boys' chorus, eight vocal soloists, and an orchestra that includes quintuple woodwinds and eight horns (in addition to a piano, a harmonium, an organ, and a second brass group placed at a distance from the main forces) make it the biggest of Mahler's symphonies in this respect, though not in length—the Third, at ninety minutes, is longer, and the Seventh and Ninth equal the Eighth at roughly seventy-five minutes.

In view of the size and expense of its apparatus, performances of the Eighth have naturally tended to be special "festival" affairs. Yet this new version by Georg Solti and his Chicago Symphony Orchestra, made in the Vienna Sofiensaal at the start of the orchestra's first European tour in August 1971, brings the number of currently available recordings up to a lavish half-dozen. And this time the London engineers, back in a recording location they know and like, have captured the thrilling sounds made by a remarkable conductor-orchestra combination much more faithfully than they were able to do either in the Fifth and Sixth symphonies (taped in Chicago's Medinah Temple) or in the Seventh (which failed to realize the magnificent acoustical potential of Krannert Center in Urbana, Ill.). The multitudinous strands of the score are clarified without loss in sheer physical impact. The bass line is always firm and clear, and the dubbing in of the organ and extra-brass tracks after the main recording—

(Continued on page 98)

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always a risky process—has been skillfully managed. The only qualifications are that occasional solo entries (like the baritone's first one in Part II) emerge from the sound continuum with unnatural closeness, and that the brass perforations in both parts of the work, comfortably and vividly though they are accommodated, generate little sense of spatial placement.

As for Solti's conception of the music, it emerges from these discs with a strength and beauty that could only be hinted at in the public performances given a few months before the recording and largely neutralized by the cruelly dampening acoustical environment of the Chicago Opera House. Part I, a vast sonata movement, is shaped with complete clarity and an unerring sense of rhetoric, and

the conductor's achievement is more remarkable still in the discursive, romantic expanses of Part II. The music never loses its sense of underlying unity, yet every passing moment is realized richly and fully.

The orchestral contribution, whether in the confident *élan* of the massed effects or in the sensitivity of the more intimate passages, surpasses anything to be heard in the other versions available, and the approach to the final hymn-like chorus attains a long-breathed serenity beyond anything in my experience of the work, either on records or in the concert hall. The solo singing, too, is the best on record, from Heather Harper's exquisitely controlled first soprano line down to Martti Talvela's powerful, dark bass. Lucia Popp and Arleen Auger both achieve some memorable

moments of grandeur. The altos, Yvonne Minton and Helen Watts, produce sumptuous and well-contrasted sounds. René Kollo displays a Heldentenor's strength of phrase and much more than a Heldentenor's taste and intelligence, and baritone John Shirley-Quirk is as cultivated and sympathetic as ever. The Viennese choirs gathered for the occasion respond to Solti's direction with some splendid, full-bodied singing.

In sum, then, I think the new version must go straight to the top of the list. Bernstein's oldish version probably remains the closest rival. It is full of lovely detail, but his willingness to pause and admire the view is ultimately less rewarding than Solti's ongoing cohesion, and his soloists are less impressive. The best recording of all, technically, is perhaps Kubelik's on Deutsche Grammophon (now, finally, available apart from the fourteen-disc set of the symphonies). His performance is admirable, but the soloists (except for Fischer-Dieskau) are mostly less good than Solti's, and the orchestral work is less masterly than the Chicago Symphony's.

The only unworthy aspect of the new London set is the flimsy and altogether workaday leaflet that accompanies the records. It hardly lives up to the sense of occasion evoked by both performance and recording. Presumably London will make amends when it issues all nine symphonies as a set later this year. Meanwhile, for the Eighth Symphony as it lives and breathes, you cannot do better than this.

B.J.

MARTIN: *Piano Concerto No. 2; Concerto for Violin and Orchestra*. Paul Badura-Skoda (piano); Wolfgang Schneiderhan (violin); Orchestra of Radio Luxembourg. Frank Martin cond. CANDIDE CE 31055 \$3.98.

Performance: **Splendid**
Recording: **Very good**

This world-premiere recording of two large concertos by Frank Martin is an event worth your serious consideration. There is much beautiful and maturely conceived and executed music here, and yet there are lapses from concentration enough to produce dissatisfaction even in a convinced admirer.

The Second Piano Concerto is the more consistently convincing of the two works. Its two fast movements are loaded with energy, attractive ideas, and beautiful orchestral textures. The Concerto for Violin and Orchestra is not lacking in these qualities, however, and some people may disagree with my preference for the other work. The soloists are, in both cases, extremely fine, and the orchestra plays beautifully under Martin's direction.

One doesn't give composition lessons to an octogenarian composer of world renown. At the same time I confess to being puzzled at the coexistence in these works of technical and aesthetic aspects that are those of a master composer, and what I would guess are lapses in the composer's self-critical faculties. For instance, the slow movement of the Piano Concerto is based on a kind of *passacaglia* figure so lacking in pungency or drive that it is little wonder the composer seemed to have difficulty spinning out a *Lento* movement in which the soloist and the orchestra are often able to engage one's responses.

The Violin Concerto has a plethora of lovely ideas clearly etched, and orchestral writing which rivals any composer's for imaginative beauty and elegance. But here Martin's con-

(Continued on page 100)

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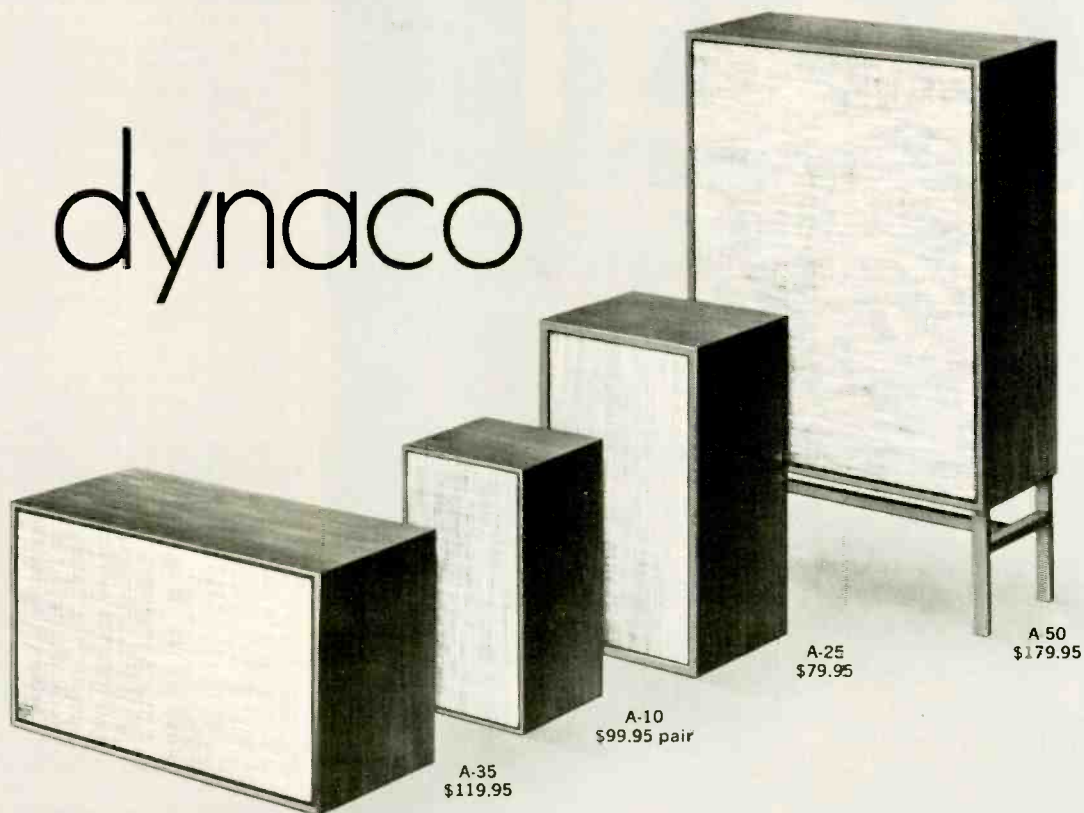
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sistent habit of stating and then immediately restating his ideas two or three times sets the listener off on a prediction game no matter how strongly he resists. When there is elaboration, it is often so simple that repetition would have been almost as interesting. As the Violin Concerto exists on this recording, it seems to me a potential masterpiece with a fatal flaw. Were Martin to re-edit the work, mercilessly weeding out its redundancies (and simplisms), he would have a shorter Concerto, but it might rank as one of the last half-century's finest. L.T.

MENDELSSOHN: *Violin Concerto in E Minor* (see BRUCH)

RECORDING OF SPECIAL MERIT

MOZART: *Misero, o sogno, o son desto?* (K. 431); *Per pietà, non ricercate* (K. 420); *Si mostra la sorte* (K. 209); *Se al labbro mio non credi* (K. 295); *Con ossequio, con rispetto* (K. 210). József Réti (tenor): Budapest Philharmonic Orchestra. Antal Jancsovcics cond. HUNGAROTON 11485 \$5.98.

Performance: **Excellent**
Recording: **Very good**

Most of these rarely heard tenor arias appeared on Werner Hollweg's recital disc (Philips 6500 007), which I reviewed in these pages in January, but they receive superior performances here. I have admired the work of József Réti in a number of Hungarian imports (songs and oratorios, mainly) that have come my way during the last few years. I even recall dubbing him a "Hungarian Aksel Schiøtz" on one occasion, and his present achievement reinforces that feeling. This is a cultivated artist, a thorough musician who uses his agreeable though by no means spectacular vocal resources with exceptional intelligence and skill. He understands the dramatic situations of these arias, and interprets them with proper stylistic sense and with excellent enunciation. His intonation is impeccable, and his vocal agility is far above average.

As for the repertoire, these are "insert arias" originally intended for operas other than Mozart's own, according to the common practice of the day. K. 431 is an absolute gem, a dramatic *scena* of the first Mozartian magnitude, and K. 420 is not far behind it (both were written in 1783). The others are earlier and less significant: K. 209 and 210, both from 1775, are conventional but delightful *buffo* pieces, and K. 295, an occasional piece for the famous Anton Raaff, is too long for its intrinsic strength. They all add up to an uncommon disc with very fine singing and vital orchestral accompaniments. G.J.

RECORDING OF SPECIAL MERIT

MOZART: *Oboe Concerto in C Major* (K. 314). STRAUSS, R.: *Oboe Concerto in D Major*. Heinz Holliger (oboe); New Philharmonia Orchestra, Edo de Waart cond. PHILIPS 6500 174 \$6.98.

Performance: **Exemplary**
Recording: **Stunning**

This record is a delight. Already the thirty-one-year-old Dutch conductor Edo de Waart has made so many superlatively beautiful recordings for Philips that one would be justified in setting aside a small space on his record shelves and labeling it "De Waart." For (Continued on page 102)

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this young fellow is extravagantly gifted. It is easy to understand his receiving first prize in the Dimitri Mitropoulos competition in 1964.

On this recording, de Waart conducts the New Philharmonia Orchestra, with Heinz Holliger as oboe soloist. Holliger is as remarkable as de Waart. He produces an almost silvery tone, which is not something one usually says about the oboe. But Holliger controls the reedy sound of his instrument with such elegance and seeming ease that it acquires a different kind of "edge," something bright, airborne, and essentially indescribable. There could not be a better solo sound for these two concertos. Both are masterpieces of lyricism, and Holliger makes every note a delightful experience. His phrase-shaping and articulation are so graceful, his sense of "en-

semble" so subtle and responsive, that one might almost think these were pieces that just "played themselves." They are anything but. It is a lovely thing to hear rather large-scale works played with the finesse usually encountered only in string quartets. The works lose nothing in dimension, but gain everything in clarity, refinement, and subtlety. L.T.

MOZART: Requiem in D Minor (K. 626). Sheila Armstrong (soprano), Janet Baker (mezzo-soprano), Nicolai Gedda (tenor), Dietrich Fischer-Dieskau (baritone); John Alldis Choir; English Chamber Orchestra, Daniel Barenboim cond. ANGEI. S-36842 \$5.98.

Performance: **Good**
Recording: **Good**

MOZART: Requiem in D Minor (K. 626). Pia Tassinari (soprano), Ebe Stignani (mezzo-soprano), Ferruccio Tagliavini (tenor), Italo Tajo (bass); Orchestra and Chorus of Radio-televisione Italiana, Victor de Sabata cond. EVEREST 3324 \$2.98.

Performance: **Fair**
Recording: **Dated**

The Angel disc offers a dignified and sensitive *Requiem*, in which Barenboim's tempos fall between the brisk effectiveness of Davis' (Philips) and the sombre weight of Böhm's (DGG). He maintains a nice lyric flow throughout, brings the requisite drama to the *Dies Irae*, builds finely gauged climaxes, and secures orchestral playing of consistently high quality. The chorus is good, though some of the choral details are not in perfect balance. They *seldom* are, by the way, and this minor reservation should not be held against the overall values.

The four soloists form a well-blended ensemble, each artist handling the individual lines with tonal beauty and eloquence. However, Fischer-Dieskau lacks the low notes to project his solo in *Tuba mirum* effectively, and only Janet Baker observes the trill in the *Benedictus*. It is surprising that Barenboim consented to its omission in parallel passages by the other vocalists. I would have liked more presence for the four soloists against the chorus, but this may be only an individual preference.

The singers in the Everest reissue of the old (around 1950) Cetra disc are accorded a great deal of prominence, and they exhibit some fine operatic vocalism. But this performance, not too Mozartian to begin with and plagued by some ragged orchestral playing, is no longer a serious contestant, considering the many modern alternatives available. All things considered, Davis/Philips leads the crowded field, with Barenboim/Angel ranking high among the contenders. G.J.

PROKOFIEV: Alexander Nevsky (see Best of the Month, page 70; *Piano Sonata No. 7* (see STRAVINSKY))

SCRIABIN: Twelve Études, Op. 8. Victor Merzhanov (piano). MELODIYA/ANGEL. SR 40176 \$5.98.

Performance: **Glittering**
Recording: **Good**

The Scriabin Études, Op. 8, are an amalgam of Chopin and Wagner's *Tristan* style, poured on occasion into the mold of the Lisztian virtuosic manner. The glittering virtuosity of the piano writing certainly comes to the fore in Viktor Merzhanov's rather hard-toned readings. For myself, I prefer the more poetic and more graciously recorded performances of Morton Estrin in the excellent Connoisseur Society issue. An A-B comparison of the quietly lyric Étude No. 4 in B Major will provide the most telling justification of that view. D.H.

STRAUSS, R.: Oboe Concerto in D Major (see MOZART: *Oboe Concerto*)

RECORDING OF SPECIAL MERIT

STRAVINSKY: Three Movements from Petrouchka. PROKOFIEV: *Sonata No. 7.* Maurizio Pollini (piano). DEUTSCHE GRAMMOPHON 2530 225 \$6.98.

Performance: **Excellent**
Recording: **Excellent**

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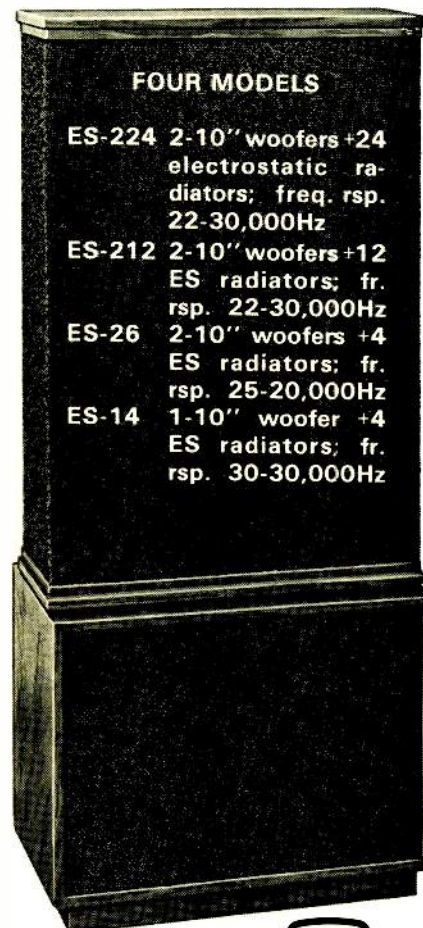
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These are brilliant performances of two Russian superstar piano pieces. Missing is any quality of reflection, but then, except for the slow movement of the Prokofiev, inwardness is not exactly an outstanding characteristic of this music. The challenge in big, extrovert pieces like these lies in the necessity of shaping them and sustaining them at their high energy level, and this Maurizio Pollini succeeds in doing very impressively. This is very fine playing enhanced by excellent piano sound. E.S.

RECORDING OF SPECIAL MERIT

VAUGHAN WILLIAMS: *Symphony No. 3 ("Pastoral")*. Tuba Concerto. Heather Harper (soprano, in Symphony); John Fletcher (tuba, in Concerto); London Symphony Orchestra. André Previn cond. RCA LSC 3281 \$5.98.

Performance: **Stellar**
Recording: **Splendid (almost)**

Anyone who loves Vaughan Williams should rejoice in this recording, in which André Previn and the London Symphony have achieved one of the finest performances I've ever heard of the English composer's symphonic music.

Vaughan Williams, despite the seeming straightforwardness of his style, is not an easy composer to interpret. His music must sing, but with a very special voice and temperament—neither too intensely emotive nor, on the other hand, too impersonal. The passion in his music is of an unusual sort: contained and internal, it warms and animates the music from within while maintaining the appearance of decorum on the outside. Needless to say, this double dimension is not easy to handle, for it means that things are seldom what they seem. Often, passages occur, as in the "Pastoral" Symphony here, which appear, at first blush, to be descriptive. But are they really? Is that little horn or trumpet call really meant to describe something, or is it a symbol for some meaning that goes deeper, and is more universal, than a mere description could be?

A phrase in James Goodfriend's splendid liner notes characterizes this music with special insight and accuracy. He calls it "music that is less a communication than a natural phenomenon." The "Pastoral" Symphony is not meant to be a description of nature, nor a philosophical statement about nature, but nature itself made manifest in sound.

André Previn's interpretation strikes me as nothing short of miraculous. It is thoroughly inspired, and as subtle as the music. I cannot describe the finest of his achievements, for they have to do with musical nuances one can hear, but not put into words. Such things, for instance, as avoiding German-Romantic or Russian-Romantic melodic stresses at the very moment when they would seem the natural direction to take. Or allowing just a note or two at the top of a phrase to linger and blossom, but without misrepresenting the passage by *rubato*. There is constant plasticity in his performance, but the "underflow" of the music never wavers.

Vaughan Williams' Tuba Concerto dates from a much later period than the Symphony—in fact, from the last few years of his life. It is a stunning, and, in a way, a strangely personal piece of music. I wonder whether the composer—a portly old gentleman by then—could have seen himself in the role of protagonist, identifying with the ungainly elephant of

(Continued on page 106)

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TWO NEW *FAÇADES* TO CELEBRATE WALTON'S SEVENTIETH ANNIVERSARY

By Paul Kresh

ONCE upon a time—fifty years ago, in fact—Miss Edith Sitwell, already a formidable and eccentric lady at the age of thirty-four, gathered with the twenty-year-old William Walton, just down from Oxford, and her brothers Sacheverell and Osbert at their home in the Chelsea district of London for the first performance of *Façade*—*An Entertainment*. There were some forty poems and musical pieces in the suite on which the poet and composer had been collaborating for more than a year. When this “entertainment” was subsequently offered to the public at Aeolian Hall on June 12, 1923, Miss Sitwell and six musicians were hidden behind a curtain. There was an overture, and then sixteen of the poems were recited through a megaphone. The entire affair caused quite a commotion.

The poet later reported that among those whom one critic invited to explain the “alarm” and “uproar” the concert had caused were several passing postmen and “firemen on duty at the hall.” Their critical judgment, which Miss Sitwell felt might have been precipitate, was that everyone connected with the affair was stark, raving mad. By the time the work was revived in 1926, there were twenty-six poems plus a new fanfare, and the public was less antagonistic. After that, the work was stabilized at twenty-one poems and has come to be regarded as an English classic. As Miss Sitwell phrased it, “The firemen are no longer called in.”

The poet herself (who died world-famous in 1964) spoke of *Façade* as a series of “experiments” in the nature of “an enquiry into the effect on rhythm, and on speech, of the use of rhymes, assonances and dissonances, placed outwardly and inwardly . . . and in most elaborate patterns . . . abstract poems—that is, they are patterns in sound.” All of which is true enough technically, but

the poems of *Façade*, along with Walton’s music (although poems and music are sometimes performed separately, they are inseparable in the minds of most devotees) also constitute a devastating satirical lampoon on the hollow postures of art and life which they travesty—the har-har-heartiness of hunting weekends in the Scottish highlands, the oily sentimentality of the tango, the pretensions of fashion, the empty vulgarity of hotel life in Switzerland—all the preposterous debris of pseudo-cultural airs and absurdities then cluttering the landscape of European (and English) life. They are subtle pieces, with Miss Sitwell’s sly imagery and Sir William’s elusive parodistic references to a host of musical clichés yielding new surprises at every hearing.

I first came across *Façade*, in a record store in the 1930’s, on a pair of Decca 78’s featuring Miss Sitwell and Constant Lambert, who had much to do with promoting the whole enterprise, reading about a dozen of the poems to Walton’s music. It was impossible to understand a word of it, and for a long time, before I got around to looking up the poems in the library, I enjoyed the whole thing just for the sound. In the 1940’s Columbia issued an album of a historic reading by Miss Sitwell at New York’s Museum of Modern Art, and later London came out with an LP offering the voices of Miss Sitwell and Peter Pears in superbly condescending readings while Anthony Collins conducted the English Opera Group Ensemble in incisive accompaniments. That record, for me, is the best we have had, although since then Hermoine Gingold has travestied the travesty on a Decca release still extant, and Irene Worth has teamed with Sir John Gielgud for readings of some of the poems along with other pieces by Ed-

ith Sitwell, minus the music, for RCA. (The poems alone are also available on Caedmon as read by the poet.)

Of the two new recordings of the work just released, the genuine article is on the Argo label: the composer (at seventy) conducting an excellent group, realizing all the acerbic brilliance of the score in a true collaboration with Peggy Ashcroft and Paul Scofield, who offer restrained but properly aristocratic interpretations that are mordant and wry but never evade the challenges of the work’s rhythmic intricacies. One could wish for more mischief out of both of them, but their taste on the whole could not be better. Mr. Scofield does, when the text calls for it, employ his genius for characterization—as in the “Scotch Rhapsody,” where he puts on a brogue to act out the part of a cartoon Scotsman, “boring the ptarmigan and grouse for fun—boring them worse than a nine-bore gun.” Some of the poems are serious—affectionate, atmospheric, impressionistic—and here Miss Ashcroft chooses an intimate tone. Listen to “A Man from a Far Country” in her subdued reading, with Walton’s music caressing the air with sweet sound, and you realize the extraordinary range of Edith Sitwell’s art. Sometimes a poem is shared by the two readers so as to provide contrast, and the lines are divided up with intelligence and discretion. This recording, by the way, is intended to be used as the soundtrack for a film of *Façade* that is now in preparation.

On the Angel label, however, Michael Flanders (of Flanders and Swann) and Fenella Fielding (she starred in the 1970 Broadway production of *Colette*) are simply not in the Scofield-Ashcroft class. Flanders easily manages all the tongue-twisting episodes with speed and aplomb, but he seems only occasionally aware of the profundity concealed in the richer lines, and too often makes Lear-like nonsense verses out of stanzas that are not nonsense at all. Miss Fielding, I fear, overacts and overemphasizes, and, if she isn’t truly out of her depth in these waters, too often sounds that way. As for the members of the Academy of St. Martin-in-the-Fields who supply the music (under Neville Marriner’s baton), they play superbly and are well recorded, but the element of spite or caricature in the music seems to elude them. Of the currently available performances on disc, then, the new Argo release wins hands down. Both recordings come with texts.

FAÇADE (Edith Sitwell-William Walton). Peggy Ashcroft and Paul Scofield (readers). London Sinfonietta, Sir William Walton cond. *Fanfare; Hornpipe; En Famille; Mariner Man; Long Steel Grass; Through Gilded Trellises; Tango-Pasodoble; Lullaby for Jumbo; Black Mrs. Behemoth; Tarantella; A Man from a Far Country; By the Lake; Country Dance; Polka; Four in the Morning; Something Lies Beyond the Scene; Valse; Jodelling Song; Scotch Rhapsody; Popular Song; Fox-Trot “Old Sir Faulk”; Sir Beelzebub.* ARGO ZRG 649 \$5.98.

FAÇADE (Edith Sitwell-William Walton). Fenella Fielding and Michael Flanders (readers). Members of the Academy of St. Martin-in-the-Fields, Neville Marriner cond. ANGEL S 36837 \$5.98.

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an instrument which is, in fact, so gentle, agile, and handsome in sound if not in body. John Fletcher, the virtuoso who plays the solo part, is remarkable. He could not play more flexibly if his instrument were a flute or a violin, and Vaughan Williams gave him beautiful material to play. Indeed, I would rank this Concerto somewhere on the level of the Prokofieff Second Violin Concerto in terms of beauty and the quality of inspiration.

After all these nice things, I must also report that, on my review copy, the beginning of side two is marred by an intermittent rumble. It's not *too* disturbing, but it is there. L.T.

WIENIAWSKI: Violin Concerto No. 1, in F-sharp Minor. **DVOŘÁK: Violin Concerto.** Viktor Pikaizen (violin); Moscow Radio Symphony Orchestra, Gennady Rozhdestvensky cond. (in Wieniawski); Moscow Philharmonic Orchestra, David Oistrakh cond. (in Dvořák). **MELODIYA/ANGEL SR 40185 \$5.98.**

Performance: **Very good**
 Recording: **Very good**

Here are two appealing concertos, intelligently coupled. Since the deletion of the late Michael Rabin's fine version on Angel 35484, Wieniawski's undeservedly neglected Opus 14 has been missing from the Schwann catalog. Though the same cannot be said of the Dvořák Concerto, it too is far from overfamiliar. The two, furthermore, make an interesting contrast: Wieniawski's violin exhibitionism towers over its discreet orchestral accompaniment, and Dvořák's no less effective solo part is imbedded in a glittering orchestral framework.

I have never kept my fondness for the virtuosic repertoire of the Vieuxtemps-Wieniawski school a secret. Though I find the Wieniawski work not quite as irresistible as his better-known D Minor Concerto, I take much enjoyment in its tuneful inventiveness. It is constructed with the kind of treacherous efficacy for which violinist-composers are well known, with a prayer-like central *Larghetto* providing a calm interlude between the fiery end movements.

Viktor Pikaizen, who comes from the Ukraine, where fiddlers grow on trees (or rooftops?), romps through the work boldly and excitingly. His playing is note-perfect, lacking only that final ounce of refinement. He also plays the Dvořák work extremely well, but here he faces formidable competition from the likes of Nathan Milstein and Isaac Stern on records. Pikaizen studied with David Oistrakh, whose amiable round face must have beamed while he was conducting the orchestral accompaniment. With its bright, ample sound, this is a highly pleasurable disc. G.J.

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Glanville-Hicks: Prelude for a Pensive Pupil; **Bacon: The Pig Town Fling;** **Helps: Image;** **Brunswick: Six Bagatelles;** **Kim: Two Bagatelles;** **Alexander: Incantation.** Robert Helps (pianist). **COMPOSERS RECORDINGS INC. CRI SD 288 two discs \$11.90.**

Performance: **Excellent**
 Recording: **Excellent**

This new release by Composers Recordings Inc. is an extremely welcome reissue of an album originally produced by RCA Victor in 1966 under the auspices of the Abby Whiteside Foundation. I had not heard these recordings before the evening when I sat down and played straight through the four sides, growing progressively more amazed and elated by the feast of first-rate American music contained thereon. Every style imaginable (almost) is represented, and yet the prevailing atmosphere of the music is American, and unmistakably so. We can feel very proud of ourselves (we are not, generally) as a country that is able to produce so many really superb creative talents.

I will not attempt to list my own preferences among the twenty-four composers' works programmed here (only a mere handful, by the way, of our total "holdings" in creativity). Suffice it to say that there are only a couple of pieces that do not impress me as being of the first rank, and even these sound remarkably good under Robert Helps' extraordinary fingers. A composer himself, with one of his own fine works represented on these discs, he is also a superb pianist.

Thanks again to CRI for retrieving this lost treasure. There are a few instances of pre-echo and groove noise on the records, but not enough to trouble one greatly. L.T.

MUSIC FOR TWO HARPSICORDS—Recital By Thurston Dart and Igor Kipnis (see Best of the Month, page 69)

EUGENE ROUSSEAU: Saxophone Recital. Pierre Max Dubois: *Concerto for Alto Saxophone and String Orchestra.* **Villa-Lobos: Fantasia for Soprano Saxophone, 3 Horns, and String Orchestra.** **Ibert: Chamber Concertino for Alto Saxophone and Eleven Instruments.** **Glazunov: Concerto in E-flat Major for Alto Saxophone and String Orchestra, Op. 109.** Eugene Rousseau (saxophone); Paul Kuentz Chamber Orchestra, Paul Kuentz cond. **DEUTSCHE GRAMMOPHON 2530 209 \$6.98.**

Performance: **Good**
 Recording: **Good**

In order to give proper recognition to recordings of music like this, I hereby create an annual international award. Its title is "the International Dullsville Prize," and for 1972 I bestow it, complete with grey ribbon, upon this recording. Villa-Lobos, Ibert, and Glazunov were all three composers with splendid gifts but something less than genius. These pieces rank among their very weakest efforts. Pierre Max Dubois, born in 1930, and—believe it or not—a recipient of the Paris Conservatoire Prix de Rome in 1955, should blush for his contribution to this recording. His Saxophone Concerto, with its limp, naïve imitations of passages from Bach, must be one of the most uninspired affectations of all time. When the piece is not embarrassing, it is downright offensive. Poor Adolphe Sax could not imagined this when he invented the saxophone! L.T.

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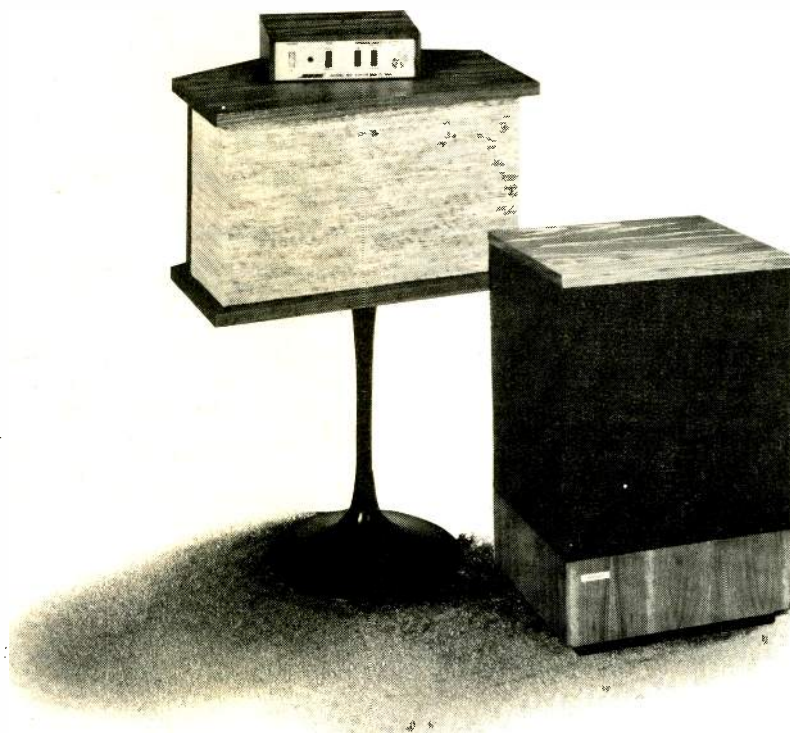
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STEREO TAPE

Reviewed by NOEL COPPAGE • DAVID HALL • PAUL KRESH

OFFENBACH (arr. M. Rosenthal): *Gaité Parisienne*. **BIZET**: *L'Arlésienne—Suites 1 & 2*. New York Philharmonic, Leonard Bernstein cond. COLUMBIA © MT 31013 \$6.95, Ⓜ MA 31013 \$6.98.

Performance: **Brash Offenbach, lovely Bizet**

Recording: **Matches performances**
Playing Time: **56' 17"**

These two performances represent Leonard Bernstein as Hyde and Jekyll. I second his joyous view of Offenbach, but cannot go as far as the raucousness he brings to the can-can bits or the heavy sentimentality he imbues the waltzes with. For me, Offenbach is also elegant and graceful, and there's precious little of these qualities to be heard here.

The beautiful Bizet music is something else again. Here Bernstein is at his very best—vital and sensitive, playing every note of the two suites with tender loving care and (I'm happy to say) with Bizet's original saxophone scoring where called for in the Overture of the first suite and the Intermezzo of the second. The recorded sound, too, is airier and warmer than it is in the Offenbach. I'd recommend you get this cassette for the Bizet. *D.H.*

TCHAIKOVSKY: *Piano Concerto No. 1, in B-flat Minor, Op. 23*; *Violin Concerto in D Major, Op. 35*. Sviatoslav Richter (piano); Christian Ferras (violin); Vienna Symphony Orchestra; Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON © 3581 006 \$10.95.

Performance: **Both individualized**
Recording: **Violin Concerto better**
Playing Time: **71'**

The Violin Concerto recording was made in 1963, the Piano Concerto in 1966. Both readings are on the leisurely and expansive side, a

treatment I feel the Violin Concerto can take better than the other. Even the fabulous Richter is no match for Van Cliburn when it comes to playing the Piano Concerto in this style and making a convincing job of it. Richter's performance here emerges merely as low-pressure, however elegant the details of phrasing and dynamics. Ferras' reading I would call juicy, and its effect is enhanced by the Berlin recording locale, which is endowed with a decidedly warmer and brighter acoustic



HANS HOTTER

Superbly authoritative as Wotan

than the Vienna hall used for the Piano Concerto. The Berlin Philharmonic is also distinctly the superior orchestra. DGG's cassette processing is excellent. *D.H.*

WAGNER: *Siegfried*. Wolfgang Windgassen (tenor), Siegfried; Birgit Nilsson (soprano), Brünnhilde; Hans Hotter (baritone), Wotan; Gerhard Stolze (tenor), Mime; Gustav Neidlinger (bass), Alberich; Kurt Böhme (bass), Fafner; Marga Höffgen (contralto), Erda; Joan Sutherland (soprano), the Forest Bird; Vienna Philharmonic Orchestra, Georg Solti cond. LONDON © P 31062 three cassettes \$22.95, Ⓜ Y 90062 \$33.95.

Performance: **Exciting**
Recording: **Impressive**
Playing Time: **237' 55"**

The complete *Ring* on cassette? With this issue of *Siegfried*, added to previous releases of *Die Walküre* and *Die Götterdämmerung*, the reality seems near at hand—presumably on

eleven cassettes as against nineteen discs. The *Siegfried* package under consideration here requires three cassette as opposed to five discs. But all is not wine and roses for the cassette fan: despite fewer interruptions for turn-over, some of the side-breaks in the cassette package are clumsy, to say the least. Then there is the vexing question of the libretto: a postcard is duly enclosed, but this is far from an ideal solution to what may be an insoluble problem.

The bumptious aspects of the music for the young hero, as expounded in Act One, make *Siegfried* the opera of the cycle I like least. And yet there are marvelous things, page after page of them, throughout the score. If *Das Rheingold* is a tale of beginnings, *Die Walküre* one of consequences, and *Die Götterdämmerung* one of reckonings, then *Siegfried* is a tale of confrontations: Siegfried and Mime, Mime and the Wanderer, Alberich and the Wanderer, Siegfried and Fafner, Mime and Alberich, Siegfried and the Forest Bird, the Wanderer and Erda, Siegfried and the Wanderer, and finally, as the stunning climax, Siegfried and Brünnhilde. Probably the most intense and poignant music of the whole cycle is contained in those pages of the final scene, beginning with Siegfried's discovery that the sleeping warrior on the fiery mountaintop is not a man, to the point at which Brünnhilde commits herself wholly to Siegfried and his destiny.

Though Wolfgang Windgassen is no match for the mighty Melchior of hallowed memory, he superbly communicates the lyrical and poignant aspects of Siegfried's music, especially those pages in which he dwells upon his origins. Birgit Nilsson is, of course, outstanding through the sheer beauty and power of her voice, which rides over Wagner's mightiest climaxes like an eagle above the storm. Gustav Neidlinger as Alberich is the very incarnation of absolute evil, and Gerhard Stolze's Mime is an odd but convincing mixture of the slyly repellent and the ranting. Hans Hotter, even though past his vocal prime, is superbly authoritative in the role of Wotan as the Wanderer. I wish the same could be said for Marga Höffgen in her brief appearance as Erda—her voice simply lacks the weight to convey the impression of the totally elemental in the way that Alberich stands as the embodiment of total evil. On the other hand, Joan Sutherland as the Forest Bird turns out as a delicious conceit on John Culshaw's part: it really works. The Vienna Philharmonic under Georg Solti's direction plays like the orchestra of which Wagner must have dreamt.

As for the recorded sound on the Ampex-

Explanation of symbols:

- Ⓜ = reel-to-reel stereo tape
- Ⓢ = eight-track stereo cartridge
- ⓐ = stereo cassette
- Ⓛ = quadrasonic disc
- Ⓡ = reel-to-reel quadrasonic tape
- ⓑ = eight-track quadrasonic tape
- ⓐ = quadrasonic cassette

Monophonic recordings are indicated by the symbol Ⓜ

The first listing is the one reviewed; other formats, if available, follow it.

processed tape from pre-Dolby original masters, it retains much of the brilliance and kinetic power of the original disc issue, but detailed comparison, especially in the huge climaxes of the Act One forging scene, leaves me with a decided preference for the discs—at least for listening at high playback level in a large room. The discs both carry more impact at the low end of the frequency spectrum and are somewhat cleaner in the mid-range at points of major climax. They also convey the feeling of a somewhat wider dynamic range than the cassettes. Certainly these cassettes, though good as pre-Dolby material goes, do not measure up to the London cassettes of the Beethoven *Egmont* music with George Szell and the Vienna Philharmonic. But this performance, together with the others making up the total *Ring* cycle recorded under Georg Solti's baton with John Culshaw as recording director, stands as one of the monuments of the art. D.H.

POPULAR

CHET ATKINS/BOSTON POPS: *The "Pops" Goes Country*. Chet Atkins (guitar); Boston Pops Orchestra, Arthur Fiedler cond. *Country Gentleman; Tennessee Waltz; Adios Amigo; I'll Fly Away; Faded Love; Cold, Cold Heart*; and five others. RCA © RK 1059 \$6.95.

Performance: **Uneasy alliance**
Recording: **Excellent**
Playing Time: **30' 20"**

The alliance of Chet Atkins' Nashville-bred guitar and Mr. Fiedler's biggest-of-breed Boston band, which can sometimes sound like a musical Newfoundland puppy determined to please but a little too large for lap-sitting, makes for some entertaining moments, as well as others that are rather awkward, this time around. When Mr. Atkins and Mr. Fiedler, who will try anything, give it a whirl about the floor in their family-size *Tennessee Waltz* it almost brings a lump to your throat, like watching a six-year old dance with his grandma. When they play a medley of country favorites interlarded with folk standards like *On Top of Old Smoky*, things breeze along briskly and pleasantly. And leave it to Mr. Fiedler not to be caught on the wrong end of a joke when he leads his boys bravely through *Listen to the Mockingbird*: the piped-in bird whistles provide just the right note of winking spoofery. But when it comes to *I'm Thinking Tonight of My Blue Eyes*, *Faded Love*, and the bewilderingly swarthy non-country presence of *Adios Amigo* on the agenda, all the bird whistles in the world could never lift the curse off the clumsiness that results, too much of the time, from this uneasy collaboration between Massachusetts and Tennessee. P.K.

ANITA KERR SINGERS: *Grow to Know Me*. Anita Kerr Singers; instrumental accompaniment. *Grow to Know Me; Daytime, Nighttime; Moses in the Sunshine; Blame It on a Monday; Eleanor Rigby*; and five others. AMPEX © M 51036 \$6.95. © M 81036 \$6.95.

Performance: **Girls from Gloomsville**
Recording: **Good**
Playing Time: **41' 40"**

"Grow to know me . . . and I will show you the mirror of my soul." Miss Kerr and her singers promise in one of those shamelessly

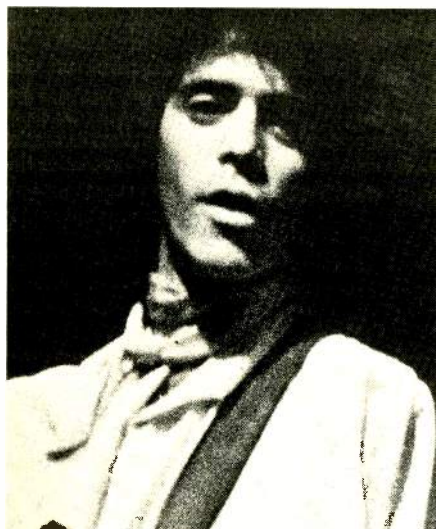
embarrassing lyrics they seem to favor in their songs. A few minutes later, having wandered into a religious mood in *Moses in the Sunshine*, they seemed to be merging the figures of the Egyptian-born Biblical hero with that of Jesus, which struck me as rather bold theologizing for a popular song, but since *Jesus Christ Superstar* one has come to expect anything. A few minutes later, when the girls started confiding in me how terrible it had been to be ten years old with the whole family too busy to pay any attention to you, I began to wonder whether maybe I was plugged in to the listening end of some psychiatrist's couch that had been wired for sound, and not hearing a cassette of a pop group at all. It restored my equilibrium when they entered the comfortingly familiar terrain of *Eleanor Rigby*—though Lord knows that girl too had her problems. It should be added that while the Kerr Singers choose some depressing subjects to sing about, their style, even in purveying this dismal stuff, is consistently distinguished, and their accompani-

straight out of Motown (and sounding straighter all the time, if you get my meanin'), and of course these songs were never meant to have such rhythm applied to them. The group's vocal complexities are wasted, being too good for such dogs as *Ooh Child*. The album, mostly because of this mismatch of talent and material, lacks focus. N.C.

GENYA RAVAN. Genya Ravan (vocals); unidentified accompaniment. *What Kind of Man Are You; Sit Yourself Down; I Hate Myself; I'm in the Mood for Love; Takuta Kalaba/Turn On Your Love Lights; Lonely, Lonely*; and four others. COLUMBIA © CT 31001 \$6.98. © CA 31001 \$6.98.

Performance: **Harsh**
Recording: **Very good**
Playing Time: **43' 25"**

I always said we'd rue the day rock musicians took up with trumpets, but many musicians, in a dither to imitate Blood, Sweat & Tears before the craze faded, just wouldn't listen. Well, I hope they're satisfied with the fruits of their mischief. Just look at what they've done to poor Genya Ravan. Chances are she once could sing like a girl, but after touring and recording as vocalist for the many-horned Ten Wheel Drive, she now sings like a trumpet. Her voice is hard, brassy, and without texture. Oh, it shimmers sometimes, but more often it blares, and it seems also that the poor thing is happy only when hitting high notes at maximum volume. Just when you think she might still be saved—when she almost achieves vocal texture and something approaching humanity on the blues tune *I Hate Myself*—she turns esoteric on *I'm in the Mood for Love*, invoking a listener-bet-damned conceit about the material (which is another thing horns did for rock musicians), and I was so frustrated I wanted to toss her a can of Brasso and tell her to go polish her voice. N.C.



LOU REED

A voice reminiscent of Jagger and Dylan

ments as resourceful as any I have heard lately, from dreamy impressionist effects to a fine Moogish orchestral interlude that came between *Moses in the Sunshine* and *Blame It on a Monday*—this last a catalog of misfortunes from late buses to letters bearing bad news that made the old song *Gloomy Sunday*, once banned from the air because it was said to encourage suicides, sound like a romp in comparison. P.K.

THE NEW BIRTH: *Ain't No Big Thing, but It's Growing*. The New Birth (vocals and instrumentals); unidentified accompaniment, Harvey Fuqua arr. and cond. *Ooh Child; I Want to Make It with You; Never Can Say Goodbye; Oh, What a Feeling; It's Impossible; Fire and Rain*; and three others. RCA © PK 1797 \$6.95. © P8S 1797 \$6.95.

Performance: **No big thing**
Recording: **Very good**
Playing time: **32'**

Tina Turner can force soul into songs by white middle-class hippies, but the New Birth ain't got no Tina Turners. Under the circumstances—which include electing to sing songs like *Fire and Rain* and *Make It with You*—I think the group tries too hard to sound black. The rhythm section in these arrangements is

LOU REED. Lou Reed (vocals); unidentified accompaniment. *I Can't Stand It; I Love You; Walk and Talk It; Lisa Says; Berlin; Going Down; Wild Child; Love Makes You Feel; Ride into the Sun; Ocean*. RCA © PK 1931 \$6.95. © P8S 1931 \$6.95.

Performance: **Very good**
Recording: **Very good**
Playing time: **38' 43"**

There are no really outstanding songs here, although *Wild Child* and *I Love You* will turn your head and *Going Down* will probably wear well. And Lou Reed doesn't have a voice that makes a strong first impression. Nevertheless, this cassette says clearly enough that Reed is a comer. The album should be taken not for what it is but for what it forecasts. His vocals contain a touch of self-parody, accomplished mainly through inflection, and reminiscent of the same quality in the voices of Mick Jagger and Bob Dylan. The songs, their energy concentrated on their lyrics, are not very musical—they almost demand to be semi-spoken like David Bromberg's songs—and Reed's voice, with its hard, stubbly texture, isn't very musical either. Considerable work on melodies seems called for. But the arrangements, all by Reed, are clean and airy, built upon the piano and the beat, which is big but not cumbersome. I doubt that I would buy this tape, but if Reed can keep the promises he makes here, I'll be happy to pay for the next one. N.C.

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TAPE HORIZONS

By CRAIG STARK



A FOUR IN YOUR FUTURE?

I'VE been experimenting recently with quadrasonic recording of live music, and I'll report on that in a future column. What I'd like to get into right now, however, is an impressive feature included in some of the new four-channel decks, one that is potentially useful to readers interested in conventional two-channel stereo recording. The feature I'm talking about goes by various trade names, perhaps the most familiar of which is Ampex's "Sel-Sync." Although a standard feature of professional machines, until recently it has rarely been found on consumer recorders. Briefly, what the Sel-Sync feature does is temporarily switch one or more gaps of a record head into the playback mode. This permits monitoring the recorded track(s)—via headphones fed by the record head—while adding a new track with one of the other record-head gaps *in perfect synchronism with the previously recorded material.* (A normal three-head machine cannot record in sync because of the spacing between the record and playback head gaps.) This feature is helpful with a two-track recorder, but it really comes into its own with a multi-track machine. To see just how it works, let's consider an exaggerated example of how a "pop" recording might be made.

Smith, on drums, comes to the studio on Monday and records his part on track one along with Jones, on guitar, who records his contribution on track two. Robinson, who plays electronic organ, does his thing on track three a day or so later, keeping in time by listening to the mixed Sel-Sync playback of tracks one and two. Finally, Murphy, on bass guitar, does his part (track four). There are now four recorded mono tracks, completely synchronized, which can be "mixed down" (re-recorded) in any combination, with any balance among the instruments, into conventional stereo. In short, the ability to rebalance and add special effects to the individual contributions on each track is the basic reason for multi-track recording. The Sel-Sync permits assembling the performance one track at a time, and also redoing a specific track while leaving the others unaltered. A quadrasonic recorder with this feature would be a boon to any musical group that wants to make its own audition tape but can't handle the studio costs for multi-track recording. By mixing tracks one, two, and three onto track four, then reusing tracks two and three for mix-down onto track one of the ultimate two-channel stereo recording, each signal track is subject to only *one* re-recording.

As an added bonus, tracks one and four of a quadrasonic deck scan the left and right channels of half-track stereo tapes. The normal home stereo machine can't play such tapes because its right channel (track three) falls almost entirely in the unrecorded area between the two channels of the half-track format. Thus, not only will a quad open-reel machine play four-channel tapes, but it will also handle both half- and quarter-track tapes. So even if you haven't made the transition to four-channel sound, you might consider the virtues of a quadrasonic recorder. For a list of available models, write me at STEREO REVIEW, Dept. TH, One Park Ave., New York, N. Y. 10016.

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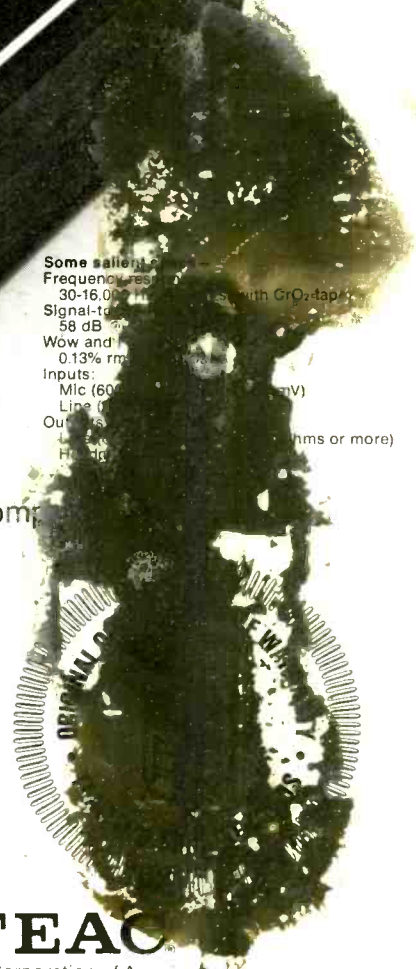
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