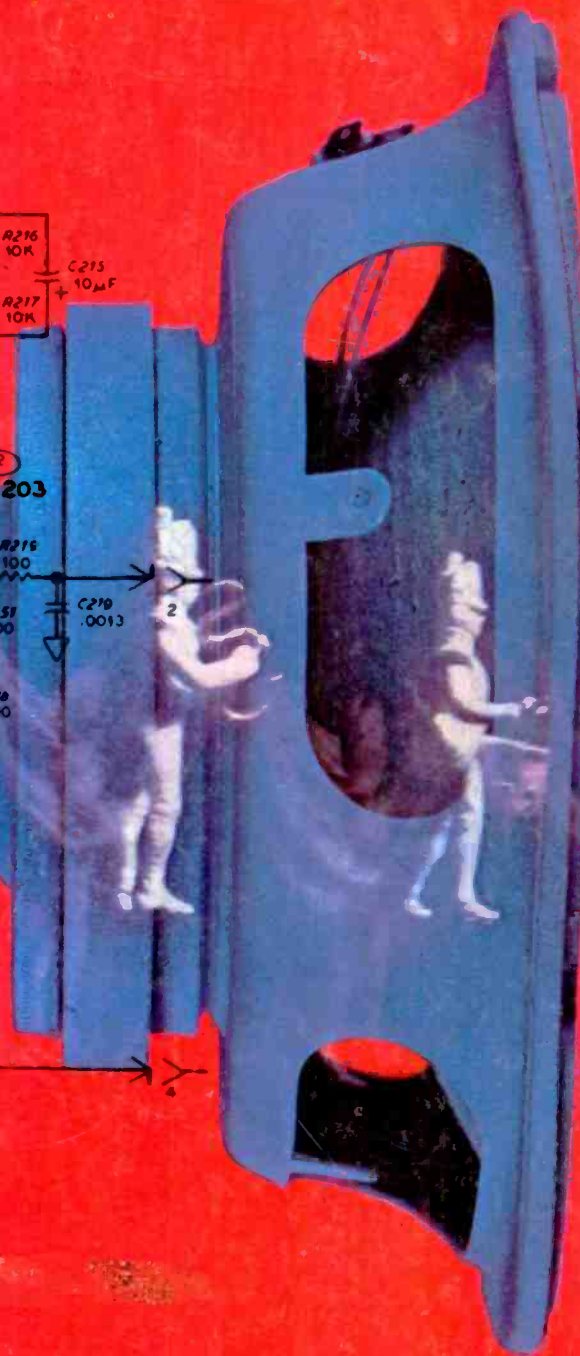
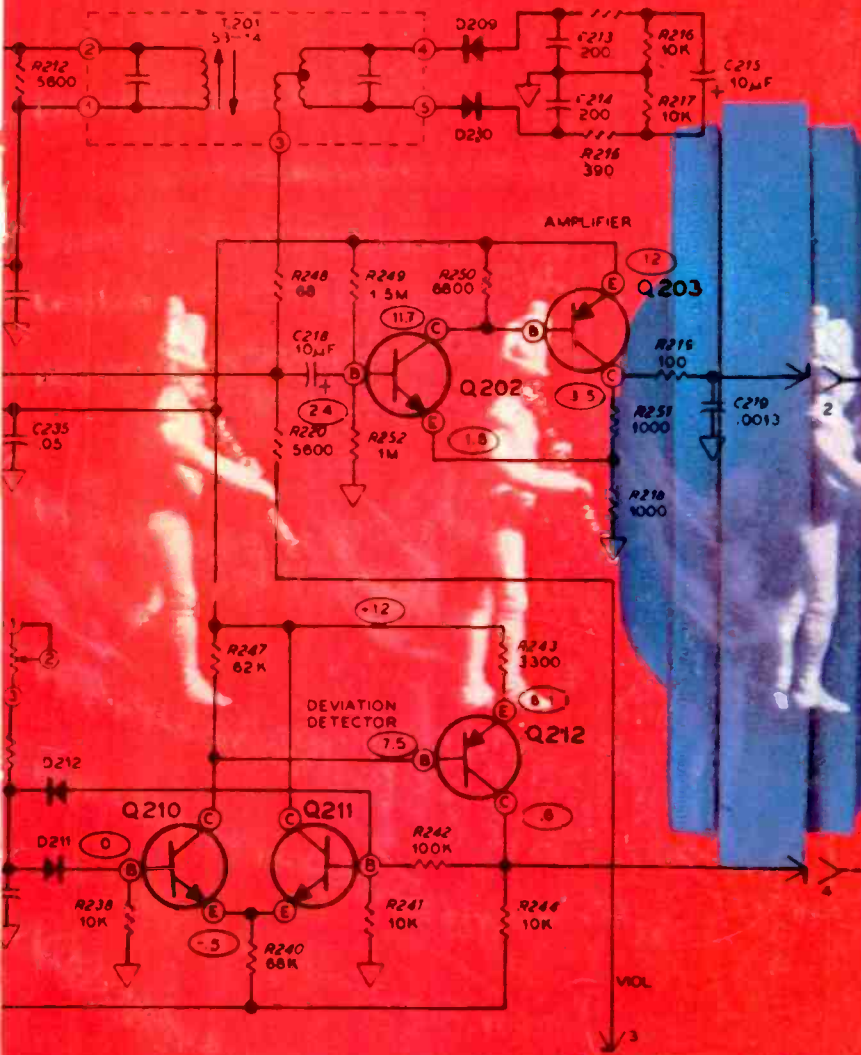


Stereo Review

14276

JANUARY 1976 • ONE DOLLAR

HOW WELL DO HI-FI EQUIPMENT TECHNICAL SPECIFICATIONS DESCRIBE WHAT WE HEAR?



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PL-A45D

PL-55X

the best e, get a Pioneer.

Both units are even equipped with a strobe light directed at the strobe marks for easy viewing.

Combine the best automatic features with manual operation

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

Automatic tonearm return and shutoff



The PL-A45D is completely automatic. You don't ever have to touch the tonearm when you play your records. This 2-motor model has a special precision



Fully automatic operation in single-play

gear motor to exclusively handle automatic tonearm lead-in, automatic return, automatic shutoff and repeat play. And when you prefer, you can switch to fully manual operation.

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

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



S-shaped tonearm for better tracking

Unexcelled performance

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

Choice of the professionals

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

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1500 Greenleaf, Elk Grove Village,
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PL-12D/II



PL-15D/II

For the manual turntable

The manual turntable is rapidly becoming the first choice of hi-fi enthusiasts everywhere. The reason why is quite simple. Today's enthusiasts are more knowledgeable, more sophisticated and more involved with their music. And only the manual turntable can provide the involvement and performance they demand.

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

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

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

Pioneer's engineers have long recognized that these requirements are best met by single-play turntables

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

Consider the performance advantages

Belt-drive, featured in Pioneer's PL-12D/II, PL-15D/II and PL-A45D, means smoother, more uniform platter rotation than can be achieved with typical idler-wheel/pulley arrangements normally found in record changers. Even changers



Belt-drive for rumble-free rotation



Direct-drive motor reduces friction

equipped with synchronous motors transmit vibration to the turntable platter. This is picked up as low-frequency rumble by the tonearm and

cartridge. By driving the platter with a precision-finished belt, vibration is effectively absorbed before it can be translated to audible rumble.

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

Because of the unique technology embodied in these new, direct-drive motors, it's possible to control their speed electronically. This is more precise than any mechanical drive system. Both our PL-55X and PL-71 offer individual pitch control for both 33 $\frac{1}{3}$ and 45 rpm speeds. Their turntable platters are edge-fitted with stroboscopic marks, so you can adjust precise speed while a record is playing.



Electronic speed adjustment for each speed



**For
the best
performance,
get a manual
turntable.**



PL-71

There's a Pioneer turntable that's just right for your needs

Model	PL-12D/II	PL-15D/II	PL-A45D	PL-55X	PL-71
Type	Manual	Semi-Auto.	Fully Auto.	Semi-Auto.	Manual
Drive System	Belt	Belt	Belt	Direct	Direct
Drive Motor	4-pole synch.	4-pole synch.	4-pole synch.	DC servo	DC servo
Speed Control	—	—	—	±2%	±2%
S/N (RUMBLE)	Over 48dB	Over 48dB	Over 47dB	Over 58dB	Over 60dB
Wow & Flutter (WRMS)	0.08%	0.08%	0.07%	0.05%	0.05%
Tonearm Type	Static Bal. "S"	Static Bal. "S"	Static Bal. "S"	Static Bal. "S"	Static Bal. "S"
Tonearm Length	8 $\frac{1}{16}$ "	8 $\frac{1}{16}$ "	8 $\frac{1}{16}$ "	8 $\frac{1}{16}$ "	8 $\frac{3}{4}$ "
Turntable Dia.	12"	12"	12"	12 $\frac{1}{4}$ "	12 $\frac{1}{4}$ "
Priced Under*	\$100	\$125	\$175	\$250	\$300

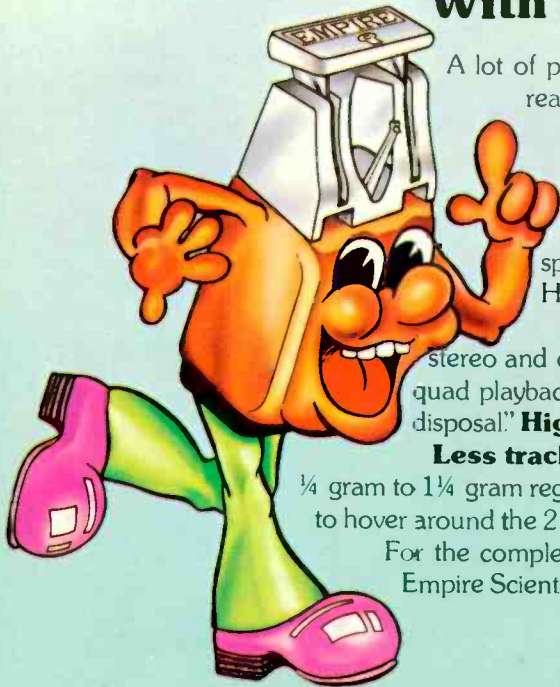
*The values shown are for informational purposes only.
 The actual resale prices will be set by the individual Pioneer dealer at his option.
 The PL-71 includes a walnut veneered base; all other models include a base of walnut grained vinyl.

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Keep on trackin'

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More separation: "Separation, measured between right and left channels at a frequency of 1 kHz, did indeed measure 35 dB (rather remarkable for any cartridge)." **FM Guide, The Feldman Lab Report.**

Less distortion: "...the Empire 4000D/III produced the flattest overall response yet measured from a CD-4 cartridge—within ± 2 dB from 1,000 to 50,000 Hz." **Stereo Review.**

More versatile: "Not only does the 4000D/III provide excellent sound in both stereo and quadriphonic reproduction, but we had no difficulty whatever getting satisfactory quad playback through any demodulator or with any turntable of appropriate quality at our disposal." **High Fidelity.**

Less tracking force: "The Empire 4000D/III has a surprisingly low tracking force in the $\frac{1}{4}$ gram to $1\frac{1}{4}$ gram region. This is surprising because other cartridges, and I mean 4 channel types, seem to hover around the 2 gram class." **Modern Hi Fi & Stereo Guide.**

For the complete test reviews from these major audio magazines and a free catalogue, write: Empire Scientific Corp., Garden City, N.Y. 11530. Mfd. U.S.A.









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Plays 2 Channel Stereo

Plays All 4 Channel Matrix Systems (SQ, QS, RM)

Model	4000 D/III	4000 D/II	4000 D/I	2000 E/III	2000 E/II	2000 E/I	2000 E	2000
Frequency Response in Hz:	5-50,000	5-45,000	10-40,000	5-35,000	6-33,000	8-32,000	10-30,000	10-28,000
Output Voltage per Channel at 3.54 cm/sec groove velocity	3.0	3.0	3.0	5.0	5.0	5.0	5.0	5.0
Channel Separation	more than 35dB	more than 35dB	35dB	35dB	35dB	35dB	30dB	30dB
Tracking Force in Grams	$\frac{1}{4}$ to $1\frac{1}{4}$	$\frac{1}{2}$ to $1\frac{1}{2}$	$\frac{1}{4}$ to $1\frac{1}{2}$	$\frac{1}{2}$ to $1\frac{1}{2}$	$\frac{1}{2}$ to $1\frac{1}{2}$	$\frac{1}{4}$ to $1\frac{1}{2}$	1 to 3	1 to 3
Stylus Tip:	miniature nude diamond with 1 mil tracing radius ™4 Dimensional	miniature nude diamond with 1 mil tracing radius ™4 Dimensional	miniature nude diamond with 1 mil tracing radius ™4 Dimensional	nude elliptical diamond .2 x 7 mil	nude elliptical diamond 2 x 7 mil	nude elliptical diamond 2 x 7 mil	elliptical diamond 3 x 7 mil	spherical diamond .7 mil
For Use In	turntable only	turntable only	turntable or changer	turntable or changer	turntable or changer	turntable or changer	changer only	changer only
								
	(White)	(Yellow)	(Black)	(Clear)	(Blue)	(Green)	(Red)	(Smoke)

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Stereo Review®

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EDITORIALLY SPEAKING

By WILLIAM ANDERSON

HALL OF FAME

UNLESS one has an awful lot of it to waste, one should not spend *too* much time in idle speculation. It is, however, an attitude the mind falls into easily enough, and it does have its points. Busy a couple of weeks ago gathering together and tabulating the results of our annual poll of staff and reviewers for the 1975 Record of the Year Awards (they'll be announced next month), I paused momentarily to wonder just how lasting these elections would be, how firm were the foundations under these new busts in the Hall of Fame. It can be argued that the root purpose behind all such festivals of prize-giving is self-congratulatory: they satisfy our desire to prove we are both clever enough to recognize excellence and generous enough to acknowledge it. But there is also, I think, a certain measure of self-consciousness in the presence of History, an active, if unacknowledged, intention to leave behind a few signs, hints, and directional markers that say to posterity, "Don't miss this." They won't, of course. They'll look at it, or listen to it, and marvel at how quaint we were, how strangely innocent, how stubbornly wrong, how oddly insensitive to what really mattered. They will, in short, patronize us, treat us posthumously to a little of that same condescension we so generously bestow on *our* forebears.

The wheels of retributory justice move, moreover, with unsettling speed. Casting my speculative eye back over Record of the Year Awards of the recent past, I find that in February of 1971 we settled a prize on Harry Nilsson's "Nilsson Sings Newman" (RCA LSP 4289, still in the Schwann *supplementary* catalog). Other award winners in the popular category that year were Simon & Garfunkel ("Bridge," of course), Jethro Tull, Jefferson Airplane, and John Denver. All very well, but is there anybody besides me who remembers—nay, who is still regularly playing—one of the finest popular albums ever made? The Nilsson album is, in truth, more an art-song recital than what we would ordinarily expect of an album of popular songs. It is a kind of cinematographic, sentimental-romantic inventory of the bursting attic of American experience, touching lightly, colloquially, and lovingly on a paradoxical and ambivalent litany of common-denominator clichés of expression and feeling, rather as if life itself were a script for a bad, but still lovable, B movie. I exaggerate, you say. Maybe. But I challenge those of you who are already of a mind to disparage the taste of yesteryear 1970 to listen to the way Harry Nilsson sings one line of one song—"I miss my good ol' Dad" in *So Long Dad*—and tell me that its economy and its richness, the tone of wistful regret, the echo of experience, the ring of truth, the mixture of emotion real and feigned crammed into those few notes, those six words caught between a sob and a Hallmark sentiment don't matter. What it is, in both the writing and in the performance, is high musical art, and that is something that matters a very great deal.

Still speculating, it occurs to me to wonder what else in my own musical experience will, having exhausted its usefulness, find itself roused out of the pantheon of greatness a generation or two hence. I am asked from time to time, perhaps by people with much this same question in mind, to name the greatest music, greatest performance, or greatest recording I have ever heard. As the paragraph above will testify, I tend to shy away from superlatives, but I am never at a loss to supply the names of two records I consider to be of signal influence on my own musical development and perhaps even on the development of American musical culture. Both are 78's, one of Jussi Bjoerling singing "*Che gelida manina*" (Puccini's *La Bohème*) and "*Celeste Aïda*" (Verdi's *Aïda*), the other of Aksei Schiøtz singing "Comfort ye, my people" and "Every valley shall be exalted" (Handel's *Messiah*). The 78's are long gone, but I have both performances on LP, incomparably brilliant, incalculably important, and tops in my pantheon. What is tops in yours?

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CIRCLE NO. 37 ON READER SERVICE CARD



LETTERS TO THE EDITOR

Modesty

● "Sir Henry Wood heard Ravel's orchestration of Moussorgsky's *Pictures*—and promptly withdrew his own" (Irving Kolodin's "Choosing Sides," November). Sir Henry must have died without issue, for certainly we have not seen his modest like since.

JEAN-CLAUDE DU PONT
Montreal, Can.

Ravel Portrait

● Unless I missed one, the portrait of Maurice Ravel on the November cover is the second such Alan Magee has done for STEREO REVIEW (the other was the eerily hypnotic one of Sergei Rachmaninoff in May of 1973). How does Mr. Magee manage to fill his likenesses of long-gone subjects with so much life? And when will he do another?

DONNA POOL
Phoenix, Ariz.

In the cases of Rachmaninoff and Ravel Mr. Magee had to rely, of course, on photographs, but that does not explain completely the vital "presence" he managed to bring in from somewhere—perhaps an Ouija board wired into a TV set? Mr. Magee's next cover will be in February.

Sono-Blast and Super-Brute

● Bravo, Julian Hirsch! I was expecting some day Mr. Hirsch would strike back at those Sono-Blast and Super-Brute Freaky-Files (November). Not with over-kill, mind you, but with a sober presentation of facts and logic. For about fifteen years I have been reading Mr. Hirsch's reviews and listening to many of the products he reviewed favorably. I have always found his conclusions correct, except for one speaker he liked and I did not. And, then again, I'm not sure about my judgment on this item since my place may not have been ideal for that speaker!

CARLOS E. BAUZA
San Juan, P.R.

Rackett Mumpsimus

● As an early-music enthusiast I was pleased to see the attention given to "A Dazzle of (Early European) Dances" in your November issue. My confidence in the review was somewhat shaken, however, by the qualification of racketts—that is, "not ranketts as the jacket carelessly has it."

Racketts appeared in several countries between 1520 and 1640 and there are at least four acceptable spellings: ranket, rankett, rackett, and racket. Curt Sachs, in *Real-Lexikon der Musikinstrumente* (Dover, 1964) states that the name comes from the Upper German "rank," meaning to be bent back on itself. The cylindrical bore within this sausage-shaped double-reed instrument winds to and fro seven to nine times, giving the instrument a soft, low voice. Thus "rackett" or "rackett" can be misleading, and "ranket" is preferred by the Random House Dictionary, 1966 unabridged edition. The organ stop named after this instrument is usually called the ranket or rankett.

JOHN E. HALL
Morgantown, W. Va.

Stoddard Lincoln replies: According to Marcase, Musical Instruments: A Comprehensive Dictionary, Apel, Harvard Dictionary of Music, and Grove's Dictionary of Music and Musicians, "rackett" is the preferred term, and "rankett" is listed as the second preferred German term. As an American I naturally prefer English usage. Perhaps my remark should have read "not ranketts as the jacket snobbishly has it."

The Missing Python Person

● In the November issue, Peter Reilly states that Terry Jones seldom appears in, but is responsible for the animations for, the Monty Python Show. In fact, Terry Jones is on the screen as much or more than any of the others; the animations are the work of Terry Gilliam, a transplanted American (the only one in the group who is not a native Englishman), who does seldom appear and whose name was not mentioned except in the picture caption.

JOHN M. LANDSBERG
Boston, Mass.

Springsteen—Both Sides

● I have long regarded Steve Simels as the significant voice in rock criticism, but his sophomoric slobbering over the frog-voiced, would-be Dylan, Bruce Springsteen (November), who is supposed to supplant all the sacred heroes of rock, convinces me that Mr. Simels' heretofore unerring taste and perception have been dulled to a terminal degree.

CLAY HAGEN
Ft. Wayne, Ind.

● Steve Simels has captured in a nutshell what I've been thinking for two years now (November). You cannot describe the music of Bruce Springsteen. You cannot describe the feeling you get when *Rosalita* hits the peak that drives you out of your chair and on top of your loudspeakers screaming at the top of your lungs, or the sense of triumph which is felt at the end of *Thunder Road*. I've seen quite a few live performances, but none can top the show Bruce Springsteen and the E Street Band put on. They're total musicians who give you all they've got—they can pick you up higher than you've ever been before or sink you down low in your chair.

MARTIN REIDELL
Pittsburgh, Pa.

● If I hear anyone else singing the high holy praises of the farcical messiah Bruce Springsteen (I refer here to Steve Simels, who, I was starting to believe, had some saving grace, and the letter from Tom Columbo of West Orange, both in the November issue), I will surely scream for an hour, and then release my tension by listening to "The Jeff Beck Group" at absolutely maximum volume!

MARK PAGAN
Little Falls, N.J.

● On the night of September 30, I was lucky enough to see Bruce Springsteen in person with the E Street Band. He is even better than Steve Simels says he is. He is still fairly unknown, has not acquired the rock star syndrome, and is an extremely likable fellow. Thanks for telling me about Bruce Springsteen so I could witness the "future of rock and roll."

DENNIS ATKINSON
Omaha, Neb.

More Sins of the Critics

● I would like to add two more "Sins of the Critics" to Editor William Anderson's delightful November editorial.

A slap on the wrist is earned by any critic who states that the performance of a lesser-known work by a well-known artist "makes the work sound better than it is." In such a case, hasn't the artist actually conveyed the full potential of the piece?

A bonk on the noggin goes to each critic who commits my unfavorite sin: searching the work for the damning influences of previous composers (I enjoy it when Beethoven sounds like Haydn or Mozart, Schubert like Haydn or Beethoven, Brahms like Schubert or Schumann, Dvořák like Brahms or Wagner). Could it be that this critical attitude has helped create our present musical difficulties? Each young composer must "find his own voice," free of the taint of yesterday, even before she or he is out of school.

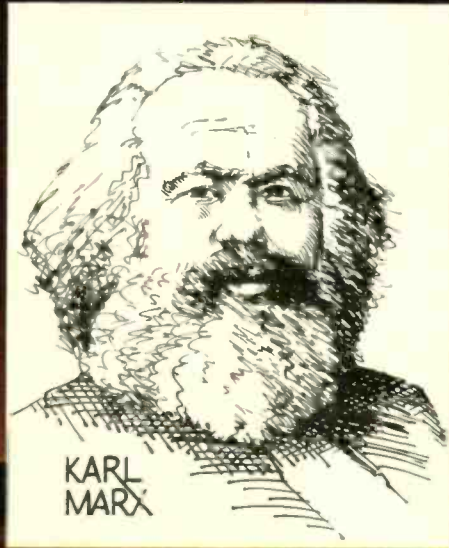
CHARLES LONG
Minneapolis, Minn.

Jennie Tourel

● I greatly enjoyed Robert Offergeld's article on Jennie Tourel (November). His rhapsodizing over her "*Cruda Sorte!*" from *L'Italiana in Algieri* had me listening to it again. But I feel that his statement that she wittily sketches florid passages is not a sufficient explanation of her expressiveness. What Miss Tourel does is treat embellishments as what they are—*embellishments* to a melodic line, not an integral part of it. In this way they serve their true purpose—as decoration to

(Continued on page 10)

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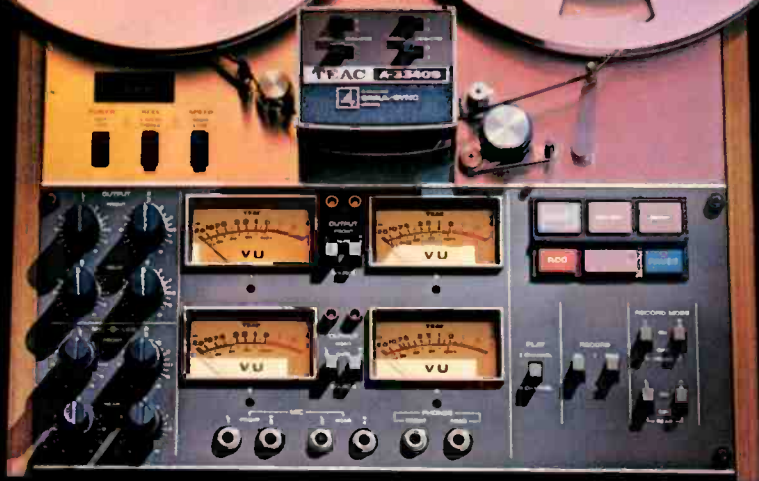
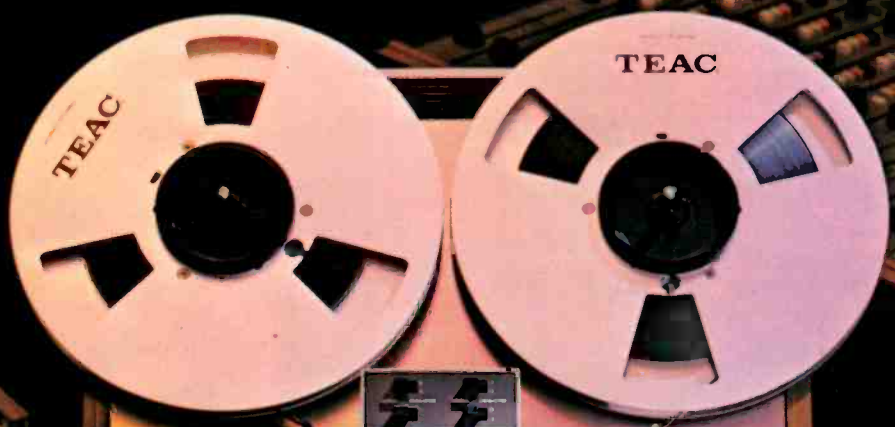
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heighten expressivity. This also allows for greater attention to the words, since they are not lost in the melisma of notes all given equal value. This latter approach may lead to an exciting virtuosic performance but a less dramatically meaningful one. It is the difference between technique and art. Miss Tourel's approach brings dramatic expression through the music itself. Isn't this the purpose of all operatic music, and must this not be the true tradition of Malibran and all great singers?

MICHAEL YOUNG
Spring Valley, N.Y.

Gershwin's Pupils

● I'm working strictly from memory, but Ravel's quote about George Gershwin in Eric Salzman's article (November) may have been spoken by Stravinsky. Another anecdote has Ravel refusing to take Gershwin as a student with the words, "Why would you want to become a second-rate Ravel when you are already a first-rate Gershwin?"

JACK BRIN
Longmeadow, Mass.

The nice thing about apocryphal remarks is that if the attributee didn't make them, then he certainly should have!

Piqued Dame

● I really enjoyed William Livingstone's "Opera File" column (November) about learning foreign languages by listening to opera. I have learned a lot of Italian that way, but I'm not sure that my recitation of how beautiful my Tosca's eyes are would do me much good when arriving at the Rome airport! I am afraid, however, that Mr. Livingstone's project to learn Russian has scrambled some of his facts: Galina Vishnevskaya does not sing on the Melodiya/Angel recording of *Pique Dame*. The soprano role in that recording is sung by Tamara Milashkina, who also sang it with the Bolshoi company in New York this summer. If Mr. Livingstone is correct about the projected Columbia recording of *Pique Dame*, she will repeat the role of Lisa there too.

JAY KAUFFMAN
Philadelphia, Pa.

Beecham Discography

● Readers of STEREO REVIEW may be interested in the recent publication of an official discography of all known commercial, private, and noncommercial recordings of Sir Thomas Beecham. The discography includes matrix numbers and recording dates for virtually all the recordings, supplied through cooperative research with the various originating companies. It costs \$5.50 and may be ordered from the Sir Thomas Beecham Society, P. O. Box 1112, El Cerrito, Calif. 94530.

NATHAN E. BROWN
El Cerrito, Calif.

Purcell's Fairy Queen

● In his November review of Henry Purcell's *The Fairy Queen* by the Deller Consort, Stoddard Lincoln concludes that "the performance . . . brings to the listener a concept of theater music that he will probably never have the opportunity of experiencing in the theater itself." New Haven theatergoers have had just such an experience. For the end of the ninth season (last May) and the beginning of the tenth season (October), Yale Repertory Theater mounted a superb production of *A Midsummer Night's Dream* using the Purcell

score. The company believes this is the first time the Purcell score has accompanied the original Shakespeare script, as opposed to a severely cut, bowdlerized version. The music, beautifully adapted by Yale's Otto-Werner Mueller, was performed by members of the Yale Philharmonia Orchestra, conducted by Gary Fagin, with soloists and chorus from the Yale School of Music.

MARKLAND J. TAYLOR
Monroe, Conn.

Mignon, Anybody?

● Why, in this age of stereo and modern recording techniques, has one of the most beautiful of all operas, Ambroise Thomas' *Mignon*, been so neglected? The only available recording is in mono with a dated performance and heavily cut score. For an updated version, I would cast Marilyn Horne as the heroine, Mady Mesple or Beverly Sills as Philine, Gedda or Domingo as Wilhelm, and Milnes or Plishka as Lothario. There is presently a revival of Massenet and French opera in the United States. So, how about it, London? Angel? RCA? Anybody?

MATTHEW TERRELL
Richmond, Va.

Cassette Quality

● Concerning the quality of cassettes: (1) too many companies still refuse to Dolbyize their cassettes, which can make the difference between a merely decent cassette and a good to great one; (2) the album artwork is reduced to an almost invisible state, and liner notes and other important information that could easily be included are omitted; (3) worst of all is the constant confusion of song order—making side one side two and vice versa, taking separate songs off one side and putting them on the opposite side, and jumping the first song on the second side to the last song on the first side. These and other problems keep many people from buying cassettes.

D. F. SWEDLER
Great Neck, N.Y.

Cassette Convert

● I stopped buying records after discovering that 88 per cent of the time when I returned them for major pressing defects the replacements had the same or identical defects. Now that the Dolby system and CrO₂ tape have made the cassette a viable medium for the critical listener, I couldn't be made to buy a disc if it featured newly discovered 78's of Jean de Reszke singing Tristan.

TERRY A. TEACHOUT
Liberty, Mo.

Repudiated Stravinsky

● Regarding Michael Brunson's October letter lamenting Columbia's decision to discontinue several of their Stravinsky recordings, a clue as to the reason for the disappearance of the Entremont reading of the two piano and orchestra works can be found in Lillian Libman's memoir *And Music at the Close*. In a chapter on Stravinsky's 1966 visit to St. Louis, where conductor Eleazar de Carvalho's wife was to be the piano soloist in a performance of the *Capriccio*, Ms. Libman notes that Stravinsky "was particularly exacting as to performance requirements. . . . He had raised strong objections to Columbia's choice of a well-known European pianist for a recording of the *Capriccio*. With incredible stupidity Columbia had ignored his wishes;

(Continued on page 12)

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IM Distortion Comparison

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top-of-the-line receivers.

Unless you're a true audiophile, some of the features on our top-of-the-line receivers might seem a bit like gilding the lily. Selectable turnover tone controls, variable FM muting, two-position filters, even a special five-position tape monitor selector.

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Stravinsky refused to attend the session and never conducted this work on records, and this incidence was added to the list of grievances which later ended his contract with Columbia."

If Mr. Brunson is a true believer in "the composer's role as the only valid 'interpreter' of his own works," then he would do well not to agitate for a return to the catalog of a recording repudiated by the composer.

PETER GOLDSMITH
Middletown, Pa.

Some of Our Eggheads Are Missing

● James Goodfriend notes in his October column on modern music that only three hundred out of a possible 1,600 "composers, conductors, performers, critics, educators, and others" responded to a survey in their field. There are only two possible explanations: our absent-minded intellectuals haven't checked their mail boxes lately or, more likely, the Post Office couldn't locate the ivory towers in which the remaining eggheads live.

DAVID ARTURI
Honolulu, Hi.

Rocky Mountain High

● I have just finished reading Noel Coppage's September article on John Denver for the second time. Mr. Coppage has come closer than anyone I know to capturing in print the beauty, the depth, the soul of this supposedly "simple" mountain man. As a social worker serving young people and families, I know of no single more powerfully positive influence affecting and directing the lives of so many persons today: a pleasant but awesome statement to make about anybody! I am myself an avid, over-thirty believer in his mountain messages.

DOUGLASS C. LAWSON
Lake Charles, La.

Dimensions, Please

● As a sixty-two-year-old audio enthusiast—my first component purchase was a Jensen A-12-PM speaker in a utility bass reflex cabinet in 1939—I should like to suggest to all manufacturers that they give the dimensions of their equipment pieces advertised in *STEREO REVIEW* and in similar publications. I once bought a tuner that was too large, and it cost me all of \$45 to have one shelf shaved a bit on the inside. I have a rather large listening room, but it has furniture in it. If I am going to buy new components I want to know the dimensions to determine if they will fit.

JAMES H. HARGER
Annandale, N.J.

Junior Citizen

● Editor William Anderson fails to recognize a small portion (0.1 per cent?) of *STEREO REVIEW*'s readers—those under eighteen years old—in his September editorial on reader demographics. I'm fourteen years old and I take my music very seriously—I must be the youngest audiophile on record.

WAYNE BROWN
Tuskegee Institute, Ala.

Anyone care to contest reader Brown's claim?

Correction

● Because of a duplication of names, the American Music Conference has changed the name of its awards from the American Music Awards (as noted in the November letters column) to the National Music Awards.



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Sonab C500 Stereo Cassette Deck

A new import from Sweden, the Sonab C500 cassette deck, has Dolby B-Type noise reduction, switchable bias and equalization for standard and chromium-dioxide tapes, three microphone inputs (left, right, and center) with separate level controls for each, and modern European styling. The transport keyboard provides the customary functions of record, play, rewind, fast forward, pause, and stop/eject, while a memory function permits a fast, automatic return to any preselected point on the tape. The rest of the controls consist of pushbuttons for power, Dolby noise reduction, and tape type, and knob adjustments (concentrically mounted for the two channels) for recording and playback levels. The two recording-level meters are peak-reading devices.

Rated frequency response for the Sonab C500 is 30 to 15,000 Hz with standard tape, 30 to 16,000 Hz with chromium dioxide. Wow and flutter (weighted) are below 0.13 per cent, and signal-to-noise ratios are 60 dB with Dolby, 53 dB without (both figures using chromi-



um-dioxide tape). The corresponding figures for standard tape are 58 and 51 dB. The C500 is finished entirely in black; it has dimensions of 15 x 10 x 4 inches. Price: \$399.

Circle 115 on reader service card

Electro-Voice Interface:B Speaker System

Following the design of the successful Interface:A, Electro-Voice's Interface:B is also an equalized speaker system of two-way design employing a passive low-frequency radiator the company calls a "vent substitute" plus an 8-inch woofer and a dome tweeter of nominal 2½-inch diameter. However, the Model B is a bit larger than its predecessor (23 x 14 x 9¼ inches), 3 dB more efficient, and about \$60 less expensive (\$325 per pair, including the equalizer).

The Interface:B obtains its higher efficiency through a redesigned woofer and the slightly larger enclosure, and by sacrificing 4 Hz of lowest bass response. On-axis frequency response is 36 to 18,000 Hz ± 3 dB, while total acoustic-power output is uniform within 4½ dB over the same range. Below 55 Hz the output of the passive radiator begins to predominate, and at 39 Hz the active equalizer provides its maximum bass boost of 6 dB. Below 36 Hz the equalizer introduces a rolloff to

eliminate turntable rumble and other subsonic signals. The tweeter's output at 10,000 Hz is adjustable over a 6-dB range in three switch positions.

The specifications for the Interface:B are unusually complete. Nominal impedance is 8



ohms (5 ohms minimum), and the sensitivity rating is 92 dB sound-pressure level at one meter for an electrical input of 1 watt. Power-handling capability at mid-frequencies is 18 watts indefinitely, 180 watts for periods not exceeding 10 milliseconds. Minimum suggested amplifier power is 5 watts per channel, which should be adequate for average sound-pressure levels of 93 dB in the reverberant field of a typical listening room. Maximum recommended amplifier power is 180 watts per channel for average sound-pressure levels of 107 dB under the same conditions. The crossover frequency for the system is 1,500 Hz. The equalizer unit has an input impedance of 100,000 ohms, unity gain at mid-frequencies, and a maximum output of 5 volts at any frequency. Harmonic and intermodulation distortion are 0.05 and 0.005 per cent, respectively, for an input of 1.5 volts. The noise level is 80 dB below an output of 200 millivolts. The equalizer is meant to be installed between the preamplifier and power amplifier or in the tape-monitor loop of an integrated amplifier or receiver. (Tape-monitor jacks and switching are provided to replace those taken up by its installation.) The equalizer case measures 8 x 2¾ x 7 inches. The speaker enclosures themselves are clad in walnut-finish vinyl with dark grilles.

Circle 116 on reader service card

Burwen Model SP 5200 Stereo Preamplifier

The SP 5200 from Burwen Laboratories is a low-noise stereo preamplifier affording a dynamic range of 115 dB under typical use conditions. Through the high-level section, noise in the range from 20 to 20,000 Hz is 95 dB below the rated output of 2.5 volts; the signal-to-noise ratio for the phono section is 90 dB, referred to an input of 10 millivolts. Total harmonic distortion within the audio range is a maximum of 0.05 per cent at rated output.

The SP 5200 has no tone controls or filters,

providing only gain and signal-switching facilities for the two channels of audio. However, the very elaborate bank of inputs and outputs includes jacks for two external signal processors (an equalizer and a dynamic noise filter, for example) plus a speaker-system equalizer as well as inputs and outputs for two tape decks, three other high-level sources, and phono cartridge. There is also an output for a third "center-fill" speaker channel governed by its own level control. The tape-monitor switching on the front panel permits listening to the recording signal as it comes from the program source, the playback signal from the tape deck, or the recording signal after it has passed through whatever signal processors are connected to the SP 5200 but before it is recorded. Other controls include two slider-type closely matched volume controls for the two channels (they also establish stereo balance) and a mode switch with positions for mono, stereo, reversed stereo, or either channel alone.

The phono section of the SP 5200 employs an FET input stage. The load resistance for the cartridge is provided by an adjustable feedback circuit that makes it possible to reduce thermal noise contributed by the car-



tridge to a minimum for most magnetic pickups. The gain of the phono section is also adjustable (over a 23-dB range), permitting the use of any magnetic cartridge with the preamplifier. The Burwen SP 5200 is finished in black metal with wood end pieces. The rear panel, with its jacks, controls, and five a.c. convenience outlets (one unswitched), is recessed into the cabinet. Approximate dimensions are 14½ x 5 x 11¾ inches. Price: \$489.95.

Circle 117 on reader service card

ESS Phase 1 Stereo Headphones

The first application of the ESS-Heil Air-Motion Transformer to headphones is now available as the Phase 1 stereo headset. Each earpiece contains a miniature full-range Heil driver utilizing a diaphragm folded to produce pleats of varying depth. The rear radiations of the drivers are open to the air, so that the phones do not isolate the listener from outside sounds. Circum-aural cushions of plastic-covered foam are fitted to each earpiece, and the earpieces are suspended from the extendable headband by pivoting yokes.

The Phase 1 headphones must be connected directly to the speaker terminals of an amplifier or receiver (any amplifier capable of driv-

ing loudspeakers should be adequate). They present a load impedance of 32 ohms and can tolerate an input of up to 14 volts. Frequency response is 20 to 50,000 Hz, and distortion is



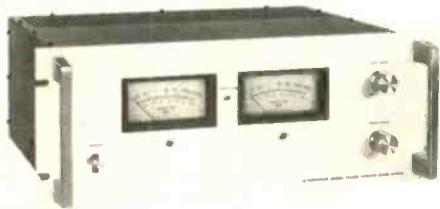
rated at 0.3 per cent for a 90-dB sound-pressure level at 1,000 Hz. An integral 14-foot coiled cable ends in a standard three-conductor stereo phone plug, for which there is an adapter that connects directly to the speaker terminals. The phones weigh 14 ounces exclusive of the cable. Price: \$97.

Circle 118 on reader service card

Pioneer Spec 2 Stereo Power Amplifier

Pioneer has introduced its first basic power amplifier to the U.S. market. The Spec 2 is rated at a continuous output of 250 watts per channel with less than 0.1 per cent harmonic or intermodulation distortion. Rated power is available with either 4- or 8-ohm loads, and for any frequency from 20 to 20,000 Hz. Hum and noise are 110 dB below rated output, which is obtained with 1 volt into the amplifier's minimum input impedance of 50,000 ohms. The damping factor (8-ohm load) is 70 at any audio frequency.

The Spec 2 contains a total of five relays that provide reliable protection for internal circuits and prevent turn-on surges or other potentially hazardous signals from reaching the speaker systems. Peak-reading output-level meters on the front panel are driven by logarithmic amplifiers that permit the power range from 0.01 to 500 watts to be accommodated on the meter scales. (The meters are also calibrated in decibels.) Gain controls for each channel are also provided, and there is a switch to select operation with 8- or 4-ohm



loads. Dimensions are approximately 19 x 7 x 16 1/4 inches; the front panel has slots to permit rack mounting as well as grab handles. Price: \$899.95.

Circle 119 on reader service card

Design Acoustics D-2 Speaker System

The latest Design Acoustics speaker, the D-2, is a two-way system with a 10-inch woofer and 1-inch dome tweeter installed in a black grille-covered columnar enclosure with wal-

nut trim. The tweeter's axis is at a 60-degree angle from the horizontal, so that it radiates upward and slightly forward into the listening area. The woofer is mounted below, facing forward, and at a sufficient distance from the tweeter to prevent acoustical interference with it. Within its sealed enclosure the woofer has a resonance frequency of 41 Hz.

The total acoustical power output of the D-2 is 40 to 18,000 Hz \pm 3.5 dB. Nominal impedance is 8 ohms, and the range of recommended amplifier powers for the system is 20 to 50 watts per channel. Crossover between woofer and tweeter occurs at a frequency of 1,500 Hz. The cross-sectional dimensions of the cabinet are 12 1/2 x 12 1/4 inches. The system stands 35 inches high and is topped with an



oiled walnut panel except at the front edge, where a foam grille section covers the tweeter. Price: \$150.

Circle 120 on reader service card

Shure's Miking Manual

The Music-maker's Manual of Microphone Mastery, available free of charge from Shure Brothers, is a practical and explicit guide to useful microphone techniques for various specific instruments. The instruments—voice, piano, acoustic and electric guitars, drums, and brass, among others—are taken up in turn, their particular problems discussed, and suggestions made for optimum microphone type and placement. Shure microphones are recommended by model number for all these applications, but since the desirable characteristics are fully explained, the information can be applied to other microphone brands as well. The manual also notes accessories that are convenient or necessary for achieving the best possible results.

Although the Shure manual is written with "live" sound-reinforcement purposes in mind, the recordist should also find the material of great assistance. In booklet form, the manual is printed on 8 1/2 x 11-inch stock and runs some ten pages in length. To order, request brochure AL 493 from: Shure Brothers Inc., Dept. SR, 222 Hartrey Avenue, Evanston, Ill. 60204.

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CIRCLE NO. 29 ON READER SERVICE CARD

AUDIO QUESTIONS and ANSWERS

By LARRY KLEIN *Technical Editor*



Additive S/N

Q. *What is the combined ultimate signal-to-noise ratio to be expected from a power amplifier that has a 95-dB S/N and a preamplifier with an 80-dB S/N?*

RALPH RISELEY
Essex, Ontario

A. The answer to Mr. Riseley's question involves, as we shall see, unexpected complexities. As a simple starting point, however, it is safe to say that if one component in the system has a noise figure 6 to 10 dB worse than the others, it will determine the noise figure of the system. In the case cited, the 80-dB S/N of the preamplifier would be the overall noise of the system.

Now for the ifs, ands, and buts. When published specifications are used as the source of the S/N figures, you can be sure that each component is using a different reference level. Suppose the power amplifier has a 95-dB S/N referred to its full-power output of 100 watts, which is achieved with a 1-volt input signal. Now, say the preamplifier has a rated maximum output of 6 volts. (Some of the better ones do use rather high output-reference levels, both because the S/N figures become more impressive, and because the preamplifier can actually deliver that much output with low distortion.) However, if the preamplifier's 80-dB S/N is referred to its 6-volt level, this corresponds to a 64.5 dB S/N referred to a 1-volt signal, which is all the power amplifier needs—or can handle without overload. The preamplifier will still be the dominant factor, but the system S/N is really then closer to 65 dB than to 80 dB. (There are additional complications that can further worsen the S/N figure, but we won't go into them here.)

In the case of products reviewed by H-H Labs, everything is referred to standard levels, thus permitting valid comparison of system noise levels with combinations of components. All power amplifiers are rated for noise relative to a 10-watt output, regardless of their maximum power capabilities, and all preamplifier tests employ a 1-volt output-level reference. You still have to consider the input sensitivity of a separate power amplifier, but this is also specified as the voltage needed for 10 watts output.

Putting the matter in its proper perspective, it doesn't make sense to become too concerned with a precise determination of S/N for most home listening situations, because items external to your system such as the S/N

level in the program material and the background (ambient) noise in the room tend to overshadow the noise in your system's electronic components.

If you have a setup that includes, say, a preamplifier, a separate four-channel decoder, and power amplifiers with input-level controls, it pays to experiment with the relative settings of the three sets of controls; you will find that one particular combination of settings provides the lowest noise level for a given loudness level. Don't be concerned with the setting of your preamp's volume control; obviously, as you turn down the controls on the other components the gain controls on your preamp will have to be set higher. But let the S/N (and possible distortion on peaks) be your guide.

Brand-name Mentions

Q. *I find that I generally enjoy your magazine and the technical articles in it, but because you shy away from mentioning brand names many of the articles are not as helpful as they might be. Why do you do that?*

DONALD PETERS
Montreal, Quebec

A. We "shy away" from brand names—except, of course, in test reports—for several different reasons. First of all, some readers tend to interpret *any* mention of a feature or function of a specific brand or model as a sort of between-the-lines comment, positive or negative, when it was not intended to be. Rather than go through the clumsiness of printing a disclaimer for each mention, we prefer simply to omit brand names as not being to the point.

Another part of the problem has to do with the mechanics of writing a feature article or an answer to a question for this column. As a case in point, if in a general article on turntables we mention that the undamped cueing levers on certain models are clumsy to use, should we mention the brand names? The difficulty there, from our point of view, is that we may leave out some brand or model that has an undamped cueing lever, or that some model that previously was undamped now is damped—or will be by the time the publication appears. There are so many brands and products in each category and the models change so frequently that the task of being definitive and up-to-date on *any* characteristic is almost hopeless. We find that it is of much greater value to the readers if, in our general

how-to-buy articles, we state what we find to be important positive (or negative) factors among a number of the models we have checked and leave it up to the reader to apply that information in searching out the model (which we may not even be aware of) that tickles his specific fancy.

We appreciate the fact that those readers who must rely on mail order for equipment would like us to cite the tested specs and performance of every unit in a category we discuss, but unfortunately such a task is beyond the means of any testing establishment on this planet. For such readers, the best we can do is suggest careful reading and comparison of the test reports (even though they can never cover all models available) in this and other publications.

Stereo FM Hiss

Q. *My FM reception has a constant background hiss on a number of stereo stations. When I turn the function switch to the mono position the hiss disappears. Why does this happen?*

J. SHERMAN
Orange, N.J.

A. The FM signal reaching your tuner is not strong enough to provide an adequate signal-to-noise ratio. But I have no way of knowing whether this problem arises because you have an inadequate antenna, are located in a particularly poor reception area, or have a defective (or simply insensitive) tuner.

Multi-track Recording

Q. *I have heard about studio tape recorders that can simultaneously record eight, ten, or more separate tracks on 1/2- or 1-inch tape. When will such recorders and tapes to play on them be available for home use?*

CHARLES AVIN
Cleveland, Ohio

A. Probably never. You can get perfectly discrete material with few technical limitations on four-track open-reel tape, but the major technical/aesthetic/psychoacoustic problem still remains: how to record four discrete channels so as provide a reasonable facsimile of the original in *home playback*. The difficulty is far from solved for only four channels. For six, eight, ten, or twelve? Forget it!

Speaker Rotation

Q. *I have heard that it is a good idea to "rotate" speakers like you rotate tires—that is, exchange your right speaker for the left and vice versa at regular intervals. I would like to know if you believe in this practice and if you do, please explain why it is necessary.*

PHILIP HUNT
Cambridge, Ohio

A. This is a new one on me. As far as I know the only parts of your hi-fi system that benefit from rotation are your records and open-reel tapes. For most records, 33 $\frac{1}{3}$ rpm is about right.

Because the number of questions we receive each month is greater than we can reply to individually, only those letters selected for use in this column can be answered. Sorry!



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CIRCLE NO. 12 ON READER SERVICE CARD

AUDIO NEWS

VIEWS AND COMMENT

By LARRY KLEIN

Technical Editor

Amplifier Power Ratings

● MANY people in and out of the hi-fi industry have not been aware that the questions about the Federal Trade Commission's 1974 Rule on power ratings of amplifiers had never been fully resolved. A continuing subject of controversy has been the "preconditioning" section 3(c) of the Rule requiring an amplifier to be "warmed up" for test by being operated at one-third power for one hour. However, for complicated electronic reasons, many of the 100-watt-per channel and larger amplifiers are more likely to blow up or shut off (rather than warm up) as a result of sustained operation at one third power.

I won't go into the full technical details here (interested readers can get a free reprint of my November 1974 article on the subject by sending a stamped, self-addressed, long envelope to STEREO REVIEW, Dept. FC, One Park Ave., New York, N. Y. 10016), but, to recap the problem in brief: the preconditioning requirement unrealistically places a stress on the amplifier in a way that has no relationship to how well or badly it would perform under home-use conditions. This would not have been important had it not been for the fact that to meet the FTC's unrealistic warm-up preconditioning requirement, amplifiers would have to be designed to be larger, heavier, and more expensive—and with little or no benefit to the consumer.

In any case, this difficulty has kept the issue alive, and after a year of back-and-forth discussion, a "solution" has recently been arrived at, according to a letter sent to the Institute of High Fidelity's Technical Director Leonard Feldman (and carboned to me) by Carthon E. Aldhizer, Attorney for the FTC's Division of Special Statutes. I quote:

Staff has reviewed this entire matter of preconditioning of the amplifier with qualified electronics experts in government and have concluded that the language of the Rule cannot be interpreted to permit use of the tone burst method of preconditioning.

However, it is our opinion that use of the automatic recycling method, i.e., permitting a piece of equipment to recycle (thermally cut off or on) automatically until "on time" of one hour is accumulated, is not inconsistent with the language of 3(c) and would therefore constitute compliance with the Rule. Where thermal build-up presents a problem at the point of 3(e) testing, tests may commence at, for example, 250 milliwatts to permit cooling. The above is a staff level opinion which is not necessarily binding on the Commission.

What does it mean? First, some clarifications: The "tone-burst method of preconditioning" referred to was a suggestion made in STEREO REVIEW's article of November 1974

(which see). The "automatic recycling method" that was found acceptable in the second paragraph was a suggestion I made to the FTC's William Dixon a year or so ago when the preconditioning hassle first started, but the idea was dropped when it turned out that several amplifiers, when they went into protective thermal turn-off, would not automatically return to operation when things cooled down but would require a manual reset of some sort. The idea has been revived because it presents an easy solution short of rewriting the Rule, and it is simple enough to redesign an amplifier to automatically reset after thermal shutdown. The 3(e) test referred to has to do with the actual measurement of full power for 5 minutes—which would be difficult to accomplish if the amplifier kept shutting down because of the "thermal build-up" during the preconditioning hour.

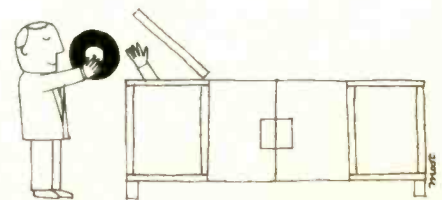
It looks, therefore, as if the forces of hi-fi reason, organized under the banner of the IHF, have prevailed. Even if the Rule as it now stands and is interpreted is not totally satisfactory from the point of view of the technical purist, it has already accomplished certain good things for the hi-fi consumer. Note that it has been at least a year now since you last saw advertised a \$150 compact system that included a record player, an 8-track tape player, AM/FM stereo, a free pair of headphones, and 100 watts of "peak effective power." Thanks to the FTC, amplifier power ratings are finally honest and reasonably comparable.

Speaker Patent Upheld

● THE Bose Corporation has asked us to publicize the fact that the trademarks and patents on their Model 901 speaker have been upheld in the U.S. District Court in New York after four years of litigation. The trademark at issue was the physical appearance of the Model 901 and the patent aspect involved was the use of an equalizer with speaker systems incorporating a multiplicity of small loudspeakers.

Blessing the Pressing

● URI GELLER, famed Israeli psychic, metal-bender, and general-purpose ESPer, has an album out on Columbia (KC 33481). According to the press release accompanying it, the album consists of Uri's "unique poetry and writings with musical accompaniment provided by the international concert pianist Byron Janis and well-known composer-arranger Del Newman." The record itself (or at least my copy of it) seems to be responsive to Uri's reputed control over the shape of physical objects: it is one of the few discs to come into my office *absolutely* unwarped! Since the warp problem, judging from reader mail, doesn't seem completely soluble by conventional means, perhaps a Uri Geller trained surrogate installed at each record-pressing plant might help—or it may be that a simple laying on of hands at the presses once a month by the master himself would suffice.



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But LUX has only begun. Every specification is then measured against its published rating. That means 14 individual tests for a power amplifier, 14 for a preamplifier, 20 for an integrated amplifier and 7 for a tuner.

Each verified specification is entered by hand on a Performance Verification Certificate. Any unit that doesn't

match or exceed every published specification is given the appropriate remedy. When a unit passes, it is returned to its carton together with a copy of the Certificate for the information of its future owner. Another copy stays with us as a permanent record.

As for the specifications themselves, here are some examples. The Luxman M-4000 power amplifier has no more than 0.05% total harmonic distortion at any frequency from 20 to 20,000 Hz, even with both channels driven simultaneously to its rated output of 180 watts per channel minimum continuous average power into 8 ohms. Another M-4000 specification: signal-to-noise ratio beyond 100 dB.

Another example is the C-1000 preamplifier. Its phono-input circuits are virtually overload proof, accepting almost half a volt of audio signal at 1000 Hz. The distortion of its phono-preamplifier circuits is an astonishingly low 0.006%, and the rest of the preamplifier circuits add only 0.001% more.

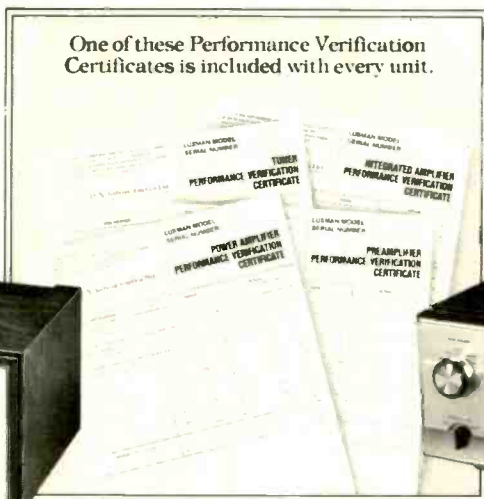
There's one more expression of our confidence in our products. If any of them malfunctions during the first three years, let us know. We'll not only fix it promptly, but will pay the freight both ways, as well as supply a shipping carton if needed.

Some day, all manufacturers may adopt these procedures. For LUX, it's the only way to go. From the very beginning.

With all this, we think that neither our specifications nor our procedures for verifying them is nearly so important as your satisfaction with the end result: the most accurate and musical reproduction you can hear.

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One of these Performance Verification Certificates is included with every unit.



Luxman M-4000 Power Amplifier — 180 watts per channel minimum continuous power, both channels driven simultaneously into 8 ohms. Total harmonic distortion no more than 0.05% at any frequency from 20 to 20,000 Hz. Frequency response: 5-50,000 Hz. ± 1 dB. Signal-to-noise ratio: 108 dB. Features include: separate power supplies for each channel, including output and drive stages. Two-meter power-output display in combination with LED peak-output indicators reveal dynamic range of program material. Output level set by precision potentiometer with 1-dB click stops. Less than \$1,500.

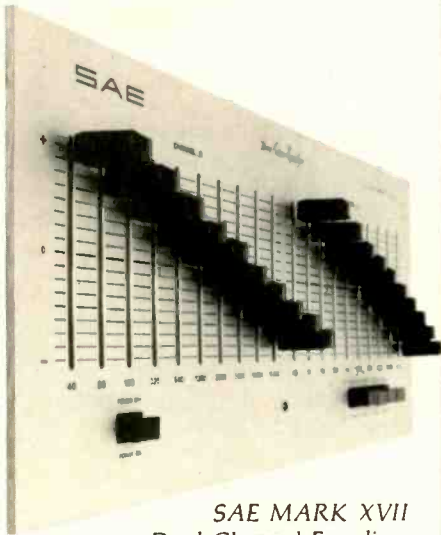


Luxman C-1000 Preamplifier—Total harmonic and intermodulation distortion: 0.007% at 2.5 V, 20 Hz-20 kHz, all output signals. Frequency response: 2 Hz-80 kHz, +0, -0.5 dB. Signal-to-noise: >65 dB. Phono overload: 450 mV @ 1 kHz, 3.5 V @ 20 kHz. RIAA equalization: ± 0.2 dB. Features include: tape-monitoring and dubbing for two decks, six selectable tone control turnover frequencies, linear equalizer, twin high and low noise filters, variable phono-input impedance, variable input sensitivities, "touch-mute" attenuator, speaker selectors. Less than \$900.

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AUDIO BASICS

By RALPH HODGES



GLOSSARY OF TECHNICAL TERMS—24

● **Omnidirectional** (or, just as properly, "nondirectional") usually refers to a receptor or propagator of energy that does not discriminate against any direction in performing its function. For example, an omnidirectional microphone picks up—or *should* pick up—any and all sounds reaching it equally well, whether they arrive from in front, behind, below, above, or from the sides. An omnidirectional speaker, if there truly were such a thing, would be equally nondirectional as a radiator: it would sound—and measure—the same to listeners in front, behind, below, etc. With our present technology, true omnidirectionality (as measured in a nonreflective environment) can only be approximated with either of these devices, but many believe that it would be ideal behavior for a high-fidelity speaker system, although there is still much controversy on the point.

A microphone that is deliberately designed to be directional in some way goes by several names, according to type: bi-directional, unidirectional, etc.

● **Oscillator** is the general term for a frequency-generating circuit, but it also refers to test instruments such as a sine-wave generator. Among the places where oscillators are commonly found in audio equipment are: tape machines (bias oscillator and Dolby test-tone generators), tuners (a "local" oscillator helps produce the i.f. signal) and phase-locked-loop multiplex sections, and some turntable and tape-deck motors that are servo-controlled and have an internally generated reference frequency.

● **Oscilloscope**, one of the most basic and versatile electronic test instruments, uses a cathode-ray tube to provide a visual display of an electrical signal. A basic oscilloscope can show the waveform of a single input signal, spread out over an adjustable time increment, or the phase and amplitude relationships between two input signals.

A few de luxe component tuners fea-

ture built-in oscilloscope displays with special circuits that indicate signal strength and multipath reception. These tend to be considerably more useful than meters in guiding the listener to optimum antenna orientation. There are also several separate oscilloscopes available, resembling audio components in appearance, that perform these functions and, in many cases, provide a four-channel display when used with a quadraphonic sound system.

● **Output stage**, while referring generally to the circuits delivering the signal to the output jacks on any electronic device, is usually taken by audiophiles to mean the *power*-output stage of an amplifier or amplifier section of a receiver. This is the part of the amplifier that is typically endowed with large heat sinks and heavy-duty transistors, and which develops the high current levels necessary to drive loudspeakers.

● **Overload**, or overdrive, is what happens when any device is called on to handle a higher level of energy than it can manage. In audio, the term is most frequently used in connection with amplifiers and recording tape, both of which have fairly well defined overload points. When the overload point of an amplifier is exceeded it goes into "clipping," which is the abrupt limiting of current or voltage output because the amplifier simply cannot deliver any more, however strong the "drive" signal. The overload point of magnetic tape generally corresponds to the point of magnetic saturation, where the tape has become magnetized as much as it can and therefore won't respond to any further magnetizing force. The result of both types of overload is, of course, distortion.

Other devices such as loudspeakers and even some FM tuners can be overloaded, but terms such as "doubling" and "bottoming" (speakers) and "cross-modulation" (tuners) are more frequently used with these types of overload.

The end of the war between art and engineering.



*Console shown is optional.

There is performing and there is engineering. Art and signal. Both are important and both can suffer when you have to do both. Especially when your music and the machine that records it are making heavy demands on your concentration.

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Sync level is the same as playback level, too, in case you don't have a third arm available for gain control.

The 1140 has built-in bias with the bias controls up front so you don't have to tear the electronics apart every time you change tapes. Plus a 200 kHz bias frequency for further noise reduction and one of the few heads around capable of erasing those exotic new formulations.

Then there's program memory, motion-sensing circuitry for anti-

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DOKORDER



	TEAC A3340S	DOKORDER 1140
Wow and Flutter 15 ips	0.04%	0.04%
Frequency Response at 15 ips	±3 dB, 35-22K	±3 dB, 30-23K
Signal-to-Noise Ratio	65 dB WTD	60 dB WTD
Front Panel Bias Controls	No	Yes
Built-in Test Generator	No	Yes
Mic/Line Mixing	Yes	No
Peak Indicator Lamps	No	Yes
Motion Sensor	No	Yes
Manufacturer's suggested retail price	\$1199.50	\$1199.95

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CIRCLE NO. 17 ON READER SERVICE CARD

TAPE HORIZONS

By CRAIG STARK



PHASING THE MUSIC

EVERY audiophile knows that for proper stereo reproduction his loudspeakers must be connected "in phase." This means that when driven by the same *mono* source the cones of both channels' speakers will move back and forth in unison. If the left speaker cone is pulling in at the same time the right speaker is pushing out, the two are "out of phase," and the sonic results will be poor bass, loss of definite spatial location, and, for some people, severe psychoacoustic disorientation. The cure is simply to reverse the connections for one of the speakers.

Many home recordists, however, don't stop to think that their microphones are similar to loudspeakers, although in reverse. As the microphones' diaphragms move back and forth in response to sound waves, they generate positive and negative electrical voltages that should arrive at the recorder in phase. If not, the stereo effect is likely to be upset, for the right and left channels will play back out of phase. In mono this is disastrous, for what you get is the *difference* between the two mikes' outputs.

There is one sure-fire test for correct phasing: hold the two mikes together in one hand (so they pick up an almost identical signal) and plug them into the left and right channels (better still, the same channel, if you have mixing facilities). Then set your amplifier to its "A + B" or "mono" position, and adjust the balance control so you'll hear only one speaker. If you keep the volume down enough to prevent "howling," or if you use a headphone, you can now speak into the mikes at a distance of one or two feet and hear your own voice through the speaker with or without bothering to actually record it on tape. It should sound normal with either microphone separately or with both of them held tightly together. If it sounds right with each mike alone but drops radically in level and becomes thin-sounding when they're together, the two are out of phase.

If your microphones are designed for

use with *unbalanced* cables (a single conductor surrounded with a braided or spiral-wrapped shield, like ordinary hi-fi interconnection cables), fixing a phase reversal problem may be difficult. Write the manufacturer for his instructions.

Happily, however, almost all microphones intended for serious recording are designed for *balanced-line* cables, which consist of two inner conductors *plus* the ground shield. At least at one end, such cables are terminated in a Cannon or Switchcraft "XLR"-type connector having three pins or mating holes. The pin marked #1 is for the outer shield, and pins #2 and #3 are for the signal, so if you find that one or two microphones are out of phase with all the rest you use, it's a simple matter to reverse the #2 and #3 connections on the offending unit(s). If it's an extension cable that is out of phase, remember to change the connections at one end only.

In practical recording situations, even if all microphones and cables are in phase electrically, there still may be an *acoustical* phase problem arising from their physical placement. Beginning recordists often don't understand this, and attribute a ragged-sounding frequency response to their inability to pay \$500 each for mikes. Whenever you use a number of microphones simultaneously, mixing them together into a single channel, a given performer is bound to be picked up not only by the microphone "assigned" to him, but also (though to a lesser extent) by the other microphones. These others will be placed at different distances from him, so their contribution will be slightly time-delayed in relation to that of the primary microphone—that is to say, their phases will differ. A total cure is impossible, but based on extensive research, authority Lou Burroughs suggests that mikes be placed at least three times as far from each other as each is from its primary "target." With this ground rule and a little experimentation with the placement of musicians, good results should be possible.

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BEETHOVEN BICENTEN



Beethoven's achievements are a reflection of the man himself, for his music is like a diary into which he poured his life, his desires, his regrets, his furies, his melancholies and his loves. Beethoven was at constant odds with his society—a society shaken by the opposing forces of repression and revolution. He transposed his own personal struggle to the scale of the whole human race, and dreamed of bringing to it joy and universal brotherhood.

Over the years there have been many record albums devoted to various works of the immortal Ludwig van Beethoven. But there has never been a truly comprehensive collection of his works. That is why TIME-LIFE RECORDS assembled this magnificent collection that contains every important work the master ever wrote—even some rare vocal pieces never before available! It's the BEE-THOVEN BICENTENNIAL COLLECTION, recorded by the famous Deutsche Grammophon Company of Germany.

10-day free audition: To introduce you to this incomparable collection we invite you to audition Volume I, the first six symphonies plus the popular LEONORE OVERTURE NO. 3 for 10 days FREE. These selections were performed by the renowned Berlin Philharmonic Orchestra under the direction of Herbert von Karajan. Highlighted in Volume I are: SYMPHONY NO. 3 IN E FLAT MAJOR—the "Eroica." This was Beethoven's first symphony on the "new" road—a decisive break from the eighteenth century school.

SYMPHONY NO. 5 IN C MINOR—The opening is probably Beethoven's most well-known theme. It is merely

Start your collection with the first six symphonies, recorded by the Berlin Philharmonic Orchestra under the direction of Herbert von Karajan. All six symphonies are yours to audition for 10 days free.

four notes but those four notes color and characterize the entire work, a work filled with violence and muscle, struggle, anger—and triumph.

SYMPHONY NO. 6 IN F MAJOR—the "Pastoral," a musical evocation of nature's changing moods—from serene to tempestuous, from lush green to black stormy skies.

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THE 9TH SYMPHONY—the first choral symphony composed is a resplendent setting of Schiller's "Ode to Joy," a celebration of the brotherhood of man.

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CELEBRATED PIANO SONATAS—like the famous *Moonlight*, the turbulent *Appassionata* and the vast and difficult *Hammerklavier*.

VIOLIN CONCERTO and KREUTZER SONATA—two of the mainstays of every great violinist's repertory.

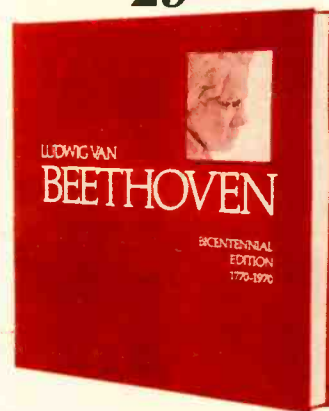
THE 16 QUARTETS—reflecting Beethoven's evolution from the elegant 18th century style to prophetic genius of the future.

FIDELIO—complete recording of his only opera, a heart-stirring drama of love, courage and the universal struggle against oppression.

Herbert von Karajan, Conductor



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Baritone, acknowledged master of German lieder.

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Silken-toned cellist who brings his superb technique to the service of Beethoven's five cello sonatas.

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The brilliant British ensemble which probes the depths of Beethoven's string quartets.

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THE BERLIN PHILHARMONIC ORCHESTRA

Brings a profound and moving interpretation to a number of Beethoven's major orchestral works.

the rather high price of the tuner is more than justified.

A few aspects of the multipath meter are worth mention. A similar feature is provided on several other tuners, usually by means of a switch that replaces the usual signal-strength reading with a multipath indication. The separate meter is more convenient to use, although its location behind the hinged panel tends somewhat to nullify that advantage. What is noteworthy is the fact that this is easily the most effective multipath distortion indicator we have used, including the much more expensive oscilloscope types. We connected an oscilloscope to the tuner's outputs

and compared its indications to those of the meter. Our conclusion: the latter is much easier to interpret and gives a relative quantitative indication—something not easily extracted from the admittedly more impressive scope display. The slightest curvature of the trace on the scope is accompanied by a distinct meter deflection, corresponding to the amount of amplitude modulation (and hence distortion) caused by multipath reception. When the meter reads "zero," you can be sure that you are hearing just what the station is transmitting—no more, no less.

We have reviewed our test data on two or three of the best tuners evaluated in the re-

cent past. Depending on the particular performance parameters one chooses, a case could be made for any of them as being "the best," although this is a term we prefer to avoid. The Accuphase T-100 easily holds its own against any of the others in its key performance characteristics, especially in respect to quality of construction and general "feel." There is no doubt that its stereo channel separation and distortion characteristics surpass anything in our previous experience. To this can be added a really first-rate AM tuner section, the likes of which we have never before encountered in a product of this type.

Circle 105 on reader service card

Technics SA-5550 Receiver



● **THE** latest stereo receiver line from Technics by Panasonic, headed by their Model SA-5550, features a "new look" styling that follows the trend away from the "black-out" dials that have been so widely used in recent years. The satin-gold finish front panel still has a large rectangular dial cut-out, but the white dial face, with black markings, is clearly visible when the receiver is off. When it is on, the dial and the two tuning meters below it are lit in white, providing excellent visibility and contrast. A thin black metal pointer and linear scale calibrations (on AM as well as FM) make it possible to select any frequency on the 8-inch dial with assurance. An orange light next to the meters indicates reception of a stereo transmission.

Below the dial area are the headphone jack and pushbutton power switch, followed by the SPEAKERS switch (controlling two pairs of speakers) and the bass and treble tone controls. These have eleven detented positions for positive resettability. Unlike any other receiver or amplifier we have seen, the SA-5550 does not use a separate tone-control amplifier stage, but places the controls in the feedback path around the direct-coupled complementary-symmetry power amplifier.

Two pushbuttons control the high and low filters; these are followed by the volume and balance controls. Next is a row of five push-buttons, for the loudness compensation, FM interstation-noise muting, tape-monitor switching for two tape decks, and mono/stereo mode selection. A knob with a choice of PHONO, FM AUTO, AM, and AUX selects the program source. A large tuning knob completes the front-panel control lineup.

In the rear of the receiver are the signal input and output jacks, connectors for 300- and

75-ohm FM antennas and an AM wire antenna, a pivoted AM ferrite-rod antenna, and the speaker connectors. These (and the antenna terminals) are simple insulated binding posts. The circuit-protective fuses, covered by a plastic shell, are accessible in the rear, and there are two a.c. outlets, one of them switched.

The amplifier section of the Technics SA-5550, which uses direct coupling to the speakers as well as between stages, is rated at 58 watts per channel into 8 ohms, or 72 watts into 4 ohms, from 20 to 20,000 Hz (both channels driven) at less than 0.3 per cent total harmonic distortion (THD). The FM tuner section also carries impressive specifications, in-

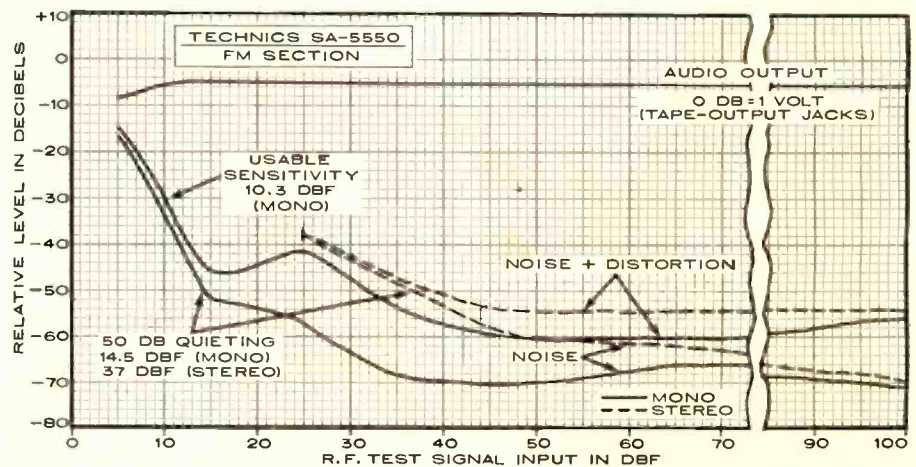
cluding 1.8-microvolt (μV) usable sensitivity and distortion less than 0.2 per cent in mono and 0.4 per cent in stereo. A phase-locked-loop integrated-circuit stereo demodulator is used.

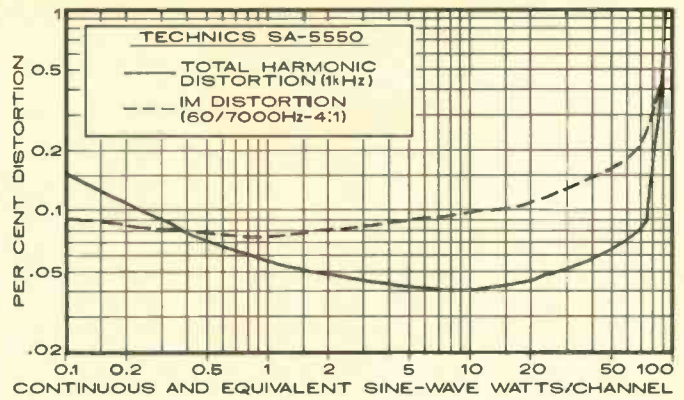
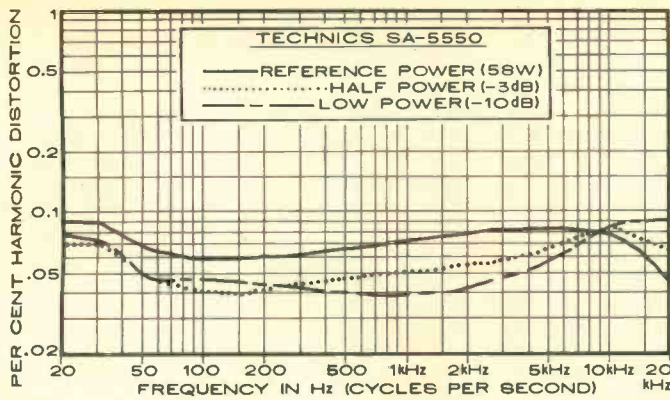
The Technics SA-5550 is about 18 inches wide, 5½ inches high, and 15¾ inches deep; it weighs approximately 28 pounds. Price: \$479.95.

● **Laboratory Measurements.** The amplifier output clipped at just under 74 watts per channel when both channels were driven into 8-ohm loads with a 1,000-Hz test signal. The 4-ohm power was 100 watts, and into 16 ohms it was 46.5 watts. At the rated 58 watts output, as well as the -3- and -10-dB output levels, the THD was 0.09 per cent or less from 20 to 20,000 Hz. Typically, it was between 0.04 and 0.07 per cent at most frequencies and power levels. The THD at 1,000 Hz, which was below the noise level at outputs under 1 watt, was less than 0.05 per cent up to 25 watts output, increasing to 0.084 per cent at 70 watts just before clipping. The intermodulation distortion (IM) was less than 0.2 per cent from 60 watts down to about 12 milliwatts, and rose to 0.5 per cent at 2 milliwatts output.

The input sensitivity for a 10-watt output

Levels of random noise and total harmonic distortion (which includes noise) are compared with audio-output level as input-signal strength increases. Both mono and stereo levels are shown.





was 63 millivolts (mV) through the AUX inputs, and 0.75 mV through the phono inputs. The hum and noise levels were very low: -75 and -73 dB, respectively. Phono overload occurred at a high 92-mV input—a good figure. The RIAA equalization was accurate to within ± 1 dB from 30 to 15,000 Hz, and cartridge inductance had a negligible effect on the equalization (less than 2 dB up to 20,000 Hz).

The tone controls had the typical characteristics of feedback-type controls, with a sliding bass turnover frequency and a treble response hinged at about 1,000 Hz. At partial settings of the bass control it was possible to modify the response at frequencies under 100 Hz by 5 to 10 dB with absolutely no effect on frequencies above 200 Hz. The range of the bass tone control, in particular, was rather large, with a maximum boost of 20 dB at 40 Hz.

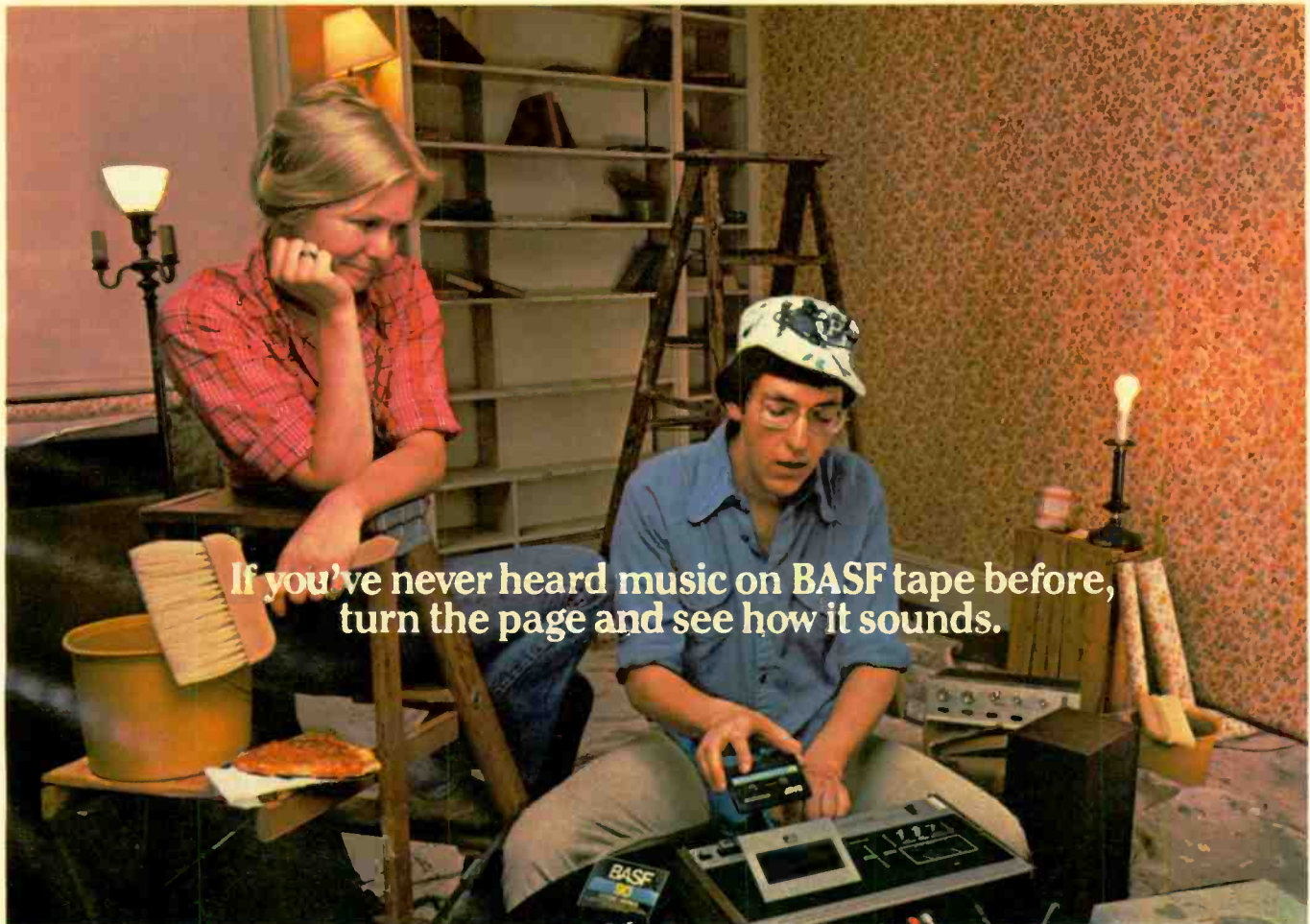
The high and low filters had gradual 6-dB-per-octave slopes, with the -3-dB response points at 120 and 4,000 Hz. The loudness compensation, whose action began at volume-control settings between -10 and -20 dB, boosted only the low frequencies.

The FM tuner section of the SA-5550 had a mono usable sensitivity of 10.3 dBf (1.8 μ V), as rated. The stereo usable sensitivity was approximately the switching threshold of 20 dBf (5.5 μ V). This signal level was also the muting threshold. The 50-dB quieting sensitivity was 14.5 dBf (2.9 μ V) in mono with 0.6 per cent distortion. In stereo, it was 37 dBf (39 μ V) with 0.4 per cent distortion. The mono noise-plus-distortion (N + D), after falling to 0.5 per cent at 16 dBf (3.5 μ V), rose to 0.85 per cent at 25 dBf (10 μ V). At higher signal levels the distortion dropped rapidly to a

low 0.1 per cent at 65 dBf (1,000 μ V). In stereo, the distortion was 0.19 per cent at 65 dBf, and the signal-to-noise ratio was 62 dB.

The FM frequency response was flat within ± 0.4 dB from 30 to 15,000 Hz. Channel separation was very good, measuring better than 34 dB over the entire frequency range and about 40 dB from 100 to 5,000 Hz. The AM frequency response was notably good—down 6 dB at 60 and 8,500 Hz and varying only ± 2 dB from 80 to 7,000 Hz.

In general, FM performance surpassed the published ratings in other characteristics also. Capture ratio (rated 1.6 dB) was 1.25 dB at 65 dBf and a fine 3.6 dB at 45 dBf (100 μ V). (Current IHF standards require that the rated value be the lower of these, but the specifications of the SA-5550 were drawn up before the issuance of the new standard.) The AM rejection



If you've never heard music on BASF tape before, turn the page and see how it sounds.

tion of 67 dB was well in excess of the 50-dB rating, and the image rejection of 56.5 dB also exceeded the rated 50 dB. The alternate-channel selectivity, rated at 70 dB, measured 72.4 dB. Finally, even though the tuner frequency response showed no drop at 15,000 Hz, the 19-kHz pilot carrier leakage was reduced by an excellent 67.5 dB (rated 55 dB).

● **Comment.** The Technics SA-5550 is, in every respect, a first-rate stereo receiver. Its electrical performance, in both the tuner and amplifier sections, not only meets or exceeds its ratings in all important respects, but is more than good enough to satisfy the requirements of even a critical hi-fi enthusiast. In addition, it is solidly built and well constructed, with no sloppiness or "rough spots" in its physical handling characteristics.

Some receivers, usually at considerably higher prices, may offer slightly more system

flexibility (such as additional inputs, tape dubbing connections, etc.), but we doubt that many people will find the facilities of the SA-5500 to be inadequate. Its most obvious appeal would be to the person who has a pair (or two pairs) of low-efficiency speakers and needs substantial amounts of clean audio power to drive them. This conservatively rated receiver, when driving 4-ohm systems (or two 8-ohm systems) can deliver nearly 100 watts per channel at very low distortion.

We found the tuning-dial calibration to be unusually accurate, both on AM and FM bands. The linear AM scale is an unusual and useful feature, and it looks very different from the more common AM calibration, which is stretched at the low-frequency end of the band and is often so cramped at the upper end as to be nearly useless. On the SA-5550, the FM dial can be set with an accuracy of considerably better than 100 kHz,

and the AM tuning to better than 10 kHz, at any frequency within their respective ranges.

The AM tuner, as might be inferred from its frequency response, sounds considerably better than most. Not evident from the measurements, but equally important, is the almost total absence of noise between stations, as if a muting system were at work (although the receiver does not have one for AM). This is not the result of low sensitivity, since the SA-5550, using its built-in antenna, picked up an exceptionally large number of AM stations with complete freedom from buzzes, whistles, and other extraneous noises. The FM interstation-noise muting, incidentally, is excellent, with a good "feel" to its operation and absolutely no transient sounds.

In a field of many fine receivers, the Technics SA-5550 definitely stands out as one of the more distinguished entries.

Circle 106 on reader service card

Leslie DVX Speaker System



● THE Leslie DVX loudspeaker, manufactured by a division of CBS, Inc., is a four-way, five-driver system in a unique configuration intended to suit the special requirements of stereo and quadrasonic reproduction. The DVX has a conventional 15-inch woofer in a ported enclosure, crossing over at 250 Hz to a novel array of four drivers that radiate in a dipole (figure-eight) pattern. They are mounted on a specially shaped board, with an 8-inch cone handling frequencies from 250 to 1,000 Hz and a 3-inch cone operating from 1,000 to 5,000 Hz. The highest frequencies are reproduced by two small dome tweeters. The "dipole coupler" array radiates equally to the front and rear of the enclosure. Switches on the top of the woofer enclosure (behind the grille cloth) provide separate adjustment of levels in the lower mid-range, upper mid-range, and high-frequency range. Each control has two 3-dB steps.

The Leslie DVX is designed so that the dipole pattern can be aimed anywhere in the listening area. The entire dipole panel is mounted on a pivot and can be rotated through a ± 60 -degree angle in the horizontal plane. A calibrated scale indicates the angle between

the pattern and the forward axis of the system. By appropriate positioning of the dipole coupler axis, a correct stereo image can be heard from any listening position in a room. Normally, as one moves closer to one speaker of a stereo pair, its direct radiation tends to dominate the weaker sound received from the other speaker, thus shifting the stereo image toward the listener. Because of the special directional properties of the Leslie DVX system, however, moving toward one speaker tends to expose the listener to the strongest radiation from the more distant speaker while cutting down the level heard from the closer speaker. This makes one's perception of the stereo image nearly independent of listening position. The same advantage exists, to an even greater degree, in quadrasonic listening applications.

The rear radiation from the dipole coupler provides the diffuse, spacious effect often associated with reflecting or omnidirectional speakers while retaining the positive imaging of a front-radiating system. Although one might obtain somewhat similar results with conventional speakers by angling them inward instead of facing them forward, this might lead to aesthetic problems. The DVX can be placed almost anywhere, facing in any convenient direction, and the dipole coupler can then be turned for optimum coverage of the listening area.

The Leslie DVX is available in a furniture-styled version (the Model 570) that conceals the dipole coupler behind a grille cloth, and in an open "utility" or "studio" version (the Model 580, which we tested), in which the dipole coupler and level controls are exposed to view. The Model 570 is 30 inches wide, 33 $\frac{1}{4}$ inches high, and 20 $\frac{1}{2}$ inches deep; the Model 580 is about one inch shorter (optional casters are available for it at \$16). Both systems weigh slightly over 100 pounds. Prices: Model 580, \$473; Model 570, \$449.

● **Laboratory Measurements.** The frequency response of the Leslie DVX was measured



with its level controls in their "0 dB" positions, corresponding to maximum high-frequency output and midway between maximum and minimum levels on the two mid-range drivers. The bass response was measured with a closely spaced microphone, and a separate measurement of the port radiation was used to obtain a combined bass-output curve that was then joined to the dipole coupler response. The resulting frequency response was within ± 5 dB from 40 to 16,000 Hz. Over most of that range it was about as flat as our semi-reverberant room measurement allows. There was a broad bass rise of about 5 dB centered at 70 Hz, and a rise of about 5 dB between 5,000 and 9,000 Hz. The output fell off smoothly above 12,000 Hz.

The woofer cone's direct radiation in a ported enclosure such as this falls off rapidly at low frequencies, where it is replaced by the port radiation (in the DVX, this occurs below about 35 Hz), and this makes woofer distortion measurements somewhat ambiguous. For example, the woofer output drops to near zero at about 28 Hz, which gives rise to an apparent increase in distortion at that frequency. Nevertheless, the distortion was

quite low in the bass region, measuring less than 5 per cent down to about 35 Hz at inputs up to 20 watts. The nominal system impedance is 4 ohms, and our impedance curve shows a resonant rise to 20 ohms at 45 Hz and an impedance generally above 4 ohms over the full audio range except for a drop to 3 ohms at 5,000 Hz.

The level switches make it possible to trim the response of the DVX to almost any desired curve because of the separate control they provide in the 250-to-1,000, 1,000-to-5,000, and 5,000-to-20,000-Hz bands. We would judge that the DVX could be accommodated, both acoustically and visually, in almost any listening room large enough for two (or four) speakers of this considerable size.

The system is moderately efficient, producing a 91.5-dB sound pressure level at a distance of 1 meter with 1 watt of mid-range input. It is protected by a 2-ampere fuse, but we did not blow the fuse even under very loud playing conditions—further attestation to the system's high overall efficiency over the musical frequency range.

The bass driver's tone-burst response was excellent: moderate ringing was seen following a 1,000-Hz burst and at some higher frequencies. It is, however, very difficult to realize an ideal tone-burst response from a multiple-driver system such as this in an acoustically "live" environment.

● **Comment.** The results of our simulated live-vs.-recorded listening test closely confirmed the response measurements. There was a slight heaviness, audible on standard program material as well as our special re-



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Why this extraordinary clarity? BASF polishes the tape. Literally. Getting rid of most of the thousands of tiny surface bumps that can cause background noise. (Get rid of most of them, you get rid of most of the noise.)

So what you're left with is sound so rich and clear, you don't just hear it. The music happens.

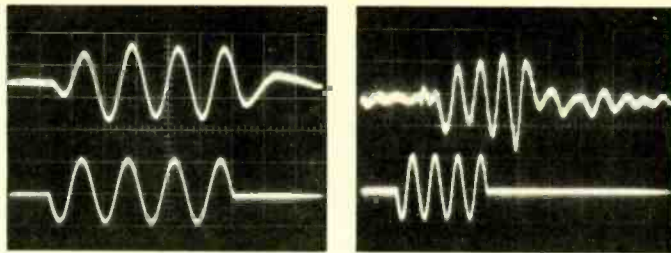
Which really isn't that surprising. After all, BASF invented audio tape in the first place.

We sound like the original because we are the original.

BASF



Tone-burst response of the DVX at 100 (left) and 1,000 Hz (right). Input signals appear below.



cordings, which we attribute to the 70-Hz bass rise. The highs were very good, usually matching the original program so well that no difference could be heard. The chief difference was at the extreme high end (above 10,000 Hz), where sounds such as cymbals

and wire brushes were slightly dulled. The dispersion of the sound was excellent at all frequencies.

We had previously heard a demonstration of the Leslie DVX in a quadraphonic array, and had been most impressed with the sys-

tem's ability to maintain a good four-channel spatial perspective as one moved about the room. In our listening room, we found that it did just as well with stereo program material. Even when we stood directly in front of one speaker, the contribution of the other was heard undiminished.

In general, all speakers have their individual sound character, and the Leslie is no exception. We found it an easy speaker to listen to for extended periods, with no obvious coloration other than a tendency to warmth and richness in its sound. Despite its size, it is not sonically overwhelming in a small room, as are some other speakers of comparable bulk. In addition, we can confirm that the manufacturer's claims for its unique spatial qualities appear to be fully justified.

Circle 107 on reader service card

Pioneer PL-15D-II Turntable



● THE Pioneer PL-15D-II is a moderately priced two-speed (33 $\frac{1}{3}$ and 45 rpm) single-play turntable providing semi-automatic as well as fully manual operation. Its 12-inch, 2-pound platter of aluminum alloy is driven by a four-pole synchronous motor through a polyurethane belt. The speed-change lever on the motorboard shifts the belt on the stepped motor-shaft pulley.

The S-shaped tone arm, with a pivot-to-stylus distance of 8 $\frac{11}{16}$ inches, has a lightweight perforated phono-cartridge shell that mounts with the widely used four-pin plug and locking-ring system. The counterweight rotates to balance the arm, and a scale on the weight is used to set the tracking force against a reference line on the arm tube. It is calibrated from 0 to 4 grams at 0.5-gram intervals. An

anti-skating dial, with similar calibrations, is located on the motorboard near the arm base.

The motor starts automatically when the arm is lifted from its rest post. At the end of play, the arm lifts from the record and returns to its rest, shutting off the motor. It can also be returned manually at any time, or automatically by means of a CUT button on the motorboard (with a manual return, the motor remains on until the CUT button is pressed).

The cueing lever raises and lowers the pick-up with a damped action in both directions. A stylus-position gauge is built into the motorboard in the form of a post that can be raised up to tone-arm level. When the stylus rests in a groove on its top, the overhang is set correctly. After the adjustment is made, the post is lowered out of the way again.

The Pioneer PL-15D-II is supplied on a walnut-finish wooden base with a hinged plastic dust cover. Approximate dimensions are: 17 inches wide, 14 inches deep, and 6 $\frac{1}{2}$ inches high. The 46-inch low-capacitance signal cables come with the unit. Price: \$125.

● **Laboratory Measurements.** The Pioneer PL-15D-II was tested with an Empire 2000E/III cartridge installed in the tone arm. The tracking-force calibrations were very accurate, with an error of less than 0.05 gram at (Continued on page 40)

At left, a close-up of the PL-15D-II's pivot assembly shows the adjustments for stylus force and anti-skating. At right, the gauge post for setting correct stylus overhang is shown in use in its fully raised position. The post retracts out of the way after the overhang setting has been made.



60% of BOSE Owners Changed Our Mind

While we enjoy talking about the technology that distinguishes the BOSE 901[®], and about the unprecedented series of rave reviews by leading critics, the purpose of an advertisement is to increase sales by introducing more people to the product.

A surprising result of a customer survey changed our mind as to the most effective use of advertising funds. It revealed that 60% of the people who select the BOSE 901 do so at the recommendation of a 901 owner! This told us that the best advertisement is the product, and the best salesman is the enthusiastic owner.

We concluded that an excellent use of advertising funds would be to help set up an absolutely phenomenal music system in as many owners' homes as possible. Known as the SUPER BOSE SYSTEM, it consists of the 1801[™] power amplifier and two pairs of 901 speakers. One pair of 901s is placed to reflect sound off a front wall, and the second pair reflects off side walls, producing sound with spatial realism and presence that is simply astounding.



Our program in setting up these systems in owners' homes is to provide the **SECOND PAIR OF 901s FREE** to all those serious enough to purchase a component system consisting of the 1801 amplifier and a pair of 901s. We have allocated sufficient advertising funds to cover all purchases made from October 15, 1975 to January 15, 1976.

We believe that the SUPER BOSE SYSTEM is the best music system available today.

And we believe that its owners will be the best BOSE salesmen tomorrow.

One equalizer is required for the Super Bose system, and accordingly the second pair is supplied without equalizer.

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901 cabinet is walnut veneer.

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Three years ago ESS introduced the revolutionary Heil air-motion transformer to high fidelity sound reproduction in the unprecedented AMT 1 which rapidly received world-wide acclaim as the first really new development in loudspeaker technology in over 50 years. In nine months 20,000 units were sold. Now after two years' research and extensive tooling, this extraordinary loudspeaker classic has been further perfected to achieve virtually flawless accuracy over a substantially increased range with:

A NEW Heil air-motion transformer configuration that achieves greater vertical sound dispersion and permits penetrating, unified magnetization of each transformer with special equipment designed and built by ESS expressly for this purpose.

A NEW 12 inch high acceleration woofer manufactured by ESS under the strictest quality control, incorporates a 7.4 pound magnet assembly mounted on a newly designed open backed, rigid, cast aluminum frame. Its cone is made of a newly developed rubber impregnated pulp and is contoured to provide extreme definition and clarity through the critical midrange crossover point with dynamic overhang-free bass. Its high temperature voice coil assembly allows massive power handling.

A NEW aluminum frame 12 inch passive radiator, with a diaphragm of laminated polyfoam and neoprene suspended by a compliant half-roll foam surround, operates in conjunction with the woofer to provide useful output in the typical listening environment, extending as low as 25 Hz.

The ESS amt 1a reaches a level of performance impossible to achieve without full manufacturing control over all system elements. Its incredible accuracy and definition are the result of a unified design uncompromised by the necessity for adapting to commercially available components.

Now you can recreate the excitement, immediacy and grandeur of a live performance with a clarity and dynamic power never before experienced.

Hear the AMT 1a, the new ESS standard of excellence, yourself. Visit a franchised ESS dealer, one of the handful perceptive enough to bypass the conventional and premier the most advanced state-of-the-art designs in high fidelity, a dealer who understands the loudspeaker of tomorrow—the ESS Heil air-motion transformer. Listen to the ESS amt 1a, you'll experience a new excitement in sound as clear as light.



Beneath its grille cover the ESS amt 1a features all new components. On its front panel is the powerful new 12 inch woofer and above it the latest configuration of the revolutionary Heil air-motion transformer. The rear panel mounts the flat surfaced neoprene and polyfoam passive radiator. On the top surface, behind the Heil air-motion transformer, is the recessed panel with controls for midrange and treble response that adjust for differing room characteristics.

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MEMOREX Recording Tape.
Is it live, or is it Memorex?

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CIRCLE NO. 27 ON READER SERVICE CARD

Pioneer PL-15D-II Turntable. . . .

(Continued from page 36)

any setting. The tracking error was less than 0.7 degree per inch of record radius, reaching zero at a 2½-inch radius (near the end of a record, where lowest possible tracking error is most desirable).

The anti-skating dial calibrations were also correct for providing equal tracking ability for the cartridge in both channels at very high recorded velocities. The cueing system worked smoothly (though care was needed to avoid jarring the entire turntable when lowering the pickup), and the outward drift caused by the anti-skating system was very slight (about one or two grooves). The low-frequency arm/cartridge resonance was at 7 Hz, with an amplitude of 7 to 8 dB. Although this resonance is determined by the particular cartridge used as well as by the arm (see this month's "Technical Talk," page 24), it should be typical of the behavior of this tone arm with most high-compliance cartridges. The cable capacitance was 75 picofarads, confirming the CD-4 suitability of the PL-15D-II.

The turntable speed was exact and did not change with line-voltage variations of 95 to 135 volts. The wow and flutter were respectively 0.03 per cent and 0.05 per cent (it is somewhat unusual for a turntable to have less wow than flutter) in an unweighted rms measurement. The total rms wow and flutter of 0.06 per cent was well below Pioneer's specification of 0.08 per cent (weighted rms). The rumble was -31 dB, including both lateral and vertical components, and -38 dB with the vertical rumble canceled. Applying RRLA audibility weighting produced a rumble figure of -51dB, also much better than Pioneer's specification of -48 dB.

The base of the PL-15D-II is not mounted on vibration-isolating feet, but the motor-board and all its functional parts are spring-mounted. Our tests showed that the sensitivity of the Pioneer unit to acoustic feedback was about average for low- to medium-price turntables and record changers, which rarely have sophisticated isolation features.

● **Comment.** In all its operating characteristics, including the unspecified but important areas of set-up ease and operating convenience, the Pioneer PL-15D-II qualifies as a first-rate record player, the performance of which we could not fault. The rumble figure, though higher than we have measured on some higher-price turntables, is still better than we would normally expect to find in a unit at this price level.

In the price range of the PL-15D-II, there are a number of "automatic turntables" or record changers, only a few of which can match its overall quality. True, these machines can handle a stack of records automatically—something the PL-15D-II cannot do. But on the other hand, the PL-15D-II confers special benefits in the area of speed stability and basic simplicity of construction which should translate into a potentially long and trouble-free life. Furthermore, there is still a useful amount of "automation" in its end-of-play shut-off and arm return.

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CIRCLE NO. 69 ON READER SERVICE CARD

GOING ON RECORD

By JAMES GOODFRIEND

Music Editor



A CRITICAL EDUCATION, PART TWO

LAST month I offered a glimpse of the teaching activities of the Music Critics' Association in the form of a brief account of my own teaching experience at an institute devoted to piano music, its interpretation, and its criticism. I mentioned in that column that I was soon to be on the other side of the fence, returning to studentship (or pupilage, if you will) after all these years for a session conducted by a noted musicologist. I was exceedingly pessimistic about things as I got on the train to Washington, D.C. Not having been a formal student for so long, I expected either to be eaten alive by a host of musicological nits, or else brought to the brink of early retirement by the sudden revelation that I didn't know anything about music. Instead, I had a ball.

The subject of the institute was Josef Haydn, the informed criticism of performances of his works based upon recent discoveries about the manuscripts and early printed editions of his piano sonatas, string quartets, and symphonies. The MCA institute was given in conjunction with a larger international musicological conference on the same composer and, not exactly coincidentally, with a Haydn festival involving the National Symphony Orchestra and a covey of visiting vocal and instrumental ensembles and soloists. I will not mention the names of my fellow students at the institute; I do not know what their feelings might be about being referred to in public print as "students." I will only say that I was flattered to be in their company. The gentleman presiding over the institute was Professor László Somfai, a grizzled veteran

of musicology three years younger than myself. In fact, he was the second youngest person in the room. Dr. Somfai is director of the Bartók Archives in Budapest, and Haydn is merely his *second* specialty.

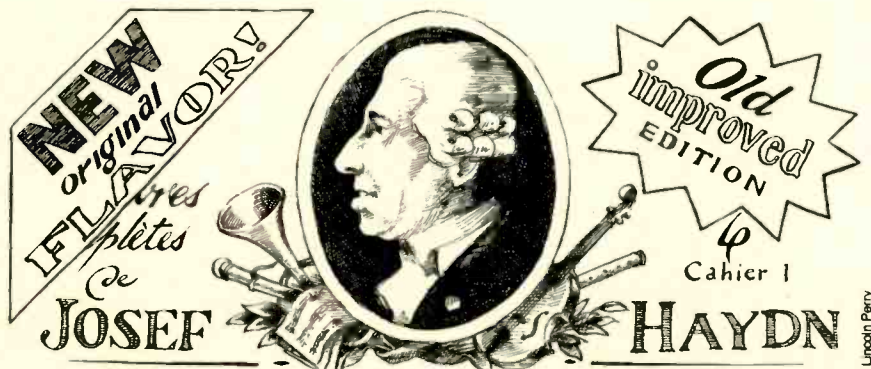
The institute, held in the Eisenhower Conference Room at the Kennedy Center, comprised a certain amount of lecturing, a lot of discussion, examination of scores, and comparative record listening. There was also an invaluable live demonstration of what Haydn actually wrote in several of his quartets as opposed to what every published edition up to the present time says he wrote—which editions have, of course, been more or less dutifully followed on every recording so far made of those quartets. It would be pointless to mention specific bar numbers, articulations, notes, phrases, and dynamic markings here, for the reader has, as yet, had no chance to hear the correct versions on records. But the general point made is interesting: apart from the obvious errors of transcription, the overall characteristic of the published editions (starting from the earliest) has been to take something individual, intricate, and unusual and make it into something ordinary, expected, and, with the hindsight of centuries, trite.

On that same point, it is also interesting that of all the generally accepted great composers of the eighteenth and nineteenth centuries, Haydn is the only one for whom a published edition of the collected works does not exist. Such an edition is in preparation now (and that was one of the reasons for Haydn's being the focus of the musicological convention), but it is bound to be another twenty years or

so before it is completed. Until that time, musicians and music critics must make do with whatever pieces of it have already been done, and approach those works performed from the editions of the past with a healthy dose of skepticism. Haydn was a terribly ingenious composer (particularly in his instrumental works), and, though one can find occasional dull stretches in his music, there is the distinct possibility, in many cases, that the dullness was not of his doing but was daubed over the original music by a copyist, an editor, or a publisher.

Among the completed new editions of Haydn's works are the justly famed H. C. Robbins Landon edition of the symphonies (they have been used in many recordings already, notably the complete set on London by Antal Dorati and the Philharmonica Hungarica), and the equally fine, but perhaps not yet so generally known edition of the piano sonatas by Christa Landon. The latter, particularly when coupled with recordings made from it, shows that Haydn, though not a virtuoso pianist himself, was an absolutely magnificent composer for the keyboard. It also points up the unsatisfactory numbering system now used for the Haydn sonatas. For example, the great, late Sonata in E-flat Major (the one Haydn sonata recorded by any number of major pianists) once called No. 1 and now called No. 52 (based on the numbering in the thematic catalog of Haydn's works by Anthony van Hoboken) should properly be referred to as No. 62. No current recording of it does so. But perhaps the most important accomplishment of these new editions, and the recordings based upon them, is to point up with dramatic clarity the fact that Haydn's music—if you listen to it—does not sound in the least like Mozart's. It was a late-nineteenth-century performing tradition that began that musical canard, and, though every informed musician today knows that Haydn and Mozart had totally different musical personalities and compositional techniques, the aural evidence was not always as strong as one would have liked. Now it is—or will be, as new recordings are made.

DR. Somfai, whose musical erudition is matched only by his personal charm, and, perhaps, by his self-deprecation concerning matters in which he does not feel himself to be expert, was—no other way to put it—*excited* to re-introduce a group of critics to the real Haydn. My personal contacts with musicologists have not been vast, but I don't think I have ever run across one before who was so patently, so passionately in love with music. And in line with this, I think all of the critics were delighted—and some were surprised—that in comparative listening to performances of Haydn's works Somfai himself did not always prefer the rendition that came closest to musicological correctness. There is, as he emphasized to us, the problem of the *realization* of a musical score—getting all the notes, dynamics, phrasings, and articulations down correctly—and then there is the problem of the *performance* of the score—the interpretation, the evocation of a compositional personality, the vitality and significance of it. In any comparison of performances, the solutions to the two problems must be carefully weighed. But the version to be preferred is the one that offers the better *music*—at least until some still better music comes along. Perhaps we are all, composers, performers, musicologists, and critics, on the same side after all.





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CIRCLE NO. 46 ON READER SERVICE CARD

THE OPERA FILE

By WILLIAM LIVINGSTONE



SAN FRANCISCO FIRSTS

JUST as most people are sentimental about life's various "firsts"—the first date, the first apartment or home of one's own, the first love affair—I am sentimental about my operatic firsts. The first fully staged professional opera performance I ever saw was *La Traviata* at the old Met. I now live in New York, the Met is my friendly neighborhood opera company, and I feel a strong emotional tie to the company. But I also have a similar attachment to the San Francisco Opera Company.

In a couple of seasons in the early Fifties I heard many great singers and saw a number of operas for the first time in San Francisco—my first *Turandot* (Inge Borkh and Roberto Turini), my first *Barber of Seville* (Enzo Mascherini and Barbara Gibson), and my first *Tristan und Isolde* (Gertrude Grob-Prandl and Ludwig Suthaus). The last two were on the same day, and I thought Tristan would never die and let us hear the *Liebstod*.

I've gone back to San Francisco as often as I could, and in 1974 I again managed to collect two firsts in one day—my first performance of Rossini's *Cenerentola* (a witty production by Jean-Pierre Ponnelle with Frederica von Stade in the title role) and my first of Massenet's *Esclarmonde* with Joan Sutherland and Giacomo Aragall.

The schedule for the company's 1975 season listed no operas I'd never seen, but the repertoire was varied and interesting, the roster of singers fascinating—Caballé, Scotto, Sutherland, Te Kanawa, Vishnevskaya, Carreras, Domingo, MacNeil, Pavarotti, Talvela, and Wixell, just to name some of the most famous ones. There were many tempting operas and casts, but what attracted me most powerfully was Verdi's *Il Trovatore* with Joan Sutherland and Luciano Pavarotti assuming the roles of Leonora and Manrico for the first time.

The more I thought about those *Trovatores*, the more underprivileged I felt, until I finally made a list of all the *other* reasons I should go to California and concluded that a trip to the West Coast was clearly necessary. I cunningly timed things so that I was in San Francisco on a weekend when I could catch a *Trovatore* and two of the new productions, Wagner's *Der Fliegende Holländer* and Monteverdi's *L'Incoronazione di Poppea*.

Early opera is not really my thing, and *Poppea* is very early—1642. An extremely vulgar

production of it I saw at the New York City Opera had made the work even less my thing, but in San Francisco it afforded not only pleasure but delight. The handsome production, designed by Ita Maximowna, directed by Günther Rennert, and conducted by Raymond Leppard, was a surprise hit of the 1975 season.

Darkly beautiful and suitably voluptuous, Tatiana Troyanos sang and acted the role of



MARITA NAPIER
Senta vows to save her Dutchman

Poppea with ease and authority, and although Eric Tappy doesn't look anything like my idea of Nero, he sang well. Beverly Wolff (Ottavia) and Richard Stilwell (Ottone) were impressive, and Maureen Forrester, whom I think of as that grim pessimist Erda in Wagner's *Ring* or a figure of baleful dignity in endless oratorios, revealed an unsuspected comic flair. She was very funny, and the comic scenes were handled with taste and wit.

I leave it to musicologists to argue about the appropriateness of Leppard's edition of *Poppea*. You can get an idea of what he has done by comparing the Glyndebourne recording on Seraphim with a new Telefunken set conducted by Nikolaus Harnoncourt, which is longer

and more "authentic." I merely wish to report that the Leppard version in the San Francisco production really pleased this member of the modern audience.

I was somewhat less pleased by the tinkering with Wagner's *Flying Dutchman*. Ponnelle, the designer and director, borrowed a flaw from a lesser work, Korngold's *Die Tote Stadt*, and reinterpreted *Dutchman* so that the important action takes place in a dream. The tenor roles of Erik and the Steersman are combined; the Steersman falls asleep in Act I and dreams everything that happens between the Dutchman and Senta. It is all played without intermission on Daland's ship, a spectacular set with wonderful rolling waves. Although Ponnelle gets high marks for some very ingenious directorial touches and for the surrealistic aura of the dream, I found it anticlimactic to discover at the end that the Dutchman is not really a tortured soul and Senta is not really a noble, self-sacrificing woman. This robs the work of much of its dramatic impact.

Still, the performance had great vitality, and I'm glad I saw it. Kenneth Schermerhorn conducted well, and I liked all the singers: Marius Rintzler (Daland), William Lewis (Steersman and Erik), Theo Adam (Dutchman), Donna Petersen (Mary), and Marita Napier (Senta).

The real thrill of that weekend was the *Trovatore*. I have to say that the production is one of the least attractive I've seen in San Francisco, the performance was a bit spotty and slow to get off the ground, Sutherland didn't seem really involved until the third act, Pavarotti's voice sounded lighter in this role than I had expected, and Richard Bonyng conducted certain scenes with a moving pulse and then lapsed into slow tempos for some of Sutherland's solos. No matter. Despite these flaws, there was a lot of excitement and some glorious singing from all four principals. Elena Obraztsova (Azucena) and Ingvar Wixell (Count di Luna) are splendid singing actors, and they, along with Sutherland and Pavarotti, raised enough goose pimples to make that performance worth the transcontinental trip.

ACCORDING to Arthur Bloomfield's book *Fifty Years of the San Francisco Opera*, the company has given more performances than any other in America outside of New York. Among the many firsts it can claim are the American premières of such operas as Janáček's *Makropoulos Case*, Orff's *Die Kluge*, and Strauss' *Die Frau ohne Schatten* and the American operatic debuts of a great many major singers, including Sena Jurinac, Birgit Nilsson, Leonie Rysanek, Pilar Lorengar, Renata Tebaldi, Mario del Monaco, and Leontyne Price. Miss Price (interviewed elsewhere in this issue) made her debut in 1957 in Poulenc's *Les Dialogues des Carmélites*, and she sang about half a dozen of her roles, such as *Aida*, for the first time in San Francisco.

London Records has put together an excellent tribute to the company, "San Francisco Opera Gala" (OSA 1441), a four-disc anthology presenting outstanding singers in recorded excerpts from roles they have performed in San Francisco. The notes include a complete list of the company's repertoire from 1923 through 1972. And the history of the company is detailed—with all its "firsts"—in Bloomfield's book, which can be ordered from the San Francisco Book Co., 2311 Fillmore Street, San Francisco, Calif. 94115, for \$14.95 plus 50¢ postage.

THE SIMELS REPORT

By STEVE SIMELS



WINNERS IN A LOSER'S GAME

ELVIS PRESLEY, despite middle age, ump-teen godawful films, Las Vegas, and his recent transmogrification from "The Pelvis" to "The Belly," is still the single most influential artist in the history of rock. Never mind that his last great single, *Burning Love*, was made three years ago, or that his last consistently good album, "Elvis Country," is even older—he remains the King. It is a well documented fact, for example, that the driving impulse behind the successes of the most important rock stars of the Sixties—Dylan and the Beatles—was a desire to be Bigger Than Elvis.

I bring all this up because I suspect that if you mention Elvis to the average kid—one whose rock-and-roll memory extends, if you're lucky, as far back as, oh, 1967 and "Sgt. Pepper"—you're going to get a polite snicker and a comment along the lines of "That cornball!" Frankly, given the percentage of junk Elvis has recorded over the years—soundtrack filler, San Remo ballads, a pathetically lyric-ed *Plaisir d'Amour*, even *The Battle Hymn of the Republic*—you could hardly expect that average kid to think otherwise. For myself, I still have fantasies about Elvis fronting a tough young band, singing *Mystery Train* the way it *should* be sung, but I know it's never going to happen. Elvis is already such an institution that he doesn't have to do that or *anything* any more, and it doesn't matter whether that's because of Colonel Parker's business acumen or because of the already established vastness of Elvis' talent.

At any rate, at this very moment RCA's American branch is sitting on what is currently a gigantic seller for their British division, afraid or unwilling to release what is merely the best Elvis album in twenty years. It's called "The Sun Collection" (after Sun Records, the Memphis independent label that owned Presley's contract for sixteen months before his name became a household word), and it contains, simply, the bulk of the material Elvis recorded for that label, the records on which, for all intents and purposes, he *invented* rock-and-roll out of his naïve adolescent fascination with rural blues, c-&-w, gospel, and traditional show-biz pop. Complete with an incredible cover, detailed information on the recording sessions, and truly comprehensive liner notes by Roy Carr of London's *New Musical Express*, it is, to date, the clearest picture extant of the development of one of American music's most influential figures. It also saves you the trouble of hunting down

the handful of American releases these tracks have heretofore been scattered over (Elvis has something like eight million LP's in the catalog, you see, and most stores stock only the million or so most recent ones). Your friendly neighborhood importer should be able to get "The Sun Collection" for you, but that's not enough; that average kid I mentioned should own one, if only to let him know Robert Plant didn't invent rock singing.



THE MAN WHO INVENTED ROCK-AND-ROLL

SEVERAL times in these pages I've commented on the problems confronting would-be interviewers of performing artists. It goes without saying that if you don't like an artist's work, communication is difficult, let alone cranking up enough enthusiasm even to attempt it. And if you're a fan, you're invariably disappointed by the disparity between the "real" person and the image of him or her you've nurtured over the years. Those are the obvious problems. But for me, at least, there are other reasons to dread interviews. One is

that most rock musicians really have nothing interesting to say. (I can't imagine anything duller, for example, than trying to talk to the bass player for Uriah Heep.) Another (and you'll have to take this on faith if you aren't involved in this business professionally) is that publicists—the people who call you up and try to coerce you into participating in these rapes of the sensibilities—are among the most terrifyingly pertinacious people in the world. Doubtless they are perfectly harmless human beings at home with their loved ones, but believe me, in their hands Mr. Bell's seemingly benign little invention is a weapon only slightly less ruthless than a Sherman tank.

Anyway, even though I just don't *like* interviews, I let myself be cajoled recently into doing not one but *two*, and, to my surprise, both were highly enjoyable. The first was with Jon Bauman (better known by his stage name Bowzer) of Sha-Na-Na, who caught me off guard by appearing out of drag and looking for all the world like a graduate philosophy student. Over a corned-beef sandwich, he reminisced about his childhood in Brooklyn, mostly spent listening to early rock on such legendary AM stations as WMGM (home of Peter Tripp, "The Curly Headed Kid in the Third Row"), and diligently compiling lists of the top forty while his parents assumed he was practicing classical piano. And he admitted that the chain-wielding hoodlum he plays on stage is, in fact, the kind of tough kid *he* never was but rather the kind who once made life a bit difficult for him. But my major journalistic coup was finding out what the band uses to plaster their hair into those Fifties duck-tails. They *don't* use that Greasy Kid Stuff. What they use is a lubricating gel well-known to proctologists and anyone who has ever had any problems with irritation in that area wherein proctologists work. For the life of me, I can't see why the band has so far balked at endorsing it.

My second sortie was with Tony Poole of Starry Eyed & Laughing, the English pub band whose first album I reviewed as an import a few months back. With no advance warning, their new album had just appeared here on American Columbia, and the band itself had also materialized for a few club gigs. Both their live show (which I caught several times) and their new album impressed me tremendously (Eagles fans should get the record and discover how this kind of music is *supposed* to sound), but I was impressed with the group as people as well.

Although we talked music a lot (Tony was particularly delighted at the chance to finally meet and in some cases play with the American musicians who had so influenced the band), what came through for me most strongly was a sense of the many perils that face a struggling rock act. Hassling with promoters who cut your set short, making barely enough money to cover your motel bills, dealing with audiences who are unfamiliar with your material and think of you (if they think of you at all) as merely "the opening act," working with a record label at best minimally supportive of your efforts—all of these things have to take a toll. But Starry Eyed & Laughing, aptly named, seem to be taking it all in their stride. Being young and dedicated to your music helps, I guess, but it is nice to know that at least one group still questions the truth of Ian Hunter's oft-quoted dictum to the effect that "rock-and-roll's a loser's game."

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THE BASIC REPERTOIRE

By MARTIN BOOKSPAN



SCHUBERT'S STRING QUINTET IN C MAJOR

A FEW months ago in this space I selected Mozart's Clarinet Quintet as the ideal work with which to begin a collection of chamber music. I hope many of you have grown to know and love that marvelous work in the intervening time. Now I want to direct my attention—and yours—to another item from the chamber-music repertoire, the String Quintet in C Major by Franz Schubert. Quite simply, if all music but one piece were denied me, I would unhesitatingly choose the Schubert Quintet as the one without which life would really be considerably less bearable.

Schubert composed his C Major Quintet during 1828, the final year of his incredibly short, thirty-one-year life span. All his

nale of Beethoven's Fifth, or Schubert's own "Great" C Major Symphony. The mood and message of the C Major Quintet, however, are something quite different. A feeling of intensity and resigned struggle is conveyed at the very beginning, and the development section of the first movement establishes a sense of anguish. It is the slow movement, an Adagio in E Major, that is the crown of the work. This is music of transcendent poignancy and passion. The middle section, by contrast, is a stormy, agitated outburst, of which a fleeting reminiscence returns near the end. The movement subsides in the inspired beauty of the opening E Major. The Scherzo is frenzied, propulsive, seething with energy. In the contrasting, rather somber Trio section some commentators have divined the shadow of impending death. The last movement is, for the most part, a release of tension, but near the end the music is abruptly driven into the despair of F Minor and the shadows take over once again.

"...very early in the quintet we realize how absolutely right the combination of instruments is."

preceding chamber music seems to be a preparation for this sublime masterpiece, the final summation of the composer's emotional range and formal perfection. The year before, he had written two superb piano trios—in B-Flat, Opus 99, and in E-Flat, Opus 100. In the two of them he thoroughly explored the color possibilities of the piano-violin-cello combination. Compelled by some inner impulse to return to music for strings alone, he passed over the string quartet format—he had, after all, composed many quartets—in favor of the quintet.

For his model Schubert turned to the quintets of an earlier composer, the Italian Luigi Boccherini, and he scored his music for two violins, a single viola, and two cellos. No doubt it was the brighter, more vibrant sound of the cello against the sound of the viola that attracted Schubert. Indeed, very early in the quintet we are made to realize how absolutely right the combination of instruments is: the second theme is first stated by the two cellos in a soaring melody of indescribable beauty; immediately we are enveloped by the rich, full, almost orchestral sound.

The tonality of C Major generally creates an atmosphere of triumphant life assertion—witness Mozart's *Jupiter* Symphony, the Fi-

Of the eight currently available stereo recordings of the C Major Quintet, the two most recent are in many ways the pick of the crop: the Juilliard String Quartet with Bernard Greenhouse playing the second cello (Columbia M 32808) and the Guarneri String Quartet with Leonard Rose as the added member of the ensemble (RCA ARL-1154). Both performances are totally committed and penetrating. The Guarneri/Rose combination underlines the stress and tension in the score while the Juilliard/Greenhouse ensemble emphasizes the beauty and color of the music—its spirituality, if you will. And the different characteristics of the recorded sound match the individual performances: RCA's for Guarneri/Rose is in close focus and gutsy, while Columbia's for Juilliard/Greenhouse is warmer and airier.

A distinguished mono recording from the not-too-distant past is also still available: the performance recorded at one of the European Casals Festivals with Isaac Stern and Alexander Schneider, violins; Milton Katims, viola; and Pablo Casals and Paul Tortelier, cellos (included in Columbia M5 30069, five discs). This is an extremely broad and easygoing performance—too much so, for my taste, for the passion and intensity of the music. But one does come away from hearing it with a sense of musical fulfillment despite moments of less than ideal ensemble unity.



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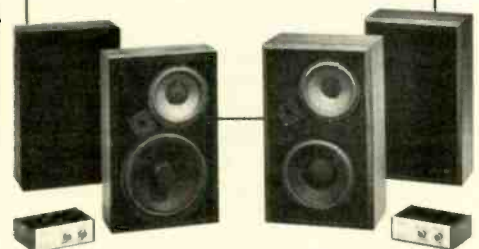
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CAN YOU REALLY HEAR THOSE HI-FI SPECS?

By Mitchell Cotter

"The human ear functions as a refined acoustic-frequency analyzer that has some unusually fast-acting sensing abilities for spectral character."

Component specifications, and the terms in which they are expressed, present a particularly knotty problem for the neophyte audiophile. The stumbling block isn't just the vocabulary, but the unclear relationship that exists between technical specifications and audible performance. For example, it is evident that 100 watts of power is "better" than 10 watts, but if some specification number is twice (or half) another number, will the performance be twice (or half) as good? And beyond that, just how good is good enough?

These questions seem simple, and they are certainly legitimate, but for a variety of reasons they are very difficult to answer. In a nutshell, the problem is this: how to correlate objectively measurable sonic and electrical phenomena with subjectively perceived sound. Psychoacoustics, which is a branch of the science of auditory perception, has discovered many little-appreciated aspects of ear/brain performance that have an enormous influence on what we hear and under what circumstances. Before setting particular design goals for high-fidelity components, it therefore makes sense to establish, as best one can, the significance of these psychoacoustic phenomena in respect to the science and art of sound reproduction.

We asked Mitchell Cotter, an engineer with broad concerns in the areas of psychoacoustics, recording techniques, and component design and evaluation, to examine some aspects of these questions for us. Mr. Cotter's emphasis throughout is on the sonic significance of the various specifications rather than the tempting opportunities they provide for one-upmanship ploys among advanced audiophiles.

—Larry Klein, Technical Editor

IT should be understood at the outset that the ultimate function of an audio component is to satisfy the ear of the listener. And it is the ear, with all its limitations and its peculiarities, that should determine how a component is designed. For these reasons it is worth taking a look at what we know about the sense of hearing as it relates specifically to musical perception.

The two major descriptive qualities of hearing sensation are (1) the sense of spectrum and (2) the sense of loudness. And both of these, further, are perceived most meaningfully as they change in time. Without exaggeration, it can be said that all specifications and hearing phenomena are derived from variants and combinations of these few basic qualities.

1 SPECTRUM

Spectrum is concerned with the concepts both of pitch and of tonal color or sound character. Two instruments may

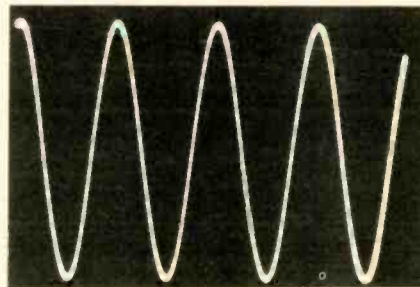


Fig. 1. A sine wave, which represents a single pure mode of vibration devoid of harmonics, is not a musically interesting sound.

emit sounds of the same pitch, but they will be of a clearly different character. Pitch varies with frequency, but not in a direct way. Frequency describes the number of complete vibrations per second of a pure (uncolored) tone. The unit of measure for frequency now in use is the hertz (after Heinrich Hertz, a nineteenth-century German physicist) and is abbreviated Hz or kHz for thousand (kilo) hertz. A pure tone will appear as a sine wave when graphed as, say, air-pressure variation with time. Such a waveform, photographed in its audio-signal embodiment on an oscilloscope screen, is shown in Figure 1. Musically, this pure tone is not very interesting. Tonal color results from the complication of the waveform as in Figure 2, which represents the sound of a note on the clarinet. Here the pure sine-wave fundamental tone has been made more interesting musically by the addition of the specific harmonic-frequency structure characteristic of the clarinet. In other words, the individual sound of an instrument is the result of its unique frequency spectrum—the combination of the fundamental tone with an assortment of harmonics.

Pitch is the subjective response to the basic frequency of a wave. The lower the frequency, the lower the pitch; however, keep in mind that this relationship is not direct. The subjective sense of pitch is "calibrated" in mels and has been measured using many test subjects. Figure 3 shows the relationship between subjective mels and objective frequency. The foldout chart accompanying this discussion relates frequency to the musical scale and demonstrates that the higher-frequency end of the scale (5,000 Hz and up) does not provide significant pitch effects. One reason is that this range is

20-20,000 Hz
+2 dB
90 dB S/N
1% THD
75 watts rms
0.1% IM
50 sones
78 phons
102 SPL
6 dB/octave

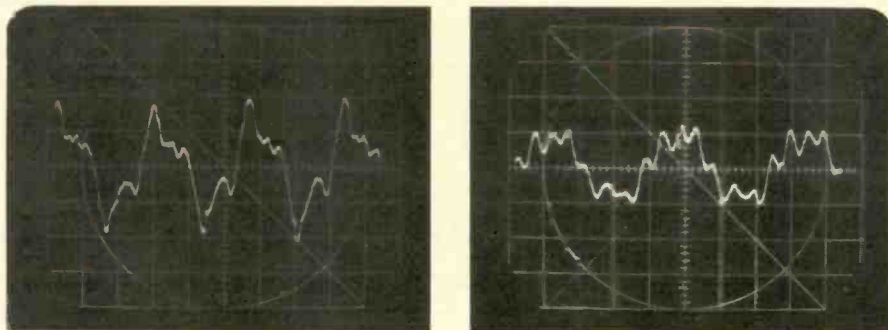


Fig. 2. The waveforms of two different notes played on a clarinet. Although the frequencies of the notes and the overall shapes of their waveforms are different, the harmonic frequency structures are such as to make them both immediately recognizable to the ear as a clarinet.



...can you hear it...?

too compressed; frequencies from 5,000 to 20,000 Hz represent only the last part of the mel range, while the audible frequencies below 5,000 Hz span most of it. In addition, it appears that the upper frequencies, if assigned too great a role in composition, are much too irritating to the ear to have musical value. The data of Figure 3 were determined at only one rather low level of intensity, and it can be seen that increasing the sound level causes the pitch to shift. Figure 4 shows that as the level is increased—as it would be in the performance of music—substantial pitch changes occur.

The sound-intensity level covered in Figure 4 pretty well spans the range of the softest *pianissimo* to the loudest *fortissimo*. This indicates that when music is performed at normal levels, these subjective pitch changes are occurring constantly. What does this mean when it comes to the reproduction of this performance? It is quite clear that if the sound level of the reproduction is substantially different from that of the original, some alteration must occur, and that alteration will have musical significance.

For complex sounds with a rich structure of harmonics, the ear's sense of pitch does some surprising things. For example, the pitch perceived may arise from the spacing in frequency of

the harmonics rather than from the strength of the fundamental tone. As a matter of fact, one may "hear" the fundamental even when it is simply not there: when a set of tones differing by some constant is heard simultaneously—say, 500, 600, 700, 800, 900, and 1,000 Hz—100 Hz, the constant between them all, is heard as the pitch of the combination. If the odd frequencies (500, 700, etc.) are dropped from this series, then the pitch appears to be the constant 200 Hz. Replace them, and the phantom 100 Hz returns. This so-called *synthetic pitch* effect occurs because, to an extent, it is the sound "envelope" that the ear responds to (see Figure 5) rather than just discrete frequencies. This has important consequences in the reproduction of music. Because of it, certain musical sounds that in actuality are relatively deficient in fundamental bass frequencies nevertheless appear to include them.

Illustrations such as Fig. 5 are "static," long-time averages and cannot express the changing quality of sound. However, it is just these changes and the way they are arranged that are the essence of music. The human ear functions as a refined acoustic-frequency analyzer that has some unusually fast-acting sensing abilities for spectral character. We recognize musical instruments not only by the characteristic harmonic structure in their sounds, but also by the distribution or variation of that structure in time. To the ear, the long-term average of the sound spectrum is therefore not as significant as the short term—which, oddly enough,

is why the *smoothness* of the frequency response of an audio system is of such importance. The presence of sharp peaks (or valleys) in the frequency response causes resonances at the frequency of the peak; the sharper and higher the peak, the more pronounced the effect. Note that these "steps" in response level, if they cover a small part of an octave, are *not* heard as frequency-balance aberrations. Rather, if steep enough, they tend to cause "ringing" at the frequency related to the step. A frequency-response curve taken using only sine waves often doesn't reveal a ringing problem, which is why

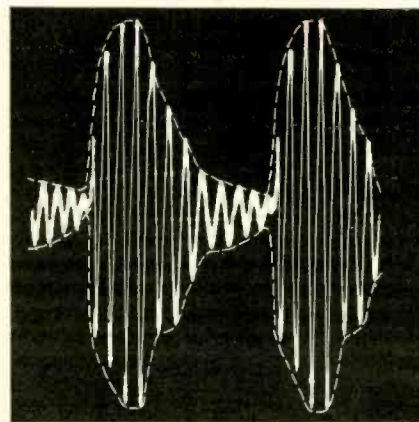
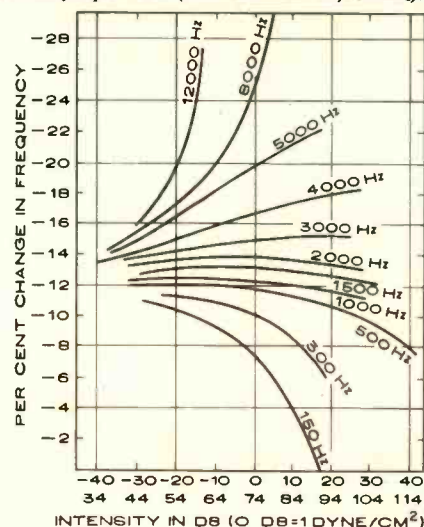
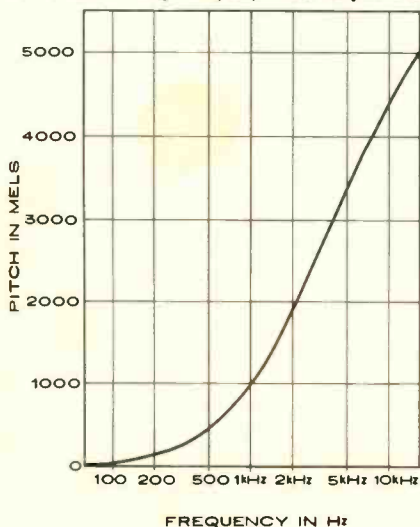


Fig. 5. The waveform shown—a group of closely related harmonics of similar strengths—gives rise to the lower-frequency dashed-line "envelope." The ear responds to this frequency that does not actually exist.

Fig. 3 (left): perceived pitch vs. frequency. Most of the span of pitch change occurs below the top note of the piano (4,000 Hz). These data were taken at a low level—40 dB above threshold. Fig. 4 (right): when the level changes, the subjective change in pitch of pure tones shows large shifts for the important melodic frequencies (about 150 to 10,000 Hz).

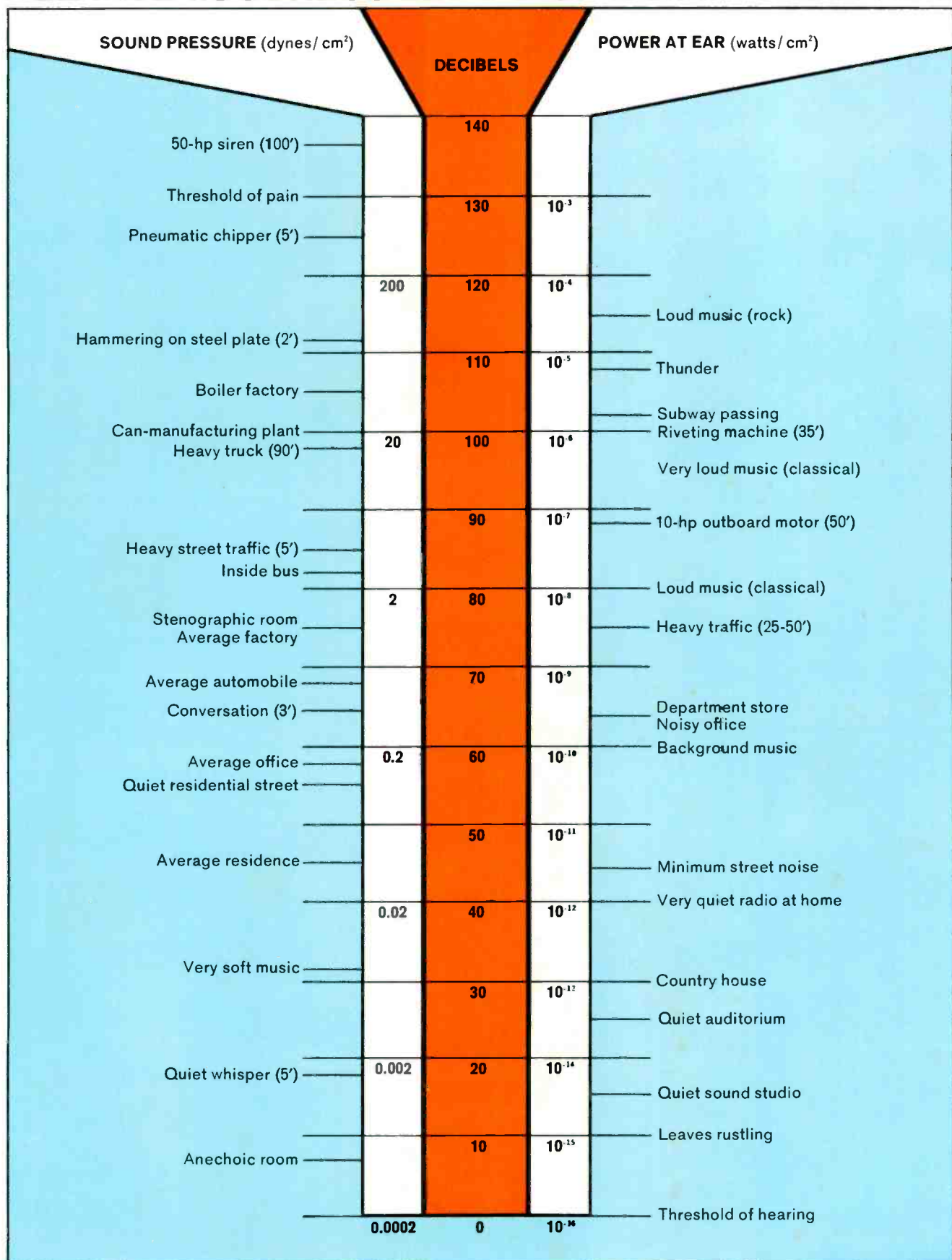


tone-burst tests are helpful in evaluating sound equipment, particularly speakers. The presence of significant ringing or resonance shows itself as an alteration of the tone burst at the point of turn-on or turn-off (see Figure 6, a and b, on page 59).

The presence of such resonances does things to the time relationships among the various components that make up the spectrum of sounds. These selective and unwanted delays change the character of instrumental sounds, particularly during the attack portions of the notes (see Figure 7). Loudspeakers—and to a lesser extent microphones—are the principal devices that cause such effects. One reason the problem occurs in speakers is that the energy pushing at the voice coil that drives the cone takes a finite time to propagate itself over the cone surface that radiates the sound.

Since nothing in nature is infinitely damped, stiff, or weightless, some res-

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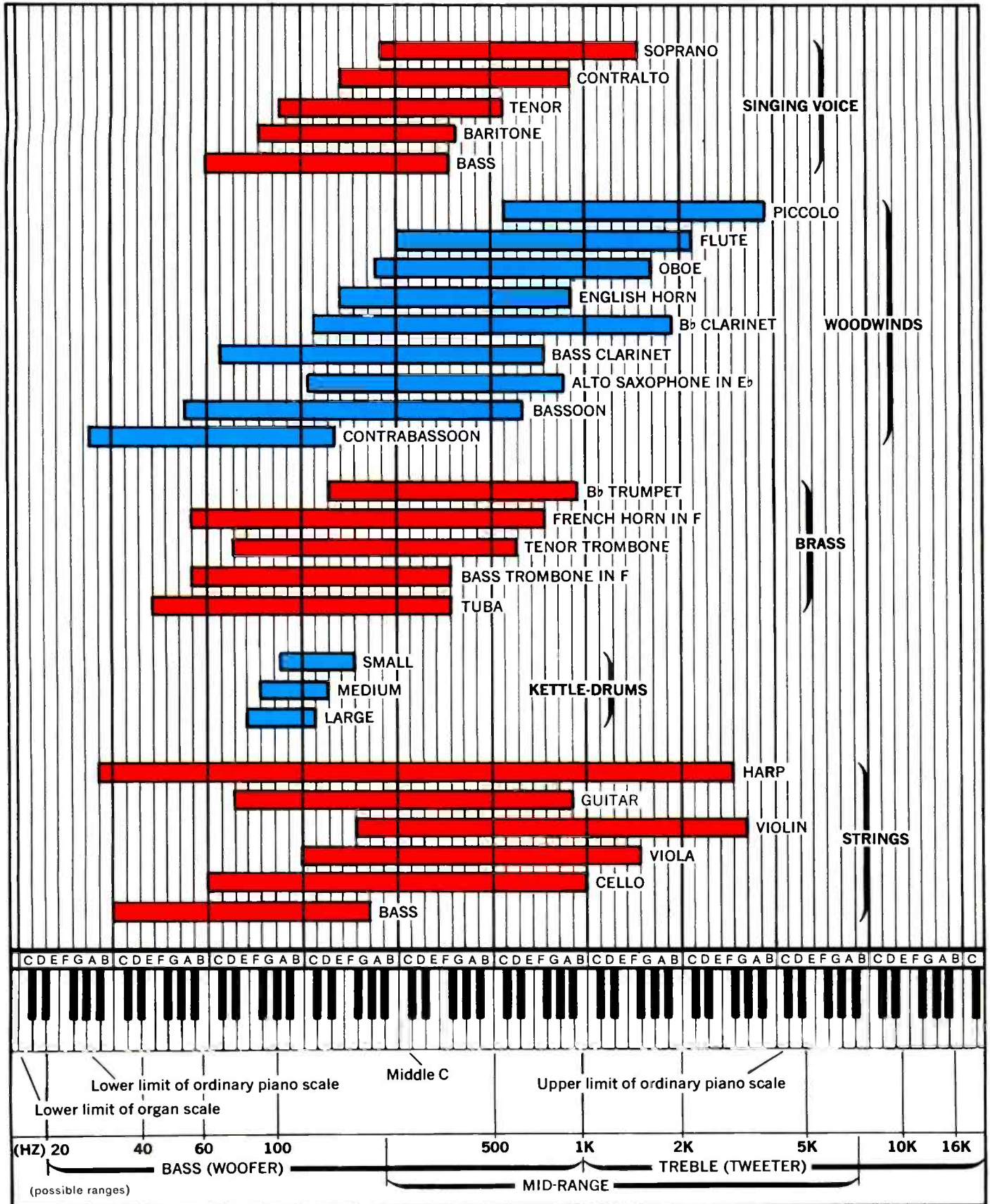


KR-9400 AM/FM Stereo Receiver

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THE FREQUENCIES OF MUSIC

(Ranges of fundamental components of tones for the principal instruments and voices)



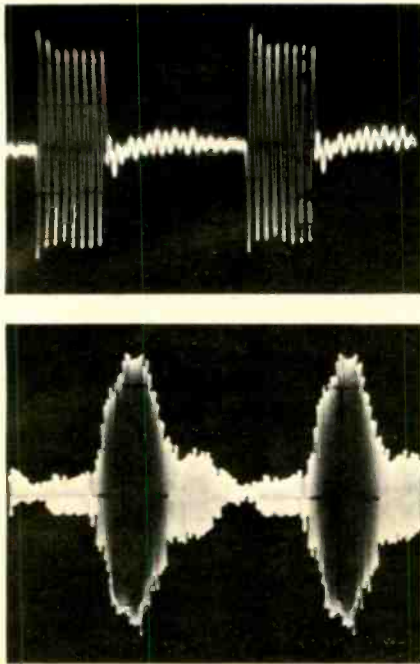


Fig. 6. Ringing is relatively absent (top) and present in rather large amounts (bottom) in these two oscilloscope photographs of tone bursts. Such ringing is directly associated with resonances in the device under test—in this case a loudspeaker. Note that, between the bursts, the speaker is unable to completely stop producing an output and, in the serious case, reluctant to start.

onance inevitably occurs in the cone itself. The kind of material and the degree of damping determine the quality of the performance, but insofar as the design can be executed so that the electrical audio signal causes the entire radiating surface to move in step, problems are avoided at the outset. Today there are many electrostatic and recently developed dynamic speaker designs that distribute the drive force over the entire radiating diaphragm. The resulting lack of high-stress flexure of the radiating surface in these designs greatly reduces the tendency to resonate, keeps all parts of the "cone" in phase, and usually results in sonic clarity or transparency.

Once the overall frequency balance of the sound is achieved, the transient-response factors assume great significance. This *time-domain* behavior of loudspeakers is certainly an area that does not receive a great deal of attention as far as specifications go, and yet it would seem to be one of the most important in respect to the natural reproduction of music. Loudspeakers whose frequency responses seem to be generally the same sound different for another reason also, for the sound radiated into the listening room is *distributed* differently by different designs and the reflections from the wall surfaces of any particular listening room significantly affect the sound that arrives at

the listener's ears. In general, the spectral character (frequency balance and range) of the sound heard in the average room is always an integration of the sound radiated directly toward the listener and the sound reflections coming to him from the room surfaces.

Frequency range (more commonly termed frequency "response") is one of the most commonly referred to hi-fi specifications. Is a response from 10 to 35,000 Hz (35 kHz) better than one of 15 to 25 kHz? In audio amplifiers, where it is relatively easy (and common) to achieve almost any frequency response desired, the quoted range differences are often trivial. In tape recorders, and especially in speakers and phono pickups, the deviations are far greater and have much more sonic significance. If amplifiers differ at all in spectrum it is usually in their magnetic-phono equalization section. The equalization applied should conform to the RIAA standard with an accuracy within 1 dB to be negligible in terms of its effect on sound quality. Unfortunately, there turns out to be a very complex interaction between phono pickups and the magnetic phono-input circuits of some preamps, and this factor has been considered in equipment test reports in *STEREO REVIEW* for several years. How serious are such deviations in response (they usually appear graphically as smooth downward slopes at the

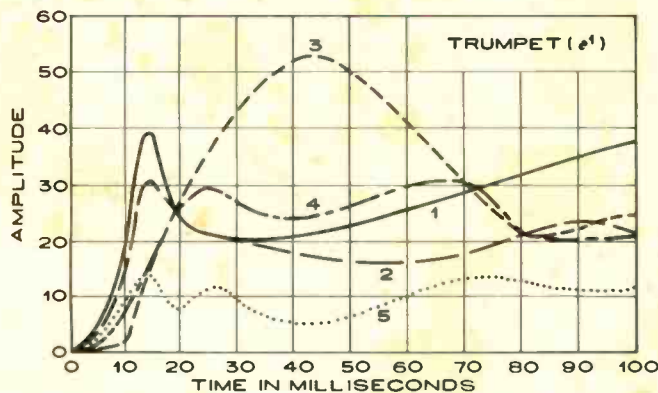
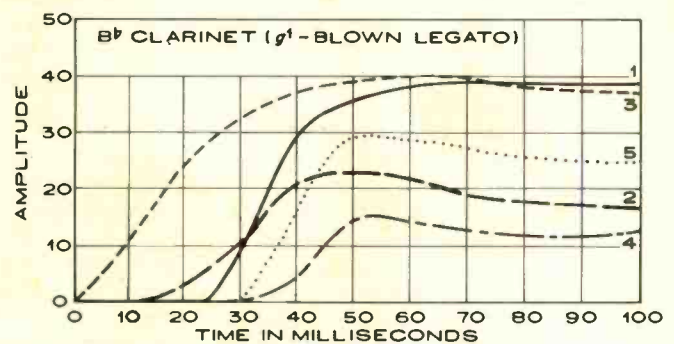
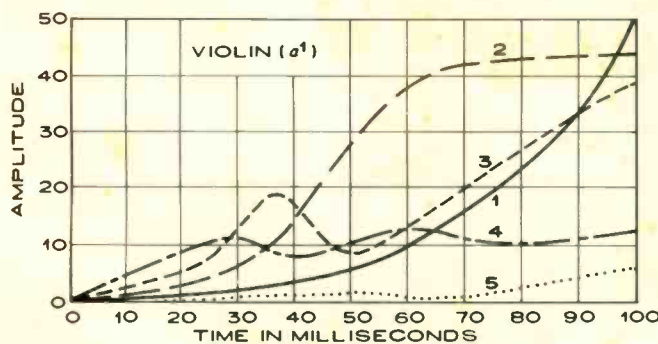


Fig. 7. The "bite" in the attack of a musical instrument is dependent on the rate at which the fundamental and various harmonics of the note being played grow in strength. In the three examples (trumpet, violin, and clarinet), the fundamentals (labeled 1) and the harmonics (2, 3, 4, etc.) can actually be seen to develop at different rates and amplitudes. The sharp onset of the trumpet note is indicated by the sudden, rapid rise of its entire harmonic structure. These patterns change significantly not only from instrument to instrument, but even for the same instrument, depending on the note being played, the loudness, and the way it is played. Musicians achieve expression in playing their instruments by controlling these patterns.





...can you hear it...?

highest and lowest frequencies rather than sudden dips or peaks)? The answer involves the second of the two salient qualities of hearing mentioned above: the sense of *loudness*.

2

LOUDNESS

Psychoacousticians discovered many years ago that the subjective experience of loudness is very definitely a different quantity from objective physical measurements of sound intensity. Furthermore, these differences are affected to a much greater degree by signal frequency and intensity than are the pitch-vs.-frequency effects just described above.

Historically, musical instruments and performances developed out of live listening evaluations. Or, to put it another way, the specific sounds of today's music were chosen by the ears of our forebears. Modern technical analysis can now explain why these sounds "evolved" the way they did. The data in Figure 8 show the loudness-vs.-frequency properties of hearing. One notices the severe squeezing together of the equal-loudness contours in the bottom three bass octaves. Note particularly that the entire span of loudness becomes a very small range of physical sound pressure, and that the deeper bass requires significantly more energy to achieve a given level of perceived loudness. Music profoundly reflects these attributes of hearing in three important ways. (1) Musical bass, if it is to be heard as equivalently loud, requires very much more physical energy than the mid-range—which is why one finds much more energy-output capability in the bass instruments. (2) In the deeper bass, the *audible* sound pressure covers the small range of about 40 dB (this is about 40 dB *less* than that of the mid range—see Figure 8), and it is common for the musical dynamics (loudness variations) in the bass end to use something even less than that. In recordings, even of the "purist" kind, this tends to make the bass either inaudible or oppressive unless the original sound level is achieved in the reproduction. The deeper the bass and the wider its dynamic range, the more difficult it is both to record and to properly reproduce it. (3) Because *audible* deep bass embodies so much energy, the listener invariably experiences effects on his body's exterior as well as in the cochlea of the ear.

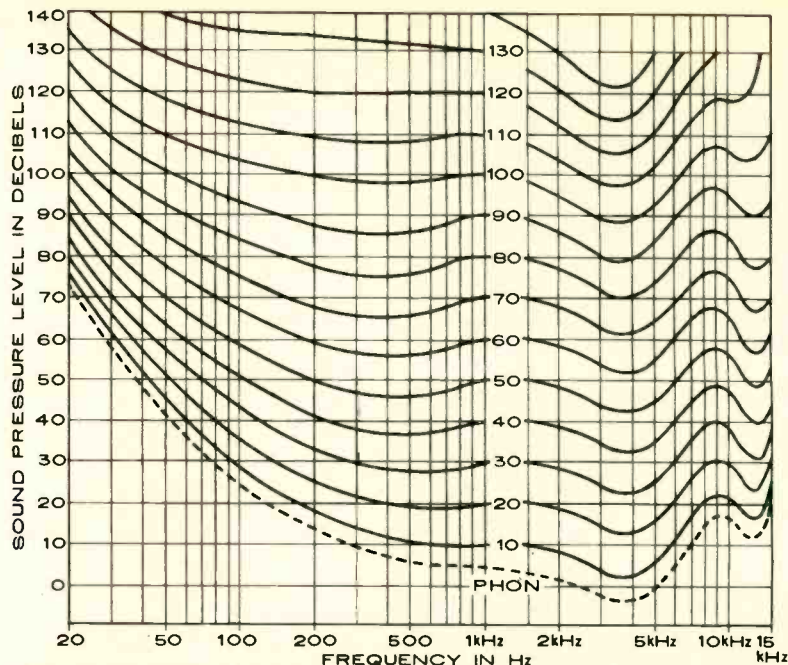


Fig. 8. Objective sound intensity is compared with subjective phons in this series of equal-loudness curves. The dashed line at bottom represents the threshold of audibility. Note that at low levels the ear is quite insensitive to bass frequencies.

It should be apparent that low-frequency sounds are heard very differently from middle and high-frequency sounds. We have seen that a particular sound originally heard at a particular level of loudness will change its pitch and relative loudness greatly if reproduced at a different sonic level. One may well ask why this should be the case, and wonder whether nature has not short-changed us in the hearing department. Given all the distortions of frequency and level they introduce, one might be tempted to judge the performance of our ears as below the quality level of a modest hi-fi system. There is, of course, much more to the story than that, and there are a variety of adaptive evolutionary reasons why the various properties of hearing are actually rather more appropriate to the history of the species than they might appear. The important thing to understand in this regard is that we hear and respond not so much to continuous or steady properties of sound as we do to the changes and contrasts. (In this sense of hearing is not unlike the senses of taste and smell.)

Indoors, where most musical sounds are heard, sound intensity does not vary greatly with distance because of the diffusion of sound by reverberation. The reciprocal nature of the intensity-distance relationship (when you double the distance from the sound source you quarter the intensity) ceases to operate at from 2 to 3 feet in a small room and from 8 to 10 in a very large one. In general, we are aware that

particular musical sounds have specific intensity levels and are therefore heard at a particular degree of loudness.

This brings us to one of the most significant factors relating to hearing and audio-equipment specifications. The *dynamic range* and the ways in which it is employed are of major importance in the development and expression of musical values. It is clear that the *range* of loudness of a musical performance—not the maximum, but the ratio of maximum to minimum—correlates quite strongly with the aesthetic judgment of quality. There is little doubt that the more accomplished performers shade and vary their loudness palette to a greater degree than the less artistic. It is also important to note that performers adapt their efforts to the environment in which they are playing so as to produce the subjective effect desired. Whatever the location, there is an "artistic" interaction with the room that sets the scale of effort so that fitting levels of sound are created to satisfy the ears of the performer(s)—and the audience as well.

But what happens to these musical judgments when a recording is made or the sound is broadcast? Tape recorders, and in fact all the elements commonly used today in the recording and broadcast chains, have significant limitations in the dynamic range they can handle. Noise enters at the lowest signal levels and distortion occurs at the loudest—unless the range from loudest to softest is compressed. In broadcasting especially, the tendency is to apply

compression for the "background music" type of listening; otherwise the softest passages would be masked by the environment's noise level—which, in an automobile at least, can be severe indeed. (It should be noted that homes are often quieter than concert halls.)

The best of today's recordings avoid excessive compression, but some amount is present in all but a few exceptional discs. How much compression is "excessive" has to be determined by the demands and limitations of our ears, the listening environment, and the equipment capability. In any case, it is obviously necessary to look first at the loudness range of live music before we can judge what is required in our audio systems.

The perceived dynamics of music are a *subjective* process in the observer and should therefore be reckoned in units that reflect the subjective sense of loudness. This unit is the *sones*, and it is related to the *objective* measurement of sound intensity as shown in the graph of Figure 8. The transient loudness peaks in music reach about 200 to 300 sones, which is about the maximum comfortable level. The minimum found in music is about 0.5 sone. The lowest levels in music are usually determined by the ambient noise level during the performance: obviously there's no point in playing notes that cannot be heard above the program rattling of the

audience. The spread in acoustic sound pressure covers a range of 80 to 85 dB, which provides a subjective range of only about 500 to 1. A dynamic range of 80 dB is actually unusual, and though some individual performances do occasionally reach it, 50 to 60 dB is common in a single work. In a recently analyzed performance of the Beethoven Violin Concerto, Isaac Stern covered a 50-dB range in his dynamics. A solo piano recital studied ranged from 108 dB sound pressure down to 43 dB, with some musically important pianissimos fading away below. In general, music ranges from a few to about a hundred sones for the most common span of loudness.

These values define for us the maximum speaker acoustic-power output required for a given room—and therefore the rest of the equipment performance factors relating to dynamic range as well. If a hi-fi system can reproduce the highest required sound levels of a live symphonic performance or the amplified output of a "soft" rock group, then the *maximum* levels of the dynamic range are covered. (There is *no* way the original sound levels of a "heavy-metal" rock group can be duplicated in the home.) However, we still have to consider the limitations imposed by the noise, hum, and distortion contributed by the sound system itself. Will these be audible when the amplifi-

er volume control is set for realistic reproduction levels? If they are, then the terms "noise," "hum," and "distortion" are meaningful; otherwise they are merely numbers, not sounds.

It is important to realize that an amplifier's volume control does not affect the dynamic *range* of the signal, but only slides the relative signal-level range up and down the scale of loudness. If the program signal has the full dynamic range, then, when the volume control is turned down, the lowest levels of the noise and perhaps even some distortion may drop below audibility along with some of the music. It can easily be seen that the interrelated factors of dynamic range and achievable loudness to a great degree determine the audible significance of all the other specifications. Given the vagaries of our ears and the vast technical problems inherent in recording and reproduction, it is a wonder that we have come as far as we have in the acoustic simulation of complex musical realities using plastic, metal, glass, and vibrating paper. But, come to think of it, musical instruments use odd materials too—elephant ivory, catgut, cowhide, and horsehair besides. □

Mitchell Cotter trained as a classical pianist, studied engineering, and headed the Consumer's Union audio division for seven years.

A Short Glossary of Sound Measurement

● **Acoustic-power Output:** The total amount of energy radiated per unit of time by an acoustic source such as a loudspeaker. It refers to *all* the power emitted in *all* directions and thus differs from measurements taken at only one point (or perhaps several) in the sound field produced by such a source.

● **Compression:** Restriction of the variations in loudness of recorded or reproduced sound accomplished by reducing the peaks of loudness to levels nearer the average loudness. The softer passages may be raised in level. Compression may be applied automatically or manually.

● **Decibel (dB):** A unit of measure developed because the greater than million-to-one range of human sensitivity to audible intensities led to calculations too cumbersome for efficient handling. Mathematically, it is twenty times the logarithm of the ratio between two quantities, 20 dB representing the ratio between 10 and 1, 40 dB the ratio between 100 and 1, and 6 dB representing the ratio between 2 and 1. (The reference level is often not explicitly stated—as, for example, in sound-pressure measurements, where the reference is 0.00002 Newton per square meter.)

● **Loudness:** This is the exact term for the *subjective* impression of sound intensity, and it differs from the purely physical *objective* measure of sound pressure. Its unit of measurement is the *sones*, 1 sone corresponding to the subjective loudness of a 1,000-Hz tone at a sound pressure of 40 dB above the standard reference level (see *Decibel* above). A perceived loudness of 2 sones is exactly double that of 1 sone, 40 sones is twice 20 sones, etc.

● **Mel:** The subjective unit of pitch. The perceived pitch of a tone of 1,000 Hz at a sound pressure of 40 dB above the threshold of hearing (0 dB) is 1,000 mels. Like the subjective measure of loudness above, the mel is not linearly related to frequency, but a perceived doubling of pitch corresponds to a doubling of the number of mels.

● **Pitch:** See *Mel* above.

● **Resonance:** The emphasis of a certain pitch or frequency of sound originating in the physical or electrical tendency of a body or a circuit to store energy at that frequency. Sounds resulting from resonances are usually slow to build up and slow to decay. In musical instruments

this is controlled and useful, but in audio it is undesirable because it introduces frequency-response irregularities.

● **RIAA Standard (Phono):** The way in which the low and high frequencies are reduced and increased, respectively, in the making of phonograph records in order to improve the dynamic range for music and to obtain adequate playing time. Low frequencies take up more groove space, and high frequencies are accompanied by noise. The frequency balance is restored in playback through circuits that have a standard response-equalizing characteristic—the one selected by the RIAA (Recording Industry Association of America) to complement the recording equalization.

● **Sound Pressure:** The average variation in the atmospheric pressure per unit area caused by sound waves passing through the atmosphere, measured in decibels relative to a standard reference level (see *Decibel* above). About one five-thousandth of 1 atmosphere of pressure (15 lbs./sq. in.) corresponds to the loudest sound in music, and about one thirty-billionth of 1 atmosphere corresponds to the threshold of hearing (0 dB) at a frequency of 1,000 Hz.



LEONTYNE PRICE

THE Metropolitan Opera is now preparing a new production of Giuseppe Verdi's *Aida* with Leontyne Price in the title role. Its first performance is scheduled for February 3, precisely one week after the fifteenth anniversary of Miss Price's debut at the Met.

Her career is presently divided into three areas: opera performances, recitals, and recordings. "I not only restrict the number of each," she says, "but I do just one thing at a time, for ultimate concentration. When I'm doing opera at the Metropolitan, for example, I stay in New York and do *no* traveling. That time is set apart for me to be available, as a professional, with my voice, my body, my mind, and my energies intact. When the public accepts you, they *expect* certain things of you, and you cannot give your best if you're on a plane or train every night."

As we chatted in Miss Price's Greenwich Village townhouse in New York City, she emphasized this point. "I learned the hard way that I do *not* function well when I'm trying to be ten, fifteen, or sixteen places at once. I used to do that. And because I stopped it, my vocal apparatus has rewarded me. It is, thank God, intact. And I want to keep it that way as long as I can."

One of the handful of today's leading operatic sopranos, Miss Price is frank in admitting that the road to the top has not always been smooth. The Mississippi-born diva grew up in an era when the idea of a black prima donna singing leading roles in the operas of Mozart, Verdi, or Puccini was simply unheard of. Fortunately, beginning in the mid-1950's, the combination of her having one of the great natural voices of the century and changing public attitudes catapulted her into the international spotlight. She sang first in the opera houses of San Francisco, Vienna, Milan, and London and then finally at the Metropolitan.

Did she grow up listening to the Met broadcasts every Saturday afternoon? "No, I'm afraid not. The first one I

ever heard was when I was in college in Ohio, around 1945 or 1946. It was *Tristan und Isolde* with Melchior and the fantastic Helen Traubel. The first opera I ever saw was Puccini's *Turandot* a few years later at the New York City Center with Frances Yeend singing *Turandot*. That same year I went to the Met for the first time and stood for a *Salome* with Ljuba Welitsch. The Met at that time was sort of like Shangri-La to me. It was something very special and almost untouchable—at least for a black."

Miss Price began thinking of a singing career only after she had been in college for some time. When younger she had played the piano for Sunday school, and in college she became a church choir soloist and was encouraged to begin serious vocal studies. The result, of course, is her well-documented international career. "I guess I'll always be chauvinistically American," she comments. "I feel that I *belong*, that I'm not just exotica. I can't complain that I haven't first been encouraged by many fine people and then *accepted* in my home place.

"I think I have a little more objectivity about this than I used to," she continues. "I'm more aware today in a positive way about the wonderful, beautiful thing about myself—and that's of being a black human being. That's not to say I don't know that I am somewhere up there as an international performer. But I like people to relate to *all* of me. So I say: Don't overlook my color."

Miss Price is clearly bothered by rumors that she twisted the Met's arm to do this season's new production of *Aida* especially for her. "I am neither the heroine *nor* the culprit in this case," she insists. "To be honest, I haven't a clue *why* they decided to do a new production of *Aida* this year. It's certainly not at *my* request. I had absolutely *nothing* to do with it.

"In fact, those words 'new production' are words I never mention as far

as my relations with the Met are concerned. I did at one time earlier in my career, but not any more. With the financial problems the Met has, the *last* thing I'd do is to be even indirectly responsible for *one* dollar going for anything that is not going to be lucrative for the cause!"

That does not mean, however, that Miss Price has any reservations about doing the new *Aida*. Quite the contrary. "I rather like to think I'm not just a pretty good *Aida* but one who really gets *into* the role," she said. "*Aida* has always been very special to me—and not just because I save the theater make-up. As a character, *Aida* represents my people, and my interpretation is always synonymous with the way I feel about how we are as blacks today. So it's always a challenge to sing this part—especially right now since it has so much to do with how I've grown as a black, as an *ex-token* black. I feel that now I'll have the freshest approach to *Aida* I've ever had. After years of exposure and experience with the role, I now see many more things in *Aida* as a human being, as a black."

How does she feel about her two *Aida* recordings—the first made in Rome in 1961 with Georg Solti conducting, the second in London in 1971 with Erich Leinsdorf? "From a personal point of view there are many things in the second one that are more elastic. I don't mean that it's necessarily better. But there's a type of maturity in it that I know some people like and others don't. The first time I recorded it I did many things innately, from an almost naïve, natural point of view.

"I maintain that what you are as a person at any particular time is bound to show vocally," she added, "because the voice is the *most* personal instrument. It's not only *in* you, it *is* you. In my case, it really *is* me. When I'm at ease, it sounds at ease. When I'm agitated, it sounds agitated."

Are there any characters in opera she has not felt at ease with? Her voice shoots up a full octave as she answers,

"...I'm proudest of our unique ability to preserve the best of the past, and of other cultures, and then to expand it in a new culture."

By Roy Hemming

"Oh-h-h-h! The list is at least a page long! I was a disastrous Tatiana in *Eugene Onegin*. I'm not the world's greatest Fiordiligi in *Così Fan Tutte*—I think I had a flair for *singing* her, but histrionically it wasn't my thing.

"Now, that's not a putdown of those roles," she stresses. "It's a kind of objectivity I didn't have before. I couldn't admit I wasn't going to be all right in something. But I don't agree with those who say *La Fanciulla del West* wasn't my thing." The reference is to the 1962 Met production of the Puccini opera, during which Miss Price's voice gave out, and she had to withdraw from the production.

"It was the *timing* that was a disaster," she says. "I was overtired. I was trying to do too much that year. *Fanciulla* represents something I will never, *never* do again—and that's to try to function under pressure. It proved to me that I am just not *capable* of functioning, vocally or any other way, under intense pressure. And it was intense. Look, I was the first black to be invited to open a Metropolitan season—just a year after my debut. Do you see me saying 'no' to *that*? It was such a marvelous challenge. You really have to be black to *feel* it. I felt something like Jeanne d'Arc on a mission.

"I had come to the Met from Broadway—and primarily by way of European opera exposure. There was my Town Hall recital debut, the NBC Opera's *Tosca*, then Europe. All of a sudden I was *the* black on the scene. I was *it*. I felt that if I failed, more than me would be failing. Maybe that was an over-noble mental attitude, but I had it. I felt I had to prove all sorts of things. So I just plunged in—full speed ahead! I had absolutely no sense of what I was getting myself into, and that was the year I was my tiredest, because I'd been everywhere trying to do everything at once. Finally, it took its toll in *Fanciulla*."

Would she be willing to try *Fanciulla* again? "I *did* do it again!" she shoots back. "I tucked myself together and did it on tour with the Met later that same year."

One role she is firm about *not* doing again is Bess in Gershwin's *Porgy and Bess*—which she sang with great success in a 1950's revival throughout both America and Europe. "I've already refused to sing Bess for this Bicentennial year," she says. "*Porgy and Bess* did great things for me, but it represents a certain time in my life, a time that is *finito*. Let it launch someone else.

"Personally, I can't attach any reality to the story of *Porgy and Bess*. I never did. And where we are now is definitely not where *Porgy and Bess* is. So I wouldn't touch it with a ten-foot

pole. *Musically*, it's here to stay. It's a kind of masterpiece. But the work itself, and especially the role of Bess, doesn't relate to me at all—period. I don't *believe* in it."

What about roles she's still dying to do? "I'm not sure there's any role I'm *dying* to do," she replies with hearty emphasis. "But I would like to give *La Traviata* a try. It's a part of what I think I'm now ready to get into—perhaps as a lark, but more because I think the voice is in a good condition to try something more florid. I'm also studying and getting very involved in some of the German literature. Eventually

"...so much remains to be done... that's why I'm pacing myself to be around a while longer."

I'd like to sing the Marschallin in *Rosenkavalier*—it's such a heavenly part. And possibly the Kaiserin in Strauss' *Die Frau ohne Schatten*. I've already learned, ages ago, the Countess in *The Marriage of Figaro*, so I probably will do that eventually."

Since Miss Price has had a distinguished recording career and a long association with RCA, I asked about her plans for future recordings. "I'm looking forward to doing Puccini's *Manon Lescaut* [a role she sang last season at both the Met and San Francisco Opera]. With all its difficulties, I love every minute of that part. I also have in mind a whole record of Samuel Barber songs. To me Barber is our musical Monet—and Monet is my favorite painter. As a matter of fact, I don't think I've given a recital in my whole career without Barber's songs. That's how much I love his music."

Which of her recordings is she proudest of? "At this particular point," she answers, "I think my Richard Strauss recording is a humdinger. That's the one with the arias from *Die Frau ohne Schatten*, *Guntram*, and *Rosenkavalier*, plus the *Four Last Songs* which I recorded as a memorial to my mother."

I asked about the album of pop songs by Rodgers, Kern, and others that she recorded in 1967 with André Previn, and which RCA has recently reissued. "I loved doing it," she says, "and

would love to do another. I think we Americans are much more ambidextrous musically for things like that than the average European is. There's a song in the Broadway show *A Chorus Line* that I think is absolutely brilliant: *What I Did for Love*. How I'd love to record *that* one!

"I just love the American musical," she continues. "When I'm not performing, I go to the theater as often as I can. I go to concerts occasionally, but I cannot go to the opera. I just can't sit comfortably in the audience knowing about all the insanity that's going on backstage."

SINCE Miss Price had spoken so highly of the American popular musical, I asked her what she thought—this being the Bicentennial year—had been America's greatest contribution, musically speaking, over the past two hundred years. "I think what I'm proudest of," she replied, "is our unique ability to preserve the best of the past and of other cultures, and then to develop this or expand it in a new culture. With black culture, for example, we have our folklore and all our contemporary palpitations, yet we've been able to forge everything into meaningful art forms: jazz, soul, spirituals.

"Musically, I think we Americans are very beautiful people. We're less clannish, very international. I think we've done a lot to break down the snob appeal that opera and concert music once had. Since the years of Maria Callas, opera has been able to create the kind of popular excitement in America that only baseball used to be able to do. And Callas, *sans doute*, is the one who did that. Still, the snobism lingers in some ways. Some people *still* hesitate to come to the opera house or the concert hall. They were shut out so long that they're still afraid to come.

"I must admit I'm also worried about the economic state of music in America today," she continues, "I think it's still considered a luxury item here instead of a necessity. In Europe, every little province has a concert hall or an opera house supported by the government. Here, it's not taken seriously enough.

"That's why I think we really need somebody lobbying to subsidize our arts. With the government spending and even wasting I needn't tell you how many trillions on *other* things, it's simply ludicrous that we don't have subsidies for something as important in everyone's life as the creative arts. This worries me—deeply.

"So many of us have come so far, and yet so much remains to be done," she declares. "That's why I'm pacing myself to be around a while longer." □

Four questions you must ask about any multiple-play turntable.

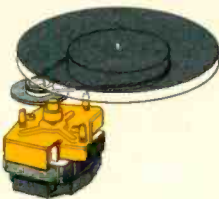
1. Does it perform as well as any single-play turntable?



There are some who believe that a single-play turntable is somehow inherently better than a multiple-play unit. All right—the Z2000B *is* a single-play turntable. Its capacity to function as a multiple-play unit offers convenience with no compromise of performance. The *auto-matic* mechanism which gently indexes the arm, lifts it at the end of play, returns it to

the arm rest and shuts off the motor—is completely disengaged during record play. A 2-position control sets the proper vertical tracking angle for single or multiple play. The Z2000B can truly be called the automated, single-play turntable with multiple-play capability.

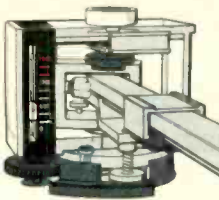
2. Does it have belt-drive and variable speed?



Garrard engineers have attained remarkable results by combining the world famous Synchro-Lab motor and an inventive belt/idler drive combination. A 5 lb., die-cast, dynamically balanced platter is rotated via a flexible belt. Not only are the tiniest fluctuations of speed smoothed out, but an extraordinary -64dB rumble is only one example of the im-

pressive specifications achieved. A variable speed control corrects out-of-pitch recordings and an illuminated stroboscope provides optical confirmation. The Z2000B combines all of these elements to achieve the main goal of Garrard engineering: superior performance at reasonable cost.

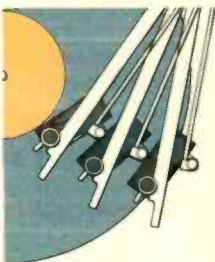
3. Does it handle records gently?



All responsible turntable manufacturers are concerned with protecting your records. With Garrard, it's an obsession. The Z2000B boasts an array of features designed solely to prolong the life of your records. In addition to the exclusive, articulated tonearm, it incorporates an exceptionally accurate magnetic anti-skating device. Cueing is viscous damped in

both directions. The ingenious built-in automatic record counter keeps track of how many LP sides the stylus has played. And unlike some of the highest priced changers that support records only at the center hole, the Z2000B supports them at the hole *and* edge, and the release mechanism operates at *both* points. Protection for your records indeed!

4. Does it eliminate tracking error?



The grooves of a record are cut by a stylus that travels in a straight line. Conventional playback tonearms move in an arc. The difference between these two paths is called "tracking error." Simply stated, tracking error launches a cycle of distortion and record wear. In good design, the error is averaged over the record so that distortion is minimal. But such

compromise was unacceptable in the Z2000B. What Garrard engineers did about it was summed up by High Fidelity Magazine which described the Zero Tracking Error Tonearm as "...the best arm yet offered as an integral part of an automatic player." The Z2000B is the *only* automatic turntable in the world without tracking error.

The Garrard Z2000B. Yes. Yes. Yes. Yes.



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ONE spring evening in 1960, while I wrestled with my taxes, there came from the radio an apposite sound: David Randolph was playing, on New York's WNYC, Avery Claffin's "modern madrigal" titled *Lament for April 15th*, a solemn setting of the instructions for Federal Tax Form 1040. The haunting opening lyric, "Who must file. . .," caught me 'twixt my Adjusted Gross and Deductions. Alone, I began to laugh. I resolved to obtain that recording post-haste. I did. And for a dozen years it was the only Composers Recordings, Inc. disc I owned.

Today I own some fifty records on that label, a tribute to my developing taste for contemporary music—and my

most *effectively* spent by low-overhead specialist labels, the majors do not often refuse when the offer of subsidy is made.

Just where does this money come from, and, more important, what is done with it? Foundation aid to avant-garde music began with the 1940 formation of the Alice M. Ditson Fund of Columbia University. In 1950 it gave \$5,000 to establish the American Recording Society, a precursor of today's mail-order record clubs. The Society was quickly embraced by music-appreciation teachers across the land who were just then Discovering America. Recordings of the music of Henry Cowell, Roger Sessions, Charles Ives, Edward MacDowell, and Walter Piston

ate its "Spectrum: New American Music" series on Nonesuch. And the fund currently allots \$15,000 annually to CRI, out of which sum the company manages to squeeze a miraculous six or seven albums—though some require additional cash for completion.

In 1960 the Ford Foundation gave the American Music Center \$210,000 to commission eighteen works. Of those recorded, twelve are still available on CRI; two have passed from Mercury's listings. In 1970 Ford renewed its support with the Recording-Publication Program. Out of a \$375,000 fund, subsidies in amounts up to \$7,500 were awarded to publishers acting in conjunction with record companies and performing artists. The program has to

THE SURVIVAL OF

How does the vanguard of the musical art cope—and how might it cope even better?

By Jack Somer



stint as a CRI vice president. But my collection includes music on other offbeat labels as well, such as Opus One, Finnadar, Chatham Square, Des-to, WATT, Shih Shih Wu Ai, and Oblivion. These are among an increasing number of musician-generated recording companies devoted largely to new music. They are filling the gap left by the "majors" in their failure to serve the avant-garde with consistency and conviction.

That failure, certainly, is due to the economics of New (non-pop) Music: the avant-garde simply doesn't sell enough to cover its share of a corporate titan's overhead. Yet, whether out of some sense of artistic guilt or impulse toward media image-making, the majors occasionally release an avant-garde bon-bon, which then customarily languishes for a brief time in the catalog before being deleted for lack of sales.

Not only does this folly break a composer's heart, it absorbs significant portions of the resources that support the avant-garde: foundation grants and gifts from private donors. For new music depends heavily on subsidy for the commissioning and performing of new works, and though the money would be

sold well; Randall Thompson's Second Symphony reportedly sold over 45,000 copies before the Society was dissolved eight years later.

Both the Koussevitzky Foundation and the Walter W. Naumburg Foundation have, since the 1940's, supported a virtual Who's Who in American composition, awarding most recording rights in the resulting productions to Columbia Records. Unhappily, most of these recordings have been deleted from Columbia's catalog, though some have appeared as licensed reissues on other labels. Since 1970 the Naumburg Award winners have been recorded by CRI, which never deletes an album regardless of the accountants' cries.

The Martha Baird Rockefeller Fund for Music, among the most active subsidizers of the avant-garde, supports new works selected by its own editorial board, assisting record companies regardless of size. Thus it gave RCA \$10,000 to realize Elliott Carter's Piano Concerto. The assistance by no means covered all costs, but it sufficiently reduced the album's break-even point that it remains one of few modern works recorded but not (yet) deleted by RCA. MBR also gave the Contemporary Chamber Players \$10,000 to initi-

date blessed some 230 works by 130 composers, on about a hundred discs, in conjunction with thirty-six publishers and seventeen record companies.

The largest grant ever given in the new-music area was the \$500,000 the Rockefeller Foundation gave to the Louisville Philharmonic Society for its extraordinary First Editions, but after one hundred commissioned works had been recorded the sum was exhausted. Even with commissions curtailed, LFE still manages to issue a handful of albums yearly while struggling, through expanded, non-avant-garde repertoire, for wider sales.

Other key subsidizers include the Fromm Music Foundation, the American Academy/National Institute of Arts and Letters, the Thorne Music Fund, the American Composers Alliance, and numerous orchestras, universities, and individuals. And while corporations and government agencies have generally steered wide of the record business, the Creative Artists Public Service program (CAPS), financed by the New York State Council on the Arts, is producing a multi-disc set of commissioned works. The first four albums of the package, a mix of jazz, academic, electronic, and avant-garde

styles, have just been released on the Folkways label.

But, despite all this aid, recording new music remains a brutal, competitive, and highly political enterprise. ASCAP and BMI report that there are no fewer than 20,000 composers currently active in this country, compared with 1,000 in 1940. And the *Schwann Record Catalog* tells us that its roster of living composers grew from 147 in 1972 to 280 in 1973. So, when one composer cries out to be recorded, who will answer? The most likely answer, though certainly not the only one, is Composers Recordings, Inc.

Founded twenty years ago by Otto Luening, Oliver Daniel, and the late Douglas Moore, CRI is the only major

ness corporation rather than a nonprofit operation. The result is that many potential subsidizers who wish to get tax benefit from their gifts cannot offer the company aid."

While this has proved to be cumbersome and has often prompted serious discussion at CRI about conversion to tax-exempt status, the company manages to skirt the trap of "vanity" operation. Scores or tapes submitted for release are screened by an anonymous editorial board and acceptable music is recorded only if subsidy accompanies it, though sometimes the company will assist the composer in finding the necessary backing.

The miracle of this complex mode of operation is the rich catalog it has pro-

mini-industry, and whether they are accomplished groups (the Contemporary Chamber Players, the Light Fantastic Players, the Speculum Musicae, Aeolian Chamber Players, Contemporary Chamber Ensemble, Dorian Wind Quintet, Composers' String Quartet) or shining individuals (mezzo-soprano Jan De Gaetani, conductor Arthur Weisberg, violinist Paul Zukofsky, soprano Phyllis Bryn-Julson, flutist Harvey Sollberger, percussionist Max Neuhaus, bassist Bertram Turetzky, trumpeter Gerard Schwarz), they are responsible for much of the new vitality in new music—live and on record.

To such musicians Teresa "Tracey" Sterne gives unqualified credit for the success of Nonesuch Records, which

THE AVANT-GARDE



company *totally* devoted to contemporary music and *totally* subsidized by a galaxy of music-oriented organizations. It began operations with \$15,000 from the American Composers' Alliance (ACA) and the American Musical Associates (AMA), clearing houses for members' scores. With aid from the Ditson Fund it began recording works from the pens of ACA and AMA composers. Its catalog now comprises some 250 albums with more than 600 works by 400 composers in every contemporary style. And more than 90 per cent of CRI composers are living and active.

Through its pioneering efforts, CRI has attracted both a loyal following and a nattering of critics. The former celebrate CRI's unique service: few works it records are duplicated elsewhere. The latter decry CRI's allegiance to ACA, which, they say, has led to conservatism and other academic aridities. Both views can be justified, but everyone agrees that no other company has dared to champion so many unknown quantities and qualities without any comforting illusion of financial gain. In fact, as Carter Harman, CRI's producer, says, "For some obscure historical reason, CRI was organized as a busi-

ness corporation rather than a nonprofit operation. The result is that many potential subsidizers who wish to get tax benefit from their gifts cannot offer the company aid."

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duced. "We recorded the larger works of Ives before anyone else," says Harman. "We've recorded more than sixty works by twenty Pulitzer Prize-winning composers, most *before* they won the prize. And we have—as a matter of history, not condescension—done works by nine black composers and twenty-one women."

Many other composers whose stars subsequently rose high enough in the musical firmament to make them interesting to the majors were recorded earlier by CRI, Carter, Milton Babbitt, Lukas Foss, David Diamond, Harry Partch, George Rochberg, Ned Rorem, and Wuorinen among them. And not the least of the satisfactions of being recorded by CRI is the knowledge that, however small the sales, the album will never be deleted.

"We're constantly in touch with the university," Harman adds, "as both a supplier and a marketplace. And we've discovered a whole new generation of performers devoted to difficult modern music, singers and instrumentalists who can realize with ease today passage work considered impossible a decade ago." Such musicians, refusing to don the symphony-orchestra straitjacket, are the mainstays of the avant-garde

she directs. "We come by our new repertoire by total immersion in the musicians' world," she says. "Composers who respect our taste and judgment bring in their new work, often before its completion. But more often the music is brought in by a *performer* with whom the composer is working."

Despite her rapport with musicians, Ms. Sterne offers no exclusives, no wholesale buying of compositions or performances. Rather, she selects works for their musical quality and sales potential, refusing "transitional" works or those that are not, in her judgment, up to the composer's own standard. The most conspicuous proof of Nonesuch's respect for the composer may be its habit of listing on its own record liners whatever recordings his work may have received on *other* record labels.

Nonesuch, now in its eleventh year, was a classical spin-off of Jac Holzman's Elektra Records. Its initial thrust went straight to the heart of the Baroque and Renaissance literature—from Josquin to the Bachs—using masters licensed from European producers. The low cost of this method of operation permitted a budget price. This, plus fine recordings and fresh packag-

ing, spelled success. It was not until 1968, however, that the fledgling company could afford to dip into the twentieth-century repertoire to any significant extent. It did so by *commissioning* a series of works "composed specifically for the LP record," beginning with Morton Subotnick's *Silver Apples of the Moon*.

Subotnick's success with the composition and the good record sales that followed encouraged further commissions, works by Charles Dodge, Jacob Druckman, Eric Salzman, Donald Erb, and William Albright, and the 1970 Pulitzer Prize-winning composition, Charles Wuorinen's *Time's Encomium*. Other astutely selected works round out the Nonesuch avant-garde list, and it is perhaps testimony to the conspicuous excellence of this contemporary catalog that the company's strong modernist reputation is based on only a tenth of its total output.

Some credit should be given, of course, to Nonesuch's marketing clout. It is one of the few companies dedicated to working with new music that also has access to a pop company's fully operational marketing staff—advertising, promotion, sales, publicity, packaging—and one that, since 1970 (when Warner Communications took over), has few peers. With such help, Nonesuch's records of contemporary music have all been self-supporting and self-amortizing, though the fact that the company has also dipped minimally into the well of foundation generosity has contributed as well.

ONE thing Nonesuch studiously avoids is that plague of the avant-garde, the "ragbag" album, an anthology, a conglomeration, an *omnium gatherum* of disparate composers, compositional styles, and instrumentations. According to Horace Grenell, the history of Desto Records displays the perils of the ragbag dilemma in capsule. "When I started out," he says, "too few modern composers had reputations

worthy of a full album. I jammed as many works by different composers onto each disc as I could, hoping the best would carry the rest. It didn't. So I began exposing new people by coupling only two. As reputations then developed, certain composers like Rorem, [Elie] Siegmeister, or [Ezra] Laderman merited whole albums. Recently, I've been widening our audience by coupling new American works with those of established Europeans. And *that* is working.

"But, I always have to ask myself, should I record only what *I* like? That could be suicide, so I'm open to all sorts of music; I even record some things I don't like. I draw the line, however, at electronic music; I just can't judge between one piece and another."

Though Desto lost money for years (friends say Grenell made it up out of his own pocket), it is now turning a profit, and Grenell has turned over distribution to another company so he can concentrate on producing. Desto's profitability was attained by building a low-overhead operation ("I'm the best shipper in town," says Grenell), and coupling it to some outside subsidy (the Ford Recording-Publication Program). But, like the others, Grenell credits performers for the vital, unwritten subsidy they contribute when they agree to accept minimal scale instead of their normally higher recording fees.

Another company that has drawn well from the Ford program and encourages minimal recording fees is Turnabout/Vox. George Mendelssohn, Vox's reigning monarch, runs his company as if it were a Calder mobile, balancing subsidy and self-support in very selective quantities. At CRI, for example, the subsidy pays for everything; Vox, on the other hand, will pay for manufacturing, packaging, and distribution if a satisfactory paid-for master is delivered. Composers and performers therefore frequently collaborate in the studio and then turn over the master for a royalty or a flat fee. Naturally, they tend to accept studio scale also as a way of reducing their own financial outlay.

In this way, Vox has created a good portion of its catalog, including the

"Survey" series of chamber music played by the Kohon and Concord Quartet's reading of Crumb's *Black Angels*. *Angels*, for amplified quartet with doublings on tam-tam, maracas, glass harmonica, and mystic chants, is one of a very few avant-garde works to receive a *second* recording. (The first recording, on CRI, became familiar to the larger public because of its inclusion in the soundtrack of *The Exorcist*.) Rather than being a negative factor, such "competition" is desirable, for the lack of it in avant-garde music tends to impute a possibly unjust definitiveness to singular versions.

Charles Wuorinen sees this potential monopoly on individual works declining only if "record companies stay in touch with musical life instead of—as they are presently constituted—using music, barbarously, for turnover of profit." We shall, no doubt, have to wait some little time for Wuorinen's implied reconstitution of the record business. In the meantime, it should be noted that this "monopoly" does have some redeeming features. For one, many composers attend the recording sessions. Though composers are not necessarily their own best interpreters, the phrase "composer supervised" appearing on a release, particularly of new music, is reassuring—it lends authority to the proceedings and must therefore be saluted.

SOME composers, though, growing impatient with waiting not just for second recordings but for firsts, start their own companies—and succeed. One such company is Chatham Square Records, started in 1971 by Philip Glass and Klaus Kertess, a New York art dealer, on a \$500 loan and a good deal of simple conviction. Glass is a composer/performer; his ensemble of highly amplified keyboard and wind instruments has won him loyal audiences in museums, lofts, and even concert halls. His music, influenced by Asian travels, consists of subtly altering *ostinatos*, thoroughly written out, sequenced by visual cues, and played at a steady high level that has been known to drive some sensitive listeners to the streets. But Glass uses the very best

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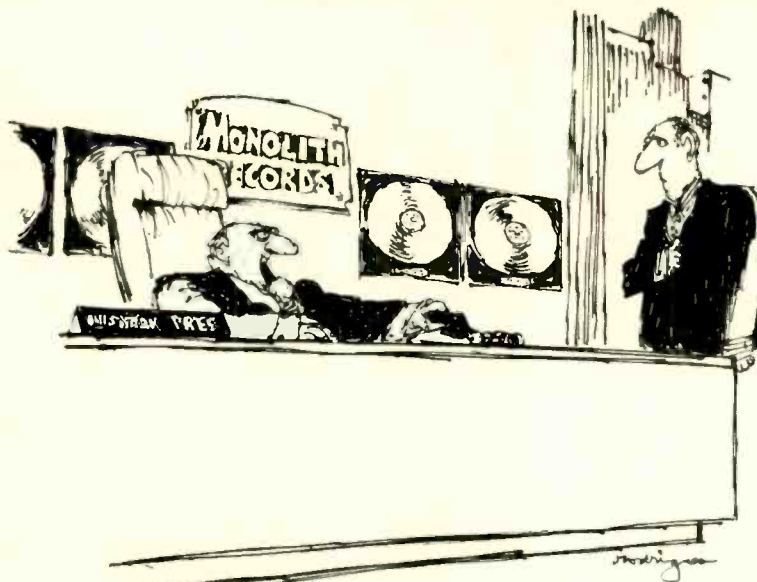
audio equipment in his performances, and engineer Kurt Munkasci is an integral part of the group; the Glass sound is therefore always undistorted.

"I was greatly impressed," Glass says, "by the sound at the old Fillmore East rock auditorium—the high level seemed to be a natural expression of the times. So, my music doesn't lend itself easily to recording; not because it's improvised—it isn't—but because the recording process can't capture both our subtlety and our intensity. But I had to start making my own records because audiences, particularly in Europe, recorded my concerts without permission, bootlegging and distributing those dreadful little cassettes. In France they once had the gall to set up microphones onstage so all the little pirates could tap in to make their tapes."

Glass didn't start Chatham Square solely as a defense against such rip-offs. He had tried to interest commercial companies in his music, but he was advised by friends Steve Reich and Terry Riley that a record "deal" was not likely to return him any significant sales income—nor would his records remain available very long (records by both Reich and Riley are still in the catalogs of Deutsche Grammophon, Angel, and Columbia, however). But, with a handful of releases to date—by Glass himself, Jon Gibson, and Dickie Landry—Chatham Square seems successful, even though its records are not listed in the Schwann catalog. Minimal production outlay, low overhead, and Spartan packaging enabled Glass to produce his first two-disc set, *Music with Changing Parts*, for under \$5,000, despite hundreds of hours of editing. The initial press run of 1,000 sold out in a few months, and there have been several reruns.

"I want to record," he says, "to help the group book more concerts—we do forty or fifty per year. My only fear is that Chatham Square could turn into a big business. That would be terrible; I'm not a company president, I'm a musician."

The use of recordings as a promotional tool in this new-music area is not unusual. Serenus Recorded Editions, for example, uses recordings to pro-



"Bolcom, what the hell's going on at our new contemporary division? They sold 200 copies of some album and they're having a party!"

mote the sale of sheet music. Serenus is a branch of General Music, a publishing firm owned and carefully tended by Paul Kapp, who has an almost unblemished record of supporting the unsupported. He has for that reason been instrumental in exposing much new music by unknowns, always against heavy commercial odds. His press runs of a few hundred records sometimes fail to sell out, but he has been aided by subsidy, including grants from the Ford program, and this has enabled him to add a remarkable thirty-two new works to his catalog.

Kapp specializes in coupling records with scores, the whole handsomely packaged. He sells primarily to schools and libraries, where there is still a healthy interest in contemporary music. But, like other small labels, Serenus hasn't cracked the tough commercial marketplace.

THE conservatism of the market is a major stumbling block for the avant-garde. "They" say that new music doesn't sell and so, true to its tradition, the avant-garde rises to the challenge in avant-garde ways. Rather than join the commercial fracas with fancy, expen-

sive packaging, small companies adopt an "underground" aesthetic. Chatham Square albums, for example, have appropriate black-and-white minimalist graphics, and Opus One prints in fluorescent inks that identify its albums immediately.

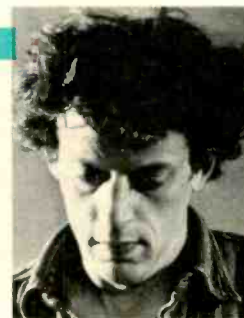
Liner notes, too, have taken an avant-garde turn. Phil Glass refuses to use any notation other than the credits and contents. "There's a school of academic composers," he says, "that over-explains its music, depriving listeners of a virgin experience. My music needs no explanation." And though many composers earn part of their living by explaining their incomprehensible music in print, even that bastion of academic propriety, CRI, is loosening up. For a recent liner note George Perle wrote that he wanted to tell nothing about his composition except its title. "The piece," he wrote, "was originally called 'Toccata in D,' but I thought this might imply too much and some things I didn't want to imply. When a colleague told me he considered this title inflammatory, I decided that I would simply call the piece TOCCATA."

If the trend is away from stuffiness—and from words in general—in jacket

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notes, the leaders of the movement are the numerous small labels whose *music* is manifestly anti-traditional as well, labels conceived, created, and operated by musicians. Max Shubel, creator of Opus One Records, is a composer/performer who saw clearly that launching a privately financed "vanity" operation was for him superior to being dumped into the hopper of a massive company.

"I started by recording only my own music," Shubel recalls, "but I quickly learned that there were musicians in even direr straits than I; musicians who *had* to be heard. So we've opened the door." Opus One now has some thirty albums out, some realized with aid from the Ford program. Like Chatham Square, Opus One operates as a semi-cooperative in which each composer produces his own recordings and bureaucracy is minimal. And because Shubel's catalog bridges the gap between the "classical" and jazz ghettos, Opus One is dispelling some tired myths about the compartmentalization of music as well.

ONE unusual factor the small companies have going for them is a spirit of cooperation: they talk to one another as colleagues, not competitors, and they pool their talents for solving common problems. That may sound unlikely in the notoriously cutthroat and cynical record business, but there is tangible proof of this cooperation: the New Music Distribution Service (6 West 95th Street, New York 10025). The NMDS is a branch of the Jazz Composer's Orchestra Association, which gives free public workshops and concerts and has its own label, JCOA Records. The Distribution Service was born out of the problem JCOA faced in distributing avant-garde albums through a commercial system not attuned to them. The Service was immediately successful, and its help was promptly sought by other musician-operated labels. The NMDS catalog

now lists nearly 300 albums on seventy labels.

JCOA/NMDS, a not-for-profit organization, works out of a homey Manhattan brownstone, taking records on consignment, reselling to retail outlets, one-stops, schools, libraries, and a large number of loyal individual customers. Since there is only a modest service charge, the profits from sales remain in the hands of the record producers on one end and the retailers on the other. NMDS, in fact, operates at a deficit which is made up by grants, private donations, and a portion of JCOA Records income.

The founders of JCOA/NMDS, Michael Mantler and Carla Bley, both composers, are outspoken critics of the condition of the American musician. "We started the Service to help musicians who faced the rip-off everywhere else," says Bley. "We aren't seeking commercial success; the music we represent isn't intended for the mass market. It's hothouse music; if you want it, you have to come to it and enter the hothouse with the few, not the many. We don't want hits on our hands; that would be a cancer. Mass-appeal music is far better off in the hands of regular commercial distributors."

Though NMDS sounds too avant-garde to be true, it works. It may, in fact, be the most significant development in record marketing since the unhappy demise of the "mom and pop" store. For, if the diverse streams of modern music are to have any chance of reaching their audiences, it will be through such visionary organizations as NMDS and the cooperation of the foundations such as MBR (which recently inaugurated a \$35,000 program to encourage composers to produce their own records).

PERHAPS, then, it's time for that "re-constitution" of the record industry mentioned above, a reconstitution based on the economic realities. There might, for instance, be group discounts available to informal alliances of small labels from pressing plants and printers; central warehouses (massive one-stops such as NMDS) could handle distribution of small labels, saving han-

dling, shipping, bookkeeping, and collecting costs; and retail stores certainly ought to separate the avant-garde exotics from the traditional perennials so that those looking for modern jazz, avant-garde classical, the off-the-wall, and the unnameable need not sift through endless browser bins of standards. And perhaps this reconstitution can begin in our schools, where "modern" music is still treated as a barely tolerated stepchild.

Finally, a proposal to the major record companies: stop playing around with avant-garde music. Stop trying to assuage guilt, develop images, and play musical big brother. Confess that you cannot do the avant-garde justice and let it rest in the hands of those who can. How?

- By setting up a cash pool for use by small companies, without artistic restrictions. They can produce and sell more music-per-dollar than you ever dreamed of.

- By making available, at modest royalty, masters of your deleted modern recordings. They can, in the hands of small companies, produce income again.

- By cooperating in the distribution, without profit, of noncompetitive avant-garde music. Inevitably, when a small label becomes big, it will repay you by turning over its distribution, for profit, when the avant-garde distribution channels can no longer handle it.

- By refraining from using the resources of the foundations for demonstrably unprofitable projects. Rather, use your influence to educate these bodies to the real needs of new music. Help break down resistance to the unknown, free modern music from the shackles of conservatism, and help it to find its own audience.

In the hands of independent spirits, avant-garde music can be effectively disseminated. The commercial market-oriented segment of the industry has its right to plush offices, proliferating vice presidents, and all the heavy hype it can stand. All the avant-garde wants is to survive—which it can, as long as it is permitted to remain in the hands of the avant-garde. □

Jack Somer has served in both rear-guard and avant-garde echelons of the industry; just now he is sailing the seas on sabbatical.

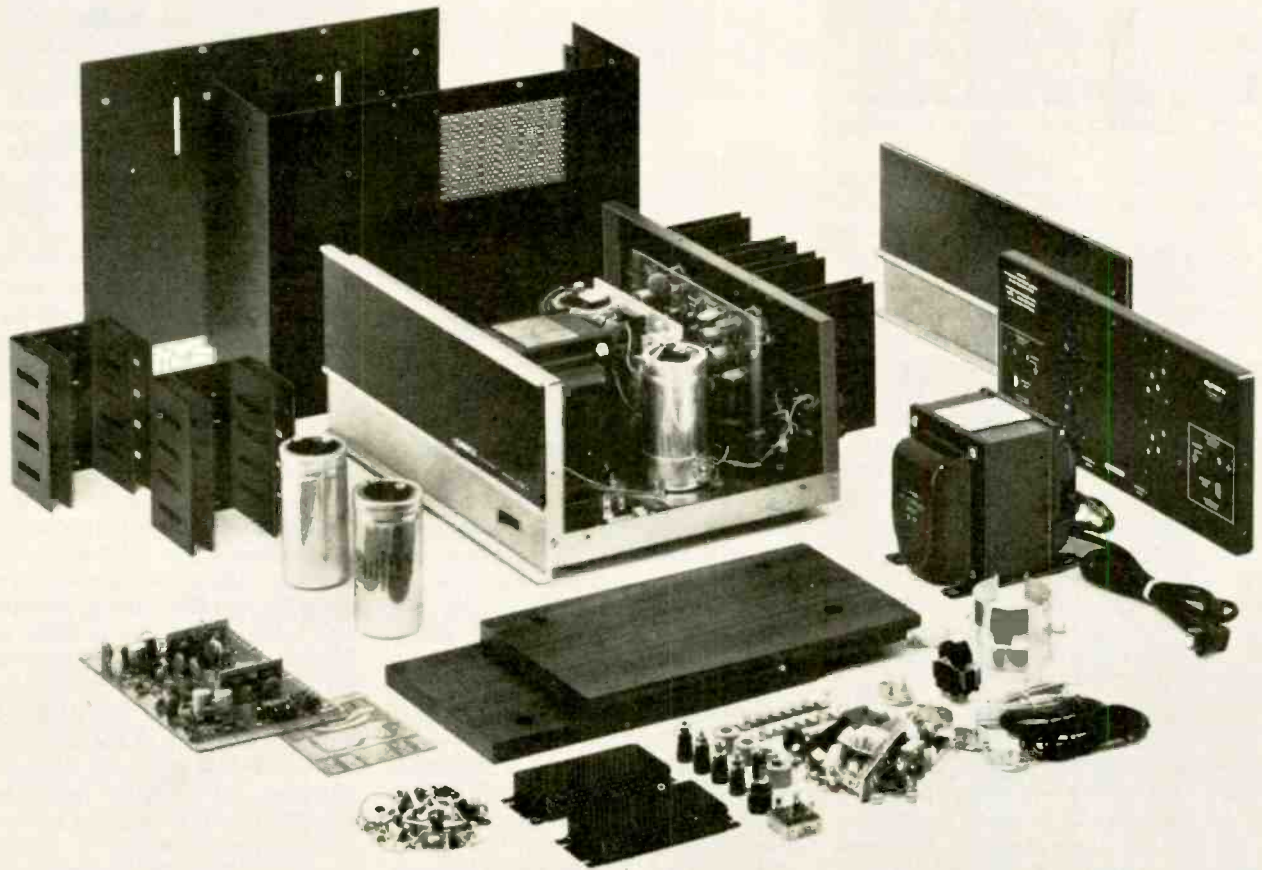
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Steve Goodman

Author of
"the best damn
train song
ever written"

By Noel Coppage

STEVE GOODMAN is a small man. He was never very tall and lately he isn't very wide, either, or very thick. Public visibility of his trimmed-back physique coincided with public awareness of his new business relationship with David Geffen and Asylum Records, since he and Asylum did the normal coordination of public-appearance and first-album-release timing, but the impression Goodman makes these days is not one of concern about a New Look to go with his new recording contract—it seems more like a move toward a *non*-look.

A couple of years ago, he seemed visually a bit stylized as an endomorph-extrovert; he *looked* like a guy who would say something funny on-stage and he did. He still does, but now he doesn't exactly look that part, or any part; the weight he's carrying now shows his frame all along had been that of a short mesomorph, and the beard he has grown seems to have de-stylized his face and made it less distinctive-looking. What is being emphasized a fair amount now is the *sound* of Steve Goodman, according to the concentration of that first Asylum album, "Jessie's Jig & Other Favorites," and according to the impression he made on me when we met one late-summer afternoon in New York in the middle of all this.

The impression was that of a man who senses his act is jelling, for one thing, and—naturally enough, perhaps—something like that of a fisherman realizing you still have to exercise some care in netting the bugger once you've reeled him in. He seemed to be giving everything but his concentration on music itself the kind of bare-bones-essentials treatment—the T-shirt-jeans-sandals treatment—he was giving his physical appearance. His language, for example, is the commonplace, path-of-least-resistance language of the street—*don't* is shorter than *doesn't*, no matter what noun or pronoun it follows, so Goodman will say "he don't," and in the middle of every other sentence he'll put an automatic "you know," pronounced "yinno" . . . and all the while he conveys the feeling that if anything on earth could make it that important, he could give it to you according to the rules.

Goodman's charm on-stage is one reason why so many people in and around the music business always

thought he would amount to something ("If it doesn't happen with this one, it'll happen with the next one," Geffen is said to have told him. "You just make 'em and I'll put 'em out."), and it belatedly dawned on me that, before "Jessie's Jig," Goodman's speaking voice seemed more animated, more melodious, than his singing voice—and *that* no doubt related to his success as a live performer. But that was then; the new album indicates his singing now has more depth, more texture, seems more versatile, and in general better represents the Goodman that people have come to know from what he says between songs. Goodman can use inflection, for example, to tell us he is laughing while he is talking. He doesn't have to obscure any of the words with ha-ha-ha variants.

"It's not so much the musicianship's improved on 'Jessie's Jig,'" he said, "but concern with sound was so much more on my mind with this thing than it had been on the other two albums. I was tryin' to paint pictures between the speakers. I knew, yinno, that Jethro Burns could play the mandolin and I wanted the damned thing *miked* right."

The previous albums, "Steve Goodman" and "Somebody Else's Trou-

"Anybody who tells you they aren't in this for the money is giving you a lot of bull. Otherwise we'd all be singing in the closet."

bles," were recorded for Buddah in 1971 and 1972, following the discovery of Goodman in a Chicago club by Kris Kristofferson and Paul Anka (which resulted in Goodman's steering them to *another* club for the discovery of John Prine), and those albums established Goodman's musicianship with other musicians, critics, and a diehard band of normal human beings. Arlo Guthrie's recording of *City of New Orleans*, which Kristofferson called "the best damn train song ever written," got Goodman's name, at least, before a much larger public. The albums didn't make him a national celebrity, but he was able to stop making commercial jingles (Maybelline Blushing Eye Shadow had been a biggie in paying the rent at one point), and when his association with Buddah ended, he appeared to keep quite busy, performers ranging all the way from Jimmy Buffett to Judy Collins wanting his distinctive guitar in their recordings.

BORN in Chicago in 1948, Goodman came, he says, from "a Midwestern, middle-class Jewish family, as normal as you're going to get." He listened to the late-Fifties rock-and-roll, but the thing that got him hooked was the Sixties folkie boom. He listened to Bob Gibson, Josh White, several others. "Then I found out who *they* listened to," he said, "and once I got into it from, yinno, sort of the acoustic, folk side, folk blues and all that, I found bluegrass and country music and all this other stuff. Every time I uncovered one thing, something else would show up, yinno, just like opening up an infinite number of boxes, with another one always inside. . . . That's how I wound up playing on this album a song I learned off of a Fats Waller record right next to some country tune."

Eclectic he is, all right; he may become one of the better-known examples of a new kind of Compleat Performer with folk roots. We talked a little more about the prospect of encountering everything from Texas swing to Chicago blues on a single album.

"You got all these radio babies makin' records now," Goodman said. "That's one thing. Actually, it's a revolt against radio, pop radio, that sends you to Scotch-Irish music and hillbilly music and the blues and jazz and just to things that you can't hear between ads for Clearasil on the radio. People grew

up and loved the music but couldn't hear a lot of it, wanted to hear more. Also folks don't want to be limited now, a good musician don't want to be—I, yinno, want to *rock* a little more on this next album because I haven't yet, just on general principles."

He believes coming from the Midwest (he still lives in Chicago with his wife Nancy and their little daughters Jessie and Sarah; it was a train ride downstate to see Nancy's grandmother in Mattoon that inspired *City of New Orleans*) may have made it a little easier for him to hold to his own vision and resist the temptation to jump into the homogenizer and come out sounding like pop radio.

"There's a Chicago music scene, to be sure," he said, "the bar scene, the blues scene, the jazz . . . but all the local music seems to operate independently of the music *business*. The blues clubs and jazz clubs and so forth don't have a hell of a lot to do with what's goin' out over the radio stations or is on some chart somewhere. When there's pressure to have everybody sound alike, you can either sound like that or you can continue to make your own music and hope your turn comes—if you're in a position to be able to do that, and if you're not in a get-rich-quick mood in your head and heart."

GOODMAN seems to listen to advice but also to trust ultimately his own decision-making ability. Written criticism, he says, has never affected what he has done in the studio. "It's not that I don't put any stock in it, it's just that I legitimately lean on other musicians' ears," he says, and he seems to apply the same rule to criticism received from friends. "And I'll tell you, I'm pretty lucky; I've got some pretty honest friends who waste no time telling me what they think. They'll tell me immediately, 'Well, Goodman, that sucks.' At least they make you think about it. If I really *believe* in something after I hear something like that, then I'll run with it anyway."

He seems to listen more intently, though in different ways, to the audience, the one present at live performances ("There's a certain area of your mind when you're playing that makes you listen to the audience—you just have to know, in one moment, where they're at; the guy who's best at this, probably, is someone like Pete



Seeger"), and the unseen one out there listening to "Jessie's Jig": "Another reason I'm trying to sing so many different kinds of music is I'm not just singing for people between the ages of sixteen and twenty-one with one-point-two years of college, or whatever the demographics and psychographics of it are. I want to sing to the widest variety of people I know of. I want guys who have to work for a living to listen to it, as well as college students. I just want people who like music to listen to it—and a few who don't particularly like music, because they might catch something that might brighten their day. There's enough of the ham in me to want that."

Listening to the audience, Goodman hears, among other things, music, coming back the other way. "I've been thinking about this lately," he said. "This music industry has given all these people a chance to see somebody who looks just like themselves and sounds like themselves up there makin' all this music and a lot of these folks see that. I think it can only help the musician . . . it can force you to do more; you're always being pushed just a little bit."

Goodman's mind, I suspect, has this

"Everybody wants to be able to look in the mirror in the morning and say, 'Yesterday I didn't try to cheat anybody with my music.'"

fact organized and weighted as a factor in why his turn may be coming now. Another possible factor—it serves eclecticism, at least—is the present confusion in pop music over labels. "Those old definitions are falling apart, man," Goodman said. "Olivia Newton-John won those Country Music Association awards . . . and they didn't say what country—Australia—but, all right, *country* music. Those labels don't serve a good purpose any more." And another factor may be that the public's fascination with the probing, complicated lyric has ebbed. Goodman (who writes straightforward lyrics) had two observations about that: "They tell us we're in a kind of depression psychology, and you can't dance to the lyric," and "So many people tried to write like Bob Dylan for so long that it eventually became obvious to everybody that *Dylan* writes like Dylan, that John Prine writes like Prine, Wainwright writes like Wainwright, Kris writes like Kris, the originals write like themselves."

THIS whole *affair*—Steve Goodman's turn coming—seems refreshingly mature, and it seems that way without being unnecessarily solemn. There are always a few good ones and a lot of imitators, and Goodman just seems to accept that: "You always had it and always will. There's a degree of individuality, and after a while the guy with the individuality surfaces—either that or everyone in the band becomes an accountant or a schoolteacher or a gas-station attendant or a mugger or whatever they were doing before," he said. "Those things have a way of evening themselves out. The guy who wants to play music his whole life just *will*, and will play it in public and at a certain level of competency after a certain point."

"Anybody who tells you they aren't in this for the money in some way is giving you a lot of bull," he said. "Yinno, otherwise we'd all be singin' in the closet. We're all lookin' to pay the rent with this. But there comes a point where everybody who does this for a living wants to be able to look in the mirror in the morning and say, 'Well, yesterday I didn't consciously try to cheat anybody with my music.'"

The audience, I hope, is saying, in its best voice and on cue and in as many styles as its members choose, "Amen to that, Stevo." □



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



Sir Georg Solti's *Eugene Onegin* for London Invites Comparison with the Bolshoi Production

TCHAIKOVSKY'S *Eugene Onegin* was perhaps the most outstanding among the Bolshoi Theatre's presentations at the Metropolitan Opera during its memorable American tour of 1975, and I can pay no greater compliment to London's new recorded version of this beautiful opera than to say that it is worthy of comparison with the stunning Bolshoi performance I saw under Yuri Simonov's direction, with Tamara Milashkina, Vladimir Atlantov, and Yuri Mazurok in the cast.

On records, the new set must stand comparison with an earlier Bolshoi performance taped in Paris (Melodiya/Angel SRCL-4115) with the same male protagonists but with Galina Vishnevskaya in the role of Tatiana. I am not qualified to judge the London cast's Russian diction, and it is possible that it falls short of that of the Bolshoi's singers by a considerable margin. (It should

be pointed out, however, that Teresa Kubiak and Julia Hamari are East European singers and Nicolai Ghiaurov is actually Russian-trained.) To my ears, the new London recording does capture the opera's melancholy mood, as well as its dramatic contrasts between the settings of idyllic countryside and metropolitan artificiality, with admirable faithfulness.

Drawing exquisite music-making from his chorus and orchestra, conductor Sir Georg Solti reveals all the beauties of Tchaikovsky's writing. I find his livelier pacing generally more effective than the somewhat indulgently unhurried tempos of Mstislav Rostropovich in the Melodiya set even as I feel that, though he doesn't actually *rush* things, he might have savored just a few felicitous moments as lovingly as Rostropovich does.

Both recorded Tatianas display a full

understanding of the character. Neither is the steadiest of singers, but Miss Kubiak is decidedly more secure in the top register, and, furthermore, she supplies the more convincing girlish timbre. It is not easy to choose between the two tenors, either. Atlantov is the more impulsive and more exciting (though when I heard him in person, five years after the Melodiya recording, he was even better), London's Stuart Burrows the more refined in his vocalism. Perhaps the warm-toned, well-modulated lyric tenor of Burrows comes closer to the elusive ideal of "an eighteen-year-old youth with curls, the impetuous and singular manner of a young poet *à la* Schiller" envisioned by his creator Pushkin and musically characterized by Tchaikovsky.

Bernd Weikl, who sounds very much like Hermann Prey, is a very fine baritone, but at times he sings Onegin's

music a bit *too* aggressively and without that pervading aura of world-weariness that is essential to the character. He may make an interesting Onegin on stage, but on records I prefer the admirable Yuri Mazurok. London's Ghiaurov, however, is more impressive than his Bolshoi counterpart in Prince Gremin's one-aria role. Except for the Captain, the secondary roles are very well done, and Solti gets excellent results from his singers in the various important vocal ensembles.

London's technical production could hardly be bettered. Full libretto and good notes accompany the set, but the illustrations are poorly reproduced.

George Jellinek

TCHAIKOVSKY: Eugene Onegin. Anna Reynolds (contralto), Madame Lárina; Teresa Kubiak (soprano), Tatiana; Julia Hamari (mezzo-soprano), Olga; Enid Hartle (contralto), Nurse; Bernd Weikl (baritone), Eugene Onegin; Stuart Burrows (tenor), Lenski; Nicolai Ghiaurov (bass), Prince Gremin; William Mason (bass), Captain; Richard Van Allan (bass), Zaretsky; Michel Sénéchal (tenor), Monsieur Triquet. John Alldis Choir; Orchestra of the Royal Opera House, Covent Garden, Sir Georg Solti cond. LONDON OSA 13112 three discs \$20.94.



London Records

NICOLAI GHIAUROV

Impressive in the role of Prince Gremin

for use as an overture, the whole taped in East Berlin under the direction of Bernhard Klee. It is a stunning illustration of the principle that a whole may be greater than the sum of its parts, for the entr'actes and choruses together add up to a greater, more forceful entity than might be suggested by any separate presentation of the work's respective segments.

BERNHARD KLEE

Taste, refinement, and understanding



Orlean Artists Management

Anyone familiar with Klee's Deutsche Grammophon recording of Beethoven's *Christus am Ölberge* (2530 228) or his sensitive piano accompaniments in the Mozart song recital by his wife, Edith Mathis (DG 2530 319), will approach this *Thamos* with the highest expectations—and risks no disappointment. Taste, refinement, and understanding characterize this splendidly proportioned presentation, which is informed with the sort of animation one expects to encounter only in a live concert—and none too frequently there, at that. Theo Adam brings credible majesty to his Sarastro-like part in the final chorus, the lesser-known soloists in the two earlier ones show themselves fully qualified for such a partnership, the choral and orchestral work are absolutely first-rate throughout, and the sound, too, is excellent. This recording amounts to a real discovery even for Mozartians, a rewarding challenge for other listeners, and a happy event on all musical counts.

Richard Freed

MOZART: Symphony No. 26, in E-flat Major (K. 184); Incidental Music to "Thamos, King of Egypt" (K. 345). Karin Eickstaedt (soprano); Gisela Pohl (contralto); Eberhard Büchner (tenor); Theo Adam (bass); Berlin Radio Chorus; Berlin State Orchestra, Bernhard Klee cond. PHILIPS 6500 840 \$7.98.

Thamos, King of Egypt: A Mozart Rarity Prefiguring The Magic Flute

MOZART, whose judgment in such matters seldom erred, was especially pleased with the music he wrote in the 1770's for the Baron Tobias Philipp von Gebler's play *Thamos, King of Egypt*. Alfred Einstein considered the sequence of choruses and entr'actes for *Thamos* to be a "springboard" for *The Magic Flute*.

The entr'actes from *Thamos* are heard rarely enough today (there is an excellent recording of them by the London Symphony Orchestra under Peter Maag on London STS-15088), and the choruses Einstein praised so highly are virtually never performed (they do not appear to have been available on records since Rolf Reinhardt's Vox disc, Ⓜ PL 7350, was retired some twenty years ago). However, Philips now has come forth with a superb new recording of the entire *Thamos* sequence, plus the Symphony No. 26 in E-flat (K. 184) which Mozart suggested

Until You Get It From Tina Turner, You Just Haven't Gotten the Message

ONE of our finest, feathered, and friendly canaries, Ms. Tina Turner, is back again and up, evidently, to no good. Her new release for United Artists is called "Acid Queen" (thanks to her playing that role in Ken Russell's looney-tunes film version of "Tommy," of course), and it is enough to set off an early January thaw anywhere south of Point Barrow.

We older fellas know that Tina's been shakin' it around (and up and down) for quite a few years now, but she's still a long way from being yesterday's rose (if you think so, then you tell her). Proof here is the way she straddles Mick Jagger's *Let's Spend the Night Together* or proclaims herself the *Acid Queen*. Listen to either and you will know that she is going to be in the business as long and as profitably as a

Mae West or a Marlene Dietrich. Tina is . . . well, a bit more *candid* than either of these ladies could afford to be in their heyday, but she's delivering the same message, and until you get it from Tina, you just haven't gotten it.

To be as serious about it all as one can—or ought—to get, what Tina Turner has most of is humor, humor about herself and about any audience unsophisticated enough to take her as anything other than what she is: simply a marvelous show-woman of the classic breed. Listen to her rampage her way through *Pick Me Tonight* and you just know she's putting the congregation on for all its pious, goggle-eyed worth. Another Jagger song, *Under My Thumb*, gives her all the working room she needs to display her *femme fatale* side—you know, the one that performs orchidectomies with the flick of a quip.

The album, as is usual, has been

TINA TURNER
A long way from being yesterday's rose



fitted closer to her abundant talents than panty hose. The seamless production work is by Denny Diante and Spencer Proffer, and the arrangements (by Diante, Proffer, Jeffrey Marmelzat, and Jimmie Haskell) surround her like musk. Ike (you remember *him*, don't you?) turns up as "Executive Producer" and also as a performer in *Baby—Get It On*. But it's Tina's show all the way, and she's still giving you much more than your money's worth.

Peter Reilly

TINA TURNER: *Acid Queen*. Tina Turner (vocals); orchestra. *Under My Thumb*; *Let's Spend the Night Together*; *Acid Queen*; *I Can See for Miles*; *Whole Lotta Love*; *Baby—Get It On*; *Bootsey Whitelaw*; *Pick Me Tonight*; *Rockin' and Rollin'*. UNITED ARTISTS UA-LA495-G \$6.98, Ⓢ EA495-H \$7.98, © CA495-H \$7.98.

Jerry Jeff Walker: Getting Around the Sweet Talk Without Losing the Sentiment

JERRY JEFF WALKER is good at, among other things, quoting other people. On one album jacket he recalled a friend's saying, "Indecision may or may not be your problem." On the jacket of "Ridin' High," his new one for MCA, he quotes another friend: "Anything that's not a mystery is just guesswork." In the grooves of that album he quotes friends—friendly songwriters, including Bob Livingston, Guy (Old Time Feelin') Clark, Mike Burton, Willie Nelson, and Jesse Winchester—at some length, choosing to include only two of his own songs in it. This kind of thing is often disastrous when one more famous for his writing than his singing does it, but Walker's hungover but undefeated singing voice and his good ear for what others are saying (and playing) turn out to be a hard combination to beat. He even manages to speak on the jacket about being (hold onto your bottles, buckaroos) *married* and to sing what he calls a *wedding* song—hell, he even manages to do one of his own called *I Love You*, a grotesque title for a Jerry Jeff Walker song—and still the thing refuses to sink.

That may be because Walker, like most rowdies, is actually quite a sentimental fellow and knows how to handle being one, how to avoid the sweet



JERRY JEFF WALKER
A hungover but undefeated singing voice

words in describing a sweet sentiment, whether in his own writing or in someone else's. He also knows how to leave his musicians alone—he likes to let them have at it and then live-mix the results—and that accounts for how full of ginger the sound of this one is. It doesn't top "Viva Terlingua"; topping that one is still proving to be quite a job. But it is loose and full of snap, and it's gratifying to hear what a famous songwriter can do when he puts down his pen and listens to what his friends are saying.

Noel Coppage

JERRY JEFF WALKER: *Ridin' High*. Jerry Jeff Walker (vocals, guitar); Lost Gonzo Band (instrumentals); other musicians. *Public Domain*; *Like a Coat from the Cold*; *Night Rider's Lament*; *Pick Up the Tempo*; *I Love You*; *Goodbye Easy Street*; *Mississippi You're on My Mind*; *Jaded Lover*; *Pot Can't Call the Kettle Black*; *Pissin' in the Wind*. MCA MCA-2156 \$6.98.



POPULAR DISCS AND TAPES

Reviewed by CHRIS ALBERTSON • NOEL COPPAGE • PAUL KRESH • PETER REILLY • JOEL VANCE

ALLMAN BROTHERS BAND: *Win, Lose or Draw*. Allman Brothers Band (vocals and instrumentals). *Can't Lose What You Never Had*; *High Falls*; *Just Another Love Song*; *Louisiana Lou and Three Card Monte John*; and three others. CAPRICORN CP 0156 \$6.98, Ⓜ M 80156 \$7.98, Ⓞ M 50156 \$7.98.

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

Five years ago I was one of the entertainers at a "renaissance fair" held in Stockbridge, Massachusetts. As I wandered through the fair grounds I saw a Jamaican fellow who tended bar in the local spa. He was playing guitar left-handed and singing an absolutely charming island song with that accent, mon. I rushed to the lady who booked the talent in the bar and insisted she put him on the bill. Why is this guy pushing drinks, I demanded, when he is such a fine performer?

She gave in to my entreaties. That evening my discovery got up and sang, to enthusiastic applause, the same charming song I had heard. He then sang five more songs, with that accent, mon, all of them alike. The applause diminished noticeably. He was meandering into the next song when the booking lady gave me a knowing elbow in the ribs and said: "I could have told you about that guy. A walking sleeping tablet."

It's something like that with Gregg Allman, whose album this is even though the Allman Brothers Band gets the billing. (He lets the sidemen have some space, especially guitarist Richard Betts, who knows only one solo, and

that in high E.) I think Allman said all he had to say—and said it well—in his "Laid Back" solo album. Everything here is redundant and, what is worse, garrulous. J.V.

AMON DÜÜL II: *Made in Germany*. Amon Düül II (vocals and instrumentals). *Dreams*; *Ludwig*; *The King's Chocolate Waltz*; *Blue Grotto*; *Emigrant Song*; *La Krautoma*; and six others. ATCO SD 36-119 \$6.98 Ⓞ TP 36-119 \$7.98, Ⓞ CS 36-119 \$7.98.

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

With the aid of the text supplied, I tried valiantly to figure out just what is bugging the eight members of this German group depicted on the album cover wearing a set of matching black raincoats. It's beyond me. They sing in English with German accents of a world they seem not to care for at all. Mouthing lines rife with references that range from the Valley of Kings in Egypt to Peter Pan, from Emmanuel Kant to Ariel, they appear to be reporting on their melancholy condition from a sort of latter-day Germanic wasteland, where not only is man vile but every prospect displeases. Maybe they don't *mean* to be oblique; maybe whoever wrote the English lyrics just doesn't understand the language very well. When the vocals cease, there are instrumental interludes of outrageous length in the musical language of rock but lacking its usual force of spirit. All rather sad. P.K.

BAY CITY ROLLERS. Bay City Rollers (vocals and instrumentals). *Give a Little Love*; *Bye Bye Baby*; *Shang-a-Lang*; *Marlina*; *Let's Go*; *Be My Baby*; and five others. ARISTA 4049 \$6.98, Ⓞ 8301 4049 H \$7.98, Ⓞ 5301 4049 H \$7.98.

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

The Bay City Rollers are a quintet of five young Englishmen with very white teeth who take up where the Carpenters leave off, harmonizing, in voices that seem to have changed only recently, on subjects of patent teenage concern: "huggin' and kissin'" in the moonlight with the date of the evening, the fragility of the adolescent heart, the joys

of sunlit summer days ("Run in the sun and have fun with the boy that you really love"). Cute, slick, and silly. P.K.

BLACK SABBATH: *Sabotage*. Black Sabbath (vocals and instrumentals). *Hole in the Sky*; *Supertzar*; *Megalomania*; *The Writ*; and four others. WARNER BROS. BS 2822 \$6.98, Ⓞ M8 2822 \$7.98, Ⓞ M5 2822 \$7.98.

Performance: **So what else is new?**
Recording: **Good**

Black Sabbath is still hanging in there, as if it were still the late Sixties, as if volume and frenzy were a substitute for substance, as if their satanic gimmick still had some shock value. No way, as we used to say. This is frowzy, toothless, old-style rock that only fitfully glimmers with excitement or entertainment (parts of *Hole in the Sky* and a section of *Megalomania*), dated blather that, these days, couldn't shock a seven-year-old. P.R.

THE ERIC BURDON BAND: *Stop*. Eric Burdon (vocals); John Sterling (guitar); Kim Kesterson (bass); Alvin Taylor (percussion); other musicians. *City Boy*; *Gotta Get It On*; *The Man*; *I'm Lookin' Up*; *Stop*; and five others. CAPITOL SMAS-11426 \$6.98, Ⓞ 8XT-11426 \$7.98, Ⓞ 4XT-11426 \$7.98.

Performance: **Stop is right**
Recording: **Very good**

Thinking of the talent that cannot be recorded because record companies are spending money on *this* kind of thing clicks you into that state known as pause. Eric Burdon's latest is gimmicky, tacky, and silly, his singing looking (that is, sounding) more and more like a caricature gone amok. It's not *our* fault he wasn't born a black American. N.C.

ERIC CARMEN. Eric Carmen (vocals, guitar, keyboards); other musicians. *Sunrise*; *That's Rock & Roll*; *Never Gonna Fall in Love Again*; *All By Myself*; *Last Night*; and five others. ARISTA AL-4057 \$6.98.

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

The problem with the Raspberries, the now defunct band that Eric Carmen fronted, was

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

Monophonic recordings are indicated by the symbol Ⓜ

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

that despite a lot of very real native talent, they were locked into a stance no less rigid and ultimately self-defeating than incompetents like the New York Dolls. That is, their obvious desire to become the Next Big Thing was undercut by the fact that they looked and sounded far too much like the Last Big Thing—in their case, the Beatles; in the case of the Dolls and everyone else, the Stones.

It was a shame, actually. They had a fine melodic gift, they played quite well, and they knew how to make records. But even the best of their work radiated an air of contrivance, and their pitches to what they clearly misread as an emergent teenage consciousness rang false. The Beach Boys were able to sing about high school and going steady in 1964, even though you knew they were several million dollars removed from such concerns, because they had in the bargain created a totally unique musical style to express those sentiments. The Raspberries, who merely aped that style, just sounded foolish, especially given the reality of their audience. The Teen Dream was long since dead, and their flair for production and knack for coming up with a catchy tune could not make their studied attempts at reviving it any more credible.

Carmen's solo album, not surprisingly, is afflicted with most of the same problems as his band efforts. This time out, however, we have a record that lacks even the surface sheen that made his earlier work at least palat-

able. There are the usual Beatle influences, running the gamut from quasi-Liverpudlianisms to "Abbey Road" emulations; Brian Wilson pastiches, both musical (*Sunrise*) and thematic (*All By Myself*—sample lyric: "When I was young/I never needed anyone"); and, of course, the obligatory rock-and-roll song, this time titled *That's Rock & Roll*, which sounds like an uneasy pairing of the Beach Boys and late Ian Hunter.

But where Carmen truly goes astray is in the one or two "serious" songs, in which I gather he has attempted to nudge himself into the present by mimicking his early heroes (John Lennon among them, perhaps) as they are today. One result is *No Hard Feelings*, a soul-baring confessional that is simply Eric's addition to the by now utterly tedious genre of lonely-at-the-top-failed-superstar songs. "We was young and still believed in a Hard Day's Night," he wails. Well, he may indeed have believed in it at one point, but didn't we all? I think it's time for him to realize that not only is the Dream over, but that continued discussions of it are totally unnecessary, the flogging of the deadest of dead horses. Given his rate of growth up till now, that realization is probably three more overripe albums away.

Steve Simels

JIMMY CLIFF: *Follow My Mind*. Jimmy Cliff (vocals); instrumental accompaniment. *Look at the Mountains; The News; I'm Gonna Live,*

I'm Gonna Love; Going Mad; Dear Mother; Who Feels It, Knows It; and six others. WARNER BROS. MS 2218 \$6.98.

Performance: **Fair**
Recording: **Clean**

Such ambitious album titles as "Follow My Mind" usually signal mediocre content, and there is no exception here. I enjoy Jimmy Cliff as a singer and occasionally celebrate him as a writer, but the fellow has the most maddening habit of being good every other album. His selections in the soundtrack LP of *The Harder They Come* were excellent, and *Many Rivers to Cross* was particularly effective, but his next album, "Struggling Man," was a collection of didactic, glum, corny songs about the peeeeeople. "Music Maker," in which he concentrated on making music, was fine. Now comes another snoozer, "Follow My Mind," where the songs are melodically feeble and the subject matter sounds like a United Nations resolution. I vote no. J.V.

RECORDING OF SPECIAL MERIT

BLOSSOM DEARIE: *Blossom Dearie* 1975. Blossom Dearie (vocals and piano); Jim Hughart (bass); John Morrell (guitar); Colin Bailey (drums). *I'm Hip; A Face Like Yours; Feelin' Groovy; Send in the Clowns; I'm Shadowing You;* and six others. DAFFODIL BMD 102 \$6.98 (from Daffodil Records, Blossom Dearie)

The Bicentennial Corner: American Composer Henry Clay Work

HENRY CLAY WORK, born in 1832, died in 1884, is the "other" big name in nineteenth-century American songwriting. Stephen Foster he isn't. But, with the Bicentennial hard upon us, it was inevitable that someone would try a Work revival. At least no one can say he didn't get the best possible treatment, for his songs are given silk-purse performances in a new Nonesuch recording.

Work's reputation rests on three unforgettable songs: *Marching Through Georgia* (mercifully omitted from this collection), *Father, Dear Father, Come Home with Me Now!*, and *Grandfather's Clock* (the latter two very much included). *Grandfather's Clock* really should have been the title song of this album. It is the one song by Work that has never lost its currency, and, like the best of Foster, it has passed into the folklore. As for *Father, Dear Father*—well, it's just as terrible as you always thought it was. In spite of the enthusiasm displayed in Jon Newson's interesting liner notes, Work was not a great composer of sentimental songs. There is nothing in this album to rival *Jeannie with the Light Brown Hair*.

Work's real gift was the humorous song. He had a knack for setting words—mostly his own—in an amusing way ("tick tick tick tick/It stopp'd—short—never to go again/When the old man died"). The best songs are the ones in which the chorus chimes in with just the right comments: *Poor Kitty Popcorn* ("Meyow!"), the con man ("Tall! slim! ha! ha! ha! Quick as a flash! He has jet black eyes, a grand moustache"), and the Lightning Palace Train crossing the Grand Sierras



Grand Master of the Novelty Number

("Rumble, rumble, rumble, rumble, rumble, . . ."). In short, Work was the grand master of the novelty number. About the patriotic and dialect songs, however, the less said the better.

Good or bad, it all gets the full Nonesuch treatment. Putting Bill Bolcom in charge of this music is like getting the best surgeon to treat an ingrown toenail—at least no one can say Work didn't get the finest care. The tone and quality of these performances are close to perfection; every nuance is captured without fuss, condescension, or overplay. There is nothing to be done with the darky dialect, but Clifford Jackson gives it a heroic try (though 'twere better to have let sleeping dogs lie). The chorus is wonderful, and Joan Morris has captured the perfect style for this music. She has developed a way of singing—an American singing style—which is a wonderful amalgam of pop and classical, musical and dramatic style. Someone should record her and Bolcom in material worthy of their talents: Ives or Cershwin or some of the pop songs of the Twenties and Thirties which they do so well together. Texts are provided but they aren't needed; for once, every word of the lyrics is comprehensible!

—Eric Salzman

WORK: *Who Shall Rule This American Nation? Grafted into the Army; Poor Kitty Popcorn; The Buckskin Bag of Gold; Grandfather's Clock;* and ten others. Joan Morris (mezzo-soprano); Clifford Jackson (baritone); William Bolcom (piano); Camarata Chorus of Washington, William Bolcom cond. NONESUCH H 71317 \$3.98.



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BLOSSOM DEARIE:
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Performance: **Unique**
Recording: **Very good**

Blossom Dearie, whether you like her or not, has got to be one of the true originals of American popular music: that wraithlike voice, so reminiscent, I've always thought, of the innocent (or was she?) little girl in *The Turn of the Screw*; that absolutely individual talent for twisting out, but not bruising, all there is to be had from a lyric—as vital as the lemon peel in a well-made martini; and her fabulous musicianship, so beautifully supportive of her short-story-telling art. She's been around since the days of the original Blue Angel/Ruban Bleu circuit, always singing in some small club or other to a select but rapt audience. Lately she's been turning up at New York's Reno Sweeney's, performing at what, in her case, would be called *thé dansant* hours—four in the afternoon until seven.

But then there has always been something fastidious, Proustian even, about Blossom Dearie. She's about as far away from the average saloon singer as a Corniche is from a Chevette, and her latest album is a complete delight. Her performances of two standards, Sondheim's *Send in the Clowns* and Simon's *Feelin' Groovy*, are of the caliber that composers dream about, and her work on her own *I'm Shadowing You*, with lyrics by Johnny Mercer, is truly sensational in its quiet way. The scent of patchouli may be a little too strong for some, but if you've never heard her I strongly suggest that you listen to this one and make up your own mind. P.R.

JOHN DENVER: *Windsong*. John Denver (vocals, guitar); instrumental accompaniment. *Windsong*; *Cowboy's Delight*; *Spirit*; *I'm Sorry*; *Looking for Space*; *Shipmates and Cheyenne*; and six others. RCA APL1-1183 \$6.98.

Performance: **Fair**
Recording: **Clean**

John Denver is, by all accounts, a charming

fellow and a warm, skilled entertainer. He is also a man of limited talent as a songwriter, delivering an effective tune about once every five or six years (*Country Roads*; *Rocky Mountain High*). Since his gestation period is that long, it follows that most of the songs he presents in the interims are bland, vapid, and mushy. There are, perhaps, extenuating circumstances. As a highly popular entertainer caroling the joys of home, family, nature, uncomplicated rural living, and atavistic peace of mind, his albums are in great demand by his label and his public. He is thus under constant pressure to produce enough material for new ones. It is also true—and sad—that it is a hundred times more difficult to write about bliss than it is to complain about the pains of life.

And yet . . . and yet. Denver's efforts, even given the pressures of being a successful entertainer, might be better if he had more talent or more diversity. It might even be that Mr. Denver is the American Dream incarnate—the millionaire mediocrity. J.V.

JACKIE DeSHANNON: *New Arrangement*. Jackie DeShannon (vocals); instrumental accompaniment. *Let the Sailor Dance*; *Sweet Baby Gene*; *I Wanted It All*; *Bette Davis Eyes*; *Queen of the Rodeo*; and six others. COLUMBIA PC 33500 \$6.98.

Performance: **New sound, too**
Recording: **Too reverberant**

In the early Sixties, when Jackie DeShannon started her recording career on the Imperial label, she was still a teenager. There were hits, beginning with *Faded Love*, in 1963, but many will best remember Ms. DeShannon for her 1965 hit version of Burt Bacharach's *What the World Needs Now*. She has also had some success as an actress on TV, but with some five hundred songs to her credit—some of which have been turned into hits by such artists as the Searchers and Brenda Lee—and continued recording activity, music seems to remain Jackie DeShannon's mainstay.

This is Ms. DeShannon's first Columbia album, and what we hear is a new sound—new

for her, that is. Actually, she sounds more like Paul Simon than anyone else I can think of, but that's better than sounding like the Jackie DeShannon I used to hear. The songs, all but one either written or co-written by her, run the gamut from Memphis to Mersey with pleasant stops along the way. The overly reverberated tracks bother me, but this is on the whole a rather good album. C.A.

FLO & EDDIE: *Illegal, Immoral and Fattening*. Mark Volman and Howard Kaylan (vocals); instrumental accompaniment. *Illegal, Immoral and Fattening*; *Rebecca*; *Kama Sutra Time*; *The Sanzini Brothers Return*; *Living in the Jungle*; *The Kung Fu Killer*; and four others. COLUMBIA PC 33554 \$6.98.

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

Mark Volman and Howard Kaylan were the founders and leaders of the Turtles, a West Coast pop group of the Sixties that made several successful records and one great one, *Elenore*. After the group broke up, they toured as a part of the Mothers, Frank Zappa's anti-band, then resigned to begin releasing albums as Flo & Eddie. Lately they have become the hosts of a syndicated radio program and have contributed a musical "score" and dialogue for a porno movie.

Volman and Kaylan are presented as satirists of rock and life in general. As is so often the case these days, the designation of "satirist" seems to be a license for vulgarity and obscenity, gratuitous but oh so chic. Volman and Kaylan are not illegal (that would interfere with their civil rights). They are not immoral (they are amoral). They are, however, both rather fat (in the cover photo) and definitely hammy (on the disc). Ho hum. J.V.

FOCUS: *Mother Focus*. Focus (vocals and instrumentals). *I Need a Bathroom*; *My Sweetheart*; *Hard Vanilla*; *Mother Focus*; *Tropic Bird*; and seven others. ATCO SD 36-117 \$6.98, TP-36-117 \$7.98, CS 36-117 \$7.98.

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

Here's some good, soft-core, slightly staid rock from Focus. Jan Akkerman, on various guitars, is still the big talent of the group, although Thys van Leer's keyboard and flute work is also of the first rank. This becomes very obvious indeed in such as the dreary *I Need a Bathroom* (surely the title of the year), in which Akkerman does some fantastic playing in the background. While there is considerable charm to the gaillard-like instrumental *Bennie Helder* (written by Van Leer and distinguished by his flute playing) and to the exotica of *Tropic Bird*, Focus itself seems headed in the direction of Sergio Mendes country—pleasantly mellow, agreeable sounds played with great technical flourish. Too bad. They used to be an interesting group with a lot of interesting ideas. P.R.

DAN FOGELBERG: *Captured Angel*. Dan Fogelberg (vocals, guitars, keyboards); orchestra. *Below the Surface*; *The Last Nail*; *Old Tennessee*; *Next Time*; *Man in the Mirror*; and five others. FULL MOON PE 33499 \$6.98, PEA 33499 \$7.98, PET 33499 \$7.98.

Performance: **Music minus one**
Recording: **Good**

When Dan Fogelberg makes an album, Dan (Continued on page 82)



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The Who: the Spirit of Rock

“THE WHO BY NUMBERS” is the most confusing album ever from this supremely gifted band, and, that being the case, the only way I can think of to deal with it is to share the random observations of this long-time Who freak after several days of intense listening.

1. It is *not* a concept album, but several of the songs do indeed seem to be linked thematically. Peter Townshend appears to be exploring the problems he’s articulated in the press lately—trying to reconcile the contradiction he set up for himself when he wrote *My Generation*. “Hope I die before I get old,” he declared in song, and now, ten years later, he *is* “old.” But, as the Stones observed, what can a poor boy do except play in a rock-and-roll band? Peter is genuinely concerned about what he sees as the hypocrisy of the Who’s stance—never mind the fact that, remarkably, the band still appeals as directly and powerfully to teenagers as it did when it first started out. *However Much I Booze*, in which Townshend discusses this quandary

most openly, is an excellent song, despite the self-doubt which could easily have reduced it to yet another whining bit of rock-star self-pity. It features the best vocal he’s ever done, and the guitar break following his furious cry of “Won’t somebody tell me how to get out of this place?” is positively thrilling.

2. *Slip Kid*, the album’s opener, is probably the finest song the band has done since “Who’s Next,” an absolute masterpiece full of marvelous unexpected rhythmic changes and structural tricks, glorious answering background vocals, and matchlessly imaginative guitar work. It is also the most consciously atypical piece Peter has written in ages. I haven’t the slightest idea what the lyrics are about, except perhaps that they are an extension of the sentiments of *Won’t Get Fooled Again*, only this time seen from the other side: this is not the rock star talking, but a street kid.

3. *They Are All in Love* has the prettiest Who harmonies since *Behind Blue Eyes*. Just lovely.

4. There is a lot of filler here, some of it harking back to older styles (*Squeeze Box*, a “Sell Out”-period bit of whimsy done as a vague sort of c-&-w) and some ambitious failures that seem to me forced attempts at the kind of Big Statements Townshend thinks his audience expects. *Imagine a Man*, in particular, is rambling and confused, as is *In a Hand or a Face*, a treatise on callousness that is only partly redeemed by some crunching power chording (lifted, oddly enough, from *Wasp Man*, the band’s humorous Keith Moon-penned B-side of a few years ago).

5. John Entwistle’s usual one-song-per-album is a minor success, by no means as good as *Boris the Spider* or *My Wife*, but typically funny. *Success Story*, as its title suggests, is about a band in the process of making it, and it has some excellent lines (“Back in the studio to make our latest Number One/ Take 276 . . . you know this used to be fun”). It also boasts a sizzling bass figure, perhaps motivated by John’s publicly stated annoyance with people who continually mistake his playing for Peter’s guitar work, and in general it rocks along quite satisfyingly.

6. *Blue Red and Grey* is the Who’s first excursion into the fey Twenties music-hall territory exemplified by Paul McCartney’s *When I’m Sixty-four* (and since beaten to death by both him and a host of lesser talents). Featuring Townshend on ukulele (!) dispensing platitudes about how he digs every minute of the day, its brevity cannot disguise the fact that it is easily the worst thing they have ever committed to vinyl.

7. When the album is good, it’s terrific. When it (more often than not) isn’t, it is still quite listenable; the band’s playing is superb throughout, and Glyn Johns’ production is characteristically excellent.

8. Peter’s fears notwithstanding, the Who are not getting old, they are by no means becoming stagnant or self-parodying. Although this is probably their weakest album so far, its problems are not the result of repetition of familiar riffs but of a certain tentativeness about the new directions they are exploring. It may also, simply, have been a rush job, the band’s collective energy being frittered away while Roger busied himself working on his solo LP and Ken Russell’s latest film, Keith recorded a solo in Los Angeles, and Entwistle fronted his abortive group tour.

9. The Who are still the spirit of rock, as “The Who By Numbers,” regardless of its inconsistency, amply testifies, and you should get the album immediately. —Steve Simels

THE WHO: *The Who By Numbers*. Peter Townshend (guitar, keyboards, vocals); Roger Daltrey (vocals); John Entwistle (bass, horns, vocals); Keith Moon (drums); Nicky Hopkins (piano). *Slip Kid*; *However Much I Booze*; *Squeeze Box*; *Dreaming from the Waist*; *Imagine a Man*; *Success Story*; *They Are All in Love*; *Blue Red and Grey*; *How Many Friends*; *In a Hand or a Face*. MCA MCA-2161 \$6.98, Ⓜ MCAT-2161 \$7.98, Ⓞ MCAC-2161 \$7.98.



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BSR 200 BAX—Deluxe automatic belt-drive turntable



BSR 20 BPX—Automated single-play belt-drive turntable

for those who look for it—that much of it is a put-on anyway. But, ah, he does *sing* well; he has a sophisticated, trained musician's ear and a voice that seems utterly reliable. I like it best when the production takes time out from being so fussy, as it does in the kind of thing Muldaur started with, a loosey-goosey jug-band tune, *Jailbird Love Song*. There are a couple of reasonably straightforward blues numbers, too, but Muldaur would have been backed better on those by the band he just left—Butterfield's *Better Days*. There's a bit too much period posturing through most of it for me, a show-biz stagey attitude that doesn't exactly make this music to live the examined life by. It may have something to do with the Geoff Muldaur quotation on the jacket: "Life is a snap." N.C.

TRACY NELSON: *Sweet Soul Music*. Tracy Nelson (vocals); instrumental accompaniment. *Looking for a Sign; Same Old Blues; I'll Be Your Baby Tonight; Joabim; Lies*; and five others. MCA MCA-494 \$6.98, Ⓞ MCAT-494 \$7.98, Ⓞ MCAC-494 \$7.98.

Performance: **Fundamentalist**
Recording: **Purposely rough-hewn**

Tracy Nelson comes roaring through the speakers like a fundamentalist through the swinging doors of an old-time saloon hot on the trail of all you sinners. Considering that from her photographs she looks like any suburban young woman on her way to a sensitivity class, perhaps, or at least a health-food store, it comes as a bit of a surprise when she howls and belts her way through the title song

with all the fervor and ferocity of a Bessie Smith, or offers a *Joabim* in gospelse riper than anything heard this side of the Abyssinian Baptist Church. Oh well, we all know the middle classes have been getting out of hand for some time now. The best thing here is her own composition, *Nothing I Can't Handle*, in which, with the assist of some really fine piano work by Leon Pendarvis, Nelson lets up a little on the decibels and the fancy vocalizing and delivers a solid, sincere performance that makes the folk-gospel style seem an integral part of the attempt to communicate—not just a tacked-on prop. Still too young, still too attractive for the kind of commanding image she seems to want to project, Tracy Nelson reminds me of the Colleen Dewhurst of several years ago—a bit too much at that moment but, oh my, what a Presence she finally did become. P.R.

NITTY GRITTY DIRT BAND: *Dream*. Nitty Gritty Dirt Band (vocals and instrumentals). *Sally Was a Goodun; Ripplin' Waters; Gotta Travel On; Mother of Love; Bayou Jubilee*; and ten others. UNITED ARTISTS UA-LA-469-G \$6.98, Ⓞ UA-EA-469-H \$7.98, Ⓞ UA-CA-469-H \$7.98.

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

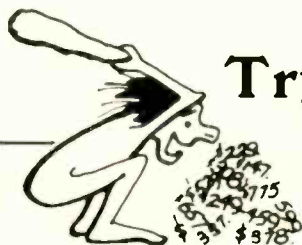
I think I'd have liked this album more if I could have seen the performance, or group of performances, with which the material has so obviously been honed. Everything here is "presented," in the sense that it seems to have been rehearsed and performed so often that it all comes out like a reflex. That's not a put-down, merely an observation; actually, I enjoy the relaxed atmosphere that the band creates here. As usual they are eclectic, ranging from Cajun to bluegrass to folk to plain ol' c-&-w. The best bands are Hank Williams' old leer *Hey Good Lookin'*, done in fine, ripe style without a hint of patronization, and John McEuen's banjo transcription of *Malagueña*, something you gotta hear to believe. P.R.

RECORDING OF SPECIAL MERIT

PINK FLOYD: *Wish You Were Here*. Pink Floyd (vocals and instrumentals). *Shine On You Crazy Diamond; Welcome to the Machine; Have a Cigar; Wish You Were Here*. COLUMBIA PC 33453 \$6.98, Ⓞ PCA 33453 \$7.98, Ⓞ PCT 33453 \$7.98.

Performance: **Classy rock**
Recording: **Excellent**

My reactions to this seem to vary, more markedly than they do to most albums, with time of day, mood, checkbook balance (mine), and so forth. It is moody music, usually grandiose, sometimes cryptic, and quite patient with itself. It is the kind of late-Sixties/early-Seventies rock that isn't often played any more, soft-core psychedelic and full of soundings pegged to the *concept* that goes with the song itself, rather than being based upon what we've learned about the electric guitar from our B. B. King records. There's some saxophone, but none of the period pseudo-jazz other rock groups seem to think is growth of some sort. And, oh yes, there are some sound effects of the space-age type (took me a full minute of staring to figure out that the design on the record label is actually a close-up of a handshake between robots). These go with the cover art and some cute packaging—the shrinkwrap is an opaque dark



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blue, so you can't see through it—to remind us that Pink Floyd is interested in surrealism. Well, so am I, but I was glad to find *some* un-vague lyrics in here: those of *Have a Cigar* amount to realism with hard lighting, and were written after some good listening was done. The sound is beautifully recorded; the instrumentals seem to dominate the album, and there's a sense of machined purity about the whole thing—but not a sense (despite that label) that it's untouched by human hands. It's a pitch to the head, an old-time, artsy-craftsy way of making rock music. And, just now when so many other groups are playing period jazz or pseudo-swing or something pitched to the feet, it's a hell of a relief to have a recording nobody in his right mind would try dancing to. N.C.

ELVIS PRESLEY: *The Sun Collection* (see The Simels Report, page 48)

BONNIE RAITT: *Home Plate*. Bonnie Raitt (vocals and guitar); orchestra. *Run Like a Thief; Fool Yourself; Sugar Mama; Good Enough; I'm Blowin' Away*; and five others. WARNER BROS. BS 2864 \$6.98, M8 2864 \$7.98, M5 2864 \$7.98.

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

Bonnie Raitt bounces around as if she's been nipping at mom's Geritol. But all the healthiness and high spirits seem real enough, and she's come up with a beautifully produced (by Paul Rothchild) and energetically performed album. She's at her best in such freewheeling things as *What Do You Want the Boy to Do?* and *Pleasin' Each Other*, but she can get serious enough to do some very nice things with *My First Night Alone Without You*. Her voice sounds much improved from her last time out, less strained at the top and the bottom. And, believe it or not, her up-beat (dare I say it?) *wholesome* approach really is appealing without being cloying in the least bit. P.R.

LEON REDBONE: *On the Track*. Leon Redbone (vocals, guitar, harmonica); Joe Venuti (violin); Don McLean (banjo); Milt Hinton (bass); Stephen Gadd (drums); other musicians. *Sweet Mama Hurry Home or I'll Be Gone; Ain't Misbehavin'; My Walking Stick; Lazybones; Marie; Desert Blues; Lulu's Back in Town*; and four others. WARNER BROS. BS 2888 \$6.98.

Performance: **Crafty curios**
Recording: **Very good**

Showmanship is an important part of Leon Redbone's act, but not *all* of it. For once, we have a ham, a stage character, in pop music who took the trouble to learn something about music beyond what a good excuse it is to get up there. Redbone's showmanship is pretty slick—he refuses to say how old he is or where he came from, but he's old enough to know what similar talk of off-stage privacy did for Garbo. He wears a three-piece suit, walks like he might be Garbo's grandpa, and brings out with him a big cigar, a glass of something, and, of course, a smallish, funky-looking guitar. But this seems to have steel strings that he fingerpicks bare-handed, and it is about there that the listening becomes as rewarding as the looking. Redbone's guitar work doesn't come through in this album as well as it does on stage—possibly because it still helps if you can see him doing it—but you do get a fits-and-starts impression of why he attracted so

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LEON REDBONE
Funny, funky showmanship

much word-of-mouth notoriety before he deigned to record. It's a hodgepodge style, taking off from somewhere in the vicinity of Blind Blake. His mumbly baritone vocals are honestly represented here, so honestly represented that his occasional inability to sing in tune through the whole damned song is flaunted at us a time or two, along with his tendency to flatten out some of the hard vocal parts of other songs, but it's such a furry, funny old voice you don't mind these aberrations. He has good to excellent backing, with the famous jazz fiddler Joe Venuti doing an occasional high-gloss run.

Redbone seems to know every pop song written before World War II, and his preference for the light-to-daffy ones makes this seem a little like a novelty record. That may be its most serious drawback in this sound-only medium of ours. Steve Goodman says some performers will fare much better when the video disc becomes a consumer product. I'd say Leon Redbone is one of those. N.C.

RENAISSANCE: Scheherazade and Other Stories. Renaissance (vocals and instrumentals). *Trip to the Fair; The Vultures Fly High; Ocean Gypsy; Song of Scheherazade.* SIRE SASD-7510 \$6.98, Ⓢ 8147-7510 H \$7.98.

Performance: **Elaborate**
Recording: **Outstanding**

Renaissance seems to be the company name for a group of English singers and musicians who, in their more ambitious moments, even call on members of the London Symphony Orchestra to augment their efforts. Especially ambitious is the side of this album devoted to a retelling, in a curious mixture of rock and Romantic idioms, of the story of Scheherazade. The *Song of Scheherazade* is made up of a fanfare, an opening instrumental section, and interludes, all taking their cue from Rimsky-Korsakov and improvising from there, and three songs by Michael Dunford and Betty Thatcher, the resident lyricists for Renaissance. The lead vocalist is Annie Haslam, who has one of those vulnerable-sounding folk-singer voices, and the accompaniment, nothing if not elaborate, calls on every sort of choral and orchestral effect during its overwrought and busy progress. The songs on

(Continued on page 93)

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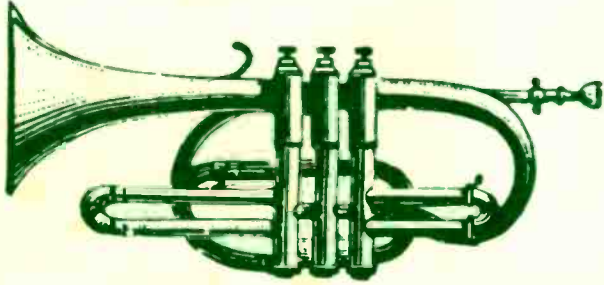
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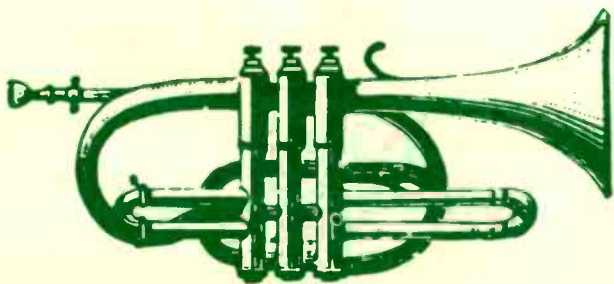
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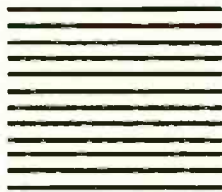
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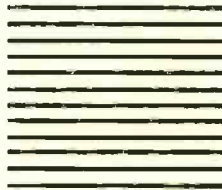


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the other side of the disc are decked out in colorful arrangements that fail to dispel a generally dismal mood. P.K.

CARL SANDBURG SINGS AMERICANA. Carl Sandburg (vocals, guitar). *Mama Have You Heard the News; The Good Boy; Woven Spirituals; I'm Sad, I'm Lonely; The Horse Named Bill; Foggy, Foggy Dew; I Ride an Old Paint; Gallows Song.* EVEREST FS 309 \$5.98.

Performance: **Natural**
 Recording: **Transferred 78's**

Young people who haven't heard Carl Sandburg's speaking or reading voice, live or recorded, might still guess that he could sing a song. It shows in his poems, how conscious he was of timing, how he could find drama in unlikely places, how determined he was to get things right. It didn't hurt that he also had a nice, mellow baritone voice and could do a passable job of playing the guitar. His versions of *The Horse Named Bill* and *Gallows Song* (usually known as *Samuel Hall*) are as playful and provocative as you're likely to hear, and they alone justify the tape-splicing and tinkering it took to get the most out of the scratchy 78's Everest started with. Sandburg listened well to America singing; America can well afford to listen to him. N.C.

LUCY SIMON. Lucy Simon (vocals, guitar, piano); Hugh McCracken (guitar); Russell George (bass); Ralph MacDonald (percussion); other musicians. *Pavane; My Father Died; From Time to Time to Time; Harbour; Sally Go Round the Sun;* and five others. RCA APL1-1074 \$6.98, © APS1-1074 \$7.98, © APK1-1074 \$7.98.

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

Lucy and Carly used to be known as the Simon Sisters, a folk-pretty act in which Lucy did a lot of the lead singing. She has a cleaner, more petite, higher-pitched voice than Carly, but her songwriting so far is considerably less caustic, less spicy, less interesting than Carly's. And . . . let's see, now . . . the album cover pose lets you know she's got legs, so they're about even there. These comparisons are inevitable, but you really should measure Lucy's progress not against someone hip and sassy like Carly but against someone earnest and romantic like Judy Collins. *My Father Died*, which Lucy wrote in 1973, is a song Collins might tackle; it is more impressive read than heard—most of the Lucy originals provided here are, in fact, for her melodies, the tempos she chooses, and the attitudes she seems to strike don't always go with her lyrics. She does each thing pretty well, but she doesn't quite make them all fit together. She has a good assortment of raw talents, though, and this effort should earn her the chance to try again. N.C.

SPINNERS: Pick of the Litter. Henry Fambrough, Billy Henderson, Pervis Jackson, Bobbie Smith, Philippé Soul Wynn (vocals); orchestra. *Honest I Do; Games People Play; All That Glitters Ain't Gold; Love or Leave;* and four others. ATLANTIC SD 18141 \$6.98, © TP 18141 \$7.98, © CS 18141 \$7.98.

Performance: **Glossy but mild**
 Recording: **Very good**

This is mild stuff, though it has a highly polished patina, from the Spinners, a group whose performances have a certain soporific,

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mechanical charm. Everything's been made beautifully wrinkle-free by the classy production work and lush arrangements of Thom Bell, and the drip-dry songs are breezed through with a high degree of professionalism reminiscent of the Ink Spots. P.R.

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10cc: 10cc. 10cc (vocals and instrumentals). *Old Wild Men; Wall Street Shuffle; Somewhere in Hollywood; Rubber Bullets; Waterfall*; and five others. UK UKS 53110 \$6.98, © O 853110 \$7.98, © O 553110 \$7.98.

Performance: **Excellent**

Recording: **Very good**

Some of the tracks here were British and/or

American singles hits—*Wall Street Shuffle*, *Silly Love*, and *Rubber Bullets* (the last a takeoff on the Beach Boys)—but most of the selections are from the band's first two albums. Of these, *The Worst Band in the World* and *Somewhere in Hollywood* are outstanding. I admire 10cc for the extraordinary quality of their writing, which is perfectly complemented by their tailored arrangements and clean, clinical execution. What remains of the rock era that is still of artistic merit is satire of the form, and 10cc are accomplished satirists. Commenting on the demise of the Beatles (and rock in general) as a cure-all for social/spiritual ills, John Lennon said: "The dream is over." 10cc is a Task Force Commission filing a thoroughly researched Report on the End of the Dream. J.V.



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THE TUBES. The Tubes (vocals and instrumentals). *Up from the Deep; Space Baby; Mondo Bondage; White Punks on Dope*; and four others. A&M SP 4534 \$6.98.

Performance: **Average**

Recording: **Good**

The Tubes are supposed to be satirists. At one point in *What Do You Want from Life*, a radio-announcer type comes on to catalog things dear to Americans, such as swimming pools, microwave ovens, and automobiles (now *there's* a death blow to materialism for you). Photographs of the group show them all looking very mysterious (comatose?)—maybe they just don't know they are ten years too late to audition for the now defunct Velvet Underground.

The production of this album is smooth—Al Kooper is responsible for it—but the performances are noisy and feeble. The end product of mediocrity trying to pass as social humor is always: "Yoo hoo! Look at us! Aren't we being *outrageous*?" Sure you are, kids. J.V.

TINA TURNER: Acid Queen (see Best of the Month, page 76)

JERRY JEFF WALKER: Ridin' High (see Best of the Month, page 77)

GENE WATSON: Love in the Hot Afternoon. Gene Watson (vocals); Jim Colvard (guitar); Charlie McCoy (guitar, harmonica); Henry Strzelecki (bass); Buddy Spicher (fiddle); other musicians. *Love in the Hot Afternoon; Through the Eyes of Love; Bad Water; Long Enough to Care; Harvest Time*; and five others. CAPITOL ST-11443 \$6.98, © 8XT-11443 \$7.98.

Performance: **Good**

Recording: **Good**

Easy now. Gene Watson *looks* like a member of the Pompadour Mafia, the horde of pretty boys that has descended on country music lately saying love and meaning sex. But there's more than heart-throb visuals here; this one can sing. He has a smooth, natural delivery, good range, and a gliding, well-lubricated way of phrasing that doesn't interfere with his good diction. The song selection is one of the things that might lead to snap judgments about his being another pretty face, as it is lopsided in favor of bedroom sagas (in the long run the bedroom doesn't suit a country singer as well as the highway does), but that may be just the normal first-album jitters that lead to restating, as much as possible, what it says in the hit song of the batch, in this case the title tune. What he, or someone involved in this production, is really terrible at is spelling—in the credits, Jim Colvard's last name is spelled Colbart, Buddy Spicher's is spelled Spiker, Henry Strzelecki's is spelled Stryleki, Jim Isbell's is spelled Isabel, and Buddy Harman's is spelled Harmon. The Nashville sidemen, accustomed to no credits at all on country albums, must be wondering what you have to do to win. Keep playing those nice Spanish (or Tex-Mex—Watson, like so many of the pretty ones, is from Texas) guitar runs the way "Colbart" does, one supposes, and hope for a producer who can spell. The album, all in all, is not particularly unusual or exciting, but it does suggest quite a future for that voice of Watson's when the repertoire and production shakedowns are completed. N.C.

“...he has never written a score more brilliant than *Citizen Kane*”

“... a giant bird right out of Jules Verne. . . .”

Bernard Herrmann: In a Class By Himself



Courtesy The Monster Times Photo Archives

THE marriage of a newspaper tycoon merges imperceptibly into the theme of a waltz and a set of wistful variations . . . the Devil himself calls the tune at a barn dance . . . Jason and his Argonauts set sail in search of the Golden Fleece on the Aegean Sea over waves of molten musical gold . . . the Lilliputians march toward Gulliver to the beat of a miniature march . . . a giant bird right out of Jules Verne appears on screen to the accompaniment of an obscure organ fugue. . . .

Yes, pure Hollywood, but if the credits read “Music by Bernard Herrmann,” it is likely the movie at hand will contain real music instead of the gummy stickum of sentimentality and pretentiousness that so often passes for it. “I like to get *inside* the drama,” Herrmann once said, and he is remarkably good at doing just that—and at the same time supplying a score you might want to hear again on its own.

Herrmann has always stood apart from his Hollywood colleagues. For one thing, he came to the profession not by way of Broadway or Tin Pan Alley or even Budapest, but from the Juilliard School and Carnegie Hall. At twenty, in 1931, he founded the New Chamber Orchestra of New York in his home town. At twenty-three he became staff conductor of the Columbia Workshop in the golden age of radio. Then he met Orson Welles and worked with that *Wunderkind* on the *Mercury Theatre of the Air*. In 1940, when Herrmann was going on thirty, Welles (who was twenty-five) took him along to Hollywood to write the music for *Citizen Kane*.

Scoring *Kane* turned out to be a dream assignment for the young and ambitious composer. Herrmann had twelve weeks in which to do the job instead of the usual three. “I worked on the film reel by reel,” he later recalled, “as it was being shot and cut.” Instead

of being presented with a finished print, he had the opportunity to work on the music as the film grew. When montages to denote the passage of time were being developed, Welles matched the sequences to music Herrmann wrote instead of the other way around. The composer was able to do his own orchestration, even to supervise the final dubbing.

For *Citizen Kane*, Herrmann devised arresting themes and fitted them out with artful variations: a motif to denote Kane’s power, and another for the protagonist’s dying word (“Rosebud”) to suggest the secret reason why he might have lusted after such power; music to mock the vulgar opulence of Kane’s castle, Xanadu; a parody of newsreel music; hurdy-gurdy tunes; even an opera aria. The result was a score that added to the strength of a great film and is still an impressive musical edifice. There have been several recordings of it, notably Charles Gerhardt’s for RCA, in which Kiri Te Kanawa sings the aria from the fictional opera *Salammbô*, an effective parody of nineteenth-century pseudo-Orientalism. In the movie, Susan Alexander Kane’s performance is excruciating, while Miss Te Kanawa sings it straight—but at least she sings it. Nobody sings it in the new United Artists recording, and its absence is a disappointment. LeRoy Holmes is effective in conducting this concert version, with its passages for small groups of instruments instead of the usual swamping symphonic sound, but the unexplained fine-print notation on the record jacket that says “orchestrations/Paul Swain” indicates at least some tampering with Herrmann’s original.

After *Kane*, Herrmann went on to score *The Devil and Daniel Webster* and Welles’ second film *The Magnificent Ambersons*. The suite *Welles Raises Kane* combines key passages from *Citizen Kane* with the nostalgic music to which the dismayed Ambersons

watched their world fall apart. Unicorn Records (which has also issued albums of Herrmann’s too-ambitious opera *Wuthering Heights* and his cantata *Moby Dick*) has recently released *Welles Raises Kane* along with a suite from *The Devil and Daniel Webster* under the composer’s own disciplined direction. Some of this material, too, has been recorded before, but never so incisively.

All that brings Herrmann’s composing career up to 1942. Since then, he has scored *Jane Eyre*, *The Snows of Kilimanjaro*, and a number of adventure movies, having been practically composer-in-residence to Alfred Hitchcock, fashioning scores for *Psycho*, *Vertigo*, *North by Northwest*, and *Marnie*. London Records’ “The Mysterious Film World of Bernard Herrmann” takes us into lesser-known territory. Here is music from *Mysterious Island*, in which the composer harnessed his own imagination to Jules Verne’s with ingenious innovations for the soundtrack—a monstrous concatenation of sounds for the “Giant Bee,” an organ fugue based on a theme by J. L. Krebs for the “Giant Bird,” a *moto perpetuo* for the giant balloon tossed about above the sea by wind and rain. Here also is *Jason and the Argonauts*, for which Herrmann requisitioned a huge ensemble of brass, winds, and percussion and concocted a biting, rugged, dramatic musical seascape. But the most unusual part of this collection is the music for *The Three Worlds of Gulliver*—with a minuetto to suggest the hero’s home town of Wapping; a tiny orchestra of piccolos, sleighbells, triangles, glockenspiels, and harp for the Lilliputians; a gigantic combination of tubas, bass, and contrabass for the Brobdingnagians—all based on themes from eighteenth-century dances composed by Jonathan Swift’s contemporaries. London’s Phase Four sound supplies just the sort of movie-theater resonance that presents such material most strikingly.

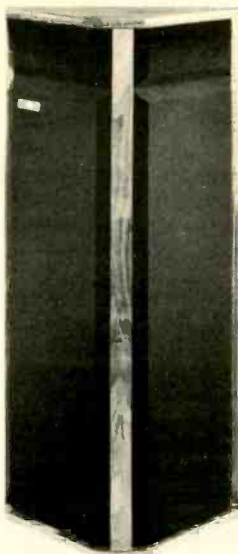
HERRMANN’S “serious” music for the opera house and concert hall seems short on genuine inspiration and rather long on the calculated application of compositional technique. As a movie composer, though, he remains in a class by himself. Perhaps he has never written any score more brilliant than the one Welles was able to coax out of him for *Citizen Kane*. But, as these new releases reveal, he has never done a really hack job of scoring anything. —Paul Kresh

BERNARD HERRMANN: *Citizen Kane*. Concert presentation of the film score. Orchestra, LeRoy Holmes cond. UNITED ARTISTS UA-LA372-G \$5.98.

BERNARD HERRMANN: *Concert Suites: The Devil and Daniel Webster; Welles Raises Kane*. London Philharmonic Orchestra, Bernard Herrmann cond. UNICORN UNS 237 \$7.98.

THE MYSTERIOUS FILM WORLD OF BERNARD HERRMANN. Excerpts from the scores for *Mysterious Island*; *Jason and the Argonauts*; *The Three Worlds of Gulliver*. National Philharmonic Orchestra, Bernard Herrmann cond. LONDON SPC 21137 \$6.98.

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JAZZ



BORAH BERGMAN: *Discovery*. Borah Bergman (piano). *Perpetual Springs*; *Horse Opera*; *The Third Hand*. CHIAROSCURO CR 125 \$6.98.

Performance: **Stumbling down the Jarrett trail**

Recording: **Very good**

Chiaroscuro, a New York-based independent label, has up to now concentrated on Dixieland and mainstream jazz revivals, but this album represents a radical departure. According to annotator Nat Hentoff, "Discovery" heralds a new policy of also presenting the avant-garde.

New York pianist Borah Bergman, who here makes his recording debut, plays in a free-form style that other pianists have explored before him, but *Perpetual Spring*—which takes up all of side one—is quite unorthodox, introducing a recording technique which I believe to be original but which I hope will not catch on. Taping separate tracks for the right and left channels is normal procedure these days, but Bergman has recorded the second channel without simultaneously listening to the first, and that is another matter. Does it work? Yes, to a certain extent, but there is predictably a randomness about the end result, and the effect, although it has a somewhat prepossessing hypnotic quality, is still that of hearing two recordings at one time. Bergman does suggest that one also listen to each channel separately, but the music simply isn't worth the effort.

Horse Opera, which opens side two, is largely more of the same, without the added track, and *The Third Hand*—an improvisation for the left hand only, ends the album on further random notes. I have heard this kind of improvisational piano from non-jazz quarters for over twenty-five years, so I fail to understand the sense of discovery that Mr. Hentoff has woven through his liner notes. This is not an awful album, but Borah Bergman is, so far, a Peter Nero to Keith Jarrett's Tatum. C.A.

RECORDING OF SPECIAL MERIT

GARY BURTON/STEVE SWALLOW: *Hotel Hello*. Gary Burton (vibraphone, marimba, organ); Steve Swallow (piano, bass). *Vashkar*; *Inside In*; *Domino Biscuit*; *Sweeping Up*; *Sweet Henry*; and four others. ECM ECM-1055 \$6.98.

Performance: **Outstanding**

Recording: **Excellent**

The standards of excellence that have been established by both ECM and the performers here are met by this duet album of very personal dialogues. The work of Gary Burton and Steve Swallow is distinguished by lyrical beauty, and each duet takes on a character of its own as the two men switch among the five instruments used. I would be hard put to

STEREO REVIEW

come up with a preference—the album is simply exquisite and unquestionably Burton's finest effort to date. C.A.

FLYING ISLAND. Flying Island (instrumentals): Joe Farrell (soprano saxophone); Ray Armando (congas). *Funky Duck; I Love to Dance; Cry to the Moon; Even the Birds Wear Gas-Masks*; and six others. VANGUARD VSD 79359 \$6.98.

Performance: **Clunky, funky bunk**
Recording: **Excellent**

Flying Island is a new quintet whose "jazz-rock music," according to the anonymous liner notes, "departs from most jazz-rock in that it is tightly organized as opposed to being mostly improvisational." We are told further that "... they use electronic instruments to create a sense of electronic orchestration." Huh?

To tell it like it is, Flying Island sounds factory-made. You have heard all the parts before, and you won't remember any of them after you've heard this assemblage. "We think that Flying Island opens new dimensions for jazz-rock to follow," ends our annotator. I think not. I *hope* not—Flying Island should be permanently grounded. C.A.

RECORDING OF SPECIAL MERIT

JIM HALL: *Concierto.* Jim Hall (guitar); Chet Baker (trumpet); Paul Desmond (alto saxophone); Roland Hanna (piano); Ron Carter (bass); Steve Gadd (drums). *You'd Be So Nice to Come Home To; Concierto de Aranjuez; Two's Blues; The Answer Is Yes.* CTI CTI-6060 S1 \$6.98, Ⓢ CT8-6060 \$7.98, Ⓢ CTC-6060 \$7.98.

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

Guitarist Jim Hall made his first recordings with the Chico Hamilton group twenty years ago, and he has performed and recorded with such major jazz figures as Jimmy Giuffre, Sonny Rollins, Bill Evans, and Lee Konitz. But, despite accolades from musicians and critics, Hall's lyrical, driving, technically fluent guitar work has never really received the public acclaim it deserves. Ron Carter's full-bodied bass, the smooth horns of Chet Baker and Paul Desmond, Roland Hanna's fine piano, and drummer Steve Gadd's sensitive percussion backing provide an excellent setting for Hall's low-keyed amplified guitar. Yes, it's amplified, but it never approaches the distortion we are used to these days. Hall doesn't need wah-wah or other electronic effects; his solos are tasteful, subtle, and, like Charlie Christian's, studies in logic.

Joaquín Rodrigo's *Concierto de Aranjuez*, one movement of which was given its classic jazz treatment in the celebrated Miles Davis/Gil Evans "Sketches of Spain" album and has since been given two recorded treatments by the Modern Jazz Quartet, fills side two. The arrangement, by Don Sebesky, is not especially interesting, but it serves well to launch a series of plaintive solos easing through Ron Carter's very effective tango bass line. Seldom does one hear a jazz piece of such beauty, and Chet Baker's solo is particularly outstanding. C.A.

RECORDING OF SPECIAL MERIT

RED NORVO: *Vibes à la Red.* Red Norvo (violin); Hank Jones, Jimmy Rowles (pi-

ano); Lloyd Ellis (guitar); Milt Hinton, Gene Chericco (bass); Jo Jones, Donald Bailey (drums). *Tea for Two; Green Dolphin Street; I'll Be Around; Blues for WRVR*; and four others. FAMOUS DOOR HL-105 \$7.00.

Performance: **Overdue return**
Recording: **Excellent**

Red Norvo's illustrious musical career is well documented on his records, which include numerous classic sides with his late wife, Mildred Bailey; the celebrated *Dance of the Octopus*, a startlingly futuristic 1933 recording; and the celebrated 1945 Dial session with "sidemen" Dizzy Gillespie and Charlie Parker. In recent years, Norvo has been performing regularly with his group at the Tropicana in Las Vegas and making guest appearances

on TV shows, but these recordings, made with two different groups in Hollywood and New York during 1974 and 1975, are his first in about ten years.

The Hollywood session, with a rhythm section headed by pianist Jimmy Rowles, is good by anybody's standards, but it is the New York date (all of side one) that makes this the excellent album it is. With pianist Hank Jones, bassist Milt Hinton, and former Basie propellant Jo Jones swinging to perfection, Norvo gives four inspired performances that ought to have continued on side two. The disparity between these two sessions graphically illustrates the value of assembling the right combination of musicians. The rapport between Norvo and Hank Jones is every bit as good as that which existed between Norvo



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Pablo Records

Art Tatum And Company

ONE of the many unissued recordings circulated on tape among jazz collectors in recent years is an aircheck of a 1934 NBC broadcast from Cleveland, Ohio, featuring a breathtaking fifteen minutes of piano solos by a twenty-three-year-old "blind negro boy," as the announcer puts it in the patronizing radio voice of the day. Listening to the extraordinary technique and style Art Tatum had, even then, makes it easy to understand why he became the most highly touted and influential pianist in jazz history.

This year will mark the twentieth anniversary of Tatum's death, but his influence continues, and each year brings forth new releases of his recordings—from legitimate reissues to bootleg albums and newly discovered private material. No one recorded Tatum as ambitiously as Norman Granz, the jazz mogul whose record labels (first Clef, then Verve) and Jazz at the Philharmonic concert tours brought America's finest jazz artists to virtually every corner of this country and the world during the post-war years. But Granz sold Verve to MGM many years ago, and, little by little, the old Verve catalog disappeared from the record stores. This left an important gap in the Tatum bins until last year when Granz, having purchased back from MGM his Tatum masters, began to reissue them on his new Pablo label (distributed by RCA). The initial release was a thirteen-record set, "The Tatum Solo Masterpieces" (Pablo 2625 703), containing a staggering 121 solos. That monument has now been followed up by "The Tatum Group Masterpieces," an eight-record set of combo recordings made between 1954 and 1956, and containing, as far as I can determine, three or four selections not previously available.

As Irving Kolodin pointed out in his review of the solo set ("Choosing Sides," September

1975), Tatum was a one-man band; he did not need a complement of players to fill in gaps because there were no gaps once he got started. But Tatum was also a good combo musician, and this set of fifty-nine selections, which presents him in seven different settings, offers ample proof of that. Tatum embroidering a melody on his own almost always produced remarkable results, as indeed he does on most of his solos in this set, but it is no less interesting to hear him weaving his magic threads in and out of a Benny Carter alto solo or feeding the fire of Roy Eldridge's horn just before bursting out on his own. It has been said that Art Tatum's playing was languid toward the end of his life, but the Ben Webster session, which took place less than two months before his death, shows no signs of weakness.

This entire set would be an invaluable part of any jazz record collection, but the \$45 price is a bit steep for most people. Pablo has had the good sense to issue these albums individually as well, however, and I particularly recommend the Art Tatum/Roy Eldridge session (Pablo 2310-734) and the Tatum/Hampton/Rich trio session (Pablo 2310-731). The latter, incidentally, originally appeared under Hampton's name. Of the Tatum solo set, three albums have also, so far, been issued individually. The price is \$7.98 per album. Now let's hope the rumors about MGM reactivating the old Verve catalog are true.

—Chris Albertson

ART TATUM: The Tatum Group Masterpieces. Art Tatum (piano); other musicians. With Lionel Hampton (vibraphone) and Buddy Rich (drums): *What Is This Thing Called Love; I'll Never Be the Same; Makin' Whoopee; Hallelujah; Perdido; More Than You Know; How High the Moon.* With Lionel Hampton (vibraphone), Harry Edison (trumpet), Buddy Rich (drums), Red Callender (bass), and Barney Kessel (guitar): *Verve Blues; Plaid; Somebody Loves Me; September Song; Deep Purple.* With Benny Carter (alto saxophone) and Louis Bellson (drums), Vols. 1 and 2: *Blues in C; Undecided; Under a Blanket of Blue; Blues in B-flat; A Foggy Day; Street of Dreams; S'Wonderful; Makin' Whoopee; Old-Fashioned Love; I'm Left with the Blues in My Heart; My Blue Heaven; Hands Across the Table; You're Mine You; Idaho.* With Roy Eldridge (trumpet), John Simmons (bass), and Alvin Stoller (drums): *Night and Day; I Won't Dance; In a Sentimental Mood; The Moon Is Low; Moon Song; You Took Advantage of Me; This Can't Be Love; I Surrender Dear.* With Red Callender (bass) and Jo Jones (drums): *Just One of Those Things; More Than You Know; Some Other Spring; If; Blue Lou; Love for Sale; Isn't It Romantic; I'll Never Be the Same; I Guess I'll Have to Change My Plans; Trio Blues.* With Buddy DeFranco (clarinet), Red Callender (bass), and Bill Douglass (drums): *Deep Night; This Can't Be Love; Memories of You; Once in a While; A Foggy Day; Lover Man; You're Mine You; Makin' Whoopee.* With Ben Webster (tenor saxophone), Red Callender (bass), and Bill Douglass (drums): *Gone with the Wind; All the Things You Are; Have You Met Miss Jones?; My One and Only Love; Night and Day; My Ideal; Where or When.* PABLO 2625-706 eight discs \$45.

and Teddy Wilson, and for that alone I can heartily recommend this album. C.A.

JACKIE PARIS AND ANNE MARIE MOSS: Paris & Moss Live at the Maisonette. Jackie Paris and Anne Marie Moss (vocals); Mike Abene (piano); Harvey Swartz (bass); Steve Gadd (drums); *Thou Swell; You Don't Know What Love Is; Move Out; Jumping at the Woodside;* and seven others. DIFFERANT DRUMMER DD 1004 \$6.98.

Performance: **Those were the days**

Recording: **Good remote, noisy pressing**

Jackie Paris made the 52nd Street scene in the late Forties, scored a hit with his 1947 MGM recording of *Skylark*, and furthered his reputation as a jazz singer two years later, when he joined Lionel Hampton's band. Canadian-born Anne Marie Moss' background includes three years with Maynard Ferguson's orchestra, a road tour with Kai Winding, and a brief, unrecorded stint with Lambert, Hendricks & Ross (during the latter's illness). Since their marriage in 1969, Paris and Moss have quietly been making the club circuit as a team, singing in a decidedly white style that was considered "hip" by *Playboy* readers and a few others back in the days of the Hi-Los.

This recording was made a year ago during the team's appearance at New York's Maisonette, but I guess you really had to be there to enjoy an atmosphere that has eluded the recording machine. Although such relatively recent material as *Where Is the Love* is included, this is mostly a sort of nostalgia trip along a lane that ran parallel to the one Bill Haley and the young Presley swiveled down when rock-'n'-roll was still greasy kid stuff. Their voices leave much to be desired, but Paris and Moss are a spirited duo, and they work well together. Better still is the trio led by pianist Mike Abene—it can cook up a storm, but the conditions weren't the best that night at the Maisonette. Apropos cooking, Differant (sic) Drummer's pressing plant ought to cook up a better batch of vinyl—this one was awfully noisy—and they'd better check Webster or Thoreau on that spelling of "different" also. C.A.

BUCKY PIZZARELLI: Nightwings. Bucky Pizzarelli (guitar); Joe Venuti (violin). *The Real Godfather Blues; New Orleans; Misty; Nuages; Pennies from Heaven;* and six others. FLYING DUTCHMAN BDL1-1120 \$5.95.

Performance: **Soothing professionalism**

Recording: **Excellent**

Violinist Joe Venuti was creating extraordinary musical interplay with guitarist Eddie Lang before Bucky Pizzarelli was born, but the fifty intervening years have not diminished the youthful octogenarian's zest. Although the notes for this album state that this is the first time Venuti and Pizzarelli have performed together, that is not accurate, for Pizzarelli appears on Venuti's "Blue Four" (Chiaroscuro CR-134), recorded in 1974. "Nightwings," however, is a more intimate meeting, and the result is most pleasing to the ear. Pizzarelli is mostly active as a studio musician, which means that he is skilled; he also has something to offer creatively, and it's good to hear him given a chance. The material here ranges from standards dating back to Venuti's early days to the haunting *Nuages* by Django Reinhardt (who, with Charlie Christian, was an influence on Pizzarelli) and *If*, a

rock tune from the repertoire of Bread. It's all light and swinging. C.A.

BOB THIELE: *I Saw Pinetop Spit Blood.* Teresa Brewer (vocals); Bob Thiele and His Orchestra. *The Evil Dude; Romance in the Dark; Hurry On Down; Pinetop's Boogie Woogie; Kung Fu, Too!*; and five others. FLYING DUTCHMAN BDL 1-0964 \$5.95.

Performance: **Multidirectional mishmash**
Recording: **Good**

In book publishing they call it the "vanity press," but I know of no term for a record-company owner who records himself. Fortunately, that doesn't happen too often, but Bob Thiele, never one to take a back seat, has done this sort of thing before with equally dismal results. His picture appears four times on the back of this album, but his function (except, perhaps, as A&R man) is hard to determine: he plays no instruments here, and he has neither written nor arranged any of the tunes. Teresa Brewer (Mrs. Thiele) sings on four of the tracks, and Bob Thiele, Jr., is part of a vocal quartet (which is also supposed to include the excellent Carl Hall, but Hall fails to give aural evidence of his presence).

The album is totally without direction or purpose: there are brief moments of musical merit, but certainly not enough to warrant annotator Nat Hentoff's participation in this inexplicable potpourri of self-indulgence. If you want a good laugh, listen to Ms. Brewer race through Nellie Lutcher's *Hurry On Down*. But wait a couple of months and you'll be able to pick this album up in the \$1.98 bins.

C.A.

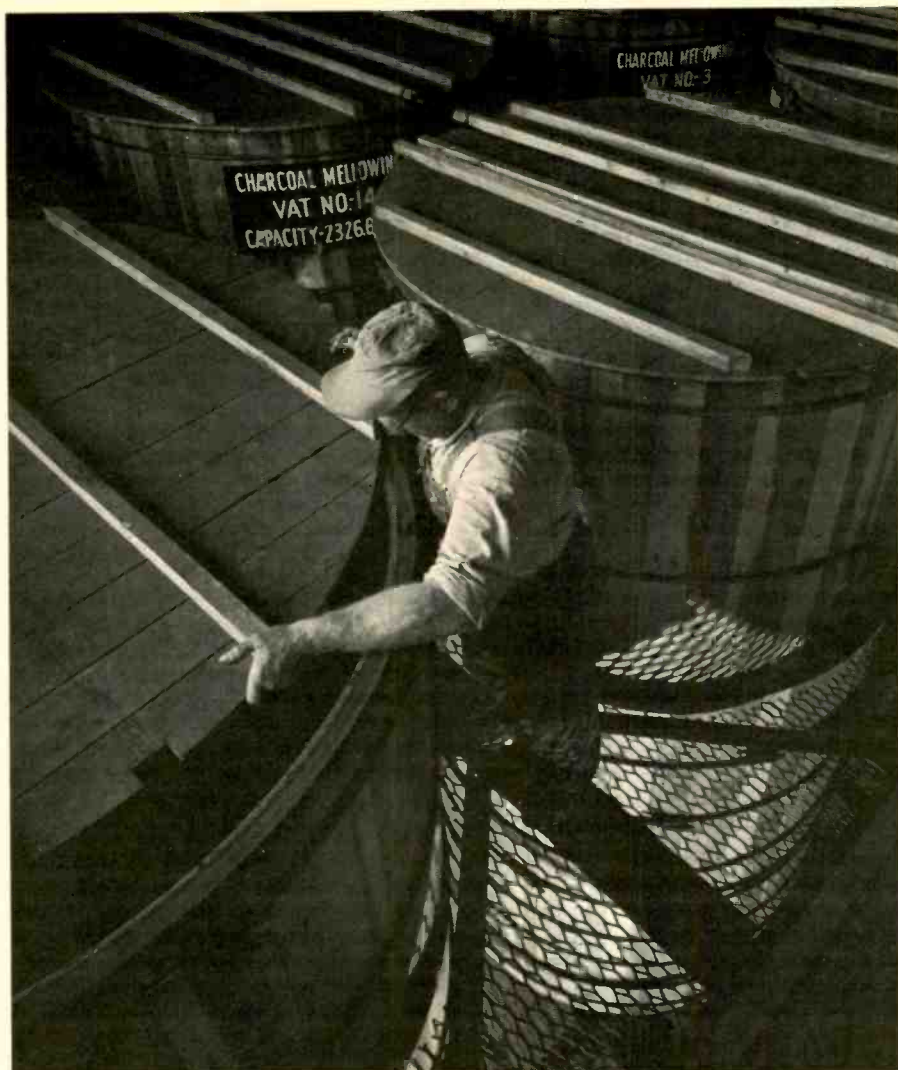
PHIL WOODS: *Phil Woods Quartet.* Phil Woods (alto saxophone); Pete Robinson (keyboards and synthesizer); Henry Franklin (bass); Brian Moffatt (percussion). *Charity; Nefertiti; Riot; Cumulus; Yesterdays.* TESTAMENT T-4402 \$4.98 (from Testament Records, 507 Palo Verde Avenue, Pasadena, Calif. 91107).

Performance: **Wah-wah waht for?**
Recording: **Very good**

Alto saxophonist Phil Woods caught the attention of critics in the mid Fifties when, after study with Lennie Tristano and four years at Juilliard, his Charlie Parker-inspired solos rose from the groups of George Wallington and Dizzy Gillespie to evoke memories of the most outstanding alto saxophonist the world had ever known. Woods subsequently held chairs in the bands of Quincy Jones and Benny Goodman, led his own groups, and freelanced as a studio musician.

With this album, Woods joins the electro-jazz set, wah-wahing in the wake of Weather Report, with an occasional refreshing stroll down the old Parker lane. These recordings were made in Los Angeles in 1973 over a period of ten months. Thus they precede Woods' non-electric "Musique du Bois" album (Muse 5037), happily indicating that he has not plugged his instrument in permanently. I say happily because, though I do not dislike this new release, the electrification has robbed Woods' playing of much of the character that normally marks it. Pete Robinson's piano playing, Tynerish and throbbing, adds a great deal to the quartet's sound, but Woods and Robinson are best when they stray from the path beaten by Wayne Shorter and Joe Zawinul, as on *Yesterday*, a brief track that says more than all the rest of the album. C.A.

JANUARY 1976



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CHOOSING SIDES

By IRVING KOLODIN



THE WINDS OF MOZART

REGINALD KELL, whose disappearance from public musical life has been both mysterious and regrettable, had an apt phrase to describe his pet musical abomination. The great English clarinetist referred to conductors who insisted on intruding themselves into performances of works by Mozart—up to and including the great Serenade (K. 361) for Thirteen Winds—which could be better left to the ensemble instincts of the performers as “Strangers in Paradise.”

A current and choice selection from Mozart's voluminous literature for wind instruments brings Kell inevitably to mind, not only because of his artistry as a soloist in an earlier version of one of the greatest of them, but because of his talent as a phrasemaker. In a case that well illustrates Kell's point, the Flute Concerto in G Major (K. 313) and its counterpart in D Major (K. 314, a rewrite of the C Major Oboe Concerto) are combined on Deutsche Grammophon 2530 344 in performances that gain absolutely nothing from the participation of Bernhard Klee as conductor of the English Chamber Orchestra. To be sure, Karlheinz Zöller, whom I associate with the Berlin Philharmonic (the jacket notations tell us nothing about him) brings to the role of soloist little but a solid technical command of his instrument, and one can hardly impute a great deal of musicality to a player who sponsors the inappropriately ornate cadenzas written for both works by R. Müller-Dombois. I think a conductorless (but not “leaderless”) English Chamber Orchestra would at least not have given us those *Bahnhof* (meaning that they suggest a train pulling into a station) *ritards* to which Klee is so partial before the cadenzas.

In another performance of the same G Major Concerto (also on Deutsche Grammophon, 2530 527), the musical values are much better served, for Werner Tripp brings to his playing the cultivated Mozartian manners of the Vienna Philharmonic, of which he is principal flutist. Likewise, the orchestral playing has the warmth and the vibrance for which this ensemble is famous. But neither in this effort nor in the accompanying C Major Oboe Concerto (also K. 314, with Gerhard Turetschek,

Tripp's opposite number in the woodwind choir, as soloist) does conductor Karl Böhm escalate admitted competence into *creative participation* in the outcome. Better



French hornist in eighteenth-century Viennese porcelain (collection of the Museum of Industrial Arts, Prague)

cadenzas, incidentally, are heard here in both works: Tripp favors Anton Gisler as his source, and Turetschek rolls his own. Indeed, if Turetschek, a masterly performer on his instrument, had been given his head through-

out, the overall results might have been as good as they are in the cadenzas.

For a relevant example of what good musicians *can* do on their own, Supraphon has delivered a rare serving of Mozartian oddities on a pair of discs packaged as 1 11 1671/2. The K. 187 Divertimento is indeed such an oddity that it is not even by Mozart: it is a copy in Leopold Mozart's hand (with, perhaps, some refinements by Wolfgang) of sections of a work by a Viennese contemporary, Josef Starzer, coupled with excerpts from Gluck's *Paride ed Elena*. However, when the Czech musicians (most of them members of the Czech Philharmonic) have blown and pounded their way through the brief, festive-sounding movements (scored for two piccolos, three trumpets in D and two in C, plus timpani), the bright, exhilarating sounds, the crisp, enlivening rhythms, and the clear sense of pleasure in performance must be credited with keeping the listener's interest alive through the eight (out of a total of ten) movements presented here.

IN the other four works, the excellent players have the input to stimulate and promote an authentic Mozartian output. In ascending order of Mozart's maturity, the first is a sportive Divertimento in B-flat (K. Anh. 229/1) produced for a musical evening with friends in Vienna (1783). Believed to have been written originally for basset horns and bassoon, it is here performed in a version for two clarinets and bassoon. It is followed by the reasonably well known Oboe Quartet in F (K. 370), the Horn Quintet in E-flat (K. 407), and the absolutely unique dozen Duos for Horns (K. 487).

These last, too, have a checkered past: some Mozartians believe they were written to be performed by basset horns. But, when performed with the fluency and beauty of sound brought to them by the two hornists of the Czech Philharmonic, no one would ever want to hear them any other way. Vladimír Černý, who is also the splendid soloist in the Horn Quintet, plays “melody” in the tricky high range of the instrument, and Rudolf Běranek provides the harmonic accompaniment in the lower and middle range. However, as those who are acquainted with the composer's violin-violin duos will agree, it is a decidedly Mozartian kind of harmony, roaming from an F-sharp (in a D Major chord) at the bottom of the instrumental range in one measure to a tone an octave and a half higher in the next. Nor is the area between only blank space and silence. More often than not it bursts forth with florid passagework that challenges the player to be a man about it all or else stay out of the game. The Czechs do devilish well at this sport, offering in the process clear evidence of why these difficult duets (they grow increasingly fanciful and lively as they progress) are literally unheard of.

If the Czech performers demonstrate how *good* can be the results achieved by able musicians performing on their own, both the *better* and the *best* of results are combined on Philips 6500 924, one of the finest chamber-music recordings in years. Casting one's mind back over those years, one would have to admit that some of the best Mozart playing we have known must be credited to Arthur Grumiaux, Belgium's great violinist-stylist, first as a partner in duo recordings with choice collabora-

“offering clear evidence of why these difficult duets are literally unheard of”

tors, then as the leader of perhaps the best string trio now active, and now in collaboration with such performing peers as Koji Toyoda, violin; Max Lesueur, viola; János Scholz, cello; Pierre Pierlot, oboe; and George Pieter-son, clarinet.

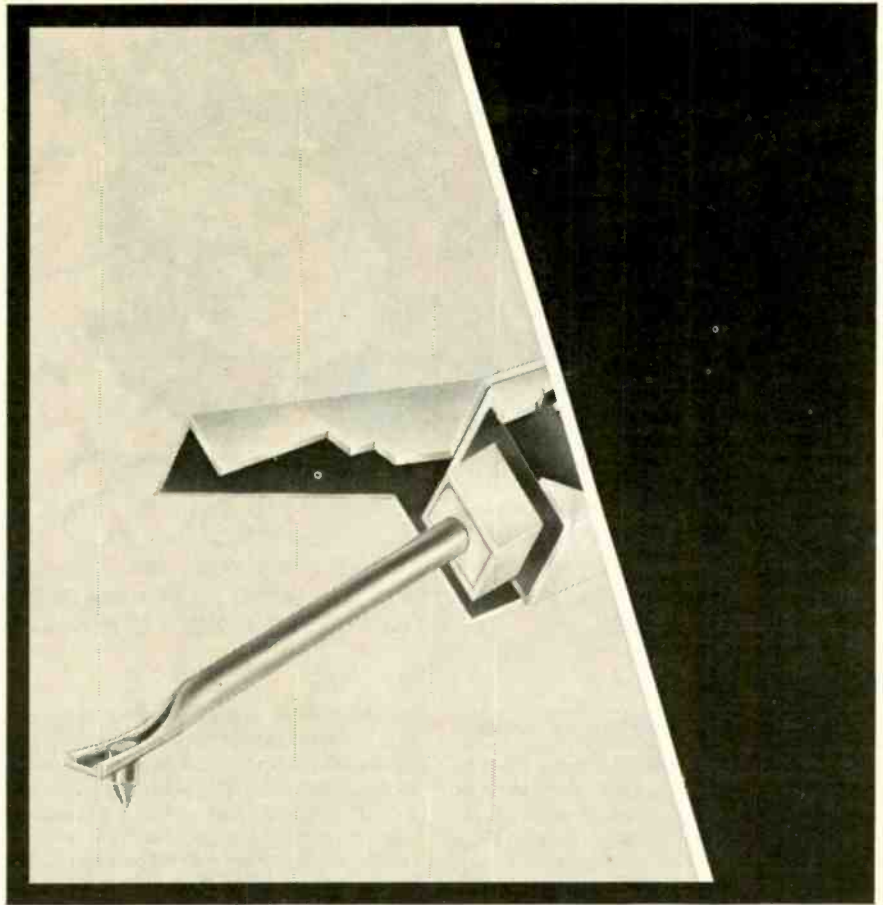
In the dim past of recorded Mozart some of the best performances of the Oboe Quartet and the Clarinet Quintet (K. 581) have been associated with English musicians: Leon Goossens (of Belgian descent, of course), in his prime, as premier oboist; Charles Draper, Reginald Kell, and Gervase de Peyer as representative of succeeding generations of clarinetists. That is not to say that there were not possibly oboists and clarinetists on the continent who were just as good; it is merely that London was a center of recording, and English musicians were not only available but capable of setting standards by which others were to be judged.

But here on this Philips disc are two performances from which the best of any country, including England, could learn. Pierlot's tone, as his name and fame suggest, is purely French in dimension, coloration, and pliability. It probes the music like a delicate lance, picking out a phrase here, a turn there, to isolate and exhibit. All these are central to the marvelously pointed, fluid, and high-spirited performance—in which, if my impression is correct, Pierlot was the guiding spirit. The work has more of a concertante-soloist than pure chamber-music quality, and Grumiaux takes a proper place in the scheme of sound. That sound, incidentally, is so adroitly arranged as almost to qualify the work as a quintet for oboist, violin, viola, cello—and recording engineer.

ACCORDING to the annotation on the disc, Pierlot was a first-prize winner at the Paris Conservatoire in 1941. That was a year before George Pieter-son was born in Amsterdam. About twenty-five years later Pieter-son had worked his way up the ladder of student preparation and apprenticeship (Dutch Radio Orchestra and Arnhem Symphony) to become solo clarinetist of the Rotterdam Philharmonic. He may not hold that chair much longer if he continues to make recordings as good as this one of the Mozart Quintet.

He is, to begin with, one beautiful clarinet player, not only Mozart-worthy but (at age thirty-three!) Grumiaux-qualified. He could play a superb Mozart with any group of four associates, but to play Mozart the Grumiaux way takes in a set of values much more exclusive: perfect pitch as a matter of course, rhythmic definition calibrated on a hair-breadth scale, and a real feeling for tonal coloration. Here, in the nature of the work's layout, the leader is clearly Grumiaux, calling the signals, setting the balances—but only when the clarinet is not being heard. When it is, Pieter-son is a partner in perfection.

He plays what might be called a "cool" clarinet, not so much in tonal temperature as in total mastery of every technical problem, no one of which catches him unawares, without an answer prepared. Thus the slow movement can be a true *Larghetto*, spun out with an endless breath supply, and the last variation in the finale can lope along as quickly as Mozart meant it to, another of those sporting challenges that not only separates the men from the boys but the interpretative cream from the milk. Reg Kell, wherever you are, here's your Paradise, and without a single Stranger in it.



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CLASSICAL DISCS AND TAPES

Reviewed by RICHARD FREED • DAVID HALL • GEORGE JELLINEK • PAUL KRESH
STODDARD LINCOLN • ERIC SALZMAN

RECORDING OF SPECIAL MERIT

J. S. BACH: Cantata 80, Ein feste Burg ist unser Gott; Cantata 79, Gott, der Herr, ist Sonn' und Schild. Elly Ameling (soprano); Janet Baker (alto); Theo Altmeyer (tenor); Hans Sotin (bass); South German Madrigal Choir; Consortium Musicum, Wolfgang Gönnerwein cond. SERAPHIM S-60248 \$3.98.

Performance: **Joyful and vigorous**
Recording: **Clarion clear**

J. S. BACH: Magnificat in D Major (BWV 243, with Christmas Interpolations). Helen Donath and Gundula Bernat-Klein (sopranos); Birgit Finnilä (alto); Peter Schreier (tenor); Barry McDaniel (bass); South German Madrigal Choir; German Bach Soloists, Wolfgang Gönnerwein cond. SINE QUA NON SQN 7739 \$3.98.

Performance: **Routine**
Recording: **Muffled**

Bach's Cantatas Nos. 80 and 79, both written for the Feast of the Reformation, are sublime utterances of supreme joy and faith. Cantata No. 80, "Ein feste Burg ist unser Gott," is especially fascinating because of its extreme vigor coupled with mind-boggling musical complexities. The opening chorus alone is a tour de force rarely equaled even by Bach himself. The first bass aria, too, is complex in its combination of a violin concerto, bass aria, and chorale melody. (One wonders if Bach would not have liked to have written three

separate pieces but simply had to superimpose them for lack of performance time.) And so on with the rest of the cantata, with its duet accompanied by double obbligato and another chorale setting against a blustering orchestral concerto grosso. Cantata No. 79 is not of the same complexity but also reflects Bach's masculine joy and affirmation in its splendid and exciting opening chorus. These two cantatas are well coupled on the Seraphim disc and make joyous listening. The beauty of the recording is its clarity: each inner voice is distinct, the textures are well balanced, and one is able to follow Bach's involved musical thought. The soloists are excellent, and any bass who can sing the fierce melismas of "Alles, was von Gott geboren" deserves extra feathers in his cap.

Turning to the Sine Qua Non release of the Magnificat, we again find Bach at his most inspired, but the performance is, unfortunately, rather stodgy in its tempos and lack of articulation (this is peculiar, since the conductor and choral forces, at least, are the same as on the Seraphim record). The sound is somewhat muffled, so that the lively inner parts are not clear. The soloists are adequate but bring nothing new to the music. Nonetheless, this recording is of interest because it includes the four Christmas Interpolations that were inserted by Bach when the Magnificat was sung at Christmastide. The text of the Magnificat itself is Mary's song of acceptance on the occasion of the Annunciation. The four Interpolations, three choruses and a duet, are based on German and Latin texts that look forward to the time of Christ's birth and thus bring double perspective to the Magnificat text. The Interpolations, however, are not quite on the same musical level as the Magnificat proper, and they detract rather than add to the unity of the Magnificat. This disc, then, is for the curious listener who is willing to hear a routine performance of a well-known work in order to become acquainted with four little-known works by a master. *S.L.*

Michael Sells (tenor); Ladd Thomas (organ); William Hall Chorale; Columbus Boys' Choir; Vienna Festival Symphony Orchestra. William D. Hall cond. KLAVIER KS544 two discs \$15.96.

Performance: **Surprisingly good**
Recording: **Excellent**

When London Records taped the *War Requiem* in Kingsway Hall in January 1963, under the composer's direction, there were four hundred participants. The recording sessions lasted a week. The soprano was Galina Vishnevskaya, the baritone Dietrich Fischer-Dieskau, the tenor Peter Pears (for whose voice Britten has specifically composed so much of his vocal music). The Bach Choir, the Highgate School Boys' Choir, the London Symphony Orchestra, and the Melos Ensemble took part. Such a combination of talents would seem unbeatable, and I turned to this new Klavier release with some apprehension.

But my skepticism evaporated as I listened to this recording. The conductor, William D. Hall, has given performances of the *War Requiem* all over the world. This one was recorded in Vienna, with the choir that bears Mr. Hall's name, along with the Columbus Boys' Choir and the Vienna Festival Symphony Orchestra. In Michael Sells, Mr. Hall has turned up a tenor who manages to match Mr. Pears' own style rather remarkably, without the particular mannerisms that sometimes make even Pears' strongest admirers flinch, with a more readily understandable enunciation of the English tongue, and with the obvious advantage of a younger voice. The other Soldier, the baritone, is the excellent Douglas Lawrence. And the soprano of Jeannie Altmeyer has all the power demanded of it.

If this fine performance lacks some of the veiled mystery and subtlety Britten was able to evoke from his all-star cast, it makes up for it with a force and clarity that emphasize other strengths in this music, and the recorded sound, twelve years later, is brighter, even more spacious, and less cavernous. Those who already own the London set will not find the Klavier album a reason to give it up, but, in all, this new recording of a landmark work is a stunning accomplishment. *P.K.*

Explanation of symbols:

- Ⓡ = reel-to-reel stereo tape
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The first listing is the one reviewed; other formats, if available, follow it.

RECORDING OF SPECIAL MERIT

BRITTEN: War Requiem. Jeannie Altmeyer (soprano); Douglas Lawrence (baritone);

CARISSIMI: *Historia di Ezechia; Tolle Sponsa; Mass for Eight Voices; Historia Abrahæ et Isaac.* Karinie Rosat, Jennifer Smith (sopranos); John Elwes, Fernando Serafim (tenors); Philippe Huttenlocher, Michel Brodard (basses); Chamber Choir and Orchestra of the Gulbenkian Foundation of Lisbon, Michel Corboz cond. MUSICAL HERITAGE SOCIETY MHS 3091 \$2.95 (plus 95¢ handling charge from the Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 10023).

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

The real reason Queen Christina abdicated the Swedish throne was to go to Rome in order to hear the music of Carissimi. That her decision was not frivolous is borne out by the popularity of *Jephthah*, and that her taste was exquisite is verified by the four contrasting and little-known works on this disc: the touching story of Abraham and Isaac, the dramatic history of Hezekiah, a moving dialogue between a man and wife, and a joyous Mass.

Although I would have liked to hear ornamentation applied to Carissimi's stark but beautifully molded lines, the music comes off well through a clean, straightforward, well-paced performance. The realization of the figured bass is effectively handled; depending upon the character singing, organ or harpsichord is used, and at particularly dramatic moments discreet string parts are added, a historically justified solution. If, then, one has a taste for seventeenth-century Rome, this album promises to gratify it to the very fullest.

S.L.

RECORDING OF SPECIAL MERIT

DELIUS: *North Country Sketches; Life's Dance; A Song of Summer.* Royal Philharmonic Orchestra, Sir Charles Groves cond. ANGEL □ SQ-37140 \$6.98.

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

In this recording Sir Charles Groves again shows himself to be the legitimate heir to Sir Thomas Beecham as the prime interpreter of the music of Delius. If his readings do not quite match those of Beecham in intensity, they need defer at no point as tonal poetry. It is in the opening *Autumn* section of the *North Country Sketches*—something of a Delian counterpart to Vivaldi's *Four Seasons*—that Groves' flair is most clearly evident here, for every bar of Delius' individual harmonic textures makes its point with almost painfully poignant effect. The whole is complemented by sonics both wonderfully transparent and highly detailed. The Delius magic also comes through beautifully in the opening of the final *March of Spring* section.

The conception of *Life's Dance*, recorded for the first time here, dates from the period that produced *Paris, the Song of a Great City*, and its textures, like those of *Paris*, vary from the enchantingly mellifluous to the harshly strident. Yet, as a whole it is not nearly as spellbinding a work as *Paris, A Song of Summer*, one of the pieces reconstituted by the old and blind Delius with the help of Eric Fenby from a 1918 piece, is good though not altogether top-drawer Delius.

It is for the *North Country Sketches* that I would acquire this album, for, fine as the 1951 Beecham performance was, the extremely close microphone placement in the earlier recording destroyed much of the atmospheric

quality of the music. Angel's recording here, especially when heard in quadrasonic (SQ) playback, enhances most satisfyingly the loving care of the performances. D.H.

RECORDINGS OF SPECIAL MERIT

DUFAY: *Fifteen Songs.* *Entre vous gentils amoureux; Resveillés vous; J'ay mis mon cuer; Je sui povere de leesse; Je ne suy plus; Alons ent/Resvelons nous; Ce jour de l'an; Dona i ardenti rai; Par le regard; Mon bien m'amour; Malheureux cuer; Les douleurs; En triumpant; Puisque vous estez campieur; Helas mon dueil; Ma tres douce/Tant que mon argent/Je vous pri.* Musica Mundana, David Fallow cond. 1750 ARCH RECORDS 1751 \$6.95 (from 1750 Arch Records, Box 9444, Berkeley, Calif. 94709).

Performance: **Spirited**
Recording: **Alive**

DUFAY: *Motets. Supremum est mortalibus; Flos florum; Ave virgo quae de caelis; Vasilis-*

peal equally to the musician and musicologist (may the musicologist-musician forgive me for making such a distinction!). The notes, after a fine introductory essay, offer the texts of the songs in the original language and in translation, each followed by a brilliant commentary. But, above all, the performances are vital in their rhythmic strength and down-to-earth approach.

The Pro Cantione Antiqua disc shows us Dufay's religious side in motets for ceremony and private devotion. Equally important are the motets of Dunstable, that remarkable English composer who brought to medieval structure the sweet, sonorous triadic sound (the "contenance angloise") that so influenced Dufay and changed the course of Continental music. What the Pro Cantione Antiqua lacks in rhythmic vitality is more than compensated for in its seamless melodic flow filled with subtle nuance and beauty of sound. It is a perfect sound for religious music and the resonance of the fifteenth-century cathedral. S.L.



Guillaume Dufay and Gilles Binchois with a portable organ and a harp, respectively, as depicted in a fifteenth-century miniature by Martin Lefranc (Paris. Bib. Nat.)

sa, ergo gaude; Alma redemptoris mater. **DUNSTABLE: *Motets. Veni Sancte Spiritus; Salve Regina misericordie; Beata mater; Preco proheminiencie.*** Pro Cantione Antiqua, London; Hamburger Bläserkreis für Alte Musik, Bruno Turner cond. ARCHIV 2533 291 \$7.98.

Performance: **Ethereal**
Recording: **Clear**

It is indeed meet that two such excellent discs of Dufay's music should be granted us just after the five-hundredth anniversary of his death. Whether Dufay was the culmination of the Middle Ages or the inception of the Renaissance may be a moot question, but his understanding of musical architecture and feeling for sensitive melody is indisputable.

Dufay at his wittiest and most delightful is represented by the fifteen secular songs recorded by Musica Mundana. This record is one of those miraculous creations that will ap-

RECORDING OF SPECIAL MERIT

DVOŘÁK: *Cello Concerto in B Minor, Op. 104.* Lynn Harrell (cello); London Symphony Orchestra, James Levine cond. RCA ARL1-1155 \$6.98, Ⓜ ARS1-1155 \$7.95, Ⓒ ARK1-1155 \$7.95.

Performance: **First-rate**
Recording: **Very good**

Every high-powered cellist in the business has recorded the Dvořák Cello Concerto over the past twenty years, though few have matched in overwhelming intensity the unforgettable 1937 Casals-Szell-Czech Philharmonic reading. And yet, this latest recording, representing the newest generation of performing talent, definitely stands up to those of seasoned veterans. Its particular excellence lies both in the superb teamwork of soloist and conductor and in RCA's outstanding sonics.

Lynn Harrell, who has won just about ev-

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ery young artists' award in the book over the past few years, concentrates more on the lyrical than the dramatic substance of the music, but he keeps the whole work beautifully woven together with the excellent orchestral backing of Levine and the London Symphony. Certainly I would not throw out any of the best of the earlier recordings I own of this masterwork, but for anyone who wants an experience of today's younger artists at their very best, this disc is a darned good place to start.

A word about the cassette issue: the sound compares favorably with the disc at every point, and RCA seems to have improved its signal-to-noise ratio significantly over what it was several years ago. However, I was infuriated to discover that, in the interest of avoiding rewind when flipping to side two, RCA interrupted the slow movement in mid-phrase—in my opinion, an absolutely barbarous procedure! D.H.

FRANCK: Chorale No. 1, in E Major; Chorale No. 2, in B Minor; Chorale No. 3, in A Minor. Thomas Murray (organ). NONESUCH H-71310 \$3.98.

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

Thomas Murray not only gives first-class performances of the Franck chorales, but provides his own concisely informative notes on both the music and the Johnson & Son organ in Boston's Church of St. Mary of the Sacred Heart on which he performs it. Engineer David Griesinger has captured the sound of the instrument with exceptional realism, and the pressing itself is unusually clean. Most other records of these chorales manage to accommodate at least one additional piece: I don't mind the omission of the filler on this modestly priced, excellent-sounding disc, but I would question the necessity of splitting the E Major Chorale for turnover (the sequence here is No. 3, No. 1, No. 2), which strikes me as unnecessary in the presentation of a fourteen-and-a-half-minute work—particularly when it would seem that any two of the chorales would fit comfortably enough on a single side. The recently reissued Mercury disc of Marcel Dupré's 1959 recording (on the organ of St. Thomas' Church, New York) offers each of the chorales without a break and includes a stirring account of the *Pièce Héroïque*, but the price is nearly double that of the new Nonesuch, which does take top honors in the realm of sonics. R.F.

RECORDING OF SPECIAL MERIT

HANDEL: Chandos Anthems: I will magnify thee; In the Lord put I my trust. Philip Langridge (tenor); Caroline Friend (soprano); Choir of King's College, Cambridge; Academy of St. Martin-in-the-Fields, David Willcocks cond. ARGO ZRG 766 \$6.98.

Performance: **Joyous**
Recording: **Magnificent**

Those familiar with the massive Handel of the oratorios will be interested in hearing his intimate chamber style. The orchestra, conceived of as a trio sonata, and accompanying a three-part chorus, produces a clarity of line that Handel imbued with all the contrapuntal artifices of the Baroque era. Although the sound is not what we consider typically Handelian, the music is, and it contrasts bold masculinity with ever-flowing melody.



LYNN HARRELL
A youthful Dvořák Cello Concerto

The orchestral playing is excellent and the soloists very fine indeed (Philip Langridge is to be congratulated for his tasteful ornamentation), but the palm must be awarded to the chorus. Given only three-part writing, David Willcocks has achieved a stunning balance that places the emphasis on the virtuoso tenor part without sacrificing the two outer parts. The effect is unusual, but it makes sense when one considers the nature of the choral writing. As in most recordings of the King's College Choir, the echoey sound of the cathedral is perfectly reproduced but is never allowed to obscure the clarity of the music. All in all, this disc sheds new light on Handel's all too neglected anthems. S.L.

HARRIS: Folk-Song Symphony. Utah Symphony and Chorale. Maurice Abravanel cond. ANGEL □ SQ 36091 \$6.98.

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

Roy Harris is not at his best, in my opinion, when dealing with the substance of American folk song: he tends to impose his highly personal and epic style on the material, with results ranging from fascinating to disturbing. His is definitely not the approach of a Virgil Thomson or an Aaron Copland, which seeks to retain or, if possible, enhance the essence of the original material. Nevertheless, I gave this recording of the Folk-Song Symphony—a work designed to match high-school choruses with professional symphonic forces—a good hard listen, and, though I have not essentially changed my opinion of the work, I found it went down a lot easier in this performance than in others I have heard both on and off discs. Unquestionably, the spacious yet clear ambient quadraphonic sound (SQ matrix) provided by Angel is a big help.

The symphony has seven sections, in five of which the chorus provides the *cantus firmus* for colorful and highly varied orchestral commentary—sometimes akin to that of an elaborate Bach choral prelude, as in the first movement, but more often along the lines of what one might call fantasy-variation. The third and fifth movements are orchestral interludes—one on Anglo-Irish Appalachian fiddle tunes, the other on familiar folk melodies, of which *Leather-Winged But* will be the most familiar. *The Gal I Left Behind Me* dominates the opening movement, with choral handclapping and a touch of *Good Night, Ladies*

serving as coda. *Oh Bury Me Not on the Lone Prairie* is the burden of the second movement, giving way briefly to *The Streets of Laredo*. The central movement, *Mountaineer Love Song*, is the heart of the score—a kind of tonal counterpart of a Thomas Hart Benton painting, even in its curious harmonic commentary-distortion of the original material. The *Negro Fantasy* sixth movement has a curious power all its own, somewhat akin to Morton Gould's stylization in his *Spirituals* for string choir and orchestra, but more expansive in scope. The finale is a choral fantasy on *When Johnny Comes Marching Home* and draws heavily on music Harris wrote for his remarkable overture of that name back in the middle 1930's.

Abravanel and his forces give a spirited performance, which, as I have noted, is excellently recorded. *D.H.*

RECORDING OF SPECIAL MERIT

HAYDN: *Symphony No. 101, in D Major ("Clock"); Symphony No. 103, in E-flat Major ("Drum Roll")*. New York Philharmonic, Leonard Bernstein cond. COLUMBIA M 33531 \$6.98.

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

Everybody is at his best here: Haydn in his popular *Clock* and *Drum Roll* Symphonies; Bernstein in his vigorous, straightforward readings; and the New York Philharmonic in its clear sound and precise playing. What more can you ask? *S.L.*

RECORDING OF SPECIAL MERIT

IVES: *Violin Sonata No. 2; Violin Sonata No. 3*. Marilyn Dubow (violin); Marsha Cheraskin Winokur (piano). MUSICAL HERITAGE SOCIETY MHS 3160 \$2.95 (plus 95¢ handling charge from the Musical Heritage Society, Inc., 1991 Broadway, New York, N. Y. 10023).

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

The performances and discussions of last year's Ives Centennial Festival-Conference convinced me that the creations of that American prophet-patriarch can stand a good deal more performance latitude than many musicologists are ready to admit. Indeed, statements from Ives himself support this point of view: it is the spirit rather than the absolute letter that counts.

So, while I still don't go along with Noël Lee's treatment of the First Piano Sonata on Nonesuch, I find much to admire in what Marilyn Dubow and Marsha Cheraskin Winokur get out of these violin sonatas, both despite and because of the points of variance with the "definitive" readings of all four sonatas for Nonesuch by Paul Zukofsky and Gilbert Kalish (who examined the Ives manuscripts at Yale and collaborated with curator and master Ives interpreter John Kirkpatrick). Except for a decidedly freer treatment throughout of the Second Concerto's *In the Barn* episode in the present recording, there are few points of sharp difference in basic tempo between the readings. The real differences arise in matters of dynamics. Dubow and Winokur opting for a much more assertive and peppery approach (they also choose not to include the drum effects).

(Continued on page 107)

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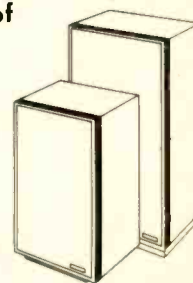
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CIRCLE NO. 11 ON READER SERVICE CARD

“...Garrick Ohlsson’s elegantly nuanced reading of the Chopin...”

ONLY bold, hopeful, and hardy souls launch a new, independent, classical-repertoire record label in these times, especially when their product is in the full-price category. But there have been other instances of seeming foolhardiness on the part of aspiring independents that have paid off over the years in both respectable livings for the producers and first-quality products for the consumers. They can be counted on the fingers of one hand, but they do exist, Vanguard being a prime example. There is no reason why the new Desmar enterprise cannot achieve a simi-

lar track record, given the right proportion of common sense, first-rate craftsmanship, imagination in the areas of artists and repertoire, and some lucky breaks in merchandising and sales.

in the Ravel arrangement, calling to mind the famous mid-Thirties recording by Josef and Rosina Lhevinne. Then there are the comic turns, not only by Borge, but also by such supposedly staid *grandes dames* of the piano as Gina Bachauer and Alicia de Larrocha, who came on stage in little-girl party dresses to do a W. F. Bach bit with Ohlsson sandwiched between them on the piano bench (see “A Multi-Piano Gala and Other Delights,” STEREO REVIEW, March 1975). The Beethoven *Turkish March* in various forms, outlandish and otherwise, turns up here and there—

should be at a considerably lower volume level than normal.

Prize of the chamber-music discs here is the Busoni Second Violin Sonata (1898), which gets its best recorded realization to date at the hands of Endre Granat and Harold Gray. The early pages are in a rather Brahmsian vein, but with the concluding variation movement, based on a Bach chorale, we get a taste of the mature Busoni. The Paderewski violin sonata, composed more than a decade before the Busoni one, is decidedly more old-fashioned and distinctly a concert display vehicle rather than a classical-style chamber-music work. This is the first time it has been recorded, and it is an interesting building block in the “Romantic revival” edifice.

Richard Strauss’ youthful piano quartet, composed before he became infected with the Wagnerian virus, is also post-Brahmsian in its musical language, though even here the big lyrical tunes have the sweep characteristic of Strauss’ earliest tone poems and latest operas. The Los Angeles-based ensemble delivers a taut, lively performance, and this recording handily supplants the early and long-out-of-print 1951 recording by Bernardo Segall and a group of New York musicians for the New Records label.

THROUGHOUT the two chamber-music discs and Valenti’s Soler disc, the recorded sound is consistently excellent: clean and full-bodied for the chamber duo and ensemble, perhaps a bit over-resonant for the harpsichord (but, as I have noted, this can be controlled by keeping the level down). It is small wonder that sonic excellence is the rule for the Desmar recordings, for the engineering and production are by David Hancock, one of the best in the business. The pressing quality, too, is first-rate. —David Hall

Garrick Ohlsson:
finest playing
of the evening



Chivo Barba

Desmar: A New Label Braves the Classical Seas

lar track record, given the right proportion of common sense, first-rate craftsmanship, imagination in the areas of artists and repertoire, and some lucky breaks in merchandising and sales.

The “Romantic revival” seems to rate high in Desmar’s initial repertoire plans, especially on the piano front—at least judging from the label’s initial offering. The International Piano Archives (formerly the International Piano Library) has played a major role here, not only in providing the superb 1951-1952 Liszt tapes Claudio Arrau did for Columbia, but also in making available the intriguing highlights from the December 1974 London concert given for the benefit of the IPA. The latter involved the services of no less than a dozen major concert pianists plus the ineffable Victor Borge, himself no mean piano player. His performance of one of Ignaz Friedman’s Viennese Dances is purest delight. So too is Shura Cherkassky’s marvelously slithery treatment of the Albéniz-Godowsky Tango in D. Perhaps the finest playing of the evening, at least in this Desmar selection, is Garrick Ohlsson’s elegantly nuanced reading of the slow movement from the Chopin E Minor Concerto in the Balakirev solo arrangement. Tamás Vásáry and Bálint Vázsonyi turn out a glittering *Fêtes* from the Debussy *Nocturnes*

first on eight pianos played by double the number of distinguished hands, and subsequently in a couple of parodistic treatments that would do credit to a Charles Ives. And, thanks to the recording staff of EMI, all the taped excerpts on the Desmar disc are first-rate in sound. All told, this is a most entertaining souvenir.

On a more serious level, I rate Claudio Arrau’s disc of Hungarian Rhapsodies as the most exciting single item of the Desmar debut. There is no finer Lisztian than the great Chilean in top form; for a combination of exquisite pianistic refinement and dazzling virtuosity, this performance is a hard one to beat, and Desmar has done wonders to make the Fifties sound clean and full without any fakery or tasteless tinkering.

Desmar’s gesture in the direction of the Baroque takes the form of returning veteran harpsichordist Fernando Valenti to the recording studio to produce a set of ten colorful sonatas by Scarlatti disciple Padre Antonio Soler. The sonatas are flavored with Spanish folk dance, fandango rhythms, drone basses, and so on. All but the G Major Sonata were also recorded by Valenti some twenty years ago for Westminster, but here he has the benefit of distinctly superior modern sonics. For best listening results, however, playback

INTERNATIONAL PIANO LIBRARY GALA CONCERT—HIGHLIGHTS. Gina Bachauer, Stephen Bishop, Jorge Bolet, Victor Borge, Shura Cherkassky, Jeanne-Marie Darré, Alicia de Larrocha, John Lill, Radu Lupu, John Ogdon, Garrick Ohlsson, Tamás Vásáry, Bálint Vázsonyi (pianos). Recorded at Royal Festival Hall, London, December 9, 1974. DESMAR DSM 1005 \$6.98.

LISZT: Hungarian Rhapsodies: No. 8, in F-sharp Minor; No. 9, in E-flat Major; No. 10, in E Major; No. 11, in A Minor; No. 13, in A Minor. Claudio Arrau (piano). DESMAR DSM 1003 \$6.98.

BUSONI: Violin Sonata No. 2, in E Minor, Op. 36a. PADEREWSKI: Violin Sonata in A Minor, Op. 13. Endre Granat (violin); Harold Gray (piano). DESMAR DSM 1004 \$6.98.

SOLER: Harpsichord Sonatas in D-flat Major, C Minor, D Major, A Minor, F-sharp Major, D Minor, G Major, D Major, G Minor, and F Major. Fernando Valenti (harpsichord). DESMAR DSM 1001 \$6.98.

R. STRAUSS: Piano Quartet in C Minor, Op. 13. Irma Vallecillo (piano); Los Angeles String Trio. DESMAR DSM 1002 \$6.98.

This is even more evident in Sonata No. 3. The ruminative reading of Zukofsky and Kalish is very different from this one, which takes an altogether more positive and rugged view of the music. Thus, the MHS performance takes around 27'30" as against Nonesuch's nearly 36', and I will confess that it holds my attention more effectively—even though Zukofsky and Kalish still have the edge when it comes to details of poetic nuance.

Certainly I would not be without the Nonesuch set, but it is good to have this and other such vital recorded performances of Ives, if only to remind us of the various angles from which the crags of his music can be scaled. A special word of praise is in order for the excellence of violin-piano balance maintained throughout the MHS performance—no easy task, given the density of texture in the middle movements of both works. *D.H.*

Nicholas De Candia



M. C. WINOKUR AND M. DUBOW
Vital, different Ives sonatas

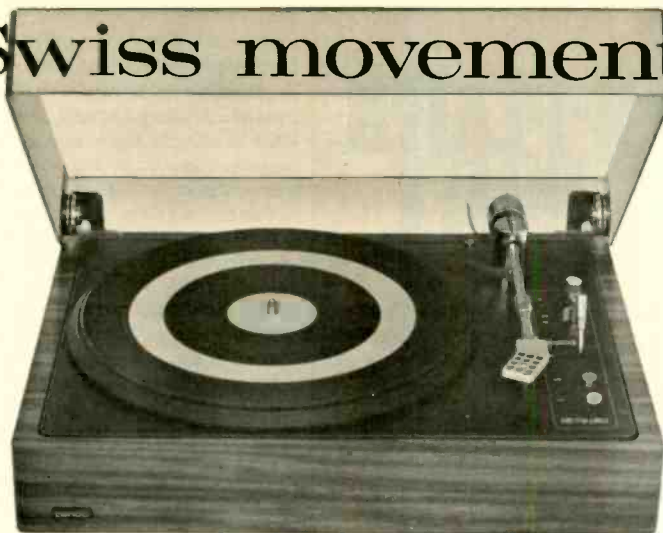
JOPLIN: Complete Works for Piano. Dick Hyman (piano). RCA CRL5-1106 five discs \$27.98.

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

Scott Joplin was not only a composer of pure ragtimes: his published output included, besides thirty-nine rags, a tango, five waltzes, half a dozen marches, and, of course, his opera. (Another rag, attributed to Joplin, was recently discovered on a piano roll.) That is not to say that the heart of his genius was not in ragtime; indeed, the charm of some of the waltzes is that they are so beguilingly ragged.

And the rags! I would not want to claim that all Joplin rags are equal masterpieces, but his inventiveness and his spirit and his wit almost never flagged. Within a terribly limited form, the variety is incredible. It is possible—at least for longtime ragtime enthusiasts like myself—to take heaping platefuls at a sitting without feeling indigestion or satiation. As in any great classic art, there is a perfect balance between the familiar and the unexpected, all contained within a tight form that is, nevertheless, never felt as a restriction. In spite of all the high spirits and rhythmic infectiousness that made the music famous, Joplin's real tone is one of lyricism—he is a kind of black American Schubert. His rags are lyric odes, sonnets with a hop, a skip, and a bounce. His speech is simple, unaffected, and popular in tone, and yet he is a master of his language—not a dialect, but perfectly grammatical and highly artistic. Art of this kind is rare, for it takes a coming together of genius with the right set of historical circumstances. The appeal of the music is not merely nostalgia; it reflects a very deep desire for a popular art rooted in deeper values (or, if you wish, a

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"classical," enduring art rooted in the popular genius).

Who would have predicted a few years ago that RCA would bring out a five-record set of Scott Joplin put together with all the seriousness of a Juilliard Quartet late-Beethoven set? Dick Hyman is a jazz-pop pianist, composer, and arranger, but he has classical training, and indeed his style is a smooth, effective combination of ragtime classicism—pioneered by such pianists as Rifkin and Bolcom—and a good feeling for a jazz shuffle. There is something missing, though: a quality of articulation, of crispness, of lift: Hyman's cool-jazz-playing background makes him a smoothie.

Except for some wobbly piano tones at the inner grooves of one or two of the sides, the sound is good, and there is a useful booklet by Rudi Blesh. Incidentally, the note on *Nonpareil* perpetuates an amusing error that apparently goes back to Joplin's publisher. Since *Nonpareil* refers to the painted bunting, the sheet music shows Uncle Sam patriotically displaying a swatch of colorful Fourth of July bunting. Joplin must have had a good laugh over that one: as every Southerner knows, the *nonpareil* or painted bunting is the most beautiful bird in North America, a multicolored jewel which, like Joplin's music, can be said to be second to none.

E.S.

RECORDING OF SPECIAL MERIT

MARTIN: *Petite Symphonie Concertante*. **ROUSSEL:** *Sinfonietta*. **TORTELIER:** *Offrande*. London Chamber Orchestra. Paul Tortelier cond. UNICORN UNS 233 \$6.98.

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

The *Petite Symphonie Concertante* of the late Frank Martin is a work whose absence from our catalogs for the last several years is not only baffling but outrageous. The instrumental color alone—the scoring is for two string orchestras with solo piano, harp, and harpsichord—makes it an intriguing piece. While I would have been happy enough to see the Stokowski version (or even the older Ansermet, in mono) reinstated, I am delighted to have this rich-sounding new recording (made in January 1971), which marks the phonographic debut (in this country) of the distinguished cellist Paul Tortelier in the role of conductor. His pacing is somewhat less fleet

than that of the conductors who recorded the work earlier, but not because of a more relaxed approach on his part. Quite the contrary: the sustained intensity of Tortelier's reading invests the work with greater weight, which, together with his superb feeling for the composer's expressive use of rhythm, simply demands slightly broader tempos. The flow is natural, unlabored, and convincing; the playing is polished throughout, and the balance between the three component elements is at all times excellently judged.

A little less than half of side two is devoted to a crisp, forceful presentation of Roussel's very brief *Sinfonietta*, and the remainder to Tortelier's own *Offrande*, for which the composer-conductor provides a spoken introduction on the disc as well as a written program note. Although I appreciate Tortelier's concept and admire the performance itself, I cannot pretend to find more to the piece than an engaging exercise in string sonorities. As such, however, it is engaging. At any rate, the record would be worth its price for the Martin alone, not to mention the finely molded Roussel.

R.F.

RECORDING OF SPECIAL MERIT

MASSENET: *La Navarraise*. Marilyn Horne (mezzo-soprano), Anita; Plácido Domingo (tenor), Araquil; Sherrill Milnes (baritone), Garrido; Nicola Zaccaria (bass), Remigio; Gabriel Bacquier (baritone), Bustamante; Ryland Davies (tenor), Ramon. Ambrosian Opera Chorus; London Symphony Orchestra, Henry Lewis cond. RCA ARL1-1114 \$6.98.

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

After decades of total neglect we now have two first-rate recordings of Jules Massenet's turbulent verismo one-act *La Navarraise*. In my review of the Columbia version (August 1975) I praised the overall result with the reservation that the music called for weightier timbres than those provided by Columbia for the three principal roles. RCA offers decided improvement in this respect, and gives us a stirring account of the opera, though the casting is still not ideal in all respects.

Henry Lewis paces the opera more broadly and elicits an even more responsive performance than did Antonio de Almeida from the same Ambrosian Opera Chorus and London

GREGG SMITH: a dramatic, eclectic cantata about war



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As Araquil, Placido Domingo provides the "sturdier, more ringing sound" I missed in Columbia's Alain Vanzo, and he sings with equally convincing ardor. Sherrill Milnes, too, is more effective than Columbia's Vicente Sardinero as the Spanish general, Garrido. Gabriel Bacquier, Ryland Davies, and Nicola Zaccaria make solid contributions in minor roles.

Marilyn Horne throws herself into the title role with blazing passion and full commitment. But, though her voice has better weight and color than Lucia Popp's (Columbia), she sounds quite uncomfortable in some exposed high passages—a range that presents no problem whatever to Miss Popp.

RCA's producer Richard Mohr and engineer Anthony Salvatore have given us a superbly realized production. *G.J.*

MOZART: *The Abduction from the Seraglio* (highlights). Margaret Price (soprano), Konstanze; Ryland Davies (tenor), Belmonte; Noel Mangin (bass). Osmin; Danièle Perriers (soprano). Blonde; Kimmo Lappalainen (tenor). Pedrillo; London Philharmonic Orchestra. John Pritchard cond. VANGUARD VSD 71203 \$6.98.

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

What a treasure trove of happy melodic invention this Turkish delight is, and what a pity that it is so rarely staged nowadays! The present disc, culled from the 1972 Glyndebourne production, has much to commend it. Besides, it is the only single-disc version of highlights in the current catalog.

Margaret Price floats some ethereal tones as Konstanze. She is without a doubt a musically singer and a fine Mozartian. Whether she has the combination of fiery temperament and coloratura agility to do justice to the "Murten aller Arien" episode remains unanswered because that aria is not among the highlights recorded here. Ryland Davies discloses a good style and an agreeable voice that is a shade too fragile for an ideal Belmonte. The Blonde and the Pedrillo perform well in their scenes, and Noel Mangin is an expertly comic Osmin. The ensemble work, too, is fine, suggesting a well-prepared performance under John Pritchard. *G.J.*

MOZART: *Music for Wind Instruments* (see Choosing Sides, page 100)

MOZART: *Symphony No. 26, in E-flat Major; Incidental Music to "Thamos, King of Egypt"* (see Best of the Month, page 76)

ROUSSEL: *Sinfonietta* (see MARTIN)

SCHUBERT: *String Quintet in C Major* (see The Basic Repertoire, page 50)

SMITH: *Beware of the Soldier*. Rosalind Rees (soprano); Douglas Perry (tenor); Charles Greenwell (bass); Chuck Garretson (boy soprano); Texas Boys' Choir; Columbia University Men's Glee Club; orchestral ensemble, Gregg Smith cond. CRI SD 341 \$6.95.

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

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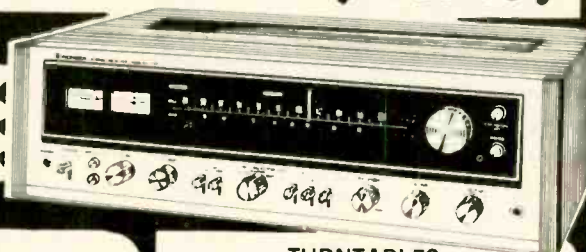
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field have been of obvious advantage to him as a composer of choral works, songs, chamber operas, and instrumental music. His latest work, *Beware of the Soldier* (1969), is a kind of American answer to the Benjamin Britten's *War Requiem*. Here, as in the English work, the performance calls for soloists, a boys' choir, and a large chorus and orchestral ensemble. But where Britten turned to the Latin Mass and the war poems of Wilfred Owen for his literary base, Smith has woven a text about the ugliness of war out of quotations from the *Songs of Innocence* by William Blake, the war poems of Stephen Crane, the prose of Mark Twain, fourteenth-century Latin writings, an elegy of Thomas Hardy, a poem by Keats, even a Japanese haiku.

All this is ingeniously fitted into a dramatic cantata of eclectic style that is eminently singable but often says more for Smith's skills as an arranger than for his talents as a composer. It was admirably ingenious to contrast the sweet melodic settings of the *Songs of Innocence* with a twelve-tone approach to the *Songs of War* ("In my mind," Smith says, "twelve-tone music seems to have an overall melancholy to it"), but the melodies are not distinguished and the twelve-tone passages are more cleverly devised than truly inspired. The performance, however, is certainly first-rate, and the Ford Foundation grant that financed this big composition was on the whole well spent. The recorded sound is spacious though just a little pinched in the upper registers. P.K.

TCHAIKOVSKY: Eugene Onegin (see Best of the Month, page 75)

TCHAIKOVSKY: Manfred Symphony, Op. 58. Moscow Radio Symphony Orchestra, Gennady Rozhdestvensky cond. MELODIYA/ANGEL SR-40267 \$6.98.

TCHAIKOVSKY: Manfred Symphony, Op. 58. London Symphony Orchestra. André Previn cond. ANGEL S-37018 \$6.98.

Performances: **Muscovites more dramatic**
Recordings: **Londoners have the edge**

Tchaikovsky himself described his *Manfred* Symphony as long and difficult of performance. The difficulties lie not only in matters of execution—as in the dazzling scherzo—but in achieving a convincing synthesis of dramatic rhetoric and structure, which amounts to a major challenge in the scissors-and-pastepot finale. Having heard dozens of performances, beginning with Toscanini's (who drastically cut the finale as one solution), I feel that the best solution is to have a virtuoso orchestra on hand, and then to throw all caution to the winds and treat *Manfred* wholly as symphonic drama. This seems to be the Russian way too. It works, but of the Soviet orchestras only the Leningrad Philharmonic under the likes of Eugene Mravinsky (who has not recorded the work) has the requisite virtuoso capacity.

André Previn's London Symphony has virtuosity to burn and absolutely superb wind players who really show their stuff in the middle movements. And the Angel recording job is one of the label's very best, certainly the best that has been accorded *Manfred* thus far. But Previn's reading, for all its felicitous refinements in the middle movements, lacks the one thing this music needs to make its point, and that is Byronic passion.

This quality can be found in full measure in the two Russian recordings that have been issued on Melodiya/Angel. Gennady Rozhdestvensky's and Eugene Svetlanov's. Rozhdestvensky's is the more carefully detailed of the two readings, with special attention being paid to inner-part woodwind writing. Svetlanov (S-40028) chooses to play out the music in great broad strokes, somewhat after the fashion of the nineteenth-century Russian battle murals of Borodino or Sevastopol. In some ways, Svetlanov's performance carries the greatest impact of all. The recording may have something to do with it too. Rozhdestvensky's seems a bit small-scaled and with a flatter stereo perspective than Svetlanov's, whose recording team has opted for the deepest and broadest possible panoramic sound. I think it is his that I'll stick with for the present. D.H.

TORTELIER: Offrande (see MARTIN)

VIVALDI: Flute Concerto in A Minor (P. 80); Flute Concerto in G Major (P. 140); Flute Concerto in D Major (P. 203); Flute Concerto in D Major (P. 203); Concerto in G Minor for Flute, Bassoon, Strings, and Continuo ("La Notte"), Op. 10, No. 2 (P. 342). Severino Gazzelloni (flute); Jifí Staviček (bassoon, in P. 342); I Musici. PHILIPS 6500 707 \$7.98.

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

This is an imaginatively chosen program—the first three concertos listed here do not seem to be otherwise available on records now—and it is all extraordinarily well played. It hardly needs saying that Severino Gazzelloni is a fabulous flutist, or that I Musici must be the finest group of its kind for this material: they respond to each other, and to these concertos, with performances that are irresistible in their own right and can stand as models of the particular sort of vigor, elegance, and subtlety that add up to the most convincing style. The bassoonist Staviček, in the familiar double concerto, has a less than equal role as soloist but shows himself an artist on the same level, and so does the unnamed harpsichordist whose knowing continuo adds substantially to the pleasures of these magnificent performances. The Philips engineers, too, have done their part superbly, but the perversity of interrupting the unfamiliar A Minor Concerto for turnover after its first movement deters me from calling the recording one of "Special Merit": if an eleven-minute work cannot be accommodated intact, then perhaps four of these concertos would have been a generous enough offering. R.F.

COLLECTIONS

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ITZHAK PERLMAN: Recital. Chausson: *Poème, Op. 25.* Saint-Saëns: *Introduction and Rondo Capriccioso, Op. 28; Havanaise, Op. 83.* Ravel: *Tzigane.* Itzhak Perlman (violin); Orchestre de Paris. Jean Martinon cond. ANGEL □ S-37118 \$6.98.

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

These are dreamy performances in more than a single sense. The tempos in the two Saint-Saëns pieces are slower than usual, but there is no loss of momentum; instead of merely giving off sparks, Itzhak Perlman and Jean

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Martinon (no mere "accompanist" here) enwrap the music in a dreamlike aura, turning the showpieces into poeticized fantasies of heady voluptuousness. And this languorous approach, as surprising as it is effective in the Saint-Saëns items, suits the Chausson *Poème*, of course, down to the ground.

Perlman is very young to be remaking his recorded repertoire, but the *Tzigane* offered here is even more seductive than the one he did earlier with Previn on RCA. And "seductive" is the word, for, again, it is not a matter of merely producing sparks, but an abandoned immersion in the essence of the music: it smolders as much as it glitters. This record (very handsomely recorded in Angel's SQ quadraphony) makes reference to comparison or duplication meaningless: it is a "showcase," all right, not for fancy fiddling alone, but for all-round marvelous musicianship.

R.F.

MADO ROBIN: *Recital. Donizetti: Lucia di Lammermoor: Mad Scene. Bellini: I Puritani: Qui la voce . . . Vien, diletto. La Sonnambula: Come per me sereno . . . Sovra il sen. Gounod: Mireille: O légère hirondelle; Heureux petit berger. Alabiéff: The Nightingale. Adam: Ah! vous dirai-je maman.* Mado Robin (soprano); various orchestras, Anatole Fistoulari and Richard Blareau cond. RICHMOND R 23197 \$3.49.

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

This record exhibits some of the highest notes ever attained by a singer—A-flat, A-natural, even B-flat above the high C! And these



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ITZHAK PERLMAN:
dreamy, seductive performances of the French masters

notes, as sung by the remarkable Mado Robin (1918-1960), are neither wildly pitched nor acidulously squeezed, but firmly centered, with a round musical sound to them. The high register is, in fact, the singer's forte: she soars into it effortlessly and lingers there dazzlingly, with undiminished *élan* and tonal strength.

Miss Robin was not a faultless singer. Her passage work here is good but not unflinchingly accurate, and she misses true pitch on oc-

casions. But she makes up for the lack of a Sutherland-like refinement and technical assurance with ample vivacity and an alert response to textual meaning. In any case, her shortcomings are dwarfed by her altogether spectacular feats in the stratosphere. These are unique and amply justify the acquisition of this bargain-price reissue. The orchestral backgrounds are respectable, and the sound (around 1955) holds up well.

G.J.



CALENDAR OF CLASSICAL COMPOSERS

BACK by popular demand and updated from its original (1966) printing, Music Editor James Goodfriend's Calendar of Classical Composers is a listing of the most important composers from the year 1400 to the present, grouped according to the stylistic periods—Renaissance, Baroque, Classic, Romantic, etc.—in which they worked. This 12 x 24-inch aid, guide, and complement to your music listening is printed in color on heavy, nonreflecting stock suitable, as they say, for framing. A key to the calendar, consisting of capsule accounts of the principal stylistic characteristics of each musical period, is included. The whole will be sent rolled in a mailing tube to prevent creases: we pay postage. All you do is send 25¢ to:

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Heifetz: Six Volumes of History

JASCHA HEIFETZ will be seventy-five years old on February 2, 1976. In anticipation of that anniversary, RCA has issued a retrospective six-volume series called "The Heifetz Collection." It encompasses virtually all (apart from the recordings made for Decca) of the artist's recorded legacy from 1917, the year of his New York debut as well as of his first recordings, to 1955, the end of the monophonic era. These twenty-four discs offer a documentation of a unique recording career, unique in its vastness as well as its variety. Hearing them from beginning to end—with their persistent adherence to an Olympian level of artistry through so many years—is an experience that inspires considerable awe.

Heifetz has always been the violinist's violinist, "the sort of fiddler almost every fiddler would want to be if life were a beautiful dream," observes Joseph Wechsberg in his introductory essay for the RCA series. Mr. Wechsberg also refers to a personally conducted poll in which Heifetz was judged to be "the greatest living violinist" by his most eminent colleagues. Such accolades have seldom come to Heifetz from music critics, with the possible exception of *violinist*-critics, for it takes such an observer to see the forest without getting lost in the trees, to admire the Heifetz achievement in its magnificent totality, certain artistic indulgences and eccentricities notwithstanding.

And just what is that achievement? Simply that through an extraordinary—superhuman, really—combination of tone and technique, Heifetz was able to dominate his instrument more than any other violinist alive in his own time. Where others conquer through struggle and stimulate us by making us participants in their ultimately triumphant effort, Heifetz confronts us with the *fait accompli* of the conquest itself. The "unplayable" chords of the unaccompanied Bach sonatas emerge from his instrument with a crystalline sound, and certain passages in the Sibelius concerto that in other hands are awkward blocks of sound fall from Heifetz's

bow into tonal columns of graceful beauty.

Heifetz's formidable technical equipment was already complete in 1917, and it is captured in the astonishing early recordings of Volume 1: the audacious fingering solutions through which difficult intervals cease to be problems; the lightning staccato evident in the *Valse Bluette*; the boldly attacked, crystal-clear harmonics in the Glazounov *Méditation*; the incredible dexterity displayed in Paganini's *Moto Perpetuo* and Bazzini's *La Ronde des Lutins*. The characteristic Heifetz tone was already in evidence, too, a tone silvery rather than "juicy," a thread of concentrated intensity throbbing with a fast vibrato that changed almost imperceptibly with the demands of the music, but somehow never called attention to itself. Conforming to the permissive style of that period, there was a more frequent use of *portamento* (the opposite of staccato) in the early recordings, but by the Thirties, with the appearance of the first album-length recordings of major works, we can note the emergence of a fully disciplined "modern" violinist.

If there were artistic excesses, they stemmed from the kind of virtuosity that sometimes superimposes its own character on the musical design. Commenting on the fast tempo in the early rendition of the Mendelssohn E Minor Concerto finale (Volume 1), Irving Kolodin rightly observes that it was probably dictated by the necessity of rendering the music within the time limit imposed by a single 78-rpm disc. But the tempo remained equally fast when the entire concerto was recorded with Sir Thomas Beecham in 1949, and again with Charles Munch in 1958! The virtuosic challenge could not be resisted, the piece had to be "conquered" in the uncompromising, daredevil Heifetz manner.

There are, undoubtedly, musical and artistic question marks, and perhaps the most glaring among them is the ill-advised recording of the Bach Double Concerto with Heifetz playing both parts (Volume 5). Another is the ample evidence that his sonata partners were

often denied the tonal prominence their music called for—even William Kapell suffered this fate, to the unavoidable detriment of an otherwise exciting joint effort in the Brahms D Minor Sonata (Volume 6). One could cite a few more regrettable examples, but, on the other hand, one could also fill an entire page writing about renditions that are towering and probably unsurpassable landmarks, including works Heifetz singlehandedly championed in so final a manner as to discourage any other contenders (the violin sonatas of Richard Strauss, Camille Saint-Saëns, Ernest Bloch, and Edvard Grieg, among others).

There are some strictly "audio" disappointments in the series, too, despite the prevailing excellence of the transfers. We can be grateful, for example, that *modern* Heifetz versions exist of the Beethoven and Brahms concertos, for those contained in Volume 4—the historical collaboration of Arturo Toscanini and Serge Koussevitzky, respectively, notwithstanding—are simply inferior in sound. The same goes for the Brahms Double Concerto with Emanuel Feuermann and the Philadelphia Orchestra under Eugene Ormandy—unfortunately it is also a performance of unparalleled intensity, and Heifetz's subsequent 1960 effort failed to match it. This particular period (1937-1941), when recording was already on the brink of a new era, paradoxically seems to be among the most difficult to capture faithfully, without distortion, for today's listeners.

THE set as a whole is undeniably impressive, almost intimidating in its entirety, but here are a few observations of the "odds and ends" variety: Heifetz recorded very little music by Fritz Kreisler, and nothing at all of it between the years of 1918 and 1972! If he recorded any Paganini caprices at all, he preferred them with piano accompaniments. There are a number of previously unissued items here, including a 1934 version of Elgar's *La Capricieuse* containing, for all to hear, a *single note* that somehow escaped Heifetz's fabulous control. (I suppose there may be two or three more such instances, but I failed to catch any more of them in some twenty hours of listening . . . !)

Each of the six volumes contains the same excellently prepared literary material: the affectionate Wechsberg tribute, the perceptive and historically aware Kolodin commentary, some interesting biographical notes and unusual pictures, a list of arrangers, and a complete Heifetz discography that includes even recordings still to be issued (but not, as it happens, by RCA). I recommend Volumes 1, 3, and 6 most emphatically, the others with more moderate but still lively emphasis.

—George Jellinek

JASCHA HEIFETZ: *The Heifetz Collection, Volume 1 (1917-1924)*. Schubert: *Ave Maria*. Wieniawski: *Scherzo-Tarantelle, Op. 16*. Achron: *Hebrew Melody; Hebrew Lullaby; Stimmung*. Glazounov: *Méditation, Op. 32; Grand Adagio from Raymonda*. Sarasate: *Malagueña, Op. 21, No. 1; Introduction and Tarantelle, Op. 43; Zapateado; Zigeunerwei-*

sen, Op. 20, No. 1; Habanera, Op. 21, No. 2. Saint-Saëns: *Havanaise*. And thirty-seven other concert pieces. Jascha Heifetz (violin); André Benoist. Samuel Chotzinoff, and Isidor Achron (piano). RCA ARM-4-0942 four discs \$27.92.

● *The Heifetz Collection, Volume 2 (1925-1934)*. Schubert: *Impromptu in G Major*. Glazounov: *Concerto in A Minor*. Mozart: *Concerto No. 5, in A Major*. R. Strauss: *Sonata in E-flat Major*. Paganini: *Caprices Nos. 13, 20, and 24*. Grieg: *Sonata in C Minor, Allegretto*; *Scherzo-Impromptu*; *Puck*. Ponce: *Estrellita*. And thirty-three other concert pieces. Jascha Heifetz (violin); London Philharmonic, John Barbirolli cond.; Isidor Achron and Arpád Sándor (piano). RCA ARM-4-0943 four discs \$27.92.

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Since readers from time to time understandably display a natural human curiosity about the backgrounds of the writers and editors who bend their ears each month, we are offering a series of capsule biographies and autobiographies designed to satisfy that expressed need and at the same time to circumvent some of the hazards of mere speculation. —Ed.



Contributing Editor

George Jellinek

I WAS born in Budapest in 1919 into a music-loving family, and I enjoyed what now seems like a surprisingly serene childhood in those between-the-wars years in Central Europe. I took up the violin before entering first grade (not an unusual occurrence in Hungary) and continued my musical studies for some eleven years, with insufficient diligence and no ambition whatsoever for performing but with an ever-mounting interest and affection for music. The opera bug infected me early in life, and the symptoms grew more ominous as the years progressed.

My father once asked me whether I had any career preferences. My answer was that I wanted to be a journalist. This amused him no end, for he owned a restaurant in Budapest's theatrical district and regarded journalists as a flighty and irresponsible breed. All this was many years ago, but I often think of my father as I make my way through the New York Times building, the home of radio station WQXR, where I have been music director since 1968. The rise of Nazism and the threat of war put an end not only to my

musical education but to my rather loosely planned European future as well. After a temporary stopover in Cuba, I arrived in the United States in 1941, entered the Army, and came out four and a half years later as an intelligence officer, thoroughly Americanized and freed of my inborn Continental reticence.

Music, my former avocation, became my livelihood in 1948. I have always been fortunate in being able to reconcile "business" and "musical" thinking. Whether in record retailing (where I began), in the field of music publishing and music rights administration (where I spent nine invaluable years), or in the recording studios (where I functioned as a producer of radio transcriptions and recordings for more than a dozen years), I have been able to work creatively without losing sight of the fact that in our society music is unavoidably linked to the marketplace and depends upon it for its very survival. In my present position at WQXR, I find the same factors at work. In addition to my administrative duties (which I find just as challenging and almost as satisfying as the creative ones), I have a daily "live" program, *Music in Review* (Mondays to Fridays, 2-3 p.m.), and a weekly program, *The Vocal Scene*. The latter is now nationally syndicated and is heard on some sixty stations throughout the United States.

My writing career has blossomed quite independently from the "other" one. Irving Kolodin published my first article in *Saturday Review* in 1953 and David Hall invited me to join *STEREO REVIEW* as Contributing Editor in 1958. It gives me special pleasure to be on the same masthead now with my two mentors and old friends. I have written many articles for these magazines and also for *Opera News*, a book (*Callas, Portrait of a Prima Donna*, 1960), and the librettos for two operas, *The Magic Chair* and *The Scarlet Mill* (music by Eugene Zador), which have been repeatedly performed. And I have matched wits and shared bafflements with other like-minded specialists on the Texaco Metropolitan Opera "Opera Quiz." I have lectured a great deal, and this year I initiated a course called "Great Voices in Opera" at New York University.

My work schedule is sheer insanity, but it helps that music and records are my only hobby. I am unfamiliar with the art of carefree relaxation and consider writing and listening to music the best way to fill those "idle hours." Considering that uneventful childhood of mine, I am astonished at how active and even adventurous my life has been. My home, too, is usually buzzing with happy activity. My wife Hedy and my daughter Nancy are both artists and editors (and sometime custodians of my English). Ours has been a one-car but a three-typewriter family.

Things have a way of coming full circle. Last year, the Magyar Radio (Budapest) invited me to tape a series of my *Vocal Scene* in Hungarian, and the invitation has been renewed for a second year. If my father were alive, he might even reassess his prejudiced view of journalists.

—George Jellinek

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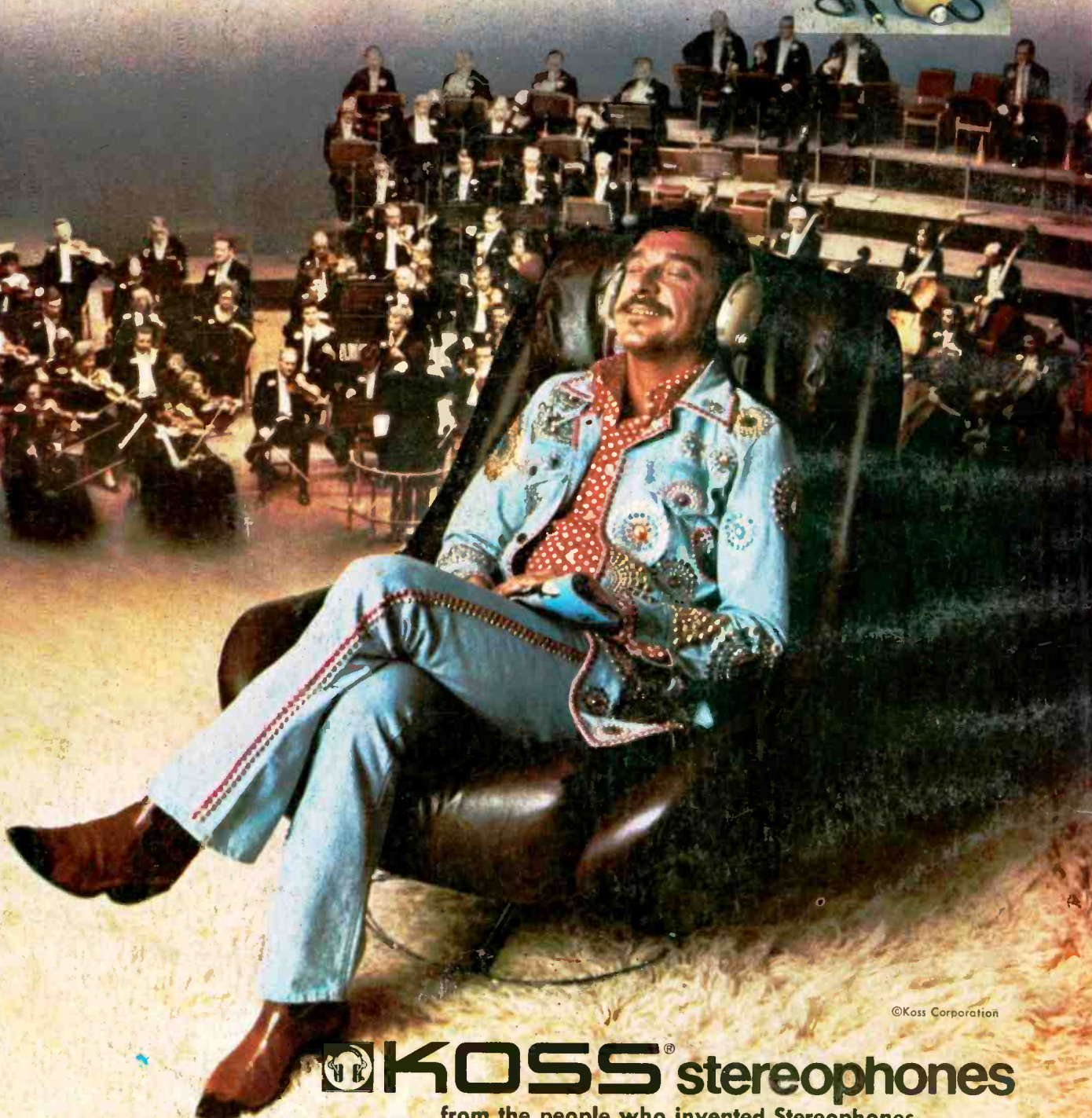
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