

HIGH FIDELITY

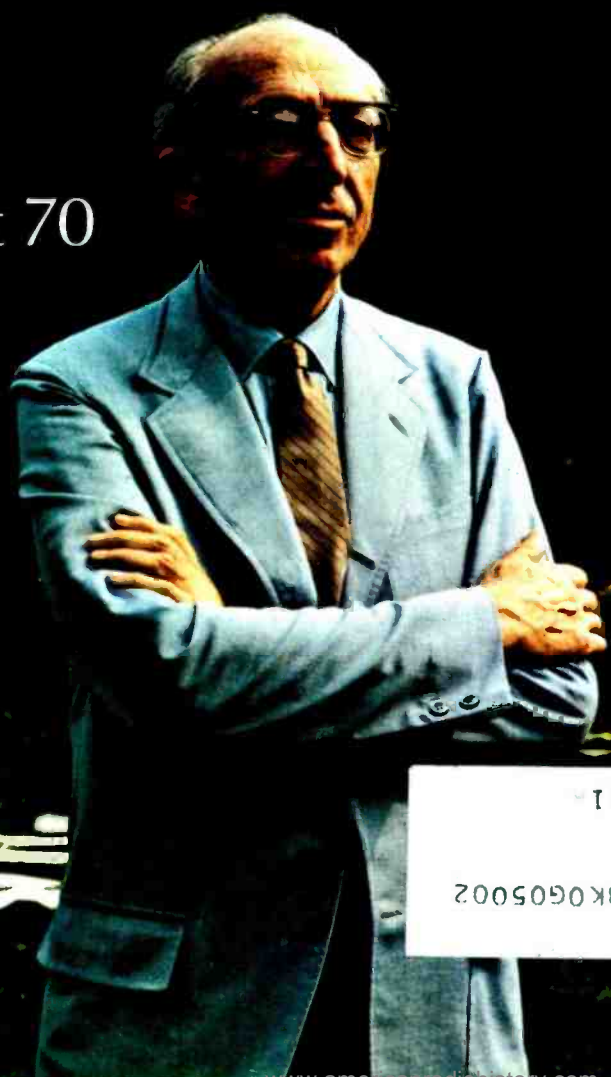
NOVEMBER 1970 60¢



**Are Cassettes
Fulfilling Their
Promise?**

**Why Has Copland Stopped Composing?
By Leonard Bernstein ■ My Life in Pictures
By Aaron Copland ■ A Critical Appraisal
Of All Recordings of Copland's Music**

Copland at 70



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If you guessed \$50 or so too high, don't feel too badly about it.

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Now if our description of the Fisher 201 ended here, you'd know enough to realize that it's a pretty good value at \$199.95. But it isn't a "pretty good" value, it's an unbelievable value.

And the description doesn't end here. It goes on.

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CIRCLE 40 ON READER-SERVICE CARD

HIGH FIDELITY

VOL. 20 NO. 11 NOVEMBER 1970

music and musicians

Leonard Marcus **SOME COPLAND INCIDENTALS**

Edward Greenfield, Ferruccio Nuzzo, Jack Buckley
BEHIND THE SCENES: LONDON AND ROME

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THE MANY LIVES OF AARON COPLAND

David Hamilton
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Some Copland Incidentals

DEAR READER:

In case you hadn't noticed, the photo credit for our cover shot is that of our eminent publisher. Warren not only was once a professional photographer, he trained as a Heldentenor. My, how he has fallen!

Aaron Copland visited our Berkshires last summer to conduct at Tanglewood and we thought it would be appropriate to have a picture of him that would suggest both his theatrical and "American" characteristics. The photo's background is the barn workshop of the Berkshire Theater Festival in Stockbridge—you may note a summer thespian working on the flats. To add even more Coplandesque symbolism to the photo, we tried to locate an old Brooklyn Dodger T shirt for the composer to wear. Perhaps it's a good thing we didn't find one.

Copland once came to my high school to attend a performance of his *An Outdoor Overture*. When his impending visit was announced, I enthusiastically heralded it to my parents. My father, an untutored music lover whose self-education had at that time stopped with Puccini (he eventually became a Bartók fan), responded with "Who's Copland?" Enraged as only a sophomore can be, I stammered, "Why he's . . . he's the American Beethoven!!!"

Perhaps Copland is no American Beethoven, but he certainly is an American original, and through his music he incarnates the American spirit. Right? Well, even this consentient assumption was temporarily shaken for me when, still in my mid-teens, I finally met him and shyly showed him a piece I had written. It was a set of orchestral variations on a well-known theme. Since the theme was designed to be heard in counterpoint with itself, I had ended the work as an eight-part canon, a dramatic effect that required no contrapuntal talent, only orchestration technique. Copland startled me with a compliment on the brilliance of "my" counterpoint; I hesitantly pointed out the stolen theme and its name, mentioned in the title of my orchestral set. Nothing registered. *Aaron Copland, Mr. American Music himself, had never either heard—nor heard of—Row, Row, Row Your Boat!*

In preparing this issue, I visited Leonard Bernstein to discuss his Copland article. At one point I asked him how he thought a Jewish boy from Brooklyn, the son of immigrants, could have had such Midwestern and Wild-Western Americana in his bones as *Billy the Kid*, *Our Town*, and *Appalachian Spring*. A rather inane question, to be sure, but Bernstein gave an interesting response. First he pointed out the obvious, that any boy brought up anywhere in the United States, immersed in radio and movies, absorbs the earlier American background as part of his culture. But then he added, "After all, *Appalachian Spring* could just as easily have been called *A Night in Brooklyn*."

Bernstein did add a minor disclaimer, ". . . except, of course, for such regional songs as *Simple Gifts*," which is incorporated into the Copland ballet. But then again, in Brooklyn they probably have some dirty words to the same tune.

And, incidentally, wasn't Copland's urban, urbane, New York City-written *Music for Radio* eventually subtitled *Saga of the Prairie*?

Next month we will publish our annual **BEST RECORDS OF THE YEAR**. December will also bring our Beethoven Year to a close with our ninth and final discography, **BEETHOVEN'S SYMPHONIES** by Paul Henry Lang. And too, there will be a remarkable story about **BEETHOVEN'S PUBLISHER**, B. Schott's Söhne. On the lighter side, and in time for Christmas, we will guide you in **RECORDS TO GIVE CHILDREN**. Our final feature will be an audio do-it-yourself, **HOW TO SET UP YOUR OWN CONTROL CENTER**.

Leonard Marcus

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New York: 165 W. 46th St., New York, N. Y. 10036. Telephone: 212-757-2800. Seymour Resnick, Eastern Adv. Mgr.; Charlotte Gilbert; Steven R. Twomey

Chicago: Billboard Publications, Inc., 150 North Wacker Dr., Chicago, Ill. 60606. Telephone: 312-236-9818. Leonard Levine.

Los Angeles: Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069. Telephone: 213-273-1555. Andrew Spanberger.

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In fact, both these decks

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CIRCLE 44 ON READER-SERVICE CARD

Letters

A Future for Classical Records

Because of a recent story in a national news magazine, devoted to the current "crisis" in classical records, we think it appropriate at this time for Angel Records to outline its policy insofar as it concerns recording in the United States. As most American collectors are aware, Angel is part of the EMI group of companies and, as such, is part of a recording organization international in scope. EMI has always felt that both the public's and its own interests could be best served by designing recording programs that would truly reflect the international character of the world's greatest musical talent. Consequently, when two of America's finest orchestras became available, EMI enlarged its recording programs to take advantage of the opportunity presented.

We of Angel are proud of our recent recordings with the Chicago Symphony Orchestra conducted by Carlo Maria Giulini. We believe that they are representative of the highest standards, both musically and sonically, of the record industry. We believe these recordings accurately mirror the astonishing quality of the Chicago Symphony Orchestra and its responsiveness to a sensitive and vital conductor. What remains to be seen is whether or not the added costs of recording in the United States can be economically justified. We of Capitol-Angel have gone out on a limb and asserted that it can be.

Robert E. Myers
General Manager
Angel Records
Los Angeles, Calif.

I would like to point out an inaccuracy in your September "Speaking of Records" column in which you refer to Columbia's Raymond Lewenthal Romantic Revival Series as having been "abandoned."

Not only are there two recordings in the series already on the market—Henselt/Liszt (MS 7252) and Rubinstein/Scharwenka (MS 7394)—but, in addition, two more albums are now in the process of being recorded. So the Raymond Lewenthal Series is still happily alive and well.

Steven Paul
Associate Producer
Columbia Masterworks
New York, N. Y.

Historical Recordings

I feel I must express my agreement with John Culshaw's observation ["Porgy Showed the Way to the Ring," August 1970] that the really interesting period in recording was initiated after World War II "when recording techniques began to do justice to the sound of music." That, one might add, is what a magazine named HIGH FIDELITY is all about.

Like Culshaw I have the greatest musical respect for certain unique performances on older discs. I keep them. I play them. They contain things that have never been duplicated, and thus I willingly accept them with all their shortcomings. But however active my imagination, or however great my respect, I am always aware of the technical limitations of these recordings. Dr. Hans A. Illing asks ["Letters," June 1970] why reissues of certain of these historic sets sell well, despite the fact that they are "fairly pale" likenesses of the original—but he answers his own question. They sell because for many listeners there is nothing musically superior in the catalogue. Thus when Harris Goldsmith ["Beethoven on Records: The Concertos," August 1970] praises the Schnabel performances of the Beethoven piano concertos from 1932-35, I must agree. These are among the greatest artistic achievements in the history of the phonograph, but as accurate representations of a piano concerto heard in a concert hall they are highly defective.

In short, there is a select group of recordings from the first five decades of the art that are musically interesting in spite of grave technical failings, and we do not diminish their musical values by being absolutely candid about their technical inadequacies.

It seems to me that most readers today want guidance to recordings that are effective from the standpoint of musical performance and technical achievement as well. This means that if I recommend a historic recording that is technically outdated I must serve notice to that effect so the reader can take it into consideration. We must further recognize that certain fine-sounding post-war recordings are going to be historic items as well, and there is no reason why, if we choose, we cannot appreciate their exceptional musical value and their attractive sound. The Fleisher/Szell edition of the Beethoven concertos (mentioned by Goldsmith) is for me a very good example of this. The engineering does justice to the music, and the performances are collaborations on an extraordinarily high level. Of course Culshaw modestly does not nominating of his own work, but suffice it to say his Ring albums with Solti are in the same class.

Philip Shapiro ["Letters," August 1970] points out an apparent controversy between Bernard Jacobson and myself over the value of the Horenstein recording of the Mahler Ninth Symphony. I think this is largely a matter of emphasis. In a HIGH FIDELITY discography in May 1957 I praised the musical achievement of the Horenstein performance but found it even then technically below par. By 1970 its limitations are truly grave, and it seems to me there are several other per-

Continued on page 8

How we saved our new \$139 speaker from medium-priced boredom and conformity.

Ordinarily, there's nothing more boring than a medium-priced speaker system.

Low-priced speakers can be exciting because a few exceptions sound better than they have the right to. And high-priced speakers are, of course, endlessly fascinating because each expresses a different designer's concept of the "state of the art."

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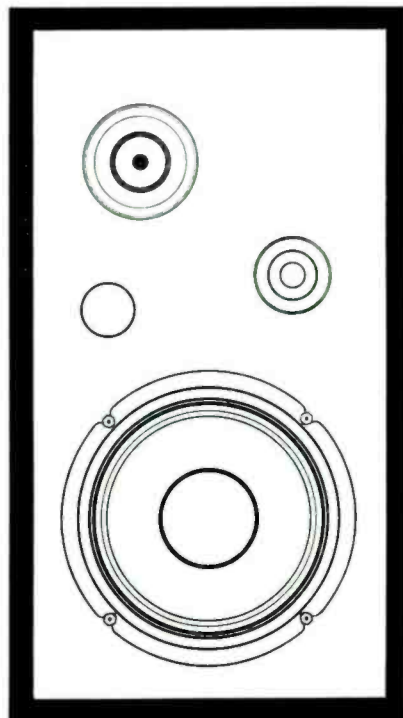
the customary parallel-type crossover network in favor of a very elegant series configuration, which gave us vastly improved phase response.

Finally, as our ultimate defiance of tradition, we listened objectively to our own speaker. Did it really sound as different as we had set out to make it? To our ears (which, after all, have a good track record), it did. The **Rectilinear XII** seems to reproduce music with a clarity and authority that few speakers, at any price, can even approximate. And certainly none at \$139.

But this is something that each prospective buyer must decide for himself. So, if you're shopping in this price range, listen carefully to the **Rectilinear XII**. And, please, be cynical, jaded and hard to please.

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(For more information, including detailed literature, see your audio dealer or write to Rectilinear Research Corp., 107 Bruckner Blvd., Bronx, N.Y. 10454. Canada: H. Roy Gray Co. Ltd., Markham, Ont. Overseas: Royal Sound Co., 409 N. Main St., Freeport, N.Y. 11520.)



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Rectilinear XII

Continued from page 6

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CIRCLE 72 ON READER-SERVICE CARD

performances of equal or superior musical interest in the catalogue. Hence I remarked that the passing of the Horenstein would be mourned by only a few collectors. From recent conversations with Jacobson, I don't think he would protest that statement very strongly.

So far as the Bernstein albums go, I find them very uneven. With respect to the two items Mr. Shapiro mentions, the Bernstein Mahler Third is quite fine, but getting a little old, and his Ninth, I feel, is eclipsed by several other conductors, among them Solti, Walter, and Klemperer. That opinion colleague Jacobson does not share, I surmise, but I assure Mr. Shapiro and other curious readers that this does not prevent us from working on the same floor of the same building on the friendliest professional basis. As Mr. Shapiro indicates, these are the things that make life interesting.

Robert C. Marsh
Chicago, Ill.

What's That Buzzing Sound?

At the risk of becoming the resident gadfly, may I offer a few comments on recent reviews?

In order to preserve a suitably unbiased atmosphere, let me start with one of my own reviews, of the Turnabout issue of Furtwängler's 1944 *Eroica* (TV 4343), which was ascribed to the Berlin Philharmonic Orchestra. Since that review appeared [HF, March 1970], word from the Furtwängler Society and the British release of the same recording (still, apparently, a semitone sharp!) have confirmed that the original Urania issue of several years ago was correct in describing this as a recording by the Vienna Philharmonic. (Another footnote to the same review: I am reliably informed that to date no tapes of Furtwängler's postwar La Scala performances of Wagner's *Parsifal* and *Meistersinger* have turned up—at least, Frau Furtwängler knows of none, and none exist in the Radio Italiana archives. If any of our readers knows about the existence of such recordings, I would be pleased to hear about it, for transmission of the information to the members of the Society who are presently preparing a complete Furtwängler discography.)

The matter of editions of Gluck's *Orfeo/Orphée* is a very thorny one, and I will not venture to correct George Movshon's entertaining survey of that thicket [August 1970] except in one particular, of which I had occasion, some years ago, to make a special study. Of the two recordings that have used the 1774 Paris version with tenor—Simoneau/Rosbaud and Gedda/Froment—only the latter is without transposition, and both are subject to cuts and "mucking about," particularly with regard to the order of numbers. One of the sections that Simoneau transposes down is

Continued on page 12



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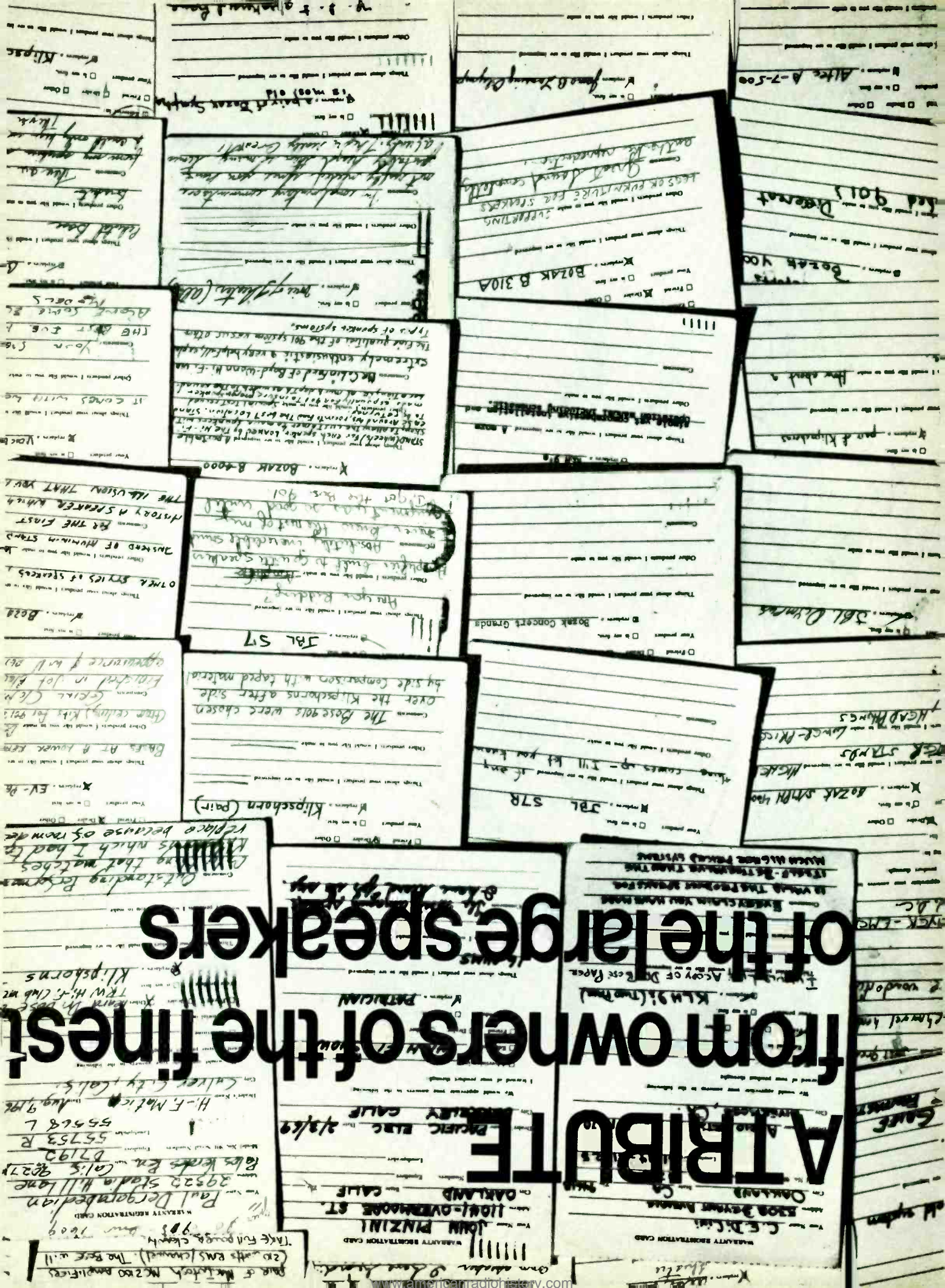
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LETTERS

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Orphée's appeal to the Furies at the beginning of Act II; since the original tenor key of this rather brief piece takes the singer up to nineteen high B flats, four high Cs, and a high D, the sense of strain that Mr. Movshon notes in Gedda's performance is perhaps understandable!

With reference to the Seraphim reissue of Joseph Schmidt recordings ["Repeat Performance," August 1970]: this remarkable tenor died, not in a Nazi concentration camp (although he doubtless would have, had he remained in Germany after 1933), but in an intern-

ment camp at Gyrenbad, near Zürich in Switzerland, to which country he fled from Belgium after the German invasion in 1940.

Finally, may I have the minor pleasure of questioning our music editor, who has so often tacitly and justifiably criticized my own prose by efficiently and sensitively improving it? When he says, speaking of recordings of Stainer's oh-so-staid *Crucifixion* ["Repeat Performance," August 1970], that "Angel's soloists may be a shade more fulsome," I am genuinely puzzled, since my dictionary offers two alternative definitions of "fulsome": either "offensive to good taste" or "disgusting; sickening; repulsive." Come now, Mr. Davis, how shall we know which recording to acquire

until you tell us which sense of the word you intended?

David Hamilton
New York, N.Y.

Mr. Davis replies: I'll confess that my choice of the word "fulsome" was perhaps subconsciously colored by the withering prospect of comparing two recordings of the Crucifixion. Still, my dictionary gives yet a third definition: "plump; fat." The usage may be argued as a bit obsolete, I suppose, but so is the Crucifixion. As to Joseph Schmidt, I gladly accept Mr. Hamilton's correction; the full facts relating to the tenor's demise are given below by reader Nilsson-Hagen.

Joseph Schmidt

In his excellent review of "The Art of Joseph Schmidt" ["Repeat Performance," August 1970], Peter G. Davis states that Schmidt died in a Nazi concentration camp. That is not correct. Schmidt, whom I knew personally, succeeded in escaping to Switzerland. The Swiss put him into a forced labor camp where he had to chop wood and do other chores beyond his capacities (he was, after all, only 4' 8" tall, and he weighed exactly 128 pounds). This great artist was not given permission by the Swiss police to sing even for Swiss charities! Reason: during World War II, the Swiss refused work permits to most refugees.

Schmidt suffered a heart attack and was taken to a hospital in Zürich, where the doctor said, "That refugee Jew is just faking." He was returned to the labor camp where he had another heart attack and developed pneumonia. Finally, a lady who owned a small hotel near the labor camp requested that the police allow the critically ill Schmidt to stay at her inn. He died there at the age of forty-two, if I am not mistaken.

Before Hitler occupied Austria, Schmidt (who was an Austrian citizen) got the highest fees for Swiss concerts and radio performances. When he returned to Switzerland as a man without a country, the Swiss police treated him in the most brutal and inhumane manner. Switzerland's actions during World War II have been documented in a big book that has just been published in that country. Although the Red Cross has its headquarters in Switzerland, that nation's role between 1933 and 1945 will never be included in the annals of humanity and brotherly love.

Mauritz Nilsson-Hagen
New York, N.Y.

Rare Medium

About the review of a new recording of *The Medium* by Peter G. Davis in the August issue: overlooking the fact that it is more a condemnation of the opera than a review of a recording, there has rarely been a more vicious and non-objective review in your pages. Mr. Davis charges Gian-Carlo Menotti with writing

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LETTERS

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"trashy stuff," "cheap tunes," "tawdry filler music," "tinny orchestrations," "an overripe libretto," and music that is "intolerably tedious" to listen to. I think he has missed the point of the entire piece.

The cry of "cheap tunes" has been raised against every single composer who writes memorable melodies (most notably Verdi, Mozart, Brahms, Puccini, Mahler, and Copland). If anyone wants to form his own opinion of Menotti's guilt in this department, I refer him to the little scene with Monica and Toby just after the first curtain rises. Monica's arietta at No. 20 in the same act, the haunting *Black Swan* song towards the end of the act, the infectious waltz song at the beginning of Act II, and the love duet following it in which Monica sings both parts because Toby is a mute (one of the most touching scenes in all opera).

Apparently Mr. Davis expects an opera to deal with "issues." I don't think musical theater is obliged to, but *The Medium* stands up well in this sense. The "creative power of faith" Menotti mentions shows up in a perverse and twisted way as the three customers of Madame Flora refuse to believe her when she tells them that the seances have been frauds, and shows them how she has produced various effects. They reject her confession, and this triggers the denouement of the story as Baba herself begins to feel and hear the things she has faked to trick her customers.

These three characters are disturbing portraits of large parts of our world in which despair has led people to believe a big lie, and fear has made it impossible for them to believe it is not the truth. Madame Flora herself is a woman both sinister and pathetic. She has literally nothing in the world except her cruel trade of milking credulous people of their money by preying on their loneliness and dejection; the dishonesty of the enterprise has driven her to drink, to torment Toby with recollections of the hell she has "rescued" him from, finally to flog him with a whip, and yet to sing near the end "O God! forgive my sins. I'm sick and old." And Toby, the mute, who sees, hears, and feels everything but cannot speak of anything except when Monica's compassion gives him her voice, is a miniature of humanity exploited, tortured, powerless, and yet still unquenchably human.

The Medium is not a masterpiece, but it still is an example of direct, emotional, and cogent theater—qualities that contemporary opera must recapture if it is to continue to impress today's audiences.

Rev. Culver L. Mowers
Brownville, N.Y.

Mono Happy

The advent of four-track stereo, most pronounced in recent issues of your magazine, has interested me. I remember reading somewhere that four-track would not be something big in high fidelity's

world for some time; but from the present (August) issue, I note that several manufacturers are jumping on this bandwagon.

Now I wonder what is to come next. It might be interesting to note that I first heard multichannel sound (this was eight tracks) at a Chicago showing of Mike Todd's "Smellovision," which projected odors, suggestive of what we saw on the screen, through air ducts. Will future recordings of *The Firebird* offer us the smell of smoke to accompany the music? Perhaps it will just be the house wiring affixed from supplying power to all the elaborate equipment.

For my part, I shall continue to sit down with my mono system, obsolete

but still enjoyable, and watch with interest as the manufacturers try to outdo each other with four-channel devices.

Chris Gundlach
South Lee, Mass.

The Old and the New

I would like to comment on the next to the last two sentences of John Wilson's "The Swing Era—From the Magnificent to the Ridiculous" [August 1970]. He makes the point that the original recordings of the great swing bands are to be compared with an original Van Gogh while the Time-Life recordings are merely

Continued on page 16

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LETTERS

Continued from page 15

copies—or “fakes,” as he terms them in the third paragraph. I would like to submit that the original vanished the instant the live performance ended some thirty years ago. Mr. Wilson’s beloved “originals” are merely copies, inevitably flawed by the technical limitations in the recording art of that period. The Time-Life series are also copies, flawed in a different way; namely, substitute musicians. It seems to me that neither is intrinsically better than the other, and the question of which is better is a matter of individual preference.

I have a number of the “original”

versions on LP, and if Mr. Wilson can hear “Tommy Dorsey’s soft, smoothly furry tone” and “the bite of Cootie Williams’ trumpet” through the limited frequency range, poor transient response, high distortion, and considerable surface noise of the “original,” his ear and/or audio components are far superior to mine.

Robert B. Ormsby
Atlanta, Ga.

The Relevant Mr. Lees

Thanks to Gene Lees for his sane, uncompromising stands in the last two issues of *HIGH FIDELITY*: “A Modest Proposal” [June 1970] and “Leave the Message For Western Union” [July

1970]. We are arriving at the point where anything is acceptable in art as long as it has “relevancy”—such as the new mindlessness of “Black Art.” This entails the unstated proviso that it look or sound ugly enough and craftless enough to represent the frantic struggle of today’s rebellious youth.

Peter Millward
Basel, Switzerland

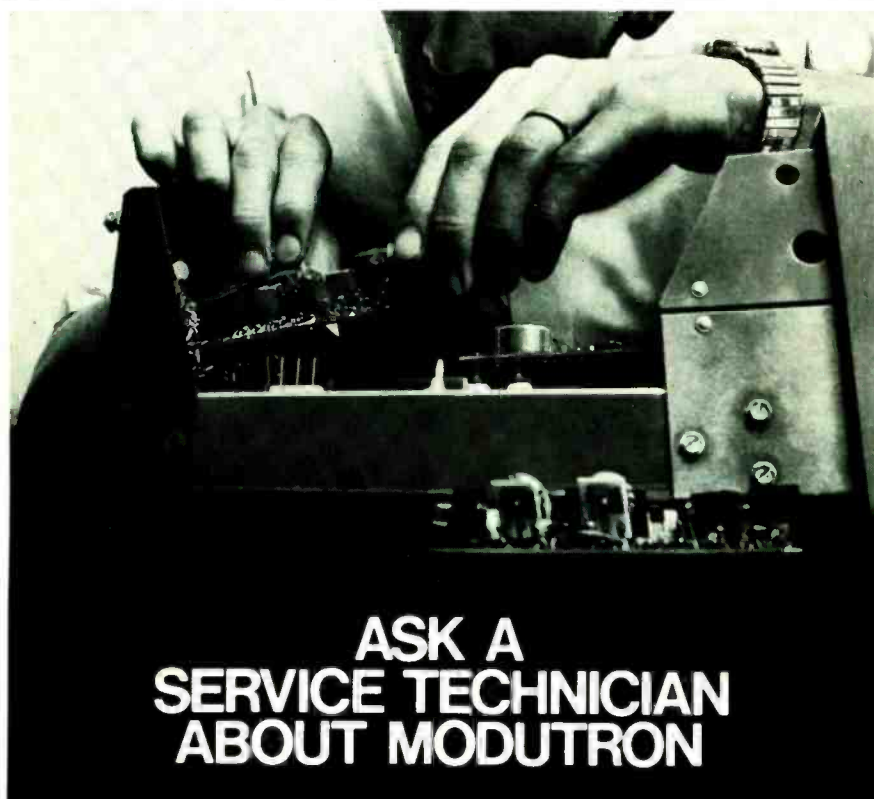
One need not know Bob Dylan to see through Gene Lees’s dangerously stupid remarks about the “purpose of art.” How dare he toss off the shabby quip, “Social comments are dandy”? Picasso’s *Guernica*, Turgenev’s *Fathers and Sons*, Eisenstein’s *Potemkin*, and Schoenberg’s *Ode to Napoleon* were all created in response to specific political issues. What more profound lesson in social awareness could one cite than *Wozzeck*?

If Mr. Lees’s crewcut mentality cannot recognize that the meaning of Mozart is the same as the meaning of Gandhi, that the message of Goya is repeated and enlarged by Eldridge Cleaver, then let him return to his favorite stereo demonstration record, his naughty pot-boiler novels, and his barbecue pit and stop insulting art with his banality, smug ignorance, and stunted view of aesthetics.

Robin B. Gorman
West Hartford, Conn.

So social statement has no place in art! Then perhaps Mr. Lees can tell me what Swift had in mind when he wrote *Gulliver’s Travels*, or what Dickens was thinking while he wrote *A Tale of Two Cities* and *Oliver Twist*. And what about Hugo’s *Les Misérables*, or Shakespeare’s *The Merchant of Venice*? What prompted Goya to do his series of etchings, *The Disasters of War*? Was not Honoré Daumier a master of political caricature?

M. W. Mitchell
Detroit, Mich.



Chuck Peltó, of Jamaica High Fidelity Service, in Long Island, New York, very often sees the side of high fidelity that most manufacturers would rather not think about. Here’s what Mr. Peltó says about Scott’s new Modutron plug-in circuit design:

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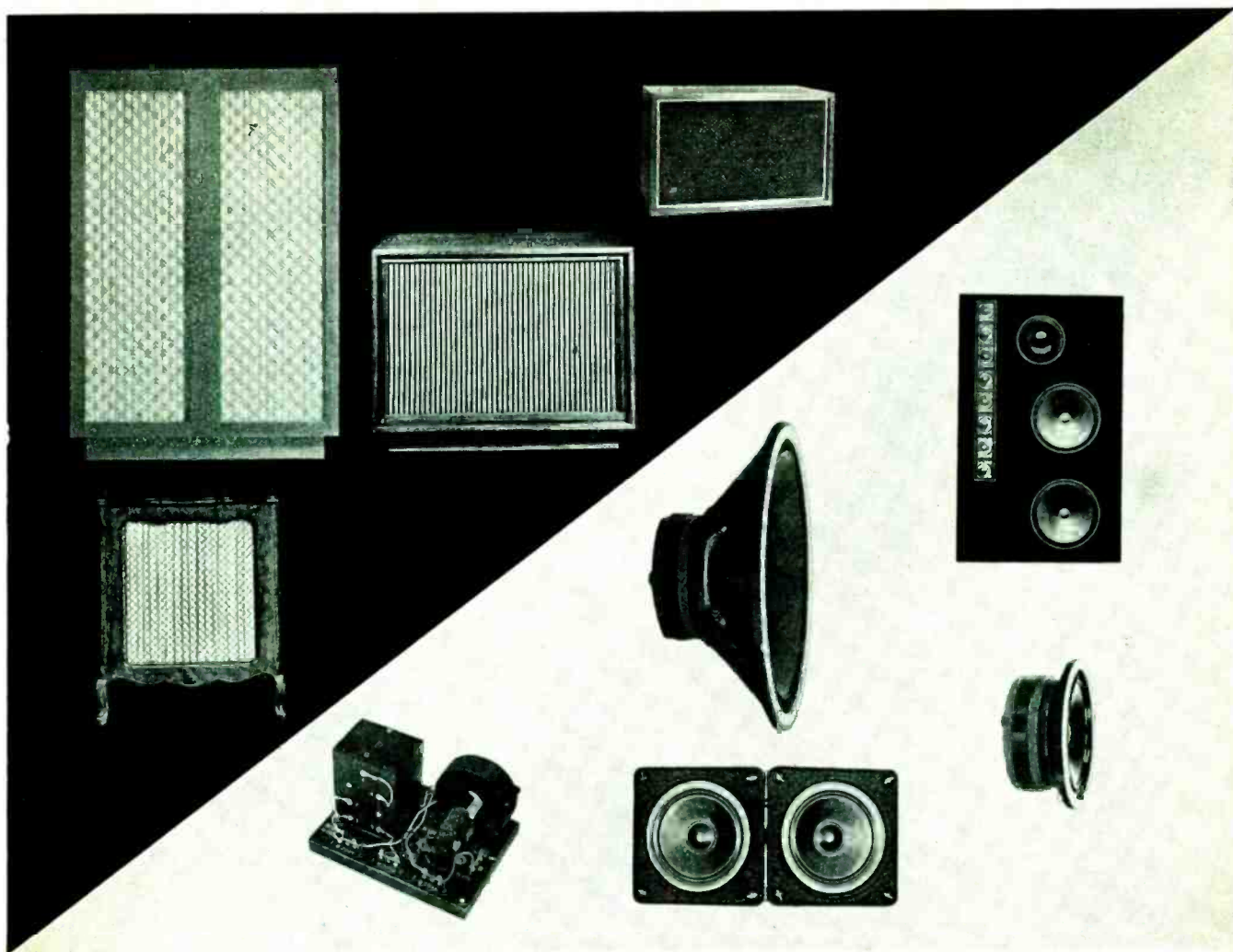
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behind the scenes

LONDON

Sir John Barbirolli always said he wanted to die in harness. His sudden death last August—shocking as it was to everyone—followed just the pattern he would have prescribed. The very day before, he was working hard with the New Philharmonia for their tour of Japan and had just given a concert with them in King's Lynn. Less than a week before that, with his own beloved Hallé Orchestra, he had completed his last intensive series of recording sessions—two works by Delius, *Appalachia* and *Brigg Fair*.

Those sessions for EMI concluded a marvelous Indian summer for Sir John in the recording studio. Over the last few years, after his return to EMI from a rather unsuccessful association with Pye Records, he had learned a studio technique that brought out his particular spontaneous qualities to perfection. Whether working with the Hallé, the New Philharmonia, or the London Symphony, he knew just how much rehearsal was needed before he could allow the result to be taped. Just so much and not a second more and the performance was fresh and alive. When he started on *Brigg Fair* in his last sessions, EMI producer Suví Raj Grubb wondered whether Barbirolli would want any rehearsal at all. Sir John had just conducted the piece at a concert and was quite clear about what should be tidied up before a recording was possible. Swiftly he did the necessary analysis, and just before the end of the session the work was finished. Suví Grubb, after hearing of Sir John's death, was perhaps more shocked by the news than anyone. Barbirolli, frail and drawn at the best of times, had been looking more rested lately, and during the intervals between sessions Grubb went off with him to the pub round the corner from Kingsway Hall for a quiet drink and chats about cricket (a passion with both of them) and Sir John's early recording career.

EMI will not be in a hurry to issue the *Appalachia/Brigg Fair* disc, which is only one of a number of Barbirolli records they have in reserve. One immediate issue will be Strauss's *Heldenleben* with the New Philharmonia. By a strange coincidence, Beecham too had just recorded for EMI his views on *A Hero's Life* before he died. It was one of his finest records, and EMI is confident that the Barbirolli *Heldenleben* will represent its interpreter with equal honor. A two-disc memorial album is also being prepared.

Boult and Stokowski Carry On. In the meantime two other veterans, happily still very much with us, have been working hard at Kingsway Hall, both with the London Symphony—Sir Adrian



Barbirolli's Last Sessions

Boult and Leopold Stokowski. Boult has spent over half a century recording for EMI. He made his first discs in late 1919 after he had been conducting the Diaghilev Ballet at the Empire Theater. At the invitation of Fred Gaisberg, HMV's first great impresario, he led a small orchestra at the company's studios at Hayes in recorded selections from *Boutique Fantastique* and *Good-Humored Ladies*. Recently a search to find copies in the vast EMI archives at Hayes proved to be fruitless. Does anyone still possess that scratchy old pre-electric 78?

It was a far cry from Hayes in 1919 to Kingsway Hall in 1970, though I dare say it was the same seraphic smile and the very same economical gestures that hovered over the performances on both occasions. The latest sessions had their upsetting side—no fault of either Sir Adrian or the London Symphony. A false story got into the press about Sir Adrian complaining of the London Symphony giving him a "second eleven." Sir Adrian could not have been more satisfied. The scheduled works for the sessions—Elgar's *Enigma* Variations, Vaughan Williams' *Job* and the *Greensleeves Fantasia*—were completed with two sessions to spare, something almost unheard of in the ever-pressed recording world.

Christopher Bishop, the EMI recording manager who regularly works with Boult, then had the happy task of asking him, "What work would you most like to record?" Sir Adrian considered and opined that he would like to do some Brahms, a symphony perhaps, Lady Boult then explained that the Third Symphony was her husband's favorite, so why didn't he do that? And the Third it was. Bishop was glad that it was a comparatively short symphony, to

Continued on page 21

HIGH FIDELITY MAGAZINE



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BEHIND THE SCENES

Continued from page 18

be tucked conveniently into two sessions, as he also wanted to do a couple of retakes on the Vaughan Williams. He need not have worried. The whole symphony was completed so quickly that there was even time for the *Tragic Overture*.

I don't usually comment on the quality of a performance when I write these notes, but on this occasion I must say that the take I heard on the first movement, on which the finished result will almost entirely be based, moved me more than any Brahms I've heard in a long time. Boult, like Klemperer, believes in demanding the most precise balance and the result avoids any hint of Brahmsian muddiness. I've never been so delighted to hear an exposition repeat taken.

In the Kingsway Hall control room there is a black fuse box on the wall where rival engineers of EMI and Decca scribble occasional messages. When I listened to the playback at Boult's session, there on the box was the thought: "Make love not records." A few weeks earlier when Stokowski was recording Debussy, Ravel, Messiaen, and Ives for Decca Phase 4 with the same orchestra, the message was at once hectoring and more specific: "EMI Studio Two is best."

Tony D'Amato, promoter of the Phase 4 records, was undeterred by the slight—in fact, he hadn't noticed it until I pointed it out. Not surprisingly, he has found Stokowski a splendid conductor to work with on his sonic-spectacular projects, and this time the choice of some rare works by Messiaen (*L'Ascension*) and Ives (*Orchestral Set No. 2*) provided an extra measure of experiment. Although even more benign than Boult between bouts of conducting, Stokowski galvanized the players the moment he waved his arms. He had conducted all the works for the sessions in a previous concert at the Festival Hall, and even Ives and Messiaen were completed painlessly.

EDWARD GREENFIELD

ROME

Caballe and the Pirates

Despite the oppressive summer heat, this city has often acted as estival host for operatic projects sponsored by recording companies from the United States (RCA), England (EMI and Decca), and now Holland (Philips). The usual sites for these activities have been RCA's recently constructed studios, the Santa Cecilia Academy, or the Rome Opera house. This year, however, EMI joined forces with RAI to tape the first complete recording of Vincenzo Bellini's rarely performed opera *Il Pirata* in the Italian Radio's own studios. The last stage revival of this work in Italy was La Scala's 1955 production which starred Callas, Corelli, and Bastianini (Callas also recorded the lengthy final scene for EMI). More recently, Montserrat Caballé has sung the opera in both Europe and America with considerable success, so naturally EMI was anxious to make use of its newly acquired star property in

one of her most celebrated vehicles.

The sessions proceeded in a most idyllic atmosphere while Caballé (as Imogene) and her husband, Bernabé Marti (as the tenor hero, Gualtiero) offered each other helpful and reassuring comments. The couple had spent ten days immediately preceding the recording sessions in Bergamo at the home of the conductor, Gianandrea Gavazzeni for a detailed re-studying of the score. The recording will not only be note-complete, but the two difficult tenor arias, usually transposed down in the theater, will be sung by Marti in the original key—so a bit of advance preparation with the conductor was found advisable. Maestro Gavazzeni is a conductor of the old school with many years of experience behind him. He invariably establishes an excellent rapport with singers because of his thorough knowledge of the special interpretive and vocal pitfalls of each work he leads. The pleasant atmosphere was congenial to Gavazzeni who generally dislikes making recordings and who invariably insists on a perfect understanding between conductor and soloists in order to achieve ideal results. He was particularly enthusiastic about the serious, flexible attitude of Caballé and Marti as well as the RAI orchestra, certainly one of the best ensembles in Italy. The two stars were always in the studio two hours before each session in order to listen to the results of the previous day's work, ready and willing to retake any unsatisfactory passages.

Baritone Piero Cappuccilli (who sings Ernesto) created a few logistical problems since he was singing Escamillo at the Verona Arena simultaneously with the *Pirata* sessions. He had to drive back and forth between Verona and Rome and, in the space of a few hours, make the transition from Bizet to Bellini!

The rising young bass Ruggero Raimondi appears as Goffredo. In the past year, Raimondi has made five important recordings including two versions of the Verdi Requiem, one with Leonard Bernstein for CBS and the other with the late Sir John Barbirolli for EMI [reviewed on page 79]; *Don Carlo* (Philip II) also for EMI, and *Aida* (Ramfis) for RCA.

From a technical standpoint, however, the collaboration proved to be rather less idyllic. EMI used their own technical staff rather than the RAI engineers who are more familiar with the rather cold, dry acoustics of the RAI auditorium. At first everything went wrong with the microphone placement and there was considerable adjusting until the singers and orchestra were properly balanced. After the usual filtering, mixing, and editing of the finished tape, EMI's recording team feels certain that the first complete *Pirata* will be a technical and musical success.

FERRUCCIO NUZZO

Henze's Curious Savage. "No, no. Stop." Hans Werner Henze feverishly beat his fists on the desk of the control room. Reels of tape halted. The four young performers in the studio prepared them-

Continued on page 24

ADC: WORLD'S MOST PERSNICKETY SPEAKER MAKER.



We make 303AX speakers for fussy audiophiles. Each one is crafted by hand and contains a two-way acoustic suspension system that's accurate enough to please even the most discriminating listener. The ADC 303AX lacks the distortion and coloration often found in speakers in its price range. Which makes it a superb value in a full-sized bookshelf speaker.

Of course, there's only one way to find out how really accurate our speaker system is. Go to your nearest ADC dealer and compare it to other models. After all, hearing is believing!

SPECIFICATIONS

Type . . . Bookshelf.
Cabinet . . . Oiled Walnut.
Dimensions . . . 23 $\frac{3}{4}$ " H x 13" W x 11 $\frac{3}{4}$ " D.
Weight . . . 37 lbs. each.
Frequency Response . . . 33Hz—20kHz \pm 3 db (measured in average listening room).
Speakers (2) . . . High accuracy, wide dispersion tweeter with Hi Flux Magnet and 10" high compliance woofer.
Nominal Impedance . . . 8 ohms.
Power Required . . . 10 watts min.
Price . . . \$100 suggested resale.

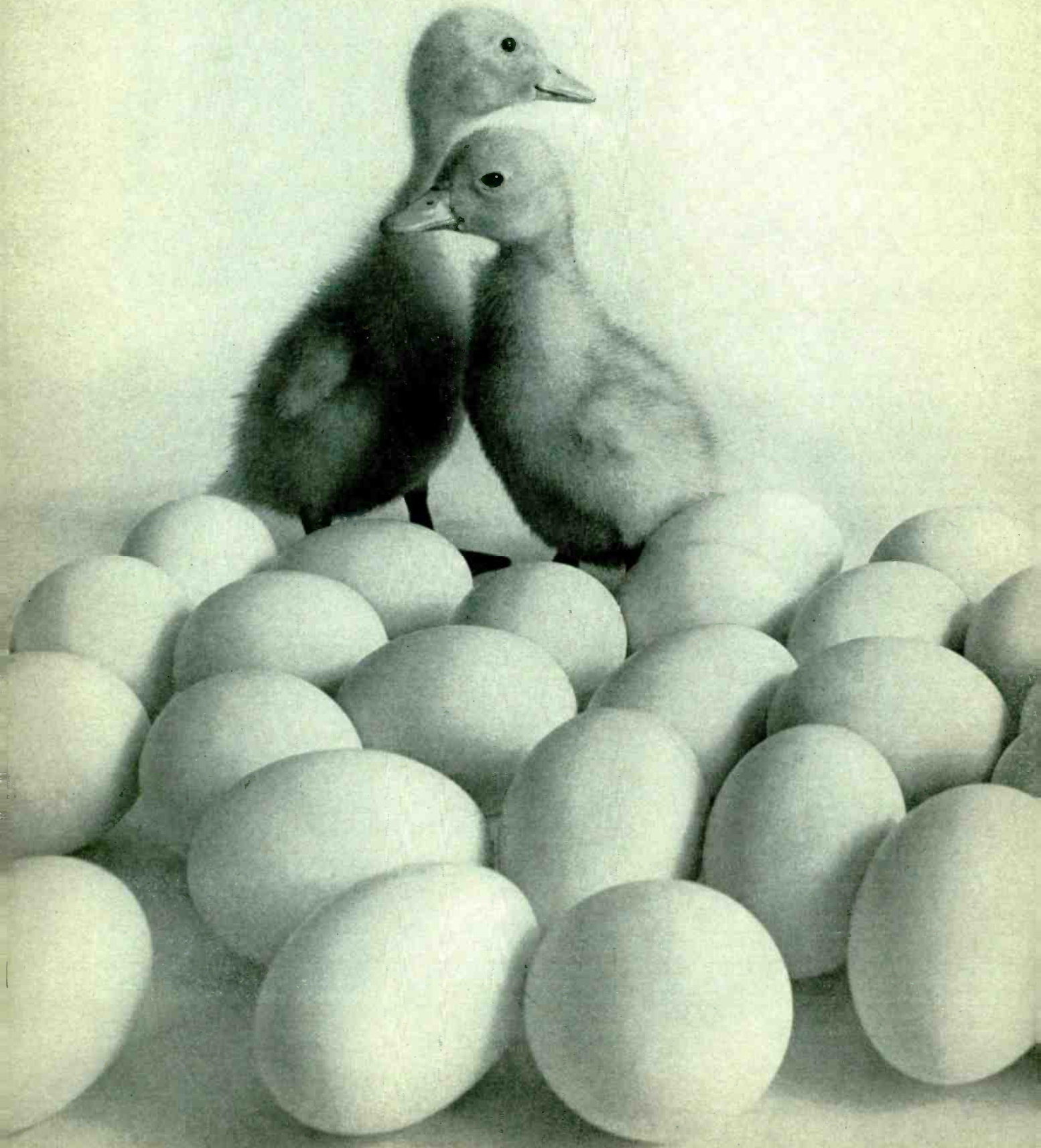
Write for details about other ADC speaker systems. From \$55-\$350.



AUDIO FOR AUDIOPHILES

CIRCLE 9 ON READER-SERVICE CARD

The two
that couldn't
wait.



Every so often, an idea just won't wait until its time has come. So it arrives ahead of schedule. And begins a trend.

Take the new Sony 6065 receiver, for instance. It takes direct-coupled circuitry into a new dimension. Which means there is nothing to come between you and the sound — no coupling capacitors, no interstage transformers.

Those capacitors and transformers could cause phase shift or low-end roll-off, or diminish the damping factor at the low frequencies where you need it most.

So, instead we use Darlington-type coupling, a complimentary-symmetry driver stage, and an output stage that needs no coupling capacitor between itself and the speaker because it's supplied with both positive and negative voltages (not just positive and ground).

The results speak for themselves. The amplifier section puts out 255 watts* with less than 0.2% distortion, and a cleaner, purer sound than you've heard before in the 6065's price range (or, quite probably, above it).

And the FM section has not only high sensitivity and selectivity (2.2 μ V IHF and 80dB respectively) but lower noise and better interference rejection, to help you discover stations that you've never heard before — re-discover stations that were barely listenable before.

You'll discover new flexibility, too, in the control functions. Sony's famous two-way function selector lets you switch quickly to the most used sources —

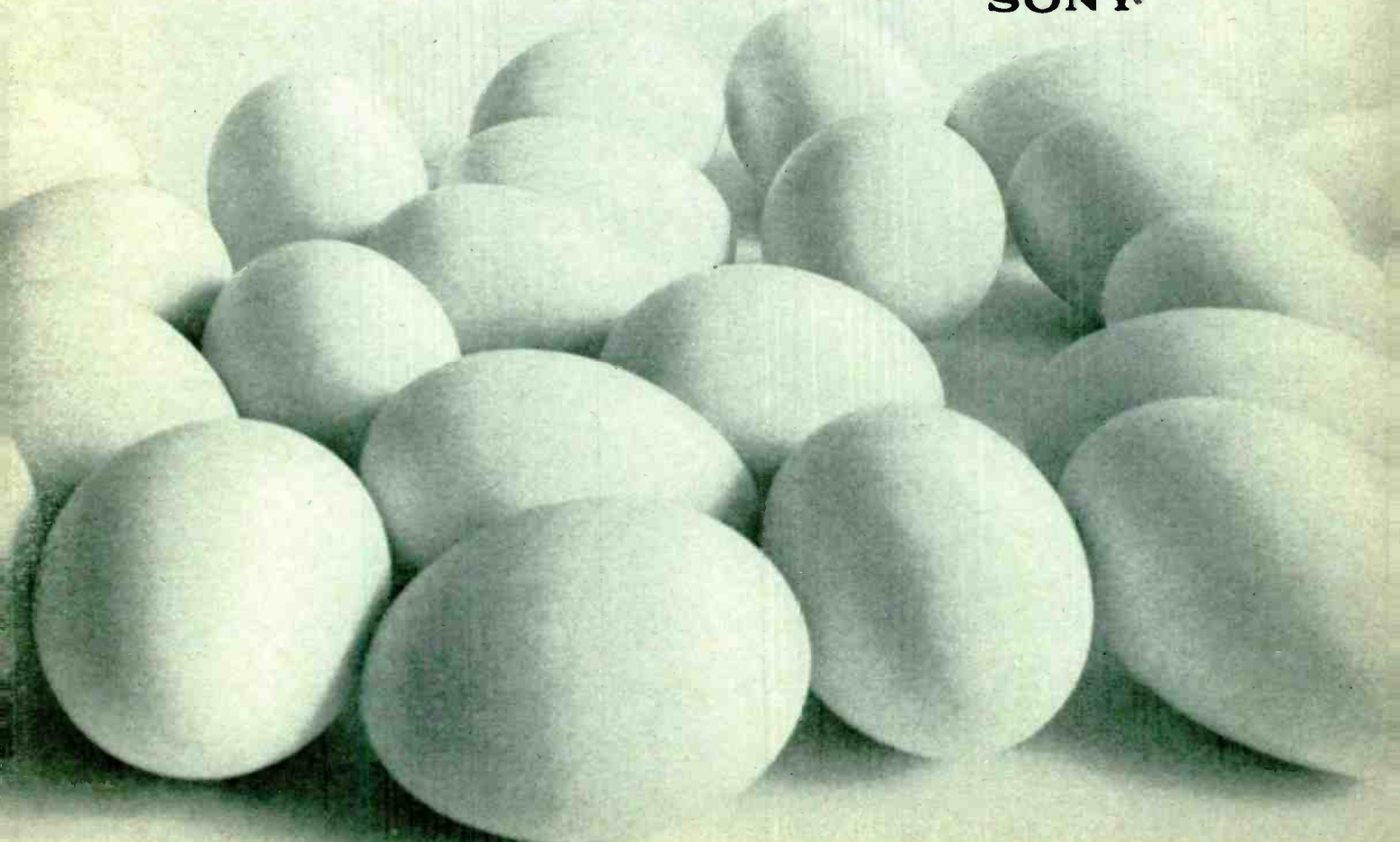
or dial conventionally to such extras as a front-panel AUX input jack, or a second phono input. There's a center channel output, too, to fill the hole-in-the-middle in large rooms, or feed mono signals to tape recorders or a remote sound system. The Sony 6065. \$399.50**

Another "impatient" receiver also featuring the new Sony approach to direct coupling, the 6055 delivers 145 watts*. Moderately priced, this receiver is a remarkable value at \$299.50**

So, there they are, months ahead of schedule and way ahead of their time. Don't wait to enjoy them at your dealer. Sony Corporation of America, 47-47 Van Dam Street, Long Island City, N.Y. 11101. *IHF Constant power supply method at 4 ohms. **Suggested list.



TWO NEW RECEIVERS FROM SONY.



Alas. A lot of people are concerned with two things when they shop for an automatic turntable. How it performs (which is good) and what-will-it-Harry-think-of-this-baby? (which is bad).

The BSR McDonald 610/X is really a great turntable. It's got a synchronous motor, dual-range anti-skate control, viscous damped cue and pause, and more.

What's more, it's what we call a Total Turntable. That means you get a Decormatic power base (a \$15 option elsewhere), our deluxe dust cover (likewise for \$7.50) and a Shure M-93E elliptical magnetic cartridge (it lists for \$40) all included in one low price. So while our price may seem the same as their price, it's not.

BSR
McDONALD



Send for free full color catalog on all our automatic turntables. BSR(USA)Ltd.,Blauvelt,N.Y.10913

CIRCLE 15 ON READER-SERVICE CARD

**If your 610/X
doesn't impress
your friends,
maybe you need
new friends.**

BEHIND THE SCENES

Continued from page 21

selves for the onslaught. The composer's voice came over the studio's speaker, accompanied by appropriate gestures behind the control room's long communicating window.

"That cymbal roll lasts three seconds. You held it for at least three and a half. Don't come in so soon. Leo, you give him the signal at the end of your group." Japanese percussionist, Stomu Yamash'ta looked puzzled. "But she is not visible," he objected.

"Who is she?" retorted Henze.

"He means me," chirped Cuban guitarist, Leo Brouwer; "the Japanese don't make the he/she distinction." Laughter all around; some rearrangement of players and Stomu leaped barefoot among his six-yard-long string of percussion instruments. The next take began.

Henze's own work began last November in Cuba when he was attracted to Miguel Barnet's biography of Esteban Montejo, the 104-year-old Negro whose eventful life, first as a slave and later as a soldier against the Spaniards in the Cuban War of Independence, was written by the ethnologist with the aid of tape-recorded interviews. Certain episodes from the biography were chosen and translated into German by Hans Magnus Enzensberger to provide Henze with a libretto. *El Cimmaron (The Savage)* received its premiere at Aldeburgh in June. Following an enthusiastic reception at Britain's most intimate festival, the work was subsequently performed at Spoleto, where it was equally well received.

Deutsche Grammophon then took advantage of a break in the group's busy schedule (before Avignon, Berlin, and a film of the work). Rome's RCA studio was hired and recording began under the supervision of DGG's Edison Prize-winning producer, Karl Faust (responsible for such projects as the Avant-Garde and the Debut Series).

In spite of his insistence on absolute accuracy in certain pages of the score, Henze explains that his *Recital for Four Musicians* "fluctuates between simple rhythmic beats and highly complex structures, from simple notation to quasi improvisation, from quasi improvisation to passages of complete improvisation which are suggested by sketched outlines. Thus conceived, this work is halfway between a concert piece and a theater piece. Here, however, the theater is not conceived in terms of costumes and scenic devices; the music alone, in its own physical reality, is the theatrical action."

All four musicians play flutes and percussion, with Karl-Heinz Zöller as leading flutist. The American Negro singer William Pearson completes the international cast, taking a good deal of the responsibility for the work's more obvious theatrical aspects: ordinary speech, improvised song. *Sprechgesang*, traditional singing ranging from bass-baritone to high tenor—not to mention dropping heavy bunches of chains and more conventional percussion activities.

JACK BUCKLEY

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channel
sensation!



The new Clark 100 "A"

The total involvement experienced in four channel listening is closely simulated by the new "A" model Clark/100.

The redesigned transducer in the Clark/100A provides a wider band width, greater usable frequency response and more low frequency output to surround you (as 4 channel does) with the ultimate in listening pleasure.

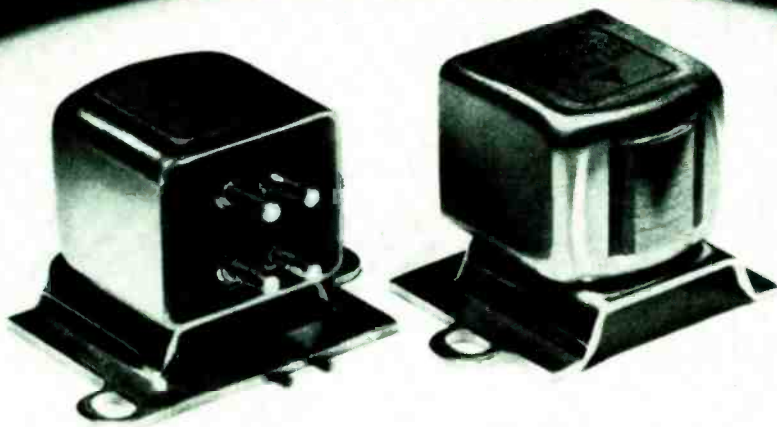
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CIRCLE 18 ON READER-SERVICE CARD

WARNING: The guarantee on these tape heads is due to expire in 1995




The newly developed pressure-sintered ferrite record and playback heads in the Concord Mark III tape deck carry a 25 year guarantee. These diamond-hard heads maintain their original high standard of performance longer than any others. There's no significant headwear, no deterioration in frequency response or signal-to-noise ratio — even under conditions of constant use.

But, there's more to recommend the Mark III than just the heads. The hysteresis synchronous drive motor assures a speed accuracy of 99.7% with line voltage variation of from 100 to 128 volts. Three heads with a 2-micron gap playback head deliver a 20 to 27,000 Hz response. It has advance-design IC preamplifiers—four of them. A unique flip-up head cover for easy access, and head-gap position markings for precise editing. Dynamic muting suppresses hiss. The tape transport mechanism assures a fast start-up — you don't miss a note. Two tape tension arms stamp out burble. A special flutter filter eliminates flutter due to tape

scrape, cogging action. Consider these capabilities — sound-on-sound, variable echo, cue/pause control, independent record-indicator lights for each channel, and two calibrated VU meters. The Mark III, under \$250. The Mark II, under \$200 is similar to the Mark III except that it has ferrite erase head and high-Mu laminated recording and playback heads.

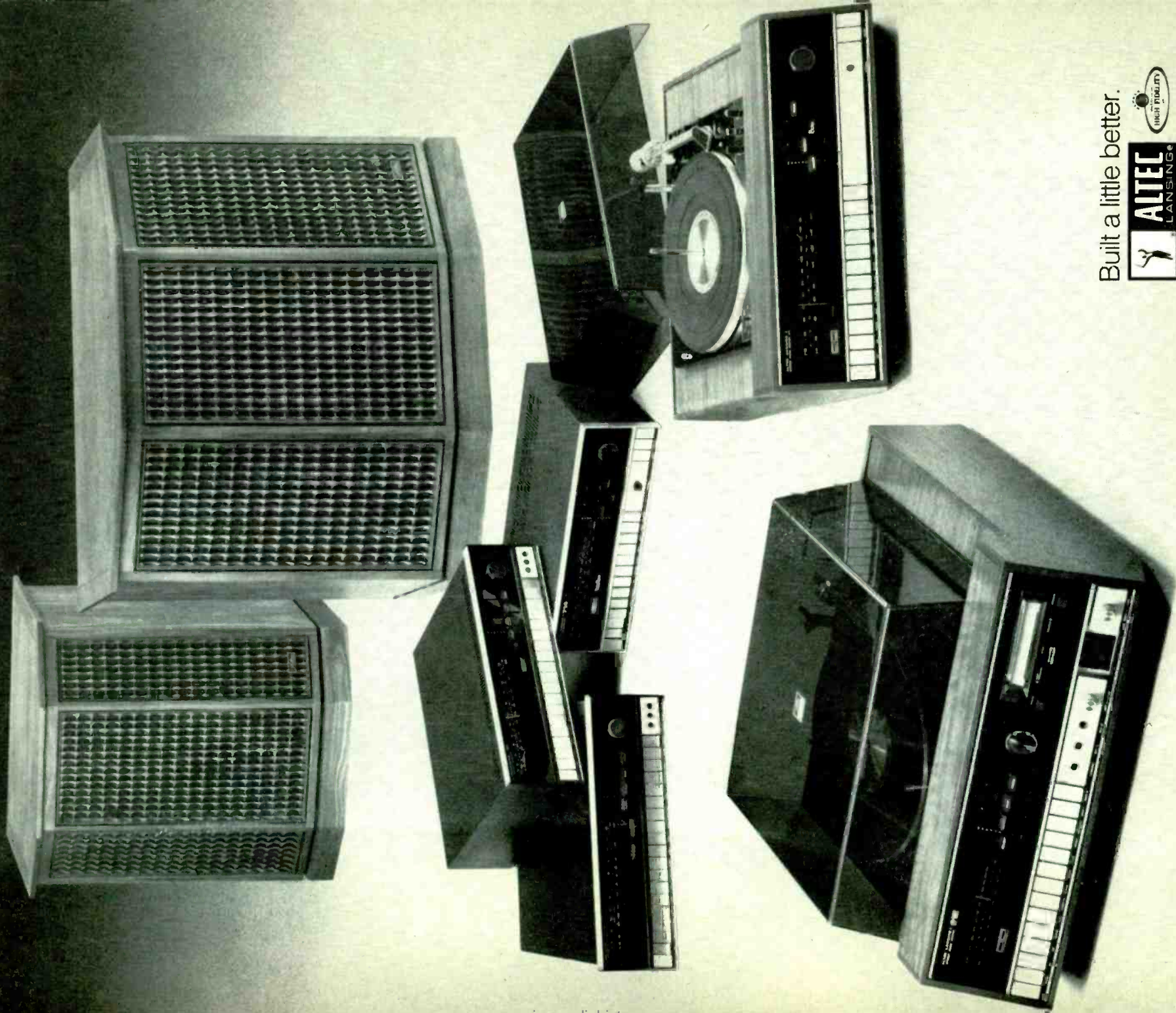
The top-of-the-line Mark IV has all of the performance quality and convenience of the Mark II plus dual capstan electronic automatic reverse and continuous play, no metal foil or signal required on the tape. Under \$300.

Today, buy the tape deck that you'll still be enjoying in 1995. For free Concord Comparison Chart, write to: Concord Electronics Corporation, 1935 Armacost Avenue, Los Angeles, Calif. 90025. Subsidiary of Ehrenreich Photo-Optical Ind., Inc. 



Concord Mark III

Introducing Altec stereo components.

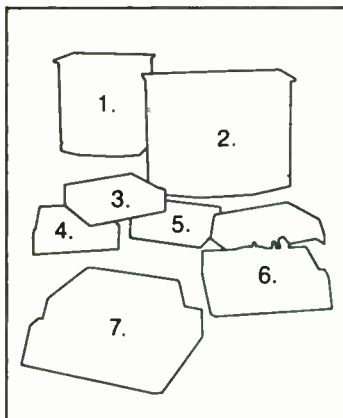


Built a little better.



A QUALITY COMPANY OF LTV LING ALTEC, INC.

They're built a little better.



1. Altec's new 2875A Granada Bi-amp Speaker System incorporates the all-new 800 Hz Electronic Crossover Bi-amp which delivers 60 watts RMS to a new Dynamic Force™ 15-inch woofer and 30 watts RMS to the high frequency driver.

2. Altec's new 2873A Barcelona Bi-amp Speaker System incorporates a 500 Hz Electronic Crossover Bi-amp and new 411-8A Dynamic Force woofer. Mids and highs are reproduced through a 25" sectoral horn and new Symbiotik Driver.

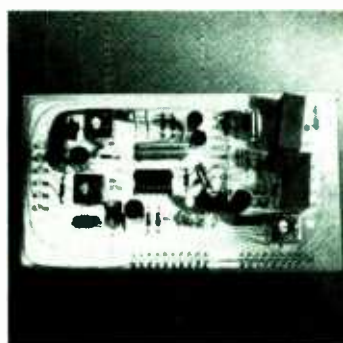
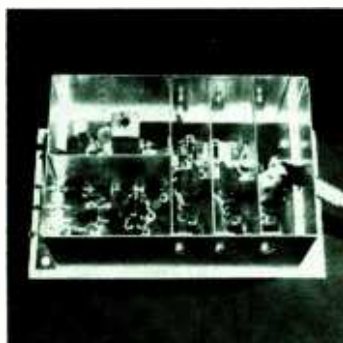
3. Altec's new 724A AM/FM Stereo Tuner Pre-Amplifier features the new Varitronik™ tuner with 4 FET's for the highest sensitivity and stability.

4. Altec's new 725A AM/FM Stereo Receiver is rated 60/60 watts RMS. It includes the new Varitronik FM Tuner with 4 FET's, a combination of Butterworth and crystal filters, all plug-in modular circuitry and 10 other performance features.

5. Altec's new 714A AM/FM Stereo Receiver delivers 44/44 watts RMS (180 watts IHF music power) and features 3 FET's, 2 crystal filters, plus a volume range switch, black-out dial and spring loaded terminals for speakers.

6. Altec's new 911A Stereo AM/FM Music Center has 44/44 watts RMS (180 watts IHF music power). Plus, it incorporates the most sophisticated components including an FM tuner section with 3 FET's, 2 crystal filters and IC's. Garrard's best automatic turntable and a Shure "High Track" cartridge.

7. Altec's new 912A Stereo AM/FM Cassette Music Center delivers 44/44 watts RMS (180 watts IHF music power)—more power than any other music center on the market. Plus, this model features a front-loading Staar cassette tape recorder for stereo playback and recording from any source.



Exclusive Dynamic Force Concept

Altec has developed a new type of low frequency speaker. It features a long voice coil with edge wound pre-flattened copper ribbon wire and a magnetic structure of extremely high flux field. (Note this unusually strong magnetic field controls the motion of the cone to an extent not normally found in infinite baffle systems.) This uniquely designed unit is capable of producing a Dynamic Force of up to 16 lbs. With this unusually large force capability, as much as twice the compression can be produced than is normal in acoustic suspension speakers. The result is greatly improved low frequency transient performance, better linearity, extended low frequency response and reduced distortion while maintaining medium efficiency.

Altec's 770A Electronic Crossover Bi-Amplifier

This highly sophisticated electronic component features a very fine bass amplifier rated at 60 watts RMS electronically crossed over at 800 Hz or 500 Hz to an equally fine high frequency amplifier rated at 30 watts RMS. The use of any passive crossover is eliminated and thus the damping effect of each amplifier is utilized to its utmost. The result is a much tighter transient response and an improved overall sound quality. Note also that with the 770A, IM distortion is inherently decreased to its lowest possible point—virtually unmeasurable under the normal IHF method.

Exclusive Varitronik Tuner

This new tuner uses 4 FET's (field effect transistors). Three of them provide amplification while the fourth operates as an oscillator. By using FET's, any cross modulation problems experienced with bi-polar transistors is eliminated. The exclusive Varitronik tuner also uses 4 double Varicaps instead of the conventional mechanical tuning capacitor to achieve a better balanced circuit performance. Mechanical to electronic conversion required for Varicap tuning is achieved by a specially designed potentiometer which provides linear tracking and accurate calibration of the FM scale. Low distortion, high stability and high sensitivity are also characteristic of this new tuner.

Altec Direct-Plug-in Modular Circuitry

The use of plug-in modular circuitry is incorporated into the design of each and every new Altec stereo component. In addition to the obvious benefits of simpler production and faster servicing, the maximum use of plug-in modular circuitry allows the highest possible degree of consistency and uniformity in performance from product to product. Maximum reliability is inherent in its design simplicity. And a new high in quality control is achieved.

The Altec Acousta-Voicette Stereo Equalizer

The new Altec Acousta-Voicette accurately "tunes" the frequency responses of your complete component system and even your listening room to a flat acoustical response at your ears. By utilizing 24 full-adjustable, critical bandwidth rejection filters per channel, it puts all frequencies into perfect balance. For the first time, you can hear the original acoustic environment of the recording hall—and not the acoustics of your listening room. Altec's new stereo components are especially designed to work with the new 729A Acousta-Voicette, and they're built with separate accessory jacks as shown to the left.

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

CIRCLE 2 ON READER-SERVICE CARD



too hot to handle

Last March the "Too Hot to Handle" column answered a question from William Stivelman by saying that the Shure V-15 Type II cartridge "furnishes 3.2 millivolts per channel, which makes it a bit underrated to drive the JBL amplifier"—an SA-600. I have this combination and I cannot understand your answer. First, JBL recommends that the volume control be set at the three o'clock position for serious listening. Second, there is an adjustment that can be made so that the same volume can be attained at the twelve o'clock position. Third, Mr. Stivelman says that the sound is good, so what difference do the details make? Are you suggesting that the V-15 Type II/JBL SA-600 combination provides excess distortion at normal listening levels?—Abraham Hirsch, Brooklyn, N.Y.

No; we're saying that at 3.2 millivolts, the cartridge will not drive the amplifier—whose lowest-level input we measured for a sensitivity of 4.7 millivolts—to full output. Mr. Stivelman asked whether this was to be expected, and we explained that it was. Presumably neither he nor you needs to drive the amplifier to full output in order to get good volume levels with the speakers you use. And JBL's recommendation that input levels be chosen for a three o'clock setting of the volume control to achieve strong sound levels probably is a good one to follow with any equipment that has the flexibility necessary to achieve it. First, it helps to prevent accidental speaker overload. Second, it helps to keep levels up out of the extremely low-level range where some poorly designed solid-state amplifiers (which the JBL is not) tend to produce increased, rather than decreased, intermodulation distortion.

I recently purchased what I consider a truly professional tape machine: recording specs are within NAB standard; it has three motors and will handle 10½-inch reels; controls are solenoid-operated, and so on. After owning it for a little over a day I realized that it was impossible to place the machine in record without an audible—if not particularly annoying—click being put on the tape. After checking a number of other "pro" machines I noted that they did not provide an instant stop/start device either. What causes the click, is there

some way to overcome it without an instant stop/start, and is it inherent in all machines without such a device? I realize that editing could be a solution, but I record mostly rock and would not want to have to splice the tape every two or three minutes.—Robert Burns, Wheelersburg, Ohio.

If you had told us the brand name of your machine we might have been able to find out whether the click is due to a malfunction or to poor design. It does not happen on many professional machines—few of which include a pause control, if that is what you mean by "instant stop/start." The solenoid controls themselves are so fast-acting in a machine with a really efficient tape-tensioning system that they can be used just the way a pause control would be. Of course professionals use this capability relatively rarely in most types of work. Editing is a more precise technique, and besides, leader tape often is edited into the tape between selections.

I have very sophisticated home equipment using a Dual 1019 turntable. The dust that collects on the needle is the cause of constant irritation. I clean the record, use antistatic sprays, have a brush on my cartridge—all to no avail. It is a sad commentary on modern technology that the record industry does not make a static-free record. Many of the records it turns out are bad enough with their pops and groove noises without the dust problem. A Dust Bug works fine but it doesn't allow you to stack records for play. I have reached the point where I will not buy records any more, and buy only tapes. Have you any suggestions?—James H. Welch, Neptune, N.J.

Although a letter written during the summer from New Jersey does not suggest that the complaint may be caused by insufficient humidity, we'd still suggest you consider that possibility. Some of the worst and most stubborn dust problems we've heard of have been caused by it. Using air-conditioning and/or a humidifier, banning smoking in the record room, all are precautions taken by professionals. Another cause may be the antistatic sprays themselves. Some leave a deposit in the groove as a substitute for the dust; others are gummy enough to attract and hold dust. But you are correct: the most convenient solution

for the consumer would be antistatic records. After all, if we can send a man to the moon. . . .

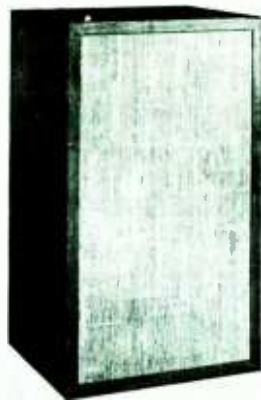
Where I live we receive FM from stations in Hartford, Meriden, Stamford, and New York, but I have trouble getting a clear signal from any that I want because of interference from strong stations on neighboring channels—or even images from stations at other points on the dial. I've had my Scott 382B receiver aligned, but I still have trouble. Should I consider a separate tuner-plus-amp system, or is that sort of system out of date?—Gary Stanton, New Haven, Conn.

First of all, the separate tuner and amplifier combination is certainly not a thing of the past. Secondly, a correctly aligned Scott 382B (with a sensitivity of better than 2 microvolts and excellent characteristics in other FM performance areas) should be capable of providing eminently satisfying reception. Exactly where the problem you report originates is thus difficult to say. We'd suggest it's somewhere in the antenna/lead-in hookup to your receiver. Since you mention images, which usually are caused by an overload of the front end of an FM tuner, and you also say that you can pick up stations as distant as 75 miles, it seems likely that strong local stations are being picked up by what must be a fairly high-gain antenna and then swamping the tuning circuits of your receiver. Odd as it sounds, the solution may be a less sensitive antenna.

I tried to buy a pair of Radio Shack's Minimus 0.5 speakers, reported in your June issue, but was told by the store that they are not in stock. The store didn't know when they would be available. It's been said that the Shack does a great business in out-of-stock merchandise. Any comment?—Roger Morton, Mamaroneck, N.Y.

According to our information from Radio Shack's headquarters, a shipment of these speakers arrives every month and "there ought to be about 3,000 units in stock at this time." If the manager of any individual store tells you otherwise, try ordering the units directly from the main warehouse at 2725 W. 7th St., Fort Worth, Texas 76107. Or write to Lew Kornfeld, the president of Radio Shack, at 2615 W. 7th St., Fort Worth.

4-Dimensional Stereo



FRONT

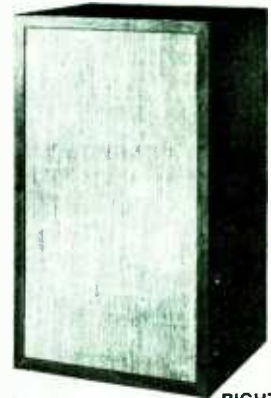
with the Dynaco SCA-80.



LEFT



SCA-80 (\$169.95 kit, \$249.95 assembled)



RIGHT

The Dynaco SCA-80 is a high quality two-channel stereo control amplifier incorporating patented circuitry* so you can enjoy the Dynaco system of four dimensional stereo (front and back as well as the usual left and right) by adding just two more loudspeakers . . . just two more speakers.

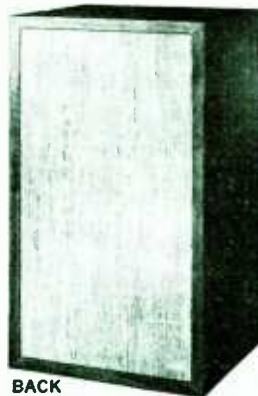
In addition to recordings made specifically for the Dynaco system, many of your existing stereo recordings (disc and tape) already include the phase relationships required for four dimensional playback. You can use present stereo phonograph cartridges or tape recorders without any modifications. Four dimensional programs are now being received by existing FM stereo tuners.

*U. S. patent #3,417,203

The Dynaco four-dimensional system fully utilizes material already on stereo recordings. It faithfully reproduces in your own listening room the acoustical environment in which the recording was made.

Dynaco four-dimensional sound can be played back through the SCA-80 (or the PAT-4 or PAS-3x preamplifier and any stereo power amplifier) with a total of four loudspeakers, connected as Dynaco specifies. This configuration is completely compatible with playback of all stereophonic and monophonic recordings, and enhances virtually all stereophonic material.

Write for full details on how you can connect four speakers to enjoy Dynaco four-dimensional stereo.



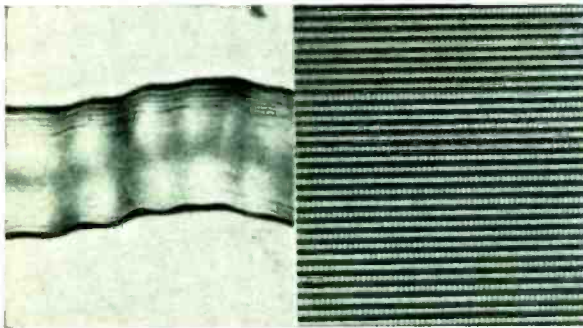
BACK

Dynaco A-25 speakers (\$79.95 each—assembled only)

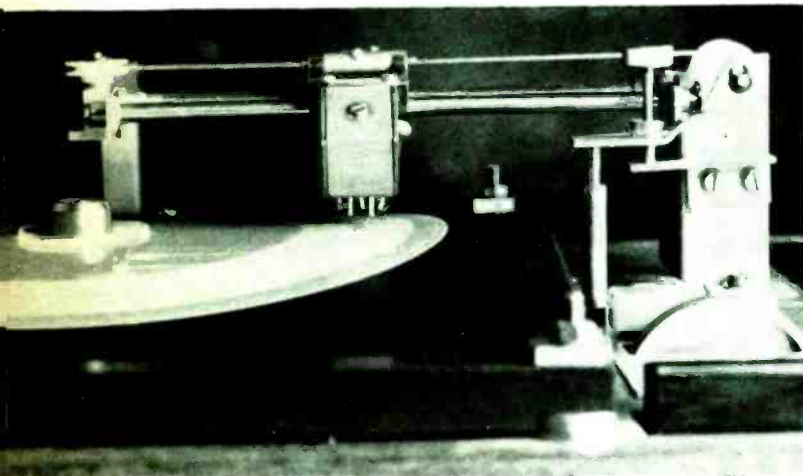
dynaco inc.

3060 JEFFERSON ST., PHILA., PA. 19121
IN EUROPE WRITE: DYNACO A/S, HUMLUM, STRUER, DENMARK

video
topics
PICTURES ON DISCS



Photomicrographs of Teldec video disc (left) and standard LP record, showing extreme contrast in space utilization.



Playback requires this unusual apparatus. The disc is 'floated' on an automatically-created cushion of air.

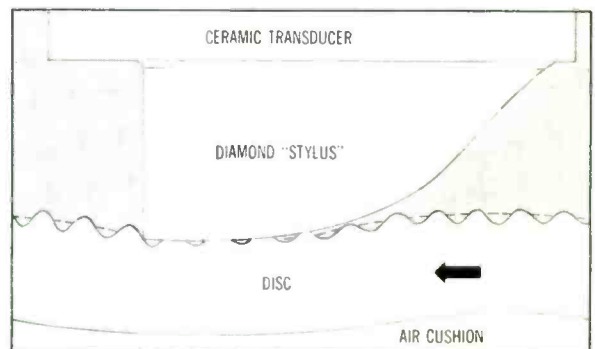
Teldec (the research-and-development organization jointly owned by Telefunken and European Decca, and a major factor in the development of the stereo LP as we know it) has made public a system for recording pictures—color or black-and-white—and sound on disc. It's quite a system, representing a radical departure from current technology in several respects, and one we probably will be hearing a good deal more of in the next few years.

That last statement is bolder than it sounds. The engineering world is swarming—even overrun—with new video recording systems. And pictures have been committed to disc before. What makes the Teldec system so striking is not the simple fact that it uses discs, nor even the low prices being suggested for the products when they reach the market, perhaps in 1972. (Too often in the past advance word of "low-cost" video recording systems has proven overoptimistic when the product finally appeared.) The key here is Teldec's abandonment of disc cutting and reproduction parameters as we know them.

The photomicrographs tell a good deal of the story. Note particularly the large amount of unused space ("land") between grooves on the LP cut—space that is necessary in any laterally modulated groove system to prevent interference between adjacent grooves. The Teldec disc not only uses a much finer groove but, because it carries only vertical modulation, dispenses altogether with protective land.

The "playback stylus" for the video discs is even more unconventional. In the pickups we use on modern stereo LPs, we look for three criteria: small stylus size—preferably elliptical in cross section—since the tip dimension of the stylus must be kept smaller than the shortest wavelength it will be asked to reproduce; maximum compliance, or freedom of the stylus cantilever to move with the undulations of the groove; and minimum friction in the tone arm bearings, so that the pickup is free to follow where the groove leads and advance across the record surface at whatever pitch" (or pace) the groove sets. None of this applies to the video disc.

The motion of the pickup head across the record is controlled by something equivalent to the lead screw that drives the cutter on a regular disc recorder. According to Stephen Temmer—president of Gotham Audio, which imports the Teldec/Neumann stereo disc mastering systems, and therefore the functional U.S. representative of the new video system—the stylus design allows enough lateral tolerance to take care of any mismatch between the groove and the pickup stylus. Essentially, however, it is a fixed stylus. Although it is reproducing vertical modulation, it has in effect *no* vertical compliance. Nor is it shaped anything like a stereo-pickup stylus. It



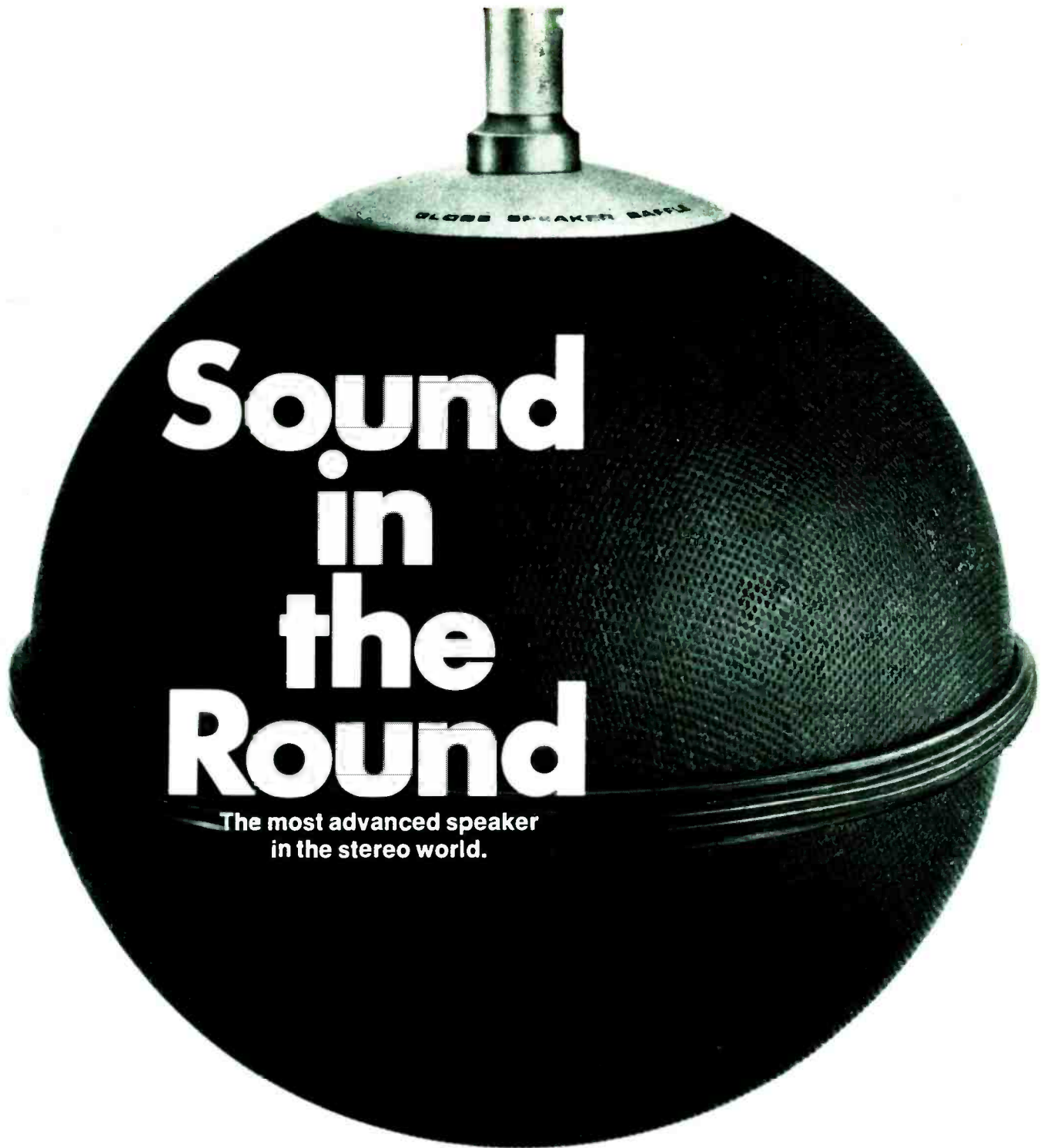
ELASTIC DEFORMATION OF VIDEODISK DURING PRESSURE TRANSDUCTION

Diagram of video disc system: see article for explanation of how it works. Note how disc flexes in passing stylus.

might be compared to a flatbottomed boat with a raised prow and a pointed stern. And most surprising of all when contrasted with familiar disc equipment, the stylus is *larger* than the *longest* wavelength it must reproduce.

To explain its action, Mr. Temmer uses the simile of a ski traveling across corrugated cardboard, in a direction perpendicular to the corrugation. Because of the ski's rigidity and large size relative to the corrugations, its trailing edge will not rise and fall with each bump it crosses. But all the corrugations will be somewhat compressed by the total weight on the ski; and as each corrugation pops up at the trailing end of the ski, it will create a shock wave within the ski that can be

Continued on page 34



Sound in the Round

The most advanced speaker
in the stereo world.

Sleek, black and omni-directional, the 5303 virtually eliminates tight polar patterns on the upper highs. Gives you deep, full timbered bass on the ultra lows. Banishes that bothersome "hole in the middle." Ends nailing your chair down to that one "best" spot common with conventional speakers. Gives you the freedom to roam around your own room, enveloped in rich stereo sound.

The 5303 utilizes four woofers and four horn tweeters. Flawlessly reproduces the 20 to 20,000 Hz

range. Handles up to 80 watts input with ease. Can be mounted on stand (included), or hung from ceiling to give you more living space.

If your tastes are more traditional, then check out JVC's Model 5340. It handles up to 80 watts. Integrates a cellular horn in its powerful 4-way speaker system. There are many other fine speakers in the JVC line. See and hear them at your nearest JVC dealer. He will be proud to demonstrate them, just as you will be proud to own them.

JVC Catching On Fast

JVC America, Inc., 50-35, 56th Road, Maspeth, New York, N.Y. 11378

CIRCLE 34 ON READER-SERVICE CARD

felt in the skier's foot. The ceramic transducer element, then, derives its output from shock waves rather than from physical excursion (as in conventional crystal or ceramic pickups) or velocity (as in magnetic pickups).

The radical departures don't stop there. The discs, which will be much thinner than present LPs, are driven only at the center. The outer portion of the disc, under the playback head, is supported by a fixed saddle when the disc is at rest; but due to high rotation speed—1,800 rpm here, 1,500 rpm in Europe—an air cushion develops between the saddle and the disc when the latter is turning.

The two speed specifications are occasioned by differences in TV scanning systems, which in turn are determined by local AC frequencies. In Europe the picture tube is scanned once every fiftieth of a second, in North America every sixtieth of a second, with the 50-Hz and 60-Hz line-current frequencies (respectively) used as the basic syncing device. In either locale, the complete video picture (or "frame") is composed of two complete, intermeshed scans of the electron beam across the face of the picture tube. Our frame therefore lasts one-thirtieth of a second; Europe's, one twentieth-fifth of a second. One revolution of our Teldec video discs likewise will last one-thirtieth of a second, and Europe's one twenty-fifth of a second.

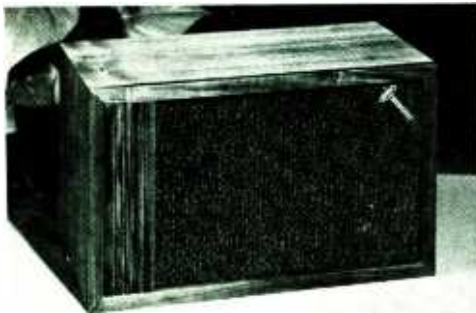
So by disengaging the lead screw on playback, the picture can be made to stand still with the pickup repeating the same groove revolution (representing a single frame) over and over. This feature is of particular interest when you consider a major use to which Teldec expects its creation to be put: disposable video "news-papers," mass-produced at negligible cost.

Imagine, if you will, a ten-inch "sports final" playing for five minutes per side and selling for about a quarter. (Equipment similar to printing presses will be able to turn out the discs at a rate of 250,000 per machine per day.) If you had such a disc of highlights from this year's all-star baseball classic—the game in which the National League runner collided with the American League catcher in scoring the final run—you could play that critical moment of impact frame by frame, analyzing it to your heart's content. Unlimited, custom-timed instant replay, in other words!

In entertainment program material, where production costs are many times higher, retail prices also would be much higher. For such purposes the cost of a ten-inch disc might be comparable to that of a stereo LP. Twelve-inch discs (twelve minutes per side) and perhaps even seven-inch discs (three minutes per side) are planned at comparable prices. A video record player that connects to the antenna terminals of a standard TV receiver might sell for somewhere between \$120 and \$150 according to published reports; Temmer suggests a figure of \$325 including electronics, presumably subject to revisions during the score of months that may pass before commercial introduction.

There's one last feature of the video discs we haven't touched on: ease of storage and handling. The modulation system used on the discs is said to be almost immune to ill effects caused by scratches and abrasions that could ruin a stereo LP. And the extreme thinness (4 mils) of the discs will make it possible to store 100 hours of program material on a stack of twelve-inch video discs only one inch high—as opposed to only about a dozen hours on LPs.

equipment in the news



Budget bookshelf speaker from Trusonic

Trusonic has announced the first of the Volonte series of speaker systems, designed around what Trusonic calls the "Intraflex concept [exploiting] the best features of acoustic suspension and ducted port reflex systems." The T-28 is a ported two-way system combining an 8-inch long-throw woofer with a 2- by 6-inch compression tweeter plus crossover and level control. Trusonic says the system can be driven by amplifiers that deliver as little as 10 watts per channel output power. The oiled walnut case measures 11 by 18 by 9 inches. The price is \$59.95.

CIRCLE 151 ON READER-SERVICE CARD

Multifeatured auto-reverse deck from Sony

Superscope points to a number of unusual features in announcing the Sony Model 780 tape deck, a three-motor, quarter-track stereo unit that sells for \$695. For one thing, the deck cues itself to the beginning of the music. Once the tape is threaded, the ESS (Electronic Sensory Search) system will fast-forward the tape until modulation is encountered and automatically back it up again to the beginning of the music, ready for play. Another innovation is an equalization switch to optimize the unit for either standard or low-noise tape. The servo speed control system allows adjustments of up to $\pm 5\%$ for fine-tuning transport speed in the playback mode. Automatic reverse is accomplished without the use of foil strips or subsonic tones and recording with tape/source monitoring is possible in either direction.

CIRCLE 152 ON READER-SERVICE CARD



Continued on page 38

NEW
PE-2035
95⁰⁰

**Now, there's absolutely
no reason you shouldn't own
a PE automatic turntable**

If you've ever wanted to own a PE automatic turntable, but thought it was beyond your budget, the new PE-2035 is for you. At \$95.00, it incorporates most of the exclusive features of the top-rated PE-2040. Ultra-gentle, fingertip cueing control . . . Fail safe stylus protector . . . Automatic record scanner . . . Single lever control for all modes of operation . . . Continuous record repeat. These are just some of the exclusive features. Visit your PE dealer for a demonstration of PERfection in PERFORMANCE and the complete story of why the PE-2035 is your inevitable choice of an automatic turntable under \$100. Other PE models from \$65.00 to \$145.00.



ELPA MARKETING INDUSTRIES, INC., NEW HYCE PARK, N.Y. 11040

CIRCLE 26 ON READER-SERVICE CARD

The most sophisticated

AUTOMATIC REVERSE

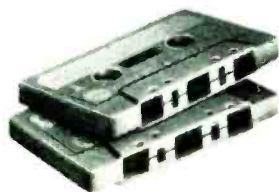
ROBERTS
MODEL S915



ROBERTS
MODEL 150D



ROBERTS
MODEL 120



stereo cassette system ever built!

Featuring ROBERTS MODEL 150D Stereo Cassette Tape Deck with Exclusive INVERT-O-MATIC Automatic Reverse Recording and Playback

Flawless full fidelity—a superb achievement in cassette performance—is now possible with the Roberts 150D. Custom-engineered for professional quality sound, the 150D has a frequency response of 30 to 16,000Hz, comparable to fine open-reel recorders. And its exclusive **INVERT-O-MATIC** system provides two hours of uninterrupted play or record by automatically reversing the tape. Automatic shut-off, automatic stop, automatic reverse and convenient slotloading are just a few of the features adding to the desirability of the Roberts 150D stereo cassette tape deck as an important adjunct to the home high fidelity system.

ROBERTS MODEL 120 AM/FM MULTIPLEX STEREO RECEIVER

... a masterpiece in craftsmanship and design... delivers 100 watts of music power. Has two tuning meters—one for AM/FM signal strength; one for FM station-centering. Built-in ferrite bar antenna can be moved for best signal reception. Two speaker system has specially designed speaker selector and output terminals. FET provides superior FM sensitivity and high image rejection. Power bandwidth (IHF) 20 to 30,000 Hz.

ROBERTS MODEL S915 HIGH EFFICIENCY SPEAKERS

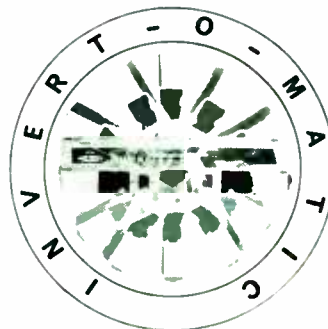
... meticulously designed for the tape recorder user. Has brilliance and sound depth for authentic high fidelity stereo. 10" woofer and 3-1/2" tweeter. 25 watts. 8 ohms. 50 to 17,000Hz response.

ROBERTS MODEL 150



ROBERTS MODEL 150 STEREO CASSETTE TAPE RECORDER SYSTEM

Same as Model 150D but including built-in 16-watt IC power amplifier and separate air-suspension type high compliance high fidelity speakers in walnut cabinets.



For complete information, write

The Pro Line

ROBERTS

Division of Rheem Manufacturing Company
Los Angeles, California 90016

CIRCLE 47 ON READER-SERVICE CARD



Audio-oriented IC project from RCA

RCA Electronic Components has announced four Integrated Circuit Project kits of interest to the stereo listener or home recordist willing to wield a soldering iron. They contain all parts, active as well as passive, plus predrilled circuit boards and instructions. The mike preamp (KC4000) is expected to sell for \$5.95, the two-channel mixer (KC4001) for \$6.50, a simple audio oscillator (KC4002) for \$4.95, and a variable-tone audio oscillator that can be used as a low-power amplifier (KC4003) for \$8.95. An enclosure and hardware pack (KC4500) that provides a plastic case, jacks, and on/off switch for Models KC4000, KC4001, and KC4002 is priced at \$4.75.

CIRCLE 150 ON READER-SERVICE CARD

Kenwood comes on strong in tape

In addition to its receivers, tuners, amplifiers, speaker systems, and accessories, Kenwood is offering a new line of tape recorders, including a wide price range of open-reel decks and a cassette model. Top open-reel model is the KW-8077 shown here. Priced at \$669.95, it is a six-head, three-motor machine with automatic reverse on both record and playback, plus automatic repeat on playback. The six heads constitute two separate sets of erase, record, and playback heads in either direction of tape travel. The solenoid-operated transport runs at $7\frac{1}{2}$ and $3\frac{3}{4}$ ips, and can handle reels up to seven inches in diameter. Record/playback response at $7\frac{1}{2}$ ips is listed as within plus 1, minus 3 dB, 40 Hz to 19 kHz; for $3\frac{3}{4}$ ips, the response is given as plus 1, minus 3 dB, 50 Hz to 10 kHz. Zero dB harmonic distortion is rated at less than 0.5 per cent. Six independent sliders provide for control of recording and playback levels as well as for mixing of line and mike inputs. Other features include dual VU meters, direct monitoring, optional remote control, a tape-loading lever, five-step equalization switch.

CIRCLE 147 ON READER-SERVICE CARD



H-K introduces low cost receiver

The Model 230 receiver from Harman-Kardon represents this company's entry into the low-cost receiver market with a Nocturne-styled set that, at \$159.95, offers AM, stereo and mono FM, and a control amplifier rated for a total power output of 35 watts IHF, or 17 watts continuous power into 8 ohms with both channels driven simultaneously. FM sensitivity is listed as 2.7 microvolts. Amplifier THD is claimed to be less than 1 per cent at rated output, and FM harmonic distortion is given as 0.6 per cent. In keeping with other H-K products, the new receiver stresses ultrawideband frequency response. Front-panel features include tuning meter, stereo indicator, headphone jack, independently illuminated AM and FM dials, and the normal complement of operating controls.

CIRCLE 148 ON READER-SERVICE CARD

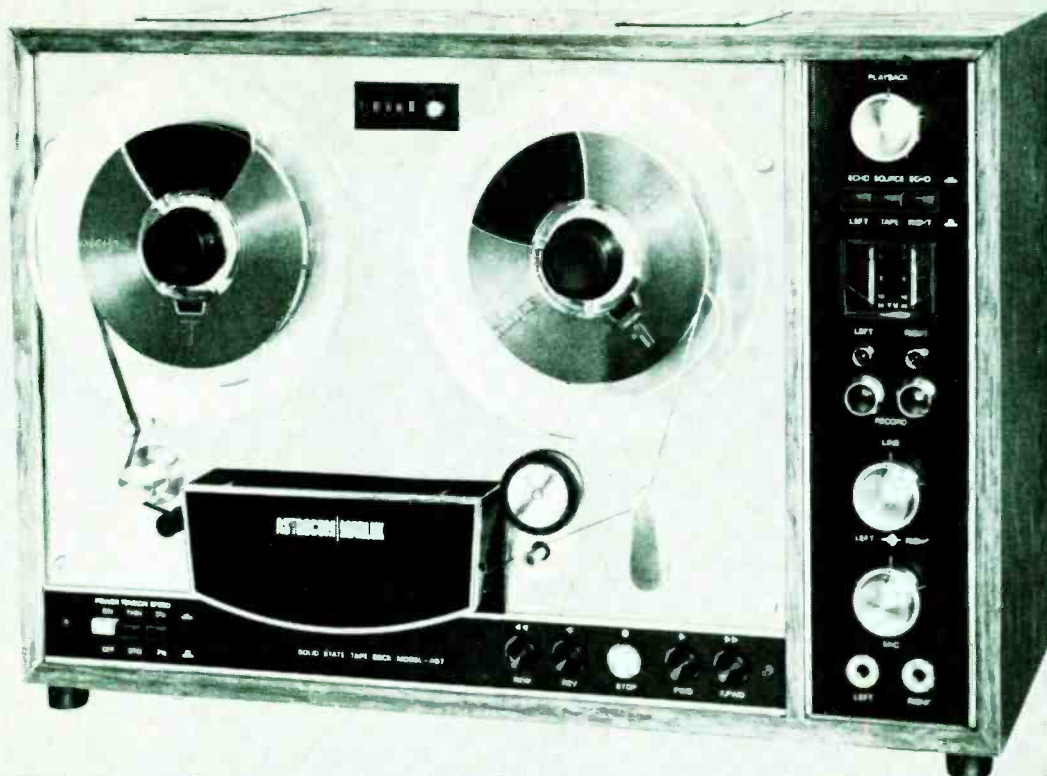


New bookshelf speakers

Audionics, Inc. of Portland, Oregon—the same company handling the British-made Sinclair modular amplifiers (see News and Views, October 1970)—now is offering its own new speaker line. The Model Ten, at \$69.95, is a bookshelf model (24 by 14 by $10\frac{1}{2}$ inches) that may be placed horizontally or vertically. An 8-ohm air-suspension system, its response is listed as within plus or minus 5 dB from 38 Hz to 13 kHz. Similar in every respect except for an extended high end is the Model Ten Type A which, at \$89.95, claims response to 20 kHz. Either unit is rated for power-handling capacity of 70 watts IHF music power and can be driven by at least 10 watts continuous power per channel.

CIRCLE 149 ON READER-SERVICE CARD





this is what the experts say about the Astrocom/Marlux 407:

- "Every once in a while we come across a product which so clearly stands out in its class that we must evaluate it relative to much more expensive equipment, otherwise only superlatives would be found on this page. The fact is that Astrocom/Marlux has produced a terrific tape deck..." (AUDIO, DECEMBER 1969)
- "Especially notable are its low wow and flutter, low distortion, excellent signal-to-noise ratio, absolute meter accuracy, and smooth extended response for both playback (of pre-recorded tapes) and for record/playback (of tape made on it)..." (HIGH FIDELITY, MAY 1970)
- "The distortion was under 1.6% with record levels as great as +10 dB (far off-scale on the meters). In an A-B comparison of input and output signals, the Astrocom-Marlux did a truly excellent job at 7.5 ips. Even with FM interstation hiss as a "program" (one of the most severe tests of a tape recorder) virtually no difference could be heard between input and output signals..." (STEREO REVIEW, AUGUST 1970)

What more can we say?

Now hear and see the 407 yourself at your Astrocom dealer.

ASTROCOM | MARLUX

Oneonta, New York 13820

CIRCLE 10 ON READER-SERVICE CARD

88	90	92	94	96

RECEIVER A _____

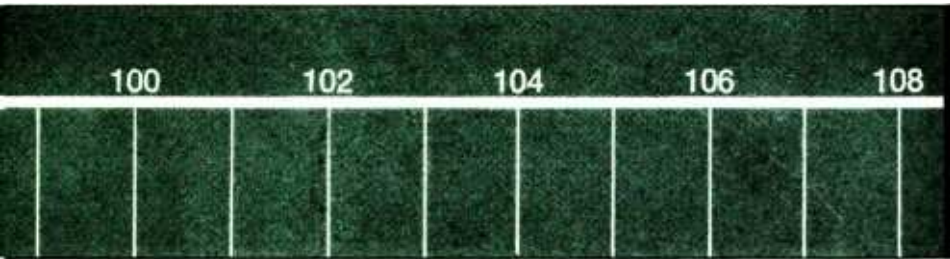
RECEIVER B _____

RECEIVER C _____

THE FISHER _____

**May
the best
receiver
win!**

FOR MORE INFORMATION, PLUS A FREE COPY OF THE FISHER HANDBOOK, AN AUTHORITATIVE
CIRCLE 30 ON READER-SERVICE CARD



We are publishing this enlarged FM dial scale here as an aid to stereo buyers and as a gesture of confidence in our products.

We are confident that any Fisher stereo receiver will receive more FM stations clearly and without interference than any other stereo receiver in the same price category.

Convince yourself.

Start with your present FM equipment. For every spot on your dial where a station comes in loud and clear, mark an x on our chart. Add up the number of x's.

Then go to your audio dealer and score the Fisher receiver of your choice the same way. (There are seven models, from \$199.95 to \$699.95.) And then score any other receiver in the store, as long as its price is roughly comparable.

You must remember, of course, that a 100% fair comparison can be made only in the same location, with the same antenna. Results may not be identical from store to store, or from home to home, or from home to store.

But don't worry too much about the scientific conditions of the test. Just add up those stations and may the best receiver win.

We happen to have a pretty good idea which receiver it will be. (If you want to Trade In and Trade Up to it, your dealer has the details.)

The Fisher

We invented high fidelity.



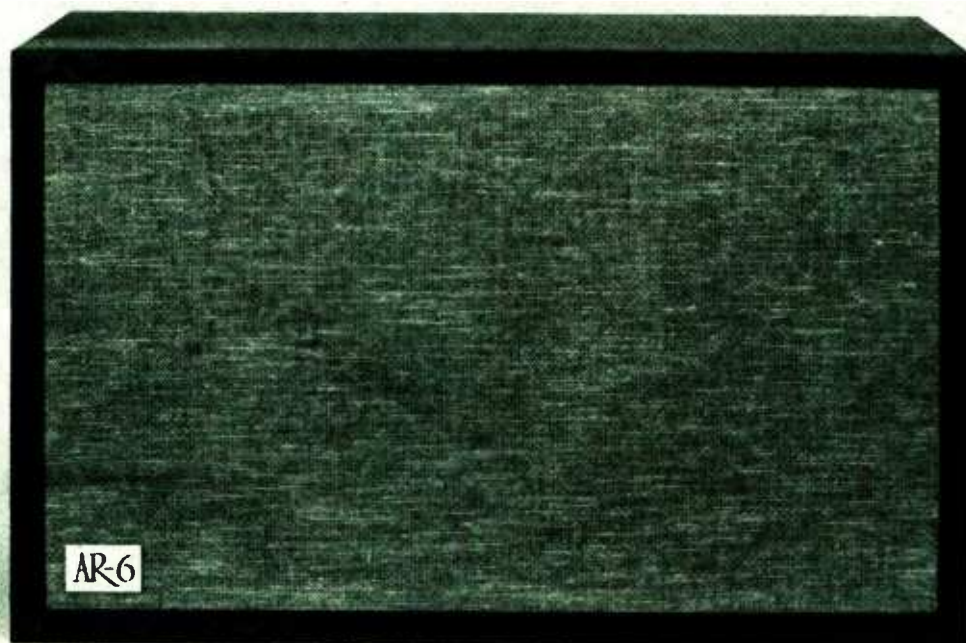
REFERENCE GUIDE TO HI-FI AND STEREO. USE COUPON ON MAGAZINE'S FRONT COVER FLAP.

FISHER RADIO, 11-40 45TH ROAD, LONG ISLAND CITY, N.Y. 11101.

CIRCLE 30 ON READER-SERVICE CARD

The AR-6.

A new speaker system from Acoustic Research.



The least expensive speaker sold by AR (the AR-4x, at \$63) is also the most widely sold of all high-fidelity speakers, because it has provided maximum performance per dollar of cost. The new AR-6 offers significantly better performance for \$81. It adds one-third octave of low-distortion bass, and also provides superior dispersion and more uniform energy output at high frequencies. The seven-inch depth of the AR-6 adapts it ideally to shelf placement, or it may be mounted directly on a wall with the fittings supplied with each speaker system.

Complete performance data, including measurements of total energy output and distortion, is available free of charge at the AR Music Rooms in Grand Central Terminal, New York, and Harvard Square, Cambridge, or by request from our factory.



Acoustic Research, Inc.

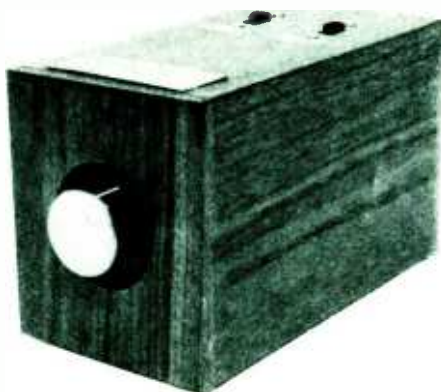
24 Thorndike Street, Cambridge, Massachusetts 02141

CIRCLE 1 ON READER-SERVICE CARD

new equipment reports

THE CONSUMER'S GUIDE
TO HIGH FIDELITY EQUIPMENT

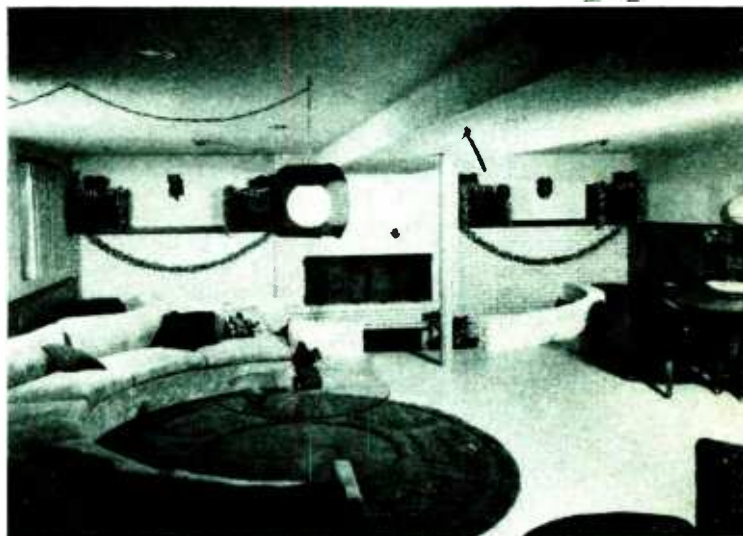
\$60 DEVICE INCREASES STEREO FLEXIBILITY



THE EQUIPMENT: Beatty Stereo Dimension Control, a speaker system accessory device. Dimensions: 3½ by 4 by 6¾ inches. Price: \$60. Manufacturer: David Beatty Stereo Hi-Fi, 1616 W. 43rd St., Kansas City, Mo. 64111.

COMMENT: The "wall of sound" concept in stereo reproduction has remained for many enthusiasts an ideal goal rather than an accomplished reality within the traditional two-speaker-system (left and right channels) type of installation. Many solutions have been proposed, including the addition of a center speaker system (when the left and right pair are very widely separated), or of surround speakers (when the normal stereo pair are fairly close together). Balancing the added speaker(s) with the existing pair is then accomplished by an additional amplifier to drive the added speaker(s) or by the insertion of L-pads in the speaker lines. The former method is relatively costly; the latter, something novices shy away from as being too "nutsy-boltsy."

A convenient and effective solution is offered in the form of the Stereo Dimension Control developed by David Beatty, a prominent Kansas City, Missouri stereo dealer and custom installer. Beatty's approach to the wall of sound, which he calls "wide angle stereo," is to use four speaker systems—that is, one pair of left- and right-channel reproducers spaced fairly widely apart (called the "outside" speakers), and a second pair (the "inside" speakers) spaced closer together and between the first pair. The control box, connected between the stereo system amplifier and the lines to the four loudspeakers, then permits you to adjust relative levels of the two pairs



so that an aural effect of more or less stereo spread may be achieved.

As suggested by the accompanying photo (of a Beatty installation in the home of Dr. Lewis Welton), this wide-angle-stereo approach is primarily, and optimally, suited for fairly large rooms, or at least for rooms in which the loudspeakers are placed against the long, rather than the short, wall. Using the dimension control, itself located conveniently near the system amplifier, you can very audibly change the aural focus to suit both program material and your own listening

REPORT POLICY

Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by CBS Laboratories, Stamford, Connecticut, a division of Columbia Broadcasting System, Inc., one of the nation's leading research organizations. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. Manufacturers are not permitted to read reports in advance of publication, and no report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. All reports should be construed as applying to the specific samples tested; neither HIGH FIDELITY nor CBS Laboratories assumes responsibility for product performance or quality.

tastes, from a broad stagelike effect (very dramatic on stereo operas and symphonies) to a relatively narrower focus that still preserves channel separation (probably more suited for chamber ensembles and rock groups). Interestingly enough, our own use-tests of the device indicate its applicability, albeit with slightly less audible effect, in small rooms too. Here, one can create an illusion of a wider "stage" than the actual dimensions of the room would otherwise suggest—and without running afoul of that "hole-in-the-middle" effect often encountered when setting up stereo speakers at a wide angle from the listening position.

An inevitable question that poses itself at this time when considering an approach such as Beatty's is its relation to an impending development in four-channel or quadriphonic stereo which would seem to obviate

the need for, or practicability of, the up-front wide-angle approach. Our answer to this is twofold: first, the over-all sonic enhancement provided by the two rear channels of quadriphony is not degraded by the specific enhancement of the two front channels; second, four-channel sound, including the all-important four-channel program material, is still some time off as a commercially available reality, whereas the Beatty device is here, and it works very well on ordinary two-channel stereo material. What's more, since it does involve getting two additional loudspeakers, it puts you well on the road to conversion to quadriphony if that is your ultimate goal; in the meantime your investment of \$60 (plus the cost of the added speakers) will greatly enhance the sound of your two-channel stereo records, tapes, and broadcasts.

CIRCLE 143 ON READER-SERVICE CARD

AR RECEIVER STRESSES PERFORMANCE OVER FEATURES

THE EQUIPMENT: AR Receiver, a stereo FM receiver. Dimensions: front panel, 16 $\frac{5}{8}$ by 5 $\frac{1}{8}$; chassis depth, 11 inches. Price: \$420. Optional walnut wood cover, \$20. Manufacturer: Acoustic Research, Inc., 24 Thorndike St., Cambridge, Mass. 02141.

COMMENT: The AR receiver is basically the AR amplifier [see HF test report, February 1968] with a stereo FM tuner added to it in one neat and surprisingly compact format. Inasmuch as the new tuner section offers excellent performance and the amplifier section is as fine as the original separate AR amplifier, the resultant product stands as a first-rate receiver. As was true of the separate amplifier, the new set offers little in the way of fancy frills and ancillary control features. Enough controls and features are provided to suit the needs of a high-quality home music system, but alongside most other receivers the AR model has a decidedly lean, almost Spartan-like appearance. The front panel is finished in brushed gold, with matching knobs and three black rocker switches. The FM station dial is a narrow black and white slot running across most of the top; the FM channel markings have been worked out so that the spacing between numbered frequencies will not lessen as you go up the scale to 108 MHz. Tuning is aided by a red stereo indicator and a center-of-channel meter. To their right is the tuning knob. The other knobs are for signal selector (phono, FM, and special); bass; treble; mode/balance; volume combined with power off/on. The bass and treble controls are dual-concentric, friction-coupled to permit adjustment on each channel independently or simultaneously. The mode control switches the set from mono to stereo, with a "null" position in between. Together with the concentric balance control, the null position may be used—as in the earlier separate amplifier—to electrically balance stereo input sources. The balance control itself (with the mode control in mono or stereo) may then be used if needed to "trim" any slight imbalance between the stereo speakers. The three rocker switches at the right are for tape monitor, interstation FM hush, and speakers/headphones. The headphone jack to the right of the last switch is live only when the switch is

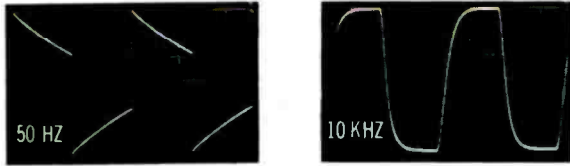


moved to "headphones" position, thus limiting the set's listening option at any given time to one or the other. No filters are provided, and if you want to use loudness compensation AR advises using the bass tone controls whose characteristics have been contoured to the Fletcher-Munson loudness curves.

One end of the rear panel on the AR contains color-coded stereo pairs of input jacks for signals from phono cartridge, tape playback preamp, and any additional preamplified ("high level") source. There's also a pair of output jacks for feeding signals into a tape recorder. A phono input level adjustment may be used to match the loudness of one's phono pickup with the loudness of FM broadcasts; this avoids having to reset the front panel volume control when switching from FM to records or vice versa. A grounding post is also found here.

The other end of the rear panel contains the loudspeaker connections plus a phono jack for feeding a derived "center" channel (A plus B mono signal) to a separate amplifier. Beyond this jack, no provision is made for connecting additional speaker systems, although the AR instruction booklet advises that the receiver is powerful enough to drive extra speakers in combination with the main speakers, and that if an AR receiver owner writes to the company stating his specific requirements, AR will reply promptly and in detail. This end of the rear panel also contains the antenna terminals (300-ohm twin-lead), a pair of fuses for the speaker lines, and a third fuse for the main AC line. (In addition to the last fuse, the circuit is further protected by internal thermostatic circuit-breakers which shut off the AC power should the output transistors run hotter than normal.) The set's AC line cord and two AC outlets, one switched, complete the rear line-up.

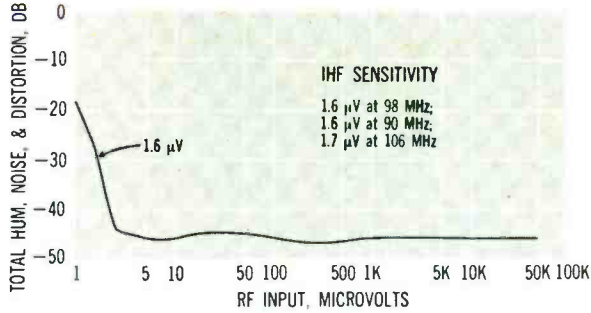
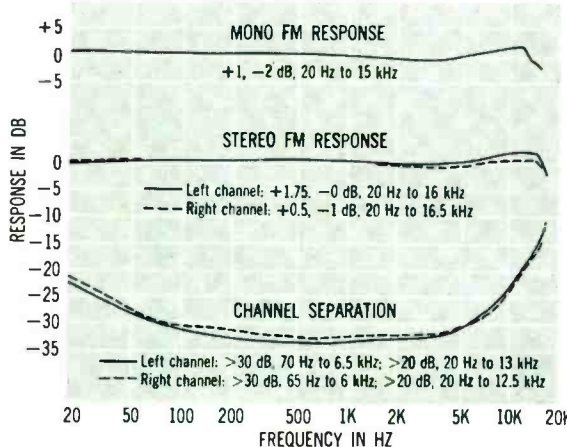
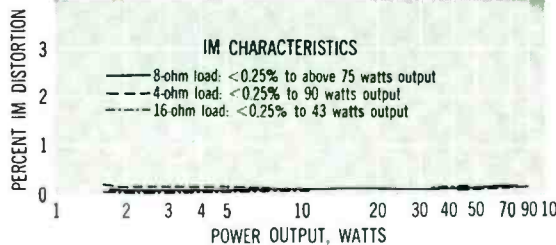
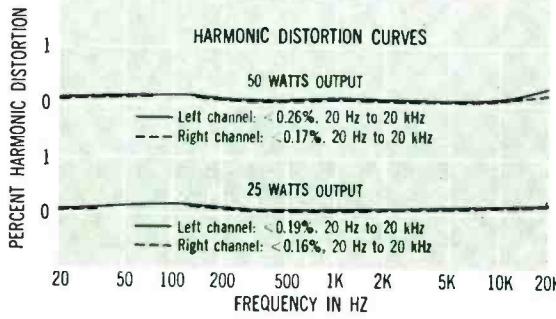
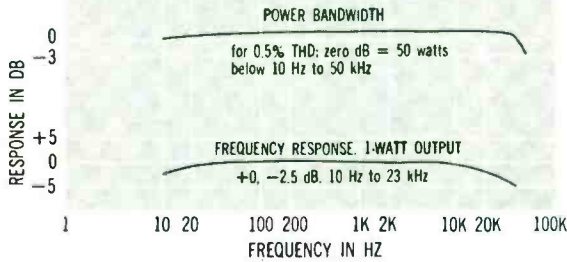
IHF sensitivity of the FM section of the new AR set was clocked at 1.6 microvolts, and the sensitivity curve descends steeply to 44 dB of quieting for a mere 2.5 microvolts input. At 1,000 microvolts input, quieting reaches minus 46 dB. An excellent capture ratio of 1.8 dB, an equally superb S/N ratio of 70 dB, and very low IM and harmonic distortion make for a highly sensitive, clean-sounding tuner. In our



Square-wave response.

AMPLIFIER POWER DATA

Channels individually
 Left at clipping: 65.0 watts at 0.17% THD
 Left for 0.5% THD: 67.9 watts
 Right at clipping: 63.8 watts at 0.14% THD
 Right for 0.5% THD: 66.1 watts
 Channels simultaneously
 Left at clipping: 56.2 watts at 0.19% THD
 Right at clipping: 55.1 watts at 0.16% THD



AR Receiver Additional Data

Tuner Section			
Capture ratio	1.8 dB		
S/N ratio	70 dB		
IM distortion	0.66%		
THD	mono	l ch	r ch
40 Hz	0.47%	0.62%	0.55%
400 Hz	0.52%	0.41%	0.43%
1 kHz	0.56%	0.28%	0.30%
19-kHz pilot	60 dB		
38-kHz subcarrier	48 dB		
Amplifier Section			
Damping factor	73		
Input characteristics	Sensitivity	S/N	
(for 50 watts output)			
phono	2.8 to 5.1 mV	56 to 64 dB	
special	182 mV	76 dB	
tape playback	182 mV	77 dB	

cable-FM test, the set logged a total of 47 stations of which 39 were judged suitable for long-term critical listening or off-the-air taping. Audio response was linear and well balanced on both stereo channels; separation between stereo channels was outstanding, going better than 30 dB across most of the band, and still better than 20 dB above 10 kHz. Interestingly enough, the FM distortion measured on mono operation (low enough) actually decreased at the 400-Hz and 1-kHz test points when switching to stereo (it usually rises on stereo). The small rise noted at 40 Hz is insignificant. The FM dial is accurately calibrated and the meter and indicator properly responsive. The only real criticism we would make of the FM tuner is that perhaps the interstation hush is adjusted a bit too "strictly." That is, with the hush switch activated, we found we were missing several stations that did come in loud and clear with the hush off. Inasmuch as the hush is an either/or control, with no gradations of adjustment, you might never know how really sensitive the set is if you left the switch in its on position. So, we'd advise tuning across the band—at least when you're first using the set to get used to it and to what it can pull in—with the hush switch in its off position.

As for the amplifier section of the AR receiver, we expected it to perform as admirably as did the separate AR amplifier, and we were not disappointed. If anything, the new version did a little better. In any event, it meets all of its published specs with room to spare. Its power output exceeds 50 (honest, clean) watts per channel, and at 50 watts (its rated output) it produces less than its rated distortion. The IM characteristic for 4 and 8 ohm loads, as in the orig-

inal AR amplifier, was the same straight line running under the 0.25 per cent mark virtually to the end of the graph paper. Power bandwidth for rated distortion of 0.5 per cent extended from below 10 Hz to 50 Hz. Frequency response was within minus 2 dB from 20 Hz to 20 kHz and—as reflected in this curve and in the square-wave response photos—was obviously rolled off smoothly below and above this range. While this characteristic may not be as perfectionist-oriented

as some would prefer, it is in keeping with AR's design philosophy regarding what is and what is not important in home music system equipment. This philosophy, which also seems reflected in the set's styling and simplified control arrangement, nevertheless makes for genuinely high performance and a receiver with a distinct "personality" that should appeal to many buyers.

CIRCLE 142 ON READER-SERVICE CARD

MARANTZ OFFERS FIRST BOOKSHELF SPEAKER

THE EQUIPMENT: Marantz Imperial III, a compact, full-range speaker system in enclosure. Dimensions: 23 by 14 by 11 $\frac{3}{8}$ inches. List price: \$199. Manufacturer: Marantz Co., Inc., P. O. Box 99, Sun Valley, Calif. 91352.

COMMENT: The Imperial III is the first bookshelf speaker system to be offered under the Marantz label, a wholly owned subsidiary of Superscope, Inc. It also is the first Japanese-made speaker system we have had the opportunity to examine in depth. Designed in the popular "two-cubic-foot" format, the Imperial III is a three-way reproducer using a 12-inch air-suspension woofer, and smaller dome-center cone units for midrange and highs. Crossover, at frequencies of 1,500 Hz and 6,000 Hz, is provided by a built-in network. The enclosure, finished in walnut, is fronted with a dark tinted grille, itself held by a black wooden frame that may be removed. The rear contains two continuously variable controls for adjusting middles and highs, and the input binding posts marked for polarity. Nominal impedance is 8 ohms. Like other acoustic-suspension systems, the Imperial III's efficiency is on the low side, and the manufacturer recommends using it with an amplifier that can supply at least 25 watts per channel.

The impedance measurement taken at CBS Labs shows an actual input load of 10 ohms which rises to above 16 ohms in the midbass and then slopes off to about 5 in the midrange, coming back to 8 ohms at 20 kHz. Because of the 5-ohm dip we'd hesitate connecting two of these units to the same solid-state amplifier output, although they're perfectly all right for use on solid-state sets that provide for separate speaker outputs on each channel, which most of today's amplifiers and receivers do.

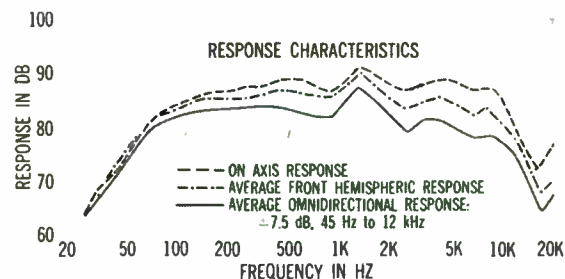
Except for the peak just above 1 kHz, the measured response curve for the Imperial III (with controls set for midway position) is very smooth across the audio band and was clocked as within plus or minus 7.5 dB from 45 Hz to 12 kHz. The low end has a smooth roll-off with some doubling evident at 45 Hz but with audible output down to about 25 Hz, thus easily confirming the manufacturer's claim of 30 Hz. The midrange has an "alive" sort of quality with a hint of brightness. The extreme highs sound easy and smooth; they extend to beyond audibility, though of course at a lower output level than the rest of the spectrum. White noise response was smooth and well-dispersed, but with a definite midrange component. At that, it could be lessened by backing off on the rear controls; we'd say this is largely a matter of individual preference and room acoustics. The speaker can take up to 156 watts of average sine-wave power before buzzing, which certainly should cover the range of most high-quality amplifiers or receivers on today's market. At that power level, it produces a peak output at 1 meter of 110.7 dB which is, of course, louder than you probably can stand for any length of time. For more



normal listening levels, far less amplifier power is needed. Low-frequency pulse tests showed very clean bass; pulse-test photos taken at 3 kHz showed a few cycles of ringing which relate to the midrange brightness observed.

The Imperial III does not seem critical of room size, nor of position and works just as well positioned horizontally or vertically.

CIRCLE 144 ON READER-SERVICE CARD



Imperial III Harmonic Distortion*

Output Level (dB)	Frequency			
	80 Hz		300 Hz	
70	0.67	0.55	0.70	0.50
75	0.85	0.60	0.75	0.45
80	0.88	0.58	0.80	0.60
85	1.1	0.82	0.85	0.58
90	1.5	1.2	0.88	0.65
95	2.0	1.4	1.2	0.64
100	3.1	1.6	1.4	0.82
105			1.8	0.58
109			2.2	1.1

* Distortion data on all tested speakers is taken until a level of 100 dB is reached, or distortion exceeds 10 per cent, or the speaker produces the spurious output known as buzzing.

PIONEER OFFERS A SEPARATE TUNER



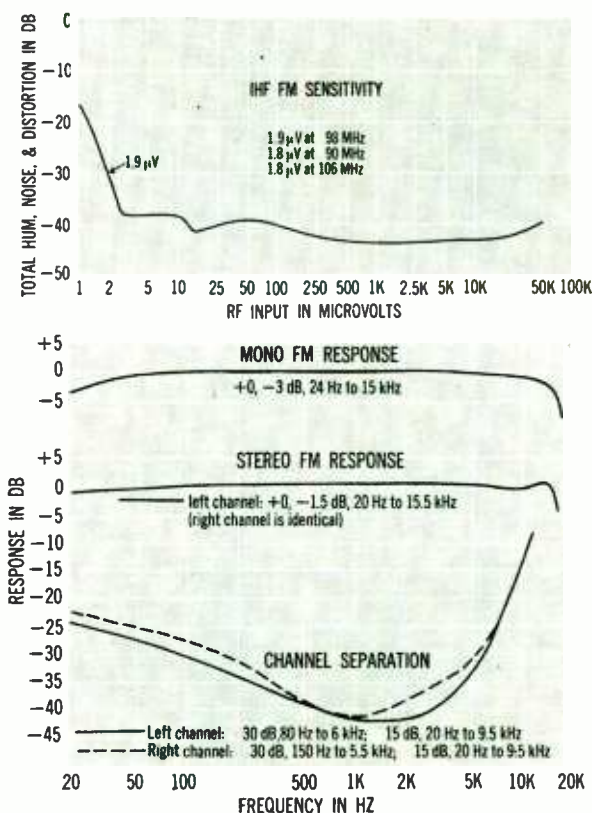
THE EQUIPMENT: Pioneer TX-900, a stereo FM/AM basic tuner. Dimensions: front panel, 16 by 5 $\frac{1}{8}$ inches; chassis depth, 11 $\frac{1}{8}$ inches (with AM rod antenna extended, add 3 $\frac{1}{8}$ inches). Price: \$239.95. Manufacturer: Pioneer Electronics U.S.A. Corp., 140 Smith St., Farmingdale, N.Y. 11735.

COMMENT: Although the dimensions and styling of the Pioneer TX-900 tuner make it an obvious style mate for the company's TA-900 amplifier [see HF, July 1970], the new tuner is offered generally for use with any external amplifier.

The top portion of the front panel is given over to the FM and AM tuning dials. At one end are two meters—one shows signal strength, the other center-of-channel. There's also a stereo-FM indicator. The station-dial pointer itself lights up when a station is tuned in. This indicator and the signal-strength meter both work for AM; all four indicators are operative for FM. The lower portion of the front panel contains additional controls. First, there's a separate power off/on knob which also energizes a rear-panel AC convenience outlet. The tuner's output level, on AM and FM, is controlled by two more knobs. Next there's a muting adjustment knob which, when its associated muting switch is pressed in, controls the degree of interstation hush applied. Two more pushbuttons select a multiplex noise filter and automatic frequency control. The final front-panel control is a selector knob for AM, FM, and FM automatic—in the last position the tuner automatically switches between mono and stereo FM, depending on what is being received.

Two pairs of stereo output jacks are provided at the rear. The jacks marked "output" are controlled by the front-panel level knob; the other pair, marked "tape rec," offer a fixed amount of signal and are nominally intended for driving the line inputs of a stereo tape recorder, although you could also use this pair to feed radio signals to a second amplifier and thereby supply programs simultaneously to different parts of the house. There's also a multiplex separation control which is factory-preset and should not be changed except by a technician using test instruments. For AM reception, the set comes with a built-on movable rod antenna, plus a terminal for a long-wire antenna and another terminal for grounding. FM antenna inputs accommodate 300-ohm twin lead. The set's power cord, a fuse holder, and the switched AC outlet also are on the rear panel.

The TX-900 made a mark of 1.9 microvolts in IHF sensitivity, and reached maximum quieting of 44.5 dB for 1,000 microvolts RF input. Quieting decreased slightly to 40 dB with an input signal of 50,000 microvolts. The set logged a total of fifty-one stations of which thirty-four were considered suitable for long-term critical listening or off-the-air taping. In the unit tested, mono harmonic distortion was low, increasing slightly on stereo. According to the manufacturer, a circuit design change in models being sold by the time you read this will have reduced THD to even lower amounts: less than 0.3 per cent on mono or stereo. IM distortion, at 1.5 per cent, was a bit higher than usual for a tuner in this price class. On the other hand, signal-to-noise ratio was excellent, and capture ratio adequately high. Frequency response, on both mono



Pioneer TX-900 Tuner Additional Data

Capture ratio	3 dB		
S/N ratio	68.5 dB		
IM distortion	1.5%		
THD	mono	l ch	r ch
40 Hz	0.79%	1.2%	2.0%
400 Hz	0.59%	0.99%	1.1%
1 KHz	0.58%	0.52%	0.64%
19-kHz pilot	56 dB		
38-kHz subcarrier	53 dB		

and stereo, was within the normal FM audio limits; stereo channel separation was adequate.

The TX-900 has a clean sound and easy-to-use responsive controls. It strikes us as a competent separate tuner more or less on a par with the tuner section of a middle-priced receiver. As such, it can serve to bring both FM and AM to stereo systems owners who may not have a tuner or who feel it's time to get a modern version.

CIRCLE 145 ON READER-SERVICE CARD

REPORTS IN PROGRESS

Frazier Mediterranean Speaker System
 Tandberg Model 6000X Tape Recorder

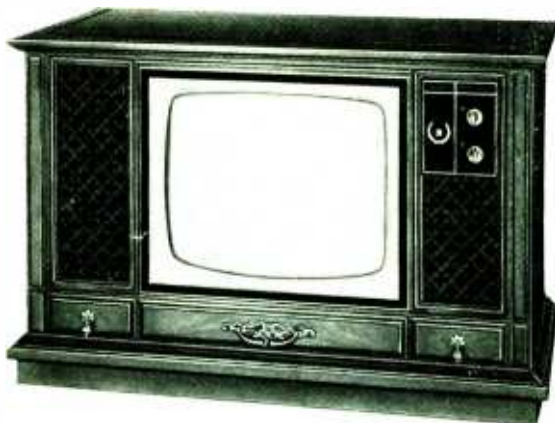
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- Built-in Automatic Fine Tuning
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- Total owner-service capability
- Choice of 227 sq. in. or 295 sq. in. premium quality bonded face picture tube

One-of-a-kind superiority in performance, design, features and quality... that's what new Heathkit solid-state color TV is all about. Two sizes: 227 sq. in. GR-270; & 295 sq. in. GR-370. Both have these common features: Exclusive solid-state design using 45 transistors, 55 diodes, 2 SCR's; 4 IC's containing another 46 transistors & 21 diodes and two tubes (picture & high voltage rectifier); exclusive solid-state VHF tuner using MOSFET design for greater sensitivity, lower noise & less cross-modulation. 3-stage IF delivers higher gain for visibly superior pictures. Push-button AFT is standard. Adjustable noise limiting & gated AGC keeps pulse interference minimized, maintains signal strength. Exclusive Heath self-service capability: you not only build your own color TV, but also service it — right down to the smallest part. Other features include built-in automatic degaussing; adj. tone control; 75 & 300 ohm antenna inputs; hi-fi output and optional RCA Matrix picture tube for GR-370.

- Kit GR-270, 227 sq. in., 114 lbs. \$489.95*
Kit GR-370, 295 sq. in., 127 lbs. \$559.95*
Kit GR-370MX, GR-370 w/RCA Matrix tube, 127 lbs. \$569.95*



Wireless remote control for new GR-270 & GR-370



Add extra convenience & versatility... turn set on & off, adjust volume, color & tint, change VHF channels... all from across the room. Assembles, installs & adjusts in just a few hours.

Kit GRA-70-6, 6 lbs. \$64.95*

3 cabinets for 295 sq. in. GR-370

Luxurious Mediterranean Cabinet... factory assembled of fine furniture grade hardwoods and finished in a flawless Mediterranean pecan. Statuary bronze trim handle. 30-1/2" H x 47" W x 17-3/4" D. Assembled GRA-304-23, 78 lbs. \$129.95*



Deluxe Early American Cabinet... factory assembled of hardwoods & veneers and finished in classic Salem Maple. 29-1/2" H x 37-1/4" W x 19-1/2" D. Assembled GRA-303-23, 73 lbs. \$114.95*



Contemporary Walnut Cabinet... factory assembled of fine veneers & solids with an oil-rubbed walnut finish. 29-1/2" H x 35-1/2" W x 19-1/2" D. Assembled GRA-301-23, 60 lbs. \$74.95*



3 cabinets for 227 sq. in. GR-270

Exciting Mediterranean Cabinet... assembled using fine furniture techniques and finished in stylish Mediterranean pecan. Accented with statuary bronze handle. 27-1/2" H x 41-1/2" W x 19-1/4" D. Assembled GRA-202-20, 85 lbs. \$114.95*



Contemporary Walnut Cabinet and Base Combination. Handsome walnut finished cabinet sits on a matching walnut base. Cabinet dimensions 20-1/2" H x 31-1/2" W x 18-1/2" D. Base dimensions 7-3/4" H x 27-3/4" W x 18-1/2" D. Assembled GRA-203-20 Cabinet, 46 lbs. \$49.95* GRS-203-6 above cab. w/matching base, 59 lbs. \$59.95*



Handy Roll-Around Cart and Cabinet Combination. Features the GRA-203-20 walnut cabinet plus a walnut-trimmed wheeled cart with storage shelf. Assembled GRA-203-20 Cabinet, 46 lbs. \$49.95* GRA-204-20 Roll-Around Cart, 19 lbs. .. \$19.95* GRS-203-5 Cart & Cabinet Combo, 65 lbs. \$59.95*



New Heathkit solid-state portable color TV... Console performance & portable convenience... only \$349.95*

What do you do for an encore after you've designed the finest console solid-state color TVs, the GR-270 & GR-370 above. Simple — make them portable! That's what Heath engineers did in the new GR-169 solid-state portable color TV. They took the highly advanced GR-370 circuitry, changed it very slightly to accommodate the different power requirements of the smaller picture tube, and packaged it in a compact, portable cabinet. Result: a portable with console quality & performance... the new Heathkit "169". It features the same MOSFET VHF tuner, the same high gain 3-stage IF for superlative color performance, the same modular plug-in glass epoxy circuit boards used in the "270" and "370". And, of course, it features the same exclusive Heath self-service capability that lets you do the periodic convergence and focus adjustments required of all color TVs... plus the added advantage of being able to service the entire set, right down to the last part, using the exclusive Heath built-in volt-ohm meter. Other features include built-in VHF & UHF antennas & connections for external antennas; instant picture & sound; complete secondary controls hidden behind a hinged door on the front panel; high resolution circuitry for crisp, sharp pictures. If you're looking for console performance that you can carry around, this is it — the new GR-169... from Heath, of course. Kit GR-169, 48 lbs.

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Special factory & Heathkit Electronic Center facilities allow repair & return of modules in 2 working days. During the 90-day warranty period we will repair or replace any module, no charge for labor or parts. After warranty, we will repair or replace any module for a flat \$5 charge for labor & parts for a period of two years from date of original kit purchase.

CIRCLE 32 ON READER-SERVICE CARD

New Heathkit® Stereo Gifts

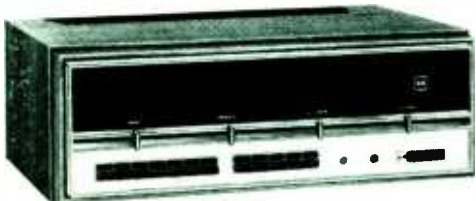


New Heathkit AJ-29 . . . tuner section of the famous AR-29 . . . \$169.95*

Delivers the same remarkable AM, FM & FM-stereo tuning as the famous Heathkit AR-29 stereo receiver. Preassembled, factory aligned FM tuner uses FET design for superior overload characteristics. 3 IC's in IF provide better AM rejection, hard limiting, temperature stability & greater reliability. 9-pole L-C filter eliminates IF alignment. Modular plug-in circuit board construction for fast, easy assembly. Built-in self-service capability.

Kit AJ-29, 18 lbs. **\$169.95***
Assembled AE-19, oiled pecan cab., 9 lbs. **\$19.95***

- Receives AM, FM & FM-Stereo
- 1.8 uV sensitivity
- 9-pole L-C filter for over 70 dB selectivity
- "Blend" control eliminates on-station FM hiss
- "Mute" control attenuates between-station FM noise

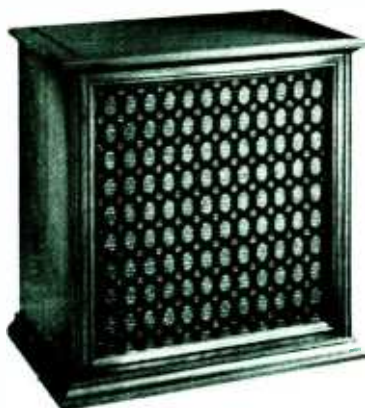


New Heathkit AA-29 . . . amplifier from the famous AR-29 . . . \$149.95*

Check the specs & compare — the AA-29 is indisputably the finest medium-power amplifier available at any price! The best harmonic & IM distortion figures in the industry, a massive, fully regulated power supply, 4 individually heat-sinked and protected output transistors and individual input level controls for each channel of each input all add up to the greatest stereo buy of this or any other Christmas season.

Kit AA-29, 27 lbs. **\$149.95***
Assembled AE-19, oiled pecan cab., 9 lbs. **\$19.95***

- 100 watts IHF, 70 watts RMS output @ 8 ohms
- Less than 0.25% harmonic & IM distortion at full output, both channels
- Frequency response: -1 dB, 7 Hz to 60 kHz
- Complete input level controls



Smartly-styled Mediterranean cabinet included with the new AS-101 & AS-102 speaker systems. Pecan veneers & hardwood trim, beautifully handcrafted. 29 3/8" H x 27 3/4" W x 19 1/2" D.

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Two remarkable floor systems for audiophiles who desire the finest in reproduction. New AS-101 features high-efficiency Altec-Lansing components for 35-22,000 Hz response: 15" woofer & famous sectoral horn. New AS-102 with Bozak components delivers 40-20,000 Hz response from 12" woofer, 6" midrange & 2-2 1/2" tweeters. **AS-101**, 53 lbs. **AS-102**, 39 lbs.

New — luxurious Mediterranean stereo equipment Credenza . . . only \$189.95*

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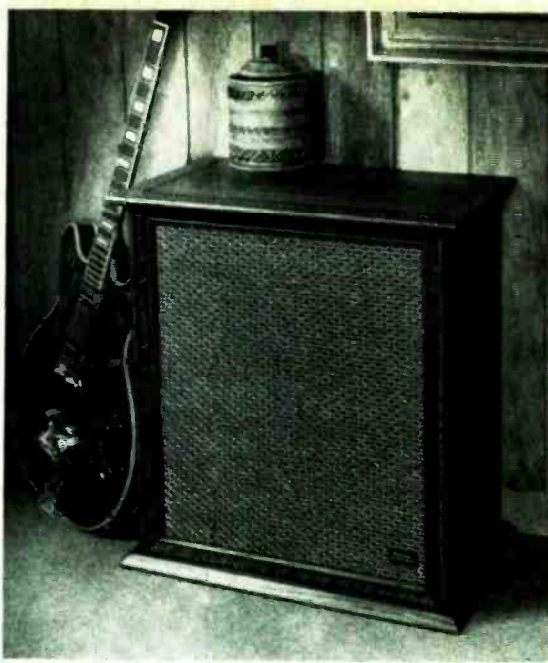
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One of six Wharfedale models engineered to satisfy every budget, space and performance requirement. The magnificent W70E, at \$223.00 list, not only proves power can be beautiful, but that it can also be *good value*. For catalog, write to Wharfedale Division, British Industries Co., Dept. HS-20, Westbury, New York 11590.

Wharfedale
ACHROMATIC AND VARIFLEX SPEAKER SYSTEMS

The new W70E is proof:

Power can be beautiful



by Leonard Bernstein

Aaron Copland

AN INTIMATE SKETCH

ON NOVEMBER 14, Aaron Copland will be seventy years old. November 14—it's a date seared into my mind. Two of the most important events of my life occurred on that day, the first in 1937, the second in 1943—and so I never forget Aaron's birthday.

In the fall of 1937 I had just begun my junior year at Harvard. Although I had never seen Copland, I had long adored him through his music. He was the composer who would lead American music out of the wilderness, and I pictured him as a cross between Walt Whitman and an Old Testament prophet, bearded and patriarchal. I had dug up and learned as much of his music as I could find; the Piano Variations had virtually become my trademark. I was crazy about them then—and I still find them marvelous today—but in those days, I especially enjoyed disrupting parties with the work. It was *the* furthest you could go in avant-garde "noise," and I could be relied upon to empty any room in Boston within three minutes by sitting down at the piano and starting it.

At the time, one of my close friends was a fellow student who went by the name of I. B. Cohen. (He's now known as I. Bernard Cohen, Professor of the History of Science at Harvard, but nobody yet knows what the I. stands for.) He was way beyond me—a graduate student who knew everything about anything—but we did have two things in common: the name Bernstein (his mother's maiden name) and a great crush on Anna Sokolow.

Anna Sokolow was a young and very striking dancer whose recital in Boston I. B. and I had attended. We both promptly fell in love with her. When we learned that her Boston performance was in effect a pre-Broadway tryout for her New York debut, we determined that nothing in the world would stop us from going down to catch that recital.

I. B. acquired tickets through a friend of his, the poetess Muriel Rukeyser and, on magical November 14, we came to New York, met Muriel, and went with her to the Guild Theater on Broadway for the recital. Our seats happened to be in the first row of the balcony; I made my way through, followed by Muriel and I. B. Already in his seat on my right was an odd-looking man in his thirties, a pair of glasses resting on his great hooked nose and a mouth filled with teeth flashing a wide grin at Muriel. She leaned across to greet him, then introduced us: "Aaron Copland . . . Leonard Bernstein." I almost fell out of the balcony.

At the end of the recital, Copland announced that it was his birthday, that he was having a few people up to his "loft" (*Aaron Copland's famous loft! Where he worked!*) and would we care to join them.

It was indeed a loft, above a candy factory on Sixty-third Street, where Lincoln Center now stands. (He worked in the loft, lived down the block at the Empire Hotel, still standing at Sixty-third Street and Broadway.) As was my shameless

"Copland's famous loft! Where he worked!"

Here in the loft, librettist Edwin Denby, left, and composer Copland discuss a forthcoming 1941 performance of Second Hurricane with twenty-three-year-old conductor Leonard Bernstein. Copland had rented the loft, for about \$35 a month, in a commercial building so that he could play his piano late at night without disturbing neighbors. The loft was situated above what is now the western portion of the lobby (that is, to the right of the entrance) of the New York State Theater at Lincoln Center, where rents today are somewhat higher.



wont, I gravitated to the piano. Naturally, I began with the Variations. It must have startled everybody that this last-minute guest, whom nobody knew—a provincial college boy from Boston who had been to New York only once or twice before and who was now obviously thrilled to be in a *loft!* . . . with *artists!*—was playing their host's ferocious work. I was so excited to be the center of such a party that I followed the Variations with every piece I could remember; I recall to my shame that I must have stayed at the piano for hours.

From that time on, Aaron and I were fast friends. He seemed to be terribly taken by the conviction with which I played his music and even made such extravagant remarks as, "I wish I could play it like that." And thereafter, whenever I came to New York I went to Aaron's. I would arrive in the morning and we'd have breakfast at his hotel, then wander around and sometimes go to a concert. And all during those years I would bring him my own music for his criticism. I remember that I was writing a violin sonata during those Harvard days, and a two-piano piece, and a four-hand piece, and a string quartet. I even completed a trio. I would show Aaron the bits and pieces and he would say, "All that has to go. . . . This is just pure Scriabin. You've got to get that out of your head and start fresh. . . . This is good; these two bars are good. Take these two bars and start from there." And in these sessions he taught me a tremendous amount about taste, style, and consistency in music. I had never really studied composition with anybody before; at Harvard I had taken advanced harmony and fugue with Walter Piston and orchestration with Edward Burlingame Hill, but those were all theoretical elements of composition. Through his critical analyses of whatever I happened to be working on at the moment, Aaron became the closest thing to a composition teacher I ever had.

We of course played other music than mine at these sessions. We played his. Not while he was composing it though: Aaron was very jealous of the music he was working on and would never show anything before it reached its reasonably final form. But then would come that glorious day when he would pull something out and we would play it, four-hand, from the score. I learned such works as *Billy the Kid* and *An Outdoor Overture*—later, the Piano Sonata and Third Symphony—that way before they were ever performed publicly, and the scores to *Quiet City*, *Of Mice and Men*, and *Our Town* before Hollywood got them. *El Salón México* had already been composed—and first performed by Carlos Chávez in Mexico City a few months before I met Aaron—but the published piano transcription was made by me.

During those years, I was also very much concerned about my own future and I'd bring all my problems to Aaron. He became a surrogate father to me. Even after I developed the close relationship to Koussevitzky that made me his official (according to the press) substitute son, it was always Aaron to whom I would turn with my worries. I was quite a whiner in those days and I would constantly bewail my plight to him: "When is anybody ever going to play my music?" or, in later years, "Oh Lord, how does anybody ever get to conduct an orchestra?" He would always giggle first—the infectious giggle is his most common

reaction to anything—then, with an attempt at sternness, glower, “Stop complaining. You are destined for success. Nobody’s worried about you. You are the one person worried about you,” and I would get very angry and insist upon being worried about.

Then on Sunday, November 14 (again), 1943—his forty-third birthday—I was awakened at nine in the morning by a phone call from the New York Philharmonic, of which I was then the assistant conductor. Bruno Walter was sick and I would have to conduct the concert, scheduled for national broadcast, at three that afternoon. There was no time for a rehearsal and barely time to shake my hangover. That concert, of course, changed my life. It was a dramatic success, all the more so for me since Aaron’s words seemed to come providentially true on his birthday. When the review, incredibly, made the front page of the *New York Times* the following morning, Aaron’s response was, “Oh, it’s only what everybody expected,” and I, of course, got twice as furious with him as ever.

I was not, certainly, the only young musician for whom Aaron was a beacon. In America he was The Leader, the one to whom the young always came with their compositions. Every premiere of a new Copland work found the concert hall filled with young composers and musicians. And from all over the world young composers would come to study with him at Tanglewood. (Aaron and I used to spend our summers there—we opened the first Tanglewood season together in 1940—he as administrative head of the school, I as a student.)

But then, after the war, the Schoenberg syndrome took hold and was heartily embraced by the young, who gradually stopped flocking to Aaron; the effect on him—and therefore on American music—was heartbreaking. He is, after all, one of the most important composers of our century. I am not thinking historically now, but musically. In fact he became an impetus to subsequent American music only because his own music *is* so important. It contains a rare combination of spontaneity and care: his creative material is purely instinctive and his crafting of it extremely professional. Unlike much of the past decade’s transient works, Aaron’s music has always contained the basic values of art, not the least of which is communicativeness.

As these virtues became unfashionable, so did Aaron’s music. One of the sadnesses I recall in recent years occurred at the premiere of his *Inscape*, when he said to me, “Do you realize there isn’t one young composer here, there isn’t one young musician who seems to be at all interested in this piece, a brand-new piece I’ve labored over?” The truth is that when the musical winds blew past him, he tried to catch up—with twelve-tone music, just as it too was becoming old-fashioned to the young.

When he started writing twelve-tone I figured that it was inevitable—everybody has to fool with serialism. God knows I spent my whole sabbatical in 1964 in a desperate attempt at it; I’ve actually thrown away more twelve-tone pieces and bits of pieces than I have written otherwise. But still I asked him, “Of all people, why you—you who are so instinctive, so spontaneous? Why are you bothering with tone rows and with the rules of retrograde and inversion, and all that?” and he answered me, “Because I need more chords. I’ve run out of chords.” * And that lasted for four more pieces and then he didn’t write any more. How sad for him. How awful for us.

Of course, as Aaron himself pointed out when I complained to him about his forsaking composition for the stage (he’s become quite an excellent conductor, by the way, and has always been a marvelous lecturer), how many composers have lived into their late sixties still writing? We know the obvious example of Verdi, who at sixty thought he was through as an operatic composer, struggling halfheartedly with a *King Lear*, only to emerge after a fifteen-year hiatus, in his mid-seventies, with his two masterpieces *Otello* and *Falstaff*. Perhaps, we can hope, this will happen to Aaron. All it will take, it seems to me, is another musical turn, this time to a rediscovery of the basic simplicities of art, in which Copland will once more be looked to as a leader, will once again feel wanted as a composer.

Happy Birthday, Aaron. We miss your music.

* This reminds me that Paul Simon (of Garfunkel fame) told me the summer before last that upon meeting Bob Dylan for the first time Dylan’s first sentence had been, “Hey, have you got any new chords? I’ve run out of chords.”

An Aaron Copland Photo

The Many Lives of Aaron Copland

Although he was born a few months late for the start of the twentieth century, Aaron Copland has never since been behind; in fact, to encounter him today is to become convinced that he has gained a decade or more somewhere along the way. This personal secret of eternal youth surely stems not only from his music but also from an intense activity and involvement in the world around him. For much of the past half century, he was the dominant figure in American music—as composer, teacher, performer, organizer, good-will ambassador. No other composer of serious music has reached so many Americans—through his symphonic works, film scores, ballets, theater music, songs, and works for young people. Several generations of younger musicians called him teacher, adviser, and inspiration. Through his books he has explained what music is about, and what the modern composer is trying to do. The organizations and committees that he has served on—and, as often as not, founded or directed—have been fundamental in creating a sense of community among composers. In his travels around the world, as cultural ambassador and as conductor, he has won new friends for America and its music.

Here are some visual mementos of the seven decades and many lives of Aaron Copland, with comments and recollections by the composer.

David Hamilton

Album with commentary by Mr. Copland



Early Years

"I was born on a street in Brooklyn that can only be described as drab. Music was the last thing anyone would have connected with it. In fact, no one had ever connected music with my family or with my street. The idea was original with me."

"Here I am, skirted and bonneted, sitting on our Brooklyn stoop at age two or so, and complete with patent-leather shoes, at age six. At the far right, the girl holding onto my sleeve, presumably to keep me from falling out of the tree, is my sister Josephine. I was nine here and look too well dressed to be on a summer vacation. I guess this was an outing in Prospect Park."



"The family out for a drive, circa 1917. My sister Laurine is driving. I remember that when she drove the car people would turn around in the street and point and say, 'Ooh, look, a lady driving a car.' That's Papa behind Laurine and Mama behind Papa. The fellow who looks like Groucho Marx, next to Laurine, is her husband, Charles Marcus. My Uncle Abe is behind him and in the back my brother Ralph has his arm around his wife, Dorothy."

Paris

"As far as I know, I was Nadia Boulanger's first full-fledged American composition student. It was a fortunate time to be studying music in France. All the pent-up energies of the war years were unloosed. Schoenberg, Stravinsky, Bartók, Falla were all new names to me. It was a rarely stimulating atmosphere in which to carry on one's studies."



"At the restaurant where I always used to eat lunch. Although it was my favorite eating place, I can't remember its name any more, but I do remember that it was just off the corner on the Boulevard Raspail near the Boulevard Montparnasse."



"What a remarkable pair of pictures! The earlier one, with Walter Piston on the couch with me, Virgil Thomson on the arm, and Herbert Elwell behind, was taken at a tea at Nadia Boulanger's before a concert of our works in Paris, 1926. The other picture was taken many years later at a reception after a concert in New York. Elwell was not present, but a visiting Nadia Boulanger was. She always gave the impression of one of those intellectual Frenchwomen who ran a salon in the nineteenth century. Her influence on American music has been incalculable."



Organizer and Catalyst

"The period 1920-30 re-engendered at least one vital idea, that of mutual co-operation among composers themselves. It definitely marked the end of the Helpless Period. Composers learned to band together and to achieve performances of their work through their own combined efforts."



In Virgil Thomson's words, Copland "was then, still is, American music's natural president." Above, then, a cabinet meeting: left to right: Copland, Thomson, William Schuman, Henry Cowell. "The actual president, or chairman, of this meeting isn't in the picture at all. He was Goddard Lieberson, head of Columbia Records. We had been invited by him to act as a committee to choose American chamber music to be recorded by Columbia for its Modern American Music Series."



"At my home overlooking the Hudson at Sneden's Landing, New York in 1948. I left there in 1952 because the owners wouldn't sell it to me and I wanted a place of my own. I moved across the river to Ossining, where I lived in a converted barn for eight years, then to my present home near Peekskill—so I've been living in the Hudson River Valley for more than twenty years. There's a lot of talent in this photo: seated on my right is Leon Kirchner, on my left is Israel Citkowitz, David Diamond, and Elliott Carter; standing behind us are Gerhard Samuel, Donald Fuller, Arthur Berger, and Jerome Moross."

"At home today, flanked by Grove's Dictionary and my piano."



"My first ballet was *Billy the Kid* of 1938. The rehearsal picture, below, shows members of the original Ballet Caravan production rehearsing the 'horsemanship' gestures. (That's Michael Kidd on the far left.) The photo to the right shows the sequence on the full stage, although it's some years later and by a different company, the American Ballet Theater. The gothic-looking couple, below, right, are Martha Graham and Erick Hawkins, the original protagonists (with Merce Cunningham as the second male lead) of the 1944 ballet, *Appalachian Spring*."



Victor Kraft



Composer for Theater and Films

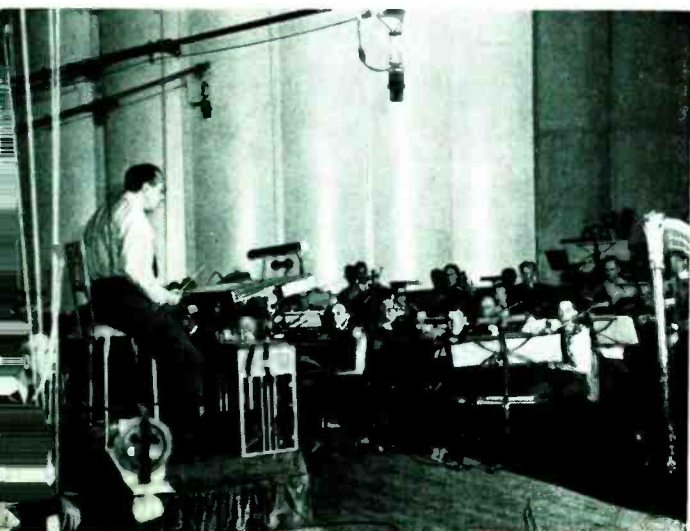
"Suddenly, at the end of the 1930s, functional music was in demand as never before, certainly as never before in the experience of our serious composers. Motion picture and ballet companies, radio stations and schools, film and theater producers discovered us. The music appropriate for the different kinds of cooperative ventures undertaken by these people had to be simpler and more direct. There was a 'market,' especially for music evocative of the American scene—industrial backgrounds, landscapes of the Far West, and so forth."

"Below, in the cutting room of the Samuel Goldwyn Studios in 1943, working on Lillian Hellman's movie *North Star*, and leading a studio orchestra some years later in *The Heiress* [for which Copland won an Academy Award in 1949—Ed.]. *North Star* has been butchered for TV, with any favorable remarks about the Russians deleted and turning them from the heroes to the villains of the movie. This travesty now goes by the name *Armored Attack*. In *The Heiress* I remember having to rewrite one scene. Olivia de Havilland is waiting, all aflutter, to elope with her lover, Montgomery Clift. A carriage is heard coming. She goes to greet it. To her disappointment, it passes. I had written some fluttery, romantic music for the scene. During the sneak preview, at the moment that Olivia de Havilland realizes that her bridegroom is not in the passing carriage, the audience burst into laughter. The director, William Wyler (seated on the podium at the left), said to me, 'Copland, you've got to save us. If the audience laughs at her there, they'll never take her seriously again.' 'What can I do?' I retorted. But I threw out the romantic background music and wrote some very dissonant, tense music. There was no longer any laughter at that spot, which shows the power that music has over an audience's reaction, no matter how unconscious, during a crucial scene."



Teacher

"My association with the Boston Symphony Orchestra, dating back to the playing of Music for the Theater in 1925, took on a new dimension in 1940 with the establishment of the Berkshire Music Center at Tanglewood. For a period of twenty-five years, I served as permanent head of the Composition Department, and came in contact with a cross section of America's most gifted musical youth. The first thing I recall about those lively years is the inspired leadership of Serge Koussevitzky; his passionate devotion to the art of music and his deep concern for its well-being in America communicated itself to all those who came into contact with him. A second exhilaration came from watching young talent unfold. Those of us who heard performances by the student orchestra under the youthful batons of fellow students such as Leonard Bernstein, Lukas Foss, Eleazar de Carvalho, and Lorin Maazel will not soon forget the special air of excitement that flashed through the Tanglewood Shed on such occasions."



"At Tanglewood in 1946: on my right is Bernstein, next to him, BSO English horn player Louis Speyer. On my left, Koussevitzky, then educator Stanley Chappell, and BSO concertmaster Richard Burgin. Below Bernstein and myself, facing to the side, are Carvalho and Seymour Lipkin. Leaning forward is Gerhard Samuel and, in the lower right corner, Lukas Foss."

"Meeting with the Tanglewood Student Council on the Tanglewood lawn in 1948. Some of the Council members have gone on to renown. In the back row on the left is tenor David Lloyd, on the right, conductor/educator Howard Shanet. On my left are Leonard Marcus, now Editor-in-Chief of HIGH FIDELITY, pianist Lillian Kallir, and choral conductor Alfred Nash Patterson. You can also note Lukas Foss chatting with composer Robert Starer in the background, right."



Ambassador

"During a trip to South America in 1941 I met and talked with almost sixty composers. In many ways we found our situations and problems to be similar, especially vis-à-vis Europe; our slow development toward musical independence was paralleled by their own experience. This resemblance created a strong bond between us—a bond that still attaches me to my South American composer friends. It was further cemented in later years when numbers of the most gifted Latin-American musicians came to study at Tanglewood."



Marc and Evelyne Bernheim

"Rehearsing the Lincoln Portrait with Adlai Stevenson, Lewisohn Stadium, New York, 1964."



"Judging an inter-American competition with fellow composers in Caracas, 1957. At the piano, playing four-hand with me, is Carlos Chávez (Mexico); standing, left to right, are Domingo Santa Cruz (Chile), Alberto Ginastera (Argentina), and Juan B. Plaza (Venezuela)."



Conductor

"An elderly and wise woman once gave me some excellent advice. 'Aaron,' she said, 'it is very important as you get older to engage in an activity that you didn't engage in when you were young, so that you are not continually in competition with yourself as a young man.' The conductor's baton was my answer to that problem. Conducting, as everyone knows, is a bug—once you are bitten, it is the very devil to get rid of. What makes it worse is the fact that you get better at it all the time—more expert in rehearsing, more adept in gesture, more relaxed in actual performance. By now I have worked with more than fifty symphonic organizations in countries around the world."



The Recordings of Copland's Music

by David Hamilton

AMONG AMERICAN COMPOSERS of his generation, Aaron Copland was one of the first to be recorded with any frequency—Columbia had him in its studios as early as 1935 to record the Piano Variations and *Vitebsk*—and today the Copland listings in Schwann run to nearly a full page, covering the greater part of his output. His contributions to the literature of music have been made in so many forms, his stylistic development has encompassed so many phases, and there have been so many recognized masterpieces from his pen that such representation is only just. In the survey that follows, I have attempted to characterize each composition briefly and to place it in the broader perspective of the composer's development, as well as to comment on the relative merits of the currently available recordings.

One of the important factors in the growth of the Copland discography in recent years has been the composer's increasing activity as a conductor. As a

result, there is not only the considerable number of composer recordings listed below, but others still to come, including first recordings of such important pieces as the *Symphonic Ode* (1929, revised 1955), the more recent *Dance Panels* (1959, revised 1962), and the *Nonet for Strings* (1960). Also in the Columbia "icebox" are the composer's versions of *Billy the Kid*, *Rodeo*, *A Lincoln Portrait*, *Fanfare for the Common Man*, *Letter from Home*, *Orchestral Variations*, and several shorter works, as well as a new version of the *Violin Sonata* with Isaac Stern. There remain some other lacunae, such as the various songs, early and late; a really first-rate version of the *Piano Sonata*—say, by William Masselos (who might also be asked to record the *Four Piano Blues*). And the reissue of the three records that recently vanished with the abandonment of the CBS label is quite important; on the assumption that these will be with us soon again, I have listed and discussed them in this discography.

Passacaglia for Piano (1922)

• Webster Aitken, piano. Lyricord LL 104, \$4.98 (mono only; Piano Variations; Piano Sonata).

This earliest example of Copland's work on records shows quite clearly the direction in which his compositional appetites were turning under Nadia Boulanger's tutelage: an abstract form, modal harmonic usages, and some Debussyan melodic touches (as well as French tempo markings rubbing shoulders with the more usual Italian ones). Already characteristic is the economy of motion and lucidity of texture, even if the working-out of the material at the climax seems more mechanical than what has preceded. Aitken's performance is entirely adequate, if somewhat thinly recorded.

Dance Symphony (1922-29)

• London Symphony Orchestra, Aaron Copland, cond. Columbia MS 7223, \$5.98 (Short Symphony).

• Chicago Symphony Orchestra, Morton Gould, cond. RCA Red Seal LSC 2850, deleted (Gould: *Spirituals for Orchestra*).

• Japan Philharmonic Orchestra, Akeo Watanabe, cond. CRI SD 129, \$5.95 (Stevens: *Symphony No. 1*).

Although not performed until 1931, and not even cast into the form of a symphony until 1929, the music of the *Dance Symphony* originated as a ballet score written in Copland's Paris days, and we may legitimately consider it at this point. The symphonic use of portions from the ballet came about when the *Symphonic Ode* was not ready in time for the deadline of a prize competition sponsored by RCA Victor; although the symphony shared the prize, it was not recorded by RCA (or anyone else) until more than a quarter of a century later!

No attempt is made to conceal the music's balletic origin; in fact, it could well serve as choreographic material today—especially the attractive first movement, with its ingenious spinning-out of a graceful melodic line against a spare background. If the last movement seems aggressively repetitious and decidedly brash, it is not without a characteristic mocking humor.

The three recorded performances all have their points. The composer's is lively, at times even raucous (not entirely unappropriately), and Watanabe's is extremely clean in sound. But neither can boast the expertise of Gould's recently deleted version, in which the virtuosity of the Chicago players offers special dividends of flow and polish.

Symphony for Organ and Orchestra (1924)

• E. Power Biggs, organ; New York Philharmonic, Leonard Bernstein, cond. Columbia MS 7058, \$5.98 (Bernstein: *Serenade*).

Long known as the inspiration for Walter Damrosch's celebrated remark to the audience at its premiere ("If a young man at the age of twenty-three can write a symphony like that, in five years he will be ready to commit murder!"), the *Organ Symphony* was written as a vehicle for Nadia Boulanger, who played the organ part at the premiere. Particularly in the trio of the extensive and fetchingly bouncy scherzo, in the use of the organ as an orchestral instrument, and in the cyclically recurring motto theme, one senses the French background. The absence of weight at the beginning (only a brief prelude precedes the scherzo and the large-scale sonata-allegro finale) is a problem, but the drive of the scherzo and the marchlike forward pressure of the last movement have a personal sound, the clear accent of an individuality that would soon become even more pronounced.

Bernstein's performance is generally admirable, although Biggs is occasionally a little unsteady on his rhythmic pins;

the sound is impressively noisy, but could have used more focus and definition in the bass. Perhaps someday we may have a recording of the later (1928) version without organ, which is officially the "First Symphony."

Music for the Theater (1925)

• *New York Philharmonic, Leonard Bernstein, cond. Columbia MS 6698, \$5.98 (Piano Concerto).*

• *Vienna Symphony Orchestra, Walter Hendl, cond. Desto DST 6418, \$5.98 (rechanneled stereo; works by Barber).*

A sort of "incidental music to a non-existent play," *Music for the Theater* marks the emergence of Copland's distinctively "American" voice. The obvious new strain here is the rhythmic, melodic, and timbral vocabulary of jazz—in fact, to a noticeable extent, the clichés of jazz, reassembled in a manner that mocks both these clichés and also the forms of concert music. All this is accomplished with a fine sense of proportion, and *Music for the Theater* retains its vitality today, at a time when such examples of "symphonic jazz" as Gershwin's *Rhapsody in Blue*, having lost their period charm, can be seen to have little of the same internal cohesiveness.

Of the two available recordings, Bernstein's is a model of appropriate style. The resurrected stereo-ization of Hendl's two-decade-old effort is of interest only as a curiosity: evidence of what a European orchestra of the period could make of the unfamiliar idiom.

Concerto for Piano and Orchestra (1926)

• *Aaron Copland, piano; New York Philharmonic, Leonard Bernstein, cond. Columbia MS 6698, \$5.98 (Music for the Theater).*

• *Earl Wild, piano; Symphony of the Air, Aaron Copland, cond. Vanguard VSD 2094, \$5.98 (Menotti: Piano Concerto).*

Although this is the last of Copland's works directly concerned with jazz materials, it does not represent a quiet bowing-out from that idiom: the "Jazz Concerto," as it was long nicknamed, is nothing if not brassy, bouncy, raucous—indeed, everything that the Twenties meant by the term "jazzy" (its relationship to real jazz, as distinct from the contemporary use of the term, is another matter, of course). At the same time, one sees that Copland was beginning to find limitations to this idiom; at least in symphonic clothes, its expressive range did not easily reach far beyond the sentimental, "bluesy" mood of the first movement and the up-tempo jubilation of the second.

The comparison of composer-as-conductor and composer-as-soloist should be interesting but is unfortunately sabotaged by the Vanguard recording, in which the orchestra is absurdly distant and subdued. (A better idea of Copland's direction of the piece was once audible on Concert Hall CHS 1238, a surprisingly lively performance with Leo Smit as soloist and—of all things—the Rome

Radio Orchestra!) The Columbia sound is on the noisy, overbrilliant side, but the composer does a fine, well-protected job on the solo part and the Philharmonic brass really throw themselves into their parts. In fairness to Wild, one should mention that his playing is both clean and stylish, but there is no "concerto" on this record, merely a piano solo with distant background music.

Two Pieces for String Quartet or String Orchestra (1924-28)

• *London Symphony Orchestra strings, Aaron Copland, cond. Columbia MS 7375, \$5.98 (Outdoor Overture; Quiet City; Our Town).*

The second of these pieces, *Rondino*, dates back to the Paris days, while the *Lento molto* was written in 1928; the string orchestra version comes from the same year. Of basically pastoral nature, the two pieces are well contrasted in tone: the first elegiac, the second bucolically cheery. The string orchestra version is most effective in the *Lento molto*; at least in this performance, the larger body of strings tends to weigh down the spirits of the *Rondino*, nor is the LSO's playing on this occasion ideally kempt.

Vitebsk (Study on a Jewish Theme) (1929)

• *Aaron Copland, piano; Earl Carlyss, violin; Claus Adam, cello. CBS 32 11 0042, \$5.98 (deleted; Sextet; Piano Quartet.)*

• *Claude Frank, piano; Joseph Silverstein, violin; Jules Eskin, cello. RCA Red Seal LSC 6167, \$17.94 (three discs; chamber works by Mozart, Beethoven, Brahms, Fine, Carter, Piston).*

• *Nieuw Amsterdam Trio: Edith Mocsanyi, piano; John Pintavalle, violin; Heinrich Joachim, cello. Decca DL 710126, \$5.98 (Ives: Trio; Bloch: Three Nocturnes).*

• *Hilde Somer, piano; Carroll Glenn, violin; Charles McCracken, cello. CRI 171, \$5.95 (mono only; Piano Sonata; Violin Sonata).*

Copland's only work using Jewish musical material, *Vitebsk* also marks the most prominent use of quarter-tones in his music; as in the *Dance Symphony* and the 1926 *Ukelele Serenade* for violin and piano, they are used coloristically rather than structurally. From the opening chords—major and minor triads superimposed, with the strings playing the quarter-tone between the major and minor thirds—*Vitebsk* has a granitic force.

The performance with the composer at the piano is certainly the one to have, if you can get it; Copland and the Juilliard Quartet members maintain a high level of tension and accuracy, and Claus Adam's rich voicing of the Jewish melody is quite irresistible. The Nieuw Amsterdam group do not make enough contrast between the two tempos in the first movement, but otherwise this is a good alternative—and so is the Boston group on RCA, although the three-disc package is on the expensive side if you only need the one work.

Much less satisfactory is the mono CRI, which is congested in sound in the fast passages and rhythmically less taut than either of the others.

Piano Variations (1930)

• *Webster Aitken, piano. Lyricord LL 104, \$4.98 (mono only; Passacaglia; Piano Sonata).*

• *Frank Glazer, piano. Concert-Disc CS 217, \$5.98 (piano works by Shapero, Gottschalk, Dello Joio, Gershwin).*

• *William Masselos, piano. Odyssey 32 16 0040, \$2.98 (Piano Fantasy).*

• *Beveridge Webster, piano. Dover HICR 7265, \$2.50 (Carter: Piano Sonata; Sessions: Piano Sonata No. 2).*

To many musicians this is the quintessential Copland work, its economy of means and concentration of expressive power exceptional even for a composer who has always valued these particular virtues. The style is fully formed here: the lean, athletic melodic lines that evolve by octave displacement of individual notes in basically simple patterns; the jumpy, asymmetrical rhythms; the strongly dissonant vocabulary of sevenths and ninths; the thematic unity; and the constructive skill that builds these variations from a somber murmuring in the bass to a spacious and virtuosic climax.

Masselos plays this piece to the manner born; the wide skips, tricky meters, and massive chords hold no terrors for him, and he maintains a tremendous tension throughout. Webster, not quite so sonorously recorded, also plays extremely well, with perhaps a little less dynamism; this is a thoughtful and very musical reading. Aitken is a shade free with matters of tempo, but his intelligent approach suffers most from the recording's limited dynamic range. By comparison with the other three, Glazer gives a journeyman performance, clattery in sound and spirit.

Short Symphony (1933)

• *London Symphony Orchestra, Aaron Copland, cond. Columbia MS 7223, \$5.98 (Dance Symphony).*

• *(Sextet) Juilliard String Quartet; Aaron Copland, piano; Harold Wright, clarinet. CBS 32 11 0042 (deleted; Vitebsk: Piano Quartet).*

Once celebrated for the number of times it was scheduled but not performed, the *Short Symphony* is now coming into its own; as a sort of "desperation measure" Copland made a version for piano, clarinet, and string quartet, known as the Sextet. The *Short Symphony* expands the Variations' spare textures and intense economy onto a larger canvas, and also broadens the expressive range of this style to encompass lighthearted as well as serious purposes.

Unfortunately, difficulties of execution—meter and ensemble—such as dogged the work in its earlier days also affect the first recording of the symphonic form, under the composer's direction, which ends up sounding rather less secure than it should. For this reason, I recommend

approaching it first via the chamber version; a superb performance altogether.

Statements (1934)

- *London Symphony Orchestra, Aaron Copland, cond. Everest SDBR 3015, \$4.98 (Billy the Kid).*
- *London Symphony Orchestra, Aaron Copland, cond. CBS 32 11 0002 \$5.98 (deleted; Music for a Great City).*

This set of six terse orchestral pieces once endured a limbo comparable to that of the *Short Symphony*; only the last two were played at the "premiere" in 1936, and no complete performance took place until 1942. Less intricate rhythmically than the preceding two works, the *Statements* are still more pungent—even mordant, especially the parodistic fifth piece, *Jingo*, one of the funnier satires in twentieth-century music—and remain among Copland's most impressive and characteristic orchestral works. Both recordings are good, the CBS somewhat better in sound and marginally better played.

El Sal6n M6xico (1936)

- *Utah Symphony Orchestra, Maurice Abravanel, cond. Music Guild MS 167, \$2.98. (Gershwin; Suite from Porgy and Bess).*
- *New York Philharmonic, Leonard Bernstein, cond. Columbia MS 6355, \$5.98 (Appalachian Spring; Dance from Music for the Theater); Columbia MS 7521, \$5.98 (Appalachian Spring; Fanfare for the Common Man; excerpts from Billy the Kid and Rodeo).*
- *Minneapolis Symphony Orchestra, Antal Dorati, cond. Mercury SR 90172, \$5.98 (with Rodeo; Danz6n Cubano).*
- *National Symphony Orchestra, Howard Mitchell, cond. Westminster W 9727, \$2.49 (mono only; Appalachian Spring; Billy the Kid; Fanfare for the Common Man).*

In this fantasia, the Mexican tunes are molded and shaped into Copland's particular idiom, with its halting irregular rhythms and circular melodic extensions, so that the basic treatment is strikingly similar to that in, say, the *Short Symphony* or *Statements*. The important fact about Copland's use of folk materials is that he already had developed a style sufficiently individual to absorb easily the potent melodic appeal of "popular" tunes and to make them function effectively within a symphonic framework. With this kind of command over his resources Copland was now able to turn his hand to all manner of "music for use," with outstanding success in every genre.

The buoyant high spirits of *El Sal6n M6xico* are fully realized only in Bernstein's recording, which boasts excellent ensemble and virtuoso wind soloists, all solidly if a bit brashly recorded. Dorati keeps things moving but at the cost of some rhythmic tightness; his orchestra is not as firm, nor is it as solidly recorded. Mitchell offers a slower version of Dorati's stiff reading, very boxily

A Basic Copland Collection

FOR THE LISTENER just beginning to explore Copland's music, the following selection offers a broad sampling of the many aspects of his musical personality, with a minimum of duplication. (The three CBS records listed are currently out of print, but may still be found in some stores.)

- *Billy the Kid; Rodeo (New York Philharmonic, Bernstein). Columbia MS 6175.*
- *Appalachian Spring; El Sal6n M6xico (New York Philharmonic, Bernstein). Columbia MS 7521.*
- *Piano Variations; Piano Fantasy (Masselos). Odyssey 32 16 0040.*
- *Vitebsk; Sextet; Piano Quartet (Copland, Juilliard Quartet). CBS 32 11 0042.*
- *Statements; Music for a Great City (London Symphony Orchestra, Copland). CBS 32 11 0002.*
- *Symphony No. 3 (New York Philharmonic, Bernstein). Columbia MS 6954.*
- *Music for the Theater; Piano Concerto (New York Philharmonic, Bernstein). Columbia MS 6698.*
- *Connotations; Inscape (New York Philharmonic, Bernstein). Columbia MS 7431.*
- *12 Poems of Emily Dickinson; 3 choral works (Adele Addison, New England Conservatory Chorus, Copland). CBS 32 11 0018.*

recorded and not neatly executed at all. One general regret: that none of the clarinetists here is as adventurous with the jazzy tune at No. 27 as was the soloist in Koussevitzky's old recording (recently available in England on Victrola VIC 1211). The Abravanel version was not available for this survey.

The Second Hurricane (1937)

- *Soloists and Chorus of the High School of Music and Art, New York City; New York Philharmonic, Leonard Bernstein, conductor and narrator. Columbia MS 6181, \$5.98.*

This "play-opera" for high school performance, with a libretto by Edwin Denby, was written for the music school of New York's Henry Street Settlement, and is a splendid example of the kind of "music for use" that is great fun to perform and to hear in live performance. However, the very qualities that make it so good for its original purpose—its simplicity, even naivet6: its rather stylized poverty of means (although certainly not of invention)—do militate against its complete success on records. In the recording, which cuts some music, much of the dialogue has been omitted or tacitly modernized and in its place we have narration by the conductor in his best "Young People's Concert" style. For all that the appeal of the plot situation is

dated (the terrors of nature are not likely to seem as immediate to youngsters today as they did three decades ago), it would be a shame to part with one particularly lovely number, "Gyp's Song," and there is a setting of a Revolutionary War song that foreshadows the later *Old American Songs*. The performance is really excellent.

Billy the Kid (1938)

- *(Complete score) London Symphony Orchestra, Antal Dorati, cond. Mercury SR 90246, \$5.98 (Appalachian Spring).*
- *(Abridged score) Ballet Theatre Orchestra, Joseph Levine, cond. Capitol HDR 21004, \$15.98 (deleted, four discs, mono only; Rodeo; ballets by Antheil, Banfield, Bernstein, Gould, Schumann).*
- *(Suite and Waltz) Utah Symphony Orchestra, Maurice Abravanel, cond. Music Guild MS 164, \$2.98 (Rodeo).*
- *(Suite and Waltz) Orchestra, Morton Gould, cond. RCA Red Seal LSC 2195, \$5.98 (Rodeo).*
- *(Suite) New York Philharmonic, Leonard Bernstein, cond. Columbia MS 6175, \$5.98 (Rodeo).*
- *(Suite) London Symphony Orchestra, Aaron Copland, cond. Everest SDBR 3015, \$4.98 (Statements).*
- *(Suite) Dallas Symphony Orchestra, Donald Johanos, cond. Turnabout TV 34169, \$2.98 (Rodeo; Fanfare for the Common Man).*
- *(Suite) National Symphony Orchestra, Howard Mitchell, cond. Westminster W 9727, \$2.49 (mono only; El Sal6n M6xico; Fanfare for the Common Man; Appalachian Spring).*
- *(Suite) Pittsburgh Symphony Orchestra, William Steinberg, cond. Command S 11038, \$5.98 (Appalachian Spring).*

To approach this work, Copland's first popular success, in the context of what preceded it will focus one's attention very clearly on the fact that all the elements of this most "American" of scores—except for the specific tunes—are present in the earlier works of the Thirties: what happens in the music happens to the tunes, not because of them. In fact, not one of the cowboy songs used in *Billy* appears in anything like its original form; they are all transformed into Coplandesque melodies! This is, to be sure, music of lower density than, say, the *Short Symphony*, but there is no less craft or invention here, and *Billy* has the very special exuberance of a composer operating at the top of his powers, with complete authority and certainty of purpose.

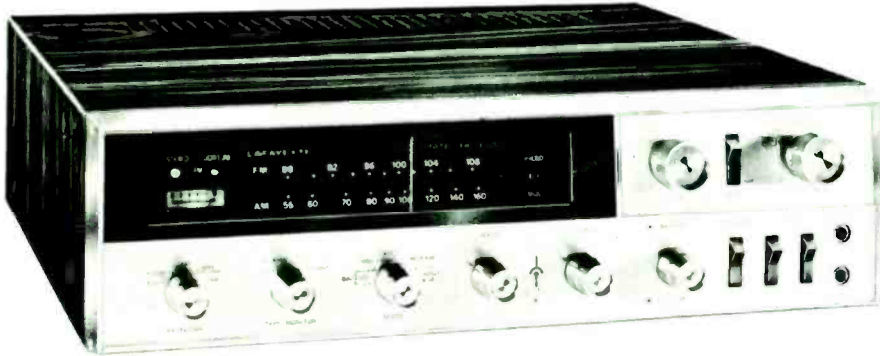
As the listing above shows, the recording situation is somewhat more complex than might appear from the Schwann catalogue. First, there are two recordings based on the original ballet score, thus including two sections of some length in addition to those familiar from the concert suite. Although I believe the composer was right to omit some of the "action" music when preparing a selection for concert use, it is valuable to have recordings of the entire work. Dorati's version is very cleanly executed, if lacking in nuance by comparison with

Continued on page 70

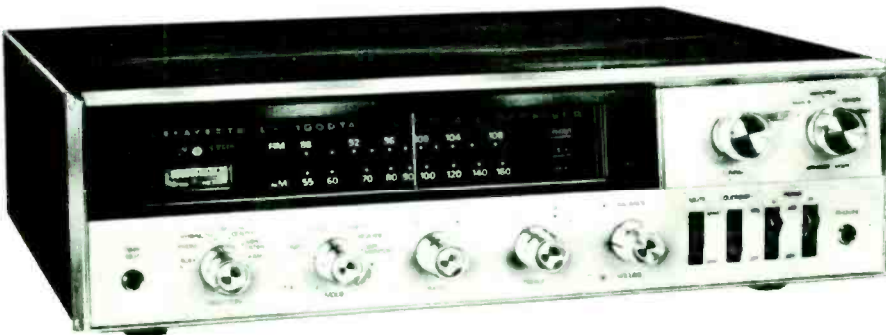
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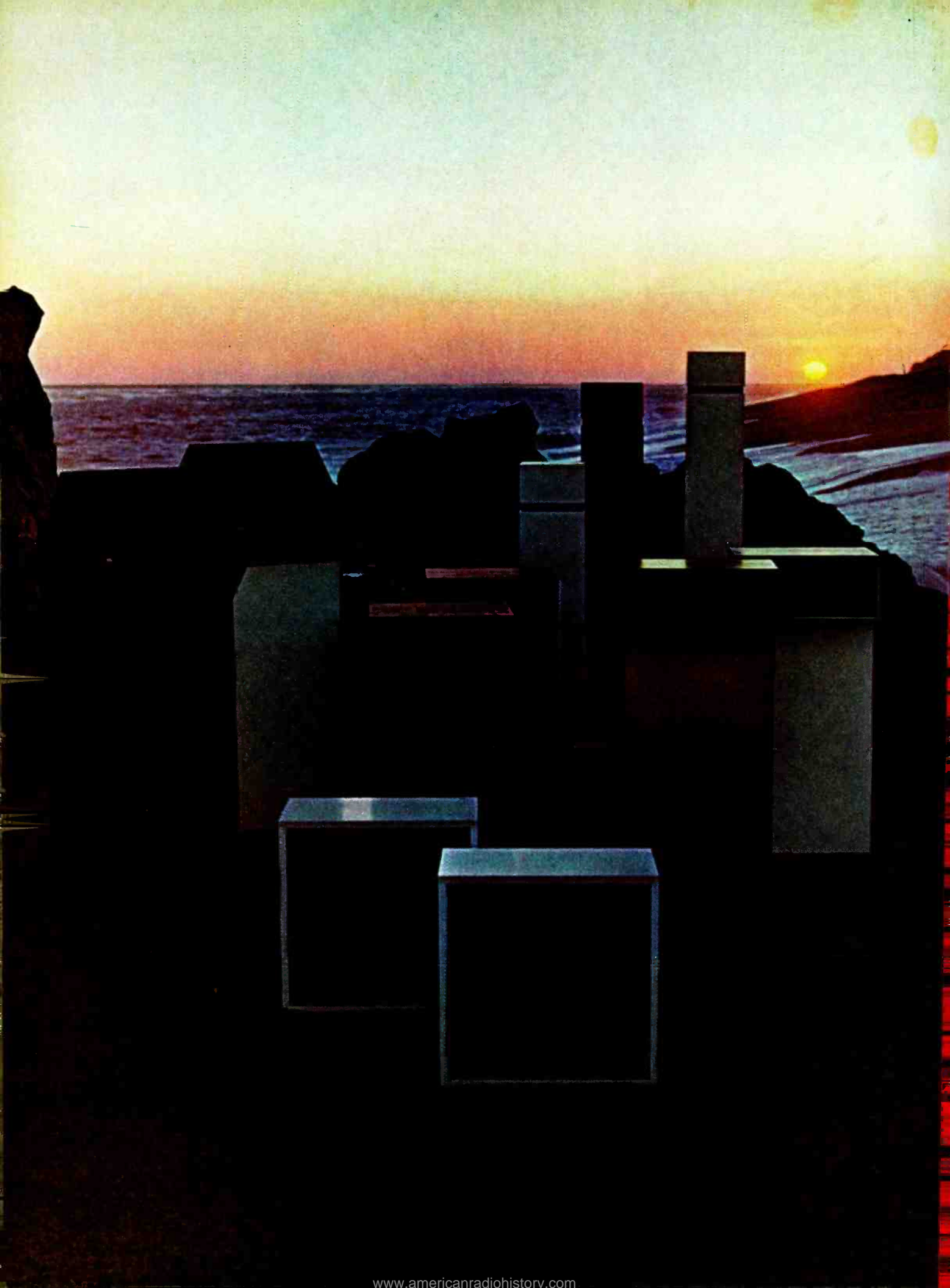
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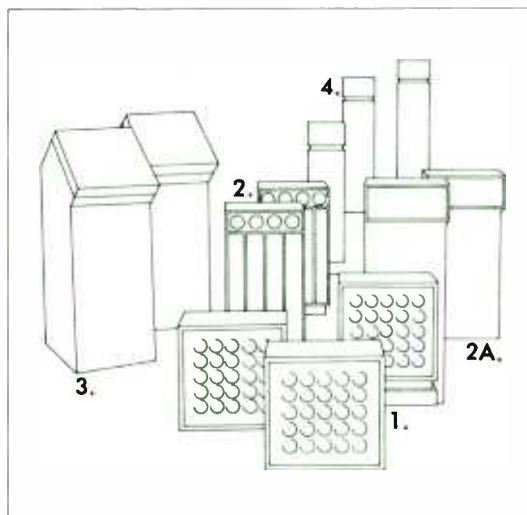
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COPLAND'S MUSIC

Continued from page 66

the most idiomatic readings of the Suite; Levine's mono version (which abbreviates the first interpolation) is rather more stylish—faster, livelier, and wittier, even if not always as precise.

Second, two recordings append, in an extra band after the Suite, the lovely Waltz that forms a large part of the second omission from the Suite. Unfortunately, neither of these recordings is very satisfactory; Gould doesn't get good ensemble or good sound, and he muffs the 5/8 meter in the Mexican episode, while Abravanel's honest reading is neither especially well played nor particularly vital (the Music Guild pressings turn rather gritty at climaxes). In any case, the Waltz comes as something of an anticlimax when played after the end of the Suite; it is better heard in proper sequence as on the Dorati or Levine records.

Finally, there are the records devoted solely to the concert suite. Aside from the dull Steinberg and the undistinguished Mitchell (who is ruled out anyway because of a whopping cut at the start of the street scene), they are all good. Once again, Bernstein is certainly the best: the blend of wind sonority on the opening page, the accenting of the street scene, the balancing of melody and secondary figure in the "Bury Me Not" episode, and the spring of the triplet figures in the Celebration Dance are all models of orchestral style, and the entire performance is full of subtle, thoroughly natural nuances that give it extraordinary life and fullness. Copland's own version is not as detailed, but it has great lift and momentum. The Johanos disc, although less sumptuously played, makes a thoroughly respectable bargain alternative; it is, in fact, one of the most natural facsimiles of an orchestra I have heard (especially the timpani).

An Outdoor Overture (1938)

✓ • *Utah Symphony Orchestra, Maurice Abravanel, cond. Vanguard VSD 2115, \$5.98 (Quiet City; Our Town; A Lincoln Portrait).*

• *London Symphony Orchestra, Aaron Copland, cond. Columbia MS 7375, \$5.98 (Two Pieces for String Orchestra; Quiet City; Our Town).*

More "music for use," this time for a very good high school orchestra. The piece is cheerful, bouncy, and scored so that everyone has a chance to get his oar in. Both recordings have the requisite vigor, but the Vanguard is perhaps more detailed and realistic in sound.

Quiet City (1940)

✓ • *Utah Symphony Orchestra, Maurice Abravanel, cond. Vanguard VSD 2115, \$5.98 (An Outdoor Overture; Our Town; A Lincoln Portrait).*

• *London Symphony Orchestra, Aaron Copland, cond. Columbia MS 7375, \$5.98 (Two Pieces for String Orchestra; An Outdoor Overture; Our Town).*

• *Eastman-Rochester Orchestra, Howard*

Hanson, cond. Mercury SR 90421, \$5.98 (rechanneled stereo; Symphony No. 3; Harris: Symphony No. 3).

• *Symphony of Los Angeles, Werner Janssen, cond. Everest SDBR 3118, \$4.98 (rechanneled stereo; works by Cowell, Ives, Gilbert).*

• *Chamber Orchestra of Copenhagen, John Moriarty, cond. Cambridge CRS 2823, \$5.98 (works by M. Haydn, Selig, Anon.).*

Based on material from some incidental music for a play by Irwin Shaw, this very evocative mood piece pits solo trumpet and English horn against a background of strings. The preferable recordings are those conducted by the composer and Abravanel, for Hanson's is listless, Moriarty's (with Armando Ghitalla of the Boston Symphony as trumpet soloist) reposeless, and Janssen's (a "stereotized" [sic] 78 rpm recording, with bathtub echo and a badly spliced side break) pointless. I slightly prefer the Utah version, which offers more secure ensemble at the beginning and more idiomatic trumpeting.

Our Town—Music from the Film (1940)

✓ • *Utah Symphony Orchestra, Maurice Abravanel, cond. Vanguard VSD 2115, \$5.98 (An Outdoor Overture; Quiet City; A Lincoln Portrait).*

• *London Symphony Orchestra, Aaron Copland, cond. Columbia MS 7375, \$5.98 (Two Pieces for String Orchestra; An Outdoor Overture; Quiet City).*

At this point in Copland's career, film music begins to be an important concern, and throughout the 1940s he made major contributions to the Hollywood cinema—so important, in fact, that his materials and techniques were soon the common coin of the Hollywood hacks. Now that the epigonal scores are no longer in our ears, we can perhaps again approach Copland's film music on its own terms, without the various deadly associations brought to mind by all the imitations. *Our Town* was, of course, based on the famous Thornton Wilder play about life in a New England town, and the music reflects the idiom of New England hymnody and a basically pastoral mood. Both recordings are good.

Piano Sonata (1941)

• *Webster Aitken, piano. Lyricord LL 104, \$4.98 (mono only; Passacaglia Piano Variations).*

• *Hilde Somer, piano. CRI 171, \$5.95 (mono only; Vitebsk; Violin Sonata).*

All during this period of intense activity on behalf of very immediate and practical purposes, Copland had been at work on a major concert piece, the Piano Sonata, which he premiered himself in Buenos Aires early in 1941. The manner is that of the Variations, but broadened with a new command of repose and spaciousness that rises to considerable heights in the final pages.

Of the two current recordings, Hilde Somer's workmanlike rendition is certainly the choice, for Aitken is hampered

by the limited dynamic range of his recording; he does bring out an interesting, almost impressionistic side of the Sonata with his sometimes arbitrary smoothing-out of the dissonant profile. To get the full impact of this piece, one should try to hear the recording Leonard Bernstein made more than two decades ago (briefly available as Camden CAL 214); the kind of surface tension that Bernstein generated is essential to the total effect.

A Lincoln Portrait (1942)

✓ • *Charlton Heston, narrator; Utah Symphony Orchestra, Maurice Abravanel, cond. Vanguard VSD 2115, \$5.98 (An Outdoor Overture; Quiet City; Our Town).*

• *Gregory Peck, narrator; Los Angeles Philharmonic, Zubin Mehta, cond. London CS 6613, \$5.98 (Kraft: Contextures; Concerto for Four Percussion Soloists and Orchestra).*

• *Adlai Stevenson, narrator; Philadelphia Orchestra, Eugene Ormandy, cond. Columbia MS 6684, \$5.98 (Fanfare for the Common Man; Ives: Three Places in New England).*

While this piece of wartime morale-building has had a long and successful run (probably due in part to the fact that it provides a solo spot for a non-musical celebrity—always good box office), it does not seem to me one of Copland's more successful works. The final section presents real difficulties, where a musical climax has to be built without drowning out the speaker; the result is very static, merely an assortment of grandiose gestures.

The speakers on all these records avoid the error of overdramatizing the part after the manner of Melvyn Douglas in the old Koussevitzky version. Peck doesn't speak very clearly and his timing is weak; Heston seems to be imitating Raymond Massey rather than Lincoln; and Stevenson is easily the most quietly eloquent (and, interestingly, the most accurate at keeping "in sync" with the music). Among the orchestras, the Utah comes closest to the Copland sound; the other two are on the overripe side.

Rodeo (1942)

✓ • *Utah Symphony Orchestra, Maurice Abravanel, cond. Music Guild MS 164, \$2.98 (Billy the Kid).*

• *New York Philharmonic, Leonard Bernstein, cond. Columbia MS 6175, \$5.98 (Billy the Kid).*

• *Minneapolis Symphony Orchestra, Antal Dorati, cond. Mercury SR 90172, \$5.98 (El Salón México; Danzón Cubano).*

• *Orchestra, Morton Gould, cond. RCA Red Seal LSC 2195, \$5.98 (Billy the Kid).*

• *Concert Arts Orchestra, Robert Irving, cond. Capitol SP 8702, \$4.98 (Appalachian Spring).*

• *Dallas Symphony Orchestra, Donald Johanos, cond. Turnabout TV 34169, \$2.98 (Billy the Kid; Fanfare for the Common Man).*

✓ • *Ballet Theatre Orchestra, Joseph Levine, cond. Capitol HDR 21004, \$15.98*

(deleted, four discs, mono only; *Billy the Kid*; ballets by Antheil, Banfield, Bernstein, Gould, Schuman).

By comparison with *Billy*, *Rodeo* is a less adventurous, more straightforwardly "popular" score; its harmonies are more diatonic, less acidulous; its tunes more simply treated; its scoring more traditional. There is much art here nevertheless, especially in the use of rhythmic displacements, and *Rodeo* has justly remained a fixture of the repertory.

Only one of these recordings goes much beyond the standard suite of *Four Dance Episodes* that the composer prepared for concert use—Levine's mono version, which is a very stylish job and rather well recorded. Gould plays the "Honky Tonk Interlude" preceding the Waltz, but his competent performance is submerged in an inappropriate resonance, in which the drums boom and the xylophone clatters to extremely unpleasant effect.

Of the conventional selections Bernstein's must again be the choice: despite a few flashy touches (e.g., an unrequested accelerando near the end of the first piece), the rhythmic vitality and orchestral precision of this reading are impossible to resist. Quite effective too is the Johanos version, and that of Irving displays a real feeling for the dance rhythms, if not impeccable playing. Dorati's is once again rather stiff in its rhythmic response, and the Abravanel is coarse in sound and execution.

Fanfare for the Common Man (1942)

- Dallas Symphony Orchestra, Donald Johanos, cond. Turnabout TV 34169, \$2.98 (*Billy the Kid*; *Rodeo*).
- National Symphony Orchestra, Howard Mitchell, cond. Westminster W 9727, \$2.49 (mono only; *El Salón México*; *Billy the Kid*; *Appalachian Spring*).
- Philadelphia Orchestra, Eugene Ormandy, cond. Columbia MS 6684, \$5.98 (*A Lincoln Portrait*; *Ives: Three Places in New England*); Columbia MS 7289, \$5.98 (in "America" collection); Columbia MS 7521, \$5.98 (*El Salón México*; *Appalachian Spring*; excerpts from *Billy the Kid* and *Rodeo*).

There is a touch of the public-square manner of Shostakovich in this sonorous fanfare, which was later to find employment in the last movement of the Third Symphony. Since sonic appeal is a fundamental aspect of the piece's attraction, the palm should go to the best recorded of these three capable readings—the Johanos, which is splendidly clean and realistic. Ormandy's band sounds softer (in tone quality, not in dynamics!) and plusher, while the dry Mitchell mono lags far behind.

Danzón Cubano (1942)

- Vitya Vronsky and Victor Babin, duopianists. RCA Victorola VICS 1419, \$2.98 (in collection, "Dances for Two Pianos").
- (Orchestral version) New York Philharmonic, Leonard Bernstein, cond. Columbia MS 6514, \$5.98 (works by Villa Lobos, Guarneri, Revueltas, Fernández, Chávez).



Robert Irving's version of *Rodeo* displays a very real feeling for the dance rhythms.

- (Orchestral version) Minneapolis Symphony Orchestra, Antal Dorati, cond. Mercury SR 90172, \$5.98 (*El Salón México*; *Rodeo*).

Although the two-piano version came first, there can be little doubt that the more interesting form of this intriguingly stylized "tourist's view" of a slow Cuban dance type is the slick and colorful orchestral arrangement of 1944. The contrast is inordinately pronounced by the recorded versions, for the Vronsky/Babin performance is flat, stale, and unprofitable. The opening page of the score is marked "nonchalant, but precise"; Dorati concentrates on the latter quality, Bernstein on the former, but both are capable jobs.

Sonata for Violin and Piano (1943)

- Carroll Glenn, violin; Hilde Somer, piano. CRI 171, \$5.95 (mono only; *Vitebsk*; *Piano Sonata*).

The lyric vein that had begun to appear in Copland's concert music with the Piano Sonata is here the prevalent mode of musical discourse, breaking into playfulness in the last movement. Unfortunately the only available recording succeeds primarily in underscoring the blandness that can be one of the dangers of this style; that such need not be the case was proved in the composer's old 78-rpm recording with Louis Kaufman, and we may hope that the forthcoming remake with Stern will do the same.

Appalachian Spring— Suite from the Ballet (1944)

- New York Philharmonic, Leonard Bernstein, cond. Columbia MS 6355, \$5.98 (*El Salón México*; *Dance from Music for the Theater*) Columbia MS 7521, \$5.98 (*El Salón México*; *Fanfare for the Common Man*; excerpts from *Billy the Kid* and *Rodeo*).
- Boston Symphony Orchestra, Aaron Copland, cond. RCA Red Seal LSC 2401, \$5.98 (*The Tender Land*).

- London Symphony Orch s 1a. Antal Dorati, cond. Mercury SR 90246, \$5.98 (*Billy the Kid*).
- Vienna Symphony Orchestra, Walter Hendl, cond. Desto DST 6403, \$5.98 (rechanneled stereo; *Ives: Three Places in New England*).
- Concert Arts Orchestra, Robert Irving, cond. Capitol SP 8702, \$4.98 (*Rodeo*).
- National Symphony Orchestra, Howard Mitchell, cond. Westminster W 9727, \$2.49 (mono only; *El Salón México*; *Billy the Kid*; *Fanfare for the Common Man*).
- Pittsburgh Symphony Orchestra, William Steinberg, cond. Command S 11038, \$5.98 (*Billy the Kid*).
- London Symphony Orchestra, Walter Susskind, cond. Everest SDBR 3002, \$4.98 (*Gould: Spirituals for Orchestra*).

Perhaps the most successful of Copland's works in his lyric vein, this perfectly proportioned and elegantly scored ballet was originally set for only thirteen instruments. That version has been reserved for the exclusive use of Martha Graham, but it would be fascinating to have it on records some day. (An Ormandy recording of the "complete ballet," listed in Schwann as Columbia ML 5157, was not available for this survey and is apparently out of print; this, however, used the full orchestra version, and did not in fact restore all the material omitted from the normal concert suite.) The expansion for symphony orchestra manages to preserve a remarkable degree of intimacy and delicacy, and its genial invention and translucent sound remain an enduring pleasure.

It is surprising, and gratifying, to observe how well most of the recordings serve this translucence: the two least satisfactory—the mono Mitchell and the refurbished Hendl—fall from grace primarily because of the recorded sound: respectively dull and congested. Steinberg and Susskind fail to do enough in the way of phrase articulation (the blandness problem again), and Irving's is on the fast, facile side. Dorati's reading is marvelously detailed, but it misses some of the exuberance needed in the "Revivalist" episode. Best of all, and similar in many details, are the Copland and Bernstein versions: both orchestras are in top form, and play *con amore*—I should be hard put to choose between them. Perhaps the Bernstein is a mite rhetorical at climaxes, and the composer doesn't get quite as perfect balances in some of the tutti passages: a classic case of six-of-one, half-dozen-of-the-other.

Letter from Home (1944)

- Vienna Radio Orchestra, Joseph Eger, cond. Music Guild MS 858, \$2.98 (works by Korn, Riegger, Prokofiev).

This short and meditative orchestral piece was commissioned for radio performance during the war and later rescored for full symphony orchestra. The only available recording is rather deficient in matters of ensemble and intonation: since a composer-directed version is on the way, patience is in order.

Symphony No. 3 (1946)

- *New York Philharmonic, Leonard Bernstein, cond. Columbia MS 6954, \$5.98.*
- *London Symphony Orchestra, Aaron Copland, cond. Everest SDBR 3018, \$4.98.*
- *Minneapolis Symphony Orchestra, Antal Dorati, cond. Mercury SR 90421, \$5.98 (rechanneled stereo); Quiet City: Harris: Symphony No. 3).*

A problematic piece, this was Copland's most ambitious work of concert music since the *Short Symphony*, and it was clearly offered as a Major Statement. But there is a real limitation in the musical character, which is primarily either vigorously dancelike or quietly reflective, with touches of grandiloquence that take command at the start of the last movement in the form of the rather pompous *Fanfare for the Common Man*. Although this last does not strike me as one of the composer's happier inventions, it does increase the expressive scope of the finale, which is by far the most effectively varied part of the symphony. There are many beautiful and impressive moments in this piece, which exploits a wide variety of Copland's skills and resources—but somehow it doesn't add up to a convincing whole.

The resonant but shallow acoustic that Columbia contrived for Bernstein's recording is not very natural (although certainly preferable to the shrill top of Everest's sound); nevertheless, the Philharmonic clearly has a much firmer command of the score's difficulties than did the LSO at the time of the Everest version (not long ago, the composer led the Philharmonic in an even more convincing performance, but that was not, alas, recorded). Copland gets lively results here, but the playing just isn't clean enough, and there is vitality to spare in the highly profiled Bernstein reading.

In the Beginning (1947)

- *Mildred Miller, mezzo; New England Conservatory Chorus, Aaron Copland, cond. CBS 32 11 0018, \$5.98 (deleted); 12 Poems of Emily Dickinson: Las Agachadas: Lark).*
- *Marjorie McKay, mezzo; Gregg Smith Singers, Gregg Smith, cond. Everest SDBR 3129, \$4.98 (Schuman: Carols of Death; Barber: Reincarnations).*
- *Whikehart Chorale, Lewis E. Whikehart, cond. Lyricord LLST 7124, \$4.98 (Thompson: The Peaceable Kingdom).*

Despite the limited medium, this setting of the Creation narrative from Genesis develops through a span of seventeen minutes with great ingenuity; the mezzo-soprano soloist furnishes textural contrast and underlines the structural divisions between the increasingly complex episodes, which build progressively and yet keep something in reserve for the final climax.

Although the Smith performance offers the highest degree of choral precision and tonal blend, the CBS version is close behind and is the one to have if you

can find it, because of the important coupling. The Whikehart group is neither as polished nor as well recorded. The CBS disc also includes two shorter choral pieces not noted separately in this discography: *Las Agachadas* (1942), a pleasing folksong elaboration, and *Lark* (1938), a more austere piece that doesn't quite fulfill the promise of its initial gestures. Good performances here too.

The Red Pony— Suite from the Film (1948)

- *St. Louis Symphony Orchestra, André Previn, cond. Columbia MS 6583, \$5.98 (deleted); Britten: Sinfonia da Requiem).*

This suite is the most substantial concert work that Copland has derived from his film music (the score was for Lewis Milestone's production of John Steinbeck's story); it shows his "rural" manner at its best, and also a parodistic talent not often in evidence during this period of his career. The performance is on the coarse side insofar as the playing and recording are concerned, but will serve.

Concerto for Clarinet and String Orchestra (1948)

- *Benny Goodman, clarinet; Columbia Symphony Orchestra, Aaron Copland, cond. Columbia MS 6497, \$5.98 (Old American Songs, Sets I and II); Columbia MS 6805, \$5.98 (works by Bernstein, Gould, Stravinsky).*

Commissioned by Goodman, this concerto makes entertaining use of certain aspects of the clarinetist's style that dovetail neatly into Copland's own idiom. Both the lyrical first movement and the delicately spirited finale are scored for the windless ensemble with much elegant detail. Unfortunately, Goodman's playing in this 1963 remake is not as flexible or sure-footed as it was in the original 1950 recording, made shortly after the premiere (Columbia ML 4421, deleted), but the effect is still quite good. Perhaps some day we may have a recording by Stanley Drucker or Gervase de Peyer.

Quartet for Piano and Strings (1950)

- *Aaron Copland, piano; members of the Juilliard String Quartet. CBS 32 11 0042, \$5.98 (deleted); Vitebsk: Sextet).*

This score represents Copland's first use of serial techniques, and the style that had previously absorbed so many varied sources of musical material survives the impact of the new technique intact. After all, many facets of the Copland style—notably his continuing desire to achieve a tightness of motivic and thematic organization by deriving all the substance of a work from a single source—are not very different from what Schoenberg sought to achieve with the twelve-tone method, and such a work as the Piano Variations is not very far from serialism. Perhaps because of a preoccupation with pitch organization, the rhythmic aspect of this quartet seems at times less varied

and flexible than is usual, but the wit of the middle movement is immediately appealing, the logic of the whole compelling. The recorded performance is admirable.

Old American Songs, Sets I (1950) and II (1952)

- *William Warfield, baritone; Columbia Symphony Orchestra, Aaron Copland, cond. Columbia MS 6497, \$5.98 (Clarinet Concerto).*

These delightful arrangements need no other justification than the charm of the presentation. Along with the Dickinson songs, they probably functioned for the composer as a kind of study for the opera that was now in the planning stage. The orchestral versions were made later, and they display the expected skill and panache. Warfield has always been the preferred interpreter, and he shows why in this recording with his superb diction, excellent musicianship, and great gusto.

Twelve Poems of Emily Dickinson (1950)

- *Adele Addison, soprano; Aaron Copland, piano. CBS 32 11 0018, \$5.98 (deleted); In the Beginning; Lark; Las Agachadas).*

A third work from this prolific year, the Dickinson songs are not a "story" cycle, but rather the composer's personal choice



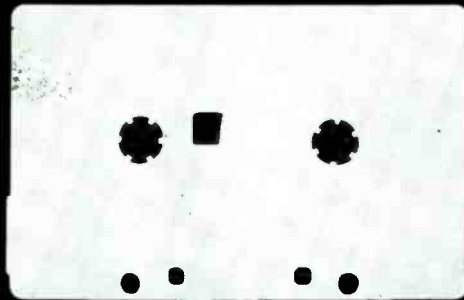
Adele Addison: cool, individual timbre.

of poems centering around the poet's major subjects: "nature, death, life, and eternity," as they are enumerated in Copland's prefatory note. The vocal line is intensely expressive, the piano parts are full of ingenious textural inventions, and the formal solutions to the problems posed by the somewhat elliptical texts are most subtle. This is one of the great vocal works by an American composer.

Miss Addison sings quite beautifully, with clear diction and a cool, very individual timbre. If the composer is not

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Are Cassettes



Fulfilling Their Promise?

More than you might think,
says the author, and this year they are promising even more.

by Larry Zide

ABOUT FIVE YEARS ago, you might have spied one of the more up-to-date reporters or interviewers taking down notes not with pencil and pad but with a tiny microphone that was plugged into a cameralike gadget slung over his shoulder. If you looked closer you would have discovered that the device was actually a ridiculously small tape recorder, running on batteries and using tape enclosed in a small plastic case about the size of a pack of playing cards. More wonderment: the tape itself did not have to be threaded from reel to reel; instead, the entire plastic packet was snapped into place on the machine, a button was pressed, and lo! the system was "all go."

Thus the first tape cassettes and their associated equipment appeared on the scene. A few audio old-timers cluck-clucked, while an equally redoubtable group of insiders felt that they were witnessing the harbinger of a major upheaval in the home entertainment field. Since then, steadily mounting sales and an almost unbelievable acceleration of improvement and refinement of the basic product have demonstrated that the latter verdict was closer to the truth.

The "basic product" was, of course, the first cassette tape recorder, introduced by Philips of the Netherlands via its U.S. branch, Norelco, and known as the Carry-Corder. The term cassette was borrowed from the European photo industry to distinguish this system from the automotive cartridge systems already in use.

The first Norelco Carry-Corder was mono and

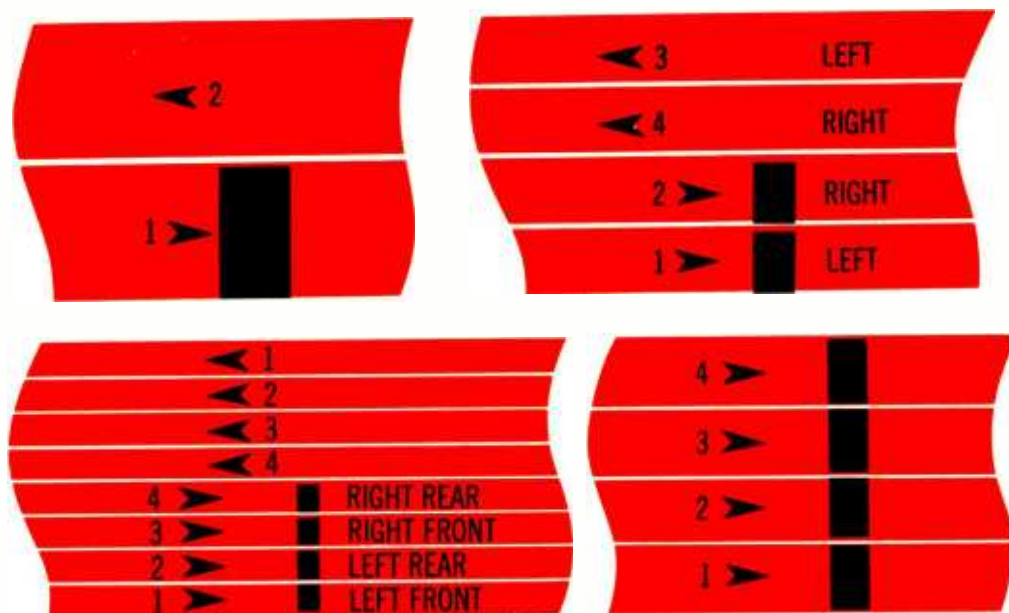
used two tracks on the 1/8-inch-wide (approximately) tape, one coming and—with the cassette flipped—one going. (It still is sold, by the way, internally improved.) Each track was soon divided into a pair for the compatible stereo we now have in the cassette format. The two stereo tracks occupy about the same area as a single mono track; a stereo head "hears" stereo, and a mono head will integrate the two channels into mono.

In its licensing of all the other manufacturers who make cassettes and cassette equipment, Philips has set down stringent dimensional standards for such design features as tape width, tape speed, and track position—thus assuring a totally compatible system regardless of who makes the tape or the machine. This licensing control has raised a problem over the future direction of the cassette format.

Five short years have passed. We have an extensive library of commercially recorded tapes available from almost every conceivable label. To play them we have decks and complete units as well as cassette systems built into receivers and consoles—not to mention the wide range of portable machines.

Yet few will claim that the quality of commercially recorded cassette tapes equals that of the disc version. Nor are the tapes we record at home equal in sound to the discs we dub them from.

If, however, it is obvious and perhaps gratuitous to point out that cassettes have not yet achieved their full potential, it seems quite apparent, judging



Track and head configurations possible on cassette tape highlight the question of its adaptability to quadriphonic sound. Upper left, the original mono pattern, which uses one head-gap to handle a single track in either direction of tape travel. In upper right sketch, two smaller gaps for stereo in each direction can also handle a mono tape; similarly, a mono machine can play a stereo tape rendering it as a mono signal. The lower left sketch shows a possible quadriphonic layout that would be compatible with both two-channel stereo and mono, but which some experts say is just too troublesome (ultranarrow tracks) to assure good quality. Sketch at lower right shows another possible quadriphonic layout which would, regardless of how the four channels are laid out, be incompatible with both two-channel stereo and mono. As a result, the present speculation is that if cassettes go quadriphonic, it will be via some form of encoding that would permit the normal stereo head configuration now already in use (upper right) to handle it.

from most indications, that the cassette may soon attain new heights of performance that will more than fulfill its long-held promise.

Performance and Features

Those first cassette recorders of five years ago were marvels for their time, but they seem like crude instruments compared to what is now available. Frequency response of the early models was typically stated as 60 to 8,000 Hz with no mention of \pm so many dB. Flutter specs just were not given. Noise specs, if stated, were, as a rule, only 30 dB below maximum recorded levels.

Quality improved rapidly. By 1970, detailed specifications assured the purchaser of a frequency response of 30 to 12,000 Hz, \pm 2 dB. Flutter was down to inaudibility in the better models, with measurements as low as 0.2%. Distortion, never mentioned at all in the early machines' specs, was now running 2 to 4% at maximum recording levels—on a par with good open-reel machines.

Noise, while improved by perhaps 5 dB over early machines, remained a major problem. Largely a matter of audible hiss, tape noise in truth has always been a problem even with commercially recorded open-reel tapes or with tapes made at home.

Until recently, cassette machines had been designed primarily for low cost; there was little attempt to compete in quality with top-flight open-reel decks. As a result many decks suffered from high flutter and poor speed regulation. A little over a year ago several manufacturers began offering decks with transports that approached higher quality. For example, the Harman-Kardon CAD4 has nicely reduced flutter and a circuit that senses tape motion. When it finds none, it shuts down the motor automatically to minimize wear of internal clutches. (The automatic-stop system in the Teac A-24 deck also disengages the pinch roller. Sony/Superscope uses

a light-sensing device, triggered by the transparent leader tape at each end of the cassette, to shut off the transport. And other systems are coming along.)

Early this year, Wollensak released a deck featuring a new heavy-duty transport, solenoid operation, and a massive, counter-balanced drive motor. Flutter is as low as we might expect to find on the 7½-ips speed in open-reel machines. This transport will be used for newer machines to be seen later this year.

These companies are not alone in producing improved transport and electronics. The current state of the cassette art—based on HIGH FIDELITY's tests of recent models—indicates specifications like these: frequency response, 30 to 12,000 Hz within a few dB; harmonic distortion, under 3% at maximum recording levels; signal-to-noise ratio, -45 dB or better relative to maximum recording level; flutter, under 0.2%.

These figures are not so far from a really good open-reel deck operating at 3¾ ips. But as you can see, a gap still exists between the final cassette and the quality of a master tape. (A gap also exists between a master tape and a professionally cut disc, but it is comparatively miniscule.)

As for features, the cassette format has lagged behind open-reel tape in such niceties as automatic reverse, sound-on-sound, a facility for editing and splicing, sound sync for slides and films, and many more. By mid-1970, however, at least some of these ancillary features appeared within grasp. Notwithstanding their delayed appearance, however, the very ease of using a cassette recorder seems to have more than compensated for their absence and the rising sales of cassette units eloquently testifies to the growing popularity of this format.

Anyway, the editing facility is now offered in a limited way to the cassette hobbyist: there are splicing blocks of good quality to be had, although splicing a cassette tape admittedly requires more skill and care than open-reel tape.

For several years, Norelco has marketed a cas-

sette changer that will play in sequence one side of up to six cassettes and, with an accessory, feed the group back for playing their second sides. But this falls short of some open-reel machines' ability to reverse-play tapes at predetermined spots along the tape.

Most of today's cassette decks for home use (and some of the portables) are stereo in both record and playback; the mono-only or mono-record/stereo-playback models are limited to those units designed either for dictation or extreme portability.

But the "extra features" gap between cassettes and open-reel tape (or, for that matter, between cassettes and disc recordings or between cassettes and closed-loop cartridges) appears to be narrowing considerably. Indeed, cassettes seem ready to challenge the other program formats on the latter's own grounds. For instance, the Stereo-8 cartridge has been king-of-the-mountain in the automotive field. But many of the manufacturers who have specialized in car players—and therefore eight-track cartridge equipment—are beginning to produce cassette units or compatible cartridge/cassette players.

Also suggesting a widening role for the cassette are the compatible automotive-market players from Aiwa and Car Tapes, a cassette adapter for eight-track players made by the Westbury Division of Mercury Electronics, and a number of multiformat recorders for home use, notably from Sony/Super-scope and Roberts. The latter company has one model (the 333X) that will record on open reels, eight-track cartridges, and cassettes.

One development in cassette equipment that may help to increase its use in autos and simultaneously lend it a competitive edge against discs is known as the Staar System. Theo Staar, a Belgian, is said to hold some 150 patents in the field and equipment is now being made under Staar licenses both in Europe and in the Orient. His slot-loading cassette player can be easily operated with one hand while driving a car with the other. And it is appearing in home, portable, and automotive systems.

Not too far behind, in terms of availability, are the Staar System cassette changers, some of which, unlike Norelco's, play *both* sides of the cassette before going on to the next—making it truly comparable to a record changer in reproducing longer works like operas. Similar automatic-reversing mechanisms are employed in some single-cassette players, and the Staar System's automatic-stop, automatic-eject feature is available even for players without the automatic reverse. The *ne plus ultra* of the Staar-type changers probably is the carousel style, which can be programmed for more than a day of continuous music if that's what you want. One version has been demonstrated by Panasonic; another has been shown by Benjamin Electronics, the U.S. agent for Staar System products made in Italy by Lenco.

Since early this year, the cassette field has been galvanized into what promises to be an accelerated

rate of improvement by three new forces. Two of these are designed to overcome present limitations of frequency response and noise. The third threatens to explode the entire question of cassette total compatibility so dear to Philips' heart. The three forces are a new tape stock of vastly advanced quality, an effective noise-reduction system, and the introduction of four-channel sound.

Any tape's ability to store sound is limited by the total area made available. With present-day tapes, for instance, it is this limitation that prevents a machine from extending its response to, say, 20,000 Hz on a tape moving as slowly as 1 $\frac{1}{8}$ ips. The extra "information" represented by those higher frequencies simply will not fit into the magnetic particle structure of regular tapes. Doubling the transport speed to 3 $\frac{3}{4}$ ips would increase the tape area presented to the tape head gap in any given period of time, thereby enhancing the information-carrying capacity (as well as the potential for noise and distortion) of the tape. Assuming, then, the proper design parameters required for concomitantly keeping noise and distortion down to levels no higher than when the tape moved at 1 $\frac{1}{8}$ ips, you would realize an improved response at the high end. Be that as it may, the cassette as we know it is locked by its specification standards into the 1 $\frac{1}{8}$ -ips speed. The problem then remains one of improving performance within that speed.

The most common method of improving high-frequency response has been to mill the standard iron oxide (actually ferric trioxide) magnetic material more finely. Such tapes do achieve an increased high-frequency response and a lower hiss; but to make them perform at their best they require somewhat higher bias than standard formulations. For instance, the TDK cassette claims response to 20,000 Hz—this represents the tape's potential, and whether or not it is fully achieved depends in great part on the kind of equipment used. Until very recently only the Concord F-106 deck had the necessary switching to let you alter bias for either standard or high-performance cassettes.

A few years ago, however, the E. I. Du Pont Company pioneered a radically different sort of tape capable of intrinsically better high-frequency and noise specifications than any iron oxide tape. Named Crolyn, the new tape used a chromium dioxide magnetic coating. It has been available for video and instrumentation uses, but by the time you read this, Advent Corporation, Agfa, and BASF may be among the companies selling cassettes loaded with the new tape. The chromium dioxide tapes may be made by Du Pont or other companies licensed by Du Pont.

Crolyn should produce response to 20,000 Hz and also reduce noise by several dB in cassettes. But it requires much greater bias than iron oxides, the difference being greater than that between ideal bias for the various iron oxide formulations. With this in mind, the Advent cassette deck and the Harman-

Kardon CAD5 have bias switches with two positions for the two kinds of tape.

While Crolyn appears to have a dramatic advantage in helping cassettes achieve high-quality sound, some manufacturers of cassette equipment doubt that the buying public will accept it as readily as the audio specialists who have been working with it. For one thing, Crolyn is expected to cost somewhat more than standard tape. For another, it requires the extra bias—whereas high-performance iron oxide can get by on standard bias. Some manufacturers feel that the use of the present Crolyn tape, formulated as it is for video and instrumentation applications, may be premature: formulations specifically for audio will come in due course, they say. As to the suggestion that chromium dioxide—since it is much harder than iron oxide—may cause excessive head wear, practical experience with Crolyn seems to indicate that head-wear characteristics may be somewhat *better* if anything.

It should be noted that some present machines may have enough bias reserve to permit a serviceman to make an adjustment for Crolyn, but once that is done the bias will no longer be correct for iron oxide tape. Obviously most users will prefer a machine with a bias switch.

Reducing the Noise

So far, four cassette machines with built-in Dolby noise-reduction circuits have been announced: the aforementioned Advent and Harman-Kardon CAD5, plus the Fisher RC-80 and one from the Vivitar Division of Ponder & Best. The Dolby system does indeed make a significant contribution to the quality of sound from cassettes. As much as 10 dB less hiss is achieved on Dolby B-system units such as these. (The Dolby A-system units used by professionals would cost at present prices about \$1,800 for a two-channel record/playback system. By contrast, Advent offers a separate B-system unit for \$250, and units built into cassette recorders will probably sell for about that much *including* the recorder.) A total of 10-dB less noise means the difference between audible background hiss and virtual silence.

Dolbyizing or electronically “stretching” a tape involves variable compression in the record mode and exactly reciprocal expansion during playback. To take advantage of the system, prerecorded cassettes must be supplied Dolbyized. They should be available from Ampex, Vanguard, and Vox by the time you read this.

Interestingly, the cassette player which is not equipped with a Dolby circuit will render a somewhat brighter sound from stretched than from conventional cassettes. If the sound is too bright, the effect can be largely corrected with amplifier tone controls. There will be only slight noise reduction on standard players, however, whereas the Dolby-equipped player produces a large order of reduction. But the new recorders that use the Dolby circuitry offer the best of both worlds since the special cir-

cuitry can be cut out at will in either the record or the playback modes.

Now, of course, we can imagine a combination that boggles the mind: a Dolbyized cassette recorded on Crolyn. Such tapes have been produced experimentally and in A/B comparisons with a quality disc from which the dub was made, the reproduced sound was impossible to distinguish from the original. These demonstrations showed, in sum, that with Dolby and Crolyn the cassette really can become the sort of high fidelity medium its admirers have been forecasting for five years.

The Quadriphonics Sweepstakes

In the present ferment over four-channel sound, the future of cassettes seems more subject to the decisions that ultimately will be made by the recording industry for reel tape and disc.

Philips is remaining a stickler (rightly so, I believe) for total cassette compatibility. They will fight any system that attempts to put four channels onto a cassette in a way that is not fully playable—with no loss of signal information—by existing mono and two-channel stereo systems.

The most obvious way to put four channels on cassettes is to use the four tracks that are there now—but with all four running in the same direction. While this method perforce reduces total playing time to half of what it would be, it provides for quad stereo with no sacrifice in sonic quality. It might not, however, make for full compatibility.

In classical music recorded quadriphonically the two front channels serve the same use as the left and right channels of conventional stereo. The two added rear channels are used mainly for hall ambience. These four tracks could be arranged so that mono or conventional stereo players would lose only the ambience tracks. But pop music (and some specialized classical) may have all four tracks carrying prime information. For such music the lack of the two rear channels would represent a serious loss of significant program content. For this reason Philips has refused to endorse the method. Nevertheless, some manufacturers may release tapes and equipment in this format in spite of Philips.

An alternative has been demonstrated by several companies, including Norelco itself. In the width of tape normally occupied by two stereo channels they have squeezed four. Each channel is necessarily narrower, but as the accompanying diagram indicates, full mono and stereo playback of all information is achieved. Norelco has carefully pointed out that it is not necessarily advocating this system, but only showing how quad stereo could be put on cassettes in a compatible manner.

One reason for such a circumspect attitude may be the problems involved: the narrower individual tracks must mean—all other things being equal—some increase in hiss, some decrease in S/N ratio, and some degradation of channel separation. Such heads will cost more to fabricate and thus will increase

the cost of cassette equipment. Finally, there is some doubt that present tape duplicating techniques are capable of laying down eight tracks on a cassette-width tape with any sort of quality. Philips will have to juggle all these variables before deciding what course to take.

Other possible considerations include the proposed "coding" or matrixing systems that permit two sound channels (on disc or tape) to carry four channels of program material. The added two channels are, strictly speaking, simulated—but the effect can sound convincing. As for compatibility, a coded four-channel cassette—such as one produced according to the recently announced Scheiber method—would sound like the regular two-channel stereo version unless it were played on equipment containing the decoding circuitry necessary to reconstruct all four signals.

Matrixing systems do cause some loss in the *absolute* four-channel separation under certain program conditions. For instance, the Scheiber system uses what is known as a "variable-gain amplifier"; if the signal contains equal volume on opposite channels, the circuitry may "waver" and cause a slight loss of stability of the stereo image. How audible this would be to various listeners remains a debated subject. Nevertheless, it is generally conceded that the matrixing approach (Scheiber's or any other of several possible coding techniques) could render a good four-channel effect.

The biggest thing going for matrixing, however, is its intermedia compatibility. That is to say, a disc or tape made this way would be easier to use in broadcasting. As a matter of fact, a four-channel disc can only be made by means of some form of encoding. And here we encounter what may well be a very significant parting of the ways between cassettes and open-reel tape.

Let's examine this more closely. Full-fledged, unmatrixed, uncompromised quadriphonic sound has been demonstrated with four utterly independent and high-quality soundtracks—on open-reel tape—in experimental tapes privately recorded by AR, Inc. and by the handful of commercial releases offered so far only by Vanguard. Of course, there is no technical reason why open-reel tape cannot also be utilized for a matrix-type quad signal. And we have just seen that it is also technically feasible to adapt cassette tape, admittedly at a lower performance level, with four unmatrixed discrete quad signals. (Note: from the standpoint only of how quad sound works—that is, by means of four separate tracks or two matrixed tracks—the recently announced RCA Quad-8 endless-loop cartridge system, which promises to put quad sound in cars, falls into the former category.)

Summing up, then, it would seem that present economics and the general sense of the relative degrees of public interest in tape formats do seem to point to the cassette as the more logical of the two tape formats to be adapted for the matrix-type of quad sound. It is thus quite possible that for some time to come we will be offered a choice of two

forms of quadriphonic sound: the ultra-high quality of four discrete channels on open-reel tape (limited in availability and costly), and the relatively compromised but still acceptable matrixed quad sound on cassette tape (more widely available, lower in cost, and—because of its logical tie-in with quad disc recordings and broadcasts—the more popular form).

Video and the Future

If in presenting itself as the favored medium for a potential mass market in quad sound the cassette has demonstrated its technical and commercial viability within the audio and music fields, this same basic format also bids fair to revolutionize the video field. That is to say, if audio signals can be packed into a tape cassette, why not video information?

The answer here is a little fuzzier than it is for audio because the requirements of capturing and rendering video signals make far greater demands on the tape medium. Buttressed by such advances as the new tape formulations and the noise-reduction devices, audio tape in cassette form may just about make a clean frequency response to 20,000 Hz or so. For acceptance video, however, we must think in terms of frequency response to at least 2,000,000 Hz!

Despite this stringent requirement (which in terms of commercially available formats has been met to date only by sophisticated and fairly costly open-reel video tape machines), we already are hearing about "video cassettes." These on-the-threshold devices, however, are not yet the diminutive Philips type of cassette we've been discussing; rather, the term now designates about a half-dozen mutually incompatible systems in which video tape comes prepackaged in some type of magazine or cartridge. Sizes and shapes vary, and each is intended for use on a unique form of equipment. All use video tape at least ½-inch wide, and all are considerably larger than the familiar audio cassette. Philips has announced the VCR (video cassette recorder) and Sony, the Videocassette. From Avco has come the system called Cartivision; JVC is talking about its own VCR (video cartridge recorder) and so on, including the CBS EVR (electronic video recording, which uses photographic film instead of magnetic tape), and RCA's SelectaVision (which uses an embossed plastic strip that is neither film nor tape as we know it). Most recently Ampex announced its own Instavision system: ½-inch tape in cartridge form for recording or playback of video and audio via a new and unique deck.

How these systems fit into the home entertainment equipment future is utterly impossible to state at this time. We may not have anything like an industry-wide or "standard" video cartridge system for years to come. But it certainly seems that sooner or later it will arrive. And when it does we'll have pushbutton, choose-your-own video as well as audio to enjoy over our home "entertainment center." By then, the cassette will surely have fulfilled the promise it suggested when it first appeared as a fluttery and uncertain fledgling.



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Recording Verdi's Requiem

by David Hamilton



GIUSEPPE VERDI'S compositional development is one of the most remarkable episodes in the history of music, for there are few composers who covered a distance equivalent to that from *Oberto* to *Falstaff* (one of the few, oddly, was Verdi's exact contemporary Richard Wagner). Two of the most crucial aspects of that development are reflected very strongly in that most important of Verdi's nonoperatic works, the Requiem written in memory of Alessandro Manzoni: the increasing reliance on the orchestra as a major vehicle of musical continuity and the search for ways to construct larger spans of continuity. Since both of these tendencies have some bearing on the performance of the Requiem, they are worth consideration in connection with the opportunity that two new recordings provide to survey the recorded history of the work.

The prominence of the orchestra requires less comment, for it is fairly self-evident; it makes the Requiem the first of Verdi's works that is unequivocally regarded as a "conductor's piece," one that cannot be carried by the singers alone (although I, and doubtless many others, would insist that a first-class conductor is a prerequisite for any Verdi performance, it is true that the general public thinks of the "Caballé *Traviata*," the "Price *Trovatore*"—but in the late works it is invariably the "Toscanini Requiem" or the "Bernstein *Falstaff*"). There is ample evidence on records that this view is well-founded.

Less frequently discussed is the matter of over-all structure. Verdi's dedication to an Italian way of doing things, as well as the natural inclination of his compositional appetites and talents, kept him from turning to the Wagnerian solution to resolve the problem of generating and unifying long spans of music; clearly, the voice and its melodic possibilities were to remain at the center of his art, even when the orchestra did vastly more than merely supply harmonies and articulate basic rhythms in support of the melody. However, when faced with the challenge of creating a setting for the vast expanse of the *Dies Irae* (nineteen stanzas, not counting the repetitions of the initial stanza that Verdi interpolated), he obviously felt that something more was needed

than a simple succession of short numbers (which, further, would not be articulated by the applause that plays such a functional role in traditional operatic construction; obviously, there would be no interruptions for this purpose in a Requiem).

One strategy, and an effective one, was the composition of careful transitions between the shorter sections into which he divided the text: that from the "*Salva me*" climax to the *Recordare* is the most artful example, in which the leading-tone-to-tonic figure that confirms the cadence of one section becomes the most prominent element in the accompaniment to the next.

More obvious is the use of the *Dies Irae* music itself, which recurs in whole or in part twice during the movement, and is at least latently present in the mezzo's *Liber scriptus* (for an absorbing and convincing discussion of Verdi's craftsmanship, I recommend David Rosen's article in *The Musical Quarterly*, April 1969, about the original form of this movement—a choral fugue—and the reasons why Verdi replaced it). But there are other threads of connection as well—for example, that two-note figure mentioned above in connection with the transition to the *Recordare*, which in one form or another (often, as in the *Ingemisco*, an *appoggiatura*) permeates the texture of the *Dies Irae* almost continuously.

Indeed there is no shortage of evidence that Verdi made considerable efforts to unify the entire Requiem—although we know that in fact he had to do a good deal of this "backwards," so to speak, since he was re-using material from his 1869 setting of the *Libera me*, part of an abortive project for a pasticcio Requiem for Rossini. (This material was not used without changes, however, according to David Rosen, who will soon be publishing the results of his examination of the 1869 manuscript.) Thus, the *Sanctus* fugue subject, its first measure inversionally related to and rhythmically the same as the opening of the *Libera me* fugue, came second rather than first—but either way, the unifying impulse at work is clearly evident.

More subtle are the harmonic connections, even though there is no attempt on Verdi's part to work from

a single key center: those striking "distant" chords that appear in the cadences of the first two movements are not there just for coloristic purposes, and the major-minor contrast set up very early on (at the turn to A major on the words "*Et lux perpetua*") is the basis of the *Lux aeterna* movement—and of course recurs in the famous unaccompanied "*Requiem aeternam*" passage in the last movement, which is a reworking of the work's opening pages.

As I have suggested, these (and many other details) should provide a clue to the performance of the piece, and particularly of the *Dies Irae*. Sectional it may be in a literal sense, but a careful reading of Verdi's intentions suggests that a conductor would do well to minimize the problems of continuity that crop up now and then, and certainly to avoid creating further difficulties through his choice of tempos.

The earliest recordings of the Requiem, on 78 rpm—Sabajno's from the late 1920s and Serafin's of 1939—were unduly handicapped in this respect, since they had in fact to be recorded in sections; neither stands up very well today, for in addition to sectionality they suffer severely from limitations of dynamic range. Doubtless the Serafin will be reissued again (it has already had two LP incarnations) on the strength of its solo team—Caniglia, Stignani, Gigli, and Pinza—although only Stignani and Pinza seem to me very musical, and the every-man-for-himself approach to the ensembles is pretty hair-raising. The Sabajno version had a younger and even better Pinza, plus the distinguished mezzo of Irene Minghini-Cattaneo, but little else worth recollection or resuscitation.

The early days of LP spawned at least four versions on minor labels that—perhaps fortunately—I have not been able to hear for this survey. The fall of 1954 brought three rather more distinguished entries: a very reverent and musical reading of Ferenc Fricsay (whose solo team of Stader, Radev, Krebs, and Borg did not satisfy those who demand Italianate sound, but there was ample conviction and also impeccable musicianship here); a surprisingly careful, almost elegiac version by Victor de Sabata, perfectly convincing in its slow-moving way; and—the only one of these three still in the catalogue—Toscanini's 1951 broadcast (with interpolated corrections from rehearsal tapes).

The Toscanini recording has always had a rather special status, given the conductor's friendship with Verdi and his reputation as an apostle of musical verities. Indeed there is no gainsaying the many obvious virtues of this reading—the amazing orchestral execution, the urgency and conviction of the choral work, the pleasure of hearing the young Di Stefano forced to curb his natural (and eventually destructive) tendency to bellow, and the conductor's undoubted sense of drama. But this too is a "sectional" performance, coming to a full stop whenever plausible, and thus more appropriate to an earlier Verdi work; too, the listener must put up with numerous inequities of recorded sound (the soloists rarely sound truly soft) and minor mishaps of live performance. An imposing historical document, but no longer a source of continuing satisfaction or, I think, entirely representative of the conductor's best work with the score (that is better examined, if less audibly, in the 1940 broadcast with Milanov, Castagna, Bjoerling, and Moscona, which the Toscanini Society recently reissued).

The next batch of Requiems turned up in 1960 (an intervening version by Paul van Kempen was never issued in this country): a second Serafin, which I never heard, and Fritz Reiner's Vienna set for Victor. Neither of these is currently available, although the Reiner (which now belongs to London) will doubtless turn up again; it is a curiously unexciting performance, with the Vienna chorus and brass giving an uncomfortably thick and heavy sound, but the solo contributions of Price

and Bjoerling are certainly worth hearing. (An even better Bjoerling performance of the *Ingemisco*, dating from 1936, may be heard on Rococo 31.)

The first bargain-price Requiem (and, to date, the only one) came from Russia in 1961, conducted by Igor Markevitch: a convincing if not exactly polished version, the solo singing fervent if not stylistically *echt*. (The original Parliament issue was mono only; I have not heard the currently listed stereo versions, but warn that they are probably fake.)

The tradition of multiple issues resumed in 1964, with releases by Ormandy and Giulini. The first of these is possibly the worst recording of the work to date: except for Tucker, the soloists are unsuited to their roles, and even Forrester's often distinguished work can do little against the general reluctance to go below mezzo forte (let alone to reach the ppp's that Verdi often requests); the lack of phrase articulation from the conductor; and a recording that suffers from excessive sibilants and undue distortion.

Giulini's version, on the other hand, seems to me quite the best we have ever had on virtually every level. The conductor coaxes a wonderfully light, Italianate brass sound from the Philharmonia, and the choral lines are similarly lean and well-focused, so that the texture remains always transparent. Throughout, the evidence of care for details is most impressive (listen to the sixteenth-note figures in the strings just before the last climax of the *Kyrie*, and all the orchestral touches in the two fugues). Tempos are well chosen and consistently maintained, so that the work does not fragment into little sections, and the relationship of the various climaxes over the entire span is controlled with a firm hand: we are never in doubt about the high points.

Giulini's soloists—Schwarzkopf, Ludwig, Gedda, and Ghiaurov—are an exceptionally strong team too, respectful of each other when singing together and always accurate and musicianly. Schwarzkopf even manages to keep her peculiar vowel formations to a minimum, and although probably miked up at crucial points, she has nowhere else sung with such total commitment. This seems to me the kind of performance that should be recorded; Giulini had been giving the Requiem in London for several years with similar personnel and had obviously arrived at a complete and convincing reading in both large and small dimensions, with all the bugs worked out.

By contrast the next two versions, by Leinsdorf and Solti, seem relatively *ad hoc* affairs, although neither remotely approaches the casualness of the Ormandy. Both suffer from their "star-system" casting of the soprano part: Nilsson and Sutherland respectively—the former singing flat with distressing consistency, the latter characteristically copping out whenever a positive musical gesture is required. Otherwise Leinsdorf achieves an often very beautiful balance of the vertical elements of the texture despite some intonational difficulties in his wind section, but the forward progression of the music in the time dimension is stiff and without repose when that is called for. Solti manages a very adequate performance, yet quite without the tension that one expects from him; as in Reiner's version, the "Vienna sound" works against the volatility and translucency one expects in this work. Fanciers of the other vocal soloists in both these sets will, however, find them in good form: Chookasian, Bergonzi, and Flagello for Leinsdorf; Horne, Pavarotti, and Talvela for Solti (Pavarotti's *Ingemisco* is a particularly fine piece of work).

That brings us to this year's dual entry in the Requiem sweepstakes. The Barbirolli is the easiest to characterize. It is perhaps the most convincing demonstration to date that soloists, however fine, cannot carry a performance of this piece. The team of Caballé, Cossotto, Vickers, and Raimondi is as strong a group as has ever been

assembled and yet the result is completely unsatisfactory, for Sir John seems quite unwilling to sustain any tempo with consistency. I don't object to slow tempos per se; the real question is whether a sense of line and direction is maintained, whether the tempos are inflected in such a way as to clarify the musical motion or to obscure it. These particular tempos, however, often lack the conviction of firmness and steadiness and, as a consequence, the rhythmic spine of the music simply vanishes. As early as measure 12 (the descending phrases on "dona"), we begin losing tempo—and there wasn't much to spare in any case (interestingly, when this same material recurs in the last movement, without orchestral support, no such distention is risked). Not surprisingly, there is no coherence to most of the performance with this sort of thing going on—the fragmentation I spoke of earlier extended even to individual sections. Adding to the soggy quality is a consistent avoidance of crisp attacks and articulations, and the extremely resonant recorded sound does little to counteract these characteristics; the marvelous Stravinsky-anticipations of such passages as the *Quantus tremor* are quite lost.

Within this inadequate frame and background we do find, as I have suggested, some superb solo protagonists. Caballé's even, translucent, and powerful soprano is close to ideal, whether leading climaxes or floating soft high notes; what is more, she has an infallible sense of how to poise and balance a line—listen to "*Sed signifer sanctus Michael*" in the *Offertorium*, or the unaccompanied phrase at the end of that movement (Schwarzkopf does almost as well here, and in both cases the equally difficult phrases that follow for the other soloists fit into the same dynamic framework, as is not the case in, for example, the Toscanini recording). Fiorenza Cossotto is an ideal partner, her voice blending beautifully with Caballé's (cf., the *Recordare*, with its impeccably poised and intoned cadenza at the word "*Donum fac*").

On the male side we have Jon Vickers in something close to his best voice; if his fondness for *mezza voce* leads him at times to cross the border into crooning, it must be added that he is the first tenor ever to stand in danger of criticism for singing too *softly* in this piece. The *Ingemisco* suffers from Barbirolli's waywardness, but when sheer power is called for, Vickers does not leave us unsatisfied. The solid foundation for this quartet—and they do sing together like a quartet, listening to each other and responding rather than each trumpeting along on his own—is the young Ruggero Raimondi, who deploys a wonderfully smooth and even sound, without as much "bite" or color as, say, Pinza or Ghiaurov but more than satisfactory.

Bernstein's set is not so easily dismissed as a totality; the solo singing is good, if not quite at the level of the Angel group, and one certainly cannot accuse Bernstein of rhythmic spinelessness. But there is a tendency to make a "big thing" of so many cadences—and even, on occasion, half-cadences—that ultimately the work's unity suffers. And there is a serious recording problem with regard to both balance and quality.

To begin with the soloists: Martina Arroyo may not have the ultimate control that Caballé commands, but her voice has power, spin, and a valuable solidity all the way down to middle C. Assorted minor flaws have been allowed to pass (some of them at crucial places—e.g., the catch in the voice at the change from E to E flat on the sustained "*Sed*" in the *Offertorium*), and the engineers do her a bad turn by subjecting her sustained pianissimo high B flat in the last movement to a disconcerting fade-out—disconcerting because one bar later she is right back under our noses, evoking visions of a frantic dash from the back of the studio. Veasey is quite as impressive, although her sound is neither as compact nor as forceful as Cossotto's. For some reason—perhaps

lack of experience with the part—Domingo does not sound completely happy, especially in the *Ingemisco*, where his soft singing lacks real support; a fine voice, but he seems to be feeling his way. At the bottom of this quartet, too, we find Raimondi, sounding tubbier and slightly nasal (which may be a fault of the recording); he also slides into notes more often and doesn't blend as well with the group—but that is generally true of this performance (compare the unaccompanied quartet at "*Pie Jesu*" with either Barbirolli or Giulini).

What one can hear of the London Symphony and its chorus is often impressive (e.g., the lovely flute solo at the end of the *Hostias*)—but this brings us to the problems of Columbia's sound. The more general complaint has to do with the prominence accorded the soloists, which is altogether unrealistic. Of course all recordings of solo-with-chorus works are biased in this direction, but here the quartet is in a different and much more proximate acoustical space than the chorus and orchestra; the sound of the latter is further distinguished by a vast and beclouding echo. This means that all sorts of dynamic relations are out of phase—a quiet solo passage can virtually mask the rest of the ensemble.

Even more disastrous, although on a more local scale, is the mismanagement of the timpani and bass drum sound: these detonations—there is no other word—are so grossly overrecorded that at times they obliterate the rest of the texture completely, and thanks to the celebrated echo of the Royal Albert Hall, we get to hear the big drum strokes in the *Dies Irae* twice: once in each channel.

Given these disadvantages, it is hard to recommend the recording as a satisfactory representation of Verdi's score, or even of Bernstein's performance—which in turn is not, despite many sensitive details, a fully developed and convincing conception on the order of Giulini's.

There is a moral here, one that I point out not merely in connection with these particular recordings, for it applies to too many productions of frequently recorded works these days: a conjunction of names does not guarantee a good recording, and of such works we don't really need additional versions unless they are exceptional. If a particular reading of a major work has been widely recognized as something special, then it should be recorded (Horenstein's Mahler is a current example, and fortunately something is now being done about it), but recording performances that have been assembled because the names make good label copy are rarely fruitful. A lot more goes into a great performance than names, raw talent, and enthusiasm: there must be a great deal of hard work, learning and understanding the score, overcoming the mechanical problems of execution, working out balances, perfecting ensemble, and putting all the pieces together. That mysterious quantity known as "inspiration" is important too, but without the rest it is enough for, at best, only one evening in the concert hall or theater. When all these factors conjoin, as in Giulini's performance, we have something worth recording for general sale. On the evidence, such conjunctions occur rarely. We are lucky to have one recording of the Requiem of such quality.

VERDI: Requiem. Martina Arroyo, soprano; Josephine Veasey, mezzo; Plácido Domingo, tenor; Ruggero Raimondi, bass; London Symphony Chorus and Orchestra, Leonard Bernstein, cond. Columbia M2 30060, \$11.96 (two discs).

VERDI: Requiem. Montserrat Caballé, soprano; Fiorenza Cossotto, mezzo; Jon Vickers, tenor; Ruggero Raimondi, bass; New Philharmonia Chorus and Orchestra, Sir John Barbirolli, cond. Angel SB 3757, \$11.96 (two discs).



by Harris Goldsmith

George Szell: In Memoriam

Three of the conductor's last recordings feature symphonies by Bruckner, Schubert, and Dvorak.

IT IS PARTICULARLY tragic that death came to George Szell at a time when he was, by his own admission, feeling a bit overburdened by his responsibilities to both the Cleveland Orchestra and the New York Philharmonic. A few of Szell's performances last season—though outwardly perfect in all the essentials—indicated that the man was indeed sorely overworked. Alongside a Schubert *Unfinished* and a Beethoven Fourth Piano Concerto with Serkin that had real communicative magic and nuanced flexibility were other performances strangely devoid of inner momentum and animated pulse. Szell remained a master technician to the last, but during the final years of his career the superb command and enormous intellect were not always at the service of humanitarian poetry. Unquestionably Szell was one of the greatest active conductors; but for me, many of his last performances and recordings—unlike, say, Toscanini's—occasionally lacked passionate intensity and—love.

My own sadness at Szell's passing is intensified by having to evaluate candidly these posthumous souvenirs of his art. All three recorded performances date from Dr. Szell's twenty-fourth and last year at the Cleveland Orchestra's helm: all are superb in most particulars, but each ultimately lacks that intangible stamp of greatness. The Schubert Ninth is in many ways a vast improvement over the last Szell/Cleveland effort (the 1958 version on deleted Epic BC 3009/LC 3431); it is gentler, more tranquil of spirit, less brutally hard-driven, and far more reposeful. To be sure, the performance retains many questionable features. There is still a graceless-sounding *Luftpause* at measure 386 in the first movement and the tempo still meanders maddeningly with pseudo geniality at the end of the *andante*. Yet these arbitrary points and others of a similar nature do sound more convincing here because the context in which they appear is more supple and less rigidly tense. In sum, this is a spacious and generally expert account of the symphony, though it is not, in the last resort, one to be set alongside the transcendental recordings of Toscanini or the recent Karajan/Berlin on DGG.

The problems are twofold. First of all, the Clevelanders play well here but not with the staggering tonal sophistication of which they are sometimes capable. Their dynamic range is a trifle limited: on the one hand, the *fff* climaxes in the first and fourth movements seem

just a bit throttled and constrained, and on the other, many pianissimos are simply too loud and tangible (note, particularly, the reiterated French horn note leading to the second movement's recapitulation—this was more sympathetically played and better balanced on the older version). Then too I feel that certain tempos—the introduction to the first movement, for example, are just a trifle slow and heavy. Schubert's last symphony—like his *Winterreise* cycle and E flat major Piano Trio, Op. 100—has an element of taut swiftness and grim toughness. If Szell's older version of the Ninth was too brittle and technically muscle-bound, his new one seems, paradoxically, a trifle bland. It shares these qualities with the recent RCA Steinberg/Boston effort, and while it is undoubtedly superior, the aforementioned Toscanini and Karajan versions remain my favorites for this music. Angel's sound—more spacious than the older Epic—is finely directional and conveys the mass of a big symphony orchestra.

Recently I listened to a broadcast of one of Dr. Szell's last Cleveland concerts. The program included the Dvořák Eighth Symphony and the same Slavonic dances that fill out the new Angel disc. The symphony—always one of the conductor's specialties—received a particularly broad, lovingly detailed performance on that occasion. This recording, which presumably was taped right after that concert, is along the same lines, but somehow a bit swifter and not quite so remarkable. A comparison with the first Szell/Cleveland version (formerly on Epic, now re-released in Columbia album D3S 814) shows that the tempos were a little slower in 1970 than they were in 1958, but otherwise the two recorded performances are actually more similar than what was heard at that final concert. The Columbia recording was the first to be made in Severance Hall after its drastic acoustical renovation. The sonic quality is not at all dated: it glows in a warm ambience and perhaps a slightly dense, bass-heavy weight—in fact, Angel's sound is virtually identical and one hears the same sleek, general characteristics, the same diffused weight.

Szell's way with the music, as implied above, is warm and genial. He prefers slowish basic tempos and dwells on patrician purity and detail. He still adds a bit of a tenuto in the first movement at three bars after letter C (in the Kalmus score) and lets his strings slide about

by Peter G. Davis

The Real Carmen

Angel's recording of Bizet's original version with dialogue casts fresh light on a masterpiece.

As any knowledgeable operagoer will tell you, *Carmen* comes in two versions: with dialogue as Bizet conceived it, or with through-composed recitatives written by Ernest Guiraud for the 1875 Vienna premiere shortly after Bizet's death. Several recent productions have tried out the original text (notably at London's Sadler's Wells and those in this country by Boris Goldovsky), but by far the majority of our large international opera houses still opt for the less problematical Guiraud edition—a convenient expedient since today's polyglot casts can hardly be expected to command idiomatic spoken French (the productions noted above were, needless to say, in English). Record collectors have had only one opportunity to audition the first version: until the appearance of the new Angel performance under consideration all recordings save for Pathé's effort from the late Forties, with Solange Michel and Raoul Jobin, have included the recitatives.

Prepare for some surprises then when putting needle to disc—this most recent *Carmen* is quite a different affair from the inflated grand-opera approach with which we are most familiar from live and recorded performances. Although Guiraud's additions are not terribly extensive, they are sufficient to alter the character of the work considerably. Not only does the opera seem much tauter and more swiftly paced without them, but the dialogue clarifies one of the most original features of Bizet's dramatic technique: nearly all the action takes place within the musical numbers—unlike, say, *Fidelio* in which the arias and concerted pieces are usually static reflections on what has occurred during the spoken portions of the drama. In *Carmen* the dialogue serves merely to flesh out the character of the principals or to pass on minor bits of information; setting these relatively unimportant sections to music automatically lends them more importance than Bizet intended and the dramatic proportions necessarily become unbalanced. Guiraud unquestionably did a smooth professional job, but the opera is far better off without him.

One further textual point about the recording should be made before examining the performance itself. Two short musical numbers are restored to the score, neither of which has been previously recorded or widely performed in the opera house. The first, a bit of pantomime in Act I involving an elderly gentleman, his young wife, and her lover (the byplay is accompanied by ironic comments from Morales and the soldiers), is inconsequential and expands what is already a rather lengthy introduction to the main business: the music is quite charming however, and it's good to have it recorded. The second restoration is far more important. This is the extended fight scene between Don José and Escamillo in Act III: the two men spar a bit in duet, the Toreador floors his opponent but graciously steps back to give him a second round. We then return to the published score as Don José trips up Escamillo just before Carmen's timely entrance. It's a lively, effective scene and clears up a point in the text later on—when Escamillo states that he and José are now

in the third movement trio. Since the two Slavonic dances are a bonus not included on the Columbia disc (Szell had recorded them complete for that label on M2S 726, two discs, and MS 7208, a single-disc transfer of the above, without all the repeats), the new Angel is preferable and, in fact, one of the several top versions of this well beloved symphony. Unfortunately, though, my recommendation must be tempered with the observation that Szell's c. 1951 Concertgebouw Orchestra recording (alas, no longer available on Richmond) is still the best of his three by a considerable margin. The tempos there were just a little more energetic and the detail—despite the age of the recording—the most clearly etched. Above all, the Amsterdam ensemble's playing had point and a rustic sparkle fractionally superior to the clean, unaffected Cleveland readings. For example, neither of the two later Szell versions—nor those of any other conductor for that matter—quite recaptures the scampering, cackling joy of the Dutch woodwinds in the *molto vivace* third movement coda.

The Bruckner Eighth is probably the most notable of these three additions to Szell's discography because, unlike the other items, it *is* an addition, not merely a return engagement. Certainly it is one of the most notable performances this work has received on records, but to my mind, it too is not completely above criticism. My main reservation concerns the deliberate tempo Szell chooses for the scherzo. His leadership, as always, is never wanting in firmness or stature, but it is a bit lacking in verve and humor. Van Beinum (Epic, deleted), Solti (London), Jochum (DGG), and Mravinsky (MK) all capture a Mendelssohnian lightness in that movement which eludes the serious, ungraceful Szell. Yet, in fairness, his rather clipped, contoured phrases do impress with a blunt truthfulness, a down-to-earth honesty, and I can imagine many Brucknerites learning to love such a direct, nonlyrical statement. Even so, I think that Carl Schuricht's Angel (deleted) version with the Vienna Philharmonic succeeds in combining Szell's cleanly etched profiling with just a fraction more impetus and cohesiveness. Columbia's recording, like the Schuricht engineering, is closely miked and the sonics tend to be a bit ascetic. Both of these versions give you a degree of biting detail lost in the more reverberant pickups of Jochum and Mravinsky. The most beautiful string sound is to be heard in the Solti/London effort—truly gorgeous and pulsating—but Columbia has almost equaled that version's extraordinarily wide dynamic range and compact realism. The dynamics far supplant the Schuricht—which lacks a true pianissimo. (Szell, like Solti, Schuricht, Horenstein, and Jochum, uses the 1955 Nowak edition of the score.)

Let me conclude with a fervent plea for the commercial release of some of Szell's many live performances. Surely the Cleveland archives contain suitable tapings of some unforgettable (and unrecorded) Szell specialties. How about the Mozart and Verdi Requiems? The Mahler Sixth and Ninth Symphonies? The *Das Lied von der Erde*? The Berlioz *Harold in Italy* (a beautiful performance with Abraham Skernick was broadcast a year or so ago)? The Fourth Symphony of Sibelius? The list could go on indefinitely, but these items, in particular, come to mind, and it is for such performances rather than the three now at hand, that I will most appreciatively and humbly honor Szell's memory.

SCHUBERT: Symphony No. 9, in C, D. 944. Cleveland Orchestra, George Szell, cond. Angel S 36044, \$5.98.
DVORAK: Symphony No. 8, in G, Op. 88; Slavonic Dances: Op. 46, No. 3; Op. 72, No. 2. Cleveland Orchestra, George Szell, cond. Angel S 36043, \$5.98.
BRUCKNER: Symphony No. 8, in C minor. Cleveland Orchestra, George Szell, cond. Columbia M2 30070, \$11.96 (two discs).



Louis Melancon

Grace Bumbry: an eye-ful on the stage.

even ("*Nous sommes manche à manche*")—that would otherwise make no sense at all.

Having decided upon a *Carmen* with dialogue, Angel has made a worthy attempt to follow through with a completely scaled-down *opéra-comique* approach. Rafael Frühbeck de Burgos co-operates with understated but lively accompaniments: his tempos are brisk but never rushed, textures are lean, and the orchestral playing is a model of crisp, sparkingly clean articulation. His reading may not exactly burst with individual character, but each number makes a positive musical effect and he shapes the more extended portions of the score artfully while sensitively underlining most of Bizet's marvelous instrumental details. Frühbeck's Spanish background is sheerly coincidental here (*Carmen*, after all, is about as "Spanish" as *The Girl of the Golden West* is "American"), and in this important assignment the young conductor turns in a first-rate piece of work.

The cast represents something of a compromise. In a performance of this nature, one ideally wants native singers who can make the transition from dialogue to song easily and naturally. Even assuming that a competent French cast could have been assembled, it's doubtful that their names would have cut much ice on the international market when pitted against other recorded *Carmens* such as Callas, Price, or De los Angeles. So Angel has settled on a double cast of French actors and stellar non-French principals—three of them, ironically enough, associated with Karajan's recent lavish grand opera production at Salzburg. The tricky business of matching voice qualities between singer and actor has been handled smoothly (Jean-Louis Barrault directed the spoken scenes—unfortunately severely abridged from the original 1875 text), although the pristine French of the speakers and the varying dialects of the singers puts a slight strain on the

imagination. One small, but I think important, piece of miscasting has been perpetuated: Bizet obviously intended a tenor for Dancaire and a soprano for Mercedes, yet they are once again assigned to a baritone and mezzo. Not only does this pointless tradition involve some shifting of lines in ensembles, but the lower voices rob the second-act quintet of its needle-point, up-in-the-air lightness.

Grace Bumbry's *Carmen* is a familiar quantity: she is an eye-ful on stage and the music lies well for her bright, high mezzo (in deference to the more intimate character of this performance she avoids the soprano options she occasionally uses in the house). Bumbry has always struck me as a beautiful but rather blank *Carmen*—a difficult performance to write about, for although it is musically conscientious and not inexpressive her singing frequently lacks urgency and conviction. She never really zeros in on the character and we are left with a blurred, indecisive interpretation. Her tone is unfailingly smooth and attractive and there are many lovely moments—the soft, almost meditative *Habanera*; the firmly molded *Card Song*; even *Carmen's* lip-curling taunts at Don José in Act II sound perfectly lovely. So much fine singing is welcome, of course, and this may be enough for some: in such a personality role, though, it seems to me that a singer should really attempt to project a more definite point of view.

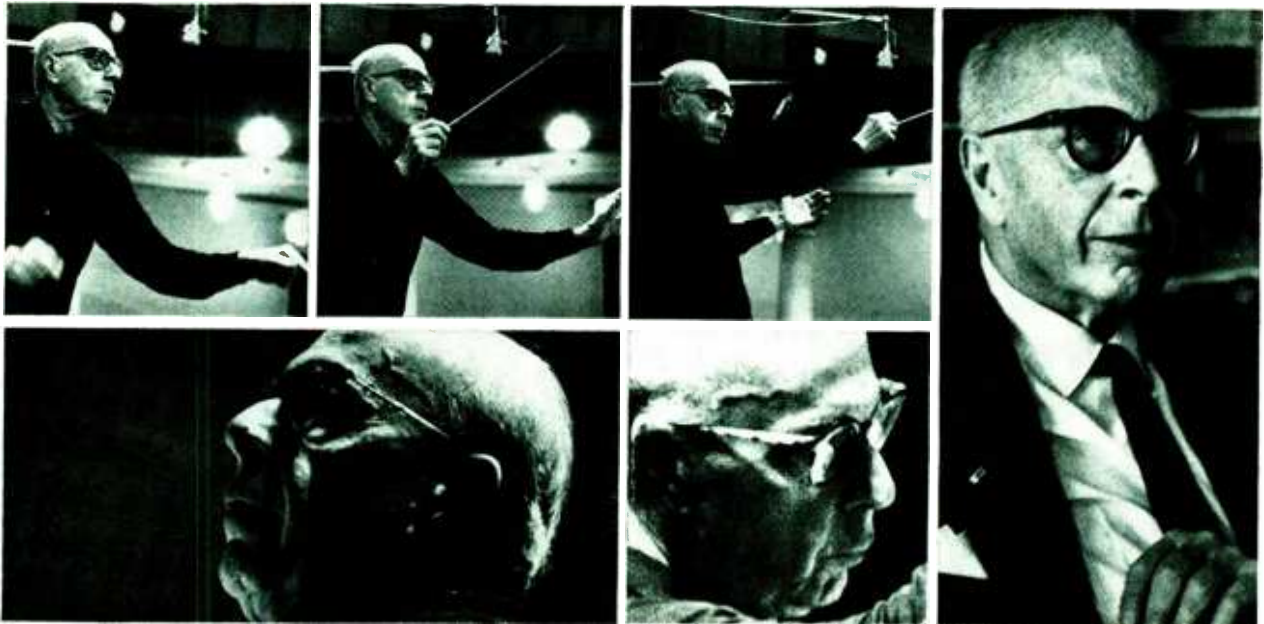
As a rule Jon Vickers makes an excellent Don José, but he was evidently out of sorts for these sessions. The voice is huskier than usual and he is caught straining on more than one occasion. Perhaps to compensate, he often overapplies "artistic" touches to the point of mannerism: the *Flower Song* is full of little swells and decrescendos and not much real vocal tone—the aria consequently emerges in bits and pieces rather than as a sustained lyrical statement. The dramatic moments are more successfully projected than the lyrical (Vickers has fully recovered by the final scene and here he is really quite moving). They give a good indication of what this singer is capable of in the role. Hopefully he'll get another chance at it before long.

Mirella Freni's Micaela is much the same as it always has been: a gorgeous, full, sweet sound which she uses to splendid musical purpose. Furthermore her French has improved immeasurably since her RCA recording with Karajan. Even more impressive is Kostas Paskalis who may well be the most poised, vocally assured Escamillo on discs. This dashing Toreador explodes with bravado and biting attack, and he has no problems with the extensive range of his music. Excellent work too from the supporting French singers, especially Claude Meloni as Morales who makes a very pleasant effect in his extra little scene. The engineering, as is customary with Angel's Parisian opera recordings, is bright yet never glaring, clearly detailed but with ample sonic weight.

Despite my reservations about the two leading singers, I would recommend this new version of *Carmen*—at least as a necessary alternative to the grand-opera approach on the competing sets. It is, on the whole, an admirable attempt to restore the work to its original proportions and every *Carmen* connoisseur is bound to discover many fresh insights.

BIZET: Carmen. Mirella Freni (s), Micaela; Eliane Lublin (s), Frasquita; Grace Bumbry (ms), Carmen; Viorica Cortes (ms), Mercedes; Jon Vickers (t), Don José; Albert Voli (t), Remendado; Kostas Paskalis (b), Escamillo; Michel Trepont (b), Dancaire; Claude Meloni (b), Morales; Bernard Gontcharenko (bs), Zuniga; Chorus and Orchestra of the Paris Opera, Rafael Frühbeck de Burgos, cond. Angel SCL 3767, \$17.94 (three discs). Tape: 4X3S 3767, \$20.94.

Thoughts On George Szell



He earned every superlative, and they have all been paid him. Happily, he heard most of them while he lived.

Time said it for us all, "Szell's loss to the world of music, like Toscanini's before him, is incalculable."

Irving Kolodin, in *Saturday Review*, concluded, "... he was all music, and the size of his figure will grow as time recedes and the magnitude of his accomplishment emerges in ever greater grandeur against its background."

We knew the great privilege of working with him, of recording his favorite music with him. The cycle of Beethoven Concertos, with Emil Gilels. The Brahms Violin and Double Concertos, with David Oistrakh and Mstislav Rostropovich.

And the albums now being issued which were to become, sadly, his last—the Schubert Symphony No. 9 (The Great C-Major) and Dvořák's Symphony No. 8.

He is irreplaceable. Our only consolation lies in the knowledge that we, along with our colleagues at Columbia Records, have helped assure that the genius of George Szell will never be stilled.

As "the magnitude of his accomplishment emerges in ever greater grandeur," it will be measured largely by those recordings.

We are grateful for our role in the measuring.



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BACH: Italian Concerto, S. 971. HANDEL: Suite for Harpsichord, in E: Air and Variations. RAMEAU: Suite for Harpsichord, in A minor. William Read, harpsichord. RCA Red Seal LSC 3157, \$5.98.

William Read's playing is technically impeccable; he has nimble fingers capable of great velocity, and his left-hand runs are spectacular. He also has a vigorous temperament more suited to virtuosic pianism than to this instrument of intimate music that requires a very special kind of sensitivity. In particular, Read lacks a feeling for the melodic values in fast figurations. He dashes them off with great elan, but the listener is scarcely aware of the individual notes. This is not solely a matter of tempo—though the fast tempos are uniformly too fast. The music calls for identification with each note in a run, not only the first and the last. His playing of the *Italian Concerto* shows plenty of energy but little finesse. The second movement, taken too slowly, moves from place to place and the grand line is lost. Granted, this movement cries out for a solo violin; still it could be kept nicely together by proper tempo and articulation of the melody, and less perfunctory slow trills. The last movement, played with great virtuosity but too fast, has a mechanical, breathless quality.

Read's "version" of Handel's *Harmonious Blacksmith* (it is about time to abandon this canard of a title) changes Handel's wonderfully simple and exquisitely set theme; it sags under the weight of a mass of costume jewelry. If this is offered (in the words of the blurbist) as "bringing us a performance practice typical of the baroque era," these gentlemen are laboring under a monumental misconception. Ornamenting a skeleton score—a frequent necessity in baroque music—is one thing, *recomposing* a piece that is available in finished form quite another. Performers and annotators should ponder what Mozart said about a violinist, "He played well, but he added too many notes and he ought to play music as it was written." This is a rule largely valid for all ages. Even the aleatory boys have come to realize that the composer is a rather important person who cannot easily be replaced by the performer. The second time around, Read plays the variations more or less as Handel wrote them, which only confuses matters. The Rameau suite is the best performed of the lot, but even here at times Read's love of velocity gets the better of him. As usual, the recording makes the harpsichord larger than life, but by reducing the volume a better perspective can be established. P.H.L.

BEETHOVEN: Sonatas for Piano: No. 16, in G, Op. 31, No. 1; No. 22, in F, Op. 54; No. 27, in E minor, Op. 90. Wilhelm Backhaus, piano. London CS 6639, \$5.98.

This, sad to relate, will probably be the last new Backhaus recording unless a way is found to reprocess some of the

late pianist's many radio tapes of actual live concerts for public consumption. Backhaus, of course, was one of the several pianists of his generation who took the phonograph seriously from its infancy; he recorded in every known format from piano rolls, cylinders, hill-and-dale, to modern stereo. One small company, incidentally, has just transferred some of the German artist's best known 78s onto a very decent-sounding microgroove disc and discophiles who are interested can write to Parnassus Records, 130 Arnold Street, Staten Island, N. Y. 10301 for further information.

Happily, the last installment of Backhaus' nearly completed second recorded Beethoven cycle is one of the best. In these twilight years, the once formidable granite of Backhaus' style was beginning to corrode, yet he compensated with an unexpected flush of humanity not always to be found on the earlier versions. Listen to the first movement of Op. 54, for example, and you can tell immediately from the expansiveness and breaking of hands that this is pianism from another era. Keep listening and you will doubtless realize as well that for all the freedom and cavalier treatment of detail there is a cogency and clarity—a generally instinctive knowledge at work. The second part of the two-movement F major Sonata is played rather briskly, and Backhaus' technique is really quite astonishing for an octogenarian. In these particular sonatas there is little need for apologies. Certainly one might take exception to certain points: Op. 31, No. 1 for my taste is not quite characterized sufficiently (e.g., the dynamic contrasts could be better delineated and some of the staccato is not quite incisive enough). Similarly, parts of Op. 90 (especially the last movement) sound rather mannered and arbitrary. I do not care to quibble though; this is one of the Backhaus discs that really impressed me and I wish that there could have been many more.


London's no-nonsense sound, gruff though it be, is also trimmed with velvet. H.G.

BEETHOVEN: 12 Contradances, WoO. 14; German Dances Nos. 2, 3, and 8, WoO. 8; 11 Vienna Dances, WoO. 17; Romances for Violin and Orchestra: in G, Op. 40; in F, Op. 50. Willi Boskovsky, violin (in the Romances); Vienna Mozart Ensemble, Willi Boskovsky, cond. London CS 6656, \$5.98.

It's a shame that Boskovsky's corny, often out-of-tune renditions of the two ro-

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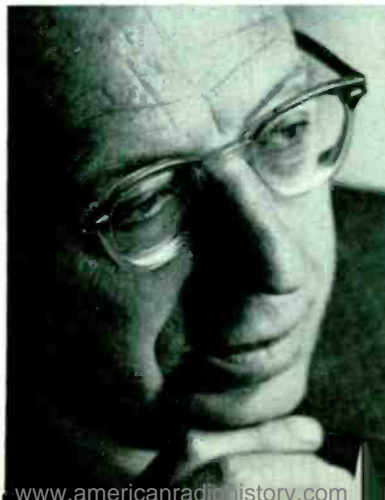
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mances were granted space on this disc since we might otherwise have had a really useful compilation of Beethoven's dance music. Even if the performances of the two-and-one-fourth sets of dances are driven too hard for comfort on occasion, they represent a considerable improvement on other current entries in the field, and Boskovsky does not indulge in any of the shenanigans that defaced his earlier Nonesuch record of excerpts from WoO. 14. The set of Vienna Dances, WoO. 17, is not otherwise available at the present time, and its informality, by comparison with the other sets, makes an interesting illustration of Beethoven's capacity to write social music that preserves the appropriate amenities for each social purpose. Good clear recording.

D.H.

BIZET: *Carmen*. Mirella Freni, Grace Bumbry, Jon Vickers, Kostas Paskalis; Chorus and Orchestra of the Paris Opéra, Rafael Frühbeck de Burgos, cond. For a feature review of this recording, see page 83.

BLOCH: *Sinfonia Breve*—See Koussevitzky: *Concerto for Double Bass and Orchestra*.

BORODIN: *Quintet for Piano and Strings, in C minor*—See Mendelssohn: *Sextet for Piano and Strings, in D, Op. 110*.

BRAHMS: *Concerto for Piano and Orchestra, No. 2, in B flat, Op. 83*. Sviatoslav Richter, piano; Orchestre de Paris, Lorin Maazel, cond. Angel S 36728, \$5.98.

Richter, of course, is Richter and his playing is never entirely without interest; this, however, is a sensationally misguided performance of the Brahms B flat—different in some details from the pianist's decade-old Chicago effort but every bit as disappointing. Richter's self-indulgent "romanticism" never convinces: at some points I feel a choppy earth-bound quality, at others a disastrously feverish tropical intensity; one tempo lurches to another and hardly any details sound idiomatic.

Even Maazel sinks into the mire. The solo cello in the third movement has a dreadfully soggy quality and the rumbling diffuseness and ragged chording of the ensemble in general is bad, bad, bad. The piano, as recorded, has a hollow, tacky sound and the orchestral sonics are rumbly and bass-heavy. In sum then, a disaster and in no way equal to Serkin/Szell (my favorite), Backhaus/Böhm, Istomin/Ormandy, or Ashkenazy/Mehta. H.G.

BRUCKNER: *Symphony No. 8, in C minor*. Cleveland Orchestra, George Szell, cond. For a feature review including this recording, Schubert's *Symphony No. 9*, and Dvorák's *Symphony No. 8*, see page 82.

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DVORAK: Symphony No. 8, in G, Op. 88. Cleveland Orchestra, George Szell, cond. For a feature review including this recording, Schubert's Symphony No. 9, and Bruckner's Symphony No. 8, see page 82.

GINASTERA: Concerto for Harp and Orchestra (revised version, 1968). TAILLEFERRE: Concertino for Harp and Orchestra (1927). SAINT-SAENS: Morceau de Concert for Harp and Orchestra, in G, Op. 154. Nicanor Zabaleta, harp; Orchestra of the O.R.T.F., Jean Martinon, cond. Deutsche Grammophon 2530 008, \$5.98.

This is one of the finest releases I have

heard in some time. Not that these works are show-stopping masterpieces, although the Ginastera comes close. But everything about this recording—from the superb stereo sound to the excellent performances by Zabaleta and Martinon—has been accomplished with skill and exquisite taste. Furthermore, all three works show off the lush, atmospheric sonorities of the harp yet add up to something more than mere virtuoso display pieces.

I am least impressed with the Saint-Saëns "concert piece" simply because I find the orchestral accompaniment a bit heavy-handed vis-à-vis the gorgeous harp part. The Tailleferre concertino, on the other hand, is a more integrated work: its modal character seems to bridge the gap between impressionism and the more

straightforward style espoused by the *Groupe des Six*. While the third movement seems a bit glib in its concessions to the latter aesthetic, the concertino is, on the whole, an impressive and often beautiful work (Miss Tailleferre has also written a lovely sonata for harp which Zabaleta has also recorded).

The Ginastera harp concerto, however, is the main attraction on this disc. Although the concerto was revised in 1968, the work was actually begun as early as 1956 and completed in 1964. The style is therefore "early Ginastera," which implies a sound that is alternately atmospheric and impressionistic yet highly spirited and rhythmic, with Ginastera's characteristically hollow harmonic idiom pervading the entire work. Although the opening melody seems somewhat uninspired, the composer wastes no time in weaving the theme into a context of oft-changing moods and sonorous images that is, to me, totally engrossing. I strongly recommend this release for anyone who feels like sitting down and just *listening*, without worrying about what these particular works have done—or not done—for the cause of music.

R.S.B.

GRIEG: Symphonic Dances, Op. 64; Norwegian Dances, Op. 35. New Philharmonia Orchestra, Morton Gould cond. RCA Red Seal LSC 3158, \$5.98.

Of the two works on this disc, the *Symphonic Dances* provides the better demonstration of Edvard Grieg's ability to organize his folk materials into something more than a series of miniatures. In his final reworking of this music, he approaches the symphonic, both in harmonic variety and in orchestral texture. Comparing these two suites further illustrates the subtle mastery of Grieg's mature orchestral technique; the *Norwegian Dances*, originally composed for piano duet, were subsequently orchestrated, not by Grieg himself but by Hans Sitt, the violinist-composer—a capable arrangement but by no means as original or idiomatic as Grieg's own *Symphonic Dances*.

Morton Gould and the New Philharmonia give excellent performances of both works. The conductor neither condescends to the music nor does he attempt to inflate the scores beyond their worth in these honest, sympathetic, and completely proficient readings. The New Philharmonia, both as an ensemble and in its featured solo players, performs responsively and solidly.

P.H.

HANDEL: Suite for Harpsichord, in E: Air and Variations—See Bach: Italian Concerto, S. 971.

KOUSSEVITZKY: Concerto for Double Bass and Orchestra. BLOCH: Sinfonia breve. Gary Karr, double bass; Oslo Philharmonic Orchestra, Alfredo Antonini, cond. (in the Koussevitzky); Minneapolis Symphony Orchestra, Antal Dorati, cond. (in the Bloch). Com-

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posers Recordings CRI 248, \$5.95 [the Bloch from Mercury SR 90288, 1963].

Serge Koussevitzky's Double Bass Concerto, composed in 1902, is a totally academic work, rather more beholden to Dvořák than Tchaikovsky or Glazunov in its thematic material. Full of quite meaningless display for the soloist, the piece is still entertaining as the composition of a great conductor. Karr's performance is smooth as: silk, oil, satin, old ivory, cat's fur, baby's bottom (choose your cliché or invent your own). The notes say that Karr now has Koussevitzky's famous small-sized Amati concert bass, and he presumably uses it in this recording.

The *Sinfonia breve* may well be Ernest

Bloch's finest orchestral work. Tightly organized, compact, big in implication, magnificent in its handling of orchestral resources, it restores one's faith in the stature of a composer who is in danger of being remembered only by more obviously dramatic or descriptive pieces as the often-played *Schelomo*. Dorati's performance of the *Sinfonia* is also a masterpiece of its kind. A.F.

MENDELSSOHN: Capriccio brilliant, Op. 22—See Strauss, R.: Burieske in D minor.

MENDELSSOHN: Concerto for Two Pianos and Orchestra, in E (1823);

Concerto for Piano and Orchestra, in A minor (1822). John Ogdon and Brenda Lucas, piano; Academy of St. Martin-in-the-Fields, Neville Marriner, cond. Argo ZRG 605, \$5.95.

Here are two thoroughly attractive examples of a *Wunderkind* at work. The A minor concerto was composed when Mendelssohn was thirteen. The two-piano concerto dates from his fourteenth year and was written for himself and his eighteen-year-old sister. Both scores are milestones on the way to the *Midsummer Night's Dream* overture of 1826, and if neither can rival it for melodic felicity (how many works can?), any listener with affection for the early romantics will find that this disc offers ample delights—especially the discovery of the 1822 concerto which is not otherwise available on records.

The engineering is quite fine with both pianos spatially well defined (I assume Ogdon is the one on the left). The orchestra fills the frame without intruding, and the light, open texture of these works is admirably conveyed.

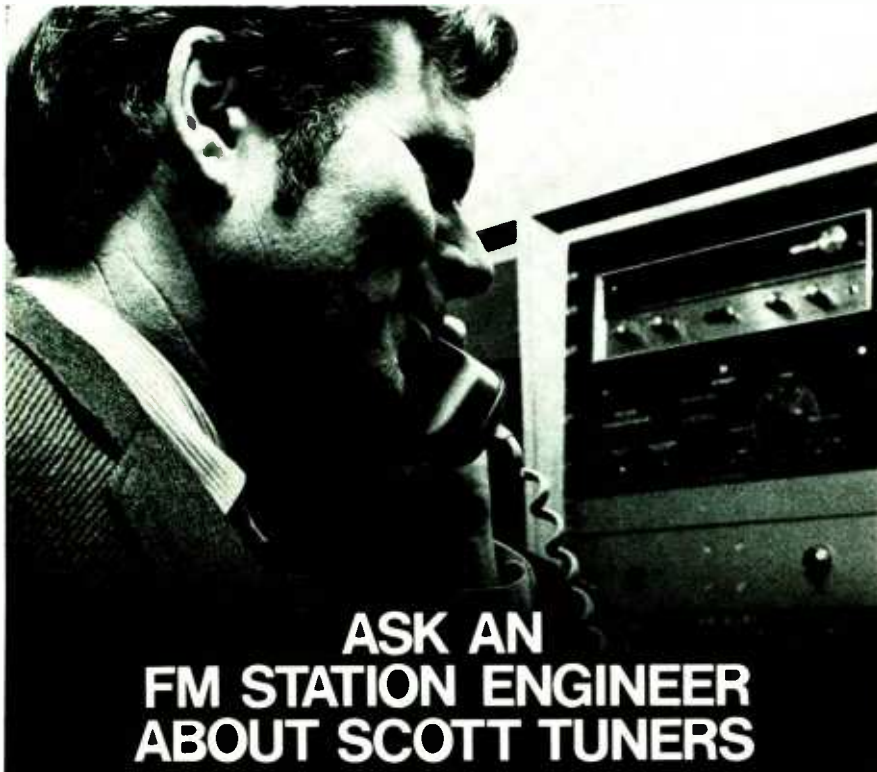
The 1822 concerto is somewhat academic in its thematic development and, not surprisingly, shows Mendelssohn's respect for his elders, but it also displays his own originality and individuality. Ogdon's approach seems exactly right. He plays the work lightly with strong sympathetic phrasing and a nice sense of color and nuance, but he makes no effort to inflate this music beyond its proper scale.

The musical advances between the 1822 work and the 1823 score are readily apparent to the ear. Mendelssohn really knew how to write for two pianos. Each part is individually interesting, and together they form a solo line of sustained musical invention which no single instrument could manage. Although Miss Lucas is not quite as silken in her playing as Ogdon, they make a good combination in this music. You expect (and receive) a bright and lively finale, but there is also a lovely slow movement, extremely well written for a composer in his midteens, and an emphatic opening movement that stays well away from any suggestion of merely textbook composition. In a period when the repertory is calling for new romantic works, these are well worth your attention and regard.

R.C.M

MENDELSSOHN: Sextet for Piano and Strings, in D, Op. 110. BORODIN: Quintet for Piano and Strings, in C minor. Members of the Vienna Octet. London CS 6636, \$5.98.

Every flower blooms at its own pace, and the pairing on this disc reminds us that the same holds true for composers. Two youthful works, these, but "youthful" for Mendelssohn means fifteen, while "youthful" for Borodin means twenty-nine. And Mendelssohn at fifteen was considerably older than Borodin at nearly twice the age. Still, Mendelssohn didn't have that doctoral thesis on arsenical and phosphoric acids to contend with, and Borodin did pretty well.



William Busick is FM Engineering Supervisor for Boston's Educational TV Channel 2 and WGBH-FM. Shortly after WGBH-FM installed a Scott stereo tuner for monitoring and rebroadcasting purposes, Mr. Busick wrote us the following:

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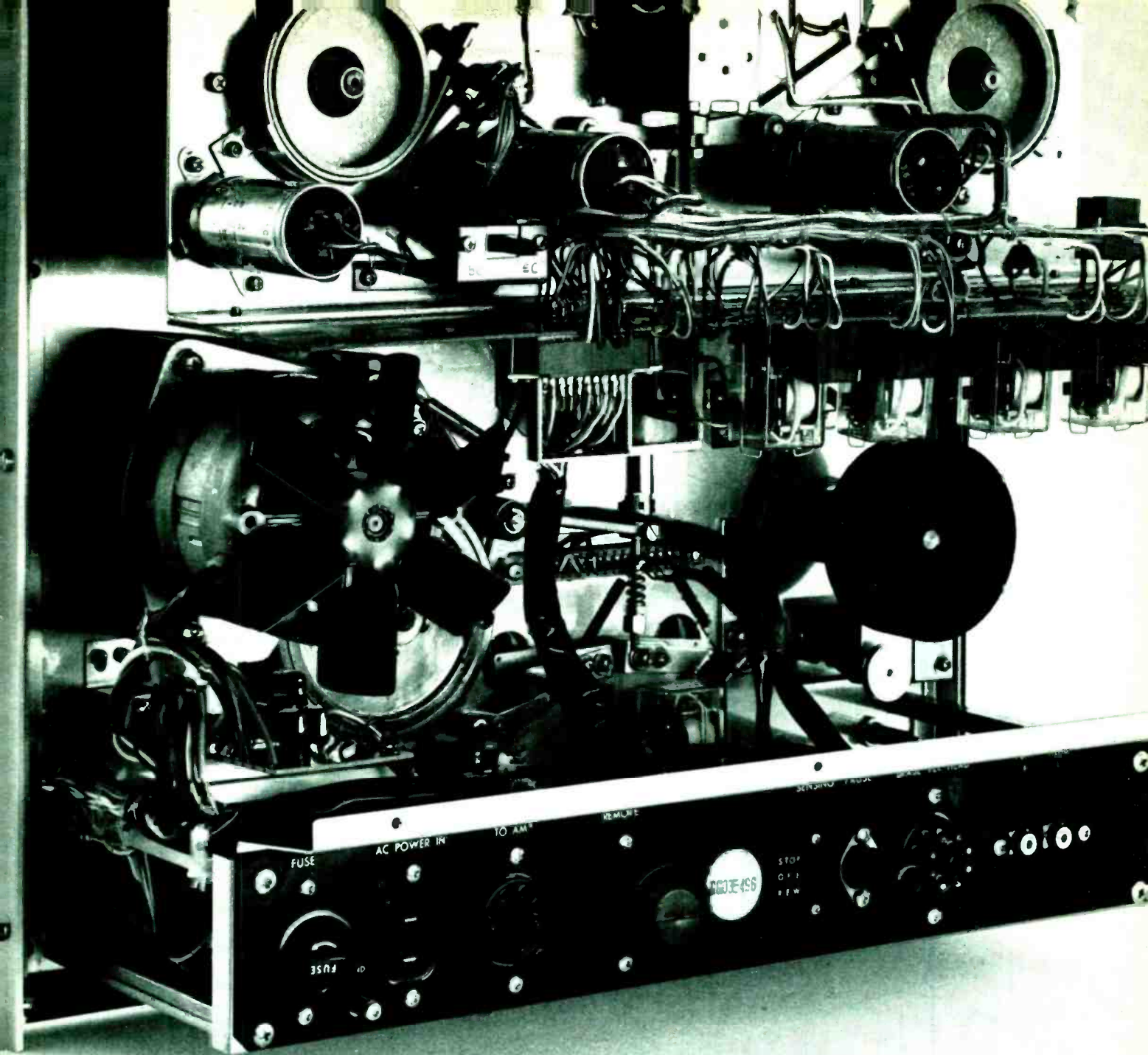
For the Sextet, written for home consumption at one of his mother's Saturday morning musicales. Mendelssohn made a rather quixotic choice of strings to balance the piano: one violin, two violas, cello, and bass. If he had any fears of a bottom-heavy ensemble he didn't give way to them, though perhaps he should have—the sound is a little thin on top. But the piano predominates in any case, and Mendelssohn shows an attractive exuberance in weaving big, unabashedly florid lines in and around the strings, giving vent to a free-flowing lyricism that defies any academic quibbles about whether the ensemble writing is sufficiently tightly knitted (it isn't). There are a few awkward moments (second movement) and some conspicuously weak thematic material (finale), but the piece is convincing enough to make you forget the age of the composer who wrote it.

The Borodin Quintet is clean, cool, linear, and exceedingly repetitious, particularly in the finale, which is longer than the other two movements put together. The composer displays a passion for imitation, yet through this academic garb a decidedly Russian spirit is discernible in the scherzo. The work is a bit tedious, but decidedly worth recording. The Vienna players put forth both scores with zest. S.r.

MOZART: Serenades: No. 11, in E flat, K. 375; No. 12, in C minor, K. 388.
Netherlands Chamber Wind Ensemble,
Edo de Waart, cond. Philips 802907,
\$5.98.

Mozart's serenade music is a genre all by itself; neither symphony nor chamber music, it has a particular charm and tone of its own that was rightly appreciated by the Austrians in whose land its large literature originated. To be sure, these two great works are no longer the typical innocent serenade music of old; the influence of the sonata-symphony has changed them, but the spirit remains. This spirit was very dear to Mozart, who composed his serenades with relish and filled them with very personal ideas. The slow movement in K. 375, in particular, is profoundly subjective, yet the whole work preserves the out-of-doors character of the serenade. The next and last of the wind serenades, K. 388, is a singularly dark and massive work, distinguished by extreme concentration and symphonic tension going far beyond the confines of the genre. How far have we come, indeed, from Michael Haydn's and the young Mozart's amiable serenades—the minuet of this work is canonic, the trio even offering a "learned" inverted canon!

The players of the Netherlands Wind Ensemble are capable musicians but their conductor surely misreads Mozart's conception and intentions. The playing is fussy, with exaggerated staccatos, full of microdynamics and other alterations *within* the phrase, all leading to an artiness that is quite un-Mozartean. In the C minor Serenade the dotted rhythms are oversharpened and the highly dramatic tone minimized by the prissy oboe. This oboe also wails, thus taking away



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the edge of the serious conflict in the development section. The wide-ranging, serious Andante becomes a placid Biedermeier piece under their hands, and the final Allegro is overinterpreted. Odd, the picture on the jacket shows these players to be young people, and they certainly can handle their instruments; how can they permit their conductor to put spats and tiepins on them in 1970? P.H.L.

RAMEAU: Suite for Harpsichord, in A minor—See Bach: Italian Concerto, S. 971.

SAINT-SAENS: Morceau de Concert for Harp and Orchestra, in G, Op. 154—See Ginastera: Concerto for Harp and Orchestra (revised version, 1968).

SCHUBERT: Symphony No. 9, in C, D. 944. Cleveland Orchestra, George Szell, cond. For a feature review including this recording, Dvorák's Symphony No. 8, and Bruckner's Symphony No. 8, see page 82.

SCHUMAN: Symphony No. 3; Symphony for Strings (Symphony No. 5). New York Philharmonic, Leonard Bernstein, cond. Columbia MS 7442, \$5.98.

The only fault I can find with this release of William Schuman's Symphony for Strings is that it was not made many years ago. Schuman is surely one of the finest living symphonists, and this work is one of his most masterful creations. The twentieth century has produced no small number of outstanding works in which the string orchestra is the main instrumental force—the names of Bartók (*Music for String Instruments, Percussion, and Celesta*), Hindemith (*Four Temperaments*), Honegger (Symphony No. 2), Shostakovich (Symphony No. 14), Bloch (Concerto Grosso No. 1), Martin (*Petite symphonie concertante*), and Martinů (Concerto for Two String Orchestras, Piano, and Timpani) come to mind just for starters. But Schuman's Fifth Symphony is one of the rare modern classics to be written solely for string orchestra, a limitation that must have been quite challenging for the composer considering his indisputable gift for orchestration. But the lack of orchestral variety in the Symphony for Strings is more than compensated for by an instrumental purity that allows the composer's rich, polytonal harmonic style to stand on its own, particularly in the first movement and in the poignant, dirgelike second movement (which uses material also employed in Schuman's *Three Score Set* for piano).

If the Fifth Symphony proves Schuman's skill and sensitivity as a harmonist, the Third Symphony, re-released on the opposite side, is an excellent example of how the composer has expanded the concept of the symphony to include various baroque forms and techniques (such as the passacaglia and fugue), which he has woven into an immensely

rich and original orchestral texture. Although this recording of the Third Symphony is a reissue of a performance that is still available in Columbia's collector's series (CMS 6241), the remastering here is astonishing and makes an old performance sound as if it has just been taped.

Leonard Bernstein is an excellent interpreter of his colleague's music, and he obtains true virtuoso performances from the New York Philharmonic in these difficult works. There have been two previous recordings of the String Symphony, with Steinberg's long deleted performance on Capitol standing up quite well to Bernstein's. However, this is the first stereo disc of the work and the reproduction of the hard-to-record string sound is superbly clear and realistic.

R.S.B.

SCHUMANN: Introduction and Allegro, Op. 134—See Strauss, R.: Burleske in D minor.

STRAUSS, R.: Burleske in D minor. SCHUMANN: Introduction and Allegro, Op. 134. MENDELSSOHN: Capriccio brilliant, Op. 22. Rudolf Serkin, piano; Philadelphia Orchestra, Eugene Ormandy, cond. Columbia MS 7423, \$5.98.

This deliciously attractive record is a sort of supplement to the nineteenth-century piano concerto, two little concertos from composers who wrote big, successful works in the medium and an early quasi-concerto from one who made his biggest impact in the realms of the symphonic and theatrical tone poem. Moreover it is a sort of capstone of the Serkin/Ormandy recordings, a disc in which both musicians appear at their very best.

The real prize is the *Burleske*. I have always assumed that Strauss chose that title deliberately as a reflection of the spirit of the work, and yet most pianists take this music as a humorless exercise in virtuosity. Not so Serkin. There is true fire and wit in his performance, and the lyric phrases are shaped with such affectionate regard for contour and nuance that they sound ravishing.

Of the other two works, the Mendelssohn is genuinely brilliant, diamond-sparkling froth of the sort we expect from the composer. The Schumann is technically a difficult work on which one must expend a good deal of effort to secure results. Serkin holds back nothing, and if he does not convince you that it's a masterpiece, he at least makes it all worthwhile.

For those in search of fresh musical discoveries, this is one of the most inviting piano records of the season.

R.C.M.

STRAUSS: Der Rosenkavalier: Da lieg' ich; Capriccio: Hola! Ihr Streiter in Apoll!; Daphne: Seid ihr um mich, ihr Hirten alle?; Die Frau ohne Schatten: Sie aus dem Hause; Die schweigsame

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Frau: Wie schön ist doch Musik. Theo Adam, bass-baritone; Gisela Schröter, mezzo (in the *Rosenkavalier*, *Daphne*, and *Frau*); Members of the Dresden State Opera Chorus; Dresden State Orchestra, Otmar Suitner, cond. Telefunken SAT 22513, \$5.95.

The idea behind this disc is an admirable one. Strauss's first love may have been the soprano voice, but he also wrote many effective scenes for bass and bass-baritone (the composer never had much use for tenors). My personal preference in all the music on this record is for a true bass on the order of Ludwig Weber's—even and blackly resonant from low C right up to the top F.

Theo Adam's light-timbred bass-baritone hardly measures up to this ideal. When at his best he can sing a decent Pizarro, Hans Sachs, or even Wotan, but here he is decidedly off form: the voice sounds badly worn and his sustained, lyrical singing shows disturbing signs of wobble and pitch insecurity—the entire recital seems to be more wishful thinking than positive accomplishment. I doubt if Baron Ochs would ever have been congenial material for him; every time the music dips below B, he simply disappears from sight and the few characterizational touches he applies are rather fainthearted and unconvincing.

This is a varied and absorbing program—Peneios' visionary apostrophe to Apollo (*Daphne*), La Roche's genial tirade on the future of the theater (*Capriccio*), Barak's patient responses to his shrewish wife, Morosus' delight in his hard-won peace and quiet after three noisy acts of *Die schweigsame Frau*—but all of it is uncertainly sung and blandly interpreted.

Otmar Suitner offers equally prosaic accompaniments—a rather sad commentary on Dresden's once distinguished Strauss tradition. Each scene is given complete with a male chorus for the *Rosenkavalier* and *Daphne* selections and mezzo Gisela Schröter supplying helpful support both here and in *Die Frau* (if this singer actually numbers all these roles in her repertory she must have a phenomenal range of nearly three octaves). No texts or translations—a serious omission in any case and doubly so with Strauss where the words are especially important. P.G.D.

TAILLEFERRE: Concertino for Harp and Orchestra (1927)—See Ginastera: *Concerto for Harp and Orchestra* (revised version, 1968).

VERDI: Requiem. Martina Arroyo, Josephine Veasey, Plácido Domingo, Ruggero Raimondi; London Symphony Chorus and Orchestra, Leonard Bernstein, cond. **VERDI: Requiem.** Montserrat Caballé, Fiorenza Cossotto, Jon Vickers, Ruggero Raimondi; New Philharmonia Chorus and Orchestra, Sir John Barbirolli, cond. For a feature review of these recordings, see page 79.

recitals & miscellany

"ANCIENT ITALIAN ORGAN MUSIC." **FRESCOBALDI:** Five Toccatas from "The Second Book of Toccatas, Canzonas, etc., 1637." **PASQUINI:** Toccata dell'ottavo tono; Sonata per l'Elevazione. **ZIPOLI:** Canzona. **CASINI:** Pensiero per l'organo II. **BENCINI, G.:** Fuga in G; Sonata in F minor. **PORPORA:** Fuga in E flat. Fernando Germani, organ (Pietro Nacchini organ at the Church of Santa Maria del Riposo, Venice; restored by Ruffatti). Archive 2533 043, \$5.98.

In spite of the scholarly and dryly academic title, I found this disc thoroughly enjoyable as well as instructive and recommend it to laymen, scholars, and performers. Side 1 is given over to five toccatas from Frescobaldi's second book of 1637—all of which are musical gems of the highest order. Germani has carefully researched the writings of Frescobaldi and his contemporaries for his performances of these works, which represent a tradition rather different from the more generally understood German or French stylistic requirements. Frescobaldi emphasizes, for instance, that tempos should not be strict but free or even declamatory. He also recommends a kind of reverse *notes inégales*: in passages of sixteenth notes in one hand played against eighths in the other, the first of each pair of sixteenths should be shortened and the second prolonged. Germani employs these and other devices effectively and with good taste, if rather conservatively—his intent is certainly not to startle anyone with extreme applications of Frescobaldi's sometimes unusual exhortations.

Side 2 contains seven works by five composers spanning the mid-seventeenth to mid-eighteenth centuries. If none of these quite equal the magnificence of Frescobaldi, there are several that are at least highly individual and very interesting. Casini's *Pensiero per l'organo II*, for instance, is an intensely chromatic ricercarelite piece, even the final chord of which is pungently dissonant. Also, I might add, the program here offers selections of considerably more substance than E. Power Biggs's recent "Historic Organs of Italy" album, which seemed to emphasize "entertainment" music: battle pieces, dance forms, etc. Germani's playing is probably more true to the style of the time, but also lacks Biggs's wit and grass-roots appeal.

The organ here, built by Pietro Nacchini in 1751 (not included on the Biggs record), is very typical of all Italian instruments of the period: one manual with some divided registers, only a few pedals capable of playing only long sustained notes and not independent passage work. The specification consists mainly of principals, beginning with 8 feet and including many mutations, a few flutes, and one light, buzzy reed. The sound is small but bright and very

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transparent. One interesting, and uniquely Italian, feature of the instrument that Germani demonstrates several times is the Fiffaro stop: a quiet register that is drawn with the principal 8 foot and is tuned slightly sharp, producing a gently undulating, or "celeste" effect.

For the pure organ buff, this record affords a much better opportunity than the Biggs to listen to individual registers of the instrument, alone and in various combinations, and the recording itself is extremely attractive. (The room acoustic, however, is so dry that final chords sound as if they had been snipped off by scissors, and Germani is not always able to make the legato connections that I'm sure he intends.) The jacket notes are very thorough, with extensive data for the specialist and readable (though

awkwardly translated) biographical and analytical material for the general listener. C.F.G.

SIEGFRIED BEHREND: "Guitar and Percussion." **BEHREND: Medieval Dances; Xenographie.** **GORZANI: Balletto.** **ANON.: Italiana; Hunergschrai.** **BESARD: Branle et Branle gay.** **NEGRI: Balletto on the song "So ben mi chi ha buon tempo"** by Orazio Vecchi. **MILAN: Two Pavanes.** **NEWSIDLER: Three works from "A New Lute Book, 1544";** **FINK: Dialoge.** **HASHAGEN: Pergiton IV.** Siegfried Behrend, guitar; Siegfried Fink, percussion; Claudia Brodzinska-Behrend, vocalist. Deutsche Grammophon 2530 034, \$5.98. Tape: 2530 034, 7 1/2 ips, \$6.98; 3300 015, \$6.98.



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As one who has often yearned for fresh guitar repertory, I must congratulate Siegfried Behrend for producing some—and with a vengeance. On Side 2 of this disc, Behrend and the percussionist Siegfried Fink (designated for immortality in the album notes, so help me, as "Pluck-Siggi" and "Bonk-Siggi") have written pieces for each other in the best avant-garde tradition. Bonk-Siggi's *Dialoge* might qualify for the sound track of 2001: the percussion—masterfully played—dominates with a remarkable catalogue of sounds which demonstrates (as Charles Wuorinen did in *Janissary Music*) that a percussion battery can sound amazingly like electronic music. Fink creates such an assortment of eerie wavering sustained tones, whines, rings, and whistles that it is difficult to believe that there has been no electronic reprocessing here, but such seems to be the case. The guitar, for its part, is called on for glissandos, string-snapping against the fingerboard, numerous whining sounds and other adventurous timbral effects: to my ear the piece does not really jell, because guitar and percussion have, essentially, so little interdependence.

Klaus Hasnagen's *Pergiton IV*, cast more obviously in a dialogue pattern, coheres to a much greater extent. We are told that he "attempts in eight short pieces to represent in sound the phonetic characteristic of the letters forming the title." This leaves me guessing, but the relationship of the two instrumentalists, who alternate in prominence, makes aural sense. Claudia Brodzinska-Behrend whispers each letter of the title as the appropriate section begins.

Mme. B-B comes into her own in *Xenographie*, wherein she proves herself to be Poland's answer to Cathy Berberian: she utterly overwhelms a background of guitar-percussion with maniacal chatter, guttural explosions, chokes, gagging, squeals, and wails. It is a remarkable performance, to which I would not willingly expose myself a second time.

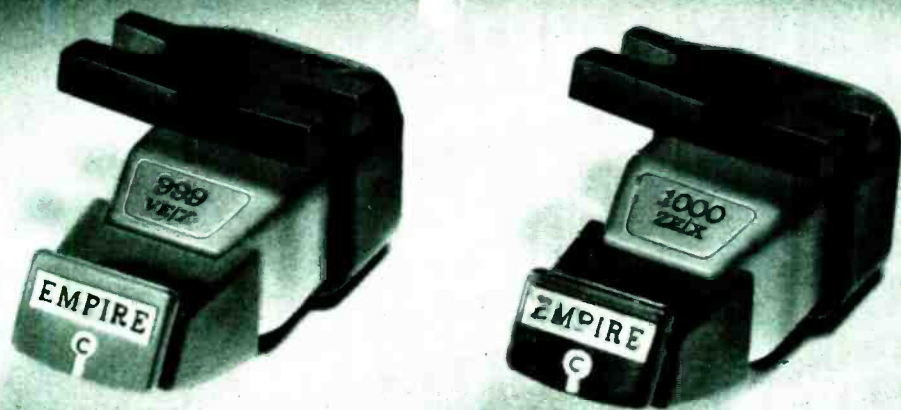
Oh yes—Side 1 is a very pleasant collection of sixteenth-century lute pieces with percussion accompaniment added, which at times gives them a completely new rhythmic dimension. Hats off to Behrend for stirring things up a bit. S.F.

ALFRED CORTOT: "Piano Recital." **ALBENIZ: Malaguena; Seguidillas.** **CHOPIN: Ballade No. 3, in A flat, Op. 47; Tarantella, Op. 43.** **CHOPIN-LISZT: Chants Polonoise, Op. 74.** **DEBUSSY: Preludes, Book I; Nos. 5, 7, 11, 12.** **RAVEL: Jeux d'eau; Sonatine.** **SCHUMANN: Papillons, Op. 2; Waldszenen, Op. 82; Vogel als Prophet.** Alfred Cortot, piano. Seraphim 60143, \$2.98 (mono only) [from various HMV originals, recorded 1930-1948].

This is an altogether treasurable memento of one of the century's most influential (and controversial) pianists. Cortot, to be sure, had his ups and downs, but this disc definitely shows him at his best. The fact that several of the items are appearing on L.P. for the first time is, of course, an added inducement for Cortot

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admirers. His very strict basic rhythm and direct approach to the Spanish music is particularly instructive. Cortot's great contemporary, Ricardo Viñes (to judge from the latter's recording of Debussy's *Soirée dans Granade*), shared this quality of economic severity, and most modern artists (who like to languish over such Iberian fare) might learn a great deal from bygone tradition.

The Chopin Tarentella, it will be noted, comes from Cortot's prime and is not to be confused with the rhythmically muddled effort from his later years which used to be available on a Pathé LP. Similarly, the 1931-vintage Debussy preludes: note how much more mercurial and delicate is this *Danse de Puck* than its heavier, more temperamentally capricious 1949 counterpart. The two Ravel pieces are models of succinct poetry and Schumann's *Papillons*, though not without a few wrong notes and demonstrative rubatos, thoroughly charms. In fact, only a slightly heavy, prosaic *Vogel als Prophet* disappoints in the slightest. The restored sound is thoroughly suggestive of the pianist's uniquely cloudy, and very masculine sonority. A wonderful record, then, and no serious pianophile ought to miss it, H.G.

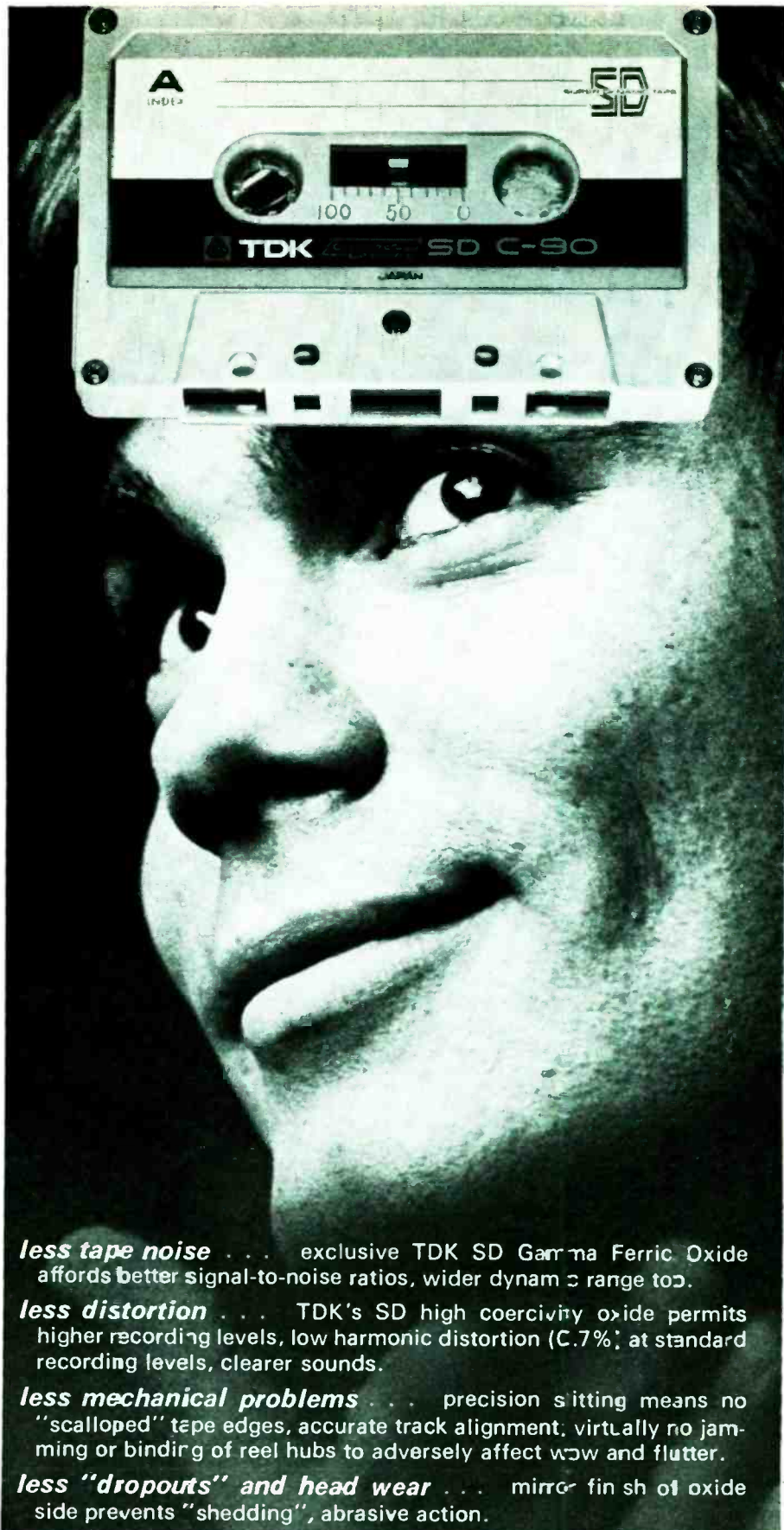
LEONCE-ANTOINE ESCALAIS: "Opera Recital." MEYERBEER: L'Africaine: O Paradis; Le Prophète: Roi du ciel; Robert le diable: Sicilienne; Gli Ugonotti; Settiminio (with Magini-Coletti, Corradetti, Luppi, Sala, Algos, Masotti). ROSSINI: Guillaume Tell: Asile héréditaire. GOUNOD: Polyucte: Stances. HALEVY: La Juive: Rachel quand du Seigneur; Dieu m'éclaire. VERDI: Lombardi: La mia letizia; Aida: Celeste Aida. MASSENET: Le Cid: O Souverain, o juge, o Père; Mage: Ah parais. REYER: Sigurd: Avec ces fleurs (with Amélie Talexis, s). GRANIER: Osanna; Pierre l'Hermitte. RUPES: Pastorale languedocienne. Léonce-Antoine Escalais, tenor, with various accompaniments. Rococo 5278, \$5.95 (mono only).

There has been scant commercial LP representation for Escalais—less than for any other indisputably great vocalist I can think of. In fact, Escalais has almost no reputation among general opera lovers, and is today known only to specialist collectors. Yet he was a prodigious singer, and is one of the handful of artists representing the great traditions of nineteenth-century French singing to have left recordings of any verisimilitude. His records afford, in particular, a sharp insight into what all the Meyerbeer excitement was about, and this LP would be solidly justified on the basis of the Meyerbeer excerpts alone.

There were of course any number of effective recordings of Meyerbeer arias and ensembles made shortly after the turn of the century. But even at this time the number of artists who conveyed a poetic belief in this sort of vocal writing, plus the sheer athleticism required to meet its purely virtuosic demands, was

Continued on page 108

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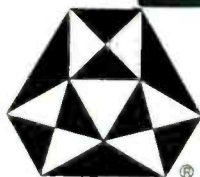
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Seraphim's Music Course—A Review from the Campus

by J. Anthony Movshon

EVEN THE CASUAL reader of serious record reviews knows that the classical share of the record market shrinks every year. The old customers die off and the kids still stay away in droves. So this venture in packaged musical education deserves a careful look.

Record company executives looking to the future needn't worry about me. I caught a severe case of the music bug several years ago and I spend some of my free moments attempting to inoculate those around me. But my efforts have borne strange fruit. One friend at college, sublimely indifferent to the Great Works he heard in my room, was grabbed from behind one day by Mozart's Ninth Piano Concerto. Another was snared by Satie's *Gymnopédies*. The discs here reviewed offer a more formal approach to the problem of skinning the cat.

Today's generation, reared on the passively absorbed satisfaction of TV and weaned on the visceral impact of rock, has come to expect an unfamiliar art form to yield its treasures without effort. Listening to Mozart the way you would listen to the Jefferson Airplane will yield boredom. Hence the remarkable lack of interest shown in the classics by my generation. It is necessary to get young people to give more of themselves in the way of concentration to get more from Mozart. Nowhere in this set do I see any evidence of the realization that this inducement is desirable.

But it may not even be that easy. It is a valid question whether enough of the coming generation of record buyers can be inoculated with the bug to ensure the industry's *status quo*. The Bach to Bartók axis may not find enough takers in years to come. The set brings no radical new ideas to bear on the problem. It exemplifies the industry's traditional approach to the inexperienced listener. Working from the catalogues of Seraphim, Angel, and Capitol Records, EMI has assembled ninety-three selections by sixty-five composers, from King Richard the Lion-Hearted to Boulez. Arranged more or less by musical period or ten discs, the set is a survey of Western music. But as a survey, it cannot pretend to represent any composer thoroughly. Bach, Mozart, Beethoven, and Wagner rate about one LP side each; most others have to make do with five or ten minutes.

Dictated as this is by a policy of maximum coverage in a reasonable space, there is bound to be a certain amount of artistic mayhem. We have the scherzo from the *Eroica* and the finale from the *Rhenish*; bits here and pieces there. This may be unavoidable, but it is not altogether surprising that the best impression is made by pieces included complete. For this reason (and because it

is a period with which I am almost completely unfamiliar) I found the disc on the Middle Ages and Renaissance the most consistently enjoyable in the set. All the selections are complete and well arranged to display musical development from monophony to polyphony.

Some of the other records are less satisfying. For example, one side of the disc entitled "Into the Twentieth Century" is packed with pieces by Stravinsky, Prokofiev, Shostakovich, Janaček, and Copland as if they were sardines in a can. For someone who has a passing familiarity with the music, this is wrenching; the novice listener could easily find the effect bewildering. And the situation isn't helped by the rather short scrolls between bands on some of the discs. At worst, these breaks could be mistaken for empty cadences within one selection, and they make it difficult to select any individual piece one might want to hear.

All this notwithstanding, the performances maintain a consistently high standard. Among those which stand out are Colin Davis' tautly conceived account of the *Don Giovanni* overture, Menuhin's lively performances of three instrumental selections from Purcell's *King Arthur*, and Barbirolli's clean and powerful reading of Sibelius' *Lemminkäinen's Return*.

Lieder selections also fare well. There are three gorgeous Schubert performances by Christa Ludwig: *Die Forelle*, *Gretchen am Spinnrade*, and *An die Musik*, as well as a fine account of Mahler's *Wenn mein Schatz Hochzeit macht*. Hans Hotter gives a beautiful account of Schumann's *Mondnacht*, and Régine Crespin contributes a rich reading of Wagner's *Träume*. Other fine selections are Boulez' performance of his own fascinating *Le Soleil des eaux*, Sawallisch's firm reading of *Siegfried's Rhine Journey*, and Sir Adrian Boult's amusing account of Vaughan Williams' *Wasps Overture*.

All the other selections are at least acceptable—no mean feat in an undertaking this size—though Sir Malcolm Sargent's soupy nineteenth-century accompaniment to Richard Lewis' singing of "Where'er you walk" from Handel's *Semele* is a bit hard to take. And one minor mystery is the inclusion of Leinsdorf's stiff and prissy account of Strauss's *Till Eulenspiegel* rather than Rudolf Kempe's richly phrased and eloquent reading, also in Seraphim's regular catalogue. The sound bestowed on Sargent's *Mars* is subjected to gross distortions and curious shifts of balance; otherwise the technical side is handled acceptably, though rarely with real panache.

But the real disappointment of the set is the annotation. The liners are too short to be of any real use, and they are rather unengagingly written to boot. Each composer gets a capsule biography of a paragraph or so, and each piece of music is described at the same length or shorter. In a release such as this, composed largely of re-issues that have paid their way for years, it would seem

not unreasonable to provide a comprehensive booklet of perhaps sixty pages, which is what is needed. A bibliography is provided, but it strikes me as someone's tardy reaction to the inadequacy of the liner notes. In itself it is fine, stressing books available in paperback rather than abstruse musicological tomes.

If you are looking for a set to rouse an interest in classical music, you will have to look further. The proper function of this collection is not arousal but development. But if the spark of interest is alight, here is as good a way as any to fan the flames.

THE SERAPHIM GUIDE TO THE CLASSICS. Vol. 1: "Middle Ages and Renaissance." Music by Anon., El Sabio, Da Firenze, Dufay, Legerant, Isaac, Victoria, Palestrina, A. Gabrieli, G. Gabrieli, Frescobaldi, Monteverdi. Victoria de los Angeles; Syntagma Musicum of Amsterdam; Choir of Kings' College, Cambridge; et al.

Vol. 2: "The Baroque." Music by Purcell, Vivaldi, Telemann, Handel, Bach. Bath Festival Orchestra; Philharmonia Orchestra; English Chamber Orchestra; Consortium Musicum; et al.

Vol. 3: "The Classical Spirit." Music by C. P. E. Bach, Gluck, Boccherini, Haydn, Mozart. George Malcolm, Grace Bumbry, Yehudi Menuhin, Carlo Maria Giulini, Colin Davis, et al.

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Vol. 5: "The Romantic Spirit." Music by Mendelssohn, Schumann, Chopin, Liszt, Brahms. Sir Malcolm Sargent, Hans Hotter, Agustin Anievas, Samson François, Leonid Kogan, et al.

Vol. 6: "Height of the Romantic." Music by Weber, Wagner, Franck. Joseph Keilberth, Elisabeth Grümmer, Hans Hotter, Wolfgang Sawallisch, Erich Leinsdorf, Régine Crespin, et al.

Vol. 7: "The Spirit of Nationalism." Music by Mussorgsky, Borodin, Tchaikovsky, Rimsky-Korsakov, Dvořák, Smetana, Grieg, Granados, Albéniz, Falla. Boris Christoff, Artur Rodzinski, Efrem Kurtz, Rudolf Kempe, Moura Lympany, Rafael Frühbeck de Burgos, et al.

Vol. 8: "Pictures and Impressions." Music by Strauss, Ravel, Holst, Debussy, Delius. Erich Leinsdorf, Carlo Maria Giulini, Sir Malcolm Sargent, Samson François, et al.

Vol. 9: "Into the Twentieth Century." Music by Sibelius, Mahler, Poulenc, Vaughan Williams, Stravinsky, Prokofiev, Shostakovich, Janaček, Copland. Sir Adrian Boult, Gabriel Tacchino, Rafael Frühbeck de Burgos, et al.

Vol. 10: "A New Music." Music by Hindemith, Schoenberg, Berg, Webern, Bartók, Boulez, Xenakis. Paul Hindemith, Christian Ferras, Charles Mackerras, Pierre Boulez, et al. Seraphim SIJ 6061, \$29.80 (ten discs).

The author, a science student at Cambridge University, England, is the son of contributing editor George Movshon, who obviously inoculated his heir with the music bug at an early age.

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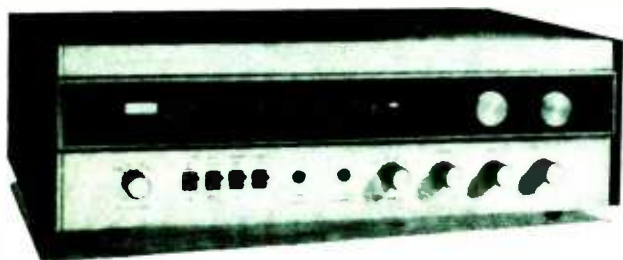
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Continued from page 102

severely limited—of those who left records, Mattia Battistini and Margarethe Siems come to mind, and of course each misses an essential ingredient of the idiom by virtue of being a non-French singer.

Escalaïs (a Corsican, but thoroughly French in language and cultural background) belongs in this group, and also reminds us of a time when the French were a heroic singing race. His voice swings easily from one extreme to the other of the full tenor extension, and combines a hefty, masculine ring with extraordinary suppleness and grace. The incredible propulsiveness of the declamatory singing is what strikes one at first: the style has a headlong abandon, a willingness to throw full energy into the most improbable-looking phrases and intervals. It is truly athletic, and like the feats of the great athletes, it has the appearance of ease—it embraces the astonishing with the command that produces what we think of as "good form."

Escalaïs, like all great singers, reminds us again that there is no opposition between volume and beauty, between fullness of tone and velocity, between the heroic and the lyric. Each of these qualities reaches its zenith in a singer who possesses the others as well. Thus, Escalaïs can turn from a ringing forte phrase launched with true *éclat* to a dreamy half-voice (never a detached head-tone); from a sustained top C to a lengthy full-throated run; from a piece

of four-square declamation to a genuine whole-tone trill.

Nearly all the selections here have their extraordinary moments, but the most valuable are surely the *Prophète* and *Robert le diable* arias, each of which shows the full range of his technical equipment and—more than any other tenor recordings I know—demonstrates Meyerbeer's brilliance as a writer for the fully developed voice. And as the purely vocal element in the writing is given its due, a kind of expressive integrity begins to emerge also; the writing no longer sounds bogus.

This disc is a must for lovers of great singing, but it would be less than candid not to note its primary listening drawback—pitch. This is not so much a matter of mistaken pitch in the transfers (that problem, so often obtrusive on I.P., is circumvented most of the time here) as of obvious variations in the originals; the speed simply does not hold steady at some points, and the very sophisticated engineering that would be required to compensate has not been applied. This is seriously bothersome at only one or two points, but crops up somewhere or other in most of the selections. It will not deter anyone after the singing.

Otherwise, the record is technically good, with the voice nicely forward in all cases, and quite brilliantly so in several.

C.L.O.

**RUGGIERO RICCI: "Violin Plus 1."
VIVALDI: Sonata for Violin and Harpsi-**

chord, in A, Op. 2, No. 2. SAINT-SAËNS: Fantasy for Violin and Harp, Op. 124. PAGANINI: Sonata for Violin and Guitar, in E minor, Op. 3, No. 6. VILLA LOBOS: Suite for Voice and Violin. PROKOFIEV: Sonata for Two Violins, Op. 56. Ruggiero Ricci, violin; Kenneth Cooper, harpsichord (in the Vivaldi); Gloria Agostini, harp (in the Saint-Saëns); Lee Venora, soprano (in the Villa Lobos); Rolando Valdés-Blain, guitar (in the Paganini); David Nadien, violin (in the Prokofiev). Decca DL 71077, \$5.98. Tape: ●● 74 10172, 7½ ips. \$8.95; ●● 6 10172, \$7.95; ●● 73 10172, \$6.95.

Ruggiero Ricci has programmed an interesting offbeat recital record by enlisting the services of five able collaborators, who join him separately in a group of seldom heard short pieces. This procedure offers a wide range of unusual music and also provides the disc with an over-all artistic coherence.

With Kenneth Cooper as the able but rather reticent harpsichord accompanist, Ricci plays the Vivaldi sonata with great verve. He is rather conservative in regard to baroque styling, ornamentation, and improvisation, but his large, wholly contemporary modern concert tone speaks with beautifully clean intonation.

The Saint-Saëns fantasy, with the limpidly clear collaboration of Gloria Agostini, frequently verges on salon music, but the artists play it with honesty and technical precision that almost overcome the banality of the score. This is.

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as far as I can determine, the work's first recording and certainly the only available version.

Villa Lobos' suite is another of that composer's sensitive combinations of voice and stringed instrument reminiscent of the *Bachianas Brasileiras* No. 8. Here, with less spectacular effect, he achieves a pungently exotic mood. Lee Venora's voice may be a trifle heavy for this music, but Ricci's violin tone is by no means overbalanced.

Paganini's youthful sonatas for violin and guitar are engaging trifles that show off the guitar (at which he was something of an expert) to better advantage than the violin. Here Ricci quite properly refines his tone somewhat to balance with the more delicate guitar, well played by Rolando Valdés-Blain. The only other current recorded performance is a complete set of Opp. 2 and 3, played by Kohon and Shaughnessy on Orion.

The notion of combining two violins, with or without accompaniment, has appealed to composers as diverse as Bach, Spohr, Bartók, and Ravel. When the parts are skillfully distributed, the two solo instruments can produce a considerable musical effect. Prokofiev's sonata puts these challenging resources to good use in four brief movements. David Nadien, the concertmaster of the New York Philharmonic, partners Ricci with exceptional technical resource and complete musical sympathy. A Monitor record by the two Oistrakhs is currently the only available alternate version.

Decca's engineering tends to separate the two musical forces involved in each piece rather sharply: this seems more a matter of microphone placement than of musical communication between Ricci and his partner of the moment, for the ensemble is excellent. This record will sound better in a resonant room or when played through controls that permit some blending of stereo channels. P.H.

"THE SPOLETO FESTIVAL." Mercury SR 2-9133, \$11.96 (two discs).

It's a bit difficult to see the reasoning behind these two discs. Certainly the chamber music, operatic excerpts, and poetry readings contained here give an indication of what goes on for several weeks in Spoleto during the summer

months; but the music is so undistinguished and the performances so mediocre that only the most sentimental festival-goer could possibly put up with the variable fare.

Perhaps these on-the-spot recordings should be taken in the spirit of an aural souvenir and sampled at random—the peculiar juxtaposition of material could hardly have been meant for consecutive listening. Side 1, for example, contains a short introductory speech by Menotti (who also seems doubtful that the flavor of Spoleto can be adequately conveyed on records), two Dowland galliards played by the American Brass Quintet, a couple of Allen Ginsberg poems clumsily read by the author, and Luciano Sgrizzi's stiff performance of Bach's Harpsichord Concerto in C, S. 976. The excerpts from Donizetti's seldom-heard opera *Il Furioso all'Isola di San Domingo* on Side 2 promise a bit more, but the singers are so poor and the performance so underrehearsed that one quickly loses interest.

Things pick up somewhat with the Bartók Quartet's sunny reading of Paganini's Guitar Quartet No. 7 (transcribed here for strings alone) and two Tchaikovsky songs sung with lovely floating tone by Veronica Tyler. The final side, however, is again disappointing: three excerpts from Alain Kremski's ponderous and pretentious seven-movement *Homage à Kandinsky* (1968); Ezra Pound's *Canto 16* read in a catarrhus monotone by the poet himself; and two Palestrina motets.

Mercury has produced a handsome thirty-six-page booklet to accompany the records, with complete texts, profuse notes, and many photographs. A few more pictures of the town and countryside would have been pleasant—the physical surroundings of this ancient, picturesque Roman village contribute a great deal to concert-going in Spoleto. Still, the heart of any festival—or recording—lies in its music and performances, and here we are given very little substance and even less quality. P.G.D.

HELEN WATTS: "Lieder Recital."
BRAHMS: An eine Aeolsharfe; Nachtigallen schwingen; O wüsst' ich doch den Weg zurück; Es liebt sich so lieblich im Lenze; Sapphische Ode; Treue Liebe.

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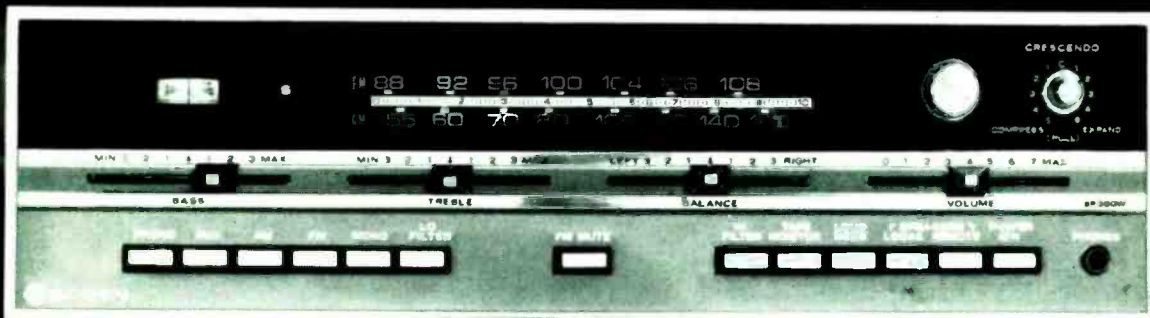


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SCHUMANN: Kennst du das Land?; Nur wer die Sehnsucht kennt; Heiss mich nicht reden; So lasst mich scheinen. MAHLER: Rheinlegendchen; Wo die schönen Trompeten blasen; Des Antonius von Padua Fischpredigt. Helen Watts, contralto; Irwin Gage, piano. Telefunken SAT 22515, \$5.95.

Helen Watts takes an unaffected, comfortable approach to Lieder singing that pays handsome dividends in this warmly interpreted recital of thirteen interestingly contrasted German songs. The security of her intonation and the even, free quality of her rich voice are so dependable that one simply settles back to bask in the sheer gorgeous sound of her beautifully shaded contralto timbre.

The first three Brahms songs, sensitively handled from a purely musical point of view, may at first seem somewhat standoffish and impersonal—the entire disc is taken from a live recital (where and when we are not told) and evidently Miss Watts required a bit of time to warm to the music. Her singing for the balance of this group, though, is completely idiomatic and characterful: *Es liebt sich*, *Sapphische Ode*, and *Treue Liebe* deal with love-sick ladies, and each one is carefully differentiated by shifts in vocal weight and coloration.

Schumann's four settings of the familiar Mignon poems have been pretty much displaced by Wolf's versions, although in one case, *Heiss mich nicht reden*, the earlier composer's statement is clearly superior—one of Schumann's most original and powerful songs. Miss Watts delivers it with finely controlled operatic anguish that contrasts nicely with her wistfully nostalgic treatment of the less individual albeit melodically attractive companion pieces. Mahler's three *Knaben Wunderhorn* songs sound absolutely luscious—a *Lied von der Erde* with this contralto is long overdue.

Irwin Gage's poised accompaniments are neat and accurate if a trifle too self-effacing. Both he and the singer have been superbly balanced and recorded, and the live audience could not be more co-operative—save for the applause at the end of each side, one is scarcely aware of their presence. P.G.D.

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repeat A SELECTIVE GUIDE TO THE MONTH'S REISSUES performance

SCHUMANN: Quintet for Piano and Strings, in E flat, Op. 44. **BRAHMS:** Quartet for Piano and Strings, No. 2, in A, Op. 26. **DVORAK:** Quintet for Piano and Strings, in A, Op. 81. Clifford Curzon, piano; Budapest Quartet. Odyssey 32 26 0019, \$5.96 (two discs, mono only) [the Schumann from Columbia ML 4426, 1951; the Brahms from Columbia ML 4630, 1953; the Dvořák from Columbia ML 4825, 1954].

While record collectors tend to be a pretty sentimental lot, chamber ensembles have rarely inspired the kind of nostalgia conjured up by a treasured disc of a bygone instrumentalist or singer. The Budapest Quartet, which has only recently passed into history, is an exception, in this country at least. Either on their own or with distinguished guest soloists this estimable foursome introduced a vast literature of chamber music to an entire generation, which is not likely to bypass their old discs in favor of the latest stereophonic blandishment.

This worthy reissue (unhappily the last pre-stereo "legendary performance" from Odyssey for the present) recirculates three marvelous performances in which Clifford Curzon joined the Budapesters for some really memorable sessions: there is never a hint of a piano soloist here—simply five superb musicians playing as a seasoned, dedicated, and tremendously vital team. The Brahms has splendidly tough and muscular integrity and the ensemble work is stupendous. Dvořák's Quintet, on the other hand, is as ingratiating and lyrically effusive as one could possibly desire—no later recording has really ever matched it. The performance of the Schumann Quintet has always struck me as a bit too stiff for such a spontaneous "off-the-cuff" musical explosion, but there are many arresting ideas here nonetheless. Odyssey's sound is excellent—forward and detailed yet friendly and intimate. A magnificent pair of discs.

STRAVINSKY: "Nine Masterpieces Conducted by the Composer." CBC Symphony Orchestra; Columbia Symphony Orchestra, Igor Stravinsky, cond. Columbia D5S 775, \$25 (five discs) [from various Columbia originals, 1960-67].

No Stravinsky anthology could possibly do complete justice to this multifaceted genius, but Columbia's handsome five-disc retrospective affords the novice collector a pleasant introduction to the composer. In addition to the early masterpieces (*The Rite of Spring*, *Firebird* and *Petrushka* Suites), Stravinsky conducts six representative works from his "middle" period: *Symphony of Psalms*, *L'histoire du soldat* Suite, *Symphony in C*, *Pulcinella* Suite, *Symphony in Three Movements*, and *Apollo*. A few examples

of his more recent music would have been helpful in rounding out the picture, but evidently Columbia felt that post-1950 Stravinsky is still too far out for popular consumption.

What makes this repackaging unusually attractive—even for those who may already possess all the recordings—is the interesting booklet and bonus disc. One side of the latter is devoted to the composer's rehearsal sessions prior to recording: here the fabled Stravinsky wit and keen musical perceptions are fully documented in a series of fascinating glimpses into the workshop. Side 2 excerpts portions of the 1966 CBS News special on the composer, concentrating on the touching revisitation to the house in Switzerland where he wrote *The Rite of Spring* and to the theater in Paris that witnessed the premiere. The forty-eight page booklet contains many intriguing photographs: an appreciation by Nicolas Nabokov (including a delightful description of a Christmas with the Stravinskys in Hollywood); "Stravinsky among the Microphones" by his Columbia producer, John McClure; tributes by Arthur Honegger, Lincoln Kirstein, W. H. Auden, Isaiah Berlin, Elliott Carter, and Goddard Lieberson; the composer's own inimitable program notes; and a detailed, fastidiously researched discography of Stravinsky's work for the phonograph by David Hamilton. All in all, an indispensable item for anyone's basic library.

CLAUDIA MUZIO: "Opera Recital." Arias from *La Sonnambula*, *Norma*, *Il Trovatore*, *La Traviata*, *La Forza del destino*, *Cavalleria rusticana*, *La Bohème*, *Tosca*, *Andrea Chénier*, *L'Arlesiana*, and *Adriana Lecouvreur*. Claudia Muzio, soprano; orchestra. Seraphim 60111, \$2.98 (mono only) [from Angel COLC 101, recorded 1934-35].

Claudia Muzio was a wholly individual singer and it is difficult to speak of her work in general terms. Although her career and repertory roughly paralleled Ponselle's, she could not really compete with her American colleague in terms of sheer technical perfection. These recordings, which were made in Milan shortly before her early death at the age of forty-seven, are hardly examples of firmly shaped line or ease of vocal production. Yet Muzio was always an original interpreter and a shrewd artist who invariably molded her material into gripping performances—her vivid "*Addio del passato*" is still a paradigm for prospective Violettas. Like Callas, Olivero, or Albanese, Muzio offered a kind of unique vocal eloquence that has a way of transcending all her obvious flaws and musical idiosyncrasies. A special talent, to be sure, but a compelling one. Seraphim's direct transfer from COLC 101 preserves the high quality of the original dubbings.

PETER G. DAVIS

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COPLAND'S MUSIC

Continued from page 72

note-perfect at the keyboard, he nevertheless controls the many gradual and structurally important tempo modifications with authority and conviction. Furthermore, the recorded sound is superb, and it will be a tragedy if this beautiful record were to remain unavailable.

The Tender Land (1954)

• (Abridged recording) *Joy Clements (s), Laurie; Claramae Turner (ms), Ma Moss; Richard Cassilly (t), Martin; Richard Fredericks (b), Top; Norman Treigle (bs), Grandpa Moss; Choral Art Society, New York Philharmonic, Aaron Copland, cond. Columbia MS 6814, \$5.98.*

• (Orchestral suite, 1957) *Boston Symphony Orchestra, Aaron Copland, cond. RCA Red Seal LSC 2401, \$5.98. (Appalachian Spring).*

These recordings do not really provide an appropriate context for discussion of the verbal and theatrical problems of Copland's major operatic effort; as far as the listener is concerned, the abridged recording (amounting to somewhat more than half of the score) may be recommended as containing a good deal of first-class Copland—several fine arias, a good choral number, and the very fine climactic ensemble from the first act. Close observation of the vocal lines reveals links with the song settings discussed above, and it is clear that the composer has sought to achieve a natural, indeed colloquial, melodic idiom for the setting of "American" English; the recording, which is well performed and at least well balanced in sound, provides convincing evidence of his success.

The orchestral suite comprises the Introduction to Act III (not included in the Columbia recording), the Love Music, the Party Scene, and the above-mentioned first-act ensemble. In this version one can hear more orchestral detail, and the loss of the frequently undistinguished text is not seriously disturbing, particularly in this fine performance.

Piano Fantasy (1957)

• *William Masselos, piano. Odyssey 32 16 0040, \$2.98 (Piano Variations).*

This enormously ambitious piece again uses serial techniques; of thirty minutes' duration, it is recognizably by the same composer as the Piano Variations, but is drawn on a much wider canvas and demands far greater virtuosity of the pianist. This last fact may have something to do with its relative scarcity on recital programs. It is also demanding of the listener, in the rewarding way that difficult masterpieces can be; with familiarity, the stark harmonies and wide-ranging thematic material can be sorted out, and the structural design becomes clearer. This uncompromising but eloquent work is played by Masselos with truly staggering virtuosity.

Orchestral Variations (1957)

• *Louisville Orchestra, Robert Whitney, cond. Louisville LOU 59-1, \$7.95 (mono only; Letelier: Aculeo).*

With the impetus of a Louisville commission, Copland undertook a long-standing project to orchestrate the Piano Variations. Not at all a recomposition, the new version adheres strictly to the instrumentally enforced sparseness of the original work—but as a result, the sense of resources stretched to their limits that is a basic feature of the original work is here replaced by a continuing question about why the orchestra is so underused. Like many admirers of the original form, I don't find this orchestration a success, nor does the performance improve matters with its assorted inexactitudes and ill-balanced sound (percussion noises often obscure the actual pitches). Perhaps the composer's forthcoming recording will make a more convincing case.

Connotations (1962)

• *New York Philharmonic, Leonard Bernstein, cond. Columbia MS 7431, \$5.98 (Inscape).*

At this point in Copland's career the recorded picture is still missing a few important pieces; as mentioned earlier, the ballet *Dance Panels* and the Nonet have both been recorded and will doubtless soon be released. The next work, chronologically, is the one written for the opening of New York's Philharmonic Hall, which so shocked the assemblage of dignitaries who presumably expected another *Appalachian Spring*. There is here a strain of urgency and tension that had not been so evident in Copland's orchestral music since the 1930s, and this fresh manner, coupled with an ingenious variation-type treatment of some very memorable sonorities, produced a most powerful work with an orchestral color all its own. The recording, which preserves the actual performance of the world premiere, is well played and quite naturally recorded (there have been, however, a few emendations in the score since this performance).

Music for a Great City (1964)

• *London Symphony Orchestra, Aaron Copland, cond. CBS 32 11 0002, \$5.98 (deleted; Statements).*

Derived in part from the 1961 score for a film entitled *Something Wild*, this four-movement work continues in the tense, abrasive vein of *Connotations* while making use of more traditional gestures and formal devices. As a result, it may prove more easily accessible than the earlier work. It was written for the LSO, and they play it with distinction.

Inscape (1967)

• *New York Philharmonic, Leonard Bernstein, cond. Columbia MS 7431, \$5.98 (Connotations).*

Another New York Philharmonic commission, *Inscape* is a more lyrical sibling to *Connotations*. The musical ground traversed seems, however, less broad and varied, despite some lovely moments. In all these recent works Copland's command of orchestral sonority, his ability to achieve fresh yet characteristic colors, and his continuously innovative sound effects are a source of great fascination. Once again the performance is good, although perhaps less natural in sound than the "live" recording on the reverse side.

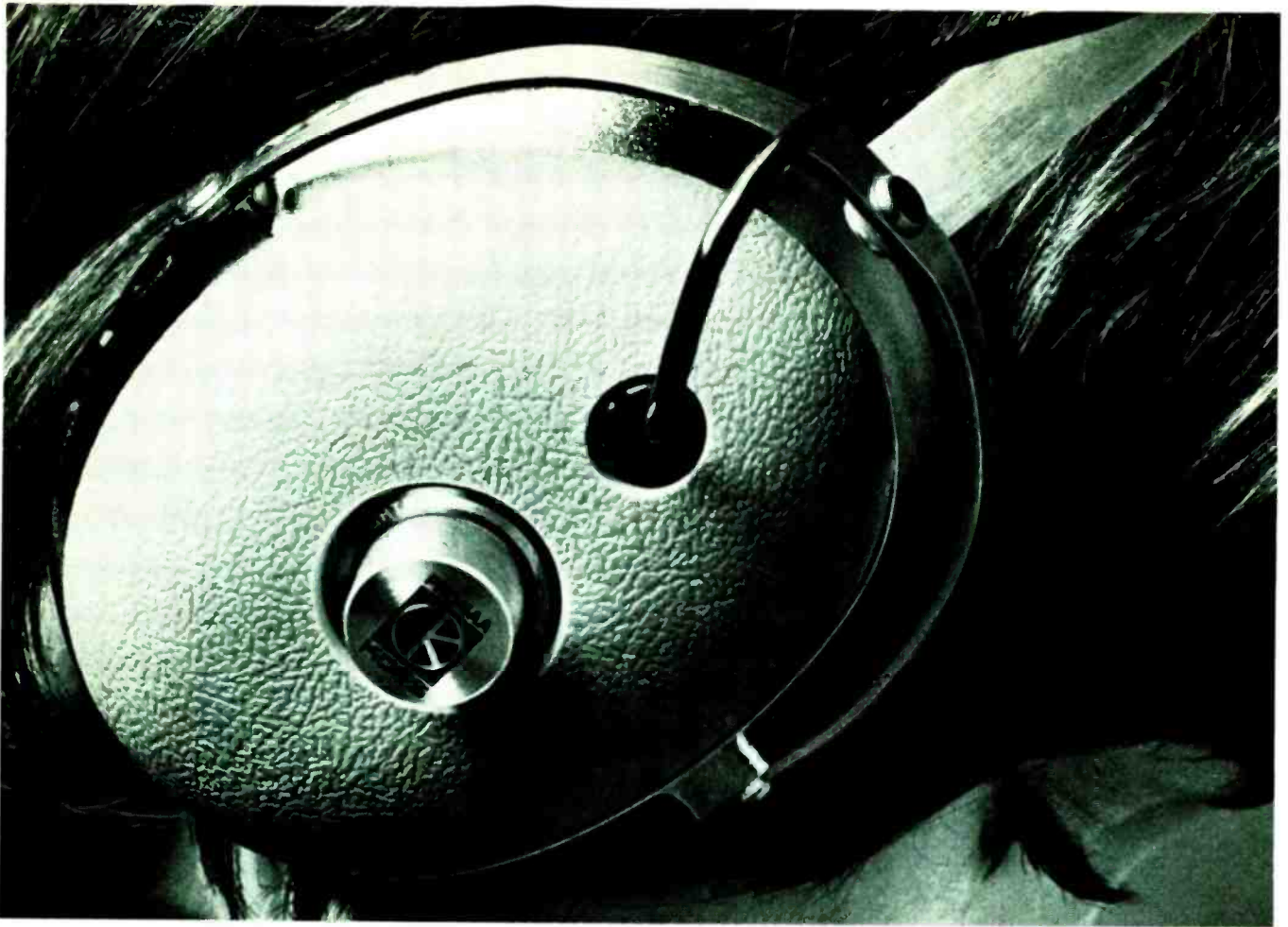
Supplement: Collector's Items

The two main categories of Copland recordings of interest to the assiduous collector comprise: 1) those involving the composer; 2) those presenting works not currently available. I have not heard every one of the recordings listed here, but they all have at least documentary value; a few that seem still more important have been mentioned in the body of the text above.

In the first-mentioned category are the following: the Piano Variations (Columbia X 48, 78 rpm) and *Vitebsk* (Columbia X 68, 78 rpm; on the odd sides in these two sets, Jacques Gordon and Copland play the Two Pieces for Violin and Piano, from 1926); the 1928 *Vocalise*, in which Copland accompanies Ethel Luening (New Music Quarterly 1211, 78 rpm); the two-piano version of *Danzón Cubano*, with Leo Smit (Concert Hall CHC 51, with the piano suite from the *Our Town* music, played by Smit); the *Four Piano Blues* (London LPS 298); the Violin Sonata, with Louis Kaufman (Concert Hall set C-10, 78 rpm); and the original, piano-accompanied version of the first set of *Old American Songs*, sung by Warfield (Columbia ML 2206). Less important is the first recording of the Emily Dickinson songs, with Martha Lipton (Columbia ML 5106), not nearly as satisfactory from a vocal standpoint as the more recent one with Addison.

Although this list of works not now found in Schwann is probably not exhaustive, it may prove useful: *Music for Radio*, a 1937 orchestral work, and *Music for Movies*, a suite of film excerpts including portions of *The City and Of Mice and Men* (both on MGM E 3367, conducted by Arthur Winograd); the 1919 scherzo for piano entitled *The Cat and the Mouse* (played by Sanromá on Victor 15861, 78 rpm); the 1925 choral setting of Ezra Pound's celebrated *An Immorality* (Vox PL 7750, a Viennese performance!); *Two Children's Pieces* for piano, written in 1936 (MGM E 3147); and an *Episode* for organ, composed in 1941 (MGM E 3064). None of these will add as much to our picture of Copland as the forthcoming Columbia recordings, but they illuminate various facets of his accomplishment. Good hunting!

Harris Goldsmith's discography of the Beethoven Piano Music will be completed in next month's issue.



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"Ministers of Grace" is indeed an apt appellation for the latest Angels (tapes, that is)—the first to appear on Ampex-processed 7½-ips reels and possibly harbingers of reissues from the earlier Angel/Capitol slow-speed reel catalogue. Perhaps they also foreshadow Ampex reel-processings from the tape (or even previously disc-only) catalogues of other recording companies. In any case, the present release not only breaks the long drought in open-reel production but also features five tape Firsts as well as several other irresistibly appealing additions to connoisseur home collections.

For me the top prize is the Prague National Theater production of Janáček's 1903 opera *Jenufa*—one of the great pioneering works of twentieth-century music (could there have been a *Wozzeck* if there had been no *Jenufa*?). It is a masterpiece and as original in its own way as Mussorgsky's *Boris Godunov*. This first tape edition features soloists and a conductor (Bohumil Gregor) whose names may mean nothing to American listeners, but whose estimable performances are none the less sympathetically robust and poignant. And while the bright but lightweight stereo engineering is not much more than adequate, it never distracts one from the absorbing music drama—one of the most agonizingly moving yet gloriously inspiriting operas in the whole repertoire (Angel/Ampex EX+ S 3756, two 7½-ips reels, \$16.95; libretto enclosed).

After Janáček's superb exploration of the human condition, I must confess that two Romantic era operatic milestones, also from Angel, tend to strike me as noble but relatively unexciting museum pieces. This is of course grossly unfair to Weber's historically important *Freischütz* of 1821 and to the imaginative tonal scene-painting of Berlioz' *Damnation de Faust* of 1846. While neither performance is a tape First, the 1965 DGG/Ampex reels of *Der Freischütz* conducted by Jochum are superseded by the present edition, which boasts the rich orchestral tone of the Bavarian State Opera Orchestra under the expansive direction of veteran Robert Heger, and radiantly glowing sonics. Walter Berry's Caspar and Nicolai Gedda's Max are wholly admirable, and Birgit Nilsson, although perhaps dramatically miscast as Agathe, is vocally magnificent (Angel/Ampex EX+ S 3748, two 7½-ips reels, \$16.95; with libretto).

The 1965 DGG/Ampex *Damnation de Faust* conducted by Markevitch is less easily displaced, for it is an exciting reading in its verve and lucidity—qualities scarcely evident in either Georges Prêtre's often prosaic reading or the present big but often blurry sonics.

Nevertheless, there are compensating virtues: Janet Baker's lovely Marguerite, Gedda's fine albeit scarcely "French" Faust, and the dramatically if not always vocally effective Mephisto of Gabriel Bacquier (Angel/Ampex EX+ S 3758, two 7½-ips reels, \$16.95; with libretto).

I haven't yet heard the first tape edition of Flotow's *Martha* (G 3753, \$19.95) or the releases which have now tragically become memorials to the late Sir John Barbirolli and George Szell. Oddly enough, both maestros are represented by their very different approaches to the music of Brahms: Barbirolli in a collection of the symphonies, overtures, and *Haydn* Variations (R 3732, \$21.95); Szell by the violin and double concertos with Oistrakh and Rostropovich (L 36032 and L 36033, \$7.95 each).

Unashamed Accompanist; Uninhibited Mystic. Among the thirteen other Angel/Ampex reel releases there are three tape Firsts of more specialized programmatic materials. Only one of them is truly outstanding: EMI's "Tribute to Gerald Moore," the doyen of recording accompanists. He is heard here accompanying five singers (De los Angeles, Fischer-Dieskau, Baker, Schwarzkopf, and Gedda) and five instrumentalists (oboist Goossens, clarinetist De Peyer, cellist Du Pré, violinist Menuhin, and pianist Barenboim—playing secondo to Moore's primo in Dvořák's Slavonic Dance in G minor). A must for every Lieder collector's library, this program displays Moore's authoritative command of an immense variety of interpretative styles—a text-book exemplar of musicianship at its finest (Angel/Ampex EX+ L 36640, 7½-ips reel, \$7.95).

The works of Scriabin, that Russian high priest of musical mysticism, are open to considerable adverse aesthetic criticism, and even the relatively early (1901-2) Second Symphony, Op. 29 may seem turgid and tiresome to many listeners. But cultists will find in it a blissfully drugged Nirvana; this music's blend of yearning and exaltation is persuasively conveyed here by the USSR Symphony Orchestra under Svetlanov (Melodiya/Ampex EX+ M 40118, 7½-ips reel, \$6.95).

First Heritage/TKD Musicassettes. Spurred by friends' acclaim for the "best cassettes yet," I made a special visit to the Musical Heritage Society's headquarters (1991 Broadway, New York City 10023) to learn why an organization which had long disdained open-reel transfers of its connoisseur record catalogue should now turn to cassettes. Well, it seems that Dr. Michael Naida and his associates envision cassettes as *the* tape

format, provided that premium quality tape is used—in their case the "super-dynamic gamma ferric oxide" TDK tape. This deluxe base material rather than the inclusion of program notes accounts for the standard cassette price of \$6.95 which is markedly higher than the equivalent bargain-priced MHS disc. (Regular members of the society will of course pay considerably less.) At present, MHS cassettes are available only from the society at the above address.

Always a little dubious about any premium-quality claims, I reserved judgment until I could test MHS review samples at home, not only under my "double-standard" conditions for al fresco mono playback but in far more rigorous stereo playback via my big-speaker home system. And while I can't quite say that these are exclusively *the* best musicassettes I've yet encountered (the recent releases of various major manufacturers display prodigious technological progress), I can greet the first MHS musicassettes as among the very finest available so far. Perhaps the choice of a premium-quality tape base is not entirely sufficient to dispel the recalcitrant problem of surface noise, but these surfaces do minimize the problem and the material brilliantly demonstrates its superior frequency and dynamic-range potentials.

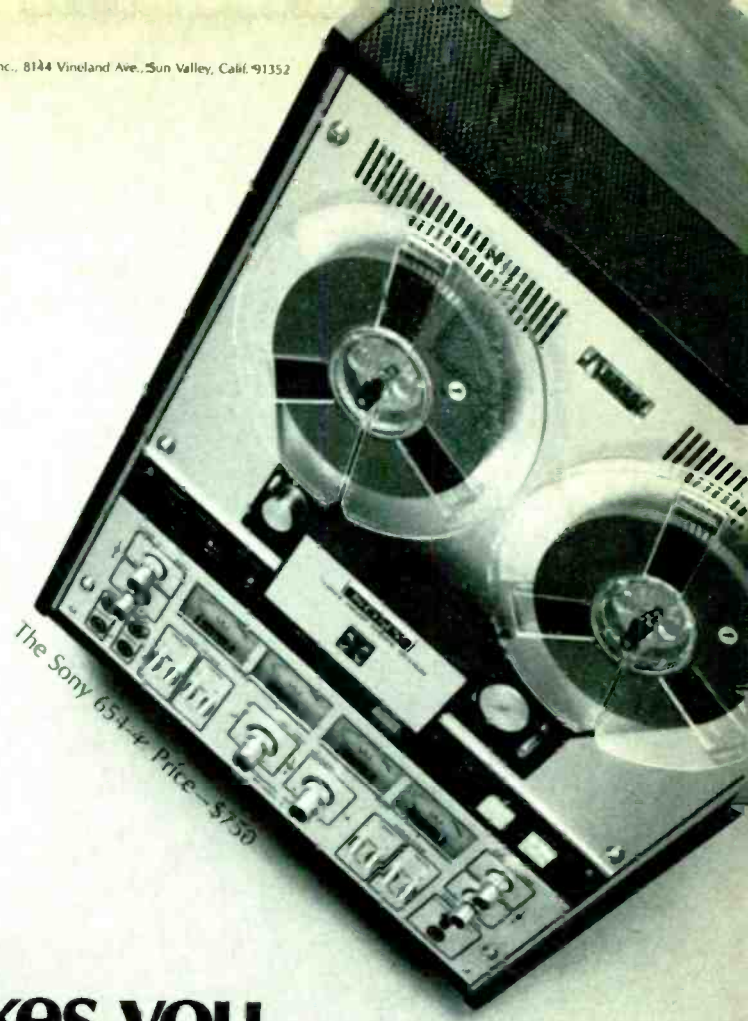
Even more significant for home listeners primarily interested in the *musical* treasures of the MHS catalogue are the genuine jewels to be found in these first cassette releases. Not having heard a new Friedrich Gulda recording for some years, I was particularly impressed by his growth from a good to a truly great pianist—as eloquently represented in the first release (Vol. 5) in his complete Beethoven Sonata series; No. 11, Op. 22; No. 22, Op. 54; Nos. 9 and 10, Op. 14, Nos. 1 and 2 (MHC 2008).

An earlier complete series, Bach's organ works by Marie-Claire Alain, begins on cassettes with the first four of the six Trio Sonatas, S. 525/8 (MHC 2004). These reels persuasively convey both Mme. Alain's infectious zestfulness and the beautifully clean and ungimmicked Erato recording of the enchanting timbres of the Marcussen Organ in the Church of Varde, Denmark.

I was less prepared to praise the Paillard Chamber Orchestra's Handel program (MHC 2001) since it was only a couple of months ago that I acclaimed Menuhin's (Angel cartridge and cassette) versions of the same *Royal Fireworks Music* and Double Concerto in B flat. But the present reading of the former is not only individually different but even more piquant since it uses the edition for winds and percussion only (Menuhin's version included strings).



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THE FUNNIEST PUT-ON

SOME MONTHS AGO I wrote a column about memorable music-business put-ons. As I noted at the time the funniest, to my mind, was the album by Jonathan and Darlene Edwards—in reality, arranger/composer/conductor/pianist Paul Weston and his wife, singer Jo Stafford.

The Westons went into a recording studio and satirized every bad cocktail pianist and all the hopelessly out-of-tune (but desperately sincere!) singers you've ever heard. It was, I noted, a pity that the album was no longer available. I was unaware at the time that Weston and Miss Stafford had made a sequel to the album, an LP called "Jonathan and Darlene Edwards in Paris," in which they butchered a bunch of French songs. When the column appeared, Weston mused over it and decided that by God he was going to reissue "Jonathan and Darlene in Paris" even if he had to form his own company to do it. This he did, and the album is again available—on the utterly obscure Corinthian label.

Most sequels, particularly in the area of comedy, fall flat, but "Jonathan and Darlene Edwards in Paris" is even more hilarious than the first album. I often play it for friends without telling them what it is. They sit there quietly listening to the first few bars, looking rather puzzled. Then gradually titters and occasional cries for mercy, such as, "Oh God, take that off, my sides hurt."

The record may be excruciatingly funny—indeed, I consider it one of the funniest phonograph records ever made, if not *the* funniest—but it took tremendous musical acumen to do it. Singing out of tune by accident is one thing; doing it consistently on every note requires uncanny hearing and concentration. The same quality is necessary in the piano playing: Jonathan Edwards almost never plays a right chord, and he tangles up the time—bars of 7/4 and 6/4 crop up in a 4/4 pattern, and some bars are omitted altogether. Hopeless.

When I heard the new album, I *had* to know how it was made. I called the Westons at their home in California. Miss Stafford told me that the idea began, more or less, on record dates.

When a date would end with five or ten minutes to spare, she, her husband, and the musicians would botch up the songs they had just performed. "Particularly," she added, "the ones we all hated."

The next step in the gestation of Jonathan and Darlene came when the Westons attended a Columbia Records convention in Florida. One night in a restaurant they heard an abominable cocktail pianist. When he left for the night, Paul couldn't resist sitting down at the piano and playing *Stardust* in the same mangled style. Producer George Avakian, falling out of his chair, said, "You've got to do an album like that." Avakian named Jonathan Edwards—a take-off on pianist Roger Williams—at the moment of his birth. (Roger Williams was a fundamentalist preacher in Rhode Island; Jonathan Edwards was a fundamentalist preacher at Yale.)

The first album became a hip, inside success with music-business people. I imagine, however, that there were laymen who thought it was just beautiful—a funny idea in itself. Few outside the music business knew that Miss Stafford, who has impeccable intonation and control, was Darlene, and that Weston, a superb musician, was Jonathan.

The odd thing about Jonathan and Darlene is that after you listen to them for a while they become real people. They're so desperately serious about what they're doing, and they really believe it's so very good, that you cannot dislike them. Jonathan and Darlene have become real even to the Westons: Miss Stafford kept referring to Darlene as if she were another person. But then, Darlene is another person.

"Yes, they've become real to us," Jo said. "We do think of them as people. When pictures were being taken of us as Jonathan and Darlene, I found myself saying, 'But Darlene wouldn't wear such an outlandish dress—floppy hats and gloves, perhaps, but she's not a complete idiot. In her private life, she's probably a very nice and conscientious lady. And she tries when she sings, she really does her best.'"

"I think the best way to describe

Jonathan," said Paul, "is that he is aggressively enthusiastic about his music. He really sort of resents the snide comments he hears about his playing. He feels that spirit is everything in performance and a few wrong notes here and there don't matter."

Jo interjected, "You see, Jonathan is just on the verge of being talented."

Perhaps the most humorous thing about Weston's piano playing on the record are the tricky runs that disintegrate in fumbled technique and then wander off into nothing, leaving the listener hanging. Of that aspect of Jonathan's art, Weston said, "He operates on the philosophy that he who fights and runs away lives to fight another day."

I was fascinated by the processes involved in making the record. "Well," Jo said, "you'll notice that Darlene sings mostly sharp. You have to pay a great deal of attention when you're doing something like that. If I just sailed along, I'd tend to be in tune. I hear pitch . . . well, this is true of most singers, I think . . . I hear the tone a split second before I sing it. In this case, I had to hear that note and then sing it out of tune."

As for his performance in the role of Jonathan, Paul said, "I'd thought it all through pretty carefully in advance—those bars of 7/4 and 6/4."

But the record presented great problems nonetheless, particularly with the other musicians. Alan Reuss, the guitarist who performed on "Jonathan and Darlene in Paris," told Paul after they'd done several tunes, "You know, I'm getting worried; I don't have to count any more. I can do it wrong without thinking." And drummer Jack Sperling, an excellent musician, was a disaster. "He couldn't stop giggling," Jo said. "He would just fold up over his drums, with tears running down his face." Paul had to fire him off the date and get a drummer with more control over his sense of humor.

The Westons live quietly in a home in Beverly Hills now. Paul writes for television: the *Jim Nabors Show*, for one. Paul's mood-music albums for Capitol—"Carefree," "Music for Dream," several more—are still classics of the genre but you can't always pick up copies of them. And his *Crescent City Suite*, now out of print, is a marvelous evocation of New Orleans. He still earns royalties, of course, from *I Should Care*, *Conversation While Dancing*, *Day by Day*, *No Other Love*, *When April Comes Again*, *Autumn in Rome*, all of which he wrote.

Jo rarely sings now. "I do two albums a year for the Reader's Digest label and that's about it. I don't really feel like working any more. We have a seventeen-year-old son and a fourteen-year-old daughter. That means they're at an age when it's important for me to be home. That's not possible in this business."

When Paul reissued the record he found that a rock-dominated and essentially humorless industry wasn't interested. There's only one way you can get it: send a check for \$4.95 to LSM Industries, Post Office Box 3168, Los Angeles 90028.

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ELVIS PRESLEY: Worldwide 50 Gold Award Hits, Vol. 1. Elvis Presley, vocals; rhythm or instrumental accompaniment. (Heartbreak Hotel; Hound Dog; I'm All Shook Up; Jailhouse Rock; Surrender; Return to Sender; Wooden Heart; In the Ghetto; Kentucky Rain; forty-one more.) RCA Victor LPM 6401, \$19.98 (four discs). Tape:  P8S 6401, \$19.98 (two Stereo 8 twin packs);  K 6401, \$19.98 (two cassettes).

This album, on four of Victor's new cardboard thin LPs, ought to give pause to any contemporary rock star who is beginning to develop a swelled head. No psychedelic cover for this baby, just fifty little gold records, the first of which is inscribed No. 1, *Heartbreak Hotel*, January 1956, and the last of which reads No. 50, *Kentucky Rain*, January 1970. In between are listed many of the greatest pop records ever made.

The nostalgia quotient of this set is obvious and there is no point in dwelling on it here. If you were an adolescent in the '50s you know how important Elvis was, especially in the direction of personal liberation from the absurd sexual strictures of that decade.

What's new is the ears we can bring to most of these recordings. Of course we always *felt* Elvis was the greatest and many of us could make a pretty good case for his abilities as a performer. But few of us took him seriously as an *artist*, a sensitive, controlled creator of musical communications. If he was anything he was instinctual, an animal musically braying his needs into RCA's hungry microphones. He couldn't possibly know what he was doing.



What emerges from these recordings, however, is a very different impression. What we have here is a very careful and committed entertainer, as dedicated in his way as Sinatra, and as good. These performances demonstrate the consistent application of both intelligence and wit, as Elvis found himself confronted with altered personal circumstances and shifting popular tastes. Even when he was forced (as by his absurd but profitable movie career) to record totally mindless material, he managed by sheer intensity of performance (and once in a while by humorous undermining of the lyric) to pull it off.

Every cut offers something special—always the vocal, but often the arrangement, a good bass line, an effective guitar solo, the kind of details that were most often lacking from similar records untouched by Elvis' genius. And from the evidence here it is possible to see that Elvis has grown, that he is a better performer today than ever before. (I realize that sounds a little silly but, since most pop fans seem to think that talent is something that springs full-blown from the third eye at the prodding of the devil acid, it must be said.) I really think that listeners who turned off to Elvis the first time around should give him another try. It is a shame not to make his acquaintance, especially now that Victor

has made it so easy. And by now he should sound pretty tame anyway.

The thing that really gets me is that *Vol. 1*. What can these people possibly have in mind?

P.S. I have a lot of reservations about RCA's new thin records, based mostly on the fact that some of them, though not this particular set, have skipped. If you have the equipment, play it safe and get the cartridge or cassette. J.G.



MIGUEL RIOS: A Song of Joy. Miguel Rios, vocals; orchestra, Waldo de Los Rios, arr. and cond. (She's Gone; Soledad; The River; seven more.) A & M SPX 4267, \$4.98. Tape:  8T 4267, \$5.98;  CS 4267, \$5.98.

I was driving when I first heard Spain's Miguel Rios on the radio, singing *Song of Joy*. I had several immediate reactions: disorientation over the fact that I seemed to be hearing Beethoven with a huge orchestra on a rock station; I heard an unfamiliar voice that fascinated me; and I wasn't sure what language he was singing in (one word sounded like English, the next like Latin—car acoustics are poor with your windows rolled down).

Song of Joy became an international pop hit—Beethoven's first. Actually it's Beethoven's Ninth, the *Ode to Joy*. Rios' song is not "adapted from" or "loosely based on" or "with apologies to" as one might have expected. It is often a rather close approximation of the original, using full symphonic and choral requirements. Orchestrator Waldo de Rios uses the bass introduction, two full statements of the ode theme, the march variation, a quick quote from the symphony's first movement, and the complete coda. Far out for a rock hit. Singer Rios is not integrated into this texture, by the way. He jumps out in front of it. Purists can rightfully say that it was a ridiculous project. The fact is that it works like a dream. Beethoven's grandeur is intact.

Miguel Rios' first American hit album proves that he has more than a freak hit going for him. He's a star and it shows. Even when he does everything wrong (erratic intonation, an accent too thick for American rock), his vitality and magnetism pull you in.

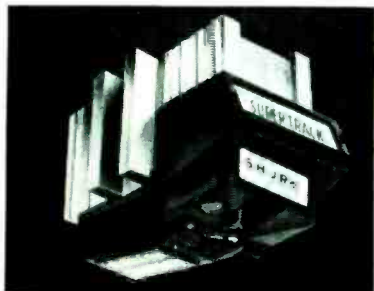
Miguel Rios has done the impossible on several counts in this album, and it's damned impressive. M.A.

THE NEW YORK ROCK ENSEMBLE: Roll Over. Clif Nivison, guitar; Dorian Rudnytsky, bass and cello; Mike Kamen, lead vocals, piano, oboe, and organ; Marty Fulterman, drums; Hank Devito, pedal steel guitar. (Running Down the Highway; Gravedigger; Law and Order; Fields of Joy; six more.) Columbia CS 30033, \$4.98. Tape:  CA 30033, \$6.98;  CT 30033, \$6.98.

Frankly I'm a little bored with high-energy music, but there's no question



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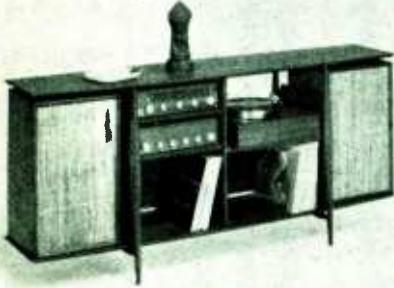
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that this first album by the New York Rock Ensemble for Columbia Records has some of the best, virtuoso, high-tension sound on current releases. The material, all original, is extremely intricate and colorful, while the musicianship is both driving and brilliant. Vocals are generally placed back in the tracks, which tends to give even more stress to the power of the instrumental work of this five-man band.

Producer John McClure has made an album with incredibly bright balance and stereo dimension. Engineers Don Puluse and Don Meehan have done exceptionally fine work. Drumming is nothing short of spectacular, and McClure has introduced into a few of the tracks some of the most valid and integrated electronic madness I've yet heard in a straight rock release.

Beside You, which happens to be the only quiet track on the album, is one of those rare gems: a song of unexcelled lyricism performed in a handsomely voiced by Mike Kamen and accompanied by an arrangement which includes some of the most beautiful oboe and cello playing that I've heard on a pop record. It's a very moving song performed by a group whose subtle musical range and knowledge is reflected in every bar of their very fine music.

Ride, Ride, My Lady, with its bright mood and infectious tune, could easily become a hit single. J.M.

ENOCH LIGHT: Permissive Polyphonics. Enoch Light and the Light Brigade. (Marrakesh Express; Let It Be; Easy Come, Easy Go; nine more.) Project 3 PR 5048, \$5.98. Tape: M 85048, \$6.95; M 55048, \$6.95.

Still desperate to resurrect the Golden Age of Persuasive/Provocative Percussion, Light now turns back to a retrospectively alliterative program title (a kind of success-assurance as comforting as Linus' blanket?) in his continuing endeavor to pour new wine—squeezed from Moog and other electronic vines—into old bottles. And this time he pulls off at least a minor miracle. If you're not "P"ed-off by the title itself or the program's promise of "escapism through the turned-on sounds of today," you'll find the well-varied over-all results notably more successful than those in last April's "Spaced-Out" release. Again some Beatle tunes (*Let It Be* and *Michelle*) inspire arranger/Moogian Dick Lieb and the virtuoso Brigadeers to some of their most eloquent and aurally absorbing achievements. And again Lieb impudently caricatures Bach (this time reminding affronted purists that the theme of the Pasacaglia in C minor started out as dance music—and was swiped from another composer), as well as metamorphosing Chopin's Prelude No. 4 into a quite haunting *Prelude for Young Lovers* which effectively counterbalances the several more rock-driving items. In fact, all the way through arranger, players, and director reveal impressively authoritative assurance and control in both the use of new (and often piquantly stimulating) timbres and irresistibly toe- as well

as ear-tickling performances. And while Light can't quite kick his old habit of stereo-pingponging, the left/right repetitions and antiphonies here are more often varied with back-and-forth "walking" sound sources—the smoothest and least ambiguous examples of stereo-motion I've ever encountered. R.D.D.

BILLIE JOE BECOAT: Let's Talk for Awhile. Billie Joe Becoat, vocals and guitar; rhythm accompaniment. (I Wonder If He Cares; You Can't Hide; Confusion in the Revolution; Honey Pie; Fireflies; five more.) Fantasy 8401, \$4.98.

BEN E. KING: Rough Edges. Ben E. King, vocals; instrumental accompaniment (Little Green Apples; Wishing for Tomorrow; Come Together; One Man; Lay Lady Lay; five more.) Maxwell ML 88001, \$4.98.

LITTLE RICHARD: The Rill Thing. Richard Penniman, vocals and piano; instrumental accompaniment. (Freedom Blues; Two-Time Loser; Dew Drop Inn; Lovesick Blues; I Saw Her Standing There; four more.) Reprise 6406, \$4.98.

Rhythm-and-blues fans will be pleased to know that there are three excellent new, and disparate, releases of their favorite sound.

"Let's Talk for Awhile" is Billie Joe Becoat's second album and a considerable improvement on the first. Becoat comes less from a blues tradition than from minstrel shows and urban theater music. He reminds me of folksinger Jackie Washington and it wouldn't be surprising if he, also, were West Indian. Becoat writes in the folk idiom, but the music is soulful, especially so on the new LP, and his songs effectively evoke black life styles and personalities, especially of the ghetto (for example, *Eli* and *World's Greatest Pretender*). As with most good pop songwriting, his lyrics are conversational and specific, filled with sounds and smells and feelings. The sidemen are unidentified, but their support is effective—simple and stark in keeping with the nature of the material. Becoat is his own man and may have trouble finding his audience, but I hope Fantasy keeps backing him until he does. We don't have so many original voices around that we can afford to lose even one. (Note to Fantasy: 33 $\frac{1}{3}$ -rpm records will fit more than five three-minute cuts to a side.)

Ben E. King is one of a very small number of performers (Gene McDaniels, Solomon Burke, a few others) who are trying to forge a new r & b style, one with greater musicality and, hopefully, wider appeal. Basically what they are attempting is to combine the power of soul music with the polish of standard top-40 pop and the freedom and variety of jazz.

King was a big star for Atlantic in the early '60s (*Don't Play That Song, Rose in Spanish Harlem* and, with the Drifters, *Save the Last Dance for Me*), but he has been pretty much out of sight since. Past experience didn't lead me to expect much from a Bob Crewe production (and indeed the only weak points in

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this album are the two songs composed by Crewe and forced into the repertoire). but this is one of the best r & b releases of recent months. And this despite the fact that most of the tunes have been worn out from overexposure. It is a measure of King's skill that not only can he put starch into some pretty limp coilers (*Little Green Apples*, for one) but he can even come up with the best versions of some of the most well-known songs (notably, *Tonight I'll Be Staying Here With You*, which is superb). He also comes up with some interesting juxtapositions in the medleys. *Little Green Apples* works for the first time because it is fitted inside *She Lets Her Hair Down*; and *In the Midnight Hour* gives *Lay Lady Lay* the erotic and ominous quality that has been missing from previous renditions (Dylan's, for example, is merely sly where King's is evil). King has the rich, rough voice usually associated with soul music, but he has considerable dynamics and range that are much less usual.

After several retirements and come-backs over the past dozen years, Little Richard seems to be into the real thing this time. Over the last year and a half he has had a big revival on the college, club, and concert trail, and now he comes along with a good new album. "The Rill Thing" is a varied program ranging from revivals of the style that made him famous (*Spreadin' Natta*, *What's the Matter?* and the Beatles' *I Saw Her Standing There*) and the belting style of r & b earlier in the '50s, to modern big band r & b à la James Brown band. Included is his most recent hit, *Freedom Blues*. Like Chuck Berry, another of the early superstars, Little Richard has always been a better vocalist than his records have implied (although anybody who could sing *Tutti Frutti*, *Oh Rudy* and get away with it had to be good).

Here he gives himself room to stretch, avoiding for the most part the outer-limits physicality of his hit singles. The nearest comparison I can make is to James Brown's music, though there is still more rock-and-roll in Little Richard than there is in Brown.

In any case, if you make an effort to keep up with pop music, I recommend any or all of the above to you. They take r & b another step. J.G.

FEATHER: Friends. Feather, vocals; rhythm accompaniment. (What You Will; A Week Away; L.A. Meantime; seven more.) Columbia C 30137, \$4.98.

In 1964 it was the Beatles. Now it's the Crosby-Stills-Nash-Young sound that has captured most of us. The question that inevitably forms in the working musical mind is: how does the CSNY vocal sound work? How do they get it?

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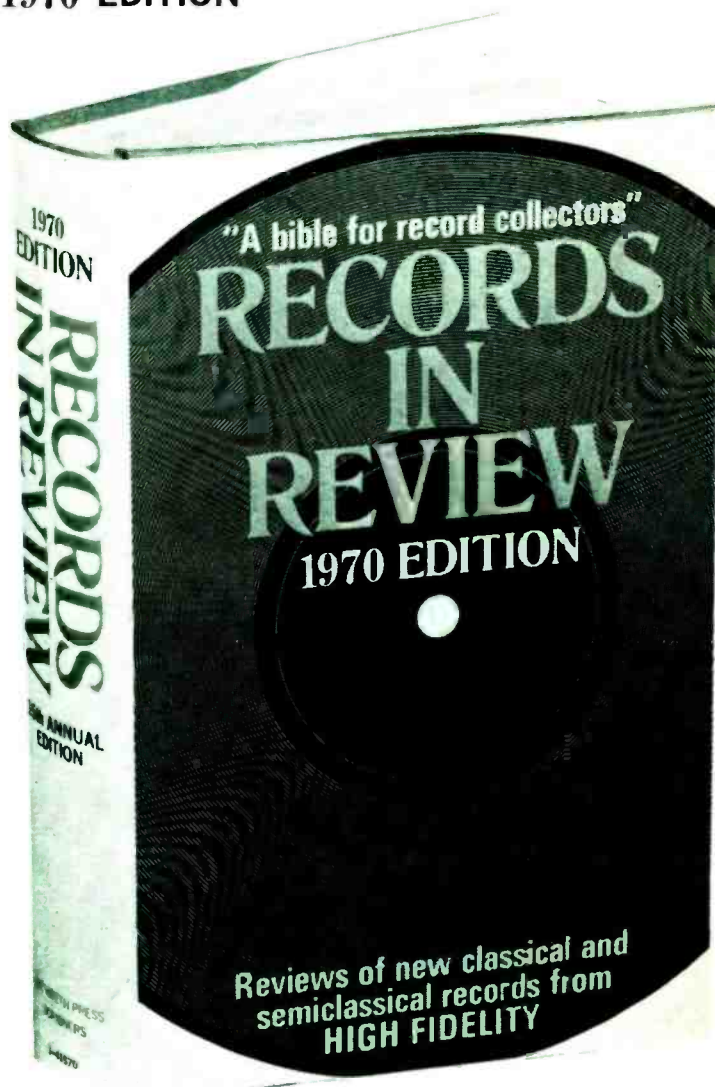
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CIRCLE 7 ON READER-SERVICE CARD

The same thing is occurring on records, with new imitation-CSNY groups appearing monthly. Few come closer to the original than this disc by a group called Feather. One can almost hear their classic retort: "But we always sounded like this!" (Remember when Lainie Kazan said that, during the season when she and all girl singers were imitating Streisand and denying it?) Feather had better get used to the CSNY comparison. They made their bed. At the same time, the two groups don't really sound the same for the simple reason that different sets of voices are involved. As good as Feather's vocal blend is, the fact remains that no group in rock sings better than CSNY. Few play as well, and perhaps none write so well, as CSNY.

One wonders about the thinking behind albums such as this. If it were possible to judge Feather on its own merits, one would say that it is indeed a very good group. But it cannot be judged on its own (privately yes, but not in the public market place, where it counts). And in comparison to CSNY, Feather shrinks down to a poor man's version in every way. M.A.

PERCY FAITH STRINGS: The Beatles Album. Orchestra, Percy Faith, arr. and cond. (Michelle; Something; Eleanor Rigby; eight more.) Columbia C 30097, \$4.98. Tape: CR 30097, 3 3/4 ips, \$6.98; CA 30097, \$6.98; CT 30097, \$6.98.

Most albums of this kind are pure phone-ins, wherein an arranger is contracted to write a "So-and-So Songbook" album. He then skims off some charts, or farms the job out to some writer who is not as busy that week. A band is hired, an engineer performs a mix, and presto, the market receives one more thoughtless album—all because no one took the project very seriously.

Percy Faith took this album seriously. He searched out those Lennon-McCartney songs which "play for strings," and then set the tunes orchestrally with infinite grace. I've never heard better easy-listening Beatle arrangements.

Take *Let It Be*, a starkly simple and memorable melody. Mr. Faith gives it a pure, almost symphonic flavor without falling into pretension. The cello lines sweep downward and the violins hang overhead. *Michelle* features the velvet sound of a flugelhorn surrounded by strings—forty-eight of them.

Producer Irving Townsend has written liner notes as gentle and gracious as the music itself: "Percy Faith, the composer, the arranger, the conductor, distills in this orchestra these complimentary talents which, for him, are best expressed by the bows of a family of strings. . . . And isn't it nice to know that not everything in the air waters the eyes, stings the membranes, shatters the atmosphere?" Yes, it is nice. It should be added that few men write more beautifully for strings than Percy Faith—on any occasion.

This album is recommended as first aid for your ruined nerves and despairing spirits. M.A.

HIGH FIDELITY MAGAZINE

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—Stereo Review, June 1970

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*Stereo Review said it all. For the complete Hirsch-Houck review, write: Tandberg of America, Inc., 8 Third Avenue, Pelham, New York 10803

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CIRCLE 5 ON READER-SERVICE CARD

jazz



LEWIS-EWELL BIG 4. George Lewis, clarinet; Jim Robinson, trombone; Don Ewell, piano; Cie Frazier, drums. (Atlanta; How Come You Do Me Like You Do; Sister Kate; five more.) GHB 68, \$5.98.

For the last twenty years of his life, George Lewis was such an individualist among his New Orleans contemporaries that any record on which he appeared almost automatically focused on his clarinet. Even the presence of as robust a performer as trombonist Jim Robinson could not undercut the hold that Lewis took (often gradually and almost imperceptibly) on practically every piece on which he played.

In this quartet setting, the Lewis-Robinson jousting works about as usual but the dominant musical voice in the group is not Lewis' clarinet but the bright, rollicking piano of Don Ewell. Time and time again, Ewell's piano emerges from the solid, foursquare sound of the three New Orleans members of the quartet to take off on airy passages that mix the Harlem stride attack of James P. Johnson and Fats Waller with some of the more buoyant effects used by Jelly Roll Morton. In ensemble support too, Ewell gives the group a bright, lifting accompanying line that is, again, part Morton and part of that see-through ensemble style used so brilliantly by Earl Hines and Jess Stacy.

And after Ewell, one's attention goes to Cie Frazier's drumming—strong, sturdy rolls (like the churning of a Mississippi side-wheeler) that carry the group without ever belaboring it. Frazier is a master of a style of jazz drumming that has almost disappeared with the switch to emphasis on the drummer as solo virtuoso. Simply because Frazier and Ewell stand out in this fashion does not mean that Lewis and Robinson are ineffective. They are both in typical and excellent form and the recording is unusually good. It may be because of this last point that one is able to appreciate Ewell and Frazier so much in this recording—beautifully made and beautifully played—that reaches well beyond the limitations of the traditional New Orleans jazz with which Lewis and Robinson are usually associated. J.S.W.



J. B. LENOIR. J. B. Lenoir, vocals and guitar. (Down in Mississippi; Round and Round; Vietnam Blues; twelve more.) Polydor 24 4011, \$4.98.

To John Mayall, the young British bluesman, the late J. B. Lenoir was not only

an inspiration and an idol but he also provided the cutting edge of Mayall's crusade to gain recognition for the blues singers he admired but who were relatively little known. Mayall's personal success as a performer has enabled him to start a record label for this purpose, aptly called Crusade (distributed in the U.S. by Polydor).

His first release is a tape made by Lenoir in Germany, which has been interspersed with excerpts from an interview Mayall had with Lenoir's widow. The disc very readily explains Mayall's enthusiasm for Lenoir. He covers a surprisingly wide range of styles and material in the course of these two sides—from what is essentially a field holler (*Oh Captain*) to the suave gaiety of *Feelin' Good*. His lyrics are thoughtful and illuminating, whether on a topical subject (*Shot on James Meredith*) or in philosophical observations.

His guitar playing is varied too—smooth, rhythmic chording at times, at other times harshly plucked, single-string effects. He moves unusually easily and authentically back and forth between country blues and urban blues. Lenoir's voice has a tinge of huskiness that places it between what might almost be a smooth, crooning style and the rugged attack of the more elementary bluesmen. This is an important and revealing collection because of the belated recognition it gives to a man who was one of the major blues artists. J.S.W.

JUNIOR WELLS: South Side Blues Jam. Junior Wells, vocals and harmonica; Buddy Guy, vocals and guitar; Louis Myers, guitar; Otis Spann, piano; Ernest Johnson, bass; Fred Below, drums. (Stop Breaking Down; You Say You Love Me; Baby, Please Lend Me Your Love; five more.) Delmark 628, \$4.98.

The basic idea of this disc, according to Bob Koester (who produced it) was to catch the feeling of the Monday night sessions at Theresa's, one of Chicago's most celebrated blues bars. I don't know if the performance is representative of what goes down at Theresa's, but it is a wonderfully warm, relaxed session with Junior Wells projecting an easy, yet poignantly intense feeling in his singing and in his exchanges with Buddy Guy.

This was, apparently, the last studio session by Otis Spann before his death in April, and although he has relatively little solo opportunity, his accompaniment is strong, perceptive, and an ever-present accent in the background.

Wells is highly expressive whether he is involved in the deeply soulful *I Just Want to Make Love to You* or extemporizing topical thoughts in the manner of a blues-based calypso singer on *I Could Have Had Religion* and *Blues for Mayor Daley*. As might be expected, Buddy Guy's guitar playing is pungent although, in the generally low-keyed, brooding atmosphere of the session, it sometimes becomes too glibly theatrical. J.S.W.

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CIRCLE 78 ON READER-SERVICE CARD

in brief

JOE SOUTH: Greatest Hits Vol. 1. Capitol ST 450, \$4.98.

If you're not into Joe South, here's a good representation, including many honest hits: *Games People Play; Walk a Mile in My Shoes; These Are Not My People; Don't It Make You Want to Go Home.* Joe South is from the country. He's still real. M.A.

BOBBY BARE: This Is Bare Country. Mercury SR 61290, \$4.98.

Another departee from Victor's strictures makes good. Bare offers a satisfying menu of tunes by Tom T. Hall, Kris Kristofferson, John Denver, etc. J.G.

COWSILLS: All Time Hits. M-G-M GAS 103, \$4.98.

This is the first family of bubble gum. Their finest moments are: *The Rain, the Park & Other Things; Hair; Indian Lake;* and on and on. Chewy, chewy. J.G.

BILL COSBY: Live at Madison Square Garden. Uni S 73082, \$4.98.

Cosby is experimenting with "music" albums at our expense these days. But this is the kind of album Cosby does better than any other comedian before a large audience: discussing his children, his wife, and the hazards of being a celebrity. Feel safe in buying it. M.A.

JERRY REED: Georgia Sunshine. RCA Victor LSP 4391, \$4.98.

Jerry Reed is one of the most vibrant and original singers, songwriters, and guitarists in country music. However, this LP is overproduced, as usual, and much too short: Side 1 is 13:42. Side 2 is 12:32! J.G.

BIG JOE WILLIAMS: Thinking of What They Did to Me. Arhoolie 1053, \$5.98.

Arhoolie never seems to put out a bad record, but this one is superb. Big Joe Williams, one of the old masters, romps through a fine collection of blues, new and old. J.G.

COLLINS/SHEPLEY GALAXY: Lennon-McCartney Live. MTA NWS 4, \$4.98.

This is the second album by Burt Collins and Joe Shepley, two of New York's best trumpet-flugelhorn players. Arrangements of Beatle tunes are by Mike Abene, and feature excellent New York players. In all, a fine effort by musicians who love to lean toward jazz. M.A.

RUSTY KERSHAW: Rusty . . . Cajun in Blues Country. Cotillion SD 9030, \$4.98.

On this program of cajun, country, and blues tunes, Rusty Kershaw proves to be a much more straightforward, soulful performer than his brother Doug. J.G.

TEN WHEEL DRIVE: Brief Replies. Polydor 24 4024, \$4.98.

I have been a fan of lead-singer Genya Ravan since the first Ten Wheel Drive album, but "Brief Replies" is disappointing. All the ingredients are there. It just never catches fire. J.G.

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