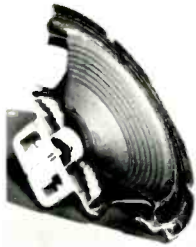


Big, acoustic-suspension woofers.



All Fisher speaker systems use a larger-than-you'd expect acoustic-suspension woofer. An exclusive free-piston design, coupled with an extremely compliant butyl rubber or butyl-impregnated surround and a specially treated cone, allows a fundamental bass response down to 30 Hz without doubling or distortion.

As an additional measure of their quality, the free-air resonance of Fisher woofers ranges from 38 to a remarkable 10 Hz.

The voice coil is specially designed to handle plenty of power. Loud-music lovers appreciate that feature.

Our mid-range is better by definition.

Virtually all the definition or "presence" of musical instruments occurs in the middle frequencies. Fisher speakers have better definition because, very simply, we use the best mid-range speakers. In addition to utilizing specially developed magnets (see further below), all of our mid-range speakers incorporate a butyl-impregnated half-roll surround for extra-high compliance (and therefore extreme clarity and smoothness of reproduction).

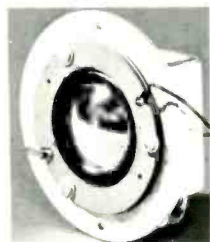


To prevent interaction with the woofer, each mid-range driver is sealed off from the rest of the system in an airtight enclosure. This, naturally, costs more to do. But we've found that it's essential to the characteristic natural sound Fisher speakers are identified with.

Now, about transient response.

There are many people who believe that the ability of a cone to respond quickly—or transient response—is the single most important determinant of a speaker's sound. That's why we're pleased to tell you that by using newly developed super Alnico magnets with high flux density, Fisher woofers and mid-range speakers achieve faster, more positive control of their cones than any other speakers being manufactured today. Fisher transient response is absolutely unsurpassed in the industry.

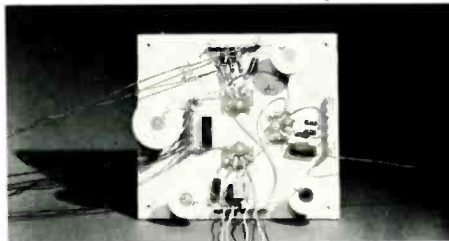
The reasoning behind our tweeters is also clear.



Specially designed, sealed-back tweeters provide excellent frequency response to beyond the limits of human hearing. By using a low-mass voice coil, highs are natural sounding as well as unusually clear and transparent. For wide disper-

sion, Fisher tweeters incorporate a soft dome diaphragm. Their impregnated cotton or formed-mylar construction eliminates parasitic high-frequency resonances and the resultant coloration of sound.

Even the crossover networks and enclosures are special.



In a Fisher speaker system nothing is taken for granted. We know that unless each speaker does exactly the job it was designed to do, no more, no less, the overall sound will suffer somewhat. So we've designed band-pass filters which, when used in place of conventional roll-off networks, assure that each speaker will handle only the frequencies within its optimum range. Furthermore, special quality capacitive and inductive elements are used to achieve lowest losses and smooth transition at each of the crossover points. The sharp-cutoff 6 to 12 dB per octave networks prevent interactions at the crossover points.

All the time and effort we take getting the internal components of our speaker systems just right would be fruitless if we put it all into an ordinary speaker cabinet.

That's why we've designed a better cabinet. It's constructed entirely of non-resonant compressed flake board rather than vibrant plywood, to eliminate the boxy speaker sound so common in even the most expensive plywood-cabineted speaker systems. Our speaker systems are tightly sealed and completely filled with AcoustiGlas® to provide a high degree of damping.

These design innovations and this preoccupation with quality holds true for the least expensive as well as the most expensive Fisher speaker system.

1 The Fisher XP-55B, the world's finest \$49.95 speaker system.

This low-cost speaker system does everything you'd expect a high-cost speaker system to do. It provides bass down to 37 Hz by utilizing an 8-inch woofer with a long-throw voice coil. It delivers smooth treble, with wide-angle dispersion up to 20,000 Hz. Crossover occurs decisively at 1,500 Hz. (Available with fretwork grille, at slight additional cost.)

2 The Fisher XP-56, the world's finest \$79.95 speaker system.

A full-range speaker with characteristically Fisher sound, in a beautiful walnut cabinet. It has an 8-inch woofer with a long-throw voice coil that delivers clean bass down to 35 Hz. Its 3-inch tweeter is responsible for the clean upper midrange and treble all the way out to 20,000 Hz. (Available with fretwork grille, at slight additional cost.)

3 The Fisher XP-60C, the world's finest \$99.95 speaker system.

If you want outstanding power-handling capacity and good bass, and you won't pay more than \$100 for them, this is the only speaker for you. It uses a massive 10-inch woofer with a free-air resonance of 22 Hz. In its airtight enclosure, fundamental bass response extends down to 35 Hz. A 2½-inch extended-bandwidth tweeter provides pure treble tones to 20,000 without coloration or break-up. (Price includes latticework grille.)

4 The Fisher XP-65-K, the world's finest \$109.95 speaker system.

A 3-way system with a lot of advantages. Bass response starts at 33 Hz, made possible by a 10-inch woofer with a free-air resonance of only 20 Hz. The midrange is handled by a 5-inch driver, responsible only for those frequencies between 600 and 3,000 Hz. At 3,000 Hz, a 3-inch tweeter with a 9/16" voice coil smoothly takes over, reproducing the audio frequencies out to 20,000 Hz. (Price includes fretwork grille.)

5 The Fisher XP-66C, the world's finest \$129.95 speaker system.

There are quite a few speaker systems at this price, but this Fisher XP-66C challenges them all. This 3-way system uses a big 12-inch free-piston woofer with a free-air resonance of 20 Hz. Midrange frequencies are handled by a 5¾-inch driver made of a new resonance-free cone material. A 3-inch cone tweeter is used for extremely wide-dispersion and smooth upper treble. The XP-66C offers lifelike reproduction of the most complex musical passages at an ordinary bookshelf price. (Price includes latticework grille.)

6 The Fisher XP-7C, the world's finest \$169.95 speaker system.

The reason that the XP-7B sounds so smooth is that it's a 4-way system. There's a massive 12-inch acoustic-suspension woofer, and not one, but two 5¾-inch drivers, each assigned a different section of the midrange. And there's a pair of 3-inch wide-dispersion cone tweeters. (Price includes latticework grille.)

7 The Fisher XP-9C, the world's finest bookshelf speaker system.

The Fisher XP-9C, at \$219.95, is a true 4-way speaker system, as the world's finest bookshelf system positively must be. (Crossover takes place at 500, 1,200 and 5,000 Hz.) The woofer is huge: 15 inches in diameter, with a 12-lb. magnet. There's a pair of matched 5-inch midrange drivers. A hemispherical dome tweeter delivers the lower treble frequencies. A dome super-tweeter finishes the job smoothly, to the limits of audibility.

Fisher 
We invented high fidelity.

**Once and for all,
let's clear up all the
technical confusion
about loudspeakers.** (Lift Flap) →

**Model for model,
dollar for dollar, Fisher
speaker systems have
a wider frequency
range, lower distortion,
cleaner transients,
better dispersion and
less overall coloration
than any other brand,
regardless of
design features or
engineering claims.**

The number of different loud-speaker designs offered to the prospective buyer today is nothing short of staggering. There are almost as many engineering approaches as there are manufacturers, and each particular design philosophy is affirmed to be the one true faith.

Even the sophisticated audiophile who knows his amplifiers and cartridges stands bewildered amidst the permutations and combinations of driver designs, speaker configurations, crossovers and enclosure types.

Our advice is: stop, don't panic, listen. Because the only justification for a new and different engineering feature is the sound.

Fisher takes a completely pragmatic approach to speaker design. We say yes to anything that makes a speaker *sound* better. We say no to anything that only makes a speaker *read* better. As a result, when you buy a Fisher speaker, you're buying sound, not some intangible hi-fi mystique.

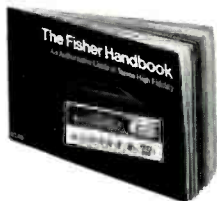
Let's face what the politicians would call the gut issue here. When a man puts down, say, \$169.95 for a speaker system, the nagging question on his mind is: "Am I getting the very best sound this kind of money can buy?"

Fisher can confidently answer "Yes!" to that question, no matter which particular Fisher speaker is the case in point. We know *all* the alternatives in each price category and have evaluated them in our laboratories. We are putting our reputation as the world's largest component manufacturer on the line with each speaker model we offer. If there were a better way of making any one of them, that's the way we would make it.

Now let's examine some of the engineering features that *are* meaningful in terms of actual sound and relate them to the specific performance characteristics of Fisher speaker systems.

If you want something done right, you do it yourself.

The Fisher philosophy of speaker production is to let one engineering team retain full control of the speaker design, from concept to shipping carton. (The alternative would be to buy woofers from one supplier, mid-range drivers from another, tweeters from still another, and install them all in a cabinet ordered from a furniture factory. There are some good speakers made this way, but we don't think it's the best possible method. Fisher is a high-fidelity manufacturer, not a contractor.)



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"The really important 'proof of the pudding' is in listening, and here the Isophase showed up as superb. If one were ever skeptical about the use of phones, these should cure him. Lows were solid like those from a large theatre-type speaker system, and highs were smooth and silky, with no raspiness and no harshness. In addition to sounding so good, the Isophase headset was comfortable to wear, even with glasses, for a long period of listening. The kid-like vinyl covering for the circumaural foam pads was as soft as a

maiden's kiss—one of those things you can't hardly ever get any more. Sure, we kicked out the circuit breakers several times, but we simply wanted to see how loud the phones would play. Loud enough, certainly, and even louder than one would consider adequate for comfortable listening. Operation was restored immediately by depressing the circuit-breaker reset buttons on the front panel of the polarizer. On the whole, these phones were well worth waiting for."

C. G. McProud

Audio Magazine did.



The Stanton Mark III Isophase Electrostatic Headset System offers frequency response from 20-18,000 Hz \pm 2dB, and is designed to work from speaker output terminals of any amplifier of at least 10 watts rms rating. Headphones weigh only 15 ounces. Polarizer and headphones: \$159.95. STANTON Magnetics Inc., Terminal Drive, Plainview, New York 11803

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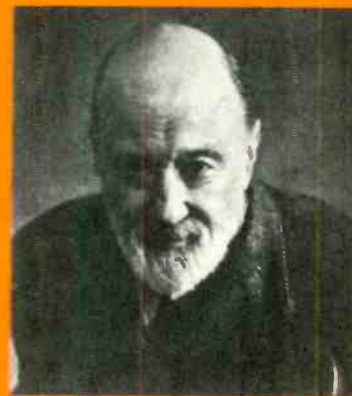
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CIRCLE 52 ON READER-SERVICE CARD

4

Britannia Rules the (Sound) Waves

DEAR READER:

Those of you who have been following our "Behind the Scenes" column will no doubt have noticed that whereas cities from Los Angeles to Lenin-grad have been covered during recent months, London is in almost every issue. The United States may once have been the phonograph's fountain-head, Nashville and Tokyo may account for more sales of their particular products, but for the serious record buyer, London has become the recording capital of the world. Dale Harris, in his review of Benjamin Britten's *Rape of Lucretia*, reminds us of Arthur Nikisch's once-famous depiction of England as the *Land ohne Musik*, the country without music—an epithet his own review belies for our day.

London's supremacy was dramatized for me as I scanned the layout of this issue, particularly the featured reviews. The reviews we feature are not of the month's "best recordings," but rather of those recordings with enough interest to call for essay treatment. The recordings are not always successful, and the featured reviews can be blasts, but the recordings at least demonstrate enough importance to call for special treatment. And what are this month's specially treated recordings? Britten's *Rape*, of course, conducted by its British composer in Britain for British Decca (London Records here); Colin Davis' Proms concert with the BBC Symphony; Giulini's Covent Garden performance of *Don Carlo*; another Covent Garden recording of the music to the Royal Ballet's (and MGM's) film production of *Peter Rabbit & Tales of Beatrix Potter*; and Karajan's Berlin performances of Mozart symphonies, for which we might stretch a point by noting that it was recorded for England's EMI (Angel Records here). The other two, Weber's *Oberon*—ironically, written to an English libretto for Covent Garden, but hardly English in Kubelik's recording—and Raymond Lewenthal's latest Alkan grotesqueries, simply demonstrate that not all activity has ceased in such tertiary recording centers as Bavaria and the United States. Yet a glance at Ted Greenfield's report from London will tell you that within weeks he could attend recording sessions of three operas—*Lucia di Lammermoor* and *Rigoletto* with Joan Sutherland, and *Maria Stuarda* with New York diva Beverly Sills. When was the last time a major operatic recorded production was made in the United States? Bavaria, maybe—but New York?

There was a time when America ruled the phonograph world as Britain ruled the seas. Except for British Decca, a relative latecomer to the field, and Pathé, every major record company from EMI to Deutsche Gram-mophon (and most minor ones too) was either started by Americans or was an offshoot of an American company, generally both. Several factors have contributed to the reversal of America's dominance, notably and paradoxically our own affluence, which translates into higher costs for American than for other recorded productions. Not only musicians, but engineers and landlords expect—and receive—more money here. But the result has been that America now rules the seas while the British rule the world of recorded music.

Somehow I think that they got the better of the deal.

But at least it's no more expensive to write about the expensive operatic field here than there. And next month we will provide major coverage of the hodgepodge art in Conrad L. Osborne's **CURRENT TRENDS IN OPERA**, including the **ROCK OPERAS**, and in a survey of the field of **PIRATED OPERA RECORDINGS—BURIED TREASURES**. And in another effort to bypass commercialism (see "And Don't Forget the Old Products," this issue), we will instruct you in **HOW TO CONVERT YOUR TAPE RECORDER FOR FOUR-CHANNEL SOUND**.

Leonard Marcus

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60 JESUS CHRIST SUPERSTAR (2 record set) Decca LP, 8TR, CASS



50 CROSBY, STILLS, NASH & YOUNG 4 Way Street (2 record set) Atlan LP, 8TR, CASS



100 THREE DOG NIGHT Golden Biscuits Dunhi LP, 8TR, CASS



760 PARTRIDGE FAMILY Up To Date Bell LP, 8TR, CASS



800 ELTON JOHN 11-17-70 Uni LP, 8TR, CASS



763 5TH DIMENSION Love's Lines, Angles & Rhymes Bell LP, 8TR, CASS



500 ARETHA FRANKLIN Live At Fillmore West Atlan LP, 8TR, CASS



103 STEPPENWOLF Gold Dunhi LP, 8TR, CASS



260 DIONNE WARWICK Very Dionne Scept LP, 8TR, CASS



52 WOODSTOCK TWO (2 record set) Cotil LP



370 JAMES TAYLOR Original Flying Machine Eupho LP



660 MARVIN GAYE What's Going On Tamla LP, 8TR, CASS



764 MOUNTAIN Nantucket Sleighride Windf LP



663 RARE EARTH One World Rare LP, 8TR, CASS



104 PATTON Original Soundtrack TweCe LP, 8TR, CASS



263 B. J. THOMAS Greatest Hits Vol. 1 Scept LP, 8TR, CASS



300 BUFFY SAINTE MARIE Used To Wanna Be A Ballerina Vangu LP, 8TR, CASS



105 JAMES GANG Thirds ABC LP, 8TR, CASS



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ADVERTISING

Main Office: Claire N. Eddings, The Publishing House, Great Barrington, Mass. 01230. Telephone: 413-528-1300.

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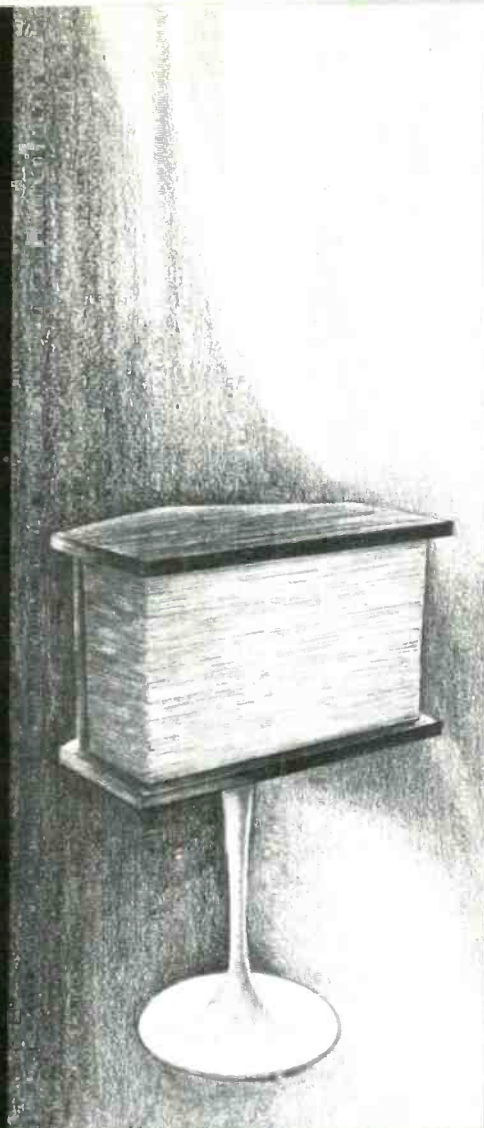
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letters

The Calley Records

I have subscribed to HIGH FIDELITY for many, many years and it has provided me with countless hours of informative and enjoyable reading. I have never written to you before, so I take this opportunity to express my appreciation for your fine magazine.

My main purpose in writing, however, is to commend you for your fine editorial in the July issue. I say amen—you are not alone in your views. I too was shocked by the unbelievable public reaction following the Calley trial. The glorification of a convicted murderer of defenseless civilians is a sad commentary on the current status of American morals and ethics. Have we forgotten Nuremberg or our national reaction after Malmédy? Let us have no more ballads to Calley, who should have received the maximum penalty under military law.

Karl F. Eichhorn, Jr.
Cocoa Beach, Fla.

High fidelity, according to Funk and Wagnalls' *Standard College Dictionary* is "the reproduction of a signal or sound with a minimum of distortion especially by phonographic equipment; also called Hi-Fi." Unless I missed another definition, I find no indication that political comment goes with high fidelity.

I was therefore upset when I opened the July issue of your magazine and found that Mr. Marcus had gotten an article he had written for a political magazine confused with his editorial for HIGH FIDELITY. It has always been my opinion that if you want political opinion you obtain a politically oriented magazine; if you are interested in music the proper approach is a high-fidelity periodical.

Whether or not Mr. Marcus is correct in his opinion of the Calley affair is of no importance at all. What is important is that he concern himself with a subject that we, the subscribers, pay for: the world of high fidelity.

Mr. Marcus, get off your soapbox and stick to music.

David H. Luebke
Los Angeles, Calif.

Bravo to you for your strong editorial on the Calley records. You have expressed my sentiments completely.

John P. Burnham, M.D.
Ventura, Calif.

Congratulations on your Calley editorial.

One of the 9%.

John Clarke Adams
Syracuse, N.Y.

Record Cataloguing

There are so many ways of cataloguing one's records that the collector with a large number of them is often frustrated and nonplussed trying to find a method that suits his needs.

The Bib Indexa record filing system, reviewed in the June 1971 issue, seems adequate for small collections but not, to my way of thinking, for large ones. It occurred to me, therefore, that your readers might find my card-index system useful—my collection includes about 75,000 selections, and the following procedure has worked well for me.

My card file is arranged, first of all, according to type of music—ballet, choral, chamber, etc.—and the categories are easily expanded by adding another index tab. Within each category the cards are arranged alphabetically according to composer—or source or title if there is no composer or if he is anonymous. Cross-indexing, if desired, is simply a matter of making out another card or cards.

A master card will carry the following information: name of composer, title of work, performers, record label, number of records, and the album number (see illustrated example). The recordings themselves are arranged alphabetically according to label and numerically within each label section. A master list of that arrangement is at my fingertips.

Early in my collecting career I experimented with additional information—equalization ratio, dial settings, language, etc.—but found all of this to be of marginal interest and discarded them.

For me it is a simple matter if I want Bjoer-

BACH, C.P.E.: ORGAN CONCERTO IN E FLAT MAJOR

Marie-Claire Alain, organ

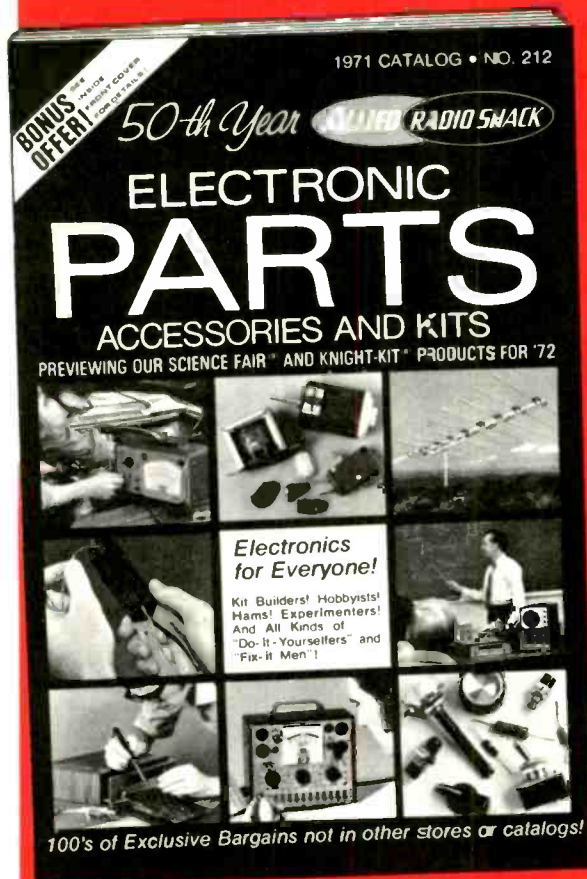
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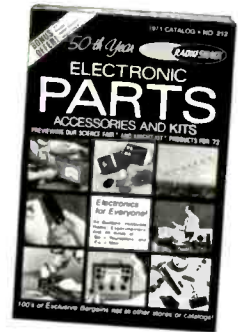
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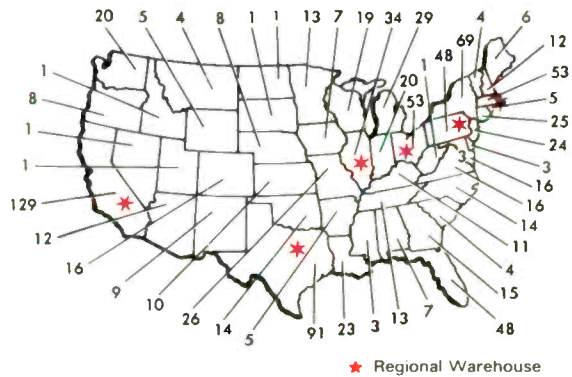
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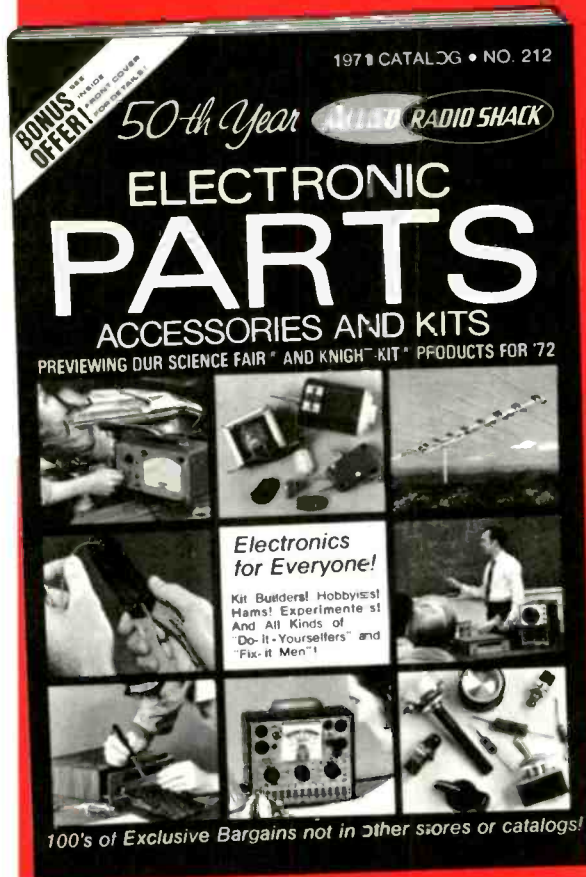
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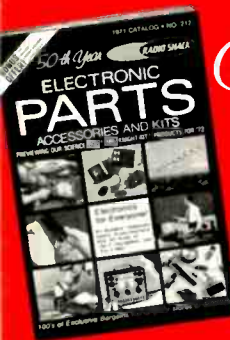


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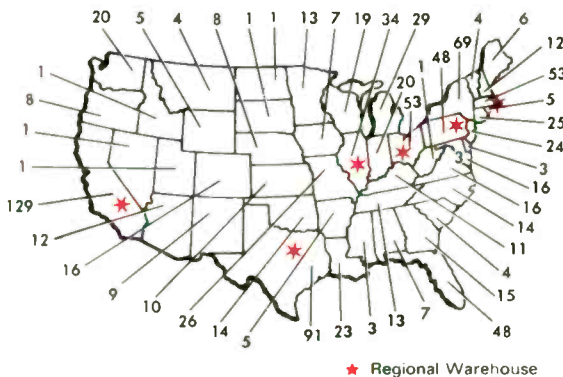
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ling singing "Amor ti vieta" from *Fedora*: I look up Giordano under "Opera" and find the card which will give me the label and number—or, since Bjoerling is cross-indexed, I look under the tenor's name for the same information. When a recording comes into my possession, I type out the requisite card(s), place them in the file where they belong, and that is that. The only additional data that I find useful is the running time of each selection. If this is not given on the record label, I keep track of the time when the recording is played and make the notation.

Joseph Gale
Millburn, N.J.

Walcha and Bach

I am sorry to learn that "Helmut Walcha and his style of playing are now, at best, passé" (Clifford F. Gilmore in the July 1971 issue—a review of Walcha's first volume of Bach organ works). I guess I'll donate the thirty or forty Walcha LPs in my collection to the local Old Ladies' Home, or does Mr. Gilmore think they'd sound OK at 45 rpm? No doubt Landowska and Toscanini are also passé, so I'll clean out those recordings too, and await the complete works of Bach and Beethoven in rock versions played on the Moog synthesizer.

Seriously, let me inform Mr. Gilmore that many thousands of Bach lovers are firmly convinced that Walcha plays the organ works much as the composer himself might have played them and on essentially the same authentic baroque instruments. These listeners do not worry about "changin' times." A definitive performance does not change with time.

Mr. Gilmore states that Walcha's "tempos are invariably moderate or slow." Other critics have complained of Walcha's *brisk* tempos, especially in his performances of Bach's clavier works. In reality, Walcha and Lionel Rogg (Mr. Gilmore's choice for this music) often utilize similar tempos, as shown by the following representative timings:

Work	Rogg	Walcha
S. 537	10:04	8:51
S. 542	12:00	12:41
S. 565	9:37	9:16
S. 582	13:30	13:33

Furthermore, one must remember that Walcha performs on historic organs whose pedals have definite maximum "speaking" tempos. Keller and Klotz state, "On the old organs a fast tempo was not practicable at all on a principal manual because of the heavy key-action." I concede that the pedal part in the fugue of S. 542 can be executed faster on a modern pipe organ—in fact, even faster on an electric organ!

I hope when Vol. 2 of Walcha's Bach is released it will be assigned to a reviewer who tells the readers more about its contents and is less opinionated. In discussing Vol. 1 Mr. Gilmore might at least have mentioned Walcha's outstanding rendition of trio sonatas 2, 3, 4, and 5 on the Silbermann organ (not the least bit "fuzzy" or "slow"), or the unusual performance of the last unfinished fugue from *The Art of Fugue* with Walcha's own conjectural four-part conclusion.

Bernard A. Engholm
La Jolla, Calif.

Mr. Gilmore replies: I must apologize for what no doubt seemed to Mr. Engholm and others

like a rather casual dismissal of the Helmut Walcha Bach records. Because of space limitations in the July issue, about half of my original review ended up on the cutting-room floor, and in those deleted pages was, I believe, a full explanation of just why Walcha's style of playing strikes me now as "passé," slightly dull, and easily superseded by several better performers.

Mr. Engholm is swimming in treacherous waters, however, when he talks about "definitive" performances not changing with time. There can be no such thing nowadays as a "definitive" performance of baroque music, not with 250 years separating us from its creation. No one knows that much about how Bach played the organ. Let's look with a wider perspective: Helmut Walcha came onto the scene at a time when systematic musicological research into a proper baroque style of performance was really just beginning. He was, in a sense, the first and most influential of a new breed of baroque "purists." His appearance did cause quite a rattle of excitement in the organ world at that time which was still dominated by the grandiose, effusively romantic figures of yet an earlier generation; and his performances in the mid-Fifties were considered "definitive," just as I imagine Albert Schweitzer's recordings were considered definitive statements by an eminent musicologist at the time they first appeared on 78s.

But a lot of water has gone over the dam in the years since Walcha first established himself; a lot of new research has been done, and most important, a whole new younger generation of organists has arrived with some very different and very exciting ideas of its own, and some new criteria for "definitive" performances are being established, just as they will be again in another twenty years or so.

The idea that Walcha's tempos were limited by the "speaking tempos" of the historic instruments is totally insupportable. Any tracker organ in good mechanical condition (as Alkmaar certainly is, thanks to the skilled attention given it by Dirk Flentrop) is capable of speaking at almost any sane tempo, provided the couplers are used sparingly, as Walcha does. Compare any of Anthony Newman's or Karl Richter's tempos—both play on instruments with strictly mechanical action and have no difficulties with some really fast tempos.

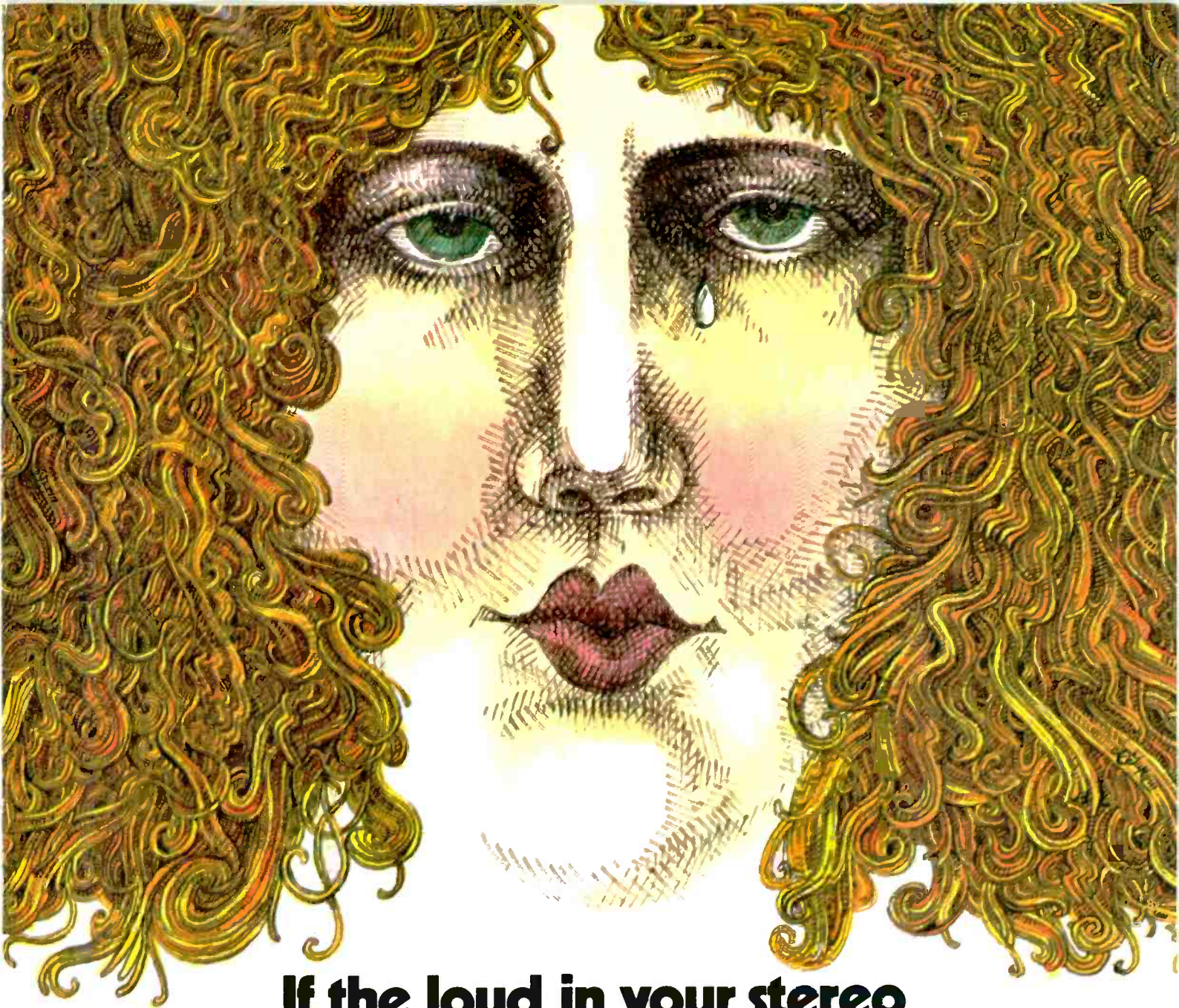
At the risk of gross generalization, I would venture the opinion that nobody listens seriously to Albert Schweitzer recordings anymore (except as historical documents), the over-forty generation will continue to idolize the sterile purity of Walcha's records, while the under-forties are most excited right now by the Lionel Roggs, Anthony Newmans, and Karl Richters.

Violinist vs. Wunderkind

I have never ceased to be amazed by the long-prevailing opinion that Jascha Heifetz' greatest attribute is his phenomenal (and as yet unequaled in this century) technique. What few realize (Shirley Fleming included—see her review "Heifetz on Television," July 1971) is that Heifetz need not play Bruch's *Scottish Fantasy* to display his virtuosity and musicianship, but can do it by playing his three-minute transcription of a Beethoven folk dance. Heifetz is the only violinist alive today who can make Gershwin's *Tempo di Blues* and Ibert's *Little White Donkey* into miniature masterpieces.

Furthermore, Miss Fleming hasn't been doing her homework ["Menuhin Plays Walton," May 1971]. She claims that the Heifetz

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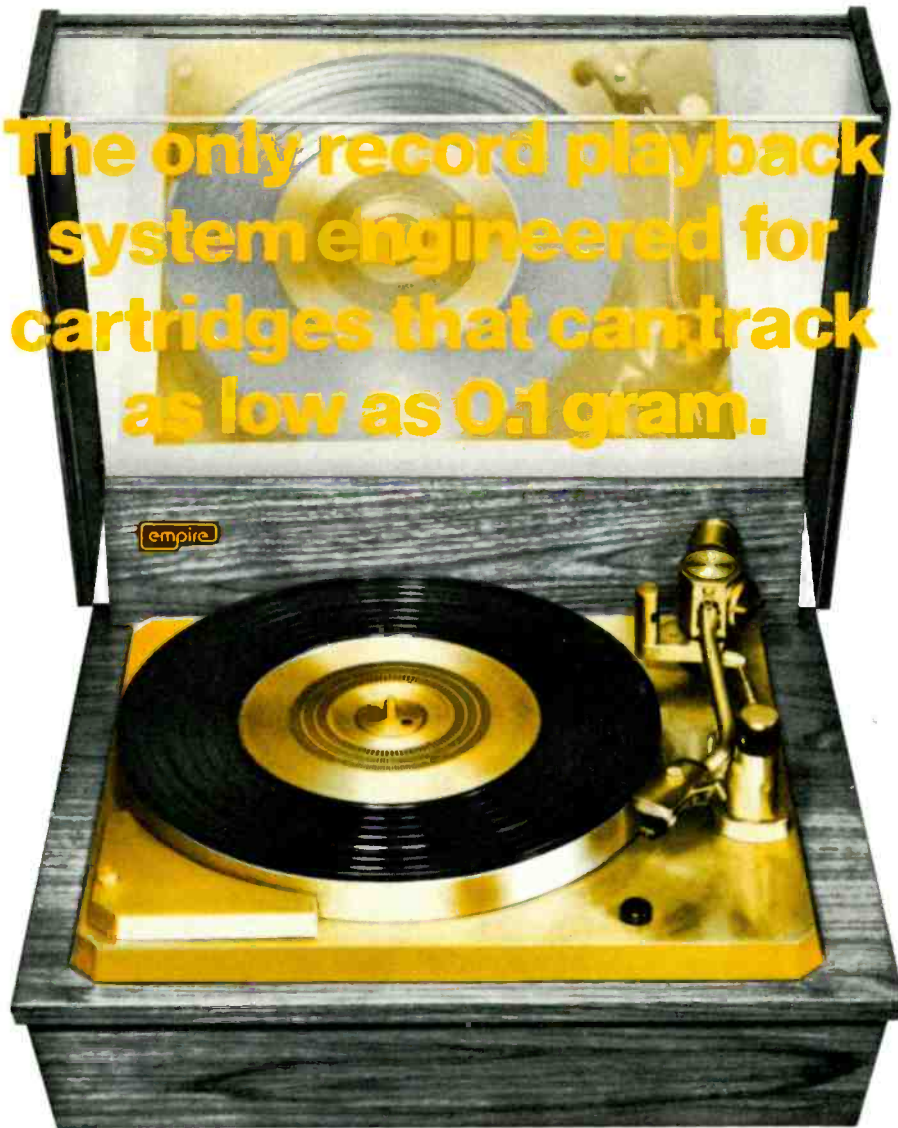
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recording of the Walton Violin Concerto was before her time. The version that Heifetz made with Goossens and the Cincinnati Symphony may well be before her time, but his recording with the Philharmonia cannot possibly be—unless Miss Fleming is under ten years old. I've had the recording since I was twelve, only four years ago. I strongly urge that she listen to this performance and then decide whether or not it's better than Menuhin's. I need only hear the opening *sognando* passage to be convinced. On the flip side is another Heifetz spectacular, the second Castelnuovo-Tedesco concerto.

John Daverio
Sharon, Pa.

No U.S. Filler for Brahms?

I have just received my August issue of HIGH FIDELITY, and in his review of the Brahms Third—Haitink/Concertgebouw Philips 6500 155—Philip Hart comments: "Due to leisurely pacing and to the first-movement exposition repeat, the symphony fills both sides of the record, leaving no room for a filler!"

The March 1971 issue of the *Gramophone* also feels that the tempo for this movement is slow. But the English release of this disc also contains the *Tragic Overture*—so, obviously, the tempo can't have been all that leisurely!

Wilfred Healey
Los Angeles, Calif.

Our apologies. The Tragic Overture is indeed on the American release.

Terminological Purification

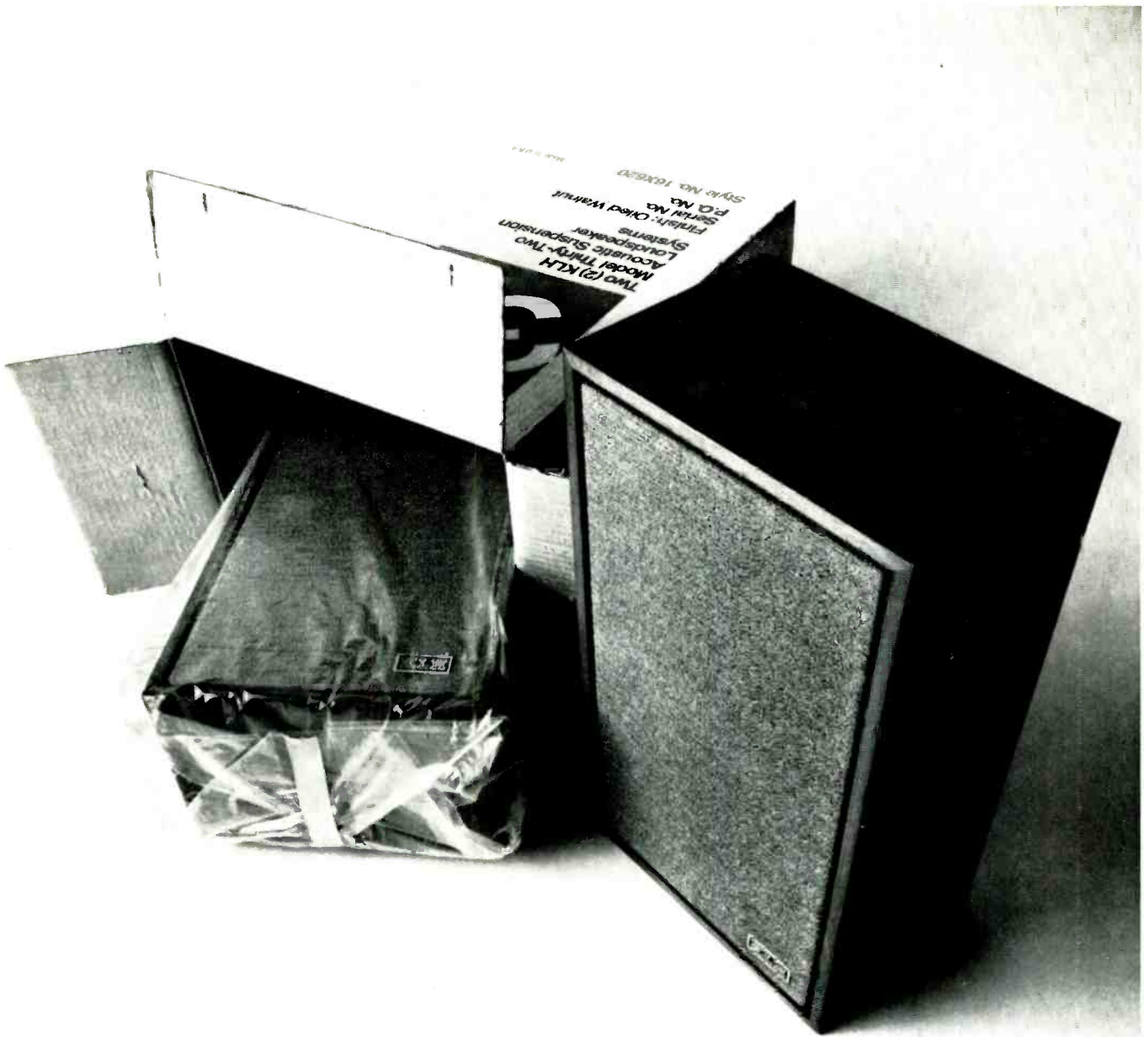
I'm dismayed to see a once safely buried abomination rising from its grave to haunt not only commercial promotional "literature" but even the fastidiously edited pages in HIGH FIDELITY. In the July issue, for example, a "News and Views" item on page 32 and the record-review "Explanation of Symbols" chart both lapse into a prize example of Ridiculous Redundancy: the pointless inflation of the proper name for recorded tapes into "prerecorded" tapes.

"Prerecorded" has a specific, legitimate meaning in film, radio, and TV technologies—to which its use should be exclusively confined. Recorded programs issued in tape formats are no more—if no less—prerecorded than those issued in disc formats. Distinctions between commercial and private recordings in any medium or format, and between blank tapes and those containing recorded materials, always can be clearly made (when not self-evident) without any need whatever for the inane misuse of "prerecorded."

"What piddling difference does it make?" nonpurists may demand. Well, it makes the difference between striving for accuracy and not giving a damn. As the great lexicographer H. W. Fowler warned (appropriately in the "Slipshod Extension" entry in his *Modern English Usage*), those who perpetuate such misuses are "injuring the language, however unconsciously, both by helping to break down a serviceable distinction, and by giving currency to a mere token word in the place of one that is alive!"

R. D. Darrell
Stone Ridge, N.Y.

With the current issue, the phrase in our "Explanation of Symbols" becomes "recorded tape!"



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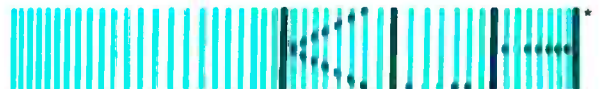
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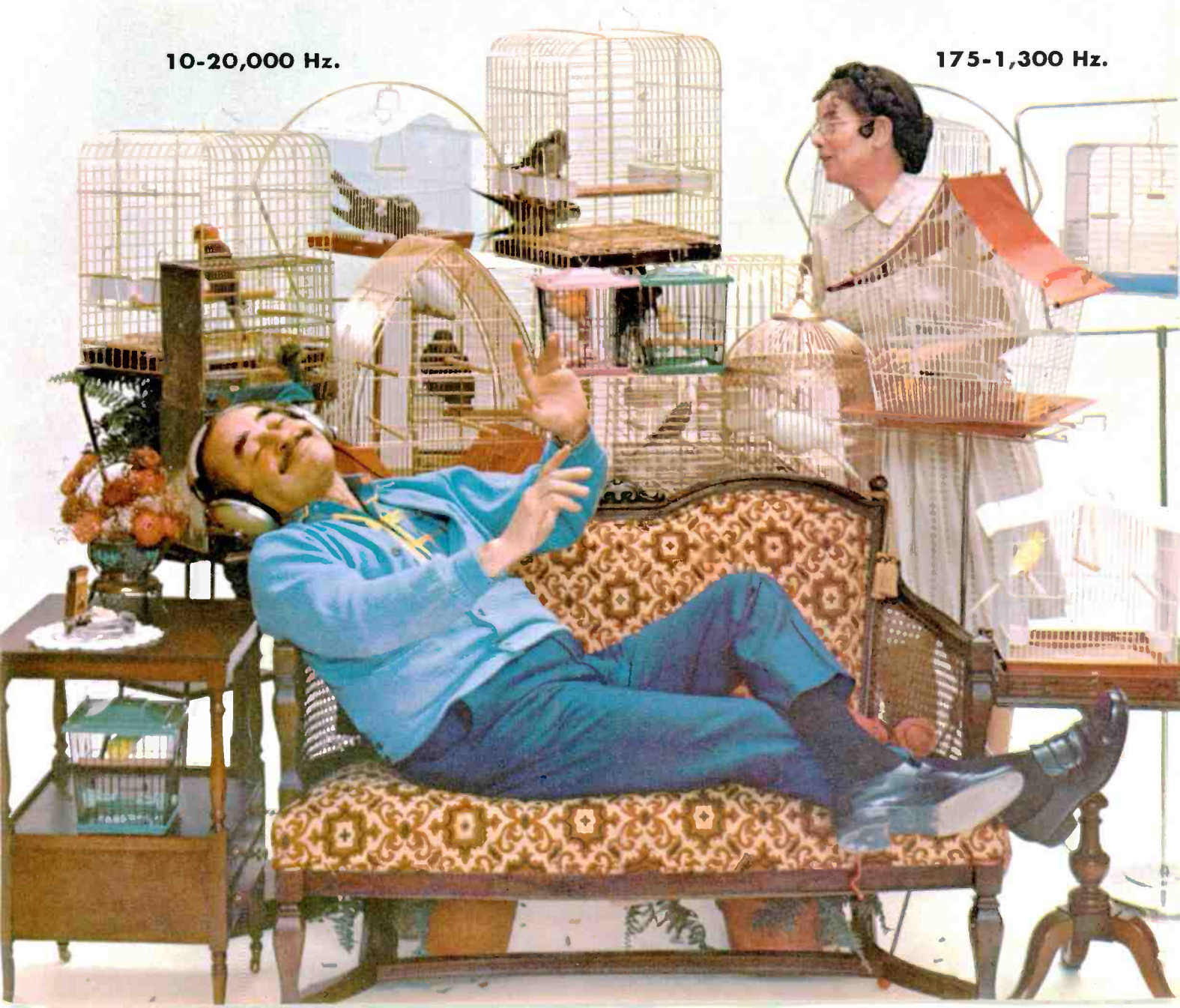
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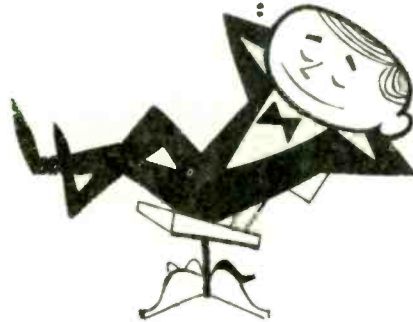
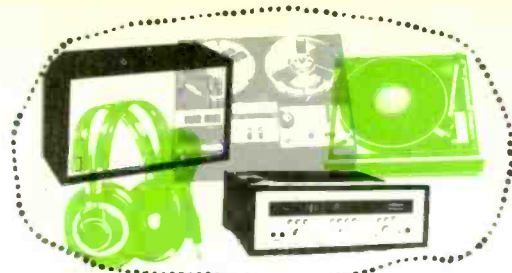
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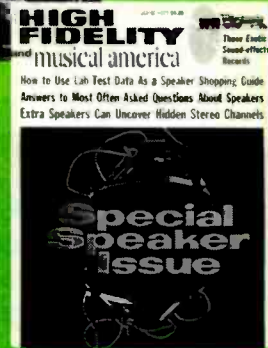
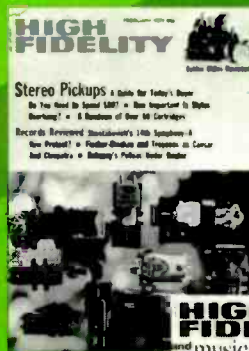
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CIRCLE 13 ON READER-SERVICE CARD

behind the scenes



Sutherland's 1971 Lucia

LONDON

"The Decca Decennial *Lucia*"—as it was dubbed by the recording team—features, of course, the soprano who is still one of Decca/London's most precious assets, Joan Sutherland. It was no desire for idle duplication that led Sutherland to re-record her most characteristic role, the one in which she made her name not only at Covent Garden but in all the major opera houses of the world. The earlier version, recorded in Rome in the summer of 1961, was not quite textually complete, though far more extended than most stage performances. Since then, Anna Moffo and Beverly Sills have both recorded the opera absolutely complete, and it was not surprising that Sutherland wanted to keep abreast.

Since 1961 Sutherland's ideas of the role have developed, and this time she was anxious to have her husband, Richard Bonyng, as conductor. So it was that early last July Sutherland and Bonyng, refreshed by one of their comparatively rare rests at home in Switzerland, came to Kingsway Hall to record *Lucia* with the Covent Garden Orchestra and a cast including Luciano Pavarotti, Sherrill Milnes, and Nicolai Ghiaurov.

The first snag occurred when Pavarotti came down with throat trouble and could not arrive in London for the first two days of recording which had been especially arranged for him a week before the main sessions. Curiously enough, this was a blessing in disguise for the whole project. Sutherland, as ever a staunch trouper with not the slightest tendency to be temperamental, promptly said that she might as well get her two big solo scenes over there and then. Earlier she had insisted that the Mad Scene should be completed in a single

recording session, though Decca's original plan put it on three separate days. Now she was faced with an even more grueling prospect—the great Act I scene with "*Regnava nel silenzio*" and "*Quando rapita in estasi*" was to be recorded on Monday, and the whole of the Mad Scene on the following day. Sutherland accepted the challenge: in fact, she thought that she would probably sing better under these conditions. "I like to get my contribution in the bag," she added.

Tea and Needlepoint. From the start Sutherland was determined that long takes should be the rule, and that the first take should be the basic one to go into the finished set if at all possible. "So many times the first take is passed over as a mere run-through," she recalled, "but later when trouble strikes, you go back and find it to be the freshest of the lot." On this occasion, both for "*Regnava nel silenzio*" and for the Mad Scene, the first takes were indeed formidably near perfection. Carrying her cup of tea in one hand and the handbag with her needlepoint in it in the other, she stepped up to sing "*Regnava nel silenzio*," which was completed even before she had taken time to drink her tea. Then in the few moments before they went on to "*Quando rapita in estasi*," she calmly picked up her needlepoint (rather reminiscent of Flagstad and her knitting) and was immediately relaxed.

Sutherland's coolness when faced with such pinpricking trials was especially remarkable when she did tackle "*Quando rapita in estasi*." At the last minute, just as the take had started, she decided that it would after all be nice to have the score on the stand before her. With hardly a second to spare, she whipped it out, calmly singing her first note with all the

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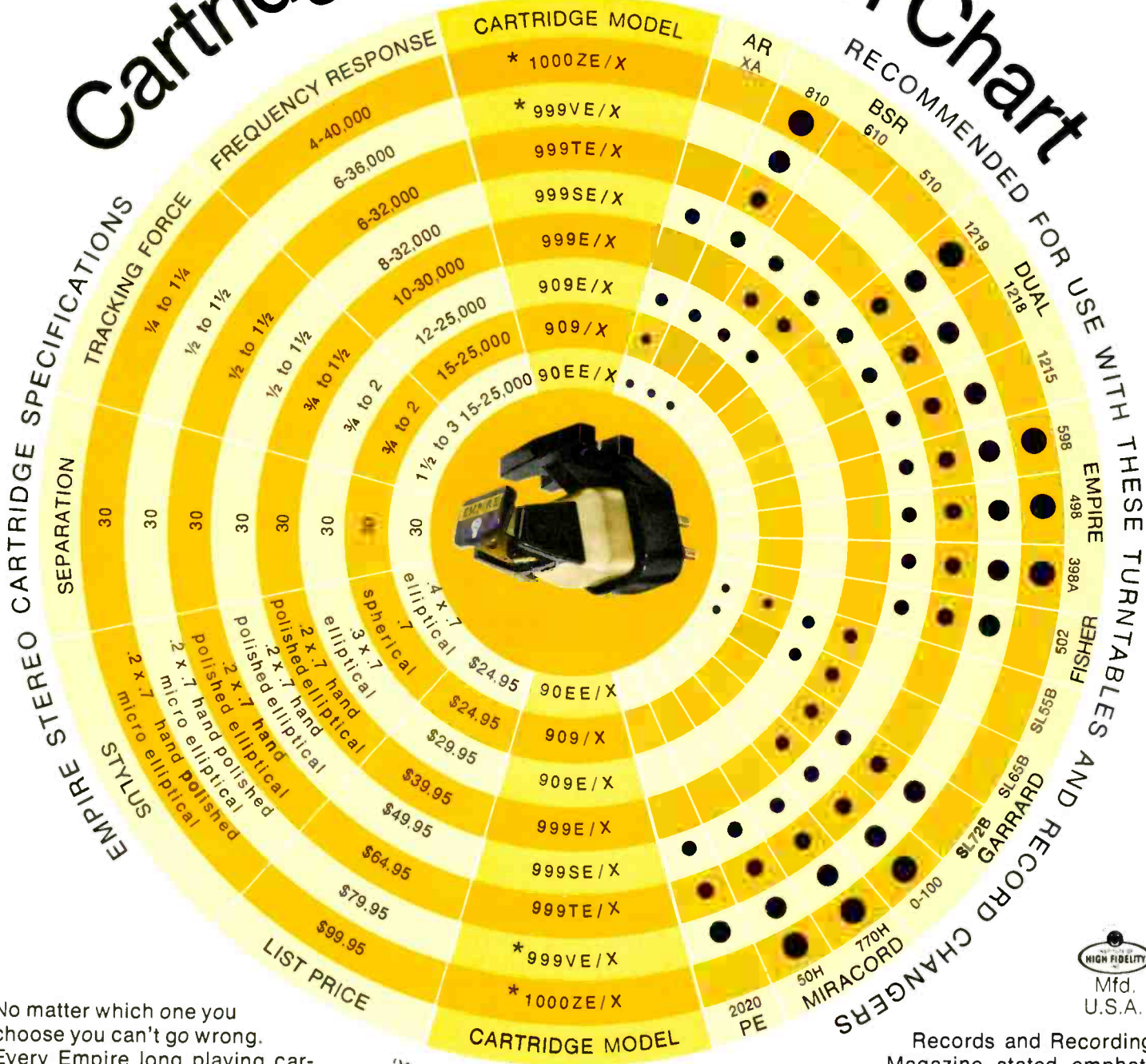
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steadiness and assurance in the world. Similarly her movements between stands during the complicated routine of the Mad Scene found her tiptoeing, fingers outstretched, as she sang like an angel, managing somehow at the same time to grimace in self-deprecation—something she always tends to do when out of the public eye.

Cool Professionalism. Last year I attended Beverly Sills's recording sessions for *Lucia* when she started the Mad Scene at the end of a taxing day. Sutherland's Mad Scene was not nearly so tense—a whole day at the beginning of the recording period—but it was just as moving. Particularly amazing was how the first and second takes meshed almost perfectly: the passages that were not quite flawless first time around were achieved with complete precision the second time. One felt that it was not by accident but through complete professionalism. This may make Sutherland sound cold and uninvolved, but in fact each time she put her whole heart in her singing: as a complete professional, she knows how best to achieve that.

A few weeks before the Kingsway Hall sessions for *Lucia* Decca/London had used the same team of soloists for another "remake," Verdi's *Rigoletto*, but with the LSO instead of the Covent Garden Orchestra. When Sutherland recorded the part of Gilda in Rome in 1962, Cornell MacNeil was the Rigoletto, but the focus of the set remained on her. This time Sherrill Milnes took the role of the jester, and the results should be formidable. A few weeks before the recording I asked Richard Bonyng whether the extreme contrasts between "*Caro nome*" recorded in 1960 as an item in "The Art of the Prima Donna" and the "*Caro nome*" of the 1962 Rome set were deliberate. He went away and compared them again himself; he reported later that he much preferred the fresher-toned, less-drooping earlier version. It will be very inter-

esting to make comparisons with the new complete set.

Hotel Elizabeth. Meanwhile Beverly Sills has been hard at work in the recording studios singing the title role in a complete recording of Donizetti's *Maria Stuarda* for ABC/Dunhill. As with previous Sills records made in England, the finished discs will appear in the United States on ABC and in Britain on EMI. The original version of the opera is no longer in existence, and the 1865 version was used but with the addition of the original overture recently discovered in Italy by a friend of Beverly Sills. Michael Williamson was

the recording manager as in previous Sills sessions, and the very strong cast includes Stuart Burrows, Eileen Farrell, and Patricia Kern with Aldo Ceccato conducting the sessions. The only problem was that the orchestra—the London Philharmonic—had to leave each day in time to get to Glyndebourne for their nightly appearance in the opera house. Farrell's enormous voice was splendid in the role of Queen Elizabeth. They had to place her so much further away from the microphones than her colleagues that she commented, "Next time I might try singing from my hotel room."

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AR-1500 Stereo Receiver

load). **Continuous Power Output per Channel:** 60 watts (8 ohm load)*; 100 watts (4 ohm load); 40 watts (16 ohm load). **Power Bandwidth for Constant .25% Total Harmonic Distortion:** Less than 8 Hz to greater than 30 kHz.* **Frequency Response (1 watt level):** -1 dB, 7 Hz to 80 kHz; -3 dB, less than 5 Hz to 120 kHz. **Harmonic Distortion:** Less than 0.25% from 20 Hz to 20 kHz at 60 watts output; less than 0.1% at 1000 Hz with 1 watt output. **Intermodulation Distortion:** Less than 0.1% with 60 watts output, using 60 and 6,000 Hz mixed 4:1; less than 0.1% at 1 watt output. **Damping Factor:** Greater than 60. **Input Sensitivity:** Phono, 1.8 millivolts; Tape, 140 millivolts; Aux, 140 millivolts; Tape Mon, 140 millivolts. Input sensitivity is the rms input voltage needed to obtain 60 watts of output power per channel into 8 ohm loads. **Input Overload:** Phono, 145 millivolts; Tape, greater than 10 volts; Aux, greater than 10 volts; Tape Mon, greater than 10 volts. Overload measurements were made using the input level controls. **Hum and Noise:** Phono (10 millivolt reference), -63 dB. Tape and Aux (0.25 volt reference), -75 dB. Volume control in minimum position. -90 dB referred to rated output. **Channel Separation:** Phono, 55 dB; Tape and Aux, 55 dB or greater. **Output Impedance (each channel):** 4 ohm through 16 ohms. **Tape Output Impedance:** Approximately 50 ohms. **Input Impedance:** Phono, 49 k ohm (RIAA** Equalized); Aux, Tape, and Tape Mon, 100 k ohms. **Tape Output:** Tape or Aux inputs, 0.9 volt output with 0.2 volt input. **OPERATIONAL CONTROLS AND SWITCHES - AM FM Tuning:** 535 to 1620 kHz for AM and 88 to 108 MHz for FM. **Power Switch:** Applies or removes all power to the internal circuitry of the receiver. **Speaker Switches:** These switches select either or both speaker systems, or disconnect both systems for private headphone listening. **Source Switches:** Tape, Aux, Phono, AM, FM Stereo, and FM Auto. **Tape Mon Switch:** Makes it possible to monitor the source signal or recorded signal while recording on tape. **Mono Switch:** Selects the mode of operation of the receiver; monophonic or stereo. **Blend Switch:** Reduces the high frequency noise without reducing the frequency response (high frequency stereo separation may be reduced). **Loudness Switch:** Compensates for the nonlinear frequency-versus-volume characteristics of the human ear at low listening levels. **Tone Flat Switch:** Bypasses the tone controls and provides flat amplifier response: (Loudness Switch in off position.) **Volume Control:** Dual tandem control provides simultaneous adjustment of both channels. **Bass Control:** Dual tandem control. Full clockwise provides 15 dB boost at 20 Hz. Full counterclockwise provides 18 dB cut at 20 Hz. **Treble Control:** Dual tandem control. Fully clockwise provides 14 dB boost at 20 kHz. Fully counterclockwise provides 15 dB cut at 20 kHz. **Balance Control:** Dual tandem control balances the right and left channels for equal sound output from the speakers. **GENERAL - AC Outlet Sockets:** Two, located on rear chassis apron for powering accessory equipment. One switched (240 watts maximum), and one unswitched (240 watts maximum). **Power Requirements:** 120 or 240 volts 50/60 Hz AC. 40 watts idling (zero output) and 356 watts at full output, with no load on accessory outlets. **Dimensions:** Overall - 18 1/2" W x 5 1/8" H x 13 7/8" D. **Mounting:** ARA-1500-1 cabinet or custom mounting.

*Rated IHF (Institute of High Fidelity) Standards.

**Rated RIAA (Record Industry Association of America).



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The new AD-110 Stereo Cassette Recorder offers a typical frequency response of 30-12 kHz for full fidelity reproduction of all mono and stereo cassettes, including chromium-dioxide. The built-in record bias adjustment requires no external equipment, utilizes the front-panel meter and a built-in reference. Features include precision counter, automatic motor shutoff, preassembled and aligned transport mechanism. Compatible with any quality mono or stereo system.

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speaking of records



Ars Nova



Forever More

Ten Neglected Rock Classics

by Thomas R. Bingham

THE SHEER NUMBER of new rock albums that reach dealers' shelves every month is appalling. Older records are quickly forgotten and assigned to bargain bins and most of the new releases face a similar fate. Since the quality of these albums is so variable, even the exceptional ones are often overlooked by critics and consumers alike.

The ten records included in this survey have two points in common. First, all the discs are quite obscure; a few received magnificent reviews, but due to lack of intelligent promotion, air play, artist reputation, and public interest in general, they were all commercial duds. Secondly, although not of consistently high musical quality, each record has at least one interesting aspect that makes it a bit special and worthy of discussion.

ARS NOVA: *Sunshine and Shadows*. Atlantic SD 8221. This album was a victim of the undeserved bad press given to the group's first album (Elektra EKS 74020), which was released at the time of the "art-rock" controversy. "Sunshine and Shadows" included jazzmen Jimmy Owens and Sam Brown, who reflected the group's change from Renaissance-brass rock to a more jazz-influenced sound. Wyatt Day's songs are, in some cases, even more

Mr. Bingham, a rock aficionado since the age of six, is a recent graduate of State University of New York at Fredonia with a BA in mathematics. He has written on rock vocal groups for *Creem* and on classical music for *Fusion*.

beautiful than on the first album. The musicianship on this record shows marked improvement, but the vocals are split between Jon Pierson, who possesses a unique voice and style, and Wyatt Day, who sounds somewhat amateurish.

CHUCK BERRY: *Rockin' at the Hops*. Chess LP 1448 (mono only, deleted). Nobody buys Chuck Berry records in 1971, especially one with the vapid title, "Rockin' at the Hops." They should. Berry was at his peak musically as he stomped, chugged, jogged, and boogied his way through his 1960 release. His hit-making days were over: Berry's blues-based rock-and-roll was swiftly giving way to the Philadelphia teenage-dance craze. Rock-and-roll of the type heard on this album will never be with us again.

BO DIDDLEY: *In the Spotlight*. Checker LP 2976 (mono only). Ellas [sic] "Bo Diddley" McDaniel's fourth album was probably his best, especially in terms of variety. Shunning his famous shuffle beat throughout most of the album, he proved himself a master of many types of rock, from ballads to group vocals to limbo to blues-rock. Included is his *Road Runner* hit and *Signifying Blues*, the follow-up to his 1959 smash, *Say Man*—another exchange of insults with maraca player Jerome Green. Two instrumentals feature a tinkling piano which may have been manned by soul singer Billy Stewart, who died in a 1970 auto accident.

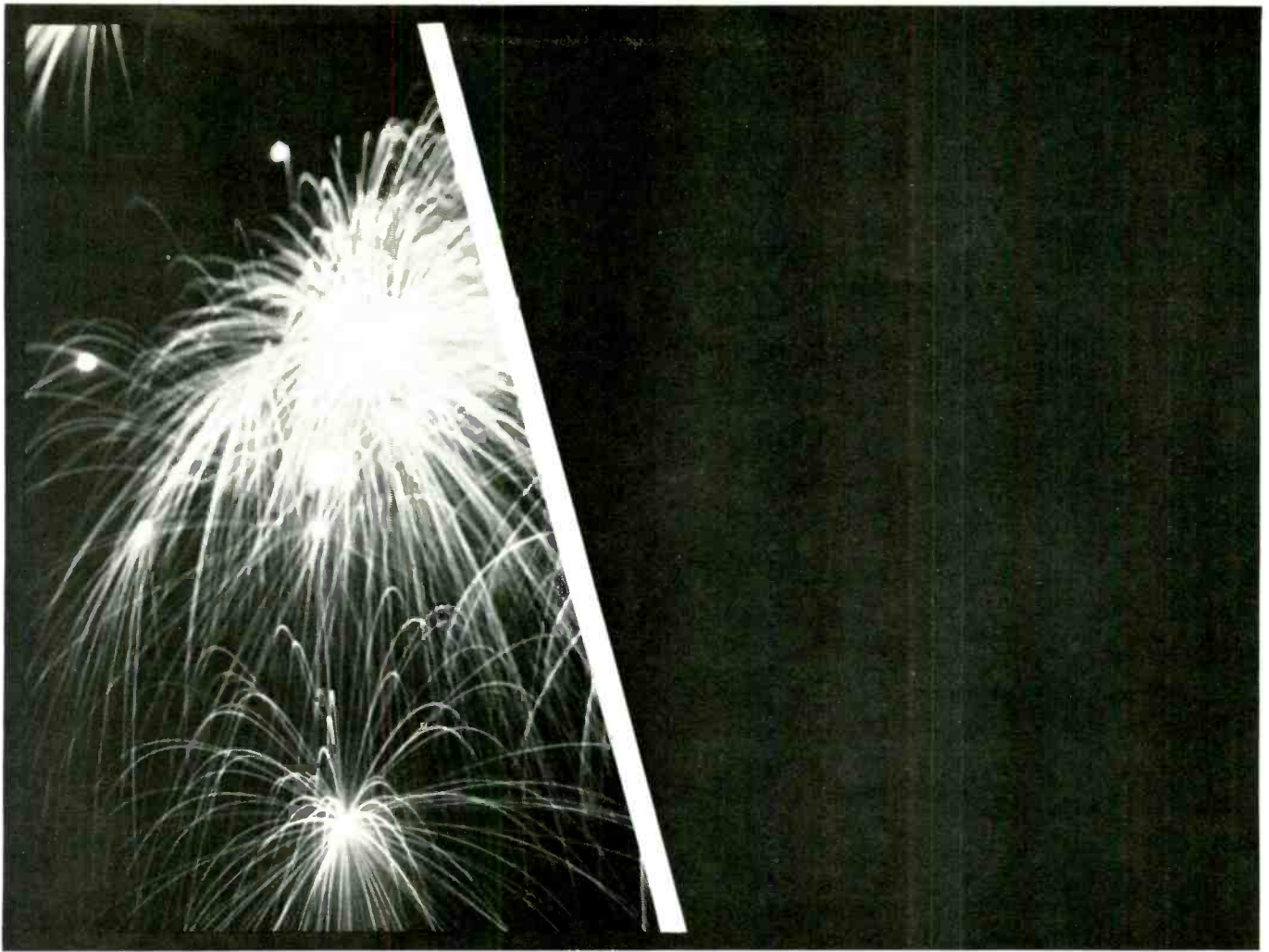
FOREVER MORE: *Yours Forever More*. RCA Victor LSP 4272. Critics were lavish in their praise of this masterpiece, but apparently few people were convinced; it soon wound up in the bargain bins. A pity, because everything about the album is superlative: the songs, arrangements, singing, instrumental work, engineering—everything except the garish double-fold package. The music draws from Winwood, the Beatles, jazz, folk, country, and vaudeville, but is far from derivative. This is a distinctly original production, very British, and without a doubt the best album ever by a one-shot group.

INTERNATIONAL SUBMARINE BAND: *Safe at Home*. LHI S 12001. Led by Gram Parsons, later of the Byrds and the Flying Burrito Brothers, this was the first country-rock group and as such was largely responsible for a sizable subdivision of rock. Their versions of country favorites come off best, though Parsons contributes a strong original in *Blue Eyes*. Their *Folsom Prison Blues/That's All Right* medley falls flat as do the other originals. Historically important, rather than musically vital, it's still worth a hearing though inexcusably short (twenty-six minutes).

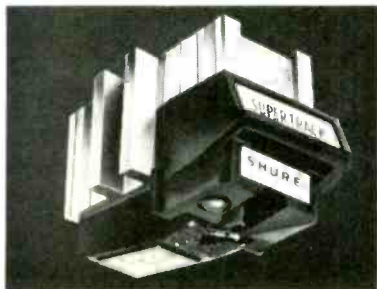
J. K. & Co.: *Suddenly One Summer*. White Whale WWS 7117. Though this album fails, it is a very arresting and listenable failure. The production and arrangements of this birth-to-death saga of a youth in the late Sixties drug culture are very imaginative and rank with the best of the post-"Sgt. Pepper" concept albums. The songs, all written by Jay Kaye, are strange, compelling, and often brilliant. The failure lies in the performance. The band, while not bad, never rises above the competent, and Jay Kaye's dull, lackluster, and unchanging voice drags the whole album down. If the group had waited, this could have been a classic instead of one of the best failures. It should be heard.

BOB LIND: *Photographs of Feeling*. World-Pacific WPS 21851 (deleted). This was Bob Lind's third, last, and best album. *We've Never Spoken* and *Remember the Rain*, his two greatest achievements, are included. Lind's blend of tender sadness and black comedy reached its zenith in this album, at least as far as recordings go: his music was growing so rapidly that the songs written after this sales bomb must be the greatest folk-rock songs of all time. Jack Nitzche's arrangements are sparser and more complementary than those on "Don't Be Concerned" (World-Pacific WPS 21841), which included *Elusive Butterfly* and *Mister Zero*. Both are worth searching for.

LOTHAR AND THE HAND PEOPLE: *Space Hymn*. Capitol ST 247 (deleted). The



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CIRCLE 55 ON READER-SERVICE CARD

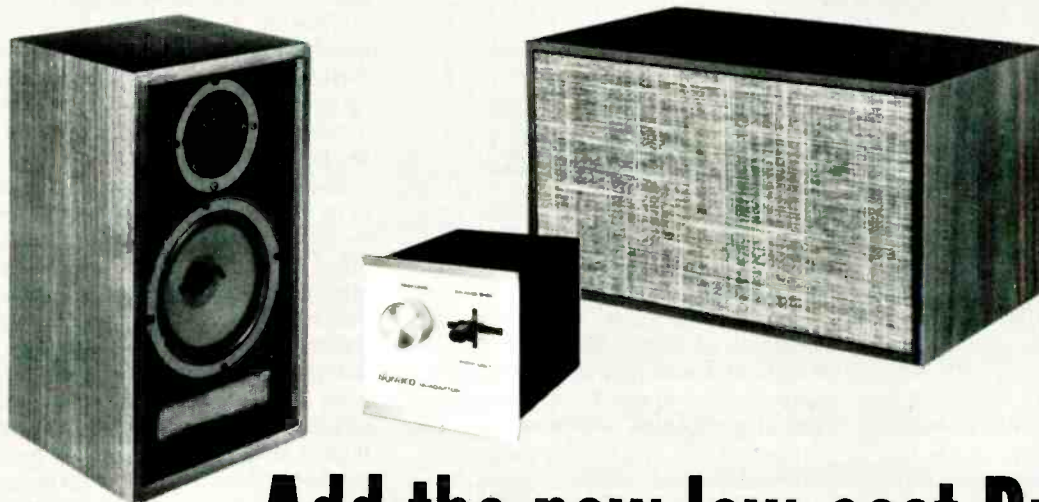
Hand People, in their second and last album, succeeded where others failed—in making electronic music an integral part of pop. For once, Lothar (a theremin) and a Moog are musically valid and not gimmicks. *Today Is Only Yesterday's Tomorrow* and *Wedding Night for Those Who Love* attain a higher level of quality than most pop selections that use electronic instruments, including Dick Hyman's *Minotaur*. Their straight rock ranges from wretched (*Sister Lonely*) to excellent (*Sdrawkcah*). The title cut would have been hopelessly trendy in anyone else's hands, but the Hand People make it work marvelously.

LOVE SCULPTURE: Forms and Feelings. Parrot PAS 71035. What the Hand People did for electronic music, the Love Sculpture's second album did for the classics. No arty pretensions here; instead Dave Edmunds offers hard-driving, straight-ahead, freaked-guitar versions of *Sabre Dance*, Bizet's *Farandole* from *L'Arlésienne Suite*, and the Mars section of Holst's *Planets*. The rest of the record, featuring Mike Finesilver and Peter Ker in addition to Edmunds, carries its weight with fine originals, very good singing, and more of Edmunds' guitar. For a group whose main theme is noncommunication, they do a lot of communicating.

ULTIMATE SPINACH: Behold and See. MGM SE 4570. This group's second of three albums was the last with Ian Bruce-Douglas, keyboard man, composer, arranger, and resident genius. Without him, they were nothing. With him, they were a precious jewel—unappreciated by the average rock fan, adored by a steadfast, loyal, but tiny minority. The group's records always seemed a little unperfected, as if Bruce-Douglas was off to conquer new worlds before completely civilizing the old ones. Greatly influenced by classical music and, to a lesser extent, jazz, his music was nonetheless totally original, lyrically and instrumentally. It is difficult to say who will like this album, as the other Spinach fans I know all come from very diverse backgrounds. There will be those who will find it fascinating, others who will hate me for leading them to a record they despise. You are hereby warned.

Every rock fan is mystified by the fact that at least a half dozen of his pet records are ignored by everyone else. My collection of who knows how many hundreds of albums contains perhaps fifty such items, as well as the ten listed above. Of course, nobody will agree with all of my choices, though I hope a few people will hunt up some of these records, which were missed the first time around. They're too good to gather dust on warehouse shelves.

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The most satisfying results are derived when high quality, full-range speakers are used in back as well as front, since it is faithful reproduction of all audio frequencies that provides the greatest sense of spatiality and directionality.

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the hanging brackets built into the rear surface of each A-10.

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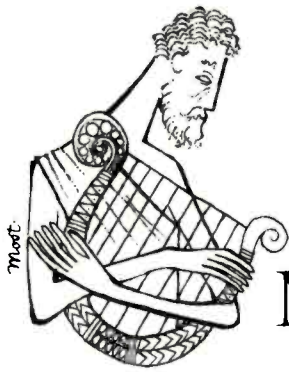
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Music Is Music

THE GREEKS BELIEVED that athletics should be a compulsory part of education. But lest the student be brutalized, the influence should be balanced by the teaching of music for its refining influence.

I've always believed that a music course should be compulsory in schools. Nor do I mean those dismal classes in "music appreciation" ("Now here, class, Beethoven is shaking his fist at destiny") to which so many of us were victim when we were too small to protest. I mean harmony, counterpoint, composition, performance.

But if music has powers to soothe the savage breast, it has the contrary power as well: the power to savage the soul that might otherwise find its way to refinement. When in 1955 I expressed in print the fear that rock-and-roll music would brutalize a generation, the idea was mocked. Well? Look at the behavior of the rock-raised generation in Vietnam. (Incidentally, American troop behavior there makes an interesting countercomment on the current mystique that pot makes you peaceful, loving, and gentle. So, for that matter, does a great deal of at-home behavior of the love generation.)

The 1960s were what Oscar Peterson calls "the dark time" in the history of American music. It was an era when crudity and amateurism and ignorance in art came into praise, and social relevance (the Nat Hentoff syndrome) became the measure of things. And so art lost its way.

For the real function of art, as men from Plato to Oscar Wilde have understood, is to act as a sort of gyroscope of the soul, and this is more true of music than any of the other arts. A case can be made for the uses of literature in the act of reform, although it is approximately true that its value as art varies inversely to its propaganda content. As far as I'm concerned, however, there is no case whatsoever for the use of music as propaganda.

The exquisite thing about music is

that it is abstract—and it is, incidentally, the only truly abstract art. All the arts, Joseph Conrad wrote, crave after the conditions of music. Conrad was wise enough to know that they don't have them. To use music for anything but musical purposes is to debase it. If the purpose of life is life, the purpose of music is music.

Literature, to achieve its effects, requires that the meaning of words be digested and the thought behind those words arouse a feeling. But it does not work directly on the sensory system. Music, like painting, does; and music does so even more than painting, or the other visual arts. And no one knows quite how it works. Music is the ultimate aesthetic mystery. No one has yet explained satisfactorily the power of a minor chord, in certain locutions, to produce sadness, without any intermediary step of thought. No one can tell you why a modulation up a half step can make your heart leap up like the ascending smoke of a silent prayer. If indeed, as many musicians think, these are merely matters of social conditioning, if music depends for its effects upon a series of agreed-upon conventions, then it is all the more amazing. If our ability to communicate through words is the factor that lifts us above the other animals, then the perception of music is an even more remarkable achievement, perhaps an omen of our future development as a species: for in music we have passed beyond words into an even more rarefied atmosphere of communication. Music, then, is the language beyond language: it is superverbal.

How shoddy to use it for mere political purposes.

This is said not because I am apolitical. On the contrary, my greatest preoccupation and concern is the politics of our time. But I never thought that music should be used to make my political points, or anyone else's. For all that I am, as they say nowadays, polarized (simultaneously to the right and to the left; it depends on the issue, since noth-

ing is simple, and doctrinarians are fools), the quintessential thing, if I am to retain sanity in our Kafkaesque world, is to know where the truth lies, and what it looks like when I see it. Conceivably, a knowledge of mathematics will do this for you. But mathematics is a realm inaccessible to most of us, and music, which does the same thing for the soul, but better, is eminently accessible to those who make even a modicum of effort toward learning its language. Picking up half a dozen guitar grips and buying a capo does not of course constitute such an effort.

It occurred to me recently that none of us will ever be without trouble. When we have solved one set of problems, another will replace them. For there will always be a greedy and unprincipled man to replace the one we have just neutralized. It may well be that half that university class over there is thinking good thoughts about the reform of our affairs, but there's one kid sitting among them thinking about how he's going to get their money away from them, or gain power over them, or both, even if he has to get them or their children killed to do it. The old have no patent on wickedness, kiddies, and while I grant that the sinister old warmonger of seventy, so well portrayed by Graham Greene in his story *This Gun for Hire*, is a problem, it's the evil young warmonger you should be worrying about. After all, that old cat will be dead soon, but the young one will be around causing trouble for quite some time.

So we must all perpetually be on our guard. This is what is meant by "The price of freedom is eternal vigilance." It doesn't mean standing armies. It means keeping your eyes open for the bastards among us who don't care what they do to nations, peoples, cities—or music—so long as they get what they judge to be theirs.

We're stuck with it. We're going to have to be warriors of a sort, all our lives. But there's no use digesting your own guts into ulcers over it. You in your world have to be on guard against your bad guys (unless of course you're one of the bad guys, in which case you have to be on guard against the good) and I have to be on guard against those in mine. In my case, it means men who would ruin music for the sake of money, men who don't give a tinker's damn about the real function of art. But if we're going to be warriors, we might as well be happy warriors.

And one of the things that brings happiness to the heart is music. It does this even in the process of bringing sadness. But it does more: it is the polestar that, used rightly, can help us find our way across the troubled waters.

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All of the different Dynaco speakers have been designed for uniform impedance. They are a most sensible choice for 4-D playback with the SCA-80Q. Their similar efficiency and sonic characteristics permit them to be used together in the same 4-D system. The larger A-50 (\$179.95 each) as well as

the compact bookshelf types A-25 (\$79.95 each) and the new A-10 (\$99.95 the pair) are appropriate for the front. The compactness and light weight of the bookshelf models, particularly the A-10, render them ideal for unobtrusive mounting on a back wall.

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too hot to handle

Whose noise-reduction system for cassette recorders do you recommend: Sony's, Advent's, or Harman-Kardon's? (Are there any others?) And is the Advent the only one available separately?—Earl Strefman, Brooklyn, N.Y.

Advent's and Harman-Kardon's are the same system: the Dolby Type B circuit. Several other companies have—or soon will have—Dolby equipment on the market, among them Fisher, Concord, Teac, and Wollensak. At this writing Advent, Concord, and Teac are the only companies to have announced separate Dolby units, though several companies (including Fisher and Harman-Kardon) are expected to produce receivers containing Dolby circuitry that can be used with a cassette recorder. We have not yet tested any of the non-Dolby noise reduction circuits, but expect to do so in the near future. In general these circuits are simpler and less costly than Dolby's, but may tend to produce some audible side effects (which the Dolby circuit, when properly used, does not). In addition to Sony, a number of companies have announced their own approach to noise reduction, as detailed in the new products article in this issue. So far, Kenwood has the only separate noise-reduction unit we know of other than the Dolby variety. Considering the Dolbyized commercially recorded cassettes that are becoming available and the sophistication of the Dolby circuit, that would be our choice where cost is no object. If your interest is simply in reducing hiss on home recorded or non-Dolby commercial cassettes you may find one of the other systems to your liking. But listen carefully before you buy.

After reading specifications and various reviews (including HIGH FIDELITY's) I came to the conclusion that the AR receiver was one of the best around. And since it is widely discounted it seemed like a real bargain. But after visiting several dealers I became confused. Hardly any of the regular ("list price") dealers stock the receiver because they say it is unreliable, is a victim of poor quality control, or simply is no good. By contrast, the warehouse-type hi-fi discounters claim it is an excellent unit and is knocked by the regular dealers only because it is not fair-traded and has a lower markup than other brands. Who is telling the truth? I've been told that manufacturers regularly pay off reviewers to get a good review for the product and also pay off salesmen to pitch their product over

competing brands. If it's so, it's a very dirty business.—James H. Miller, Princeton, N.J. Normally we would take the word of a full-price dealer over that of a discounter simply because his reliability is one of the things that keeps him in business by making his customers willing to spend the extra money. In this instance, though, we must side with the discounters. Our work with the AR receiver has convinced us that it is indeed a fine piece of equipment. If a truly reputable "regular" dealer feels he can't get an adequate markup on the AR receiver, he doesn't need to descend to the sort of depreciation you indicate, however; he need only point out the added features of other brands, since the AR is designed with absolutely minimum controls. Unfortunately, you're right that some companies offer special incentives ("spiffs") to salesmen, and it could be that you encountered one willing to stretch the truth in order to make use of such an offer. Since the manufacturers in question are (naturally) reluctant to discuss the subject and the salesmen don't want to bite the hands that are (almost literally) feeding them, it's almost impossible to find out who's offering spiffs on what at any given time. As far as payoffs to reviewers are concerned, in our own case not only could we not countenance such a practice—our reputation is our livelihood—but a group of people, rather than a single individual, are responsible for preparing our equipment reports. Also, CBS Labs double-checks every word we write on the basis of their tests and they would protest any exaggeration before the report ever reached print. (Their reputation is also at stake.) Our reports are based solely on the quality of the product and we're reasonably confident that the same can be said of most of the reviews you're likely to see in any reputable publication.

As an avid collector of motion picture soundtrack recordings I frequently notice that the sound of the record album suffers by comparison to that of the film. I use top-brand equipment and feel sure my system is not at fault. Does the original film, as a medium, incorporate a better signal-to-noise ratio or wider frequency response than the record album?—Scott C. Lewis, La Feria, Texas.

If you're making the comparison with a fancy multichannel magnetically recorded soundtrack like those of the Cinerama films, it's possible that the original could be audibly more impressive than it will be

in simple stereo in the home. Most modern soundtracks, however, are recorded on tape for mono presentation (or with only limited stereo effects) in the theater and get their impact largely from size: big speakers, big spaces, and a big screen. That screen can keep you so occupied you won't notice shortcomings in the sound, of course, and therein may lie your problem. If you're thinking of older films whose soundtracks were recorded optically on film rather than magnetically on tape, the sound would of necessity be inferior because of the technical limitations of optical track, which had inherently less dynamic range and frequency range than discs. Even on 78s you could easily hear the difference between a regular studio recording and a transfer from soundtrack. But the sound seemed fine in the theater simply because there was a picture to look at at the same time. If you don't believe us, try recording the audio from TV some time. When you play back the tape afterward we'd bet you a round of popcorn you'll hear all sorts of distortion, extraneous noises, and other oddities that never reached your attention during the program.

I own a Fisher 800 receiver—the export version of the 500TX. Can its center-speaker output be used to drive a third speaker for the purposes described by Morley Kahn in his article "Uncover Extra Stereo Channels" [June 1971]?—H. Martin Landgrebe, San Francisco, Calif.

No. Output to the center-channel jack represents left-plus-right, not left-minus-right (or right-minus-left): the "difference" signal needed for the ambience effects discussed by Mr. Kahn. If you add a rear speaker as shown in the diagrams that accompanied the Kahn article, however, you may then want to add a front-center speaker, using the center-channel output of the Fisher.

Last year I bought a portable stereo, a Magnavox 4RP253. I now want better equipment but cannot afford to buy a whole new system. I've decided therefore to upgrade what I own with a better turntable and magnetic phono pickup. Do you advise doing this, and if so, how?—Gregg Burdick, Sandwich, Ill.

Often, the change you plan does improve the sound of a system. However, Magnavox units have no input for magnetic pickups, so you'll need an "outboard" phono pre-amp-equalizer connected between the turntable and a suitable high-level input on the Magnavox. The Shure M60, at a list price of \$19.95, will do the job nicely at moderate cost and is readily available.

I want to buy a stereo tape recorder in the \$400 to \$600 range. Could you please suggest various makes that would give me the utmost in sound?—Eric Mooney, Williams Lake, B.C., Canada.

For starters, consider the Ferrograph, Revox, Sony, Tandberg, and Teac models in that range. But don't let brand reputation blind you to differences in features between one brand or model and another. These differences can be of overriding importance depending on the use you plan to make of the recorder, and warrant careful thought before you make your choice.

If you've been saving up for a Pioneer AM-FM receiver you just got a break.

A price break that is. On the Pioneer SX-1500TD and SX-990 AM-FM stereo receivers. Two of our most sought-after models.

The versatile SX-1500TD, with a powerful 180 watts, offers the unique microphone mixing facility. It provides six sets of inputs and accommodates three speaker systems. Sensitivity is a superb 1.7 microvolts. The new price including microphone and walnut cabinet is \$359.95. That's a saving of

forty dollars off the regular price.

Or, you may wish to select the SX-990. Its 30 watts of IHF power is ideal for the most sophisticated stereo system. Providing many refinements found only in much more expensive units, it's completely flexible with inputs for 2 phono, tape monitor microphone, auxiliary and main amplifiers. Regularly priced at \$299.95, it can be yours for only \$269.95, including a walnut cabinet.

Your Pioneer dealer has a limited allotment of these two receivers at these attractive new prices. So visit him now for a demonstration while his supply lasts.

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**BOTH
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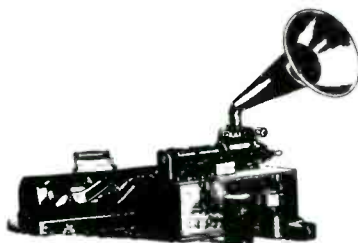
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A quality deck with
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CIRCLE 10 ON READER-SERVICE CARD



those were the days

A nostalgic romp through the pages of High Fidelity and Musical America

60 YEARS AGO

The federal government begins experiments in transmitting music over the telephone via "multiplex telephony," an invention by Major George O. Squier of the Signal Corps that allows several messages to be transmitted simultaneously over one wire. The new process is expected to become a source of remuneration for musicians.

In Vienna the censor for the royal theaters files objections against sections of the second act of Richard Strauss's new opera, *Der Rosenkavalier*. "The parts in question are rather erotically colored verses of the Hofmannsthal fiction meant to characterize the girls from the country."

New York's Metropolitan Opera announces that it closed its 1910-11 season with a profit of about \$250,000.

40 YEARS AGO

Leopold Stokowski lectures a meeting of the New York section of the Society of Motion Picture Engineers in connection with the first public demonstration of a reintroduced "hill-and-dale," or vertical-cut, recording and reproduction system. "Horizontal oscillation" has been the common method since the decline of Edison's cylinders.

Serge Koussevitzky leads the Boston Symphony Orchestra in the American premiere of Mahler's Ninth Symphony. Cuts in the Boston performances serve "the laudable purpose of limiting the great length of the symphony."

20 YEARS AGO

The main special feature in Scott's Dynaural Preamplifier is a "noise suppression" circuit that "controls the bandwidth (or frequency range) of reproduction automatically and continuously according to the volume and frequency characteristics of the music."

"The less said about Mr. Stravinsky's conducting the better," writes Newell Jenkins in his review of the premiere of *The Rake's Progress*, led by the composer

—and starring Elisabeth Schwarzkopf—in Venice's Teatro la Fenice. However, "the evening ended with more than twenty curtain calls in response to cheers from inside the theater and from crowds along the canals."

Pickering and Radio Shack are offering equalizers to compensate for the pre-emphasis of the treble used in commercial records.

"We are watching with very keen interest the growth of a relatively new industry: prerecorded tapes." Square dances, organ reveries, and excerpts from the *Nutcracker Suite* are available on both single- and double-track tapes, at either 3¾ or 7½ ips, from Audio-Video Tape Libraries, Inc.

Compared with classical recordings, "there seemed no way to escape the preliminary conclusion that popular records were of inferior quality." The conclusion was arrived at by playing on a "particularly good high fidelity system" the current "top favorites":

Cara Cara Bella Bella. Perry Como (Victor).

Good Morning Mr. Echo. Jane Turzey Trio (Decca).

I Get Ideas. Tony Martin (Victor).

Roller Coaster. Henri Rene (Victor).

Too Young. Nat Cole (Capitol).

My Truly, Truly Fair. Guy Mitchell, Mitch Miller Chorus (Columbia).

Shanghai. Doris Day (Columbia).

Josephine. Les Paul (Capitol).

Melancholy Rhapsody. Ray Anthony (Capitol).

September Song. Stan Kenton (Capitol).

Laura. Stan Kenton (Capitol).

How High the Moon. Les Paul and Mary Ford (Capitol).

The Flying Horse. David Rose (MGM).

Dream. The Voices of Walter Schumann (Capitol).

The first issue in Columbia's "Meet the Composer" series presents Francis Poulenc playing several short piano pieces of his own and of his compatriot Erik Satie. "There is a certain old-world charm" to Poulenc, but "the alleged wit and humor of Satie's music[is] contrived!"

For \$79.95 you have a choice of great speakers from AR, Advent, Dyna and Pioneer.

All you have to do is listen.

Listening to music is such a personal thing. So when we recommend that you listen to several brands of speaker systems, it's because we want you to hear the conspicuous differences in their sounds.

After listening to other \$79.95 speakers, we'll bet you select the new Pioneer CS-E400. Because if you're like most people, you want natural sound, sound that mirrors the original studio recording. The CS-E400 neither augments nor diminishes the

quality of the original performance. It provides smooth, uncolored sound, free of distortion. The secret lies in Pioneer's newly developed and uniquely different Free Beating cone. It's used for both the accurate design 8-inch woofer and dome-type tweeter.

This compact, 2-way, 2-speaker system is completely versatile. Handling up to 30 watts smoothly and effortlessly, it's ideal for either

conventional 2-channel or the new 4-channel stereo. Its handsome, solid walnut cabinet is perfect for wall mounting or bookshelf installation.

So ask your Pioneer dealer to demonstrate the CS-E400 along with other comparably priced speaker systems. Compare their sound quality with our natural sound. There's a difference. And that difference is what high fidelity is all about.

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178 Commerce Road,
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when you want something better



Tanglewood Laboratory

During a Boston Symphony Orchestra concert last summer one of our people poked his head into the recording room at the Tanglewood music shed to find a staggering amount of activity going on. Six pieces of tape equipment were recording simultaneously, and additional electronics seemed to be everywhere. He asked Dick Kaye, who acts as both producer and engineer for the BSO Transcription Trust, what was going on.

The concert transcriptions (long since made on tape rather than the 16-inch discs that the word implies) go out to better than one hundred of the country's FM stations, particularly the stereo FM good-music stations, many of which are intrigued by the possibilities of quadrasonic sound these days. Two Boston stations—WCRB (of which Kaye also is executive vice-president) and WGBH (a pioneer educational station in both radio and TV)—teamed up some two years ago to present the first quadrasonic broadcasts, presenting two of the four channels on each station via FM multiplex. This double-station quadracasting scheme, while it has been used elsewhere, by now seems a little Rube Goldbergish in contrast to the single-station methods that have been proposed since.

In terms of practical realities, these single-station methods presently include the Electro-Voice and Sansui encoding systems. Both types were in use at Tanglewood last summer to make encoded recordings—of both the BSO and the Boston Pops—for broadcast by a few FM stations. In addition, the double-station broadcasts continue, and discrete quadrasonic tapes must be made for that purpose. Discrete tapes can also be used for subsequent encoding by any system—present or future—of course.

And then there's noise reduction. Dolby equipment—both Type A (professional) and Type B—was in use, adding to the general complexity. The recording room was, in effect, a laboratory in which the permutations of modern broadcast recording were under practical exploration. First there was an Ampex AG-440-4 half-inch four-channel deck recording a discrete quadrasonic tape for the WCRB/WGBH broadcasts. An Ampex AG-440-2 was recording the regular stereo version for distribution to the stations carrying the



Audio room at Tanglewood; Dick Kaye (on phone) presiding.

BSO broadcasts. Another AG-440-2 was at work on the "archive" master, using Dolby A noise reduction. (These archive tapes sometimes are used as master tapes for later duplication.) Next there were a stereo Ampex 354 recording matrixed four-channel sound via a Sansui encoder, and a Sony TC-770 (also stereo) recording quadrasonically via an Electro-Voice Stereo-4 encoder. The last recorder in use was also the least expected in such professional surroundings: a cassette unit—specifically, the Advent 201 (which incorporates Dolby B circuitry), in this case recording the Sansui-encoded signal.

This array of recording equipment is not a fixed system, but subject to further experimentation. Kaye says he wants to try recording on cassette via Dolby A equipment for example, and when we talked to him he was planning to rig such a setup using the Advent 201 but bypassing its built-in Dolby circuitry. He hadn't used the CBS SQ encoding system yet—the equipment had not been made available of course—but obviously was itching to try it out.

The enterprising complexity of his setup at Tanglewood illustrates the multiplicity of possible (and often mutually exclusive) choices open to FM broadcasters in search of exciting sound. If there are enough Dick Kayes to go around, FM could find itself a pioneering (and exhilarating) medium once again.

Can't Find it on Tape?

If you dig tape as a playback medium you're probably already aware of Ampex's Tape By Mail Service. In case you're not, here's how it works.

Ampex says it has discovered that many of its pre-recorded Ampex Stereo Tapes are pretty difficult to find in the stores. (Hear, hear!) So it has instituted a program through which desirable but unfindable issues can be ordered by direct mail. This service is not—as Ampex has repeatedly pointed out—a club: there are no membership fees, minimum orders, or automatic mailings. The service does put out a special-offer catalogue however. The current issue includes several

multireel sets at reduced prices and plugs some of the more obscure AST issues—things that dealers and purchasers alike might normally overlook. And even if you choose from the more popular titles, the service allows a discount of \$1.00 on every item after the first.

Tapes are sent postpaid, and orders may include any title available from AST. (Originally the service offered only a limited selection.) Ampex says that the program is a resounding success—one reason why it has been expanded to cover every currently available recording in all three tape formats: open-reel, cassette (including Dolbyized items), and eight-track cartridge. If you want to get in on the goodies you can write to Jack Woods, Ampex Tape By Mail Service, 2001 Lunt Ave., Elk Grove Village, Ill. 60007.



From Rock to Bach in 0.25 Seconds

Sony can't stop those little family arguments. But we can make them more worth winning. And a flip of Sony's unique, knob-and-lever dual selector switch gets the winner into the music of his choice just a little quicker than an ordinary, single-knob selector. Because until your fingertips unleash the STR-6065 receiver's performance, it might as well not be there.

So we didn't just engineer our circuits and our switches. We human-engineered them. For instance, in normal FM-stereo operation, all the 6065's levers make a neat row, and all its knob indexes point straight up; any control that's out of place shows up immediately.

You, who have no doubt adjusted to the crotchets of your current equipment (and perhaps even love them), may not think this much. Julian Hirsch, who must re-adjust to every new component that he tests, commended it: "Most receivers and amplifiers are surprisingly deficient in ease of use. Sony is to be congratulated."

With performance this accessible, the 6065 had better perform. And it does: 2.2 μV IHF sensitivity ("1.9 μV ," says Julian Hirsch) gets you the weak FM signals; an FET front end prevents overload from strong ones. And our high selec-

tivity makes tuning easier. If you find those stations easier to listen to, you might also credit our direct-coupled amplifier circuitry. It's supplied with both positive *and* negative voltages (not just positive and ground), so we don't have to put a coupling capacitor between the speakers and the amplifier. And, so that we can maintain full power (255 watts IHF, 160 watts RMS into 4 ohms; 220 watts IHF, 140 watts RMS at 8 ohms) or all the way down to 20 Hz at 50 watts RMS per channel.

Which brings up another way we made the 6065's performance more accessible to you: the price. And if \$399.50* isn't accessible enough, we also make the 6055 for \$299.50*. Its power is a little less (145 watts rather than 255 watts) as is its rated sensitivity (2.6 μV instead of 2.2). But it's otherwise almost identical.

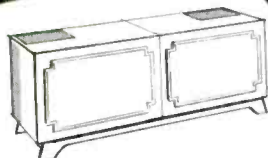
So perhaps we can solve those family squabbles after all: a 6065 for yourself, and a 6055 for your son.

Sony Corp. of America, 47-47 Van Dam St., Long Island City, N.Y.
*Suggested retail price, subject to Fair Trade where applicable.

SONY® 6065 / 6055

Front view

Rear view with decorative panels removed.



Two W80As on a single optional pedestal.

“Driven by a good amplifier or receiver, they must be ranked with the best reproducers available today...”

We auditioned a pair of W80A's in various positions and liked what we heard in all instances. They project a broad, natural-sounding acoustic front with ample “air” and “space” that lend a convincing note of realism to stereo playback ...the W80A is performing exactly as its designers intended it to. ”

-High Fidelity, June 1971

Unlike any other speaker system available today, two W80As can be placed anywhere in a room, any distance apart or from a wall ...even together on an optional pedestal as a single-cabinet console...and still preserve stereo perception and original tonal balance no matter where in the room you are listening. Here's why:

1.



The exclusive variplanular disc inside the cabinet provides a discreet amount of direct frontal energy which is projected from the top of the cabinet; omnidirectional energy from the sides and rear of the cabinet; and reflected sound, mostly from the rear and top of the enclosure. The W80A is therefore not just an “omni” or just a “reflecting” a forward-projecting speaker ... it is all three.

2. Furthermore, the W80A is a “VARIFLEX”, because the variplanular disc is also adjustable. The disc is easily set just once while the system is being installed, without tools or special instruments. There are numerous possibilities, to meet virtually every decor or physical requirement.

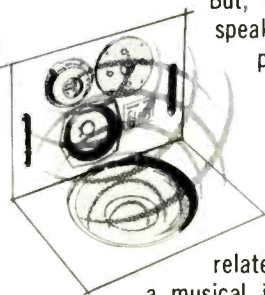


For example, setting the discs outboard widens the stereo sound, if you need to keep the two W80As close together.



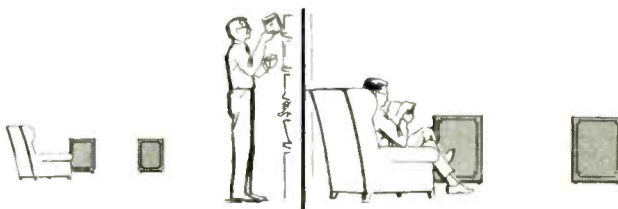
Setting the discs toe-in prevents the hole-in-center problem, if the room requires placing the two W80As far apart.

3.



But, unlike most other multi-speaker systems, the bass re-producer does not splatter its sound downward onto the floor, and the mid and treble speakers do not project in other directions. In the W80A, the fundamental tones and related harmonics, which give a musical instrument its identifying timbre and natural, realistic qualities, are reconstituted within a “mixing chamber” which contains the variplanular disc, so that the sounds of musical instruments enter the room as a whole, retaining tonal balance and further abetting stereo perception.

4. So startlingly effective is the combination of the mixing chamber and its adjustable variplanular disc, that you can freely walk about the room, even sit directly in front of one speaker, and you'll always hear both stereo channels. The music, always stereo, will literally follow you!



The W80A VARIFLEX is a decorator's dream, and happily, practical in cost. At \$317.60 list each, it is more than a match for old fashioned speakers that are a lot bigger (the W80A is only 28" x 17¼" x 17" deep) and much more expensive.

For a complete catalog, write to Wharfedale Division, British Industries Co., Dept. V-21 Westbury, N.Y. 11590.

Wharfedale

VARIFLEX SPEAKER SYSTEM

CIRCLE 101 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE

Scott's Digital FM Tuner



The Equipment: Scott 433, a stereo-FM digital tuner. Dimensions (in integral three-sided wood case): 17½ by 6 by 15 inches. Price: \$549.90. Manufacturer: H. H. Scott, Inc., 111 Powder Mill Rd., Maynard, Mass. 01754.

Comment: Automated, foolproof tuning—and the new front-panel look associated with it—is featured in this new model from Scott. In place of the familiar multigang tuning capacitor, dial cord, knob, and station dial, we find in the Scott 433 a digital frequency synthesizer, which can be described as a small computer made of integrated circuits. The set receives stations by synthesizing a particular FM-channel frequency (the action is regulated by a quartz crystal reference standard). It then tunes automatically to the exact center of the channel, and "reads out" the frequency selected on an illuminated digital indicator.

In tuning the Model 433 you have four options. One is via a set of keyed program cards, of which one hundred and five (covering the one hundred FM-channel allocations, plus five spares to use in making replacements should any become damaged) are supplied with the set. Insert a card into the slot on the front panel, and the set will lock to that channel and hold it whether the channel is being used by a station or not, and regardless of the quality of the signal. The cards, incidentally, are marked for channel frequencies, with space for you to fill in the station call letters used in your locale.

You also can tune the 433 by any of three scan methods (with no card inserted in the slot). Note the bar-and buttons-grouping in the center of the front panel. The bar at the left is marked "scan." The three buttons next

to it are labeled as a group "scan mode selector," and individually as "channel," "stereo," and "station." Above this group is a slide control marked "channel scan speed" with "slow" and "fast" indicated at its two ends.

With the "channel" button pushed in, you can press the "scan" bar and the tuner will run through the entire FM band. The speed with which it does so is regulated by the slide-control above it. The frequencies being scanned show on the digital readout indicator. When you release the scan bar the set will remain locked in on the last frequency reached. With the speed control on "slow," you actually can use the scan bar to pick your way carefully through the band, with enough time to release the bar and check the program content of any station that strikes your fancy.

With the "station" button pressed, the set will scan the FM band automatically until it hits an acceptable FM signal (i.e., a broadcast strong enough to turn off the muting circuit and switch on the "station" indicator light). The scanning then stops and the set remains on that station. To move from this particular station to the next "acceptable" station, simply press the scan bar, and the scanning action will continue. The scanning also will resume if the incoming signal drops below minimal strength due to FM transmission vagaries. To prevent this, simply press the "channel" button after the scanning has brought in a station you want to hear.

With the "stereo" button pressed, a similar scanning action occurs, but this time the set will stop scanning only when it reaches a station strong enough to trip the automatic stereo switching circuit and cause both the

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.

"station" and the "FM stereo" lights to come on. Again, you can resume scanning by pressing the scan bar, or look the set to the station by pressing the "channel" button.

Regardless of what mode of automatic scan has been selected, and regardless of what channel any of those modes has pulled in, the insertion in the slot of a keyed program card overrides it all and returns the set to the channel keyed on that card. The "station" and "FM stereo" indicator lights, as well as the two meters (one for signal strength, the other showing multipath distortion) all operate in any mode of tuning used.

We found this tuning system somewhat complex at first, but also fascinating—and foolproof insofar as accurate, on-the-nose channel selection with minimal drift and perfect frequency calibration are concerned. Its drawback of course is that the sequence of channels runs only one way (from the higher-frequency channels down); you cannot tune in the opposite direction as you would with a conventional tuning dial. Let's say you want to go back to 91.5 MHz after having tuned in 91.3 MHz. You must either fish out the 91.5 MHz card or let the tuner scan downward from 91.3 MHz, return to the top of the band, and continue downward until it comes to 91.5 MHz. This is best done, by the way, with the "channel" button pressed and the speed control on "fast"—but watch your digital readout and go to "slow" scan as needed or you'll zip right past the channel you want.

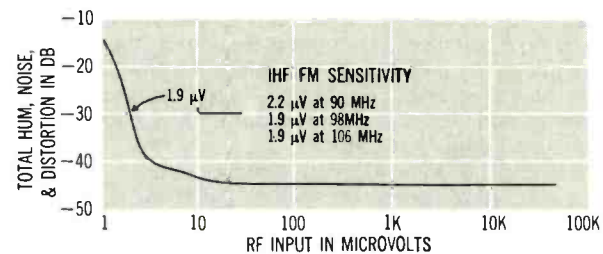
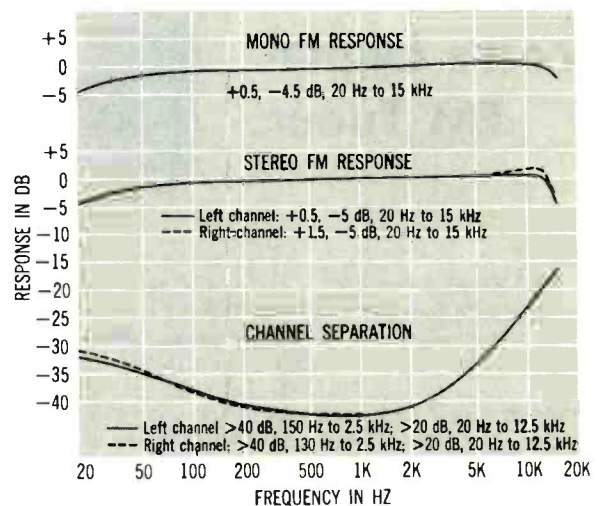
In addition to the features described, the front panel contains button switches for power off/on; muting off/on (when "on," this control will mute stations not strong enough to activate the "station" light); mono/stereo mode; and a high-frequency filter. There's also a "tape out" jack for convenient patching-in of a tape recorder; we found that this jack also will serve as a make-do stereo headphone jack for private listening, although the obvious impedance mismatch does result in fairly low volume. A second slot, under the card-insertion slot, will hold up to eight program cards (presumably those for the stations most often tuned in), although we prefer to keep these cards in numerical order in the box they came in.

The rear of the Scott 433 contains three stereo pairs of signal output jacks, all controlled by a pair of left- and right-channel level adjustments. Thus, any combination of up to three external stereo amplifiers and/or tape recorders can be driven at once. There's also a stereo output for driving an oscilloscope indicator, and another jack for feeding a composite multiplex signal from the 433's IF strip to a four-channel broadcast decoder, should one ever be needed. Even if this jack is used, by the way, the normal two-channel stereo audio is still available at the signal-output jacks. A special test jack also is provided for professional use. Antenna options include terminals for regular 300-ohm twin-lead, plus a grounding screw for use with shielded twin-lead. There's also a receptacle for a 75-ohm input jack, and a switch that selects between 300 ohms and 75 ohms for the antenna input impedance. A fuse holder, an unswitched AC convenience outlet, and the set's power cord complete the rear picture.

Its novel tuning arrangement aside, the Scott 433 offers excellent FM performance. Sensitivity was measured at CBS Labs as 2.1 microvolts. The FM sensitivity curve descends steeply and reaches maximum quieting of 48 dB for 100 microvolts of input signal, with no signs of front-end overload at higher input signals. In our cable-FM test we logged 52 stations of which 40 were judged suitable for critical listening or off-the-air

taping. Our tests also indicate that this set has exceptionally good selectivity (which prevents strong signals from swamping their weaker neighbors), and this characteristic permits stations to come in more clearly than they otherwise would on an FM set (even one with higher numerical sensitivity) that had poorer selectivity. The tuner's capture ratio at 2 dB is excellent, as is its signal-to-noise figure of 62.5 dB. Multiplex carrier suppression (see data) is exceptionally good; IM and harmonic distortion, very low. Audio response, in mono and stereo, is linear within the normal broadcast audio spectrum of 50 to 15,000 Hz; channel separation for stereo signals is outstanding. The sound of the Scott 433 is eminently clean and honest. For the perfectionist who can afford it, the Scott 433 offers FM performance of top quality combined with state-of-the-art operational options.

CIRCLE 143 ON READER-SERVICE CARD



Scott 433 Tuner Additional Data

Capture ratio	2 dB		
S/N ratio	62.5 dB		
IM distortion	0.30%		
THD	Mono	L ch	R ch
80 Hz	0.38%	0.80%	0.82%
1 kHz	0.39%	0.54%	0.58%
10 kHz	0.40%	1.60%	1.40%
19-kHz pilot	-66 dB		
38-kHz subcarrier	-68 dB		



Lenco Turntable: Fully Variable Speed, Modern Arm

The Equipment: Lenco L-75, a multispeed manual turntable/arm combination. Dimensions: 17½ by 13¾ by 6 inches including wood base supplied (for custom mounting: 15¾ by 13 inches; 2¼-inch clearance required above top plate, 3 inches below). Price: \$99.50 including base; optional hinged dust cover, \$11.96. Manufacturer: Lenco, Switzerland; U. S. distributor: Benjamin Electronic Sound Corp., 40 Smith St., Farmingdale, N. Y. 11736.

Comment: The L-75, as the top model in the Swiss-made Lenco line (at one time imported by Bogen, now by Benjamin), is the first turntable ensemble to appear on the U. S. market with both wide-range speed adjustment and a modern, adjustable tone arm. Its variable-speed drive, being unique, is of course the point of greatest interest. It is achieved through the use of a tapered drive shaft, coupled to the underside of the platter by a movable idler. When the speed-adjustment lever at the left of the top plate is moved, the idler contacts a different portion of the drive shaft and consequently turns at a different speed. The drive-shaft taper allows for continuous adjustment from about 86 rpm down to something under 33; then the drive-shaft diameter diminishes abruptly to that required for the 16-rpm setting.

There are detents under the adjustment lever for the four usual speeds: 78, 45, 33, and 16 rpm. Each detent is held by a top-plate setscrew. To adjust each to perfect speed you put the strobe disc (provided) onto the platter, loosen the screw, set the lever in the detent, move both until the strobe disc indicates correct speed, and tighten the setscrew. Since these four speeds are individually adjustable, there is no need to make minor corrections when switching from one standard speed to another.

Then why do you need the in-between speeds? Perhaps you don't. They are vital, however, to a number of specialized uses with varying degrees of relevance to high fidelity. Addicts of Music Minus One records know that while the vernier adjustment on the fancier automatics will allow a tuning range of a half tone or so (important if you're playing a piano for example), a wider range would be desirable in many cases. It would be, if anything, even more desirable for collectors of antique recordings, since very few acoustic recordings were made literally at 78 rpm. Almost any "78" recording will fall somewhere within the Lenco's capabilities. (Incidentally, LP reissues often are at the wrong speed

too; if you want to hear the music reproduced at the pitch and tempo at which it was recorded you must have flexibility at 33 as well as 78.) And then there are the tape-music composers whose stock in trade is familiar sounds transmuted by drastic alterations in playing speed. While whole-octave transpositions are possible on the tape recorder itself, the L-75 makes in-between speeds—including gradually changing speeds—possible. (On the basis of our tape-music composition contest of last year we're surprised to find how many readers are interested in this pursuit.)

The speed-adjustment system is not the only interesting feature of the L-75 of course. Its arm—a relatively long, tubular design that somewhat resembles the SME arm—has a full complement of adjustments. The sliding counterweight is attached (via a knurled setscrew) to the back of the arm and its mass partially decoupled from the front section of the arm through the use of a compliant connection—a feature intended to control arm resonance. Tracking force is adjusted by a smaller weight sliding on a bracket notched to calibrate it in half-gram increments. This weight too is held in place by a knurled setscrew. A third setscrew (for screwdriver this time) in the base of the arm adjusts pivot height (and therefore vertical tracking angle). A sliding cartridge mounting within the plug-in pickup shell controls stylus overhang (and therefore lateral tracking-angle error—which runs unusually low in the L-75 because of the length of the arm). A stylus-overhang template is provided, and adjustments are made using yet another setscrew to position the cartridge within the shell.

Antiskating bias is created by two weights, suspended from heavy, clear plastic threads. A table in the instruction folder tells you which weight to use and how to suspend it, depending on your stylus and tracking force setting. A loop in the thread is placed over a calibrated bracket attached to the arm pivot and the thread is run horizontally to a fixed "corkscrew," from which the weight is allowed to hang. As the arm moves, the thread rides across the corkscrew, transmitting the downward force of the weight to the bracket as a horizontal biasing force.

Other features are more conventional. At the extreme right of the top plate is a damped cueing control. A knob on the arm-support bracket adjusts clearance above the record during cueing. Directly under the pickup in its at-rest position is an on/off power switch that also disengages the drive-system's idler. A plastic adapter

for large-hole 45s is provided. The four-wire arm is connected to shielded-cable outputs terminating in color-coded phono plugs; there also is a separate grounding wire to minimize hum.

Its special properties aside, the L-75's performance is very good—comparable in most respects to that of the better automatics. Speed accuracy figures shown in the accompanying table are not of course what we would expect from a synchronous motor, though at a maximum variation of 0.5% (and that at the virtually unused 16-rpm speed) they are entirely satisfactory. ARLL rumble measurement, at -56 dB, is very good; while arm friction in both lateral and vertical planes is negligible at less than 20 milligrams. Tracking force calibration is substantially accurate as documented in the accompanying data. So is the antiskating calibration though slight overbiasing can occur with extremely low tracking forces. Because of the counterweight decoupling, arm resonance can't be expressed as simply as it can for most arms. When the L-75 is fitted with the Shure V-15 Type II Improved cartridge, the arm's most pronounced resonance centers at 7 Hz, with a 9-dB rise. There also is a sharply defined (though not excessively large) peak at 17 Hz. Neither is severe enough to cause mistracking.

By contrast to the automatics, the L-75 uses a relatively heavy platter (8 lb, 8 oz.), which certainly contributes to the excellent NAB flutter measurement of 0.07% average (0.14% maximum). It also makes the unit somewhat slow to attain full speed, requiring some 2½ revolutions at 33 rpm even after the unit has warmed up. Except for possible broadcast use this would not be a notable fault were the cueing accurate. But the arm tends to drift outward on the bracket that supports it during cueing. For precise cueing we found the manual finger-hold more accurate than the cueing mechanism until we added a strip of rubber to the top surface of the cueing bracket to reduce the drift.

For users who need the wide-range speed adjustment, there is little choice. Fortunately, the L-75 does not make major quality compromises in attaining this feature. Users whose need for it is less pressing will find the L-75 an interesting alternative to the popular \$100 bracket of changers; the choice boils down largely to the question of which is more attractive—the speed adjustment or the ability to change records.

CIRCLE 142 ON READER-SERVICE CARD

Lenco L-75 Additional Data

Stylus gauge accuracy:	Gauge Setting	Grams Measured
	1	0.9
	2	1.8
	3	2.8
	4	3.8
	5	4.7

Speed accuracy:

Setting	105 VAC	120 VAC	127 VAC
16 rpm	0.5% slow	set exact	0.2% fast
33 rpm	0.4% slow	set exact	0.1% fast
45 rpm	0.3% slow	set exact	0.2% fast
78 rpm	0.4% slow	set exact	0.2% fast

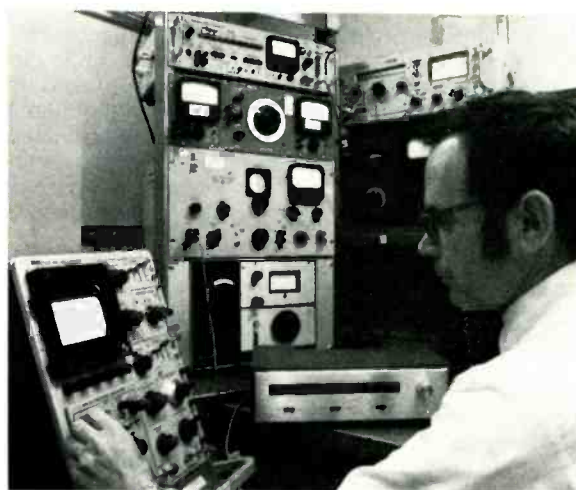
CBS Labs' Tuner-Distortion Measurement System Upgraded

Readers of these equipment reports may have noticed a change in our procedure for listing harmonic distortion in FM tuners and the FM sections of receivers. The new listings reflect the acquisition by CBS Laboratories of two additional pieces of test equipment: an SMG1S2 Stereo Generator and AMF2 Modulation Meter, both from Radiometer Electronic Instruments.

Before these instruments arrived at the labs the best FM distortion figure obtainable was approximately 0.3% THD. In preparing the documentation for our report on the AR tuner (June 1971), CBS Labs found the distortion to be immeasurably low. A search of test-equipment specifications turned up the \$1,164 Stereo Generator with less than 0.2% distortion and the \$2,480 Modulation Meter with less than 0.1%. Using the Modulation Meter as a primary standard in conjunction with the Stereo Generator, the labs were able to obtain a testing system whose over-all distortion works out to 0.12% THD.

With this setup distortion of the AR tuner came out to 0.16%—well beyond the capability of the previous system. But if you studied recent reports closely you may have noticed another difference. Distortion was specified at 80, 1,000, and 10,000 Hz—rather than 40, 400, and 1,000 Hz as it had been in previous reports. The three frequencies in question are provided (crystal-controlled) on the new equipment and offer a better fix on performance across the audio band than did the relatively low frequencies used in the past.

The photograph shows Frank C. Barr of CBS Labs using the new setup. Just over his head is the Modulation Meter. To the left, at the top of the rack panel, is the Stereo Generator. The AR tuner is shown on the bench, inaugurating use of the new equipment.



Telex Eight-Track Deck For Recording and Playback



The Equipment: Telex 811R, an eight-track stereo cartridge tape deck with record and playback preamps (no power amps or speakers) for use in home systems. Dimensions: 15 by 11 by 4 $\frac{1}{2}$ inches including wood case. Price: \$169.95. Manufacturer: Telex Communications Div., 9600 Aldrich Ave., S., Minneapolis, Minn. 55420.

Comment: You may think of this Telex deck as a Viking. Viking was making high-quality cartridge units long before it was acquired by Telex, and the Viking name continued to be used on this equipment (including early samples of the 811R) until quite recently. But it's a Telex for all of that.

And it is one of the few home recorder/player decks now offered to the eight-track enthusiast by manufacturers of high fidelity components. There are several reasons why so few are available. Eight-track cartridges have been thought of largely in terms of playback in automobiles. They are somewhat awkward to record on due both to the lack of a rewind capability and to the frequent interruptions as the recorder switches from one pair of tracks to the next. And uniform motion and good tape-to-head contact—and hence technical performance—are harder to achieve with cartridges than they are with conventional open-reel equipment.

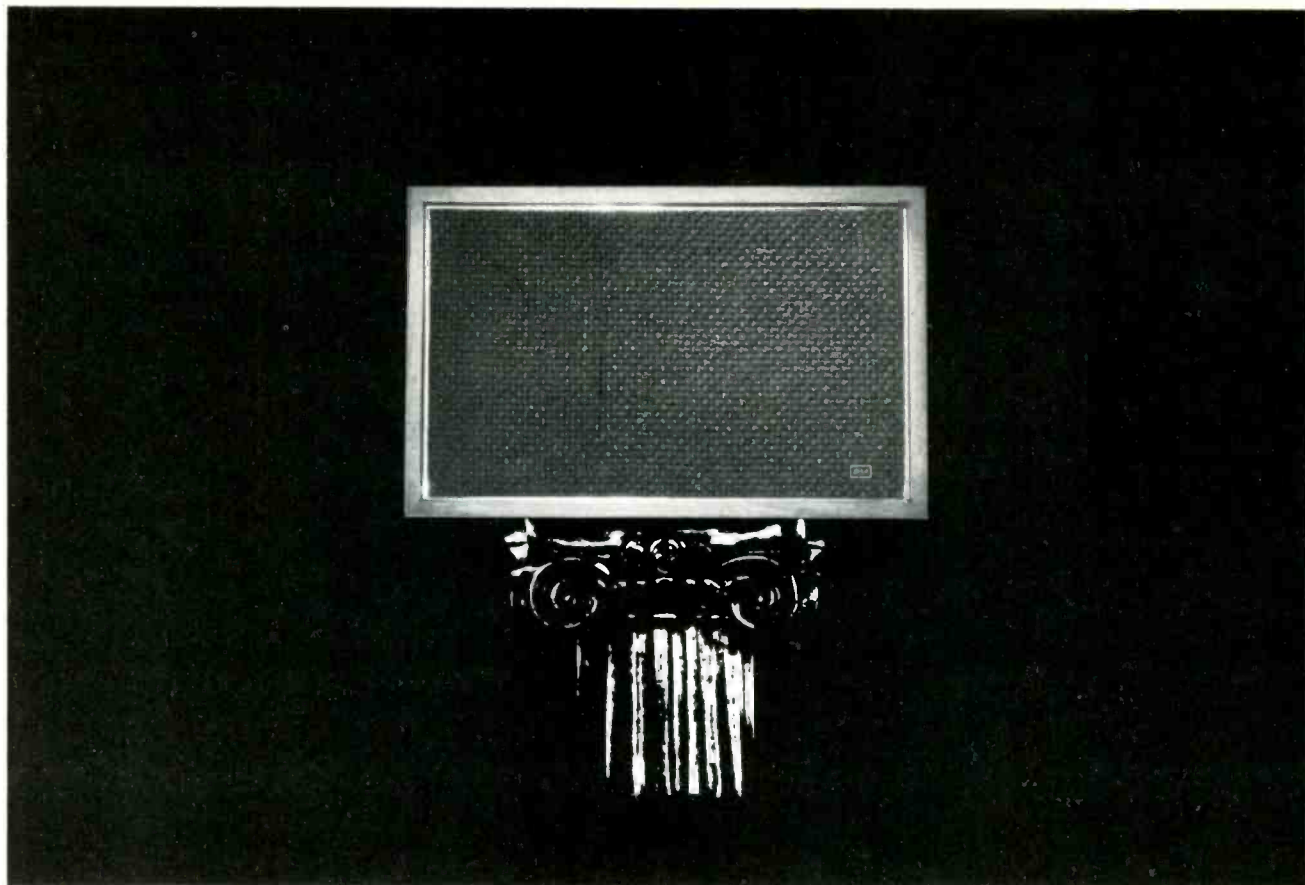
Be that as it may, Telex has designed the 811R to fill the needs of two basic types of users: those who wish to substitute the pushbutton convenience of cartridges for the tape-threading woes of open reel, and—more particularly, perhaps—those who want a method of increasing their repertory of automobile cartridges beyond the limits imposed by the cartridge catalogues of the recording companies.

Like most eight-track equipment the 811R has no apparent on/off switch: inserting a cartridge auto-

matically turns on the units. If you are planning to record you must press the red record interlock button at the back left of the control panel (located at the right end of the top plate) as you insert the blank cartridge. Partial insertion of the cartridge turns on the power and main pilot light, and if the record interlock has been pressed it also activates the record meter and record pilot light; full insertion engages the capstan and moves the tape.

The cartridge therefore may be left partially inserted during preparations for recording, allowing you to set correct levels. The unit has a single record meter that can be switched to monitor either left or right channel, each of which has its own recording-level control. There is another switch on the control panel: the "logic selector," which determines the continuous-use cycle. When you press the right side of the switch, the transport will stop automatically at the end of the fourth "program" (or stereo pair of tracks) whether you are recording or playing back. With the left side pressed, the use cycle will depend on mode: during recording the transport will stop at the end of each program; in playback it will run continuously, repeating the entire cartridge until it is removed from the slot.

The only other control, to the left of the cartridge slot, is the program-advance button. To its left is the program indicator: a window in which the numbers 1 to 4 appear as the head moves to successive track pairs. This word "program" seems awkward to users of open-reel and cassette equipment; after you have worked with cartridges for a while—particularly if you are recording on them—it begins to seem altogether appropriate however. Without fast-forward or rewind it is relatively difficult to locate a given point in the recording, and each pass of the tape becomes a basic, almost irreducible unit of recorded time. You must minimize the blank tape at the end of each program (in playback it constitutes



No need to Compromise

Bozak Quality Costs Very Little More

Of course you can always trade-in for a TEMPO 1, later. — But why?

When you buy a first-rate stereo system, you expect first-rate sound — rich, vibrant bass, smooth crystal-clear strings and voices, the open flow of all the music without tonal coloration.

For very little more you can have it to start with — in a Bozak TEMPO 1.

TEMPO 1 inherits the superior qualities of its larger ancestors. It is a true Bozak in every way. Every part that could make the slightest tonal difference is made only at the Bozak factory. Bozak, for example, is one of the very few manufacturers who make all of their own loudspeaker cones rather than settling for commercially-available units.

This fine three-way bookshelf loudspeaker has the same costly drivers found in the most luxurious Bozaks. The variable-density bass cone, developed by Bozak, is made from a unique highly-damped material processed into a lightweight but structurally-rigid piston that is free of coloration. In the midrange

speaker there is a critically-damped aluminum cone with excellent transient response. The entire diaphragm of the treble speaker, of thin spun aluminum, rests on a bed of soft resonance-damping foam. All cones, together with their generous ceramic magnets and precision-machined pole structures, are assembled on solid cast frames — not sheet-metal stampings.

Bozak's traditional excellence in craftsmanship is further apparent in the smart enclosure, where the warm beauty of select wood grain is brought out by careful hand finishing.

Quality tells. TEMPO 1 gives you rich big-Bozak sound from a superbly engineered bookshelf system. The longer you live with this fine speaker the more you will appreciate what a difference true quality makes.

Not every dealer is permitted to sell TEMPO 1. If you can't locate your authorized Bozak Dealer, write for our list of the fine audio showrooms in your area. The R. T. Bozak Manufacturing Company, Darien, Conn. 06820, USA. Overseas Export by Elpa Marketing Industries Inc., New Hyde Park, New York 11040, USA.



waiting time until the next program begins) while avoiding program material that continues directly from one program to the next (the "clunk" of the machine as it changes programs can be quite startling in quiet musical passages).

These problems apply to any eight-track equipment of course; the 811R—and particularly its logic selector—helps to minimize their annoyance. It is simple in both appearance and operation. Beyond the features already described it has only the usual back panel with AC cord and stereo pairs of input and output phono jacks, plus the four patch cords to attach them to the in and out tape-recorder connections of your stereo receiver or amplifier.

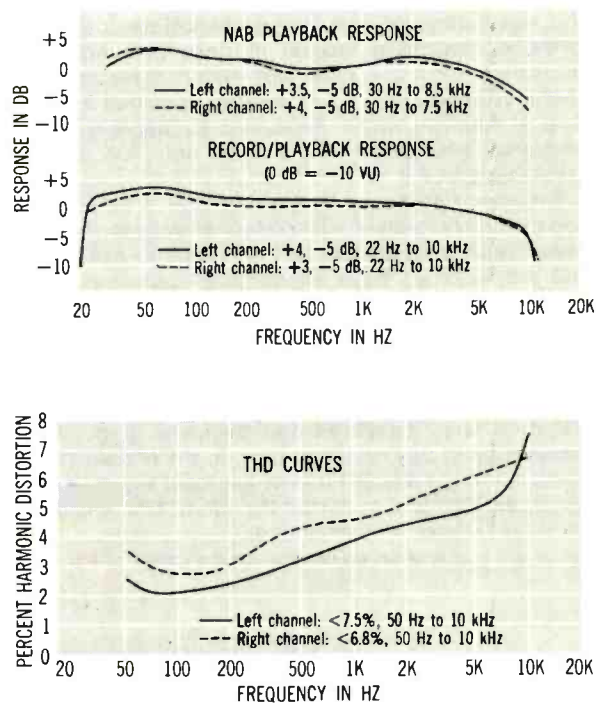
In home-testing the 811R we used 3M's 80-minute blank cartridges, which because of their relatively thin tape put a premium on the transports' ability to provide firm but gentle handling. While at 20 minutes per program they tended to make the job of finding a given selection or point on the tape more annoying than need be, we had no complaints about the way the 811R handled them: no evidence of tape skew (which causes mistracking) or slippage (a major source of wow in cartridge tapes). The sound was clear and true—significantly better than we have come to expect from run-of-the-mill home and auto players, even when they are playing the best of prerecorded cartridges.

CBS Labs confirmed these findings, though since

this is the first cartridge recorder we have tested, there is no basis for direct comparison with competing models. At 0.25%, we would say that the record/play wow-and-flutter figure is excellent for cartridge equipment, comparing favorably with some of the better cassette units. Response, signal-to-noise ratios, input sensitivity, and output level all are comparable to the readings we might expect in modern cassette equipment. Channel separation outdistances that of cassette equipment of course because of the physical separation between tracks of the stereo pair: 0.106 inch in cartridges, 0.014 inch (or roughly one tenth as much) in cassettes. The measured crosstalk figures indicate that separation between adjacent tracks is excellent considering the extremely close spacing (about 0.011 inch, as opposed to 0.033 inch between recordings on a cassette). Distortion (which will look high to those used to open-reel or the better cassette models) is surprisingly difficult to hear in direct A/B comparison between the original recording (disc or open-reel tape) and the cartridge copy. The main audible difference is the loss in extreme highs and some emphasis on the low bass.

These differences were not great; they would not be obvious but for the direct A/B comparison however, and surely are immaterial if the cartridge copies are for playback in an automobile. The 811R, in fact, strikes us as serving its purpose well and at an attractive price.

CIRCLE 144 ON READER-SERVICE CARD

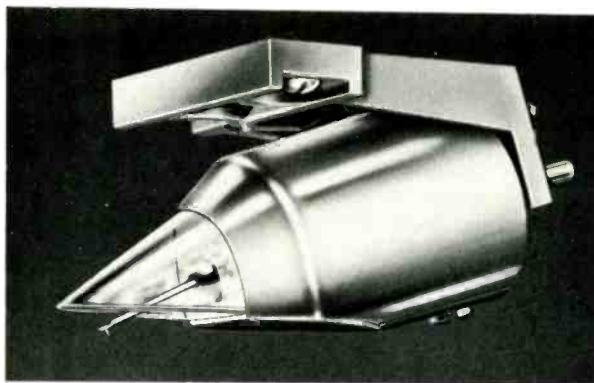


Telex 811R Cartridge Recorder Additional Data

Speed accuracy, 3 $\frac{3}{4}$ ips	105 VAC: 2.5% fast
	120 VAC: 2.9% fast
	127 VAC: 3.1% fast
Wow and flutter, 3 $\frac{3}{4}$ ips	playback: 0.20%
	record/playback: 0.25%
S/N ratio (ref 0 VU test tape)	
playback	L ch: 43.0 dB R ch: 43.5 dB
record/playback	L ch: 41.0 dB R ch: 42.5 dB
Erasure (400 Hz at normal level)	49.0 dB
Crosstalk (400 Hz)	
record 1, playback 2	-52.0 dB
record 3, playback 4	-51.5 dB
Sensitivity (for 0 VU recording level)	
line input	L ch: 90 mV R ch: 100 mV
Accuracy, built-in meters	Left: 1 dB high
	Right: 2 dB high
IM distortion (record/play)	
3 $\frac{3}{4}$ ips, 0 VU	L ch: 6% R ch: 12%
Maximum output, preamp or line	L ch: 0.75 V R ch: 0.70 V

REPORTS IN PROGRESS

Dyna Quadaptor Kit
Norelco GP 412 Phono Pickup
Pioneer T-3300 Cassette Deck



Naked-Diamond Cartridge from Denmark

THE EQUIPMENT: B&O SP-12, a stereo phono cartridge with elliptical stylus. Price: \$69.95. Manufacturer: Bang & Olufsen, Denmark; U.S. distributor: Bang & Olufsen of America, Inc., 525 E. Montrose, Wood Dale, Ill. 60191.

COMMENT: The SP-12 is the top model in B&O's cartridge line, reintroduced here in the last year after a marketing lapse of some time. It differs from others in the current line only in terms of the stylus: the SP-12 has an elliptical naked diamond, the SP-10 a conical naked diamond, and the SP-14 (at \$29.95, the least expensive) a conical aluminum-mounted diamond. Since these styli are interchangeable, the SP-14 or SP-10 can be upgraded to the SP-12 at will.

By "naked diamond" B&O means a solid diamond mounted directly to the cantilever, as opposed to a diamond chip held by a steel bushing—the standard type of phono stylus. Several advantages are claimed for the naked diamond: since the crystal structure is known, it can be oriented so that planes of cleavage are vertical, minimizing the possibility of impact damage to the diamond; omission of the steel bushing reduces stylus tip mass; it also reduces the possibility of dust pickup due to static electricity.

The proof of the pudding, however, is in the—well, the listening in this case. And in the lab tests. The SP-12 went through the standard lab torture test at 1.1 grams of tracking force—a representative figure for the better modern cartridges, and consistent with B&O's recommendation of 1.0 to 1.5 grams of tracking force. Frequency response and separation are shown on the accompanying chart: good for a modern cartridge, though not as good as we would have expected on the basis of our listening tests—but more about them in a moment. On paper, the square-wave response also looked less attractive than we would have expected, with some visible evidence of ringing.

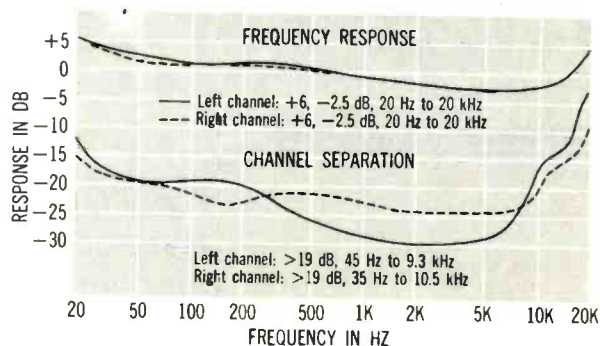
In distortion tests the SP-12 really began to show its mettle, averaging no more than 1% in both second-harmonic and intermodulation distortion—superb figures for any type of transducer, be it phono cartridge, microphone, or loudspeaker, and in fact the best we have ever measured in a phono cartridge. Even in an excellent speaker or cartridge, distortion may run five times as high—though, as we often have commented,

the ear can tolerate distortion rates in a cartridge or speaker that would be unacceptable in, say, an amplifier.

Compliance, too, was excellent at 30×10^{-6} cm/dyne both vertically and horizontally. (Many cartridges, particularly the less expensive models, exhibit markedly poorer compliance in the vertical than in the horizontal plane.) Output at 1 kHz for a 5-cm/sec groove modulation was measured at 4 mV—a comfortable output in terms of matching typical modern preamps. Tip measured 0.2×0.7 mils, well within measurement-tolerance limits of the 5×17 microns specified by B&O; vertical tracking angle measured 20 degrees. Low-frequency resonance in the SME arm was entirely satisfactory at 7.8 Hz.

The sound produced by the cartridge is transparent and extremely musical, with no tendency toward brittleness. There is no audible hint of ringing or peakiness, and although we have encountered cartridges with measurably superior channel separation we were unable to fault the SP-12 in this respect on the basis of listening tests. In terms of perceived sound it is certainly one of the best cartridges we have ever tested—a contributing factor surely being the extremely low distortion rates measured by CBS Labs. It will stand comparison to any cartridge now on the market in our opinion, though it is not one of the most expensive; in fact some listeners preferred the SP-12 to a fine \$100 cartridge. Highly recommended.

CIRCLE 141 ON READER-SERVICE CARD



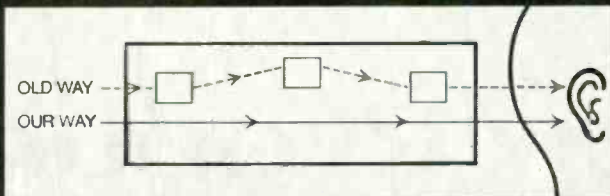
We've shortened the distance between you and the music.

Now you can really snuggle up to Schumann. When you get next to our new stereo receiver, the SA-6500.

Because we cut down the distortion. By cutting out the input transformer, the output transformer and the output capacitor. So instead of putting your music through a whole electronic maze, we put it right through. Via direct coupling. With less than 0.5% distortion. And an amplifier frequency response of 10 to 100,000 Hz -1dB.

And because the signal doesn't get capacitored and transformed to death, you get something else. Full 200 watts of power (IHF) all the time.

The music is more than just



close, it's sharp. Because we've got 1.8 μ V sensitivity on FM from two 4-pole MOS FET's that can pull in your favorite station. So it sounds like it's being broadcast next door. Even if it's coming from the next state.

We also have selectivity. Because of two RF stages, a four-section tuning capacitor, four tuned circuits and an IF stage with a crystal filter and integrated circuit.

Having brought you closer to the music, we also bring you closer to absolute control. With linear sliding controls for bass and treble. Low Filter, High

Filter, and Loudness switches to shape the sound. An FM Muting switch to eliminate annoying inter-station noise. And pushbutton audio controls.

There's even more. Like a linear FM dial scale with maximum station separation, for easier tuning. And dual tuning meters to measure FM/AM signal strength and pinpoint FM stations. Plus Lumina-Band tuning to light them up. A full range of input and output jacks. Even a rich walnut cabinet.

Now that our SA-6500 has shortened the distance between you and the music, all you have to do is shorten the distance between you and your nearest Panasonic Hi-Fi dealer.



PANASONIC
just slightly ahead of our time.

New Products for 1972

Do they usher in a different era of home listening?

"THE NEW MODELS"—it's true, of course, that the home entertainment giants in this country ape the automobile industry by introducing major new models in the fall, and often by dropping in a few sporty additions as spring begins to stir the adolescent soul. As with Detroit's products, these changes are largely cosmetic, dictated by industrial stylists and marketing executives.

The high fidelity industry, bless its heart, is too small to afford such luxuries. Or it always has been. Its sales executives do have a lot to say about new models of course; but usually they must concern themselves with new engineering developments or with matching the value of competing products—not with a mere annual stylistic update. That is, the accomplishments of a company's engineering department have always had more influence than the calendar on the scheduling of model changes.

Why, then, is such a staggering roster of new models to be introduced by component makers this fall? Companies like Akai, Pioneer, and Superscope are announcing them by the score. Some (Jensen and Scott, for example) have virtually whole new lines.

Two major factors are at work, one economic and one technological. The last few years have been difficult for many industries, high fidelity among them. More companies have been in closer competition for fewer "disposable dollars" than at any time in the last decade. Manufacturers must be sure that each model offers as good a value as competing products or they stand to be out in the cold when balance sheets are tallied. (And dealers, as well as consumers, must be convinced of the value if these products are ever to reach the buyer.) Hence the need for some of Detroit's razzle-dazzle in announcing the new models.

Fortunately (for both consumers and sales managers) the current generation of products is technologically worth the fuss. Electronics offer a better value than ever: finer design in FM front ends, more flexibility of controls (one Sherwood receiver can handle as many as four tape recorders!), more power per dollar, and so on. Tape—particularly in cassette form—continues to reach for higher sound quality. Record-playing equipment becomes ever more refined.

The two hottest technological issues within the industry undoubtedly are noise reduction and four-channel sound. But those relatively flamboyant developments will be the cherries jubilee of our hi-fi feast and will be saved for the end.

The New Receivers

Beginning with the more conventional stereo products, then, the receiver remains unchallenged as the basic unit of high fidelity hardware. The push towards four-channel sound would seem to give some edge to separate components that can be reshuffled from a stereo to a quadraphonic configuration at will, but the growing use of jumper connections between preamp and power amplifier sections of receivers allows them to function like separate components in hooking up complex (quadraphonic, equalized, bi-amped, etc.) systems.

Several companies have whole new lines of stereo FM/AM receivers. All told, Scott is offering five models (about \$200 to \$400). There are four new Marantz models (\$200 to \$500). Akai's new line is headed by the AA-8500 (\$400). Panasonic's \$1,000 SA-4000 leads five others. There are three models in the new Electro-Voice EVR series.

Among other relatively familiar names, Fisher has the 401 (\$500), with wireless remote tuning, and Model 301 (\$350); KLH the Model Fifty-one (\$250). Kenwood has updated the KR-7070 as the 7070A. Benjamin's newest is the R2x40; Sherwood's the S-7300; Sony's the STR-6045. VM has added a second receiver. Nikko has two new models (\$200 and \$240). Standard Radio's new deluxe model is the SR-4500 (\$600). Harman-Kardon has begun a high-performance receiver line, borrowing some circuitry from the Citation components, with the 930 and 630. And JVC continues to add to its line of receivers with SEA multiband tone-control/equalizer sliders.

Note: The prices shown throughout this article generally are round-figure approximations of suggested list prices, though in some cases a final price has not been established at this writing. Local pricing often will vary from the figures shown.



A feature of newer stereo electronics is flexibility of control. This Sherwood receiver will handle four tape decks.

Special electronics make maximum use of this flexibility. Shown here is Pioneer's SD-1000 Stereo Display scope/metering unit.



Among kit manufacturers, Heath is preparing the AR-1500 (\$380) as a less complex successor to its prestigious AR-15. Eico has retired the Cortina line in favor of its Cortina II counterparts; the receiver model is the 3780 (\$110; \$170 wired).

Among companies less closely associated with the receiver market, Tandberg is preparing two models for introduction close to the year's end, while B&O has announced an Americanized version of its Beomaster 3000. Toshiba, too, has entered the U.S. market with three receivers (\$200 to \$350).

Rolecor has a new Rotel line of moderate-priced equipment. Pilot Radio—a name that goes back to the formative years of high fidelity when it was a major factor in making FM reception a practical reality—is back, with a receiver (\$350) among its products. Crown Radio is said to be planning to add components to its present line of compacts and portables—though the components might be sold on a private-label basis, to appear under other brand names.

Among premium lines, receivers from BIC/Lux (two models) and SAE were announced last year. British Industries is offering the Lux components on a sort of limited-edition basis, however, so you may not have seen them yet. And the SAE digital-FM model (\$1,500) has been postponed until the turn of the year in favor of the comparable tuner, which is now available.

Other Electronics

Putting aside, once again, the big news in Dolby and quadraphonic equipment, there are a number of interesting introductions in separate electronic components. Pioneer has added three tuners, two integrated amplifiers, a reverb amp, an electronic crossover unit, and the SD-1000 scope/display unit (\$550) to its regular stereo line. Marantz has two new integrated amps—of which the Model 500 (\$1,200) is rated at 250 watts per channel into 8 ohms, 500 per channel into 4 ohms (!)—and two new tuners. Among JVC's added units with SEA controls is the Model 5110 preamp with built-in pink-noise generator as an aid in system assessment, speaker phas-

ing, and the like. Sony Corp. of America, Scott, Panasonic, and Nikko are among other companies offering new components. The AR tuner reviewed in our June issue also is new since last year of course.

In addition to Eico's Cortina II units, there are two new kits from Dyna. One is the FM-5 tuner (\$170; \$250 wired); the other is an update of the SCA-80: the SCA-80Q with built-in Dynaquad circuitry at no increase in price.

Among recent imports are the Revox A50 integrated amplifier and A78 FM tuner, and Radford components from England: the SC24 preamp and SPA50 power amplifier. An FM tuner (the FMT-4) also is expected from Radford, whose products are sold here through Audionics in Portland, Oregon.

Two unusual units from Crown International will add to the tape recorder company's growing component line. The first is a meter panel to match the IC-150 preamp and DC-300 power amp. The peak-reading meters measure monitor-amplifier output power in several ranges, and prevent speaker overload by limiting output to the range for which the panel is set. The other is the Spectralizer, a high-performance stereo equalizer with eleven octave-band controls in each channel, due early next year.

There seems to be a growing number of units that fit somewhere into the area between components and compacts. Many of these emanate from tape-oriented companies such as Ampex, Bell & Howell, and Toyo, and combine the functions of a cartridge or cassette recorder or player with those of a receiver. Similar units may be found in the BSR components line, for example, and sometimes are produced as quasi components by such "package-goods" companies as Motorola and Philco. While power amplifier sections and flexibility of use typically are a notch or two below what you might expect in regular components, these units can offer an attractive, prepackaged combination of features.

Full compact systems (including speakers) are available in new models from a number of manufacturers. Pioneer's C-5600D is a bi-amped system. KLH has the phono/FM Model Thirty with or without AM, and the phono/FM Model Thirty-Five. Bogen has incorporated

the Crescendo-Control BS-360 receiver into the BR-360 compact. Hitachi, JVC, Panasonic, Pilot, Rotel, Toshiba, and others also have new compacts.

Some unusual combinations cropped up this year. Both Panasonic and Crown Radio are offering battery-operated portables that feature both audio cassette units and small-screen TV. And Crown Radio has announced a combination stereo system and water bed!

Even more difficult to categorize are the product announcements that we have been told to expect—but without further details. For instance McIntosh has hinted at something new on the horizon but won't say what. And when Saul Marantz joined the R. T. Bozak Manufacturing Co. we suspected there might be a new premium-quality Bozak electronics line in the works. (Rudy Bozak has offered a line of commercial-sound electronics, as well as Bozak loudspeakers, for some years; Saul Marantz began producing electronics for commercial and home use over a decade ago.) The company confirms our suspicions, though it will not supply details and says pilot models won't be ready until late this year.

The Listening End

The McIntosh announcement referred to a moment ago might concern itself with loudspeakers, of course, since McIntosh has moved into that area during the last year. So have a number of other companies, though in many cases these newcomers distribute primarily on a regional basis.

Last year's rush to various types of "omnidirectional" loudspeaker designs seems to have lost some of its steam, although previous models generally remain available and a few new ones are to be seen. The Harman-Kardon Citation Thirteen is one. Others are Model 601 from EPI (Epicure) and the Ultra I, now being distributed here by a Canadian company. Both use a single direct-radiating driver plus a number that radiate from the rear of the enclosure—a system that suggests the basic operating principle of the Bose 901, though unlike the 901 neither new model incorporates an equalizer unit. (Neither does the recent Bose 501 of course.) And Hegeman Laboratories is expected to have the low-cost omnidirectional Hegeman I, announced earlier this year, on the market.

The Canadian distributor in question, Ultra-Tone Ltd. of Toronto, also has plans to introduce small systems for as little as \$25 by early next year. From Den-



Among superpower amplifiers, this model from Marantz delivers 500 watts per channel to 4-ohm speaker systems.



Several new speakers have drivers facing both forward and rearward in the enclosure. This is EPI Model 601.

mark come B&O loudspeakers; three models (\$80 to \$260) appeared during the summer with three more expected this fall. Fairfax, another name that may be unfamiliar in some areas, has been broadening distribution and has introduced the Wall of Sound, a multiple-driver system measuring only 6 inches from front to back.

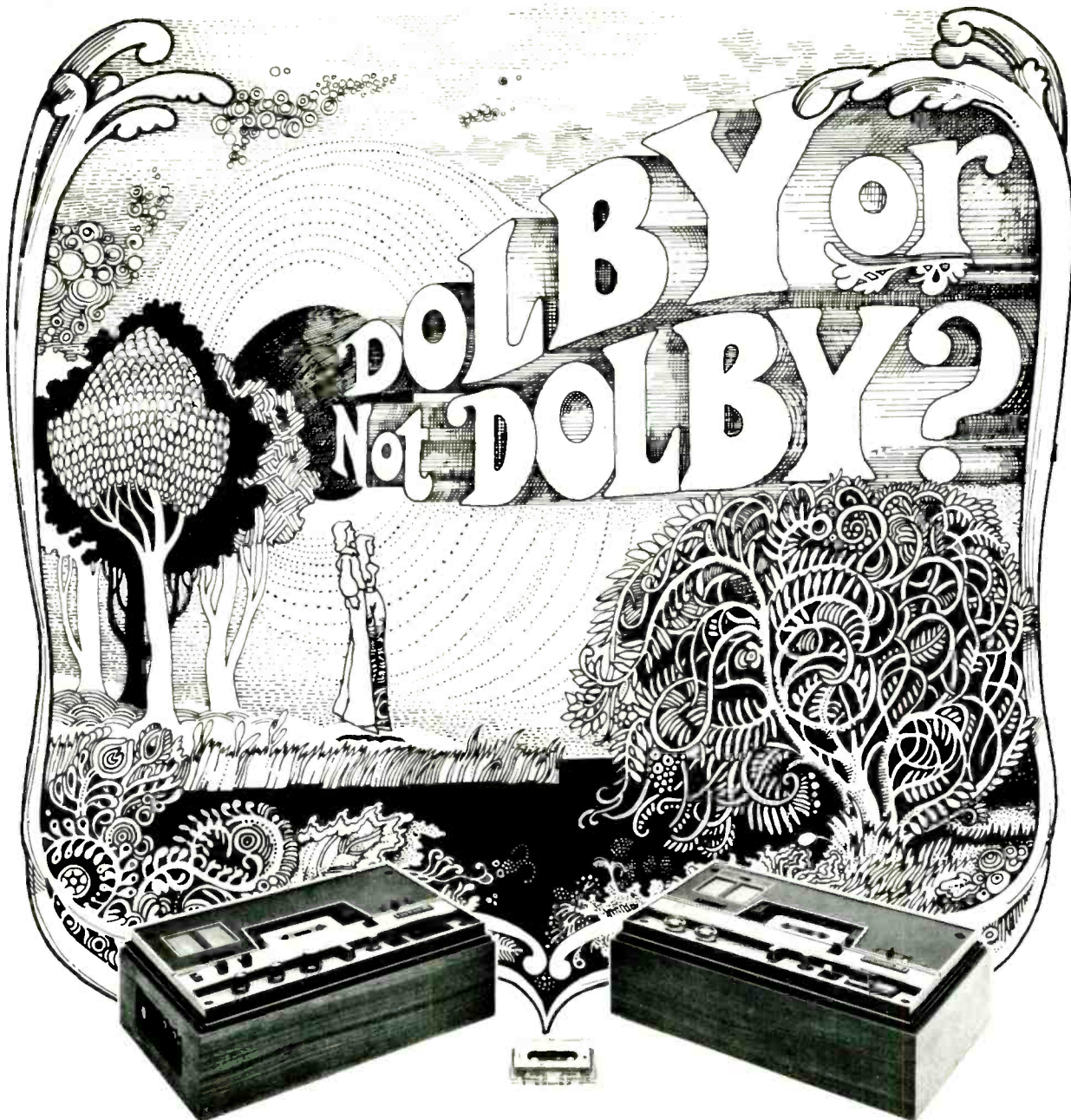
Other new speakers include whole lines from Jensen following a corporate reorganization. Utah (the Musique series, \$25 to \$130), and Akai (\$50 to \$270, plus satellite speakers from \$30 to \$80 per pair); five systems apiece from Fisher, Panasonic, and Pioneer; Toshiba with three; Bogen, Crown Radio, and Denon (two apiece); and many others. Aztec has virtually a new line, with most models either redesigned or newly introduced within the last year. New models are also expected from Benjamin Electronics.

Altec Lansing has added the floor-standing 878A Santiago (\$399) and bookshelf 874A Segovia (\$250). JBL has four new models: the L200 Studio 2 (\$597), the floor-standing L71 Verona and L45 Flair (each \$495), and the Lancer 55 bookshelf model, L55 (\$275). Empire's new Grenadier is the Model 7500 (\$170). There are new grilles for the Rectilinear III lowboy and Rectilinear XI. Sherwood's most recent speaker is the Woodstock (\$60); Dyna's is the A-10 (\$50); and Heath is adding the AS-103, a kit version of the AR-3a.

JansZen has developed a new diffusing element for its electrostatic high-frequency drivers and is offering two new moderate-priced systems: the Z-108 (\$100) and Z-110 (\$130). Electrostatic Sound Systems has introduced the Trans-Static I (\$1,095 per pair) with "transmission-line" bass, dynamic midrange, and electrostatic tweeter.

The latest introduction from KLH is in headphones rather than speakers: the Model Eighty (\$50), the first headset from the company. Pioneer has brought out a new line of lightweight headphones that rest on (rather than around) the ear: the SE-L20 (\$30) and SE-L40 (\$40) with deluxe detailing and storage case. Revox of America has introduced a new moderate-priced Beyer model, the DT-900 (\$30). The Toshiba HR50 "Crossfield" headphones include circuitry to increase the naturalness of sound when listening to stereo program sources whose channel separation is extreme. Akai's new line consists of three models. Sonic International has two recent models: the Sonic IV (\$30) and Sonic A (\$6).

The most comprehensive new-introductions list comes from Superex: the PEP-77C electrostatic headset and



Which of these two new Wollensak stereo cassette decks is worthy of your sound system?

One is Dolby. One is not.

The one on the left is the Wollensak 4760 cassette deck featuring the new Dolby System® of noise suppression. It reduces the level of background tape hiss by 10 db at 4,000 Hz or above, while greatly increasing dynamic range. To enhance fidelity, bias for both standard and high performance tapes can be selected by a tape selection switch. Frequency response of the Model 4760 is 35-15,000 Hz plus or minus 2 db. This deck is the ultimate in cassette decks; the finest you will ever buy. It is equal

® A TRADEMARK OF DOLBY LABORATORIES, INC.

to the best and most expensive open reel recorders.

For the man who wants many of the same high qualities of the 4760 without the attributes of the Dolby System, we have also invented the Wollensak 4755 cassette deck. Both of these unique decks feature a massive, counter-balanced bi-peripheral drive responsible for one of the lowest wow and flutter characteristics you'll find anywhere. The precise heavy-duty tape transport mechanism is considered the finest by many audio experts. This mechanism includes the only full-size flywheel and capstan available to assure constant tape

speeds. Fast-forward and rewind speeds are about twice as fast as any other. Interlocked controls allow you to go from one function to another without first going through a stop or neutral mode. End-of-tape sensing stops the cassette, disengages the mechanism and prevents unnecessary wear. The "Cassette Guardian" automatically rejects a stalled cassette in play or record position.

Either the Wollensak 4760 or the 4755 can complement your present component system with cassette advantages. Hear them both at your nearby dealer. Then answer the question: Dolby or not Dolby?

Either way...it's worth it **Wollensak 3M**

3M CENTER · SAINT PAUL, MINNESOTA 55101

CIRCLE 73 ON READER-SERVICE CARD

control unit (\$99), the SST dynamic with volume and treble controls on each earpiece, the ST-F Feather-Tone light-weight headset, and the EA-500 stereo headphone amplifier. Koss also has a new listening-center device (without amplification): the T10A.

As you may already be aware, there are a number of four-channel headphones coming to market. Have patience; we'll get to them with the other quadraphonic products.

For the Discophile

Perhaps partly as a result of the revaluation of German currency and the consequent increase in cost of German goods here (among the major brands, Dual, Elac/Miracord, and P-E are German-made) the emphasis in record changers this year is not so much on better quality as on better value.

The most strikingly new development is the Garrard Zero-100's articulated arm. The Miracord line has added the Model 650 (\$100) and the Synchronous-motor 660H (\$140); Dual, the 1218 (\$140). BSR has capped its previous line with a new deluxe model: the McDonald 810 (\$150)—also available as a module with base, dust cover, and Shure M-91E cartridge as the 810X (\$240). Dual also has a new module: the CS-16 with base, cover, and Shure cartridge (\$120). V-M's latest module is the Model 1542, with similar appurtenances (\$105).

There are a number of new manual units. Most unconventional is the SSI (Sound Systems International) with its wireless straight-line-tracking arm (about \$250 including turntable, base, and cover: expected late this month). The arm uses a radio-frequency link to pick up signals from the cartridge, dispensing with the usual wires. Rabco's ST-4 radial-tracking player was introduced earlier this year and included among our April issue test reports. Also unconventional are the pickups in two new turntable assemblies from Toshiba: the SR-50 with photoelectric cartridge and built-in preamp (\$450), and the SR-40E with a "solid-solution" transducer and integrated-circuit impedance-matching preamp built right into the cartridge head (\$200). (Though unusual, neither pickup is entirely unique. Several companies have produced photoelectric pickups in the past, and Toshiba has been selling this one in Europe for some time; RCA has used an impedance-matching IC in some of its phonographs.) Pioneer has two new models: the PL-12A (\$90), and the belt-driven PL-41D (\$220)—both manuals with turntable, arm, base, and cover. And JVC has introduced the servo-drive Model 5250.

Record-care equipment for 1972 will of course include the various Watts products from Elpa, now available in handy kits. A newcomer to this field is the Discwasher, a natural-grain wooden object with a cleaning pad on one side and a hollow center that holds a dispenser bottle of cleaning solution (\$13). The farthest-out new disc-care product is the SA-100 Record Cleansing Machine (\$595) from Syantific Audio. If you disbelieve that much, let me add that the company name was not dreamed up by a Hollywood press agent—it comes from England (via Anglo International Marketing Corp. of Wilmington, Del.). The machine consists of a powered turntable, a solution-application "gantry," and a vacuum system for removal of solution and foreign matter.

Of all manufacturing groups, cartridge makers seem

the most satisfied with their previous models. Not a single new design has been announced for 1972. There are some minor changes, however. ADC has put out the ADC-25 cartridge—the one that comes with three styli—in a single-stylus (0.3- x 0.7-mil elliptical) version as the ADC-26. Empire has two upgraded models: the 999VE/X and 1000ZE/X.

Tape and Tape Equipment

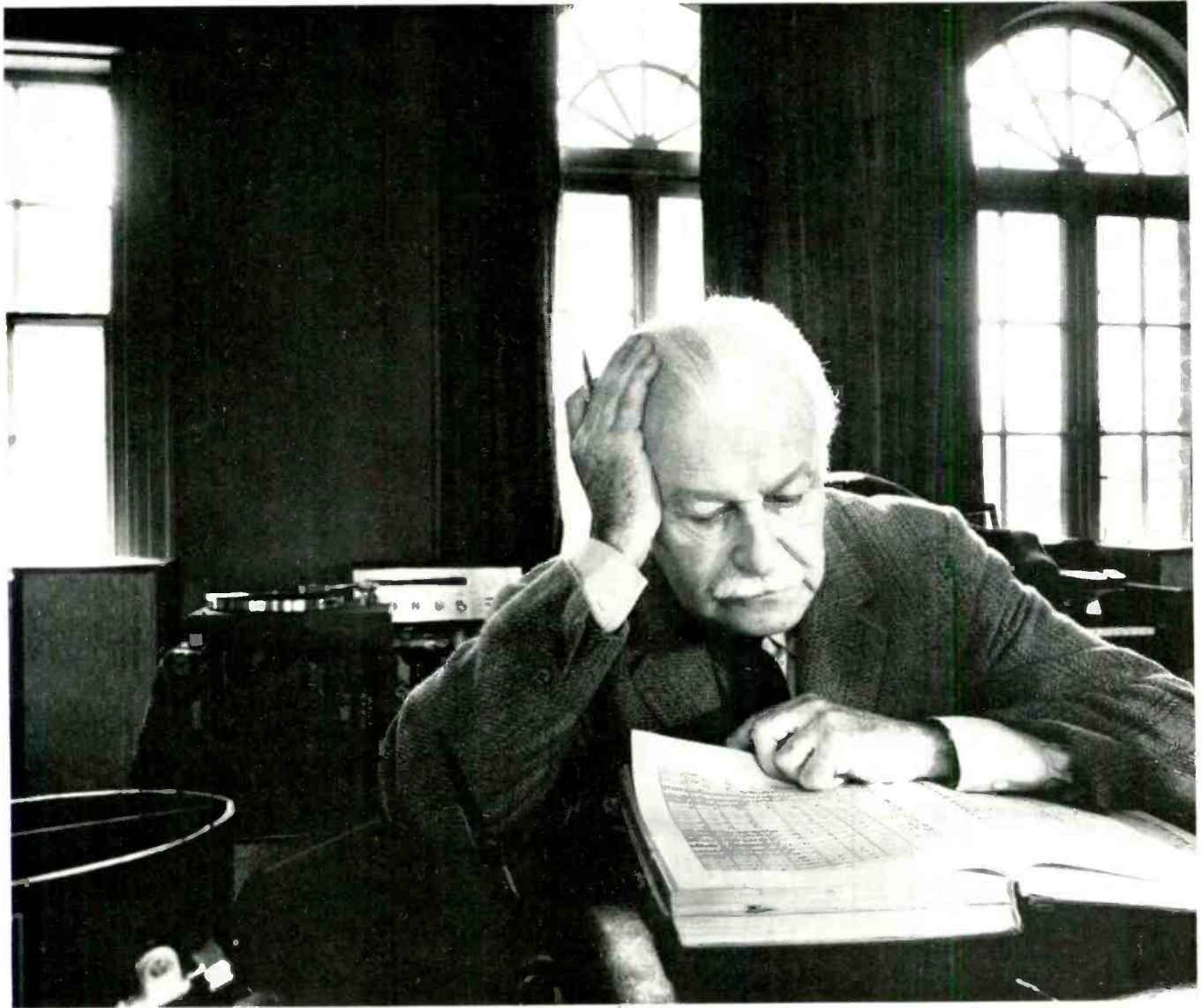
The mind boggles at the variety in store for tape recordists. Two well-established (everywhere but in the U.S., it seems) Japanese manufacturers of tape equipment have at last decided to open American branches: Akai and Dokorder. Between them, they account for as many new models as some years see from the entire industry. Akai, particularly, has something for just about every taste. Some of its most recent models use the new crystal-ferrite and glass heads for which the company claims an impressive list of performance advantages. Among the features of the open-reel machines are automatic-reverse configurations, the various multiple-recording and tape-echo facilities, a choice of drive systems (up to and including servo-drive), an NAB-reel (10½-in.) model, and so on. There are a variety of eight-track players and recorders and, particularly, cassette units—including automatic-reverse and automatic-changer models. The Dokorder line concentrates on open-reel, with its Model 6020 the first scheduled for introduction here. It is an automatic-reverse machine with three motors and record capability in both directions.

There is plenty of news too—Dolby and quadraphonics aside—among the more familiar names. Among the open-reel units Teac has a good many new models, including some that will handle NAB reels and featuring the new SL (Super Sound/Low Noise) series whose electronics have been redesigned for (among other things) maximum dynamic range to capitalize on the full potential of the recent tape formulations. Panasonic has four new models including three with hot-pressed ferrite heads. Roberts has added two automatic-reverse models: one that will handle NAB reels, and one with glass and crystal-ferrite heads. The KW-4077 deck (\$300) from Kenwood is equipped with a remote pause control. Uher has added a basic model similar to its more elaborate open-reel units: the two-speed 724 (\$200).




Several companies have begun making eight-track cartridge equipment. Fisher quadraphonic deck includes two amps.

Arthur Fiedler has chosen AR-5 speaker systems for use in his home.



For over 40 years, Arthur Fiedler has been conductor of the Boston Pops Orchestra. His recordings with the Pops have made him known to music lovers all over the world. Mr. Fiedler has chosen AR-5 speaker systems because their advanced design contributes to accurate reproduction of the original program

material. Here, in his Brookline, Massachusetts, home, he auditions his latest Polydor recordings over an AR music system consisting of two AR-5 speakers, an AR FM receiver, and an AR turntable with Shure V-15 type II cartridge.

	ACOUSTIC RESEARCH, INC.
	24 Thorndike St., Cambridge, Mass. 02141, Dept. HF-10
Please send me a free copy of your illustrated catalog, as well as technical specifications and measured performance data for the AR-5 speaker systems.	
Name _____	
Address _____	

CIRCLE 1 ON READER-SERVICE CARD



Noise reduction is available in several forms. Dolby "B" circuitry can be bought in cassette and open-reel recorders. (The Dolbyized Revox A-77 shown at left may also be bought with Dolby "A" circuitry soon.) Other noise reduction systems include Norelco's DNL (built into the Model 2100 cassette deck, above.)

The most recent from Concord is the open-reel/eight-track-cartridge Mk-8 (\$320). A new professional deck (\$2,000 bracket) is the Otari MX-7000.

In eight-track equipment, Ampex, Eico, Fisher, 3M (Wollensak), and Toyo all have entered the field with home equipment. There also is new stereo home equipment from Bell & Howell, JVC, Panasonic, and Sony/Superscope. Sanyo is among those offering a combination of eight-track cartridge player and cassette recorder in an automobile player. New eight-track car players are legion (and many are quadraphonic).

But if the eight-track list is long, the cassette list is endless. Interest in the Staar-type cassette changers continues to grow. Benjamin will be selling the Lenco RAC-10, a straight-line Staar changer, this fall, and plans to introduce a carousel model with greater capacity later on. Admiral, Akai, Ampex, and Concord are among those to have added new changer models this year. If you're shopping for one, note that not all units combine the changer with an automatic-reverse feature and hence will play only *half* of each cassette in the sequence. If you want to hear both sides of a cassette before going on to the next you must revert to manual playing. Automatic reverse appears in many single-play cassette units (particularly for automobile) these days. Usually the head must shift position for the second direction of tape travel. Ampex uses a multigap fixed head for the purpose. Akai repositions the cassette rather than the head.

Tape switches are an important feature of the better new units—on open-reel (Sony and Teac for example) as well as cassette equipment. Many select either "standard" tapes (meaning the more conventional low-noise tape types) and "special" or "low-noise" (the newer high-coercivity types). In some cases the "special" position is intended for use with chromium-dioxide tapes (Crolyn, for example): if so, the manufacturer usually makes an issue of it. Unless the advertising or instruction manual specifies chromium-dioxide tapes you should assume that the unit is not set up to handle them.

Cassettes having arrived as a serious contender for use in quality stereo systems, as it would appear, some of the new models represent a true attempt at state-of-the-art performance. The Uher Report 124 (\$465) is designed as an ultimate portable—the cassette counterpart of the Uher 4000 series, used professionally in location filming and broadcast interview work. Astrocom's home deck (which can be used for four-channel recording or as an automatic-reverse stereo deck) is expected to reach the market this fall, after some delays since the first prototype appeared. Panasonic, in the RS-275US (\$250), uses a brushless direct-drive DC motor to reduce problems of AC hum, among other things. And then there are the noise-reduction circuits, to be discussed in a moment.

Tapes themselves are helping to reduce noise of course. Memorex and Ampex are among the most recent to introduce chromium-dioxide cassettes, but many companies now are marketing premium iron-oxide formulations that claim to approach the wide-band, noise-free performance of chromium dioxide. Among the most recent cassette types are Sony UHF (Ultra-High Fidelity), Maxell's UD (Ultra Dynamic), Auricord's XR (eXtended Range), and the Wabash Primus line. 3M's Scotch High-Output Low-Noise tape is an open-reel adaptation of the Posi-Trak backing originally announced as a feature of the Scotch HE (High Energy) cassettes. The Maxell and Wabash series are available in both cassettes and open reels, and the Maxell in eight-track cartridges as well. The Sony cassettes have metal-foil sensing tape spliced into the leader. Meanwhile Auricord has developed a cassette with a metal case for greater precision and smoothness of tape motion; Gillette (the razor-blade company) has gone into the blank cassette business, and Norelco and BASF broadened their blank-cassette lines—BASF with the "intermediate" SK series.

Two new cartridges are being shown to the recording companies these days. Both hold four tracks on tape the width (slightly over 1/8-inch) of that in cassettes, but in an endless tape loop. While they are being suggested



Turn on whichever turns you on.

Among the "stereo set" it's pretty much a toss-up.

About half the audio enthusiasts to whom we've spoken say they still prefer their components separate.

The other half feel that if you don't sacrifice quality in either the receiver or the changer, why *not* wrap them up in one component package

Bogen, a leader in sound for just about 40 years, agrees. You should turn on whichever turns you on.

If you're a "separatist," we offer you the superb "best-buy" BR360 120 watt (IHF) AM/FM Stereo Receiver. Its many features include slides and push-buttons in place of conventional dials, handsome contemporary styling, and Crescendo Control . . . the exciting and exclusive Bogen feature that restores the dynamic range of music as *it was originally performed*. No other receiver has it!

For the compact lovers of togetherness, Bogen presents the BC360. Atop the exciting

BR360 we've mounted a deluxe BSR 4-speed automatic turntable . . . with anti-skating, cueing, automatic system shut-off, Pickering mag cartridge with diamond stylus, and the many other features you look for in a precision automatic table.

Suggested list prices: only \$299.95 for the receiver (walnut enclosure optional); \$379.95 for the compact, finished in handsome walnut.

To round out your stereo system, Bogen offers a choice of superb "Row 10" speaker systems, cassette and 8-track tape decks, precision turntable and headphones. For details, specs, and "where-to-buy" information, write us today.

BOGEN

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BOGEN DIVISION
PARAMUS, NEW JERSEY 07652

for stereo use (two passes or "programs" in one complete playing), they might be used for a single four-channel recording. The Hipac cartridge was developed in Japan by Pioneer, with co-operation from several other manufacturers. This cartridge is essentially a scaled-down version of the present eight-track job; recordings are expected on Hipac cartridges in the Japanese market this fall, with no plans yet announced for the American market. The Faraday Cartridge is smaller still and might be particularly appropriate for the pops-singles market. Its tape path and drive system are somewhat different from conventional cartridges, making construction exceedingly simple. No marketing plans have been announced for the Cartridge.

For the recordist, there is also some news in the microphone field. Teac has introduced the MC-201 electret condenser microphone (\$50). Shure has new In-Line accessories (equalizers and so on for use with microphones). Revox is distributing the Beyer line of dynamic microphones (theoretically available here for years, but traditionally difficult to find). And Switchcraft has announced the Model 307TR Studio MixMaster Mark VI Convertible (\$190), a mixer/preamp that can be used for a number of purposes.

Noise Reduction

Dolby has meant noise reduction—and vice versa—for the last couple of years, but other companies now are developing proprietary (though not necessarily competing) systems. The field falls into three groups: fixed filtering comparable to a scratch filter for records, dynamic noise suppression to cut off high frequency response whenever the signal level falls close to the noise level, and the Dolby circuit itself—which of course involves both a variable high-frequency boost during recording and complementary attenuation during playback. The relative merits and deficiencies of these systems—and their specific commercial embodiments—are sure to be debated in the months to come.

Several companies—Concord and Sony/Superscope for example—quietly introduced antinoise circuitry some time ago. Much more attention is now being drawn to the Norelco DNL (Dynamic Noise Limiter) circuitry and the Kenwood Audio Denoiser units. Norelco's was of course designed by Philips of the Netherlands, the inventors of the cassette itself, and is termed "compatible"—since it involves no pre-equalization during recording. The Audio Denoisers are separate units that can be used with any recorder—or other program source.

The Dolby circuit meanwhile is making news on five fronts: the growing lists of Dolbyized commercially recorded cassettes (including the excellently processed group from Decca/London); the recent reduction (reportedly to 10¢) in royalty per Dolby circuit (Philips charges no royalty if manufacturers wish to use the DNL circuit); development of a special integrated circuit expected to reduce further the cost of Dolby equipment in the near future; and potential use of the equipment to reduce FM broadcast noise as well as tape hiss.

But let's begin with the tape applications. Ferrograph and Revox both are offering the Dolby circuitry built into open-reel equipment—the Series 7 and the A-77 respectively. There are new cassette units with built-in

Dolby from Advent (Model 201), Concord (Model Mk-IX), Teac (Model 350), and Wollensak (Model 4760). Concord also is offering a separate Dolby unit with one stereo pair (recording or playback) of Dolby circuits (DBA-10); Teac is offering a comparable unit, one with two pairs (simultaneous recording and tape monitor), and an accessory unit to add Dolby circuitry to previous Teac cassette decks.

Harman-Kardon has built a Dolby switch into the new 630 and 930 receivers, allowing front-panel control of outboard Dolby devices. The 730D, which is expected around year's end, will have the Dolby circuitry built in, according to H-K. Fisher also is considering a Dolbyized receiver, and Crown Radio recently was licensed by Dolby Labs—though for what sort of products has yet to be announced. Dolbyized receivers can be used for tape recording or for listening to Dolbyized FM broadcasts—as and if broadcasters adopt the noise-reduction system. Outboard units can be used for the same purpose, but level-matching may present some problems.

All the above Dolby models are of the "B-parameter" (home) type. Revox plans to have an "A-parameter" (professional) model, covering the full audio range, built into an A-77 in the near future.

The Kenwood Denoiser is available in two units—the KF-6011 (\$80) and the KF-8011 (\$200)—which acts independently in several narrow-band frequency ranges to filter each selectively depending on program content.

And Now, Quadraphonics

The problems of deriving four-channel effects from stereo discs or broadcasts that have (preferably) been processed (matrixed) specifically for that purpose seems the most consuming (and confusing) passion in quadraphonic sound at the moment. Dynaco, Lafayette, Eico, and Utah all offer devices that do the signal-sorting between power amplifiers and speakers—requiring, therefore, four speakers but only two amplifier channels. Dematrixing circuits that precede power amplification (and therefore require four amplifier channels) now are available under the names Stereo 4 (E-V, Allied Radio Shack, Heath), Quadrix (Kenwood), Quadplex (Panasonic), Quadralizer (Pioneer), Quadphonic (Sansui), Dual Triphonic (Denon), and many others. Some of these terms are used indiscriminately for various quadraphonic capabilities, others refer specifically to a dematrix function. All of these manufacturers plus Benjamin, Fisher, Pilot, Sansui, Sanyo, Scott, and Toshiba are among the companies offering components with built-in decoding equipment. Two product formats are common: four-channel receivers, and adaptor units containing quadraphonic controls, the dematrix circuit, and two channels of amplification—everything but the speakers if you are adapting a stereo system for quadraphonics.

Ask one of these manufacturers which matrix system his equipment is compatible with, and he'll probably answer: "All of them—except CBS/Sony." While there's a great deal of confusion over what constitutes compatibility, the differences are largest between the CBS/Sony system and any of the others. Sony Corp. of America expects to have the necessary components on the market this fall, and Columbia Records is expected to

We designed a receiver that gives you more control over Beethoven's Fifth than Beethoven had.



We call it our SEA. What it stands for is sound effect amplifier. What it does is nothing short of amazing.



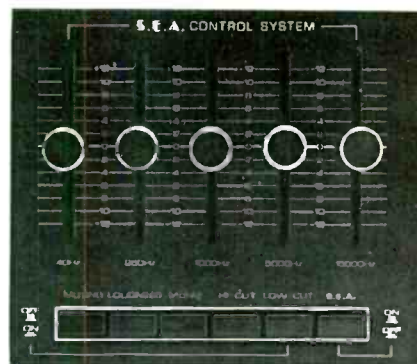
It lets you tailor sound to your own taste. So if you're crazy about a certain singer but not so crazy about the band that's playing with him, you can bring up the voice and push the music into the background.

And since there's not much point in having a perfect receiver with imperfect acoustics, the SEA lets you compensate for the shape of your room and the furniture in it.

But the nicest thing about the SEA system is its ability to create entirely new sounds by mixing and altering other recorded sounds.

This SEA receiver also has a linear dial scale, dual tuning meters, 2 microphone inputs with separate volume control, the capacity to handle up to 3 pairs of speakers and a 1.6 microvolts FM sensitivity.

The suggested retail price of this 220 watt FM/AM stereo receiver is \$399.95. This unit also provides facilities for the enjoyment of future 4-channel programming.



JVC also puts out 4 other SEA models ranging from 200 watts to 40 watts with suggested retail prices from \$499.95 to \$199.95.

We like to think it's the kind of equipment Beethoven would have been happy to pay a lot more for.

JVC

JVC America, Inc.

50-35 56th Road, Maspeth, New York 11378

begin delivery of the discs about the same time. Side-by-side comparison will have to wait until then.

The quite different JVC multiplexed quadraphonic discs are making some headway as well. They are on the market in Japan now, and—although no plans have been announced for their release here—Empire has upgraded the frequency response and compliance of its 999-VE and 1000-ZE cartridges (the -/X models) to meet the needs of the JVC or any other proposed four-channel discs.

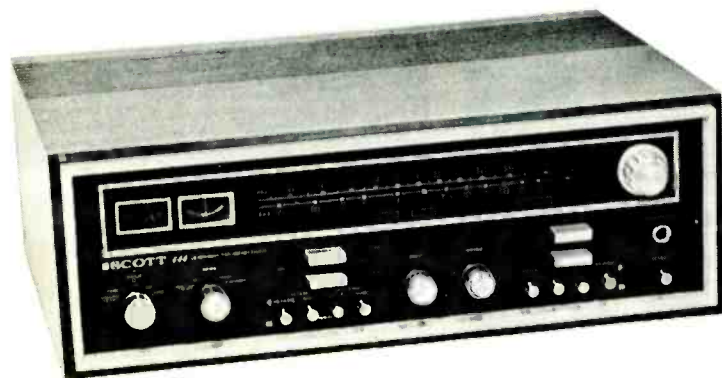
The Quadracasts broadcast method invented by Lou Dorren also moves on apace. A huge volume of data on experimental transmissions in San Francisco has been presented to the FCC. The ball now is in their court, but it will take months (at least) to come back. In the meantime Quadracasts is readying a four-channel receiver with a unique digital FM tuning system and monolithic 100-watt amplification modules that have aroused the interest of other manufacturers. Mikado plans to market the receiver.

The "discrete" tape systems can boast many new models. Open-reel equipment has been unveiled (in prototype, at least) by Akai, Hitachi, JVC, Kenwood, Panasonic, Pioneer, Roberts, Rotel, and Sony/Superscope. In eight-track equipment the list includes Akai, Ampex, Bell & Howell, Fisher, Hitachi, JVC, Lear Jet, Motorola, Panasonic, Philco, Pioneer, RCA, Roberts, Sony/Superscope, and Toyo—to cite only the best-known names. Quadraphonic cassettes remain an open question: both Astrocom and JVC say they will market four-channel decks, and Ampex recently demonstrated a possible matrixed-cassette format; but Philips still has laid down no guidelines for cassette licensees.

And there now are four-channel headphones using dual drivers in each earpiece. Koss has the K2+2 (\$85) and Superex the QT-4 (\$50). Telex has demonstrated a quadraphonic version of its audiometric headsets. And a model with built-in dematrix circuitry has been developed by Superex: the QT-3 (\$60).

What Does It All Mean?

There is an undeniable air of excitement in high fidelity circles these days—but it is not untinged by doubt. The progress of both Dolby noise reduction and four-channel sound has been rapid and largely positive in the last year. The progress of the economy has not been



Quadraphonic receivers can be equally attractive for stereo use. Specs for Scott 444 are quoted both ways.



Four-channel headphones are here. Note stereo/quadraphonic switch and double phone plugs on the Koss 2+2.

equally encouraging. Sales executives would like to capitalize on the excitement, but they see that all systems are not go: will an emphasis on quadraphonics (or noise reduction) simply cause buyers to postpone purchases, waiting until the future is clearer and the dollars freer?

As a result manufacturers are hedging their bets. They are emphasizing the stereo capabilities of quadraphonic equipment or making it "quadraphonic-ready" rather than custom tailoring it for four-channel use. In many cases the quadraphonic products appear to exist in prototype only, while production has begun on more conventional models. If the manufacturers find that there really is a market for four-channel sound, they are ready; if not, the aborted models will represent minimum investment. In the meantime, many of the available products really do offer attractive value to the consumer no matter what happens. Add-on units are engineered so that they can be used equally well in bi-amplified or extension-speaker stereo systems. Q-8 decks will play Stereo-8 cartridges, and so on.

And there are signs that the four-channel market, as such, is beginning to move. Where dealers decide to take the plunge into quadraphonics, speaker sales tend to increase—apparently a sign that stereo systems are being converted. These stores are beginning to reorder quadraphonic recordings, encouraging equipment companies to go ahead with production plans. This is a significant change: during the spring and summer, dealers generally didn't bother to display the few quadraphonic recordings they had because they couldn't find the equipment to play them on, and with so few recordings in evidence there was little reason to make the equipment available.

At this point noise reduction and four-channel sound both have passed video recordings as a purchasable medium for home entertainment. If the videotape people should solve their technological differences this fall, permitting their products to be bought without fear of imminent obsolescence, it would steal a lot of thunder from the audio scene. But that seems unlikely—and anyway it's another story.



ZERO 100

Garrard's newest model, is the only automatic turntable achieving zero tracking error. Modestly priced at \$189.50, this most advanced record playing unit is a fabulous array of imaginative, responsible innovations: Variable speed control; illuminated stroke; magnetic anti-skating (an entirely new principle); viscous-damped cueing; 15° vertical tracking adjustment; the patented Synchro-Lac synchronous motor; and Garrard's exclusive two-point record support. An engineering triumph, the articulating tone arm, is demonstrated below.

True Tangent Tracking

First time in an automatic turntable!

The diagram over the photograph shows how the tone arm articulates, constantly adjusting the angle of the cartridge, and keeping the stylus perpendicularly tangent to the grooves throughout the record. Space-age pivotry and computerized design have made it possible to play the record at exactly the same angle as it was cut. Reproduction is truer, distortion sharply reduced, record life lengthened.

Consider that there are 3,600 seconds of arc in a degree—and that a conventional tone arm will produce up to 4 degrees tracking error—or 14,400 seconds at full playing radius. Compare this to the Zero 100 tracking error, calculated to measure a remarkable 90 seconds (160 times lower!) and you will see why this Garrard development obsoletes the arm geometry of every other automatic turntable.

□ Test reports by some of the industry's most respected reviewers have already appeared, expressing their enthusiasm. These reports are now available with a 12-page brochure on the Zero 100 at your dealer. Or, you can write to British Industries Company, Dept. J 21, Westbury, New York 11590.

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



**GARRARD
ZERO 100**
\$189.50
(less base and cartridge)

And Don't Forget the

For less than \$10 you may be able to assemble for your children (or for yourself) a component system that would have been considered "state of the art" only a few years ago.

by Fred R. White

REMEMBER THE GARRARD RC-88? Bogen DB-10? Viking FF-75? Scott 99C? Memorable names from the early days of high fidelity.

Gone? Possibly. Forgotten? Not by my children. All the above are serving their retirement years as secondary hi-fi systems for my youngsters—and serving well.

Although mono equipment more than ten years old is sneered at by the owners of the umpteenth generation of stereo equipment, my daughter hardly notices the lack of a Dolby system or an antiskate mechanism. Remember that this equipment was the "state of the art" in the 1950s and was obviously well engineered and constructed. (I still sneak out the Viking 75 for dubbing.) In the long run it outlasts kiddie record players at a fraction of the cost.

Locating the equipment has not been hard. An Ampex A-series tape deck was given to me by a friend; the Salvation Army has provided several Garrards (at 50¢), a thrift shop sold me the Bogen and the Viking deck (complete with record/playback preamp and a bill from a local hi-fi shop stating that the only thing wrong was a bad B+ filter in the Bogen and noise in the deck). The former owner must have given up in disgust at the estimated cost of \$37.77 for repairs. My cost: \$2.50 plus my time to replace the filter.

Goodwill Industries sold me a Scott 99C in good condition for \$2.00. Again, the Salvation Army produced a \$2.00 Magnecord N-35B tape deck, which (with cleaned heads) was presented to a delighted non-hi-fi friend who uses it often.

The maintenance is nominal. A stylus may have to be replaced when my one-year-old "changes records," or an occasional tube (remember tubes?) may have to be dug out of the old tube kit, which hasn't seen much use until lately.

As an architect my knowledge of electronics is limited to aesthetics in both the visual and engineering sense. If a unit is beyond my powers as a loose-wire or burned-out-tube expert, out it goes—maybe back to the thrift shop to be resold. It has become an interesting evening's sleuthing to find

out why a 1954 Harman-Kardon AM/FM tuner won't work.

The defects are surprisingly minimal—most are fuses, tubes, or capacitors in amps; worn or dirty heads, or broken belts in tape machines; and the classic Garrard RC-88 almost always is turned in because one of the changer cams binds during cycling. The muting switch should also be checked to see if it is jammed. (It is supposed to short out the cartridge leads except when a record is being played; when the switch jams there's no sound at all, and the owner may discard the changer prematurely as a hopeless case.)

First Aid Among the Cobwebs

A layman's guide to the resurrection of early high fidelity equipment starts with a careful visual inspection of the unit, preferably prior to purchase. This isn't as involved as it might seem since most equipment is put up for sale in various stages of being dismantled.

Ask if you may plug in the unit. This avoids blowing your circuit breakers or electrocuting yourself at home, and also allows a quick appraisal of the probable repair requirements. Of course, your evaluation is basically a gamble, but at the usual prices the odds are in your favor. A good sense of smell helps detect expensive repairs involving burned-out transformers, and a unit that smokes is to be avoided at any price.

The first step to resuscitation is a thorough cleaning: dusting, evicting cockroach cadavers, wiping away excess grease and cobwebs, plus a good scrubbing of the tape heads, belts, and controls. At the same time you can check for burned-out resistors or capacitors and loose or broken wires. I've found that trusting to luck has about the same degree of success as a methodical circuit check, although an inexpensive volt-ohm meter (VOM) provides continuity checks and will help localize the trouble. (First make sure the unit under test is not connected

Old Products



to a power source!) Simple volt-ohm checks include:

a) Line cords—check for 0 ohms resistance between each side of plug and the contact point at which the cord terminates in the unit.

b) Line cords leading to power transformers—VOM test across the power-plug prongs should show the low but readable resistance of transformer windings when the power switch is turned on.

c) Leads across fuses, circuit breakers, and pilot lights—should show low resistance.

d) Leads across switches in “on” position—0 ohms resistance.

e) Leads between phono cable-plug center pin and grounding shield—infinite reading. Check for broken wires—test should show 0 ohms resistance between each end of patch cord. (Test both pin and ground-shield elements.)

f) Test for burned-out speakers—leads across speaker terminals should show a resistance rating equal to two thirds or three fourths of the speaker's rated impedance. (This also helps to determine whether speaker is 4, 8, or 16 ohms.)

g) Across older magnetic cartridge terminals—you should get some readings. (Typical samples: GE VR-II—400 ohms, Shure M3-D—300 ohms, Shure M7-D—250 ohms.)

h) Suspected coils and transformers—should show varying degrees of resistance. While this doesn't necessarily mean they are operable, the test sometimes can detect completely open circuits. Also check capacitor leads—0 ohms resistance usually means a short in the capacitor.

i) Check resistance readings across resistors.

It's delightful to find that the only problem with an expensive unit is a defective off/on switch. I am often surprised at how clean the units sound, considering their age, even compared to my solid-state system. Generally the unit has been stored in the garage or basement until the owner sets things in order and makes his donation. One such cleanup netted an old Gray turntable and a 108-B viscous-damped arm in perfect condition. It was rewired for a stereo cartridge. Later, I could hardly bear to part with it during a garage sale, since virtually the only detectable difference between the Gray and my new turntable was the fact that the newer unit weighed about forty pounds less.

Information on equipment, plus possible solutions to problems, is available in the Sams *Photo-fact* series at the library. Also invaluable are early editions of high fidelity magazines—chiefly to impress myself with the bargain I am getting—but also to explain inputs, controls, and obscure equalization settings.

From Junk to Joy

The quality of sound produced by my rejuvenated equipment is of course considerably above that of the quasi-toy units now sold at many times the price. Since my oldest daughter has become something of

a buff she offers to play my youngest's *Winnie the Pooh* on her “system” to avoid the tinny sound of the kiddie record player we bought for that purpose. Carelessly handled, recordings will certainly sound as scratchy as they did in 1955, and my children share my disgust with the resultant sound quality. Most kiddie equipment is designed to cover up rough handling, but generally the cure is worse than the disease—meaning that the sound is dull and lifeless and that the kids consequently have no reason to learn how to handle their records properly. My children occasionally forget themselves in matters of record care, but it is heart-warming to see a three-year-old carrying a recording of *The Little White Duck* by the edge and label.

Letters to Grandma are cranked out via tape with absolutely no mike fright, even on the part of the youngest. I also find budding vocalists on some playbacks, left by babysitters and visiting playmates. (I also find unbelievable tape snarls at times.)

The next step? Stereo, of course. With old mono equipment, that means dual everything—not an impossibility, but cumbersome. Now that more recent equipment is becoming obsolete because of the strides being made in design it won't be long before I'll be able to provide the kids with a stereo rig. By then I'll have to replace my tube kit with a transistor kit.

My interest started when I prowled the Salvation Army and Goodwill shops for old jazz records. People discard records and tapes with the same regularity as they do high fidelity equipment. One scratch and an early Erroll Garner hits the dust heap. Once I discovered a box of half-track stereo tapes—unsalable—in the storeroom of an electronics store. After minor dickering, I paid \$10 for twenty tapes, including several twin-box operas from the early days of stereo. Needless to say, the duplicates were traded or used as blank tapes.

Accessories are found in the same places and with about the same frequency as equipment. Mikes, many patch cords, exotic (in 1954) filters, and control boxes. And early cartridges with 3-mil diamond styli are invaluable for dubbing an occasional nostalgic 78-rpm record that the record companies have omitted from their LP releases.

It's best to keep your children's component system as simple as possible, but I've discovered that youngsters share my enthusiasm for playing with all the auxiliary controls. Rumble and scratch filters are useful with some records. Remote controls are used to capture their friends on tape in an unguarded moment, with hilarious results on playback. But obviously much of the excitement is mine in reviving an antique component, priced in 1952 at what is still a stunning amount of money.

If anyone is interested, I know the location of an early Brush BK-411 tape recorder with a tape threading path that's hard to believe. ●

The author, when he is not rummaging for jazz records and high fidelity equipment, works as an architect in Hawaii.

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The Old Yankee Iconoclast Strikes Again—Posthumously

In 1932 Charles Ives, who in recent years has come to be regarded as America's greatest composer, began to assemble "family scrapbooks, old letters, programs, clippings, margins in old books, music and manuscripts, even a quotation over the woodhouse door" and turn them into his Memos ("Not memoirs," he explained. "No one but the President of a nice Bank or a Golf Club, or a dead Prime Minister, can write 'memoirs'.") In these "memos" he attacked the entire range of cant, hypocrisy, effeminacy, narrow-mindedness, mental laziness, and incompetence he spotted in the field of music. What sets Ives's writings apart from other musicians' diatribes is the brilliance of his acerbic wit and blunderbuss

style—hallmarks of his music as well.

"Some of the remarks may be rough," he writes in his characteristically Yankee introduction. But they "have a right to be—for the same reason it is right to throw a bottle at the umpire who closes his eyes and yells 'foul!' And then they all have a double use, in getting something off the chest and over the garden wall, where it may disturb a pansy."

W. W. Norton & Co., Inc. will publish Charles Ives's Memos next February in a scholarly edition by John Kirkpatrick. In editing the following excerpts—at times condensed—we have taken advantage of Kirkpatrick's scholarship, but have incorporated some of his interpolations directly into the text.

Memos by Charles E. Ives

On critics

DEAR SIRs AND NICE LADIES:

This is not for publication, but anybody who can read can read it. The following statement is made, not because it's important to anything or anybody, but because there are "lilies" taking money from newspapers and other things, whose ears and brains are somewhat emasculated from disuse. They have ears, because you can see them—they may have brains, but you can't see them (in anything they write). Every so often, an article or a clipping or a "verbal massage" is sent to a man (see name on dotted line), which shows that Rollo [the good little boy who symbolized for Ives the literal mind unable to imagine anything beyond what he'd been taught—Ed.] has a job, writing his opinion about things the facts of which he doesn't know and doesn't try to know—or about music he doesn't hear or try to know. If he can't hear and doesn't know it, he's a mental-musico-defective from his neck up—if he doesn't try to hear and knows he doesn't know, then he is getting money under false pretenses! In other words, these commercial pansies are either stupid or they are liars (mean word, but put there after

careful consideration). For instance, see the following letter written to E. R. Schmitz by C. E. Ives:

West Redding, Conn., August 10th, 1931

MY DEAR MR. SCHMITZ:

In writing you yesterday, I meant to have put in the enclosed. The Paris concerts given by Slonimsky were better received than I expect they would be; the only unfavorable comment which I saw was by a Prof. Prunières—it wasn't so unfavorable as unfair or weak-eared. He says that I know my Schoenberg—interesting information to me, as I have never heard nor seen a note of Schoenberg's music. Then he says that I haven't applied the lessons as well as I might. This statement shows almost human intelligence. It's funny how many men, when they see another man put the "breechin" under a horse's tail, wrong or right, think that he must be influenced by someone in Siberia or Neurasthenia. No one man invented the barber's itch.

But one thing about the concerts that everyone felt was that Slonimsky was a great conductor. I will now say good-by. You have more to do than listen to a poem like this.

Sincerely,
CHAS. E. IVES

Another instance: a nice dear old lady in Boston (with pants on, often) who sells his nice opinions about music and things to the newspaper and the paper to the public (see editorial entitled *Mr. Slobodsky in Paris*). In this editorial, there are two principal subjects or statements that need attention:

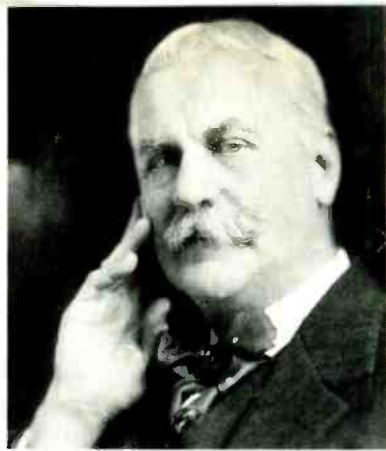
1) Hale [Philip Hale, music critic of the *Boston Herald*, 1903–34—Ed.] is speaking of the modern American composers represented in the two Paris concerts. Eleven names were on these two programs. He says they are influenced by—(naming European composers, etc.). I don't believe his statement is wholly true of any of the other ten composers, any more than it is true of me or my music. But I'm speaking here of what I actually know of the facts, and what they have to do with his implied opinion (an opinion implying that he knows the facts underlying his opinion), and as far as I am concerned the facts are as follows. All of the music that I have written, with the exception of about a dozen or fifteen songs, was completed before I had seen or heard any of the music of the European composers he cites as influencing all of the above American composers.

And besides this, it is interesting (and perhaps funny) to know that I (as I am included in his sweeping statement) have been influenced by one Hindemith (a nice German boy) who didn't really start to compose until about 1920, and years after I had completed all of my (good or bad) music, which Aunt Hale says is influenced by Hindemith. It happens that the music of mine on this particular program, *Three Places in New England*, was completed and scored (for large orchestra) almost a decade before Hindemith started to become active as a composer.

In other words, the gist of Aunt Hale's remarks is that the music of one man was influenced by the music composed by another man ten years after the music so influenced was composed by the man who was influenced by the other man (or see Mark Twain's story about his nice funeral, or any other funny story). Now all this may have been quite all right if Rollo was paid as a humorist by the weak but snappy management of a nice magazine, which hires grave decorators to sell uninteresting premises made interesting to the disinterested.

Again, up to the present writing (August 1931), I have not seen or heard any of Hindemith's music.

2) Another inference given in this more or less sweeping statement (see same clipping) is that conductors of American orchestras do not like the music of modern American composers. To have this statement taken as even comparatively true would have to have for its basic premise that all these conductors agreeing with this statement had examined (and carefully enough to be able to play) the greater part of these eleven composers' music, or a large enough part of it, covering the different periods of their life and the varying types and forms of their



"Nice ladies" critics Hale (top) and Henderson.



music—enough to be fairly representative of their general ability as composers. To this I can only say, from my experience, that not enough conductors have seen enough of my music to be able to get even a good impression of how bad it is.

Take these above facts in detail, and then take the statement that the old lady makes—and all a man can say is that she, Philip Nathan Hale, is either musically unintelligent or deliberately unfair. To say it quickly, he is either a fool or a crook.

CHAS. E. IVES

On "great" music

Another Rollo who has taken a good deal of money for many years for telling people what he knows and hears (whatever that means) now says or insinuates that there has been no great music in America. He is quite right this time—but Rollo made a little slip and got a nice word off—for "America" he should of course have written "the world." For, ladies, let any man stand up and *prove* that there ever has been any great music composed in the world since it started off—and why?

Rollos—resting all their nice lives on, and now hiding behind, their silk skirts—too soft-eared and minded to find anything out for themselves. Their old aunt (for her old aunt had told her) told Nattie when he was youthful: "This is a masterpiece—this is a great artist"—it has the same effect on their

heads that customs stamps have on their trunks. Everything *that* man did is "great" because they were *told* so when young and grew up with it hanging around their nice necks, and everything *this* man did is "no good"—whether or not they have ever seen any of his pictures has nothing to do with it—Aunt put the bangle on his vest and it sticks there as a cobweb sticks to the pigsty window.

It has never entered their pretty heads—or even to sit down near the bangle for twenty, thirty, or fifty years or so, and hear anything out themselves, or think anything hard and long—it has never occurred to them—and how cross they would get, and scold and caper around peevish-like in their columns, if anyone should happen to say that music has always been an emasculated art—at least too much—say 88⅔%.

Even those considered the greatest (Bach, Beethoven, Brahms, etc.) have too much of it, though less than the other rubber-stamp great men. They couldn't exactly help it—life with them was such that they had to live at least part of the time by the ladies' smiles—they had to please the ladies or die. And that is the reason—through their influence—that no one can prove (not even the ladies) that there has been any great music ever composed—that is, in this world. And this is not so much criticizing or running down or underappreciating Beethoven, Bach, et al., as it is a respect and wonder that they didn't do worse under the circumstances. Music is a nice little art just born, and they ask, "Is it a boy or a girl?"—and one voice in the back row says, "It's going to be a boy—some time!"

But to get down to Rollo Henderson [William James Henderson, music critic of the *New York Times*, 1883–1902, then of the *New York Sun*, 1902–37—Ed.], he has for over sixty years heard, and now knows, several nice chords, the three fundamental triads and a few more that have been made into a nice bouquet around them for 150 years or so. He also knows the Fifth Symphony, whether it is played or not, and also when it is played, as he has heard it probably somewhere between 365 and 721 times. He has been able for many years to detect a fantasia masquerading as an overture, or a suite disguised as a symphony—nay more, he can now tell when the composer drops the elementary rhythm of the waltz to take up that of the polonaise. He does not lift his brows at Brahms, and he does not convict Wagner of lunacy. His ears, for fifty years or so, have been massaged over and over again so nice by the same sweet, consonant, evenly repeated sequences and rhythms, and all the soft processes in an art 85 per cent emasculated, that when he says "There is no great music in America," one begins to have a conviction that that is the best indication that there is some great music in America.

While we were living in East 40th Street (1915–16), Clara Clemens (Mrs. Osssssipy Gabrilowitsch)

invited us to go with her to an all-Beethoven recital in Aeolian Hall, New York, played by Osssssipy. After two and a half hours of the (perhaps) best music in world (around 1829), there is something in substance (not spirit altogether) that is gradually missed—that is, it was with me. I remember feeling towards Beethoven that he's a great man—but O for just one big strong chord not tied to any key. I made some remark to that effect—that even two hours of Beethoven is quite enough—but I was glad she misunderstood me and said, "Yes, an audience like this—an all-Beethoven program is a little too much for their musicianship." I meant just the opposite. The more the ears have learned to hear, use, and love sounds that Beethoven didn't have, the more the lack of them is sensed naturally.

Why should music be so even, so grooved in, so smooth that our ears must become like unto featherbeds, our muscles all drop out, and we have to have false teeth ears to hear it with?

I remember going to a usual symphony concert sometime at the end of 1912, or spring 1913, while living in Hartsdale and coming home with a vague but strong feeling that even the best music we know, Beethoven, Bach, and Brahms (played at this concert) was too cooped up—more so than nature intended it should be, or at least needed to be—not only in its chord systems and relations, lines, etc., but in its time, or rather its rhythms and spaces—blows or not blows—all up and down even little compartments, over and over—2 or 3 (prime numbers and their multiples) all so even and nice all the time—producing some sense of weakness, even in the great. And the conductor . . . what did he do but wear his nice permanent wave from I to IV—the ladies smiled nice, and renewed their subscriptions! Same old stuff! It came over me again at that time: is music an emasculated art? No, not all of it—but too much of it, even the best. And a wild idea came to me (it seemed wild then, but not now) to make a piece that no permanent-wave conductor (of those days) could conduct. I stuck in some of my old piano cycle rhythm studies—2-3-5-7-11-7-5-3-2, etc.—if not good music (though today I think it is), at least good exercise for strengthening the muscles in the mind—and I'm not sure that it doesn't help some in the muscles of the heart and soul (wherever they are)!

On war and nationalism

The Fourth Symphony was started around 1910–11. It was all finished around the end of 1916.

Greiner had the score to copy, the day before this country went into the war. He copied the prelude and part of the last movement from my lead-pencil score, and some of the pages were mislaid, and I had to rescore them from the sketch. I called

“Even two hours of Beethoven is quite enough”

at Greinert's a few days afterwards, and he was all discouraged and cast down, almost in tears—that his fathers' country and his had come to make war. As a result, he copied some, mislaid some, and sent the rest back wrong. Everything had seemed to go well until the war was starting. Greinert was so troubled and discouraged that he couldn't seem to work at all, made mistakes by the mile and finally gave up. In his office, they said he had not been that way before. I mention this as it brings up an interesting commentary on human frailty. This is just another sad but unnecessary result of the old medieval idea of nationalism. The only thing it does today is to make war. It is fostered and encouraged by the few—the government politicians and not the people—and it's about time we the people stop it.

On making recordings

Just back from 3 Abbey Road, London, June 12, 1933. Machinery!—and what everything else is, and the other side of life as machinery, or as a result of its influence and fixtures—all of this, whatever the above means, I saw this a.m. I wanted to record (for my own observation) certain passages of piano things of mine. In the first place you have to be there at a certain time—so does Paderewski when he gives an 8:31 concert. How do you know at 8:31 that you are going to feel like playing note 92? Then you have to play what you have to play, which may not be exactly what you have to play. A bell rings—two bells—and a nice red light starts—and you start. You get going, going good maybe the first time, as I did this a.m. Then the nice engineer comes back and says you took over four minutes, and the last part was not recorded. As I remember, the last part was the only part of the above “going good” part. Then he played it over—it happened to be one of the best times that I've played it—so I told him that was just O.K., and I'd play some of the other passages. Then he says, “What?—that recording is all gone—we didn't keep it—it was only to get the time—”!! So I had to play it again—and it was awful this time—sweaty fingers, short of breath, everything going wrong, wrong notes, rhythm dying, mad inside, cussing under your breath. Then the man comes in and says, “This is all recorded”—even the cuss words. Then just as I was going good again, the red light goes out and the buzzer sounds, and the time is up. The next record has to start in the beginning of the last measure—but how can you dive off a rock when you're in the middle of the pool? So I told him I'd start all over again, and this time I got started going wrong and kept it up perfectly, and it was recorded perfectly! Now what has all this got to do with music?—this is the business

of music as it is today! It's all just music to make business, rather than the business to make music. A man may play to himself and his music starts to live—then he tries to put it under a machine, and it's dead!

Some of the four transcriptions [of the “Emerson” music] as I play them today, especially the first and third, are changed considerably from those in the photostat—and again I find that I don't play or feel like playing this music even now in the same way each time. Some of the passages now played haven't been written out—and some are in the short piano pieces and studies—and I don't know as I ever shall write them out, as it may take away the daily pleasure of playing this music and seeing it grow and feeling that it is not finished. I may always have the pleasure of not finishing it and the hope that it never will be [finished]—although shortly I think I shall make a record, perhaps playing each movement two or three different ways. This will be done more for my own satisfaction and study, and also to save the trouble and eyesight of copying it all out.

After the record is made, Mr. Henry Cowell, Mr. Nicolas Slonimsky, or some other acoustical genius, could write it down for me—and probably better than I can.

On celebrity performers

A stronger use of the mind and ear would mean fewer people (usually ladies) whose greatest interest and pleasure in art, in music, and in all nice things is to get their names down among the Directors and Patrons of Rollo's friends, and in giving dinners to European artists, conductors, etc., with more reputation than anything else (that is, artists and conductors, not dinners)—letting themselves become dumb tools of a monopoly, kowtowing to everything the monopolists tell them about America being an unmusical country and creating a kind of American Music inferiority complex. These commercial monopolists, whether prima donna conductors, pianists, violinists, or singers, have so long fostered and held their monopolies (for just about a hundred years in this country) that as a result too much of the American ear has become a Soft-Static Co. (Limited), and the Gabrilowitsches et al. have got the money and collected the ladies' smiles.

I personally think that many or most of the celebrities of world fame are the greatest enemies of music—unless the art is going to lie forever as an emasculated art, degenerating down to one function and purpose only—that is, to massage the mind and ear, bring bodily ease to the soft, and please the ladies, and get their money. For example, note the expression that speaks louder in their faces than in their



"Big businessmen" Kreisler, Elman, and Hofmann.

music, when big businessmen like Kreisler, Mischa Elman, Josef Hofmann, etc. exhibit their wares.

Instrumental prima donnas are bad enough, but vocal prima donnas are worse. I will admit that in a good many of my songs there are intervals which, without acquaintance or without thorough study, seem unsingable and not grateful to the voice. I have a rough voice, but I can make a noise on the right note at the right time and on the right interval—and, in spite of the piano, get the song going somewhere. Any singer can do the same thing if he makes up his mind to it, unless he is a congenital musical defective, or with about the same musical mentality that is sometimes the possession of famous opera stars.

On the reactions of others to his work

I remember Milcke (the Professor), in looking over some of the other music, came across a part of the *In re con moto et al* for chamber group (which I didn't intend to show him), and also the church-bell piece called *From the Steeples* for bells, and a chamber music set, etc. He jumped back, mad. Then I thought I shouldn't treat him so rude and gave him a copy of the second movement of the First Symphony. He looked at it and felt better and smiled—"Now that's something like"—etc., etc. But then came a joke on both of us, for in it were some pages of the *Tone Roads* and some part of the Trio (the college days Scherzo, I think, or the first movement). He stared at it, then threw it down and went out of the room—and went home that afternoon.

After he went, I had a kind of feeling which I've had off and on when other more less celebrated or

well-known musicians have seen or played or tried to play some of my music. I felt (but only temporarily) that perhaps there must be something wrong with me. Said I to myself, "I'm the only one, with the exception of Mrs. Ives (and one or two others perhaps), who likes any of my music, except perhaps some of the older and more or less conventional things. Why do I like these things? Why do I like to work in this way and get all set up by it, while others only get upset by it and it just makes everybody else mad, especially well-known musicians and critics. . . . Are my ears on wrong? No one else seems to hear it the same way. Perhaps I'd better go back to Mr. Jadassohn [a writer of textbooks—Ed.]."

Either in the summer of 1913 or '14, Mr. Sprague (Harmony's [Mrs. Ives] Uncle Albert) and Mrs. Sprague, with their daughter, Mrs. [Elizabeth Sprague] Coolidge, stopped to see us at Redding on their way to Pittsfield. After dinner daughter says to writer, "Are you still keeping up your music?" Writer says, "Well, yes." So former asks writer to play some of it, and came into the little room with the piano, behind the dining room. I happened to have on the piano the score or the sketch of the *Black March* (the *St. Gaudens*). I started to play a little of this—daughter's face grew sour. "Do you like those awful sounds?" she said. So I stopped and played something that I thought might be a little less rough on her, which was the first part of *Washington's Birthday*. That made her walk out of the room. In getting into the car, headed toward Pittsfield, she said, "Well, I must say your music makes no sense to me. It is not, to my mind, music. How is it that—studying as you have with Parker—you

“Gertrude Stein isn’t modern—she’s Victorian without the brains.”

ever came to write like that? You ought to know the music of Daniel Gregory Mason, who is living near us in Pittsfield—he has a real message. Good-bye!” The above nice lady has since become quite a celebrated patron of music. Every year she gives somebody something real nice for something—or something else.

On provincialism

Some say, “Why choose local authors for a reason for music? People will say you are provincial. Why the local, which is national, and not universal and cosmic?” I say “O Hell!” to this label-monger! If a man is born in a sewer, he smells it and of it—but he may be nearer a spiritual fragrance than the mayor. God lives somewhere in the Heavens—but ain’t he universal?—Emerson lives in Massachusetts—and he’s as universal as any writer, probably more so. His manner of speech, his signs, words, and symbols, will be in terms of what he knows (seen, sensed, and lived). If he draws like a Yankee and doesn’t imitate an English up-inflect, but speculates ever on the Eternities, he may be as universal as Jupiter—but Arthur will just hear his drawl and put a nice label on it.

On labels

There has to be a tag on a bushel of potatoes to be shipped, and probably a label on a manner of talking, but the latter is harder to label—and it’s not quite as necessary that it should bear a label. Labels in art are popular, easy to make, equally confusing, and usually wrong somewhere. Personally I feel like cussing at or at least sidetracking the inevitable tag “modern,” “ultra-modern,” etc. It has to be used till something else better is found, but just the same the necessity for its existence is too much like that of a nice tombstone (with the wrong dead man).

For instance, just to show how easily it is put to opposites, take modern music (as it is generally constituted today) and modern poetry. The trouble with modern music is that it’s somewhat too intellectual—the brain has been working a little more than that bigger muscle underneath (what you may call it, spirit, inner blast, soul?)—while modern poetry (too much of it at least) goes in the opposite direction intellectually, putting poetry back where music was in the Suppé. Herold, little-schoolgirl lingos. It is soft, easy entertainment—no brain or any other muscle of man required, only lips, consonant and nice vowel sounds strung along—and then some publicity agent dresses it up with nice, serious-sounding tags: “expression of experiences—the great subtle meter here (¾ please) must be felt sub-plus-consciously—

Bazoolta crupal sot zwink!

Mam pleek, gradoggle bloe pleek—har churk!

but a resilito-expresso-equiblo-suo—
suo-freedo-expresso-baloozto—

Note that the ‘o’ is not the common ‘o’ as in ‘medico’—but is the mystico interconnection from the self-experienco to the latent self and experienco-suo, implying that the association of pre-imagos is but the association-self.

Mush, Swink, Plush
Crush, Pansy, Mush.

then a croono (: a e i o u o i e a :)

To communicate the self-essence of this true poetic-psalm is to transfer its pan-conscious message to the great, eternal Self!”

Yet Henry Cowell and Gertrude Stein are both labeled modern. I don’t call Henry modern because I don’t like to nod, but he is—one of the best of them—and I don’t call Gertrude Stein modern because she isn’t—she’s Victorian without the brains. She has something she wants to sell, so perhaps in that she may get in on “modern.” So you see how much the label is like the mouse Kitty has and has not!

On music education and musicianship

In playing the songs in DKE, I used to play off-beats on black keys, etc., and often men would ask to have those “stunts” put in. Some said that it made the music stronger and better, after one had got used to it. Now this may not be good evidence, but it shows what the ears can handle, when they have to, and with practice—not that the things then were worth much—but the ears have to be on their own.

If more of this and other kinds of ear-stretching had gone on, if the ears and minds had been used more and harder, there might have been less “arrested development” among nice Yale graduates—less soft-headed ears running the opera and symphony societies in this country—and less emasculated art making money for the commercialists controlling the movies, tabloids, and most of the radio programs.

Once a nice young man (his musical sense having

been limited by three years of intensive study at the Boston Conservatory) said to Father, "How can you stand it to hear old John Bell (the best stonemason in town) sing?" Father said, "He is a supreme musician." The young man (nice and educated) was horrified, "Why, he sings off the key, the wrong notes and everything—and that horrible, raucous voice—and he bellows out and hits notes no one else does—it's awful!" Father said, "Watch him closely and reverently, look into his face and hear the music of the ages. Don't pay too much attention to the sounds—for if you do, you may miss the music. You won't get a wild heroic ride to heaven on pretty little sounds."

Some nice people, whenever they hear the words

"Gospel Hymns" or "Stephen Foster," say "Mercy Me!" and a little high-brow smile creeps over their brow—"Can't you get something better than that in a symphony?" The same nice people, when they go to a properly dressed symphony concert under proper auspices, led by a name with foreign hair, and hear Dvořák's *New World* Symphony, in which they are told this famous passage was from a Negro spiritual, then think it must be quite proper, even artistic, and say, "How delightful!" But when someone proves to them that the gospel hymns are fundamentally responsible for the Negro spirituals, they say, "Ain't it awful!"—"You don't really mean that!"—"Why, only to think!"—"Do tell!"—"I tell you, you don't ever hear gospel hymns even mentioned up there to the New England Conservatory."

Ode to a Music Critic— and a Nice God Damn!

(Lecture in a Girls' School
for ole Ladies, by which Lecturer
lost his Job)

A NICE MAN with a lily in his coat and a little satchel of samples in his head—from the album which fell out of the old piano when Jenny Lind first opened "A Choice Collection of Celebrated Pieces for the Piano" and others—in the evening the nice man goes to a nice concert. He doesn't pay to go in (he doesn't have to); he is paid to go in—he is also paid to go out. In some cases he would have heard the concert better if he had gone to the prayer meeting instead, because as soon as the concert begins he snatches up that little satchel just so quick that it makes the other critic next to him almost stop talking.

In most of the concerts he goes into and out of (about 99 out of 98), he can sort them right out from his little nest of samples. Then he leans back quite relieved, as he doesn't have to open his ears but little if his satchel is open. But gracious, girls!—how fussy and bothered he does get when he can't find anything in the concert that's in his samples. He starts to look around and tap his foot, and begins to complain. And he is some complainer, believe me, Gertie. He is jest like a great-aunt of mine who had complainin' down so fine that she got to be considered the best complainer in the county. Once her two grandnieces, all out of breath, came in to hear her, and she says, "O children, I certainly have a complaint today—I ain't got anythin' to complain about." "O Auntie," said the dear children, "and we walked all the way down from New Fairfield just to hear you."

Sometimes he doesn't get cross when he hears something he can't find in his satchel, if somebody or a newspaper in some nice European city has O.K.'d the strange sound—for he doesn't have to bother much to listen, he just stamps it K.O., and puts it among his samples. But if the fellow across his own street makes a strange sound—for instance like a rain-

bow or a reaper—and it isn't O.K.'d by Censor Emanuensis or Mrs. Second Vice-President of the Ladies' Symfrolic Orchestra Committee—he gets all "snipped up" again, he fusses through the satchel—Mercy, Grace!—it isn't in his samples—he is at last in a tight box, he must use his ears and his brains pretty hard—or just write about this man's bald head. But you see, George, he hasn't used his ears or his wits or his fist or anything that is his in so long a time that he jest has to write about the bald head. And he does that real nice! (and knot about the music!).

George, the nice man and subject of the above poem, said to the poet something this way: "There is one thing I am, if I'm nothin' else—I am frank. I make a specialty of frankness. I am frank from 9.30 a.m. to 6:15 p.m. daily, 9 to 12 Saturdays and Sundays. Now in my trade of paid-listening and opinion-making and selling, it isn't (as might be slightly inferred from your poem) that I have no ears or wits—it's simply that I don't think it expedient to use them except in connection with my sample satchel and O.K.'s, and then only 'moderate.'

"You see, once I got in wrong somethin' awful a-umpiring a baseball game. I seemed to get the base hits and foul balls all mixed up. I got tired of receiving bottles, so I decided not to yell fair or foul, but just chase the small boys away from third base every time a hit was made. No more bottles—I'd made a hit.

"I say—if a man hasn't had no experience except in 'one syllables,' he'd better not try to listen to a story in two syllables—he simply will get all bored. And if he's goin' to try to tell someone about the story, he'd better just stick to the first syllables and forget the rest. Of course, the other fellow won't get much of the story—but what's the difference?—I don't get in wrong so much this way—and even if I do, nobody does much about it. There's going to be a concert tomorrow—I'm there, Ed, with the slick stuff.

"I remember one Christmas my old grandfather called me to his knee and said, 'George, if you only knew jest a leetle bit more, you'd be half-witted.' I look back on that moment with real pride, and think of the intelligence I have inherited."



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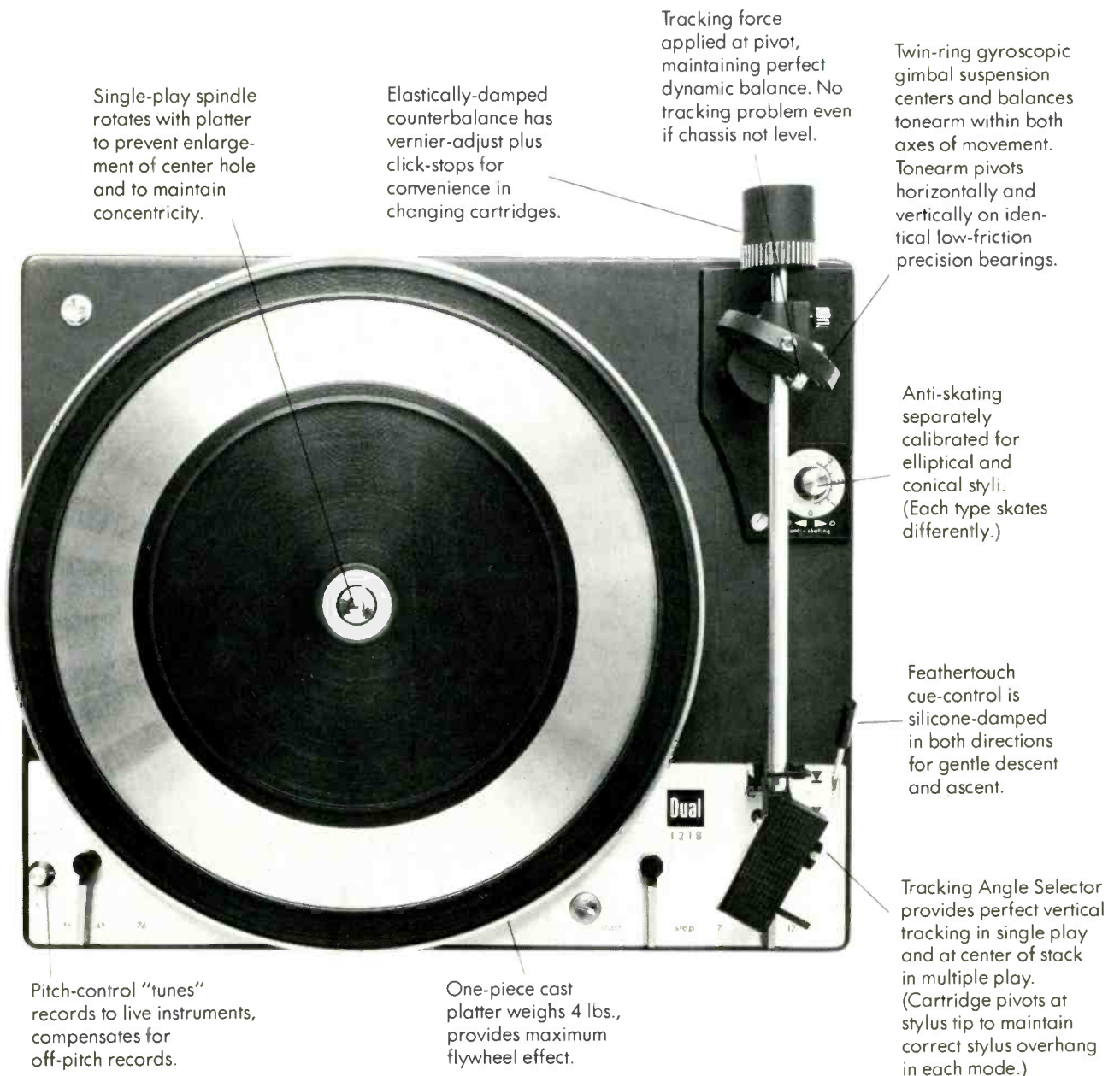
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by George Movshon

History Brought to Life

Giulini conducts a deeply felt *Don Carlo*.

NOT SO LONG AGO it was the fashion to knock *Don Carlo*, to call it misshapen and inept, and to deny it a place of honor among Verdi's late and glorious works. Ernest Newman had little good to say about it; Toye spoke of its "Meyerbeerian sprawl"; and opera house managers, when staging it, felt the need to pick up brownie points for being bold and experimental.

No more. The past two decades have changed all that and the next two may well raise public acceptance of this opera to higher levels still. Even now it fills the house when decently cast and produced, though the editions used in most places are miracles of expedient butchery. The Bing era at the Metropolitan was ushered in (and will be ushered out) by a handsome 1950 production lacking the entire first act, that scene where the composer plants a half dozen of his most important melodies so that he may then harvest them in later acts. English critics have never stopped burbling about the qualities of their 1958 Covent Garden staging, which Giulini conducted. There have been notable recent revivals at La Scala, Salzburg, Rome, and Verona. The present recorded release is admirable and, if given the wide circulation it deserves, should win *Don Carlo* an even larger ring of admirers.

Schiller's play, upon which librettists Méry and Du Locle founded their text, is long and complex. No operatic reduction could possibly have retained all of its situations and characters, but a striking number survive into Verdi, often fortified powerfully by his music. There is, to begin with, the central story of incest and castration—for that surely is the Freudian nucleus of this drama written long before Freud was born. Elisabetta is not Carlo's mother but she is the wife of his father: and people in earlier centuries unhesitatingly called that kind of relationship incest and treated it with almost equal revulsion. ("Tua madre!" cries the horror-stricken Rodrigo when his friend Carlo tells him he still loves the Queen, "Giusto ciel!") And inevitably, the King proceeds to his classic revenge—the father's destruction of his son's manhood.

This principal plot is set against a historical tapestry of almost overwhelming richness, one which breathes life into half-forgotten chapter headings from history books: "Protestants vs. the Church of Rome"; "The Counter-Reformation"; "Church and Emperor"; "The Emergence of Nationalism in the Low Countries"; "Liberty vs. Authority"—all these come alive with Schiller's impulse and Verdi's insight. *Don Carlo* is a political, historical opera in the sense that *The Red and the Black*



Reg Wilson

is a political, historical novel: both reveal what happened in history and by doing so illuminate our own time. True enough, the historical *Don Carlo* was a physically deformed half-wit while Verdi's hero is as bold and noble as a tenor can be. The love affair with his stepmother has no factual basis. But with only that degree of creators' license, Schiller and Verdi offer us a simply enormous amount of sheer comprehension about the dynamics of an entire historical age.

There are at least four different editions of Verdi's *Don Carlo*, starting with that of the Paris premiere of March 11, 1867. Like other composers, Verdi had great trouble in meeting the exigencies of the Opéra: a French text, five acts, a ballet *late* in the evening, final curtain before midnight. Later in the same year, the opera was translated into Italian and staged in Bologna. There were minor revisions in 1872 for a Naples production and more extensive ones ten years later when the La Scala audience heard a four-act edition. In 1886, the original Act I (the Fontainebleau scene) was tacked on to the front of the four-act revision. As if this were not confusing enough, a British music critic has recently unearthed nearly an hour of *Don Carlo*, which has never been publicly performed. Laboring in the archives of the Opéra, Andrew Porter came upon the orchestral materials for many passages and several complete numbers that had been cut from the score in rehearsal—late, prime Verdi unheard for more than a century. There is an opening chorus, duets for Elisabetta and Éboli, much important material for Rodrigo and Philip, including a setting for Philip of a theme that later became one of the most striking melodies in the *Manzoni* Requiem. A small New York audience heard some of this exhumed music last spring, when *The Musical Newsletter* spon-

sored a performance of it at Carnegie Recital Hall. That hearing was enough to convince many that this trove of new-found Verdi deserves full-scale live performance and preservation on records. The edition used in EMI's new recording uses none of Andrew Porter's finds but is the "standard" four-act version with the Fontainebleau scene added—in other words as full an account of the score as we have had in recent years, with only the ballet music omitted. (There is almost universal agreement that Verdi's *Don Carlo* ballet music, ground out to meet the Paris prescription, is as low in inspiration as the composer could fall.)

The music is in sure and skilled hands, for Carlo Maria Giulini has both the temperament and the sense of proportion to balance the elements of this long and difficult score: he has conducted a number of the most memorable "live" revivals of recent years. Some will prefer the greater urgency and thrust that characterize Georg Solti's conducting in a competing recorded *Don Carlo*—the London release of 1966 (Tebaldi/Bumbry/Bergonzi/Fischer-Dieskau/Ghiaurov). There are some passages of great intensity, such as the closet scene and the climax of the auto-da-fé scene, where Solti's drive wins out; but Giulini's perspective, his more farsighted, architectural approach has tremendous conviction and wears better in the long run. My own reaction, after hearing the whole set through for the first time, was one of simple gratitude for the "rightness" of it all.

Montserrat Caballé sings the music of Elisabetta with a long-lined mastery of phrase, as sheerly beautiful a performance as I ever expect to hear. She colors her voice gently to suit the changing needs of the part, she holds and floats the tenutos, generating that famous silken quality. One may occasionally quibble at the way she attacks a phrase, permitting herself a glottal impact; and you may feel (as I did occasionally) that the full emotional limits of the heroine's music is not exploited. But with that much said, we are here given an Elisabetta who sings with a wealth of loveliness and incomparable style. On records, no other soprano comes close: Tebaldi was not at her happiest for the 1966 London recording and Antonietta Stella (cast in both the 1962 DGG version and the earlier mono EMI one) is just not in the same league.

The title role is sung with magnificent spirit by Plácido Domingo, whose big moments ("*Io la vidi*," the Oath Duet with Rodrigo, and the two extended duets with

Elisabetta) get their full value from this gifted young tenor. It is a role requiring great power and also, at other times, gentle restraint: he has both. Not since Bjoerling (unforgettable as Carlo) has the role had a better interpreter.

Shirley Verrett is Eboli. She commands the intensity required for "*O don fatale*," and also the sheer vocal cream to make a satisfactory showpiece of the "Veil Song." Hers is a strongly etched, distinctive voice and personality; both make a major contribution to the success of the project.

There is no more persuasive Verdi baritone alive than Sherrill Milnes and it is good to hear that big, he-man voice at work in the music for which it was made. But there are occasional rough patches, along with a lot of the smooth. The Act II aria ("*Carlo ch'è sol il nostro amor*") finds him not quite secure, though he manages the powerful duet with Philip impeccably. One wishes that Milnes had achieved a touch more of nobility (even at the cost of a little vigor) in the music of this most aristocratic of Verdi's characters.

Contrarily, the King Philip of basso Ruggero Raimondi has a touch more nobility than is needed: Raimondi's voice is of surpassing beauty and his style is faultless. He is at his best in the darkly contemplative soliloquy "*Ella giammai m'amò*," which he shapes confidently (save for a faintly questionable final note); but there is a want of muscle in such key moments as "*Ti guarda dal Grande Inquisitor!*" or "*Disarmato ei sia*" that demand of my ear the dramatic intensity associated with Christoff (DGG) or Ghiaurov (London).

Giovanni Foiani has the role of the Inquisitor, and the experience to do it very well. But in that great duet of basses in the King's study, neither he nor Raimondi produces enough tension. It doesn't need a great voice to make the Grand Inquisitor memorable, but it does need a real actor. (Anybody remember Hans Hotter or the late Hermann Uhde in this role?)

On third base we have Simon Estes, a new and very promising American basso to sing the Friar, and very sonorously too. Delia Wallis is a bright-voiced Tebaldo. The chorus sings with felicity and accuracy, the orchestra responds precisely and sensitively to Giulini's slightest wish and delivers a luxurious, glowing sound. The recorded quality is typical of the best product from EMI's British headquarters: outstandingly natural, fresh, clean—yet innately conservative, with only the mildest suggestion of stereo drama. The result, at first hearing, is a lot less exciting than the deep dynamics of London's 1966 production: yet I am sure this set will wear very well technically and give enduring satisfaction.

In sum, a profoundly satisfying new release, given great distinction by Giulini's deep feeling for the music and his wise way of delivering it. A sumptuous soprano, a triumphantly successful tenor, admirable performances in the other roles, distinguished orchestral playing and choral singing, solidly proficient technology. What more could you ask?

VERDI: Don Carlo. Montserrat Caballé (s), Elisabetta; Delia Wallis (s), Tebaldo; Shirley Verrett (ms), Princess Eboli; Plácido Domingo (t), Don Carlo; Ryland Davies (t), Count Lerma; Sherrill Milnes (b), Rodrigo; Ruggero Raimondi (bs), King Philip; Giovanni Foiani (bs), The Grand Inquisitor; Simon Estes (bs), A Friar; Ambrosian Opera Chorus; Orchestra of the Royal Opera House, Covent Garden, Carlo Maria Giulini, cond. Angel SDL 3774, \$23.92 (four discs).



Giulini and Caballé "take five" during *Don Carlo* taping.

Final 1969 Proms
turns into an uninhibited jamboree.

A Thrilling Live Recording

by R. D. Darrell



Colin Davis

SCRAWNY AND SCARRED though it may be, the British lion isn't dead yet. Here's exhilarating documentation of how the stubbornly undefeatable British spirit can be rousingly revitalized. This particular occasion is the closing night of the 1969 Proms Concerts, an event that celebrated the centenary (pronounced *centenary* by Anglists) of the Proms's first conductor, Sir Henry Wood, who led these concerts for nearly fifty years. Judging by this live recording the last-night audience participation rose to a climax that surely would have been deemed indecorous in Sir Henry's own days. For that matter, even the most festive Boston Pops nights I've ever attended in my youth, or heard in broadcast more recently, never approached the excitement generated here. This uninhibited jamboree, in which the audience's "performance" often drowns out that of the orchestra, results in one of the most thrilling live recordings since that early milestone of the electrical era, Columbia's 1925 *Adeste Fidelis* sung by the 4,000-voice Associated Glee Clubs. And it's a pleasure to report too that the engineering miracles here are preserved intact in a flawlessly processed disc.

Except for the fade-in on crowd shouting and some introductory remarks by an unidentified BBC announcer, the opening *Cockaigne* Overture is notable only for the idiomatic qualities of Davis' rather easy-going yet strikingly original interpretation of a work that need not be as bombastic as it's often made to sound. Heavy applause drowns out the beginning of *Pomp and Circumstance* No. 1, but the audience (7,000, a full house for Albert Hall) scents blood only after the fat *Land of Hope and Glory* tune has made a sotto-voce appearance; they join in tentatively at first, and then, as the engineers switch in their audience mikes, in full-throated roar. Believe it or not, the Mormon Tabernacle Choir and Philadelphia Orchestra are weaklings in comparison! Indeed the crowd is so intoxicated by the sound of its own voices that it demands an even louder reprise of the last verse.

Yet all this is merely a warm-up for the main event: the *Fantasia on British Sea Songs*, arranged by Sir Henry Wood and traditionally played by him and his successors on every Proms's last night with but one Empire-shaking exception since Proms first introduced it in 1905. The opening naval bugle calls and the first few, now rather old-fashioned-sounding settings (Braham's *The Anchor's*

Weighed, *Saucy Arethusa*, and Dibdin's *Tom Bowling*, if my 1940 notes on a 78-rpm Wood recording still hold good) are permitted, apparently impatiently, to pass by. But with the whispered beginning of the dance tune *Jack's the Lad* (better known to most of us as the *Sailor's Hornpipe*) the crowd starts a rhythmical stamping, and as the orchestra accelerates and crescendos it's practically submerged by the now floor-shaking stamping and ear-splitting handclapping. The show is stopped for a prestissimo reprise, then, after a relatively quietly received *Spanish Ladies* and mock-pretentious clarinet cadenza (both with occasional bursts of laughter apparently evoked by some kind of stage antics), the crowd warms up again on Bishop's *Home, sweet home* and Handel's *See the conquering hero comes* in preparation for its climactic rendition—*fortissimo possibile*—of Arne's *Rule Britannia*. And for a few moments even an overseas realist is hypnotized into believing that Britannia really does still rule the waves.

Anything else would be anticlimactic if it were not the switch from jingoism to something far nobler: the heartfelt voicing of Blake's magnificent words in Parry's heart-seizing setting of *Jerusalem*—surely the finest of all national (official or *de facto*) hymns. American conservationists might well borrow from British patriots the goal of never ceasing "from mental fight" until our own "dark Satanic mills" have been restored to a "green and pleasant land" once more.

The concert closes with a floral presentation to the conductor and his own engagingly informal and humorous remarks (including references to the then just-completed and anticipated improvements in the Albert Hall acoustics which will be of special interest to audiophiles everywhere), and of course the National Anthem. And here *God Save the Queen* is given far more than traditional lip service. Even the sourest Anglophobe, snarling "*perfidie Albion!*," within earshot of the affirmative outburst here can't possibly remain unmoved. He may even join in too.

COLIN DAVIS: "The Last Night of the Proms." **ELGAR:** *Cockaigne* Overture, Op. 40; *Pomp and Circumstance* March, Op. 39, No. 1. **WOOD (arr.):** *Fantasia on British Sea Songs*. **PARRY:** *Jerusalem* (orch. Elgar). BBC Symphony Orchestra, Colin Davis, cond. Philips 6502 001, \$5.98.



Margaret Ritchie, Kathleen Ferrier, Anna Pollak in the 1946 production of *The Rape of Lucretia*.

A moral reflex or lack of inspiration?

Britten's *The Rape of Lucretia*

by Dale Harris

BRITTEN'S OFFICIAL SECOND OPERA, *The Rape of Lucretia*, came as a disappointment to many of the admirers whom the composer had won the year before (1945) with *Peter Grimes*. *Grimes*, England's first unambiguous operatic success in the nearly three hundred years since Purcell's *Dido and Aeneas*, seemed to promise a glorious future for the former *Land ohne Musik*—as Nikisch called England in the days before Elgar. Prospects for a flourishing cultural life were bright during those immediate postwar days, what with government support for the arts assured for the first time ever and the appearance of a more democratically based audience brought into being by the upheavals of the late war. *Peter Grimes*, with its working-class protagonist, its celebration of humble life, its direct appeal to primary human emotions, was not merely an artistic triumph, it was a portent—or so it was hoped—of a new age of social relevance in the arts. And not the least of the auguries, it promised a succession of full-blooded, large-scale masterworks from Britten's pen.

No wonder, then, that to many *The Rape of Lucretia*

proved disconcertingly retrogressive. Set in the ancient Rome of 500 B.C. among the rulers of the land, it dealt not with the ordinary but with the *recherché*. In addition, though its subject was to a large extent the state of the body politic, its ultimate concerns were more moral than social. For example, the overthrow of the tyrant Tarquinius Superbus and the proclamation of a republic under Junius passes almost unnoticed in the final ensemble of lamentation. Moreover, to the familiar, stark tale of Lucretia's violation by Tarquinius Sextus (son of Superbus) and her subsequent suicide. Britten and his librettist Ronald Duncan, making use of André Obey's play *Le Viol de Lucrece* (1931), introduced a pair of narrators to comment upon and interpret the action from a Christian standpoint.

At the time of the opera's first performance this overt Christian moralizing came in for the severest censure. But as one looks back one sees that there were other factors involved. One, undoubtedly, was Britten's decision to abandon the full-scale resources of a regular opera house in favor of a chamber ensemble, comprising

twelve musicians (plus a conductor who can also accompany the recitatives at the piano) and a mere eight singers. Though this was done explicitly on the grounds of practicability (rather like Stravinsky's *L'Histoire du soldat* in face of performing restrictions in World War I Switzerland), it suggested that Britten was abdicating his leadership in the battle for English opera. Having fallen out with the directors of Sadler's Wells, where *Peter Grimes* was first presented, Britten decided to form a company of his own, and because touring opera was an expensive, uncertain proposition this had of necessity to be as small as possible. Henceforth Britten cut his musical clothes according to his cloth. Further, the fact that *The Rape of Lucretia* opened first at "aristocratic" Glyndebourne and only later at Sadler's Wells seemed a further retreat from social engagement, since the Wells had long been identified with "proletarian" audiences. (Incidentally, the similarly working-class orientation of the Sadler's Wells, now Royal, Ballet are often forgotten in these less class-conscious days.) Britten was, in addition, accused of retreating into provinciality, into "the small and local and cosy." As Desmond Shawe-Taylor once warned: "Successful operas, operas of lasting vitality are born in the thick of things."

But if popular success eluded *The Rape of Lucretia* the work enjoyed a *succès d'estime*. Its craftsmanship, delicacy, and tenderness were highly praised by the *cognoscenti*. In July 1947, a year after the world premiere, the British Council subsidized a recording by HMV, on sixteen 78-rpm sides, of substantial excerpts with some of the original cast under Reginald Goodall (Ernest Ansermet led the first Glyndebourne performance). Several revivals by the English Opera Group, as Britten's company has come to be called, have kept the work afloat. One, in September 1969, provided the basis for this recording, part of Decca/London's ongoing project to record Britten conducting all his major works.

Now that *Lucretia* has been preserved on disc one can see more clearly where the work is powerful, where it falters, and (with the precious gift of hindsight) why it failed to have the impact of *Peter Grimes*. Neither social considerations nor the fate of English opera is, at this date or at this remove, relevant to our opinion of Britten's music. *Peter Grimes* is also an uneven work, but one whose creative energy overrides all lapses—even Grimes's final taciturnity, when the situation cries out for impassioned lyric utterance. But *The Rape of Lucretia* shows Britten being too often merely skillful. Of course, a lot of the score is more than this. Britten is clearly caught up by the hot, heavy night on the banks of the Tiber with which the action commences: by Tarquinius Sextus' ride to Rome, a vocal-orchestral interlude full of rhythmic impetuosity that perfectly creates Tarquinius' hysterical lust; by the lullaby sung over the sleeping Lucretia; by the final invocation of the Chorus. All of this makes its effect simply and directly. Britten has an uncanny ability to find exactly the right timbre, harmony, rhythm, and melodic line in order to create character and atmosphere instantly.

But the rest is by and large busy music: the Male Chorus' long opening discourse on Roman politics, the soldiers' drinking trio that follows, the melismatic caroling of the servant women. To judge by the unconvincing results, these have little real meaning for the composer. Most damaging to the opera's artistic success,

however, is the fact that Lucretia herself leaves him musically cold. Not her introductory scene, in which she sits spinning while lamenting her absent husband, not the rape, not even the final suicide, inspire Britten to more than adeptness. What emotional validity Lucretia has is created by the Female Chorus' comments, especially by the lullaby. Otherwise, Lucretia is musically a cipher. Because she has no personality she is without tragic destiny and therefore without meaning to this drama. The moralizing of the Chorus, like the reaction of the other characters to Lucretia's fate, is engendered in a void. The compassion and pity which are so familiar a feature of Britten's *oeuvre* here exists without sufficient cause, like a moral reflex action.

But the trouble with this opera is not simply moral. It is neither the inappropriate Christian sentiments (it is hard to see to whom the final Christian forgiveness is directed) nor the inconsistent characterization (Junius, for instance, is the villainous instigator of Tarquinius' deed, yet at the end he is identified with the forces of good). Rather it is that, unlike Mozart in *Zauberflöte*, Britten has been unable to respond to confusion of purpose with sufficient inspiration—or love. He has found himself more interested in the meaning of his tale than in its substance.

Happily, London's devotion to the composer has resulted in a first-class piece of music-making. Britten has always been able to attract fine executants. He is himself a lively conductor and accompanist, more rhythmically alert than Goodall on the HMV 78s (which have been recently dubbed onto LP in England—Music for Pleasure 2119—and may be available here in some stores that specialize in imports). All twelve instrumental players are splendid, the harpist and clarinetist especially, while the vocalists are eminently competent. Peter Pears is a devoted exponent of Britten's tenor music, and though he narrates the ride to Rome now in more gingerly fashion than in the 1947 recording his projection of the text remains masterly. The voice itself, however, is not a very attractive instrument these days.

Next in importance is Janet Baker, a beautiful singer and a sensitive artist—albeit as yet a trifle monotonous in her effects. She competes with saddening, uncertain memories of Kathleen Ferrier, who created Lucretia, but she is individual enough to establish her own validity. She is certainly a vast improvement on Nancy Evans, who sings the role in the older recording. (Ferrier would doubtless have done so had she not been by 1947 an exclusive Decca/London artist.) Evans is very reticent, very genteel, and thus points up the opera's central weakness, whereas Baker, far more positive and passionate, goes some way toward disguising it.

Heather Harper does not quite match the intensity of Joan Cross, the original Female Chorus, who is heard on the original recording, but she is a reliable singer and a committed, intelligent artist. The rest of the cast is in general as good as their predecessors. Technically, the new recording is an infinite improvement, a happy blend of intimacy and perspective, and very lifelike.

BRITTEN: *The Rape of Lucretia*. Heather Harper (s), Female Chorus; Jenny Hill (s), Lucia; Janet Baker (ms), Lucretia; Elizabeth Bainbridge (ms), Bianca; Peter Pears (t), Male Chorus; Bryan Drake (b), Junius; Benjamin Luxon (b), Tarquinius; John Shirley-Quirk (b), Collatinus; English Chamber Orchestra, Benjamin Britten, cond. London OSA 1288, \$11.96 (two discs).



Hans Wild

Karajan's Mozart

"... first thing one notices is a certain lack of command over the orchestra. . . ."

by Paul Henry Lang

DURING THE LAST DECADE or so performances of Mozart's orchestral works have gained considerably in stylistic finesse, ensemble precision, and especially in the concept of orchestral sound and balance. The pleasant but romantic deliveries of Walter and Beecham have given way to the superbly polished, accurate, yet warm playing of Szell, Davis, Böhm, the fine English Chamber Orchestra, Neville Marriner and his accomplished little band of St. Martin-in-the-Fields, and recently Münchinger and his Stuttgart group. This new norm we should expect to be observed by so distinguished a conductor as Herbert von Karajan, yet he disappoints us. Angel, usually more than reliable in engineering, also falls short. The first three symphonies sound decidedly poorer than the second three, but all of them lack brilliance; they are distantly miked, the pianos are insubstantial, while in the *tutti*s the sound comes somewhat forward. The timpani are consistently noisy, the winds, except in prominent solos, pale, and one must boost the volume, a procedure which of course revenges itself in the *forte* passages.

The first thing one notices is a certain lack of command over the orchestra—the same Berlin Philharmonic that under Böhm does everything precisely and correctly. Karajan's downbeat is a bit lazy, in slow movements the chords are splayed, the *tutti*s can be a little thumpy, and elegance is often replaced by mere finickiness. Karajan does not seem to know what a *sec* chord should be like in a slow movement; his slow movements in general are a bit sedentary and he seems to be hesitant about what to do with "empty spaces." Some of the minuets sound more like Haydn's *Ländler* than the airy Mozartean kind. Though steadiness of tempo is one of the chief requirements of this style, that does not exclude—indeed it demands—sophisticated and almost imperceptible tempo changes, especially before return sections. A reprise must be *introduced*; Karajan mostly just lets them take place. The conductor is more successful with the finales, which have verve, and on the whole are quite acceptable; nevertheless, they do not reach the admirable clarity and crispness that Marriner achieves on his Argo releases. Still, this success with the finales gives us the clue to Karajan's failure to achieve distinction with these discs.

The Mozartean symphony, while written in the same classical idiom practiced by Haydn and the other Viennese, is nevertheless quite different. Conductors who see all the familiar clichés of the time are easily misled by them. Mozart was not so adventurous as Haydn; indeed, he was always willing to put up with the reigning conventions—but on his own terms, that is, by using the most extraordinarily inventive variants on the conventional. Above all, however, Mozart was beholden to the Italians

far more than were any of his colleagues, with the exception of Christian Bach. This means that melody plays a much more important part in his symphonic writing than in Haydn's. This melody is present not only in the "singing allegros," like the first movement of the E flat symphony (K. 543), but permeates the entire musical fabric, calling for a kind of articulation quite different from that applied to Haydn. Now the finales in these symphonies are the closest to Haydn's style, and Karajan catches their spirit, but he misses the specifically Mozartean traits in the other movements mainly because his articulation fails to take care of the very important melodic minutiae.

Take the slow movement of the G minor. The 32nd figures consisting of two notes represent part of a motif and must be given thematic significance, a certain weight and expressiveness despite their brevity; but Karajan often plays them more like ornamental notes. In the first movement of the same symphony not every note in the opening theme should be *legato*; it makes a great difference if the third and sixth notes are not tied to the following ones. These are merely a couple of examples from among the many missed opportunities to phrase vocally. We must also note Karajan's occasional hesitation between *appoggiatura* and grace note, which in the eighteenth century were notated the same way, but which any careful student of this style can tell apart instantly. The trills are uniform neither in velocity nor in the selection of the starting tone, and slurred passages have little melodic profile.

Karajan conducts one of the finest orchestras, but, like most German and Central European orchestras, the Berlin Philharmonic has pinched oboes and, surprisingly, a flutist who plays in the liquid French manner that does not suit this style at all. (The superb first flutist of the Boston Symphony also uses this way of playing, wonderfully appropriate for French or Russian music, but it does not steady the wind chords in the classical style.) Given this situation, the exposed wind ensembles, like the one in the minuet of the G minor, are apt to be squealy. Furthermore, the woodwinds often chirp when they should supply firm harmonic support to the structure, though this may be the fault of the pale and distant recording. There are some nicely played movements in this set, but on the whole it does not represent a significant addition to the Mozart repertory.

MOZART: Symphonies: No. 35, in D, K. 385 (*Haffner*); No. 36, in C, K. 425 (*Linz*); No. 38, in D, K. 504 (*Prague*); No. 39, in E flat, K. 543; No. 40, in G minor, K. 550; No. 41, in C, K. 551 (*Jupiter*). Berlin Philharmonic Orchestra, Herbert von Karajan, cond. Angel S 36770/2, \$5.98 each (three discs, available separately).

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ALKAN: "Grotesqueries of Alkan." Raymond Lewenthal, piano. For a feature review of this recording, see page 86.

B **BACH:** Cantatas: No. 68, Also hat Gott die Welt geliebt; No. 172, Erschallet, ihr Lieder, erklinget, ihr Saiten. Ursula Buckel, soprano; Irma Keller, alto; Theo Altmeyer, tenor; Jakob Stämpfli, bass. Kassel Vocal Ensemble, Deutsche Bachsolisten, Klaus Martin Ziegler, cond. Nonesuch H 71256, \$2.98.

More bounty from Europe's Cantata label through the courtesy of Nonesuch, considerably chosen to fill in important gaps in the catalogue rather than to duplicate existing recordings. Though No. 68 will be new to most listeners, two of its five numbers may well be familiar, since they borrow material from the well-known *Hunt* cantata, No. 208. "*Mein gläubiges Herze*," scored here for soprano, violoncello piccolo, and continuo, is a much enlarged and extended form of the aria for soprano and continuo in the *Hunt* cantata, and contains one highly unusual feature for Bach. At the end of the vocal line, when we expect the final return of the instrumental ritornello. Bach adds an oboe and violin to the ensemble and proceeds to work out a magnificent instrumental fantasy based on the ritornello theme. This and an attractive bass aria, also developed from an aria in the *Hunt* cantata, are framed by a chorale chorus at the beginning and a fugal, motetlike chorus with trombones doubling the voices at the conclusion.

Cantata No. 172 is even more jubilant: its brilliant opening chorus (repeated at the close of the cantata) is accompanied by trumpets

and drums in addition to strings. In between are a chorale and three solo numbers. The first is a barnstorming "trumpet" aria for bass beautifully done by Stämpfli, though a much heftier basso might have been used to even greater effect. After a gentle tenor aria, exquisitely sung by Theo Altmeyer, comes a rather peculiarly disjointed soprano/alto duet, accompanied by continuo and including a solo oboe weaving the chorale melody *Komm, heiliger Geist* around the lines of the duet. All four parts are almost entirely independent of one another, making it very difficult to follow the progress of this fascinating piece.

The performances may not be the last word in polished precision, but they are more than adequate representations of two works that should have been in the catalogue long before now. C.F.G.

BACH: St. John Passion, S. 245. Judith Raskin, soprano; Maureen Forrester, contralto; George Shirley, tenor (arias); Richard Lewis, tenor (Evangelist); Norman Treigle, bass (Jesus); Thomas Paul, bass (Pilate and arias); Singing City Chorale, Philadelphia Orchestra, Eugene Ormandy, cond. Columbia M3 30517, \$17.94 (three discs).

Ormandy's *St. John* Passion comes complete with a full-sized poster (reproduced on the cover) of an attractively mod, definitely twentieth-century Jesus—a curious insert in such a nineteenth-century performance of an eighteenth-century work. Quite aside from the outdated style, this is a surprisingly uncommitted, thoroughly mediocre reading that only reaches a few eloquent peaks in a couple of the arias. Needless to say, Ormandy makes no attempt to give us a baroque-styled performance: his only nod in that direction is the inclusion of a continuo harpsichord (switching to organ to accompany the utterances of Jesus). And his alterations in the score are relatively minor—touches like the addition of flutes to the orchestration of the tenor aria, "*Ach, mein Sinn*." But neither is this the big, luscious, emotional performance the work sometimes gets. Ormandy just lumbers from number to number, his chorus and orchestra remain overly large and sluggish, his tempos are often too slow, and most of the intensity and excitement that even the most romantic of conductors usually provides is missing here.

The orchestra sounds very good, to be sure, but the chorus often doesn't. Part of the blame is the recording balance, which puts the chorus tenors closer to the microphones than anyone else, exposing their strained and unsteady sound too clearly; if anything, these tenors should have been placed further from the microphones than the other voices. Otherwise, the chorus sings accurately and with an acceptable if not particularly ingratiating tone. The chorales are suitably devotional in mood and the great opening chorus is a powerful statement, but it is in the numerous Biblical crowd-scene choruses that we most miss the incisiveness and fury that is the most memorable feature of this work. The closing chorus, "*Ruht wohl*," is simply taken too slowly.

Of the soloists, some are outstanding, some are merely good, and some are inadequate. Let's start at the top: Maureen Forrester's two arias are among the highlights of the set. "*Von den Stricken*," moves vigorously with an appropriately incisive tone, even though the pair of oboes are a bit self-effacing, and the "*Es ist vollbracht*" is quite beautifully done—though again, the viola da gamba solo is rather matter-of-factly played on a cello. Both basses are equally outstanding: Treigle's Jesus especially is impressively and movingly sung throughout. Apparently Thomas Paul handles all the other bass assignments (the leaflet insert is unclear about who sings what) and is particularly expressive in the arioso, "*Betrachte, meine Seel*," which includes a lute solo attractively played by Suzanne Bloch.

Richard Lewis' Evangelist falls in the acceptable category, as it did on the Nonesuch *St. John* under Vandernoot. He narrates the story with feeling and with an attractive sound for the most part, but the voice is not smooth enough to jump from the lower to the upper part of the range without audibly shifting gears into a kind of falsetto croon. The kind of voice that sounds comfortable in Bach's Evangelist roles seems to be a real rarity these days. George Shirley's handling of the two tenor arias and arioso, on the other hand, is downright unacceptable. Whatever niceties he brings to the pieces, including a felicitous handling of ornamentation, are soon forgotten whenever he reaches above G, where the voice becomes almost excruciatingly strained and strident. Of the two soprano arias, Judith Raskin does a nice light-hearted, bouncy job with the first one, "*Ich folge dir*." However, she sings the second, "*Zerfließe, mein Herze*," in exactly the same mood, with the same coquettish, smiling tone even at the words "... dein Jesus ist tot."

Despite the excellent work by Forrester, Treigle, and Paul, this still adds up to a dull performance. May I suggest the *Concentus Musicus* (Telefunken) or Karl Richter (Archive) recordings as the best currently available. If your taste is for a big romantic job—even if you loved the Klemperer *St. Matthew*—this is not the recording for you. C.F.G.

BARTOK: For Children (complete). Kornél Zemlëni, piano. Hungaroton LPX 11394/5, \$11.96 (two discs).




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(in the concerto), and Erzsébet Tusa (in the suite), piano; Ferenc Petz and József Marton, percussion; Budapest Symphony Orchestra, János Sándor, cond. (in the concerto). Hungaroton LPX 11398, \$5.98.

BARTÓK: Concerto for Orchestra; Divertimento for String Orchestra. Hungarian State Orchestra, Antal Dorati, cond. Hungaroton LPX 11437, \$5.98.

These three sets are the latest releases in Hungaroton's projected recording of the complete works of Bartók. The disc containing the *Concerto for Orchestra* and the *Divertimento* for String Orchestra offers, of course, strictly standard fare and makes no notable contribution to the catalogue: the performances are certainly adequate, but hardly distinguished. The *For Children*, however, has previously been available only in the György Sándor recording on Vox of the complete piano works. It is a delightful set of seventy-nine easy pieces based on songs of Hungarian and Slavic origin. I must confess, however, that although I love these pieces and enjoy playing them very much, listening to them as a set does pose problems. They are purposely simple and straightforward, and thus do not hold the listener's interest over a long span. Kornél Zempléni wisely plays the pieces in a fresh and unpretentious way, and I suspect that

the real value of the disc may be to serve as a stimulus to young pianists who are learning them.

The most interesting item of this group is the *Concerto for Two Pianos, Percussion, and Orchestra*, a transcription of the *Sonata for Two Pianos and Percussion* made by Bartók himself in 1940. The transcribing problem will be obvious to anyone who knows the work: it is written so idiomatically for specific percussion timbres that there would seem to be little for an orchestra to do. And indeed Bartók essentially maintains the original timbral conception, using the orchestra sparingly and for the most part only for purposes of re-enforcement. This transcription has been much maligned, and since it adds little, if anything, to the original one can perhaps understand why. Yet it is very skillfully done and to my mind does not detract significantly from the beauty of the work. The *Suite for Two Pianos*, Op. 4b is another transcription, but in this case it is one which really amounts to a complete rewriting of the original, the *Suite for Orchestra*, Op. 4. Although the transcription was not written until 1941, the suite is an early work (1905-7) and is still essentially tonal, only hinting at (though in a most fascinating way) the Bartók to come.

The performances of both these latter works are quite good and are especially interesting

Grotesqueries by Alkan and Lewenthal

by Harris Goldsmith

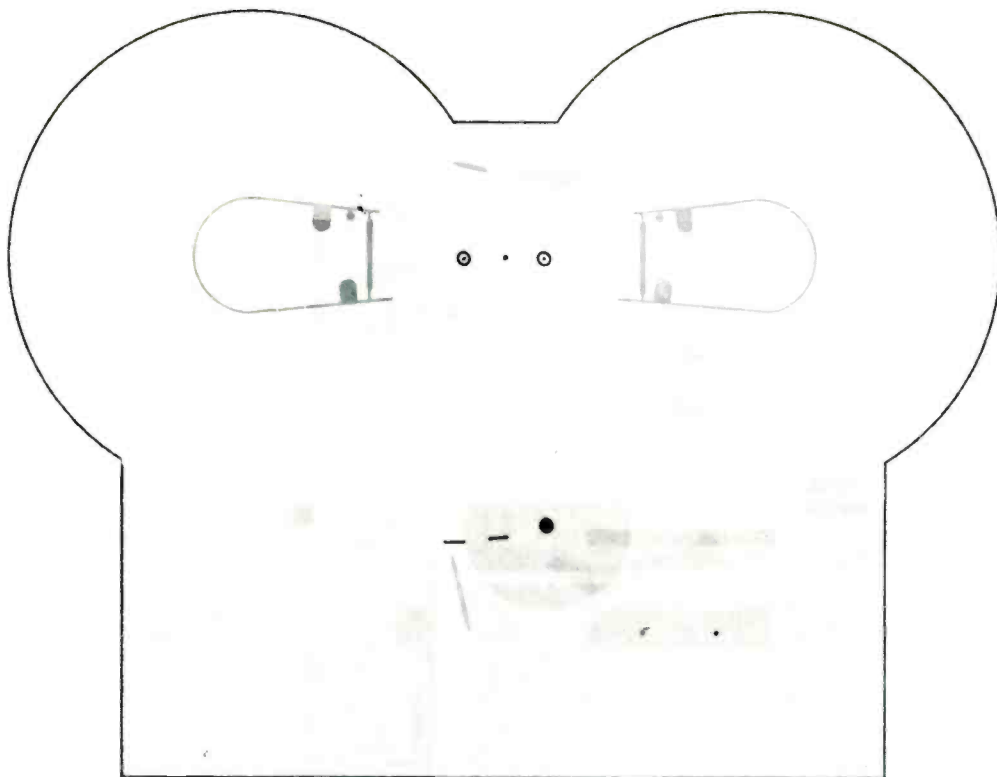
Tempis fugit! As Mr. Lewenthal observes in his very delightful annotations, it is five years since his first Alkan record was issued (in what must be an unparalleled act of magnanimity, Columbia gives you the number of that RCA release!). In the meantime Lewenthal has been riding around the concert circuit (on a broomstick?) playing Alkan and other composers: a comparison of the old disc with the new proves that the time has been well spent. There is no substitute for performing, and whereas the Lewenthal of five years ago had undeniable ideas and enthusiasm, the performer of today is so much more convincing—chiefly because he *is* a performer. His work here has style and limpid nuance; he is more relaxed; he projects better; he has almost entirely removed the uptight kinks from his pianism.

I'm sure that he may counter with the observation that *I've mellowed*, but I don't think so: just to be sure, I got the older disc down from my shelf and gave another listen. It might be, too, that these light "grotesqueries of Alkan" are more enjoyable than that reclusive composer's "serious" compositions. In any case the new disc is excellently programmed and makes a convincing argument for this odd-ball *petit-maître*. All the music is worth knowing, but I would particularly draw attention to the *Sonatine*—Lewenthal hears

Prokofiev in this piece, but I hear Mendelssohn (e.g., the Piano Sonata, Op. 6): the surrealist *Drummer Boy in the Fields* (we are in agreement here about the Mahlerian overtones or "pre-echoes"); the lovely A flat Etude with its spidery ostinato; and of course, the *pièce de résistance* of the collection, the *Marcia funebre sulla morte d'un pappagallo*. The latter sounds very austere—rather like Gregorian Chant—with voices (from the Metropolitan Opera Studio), oboes and bassoon (the best New York free-lancers: Alfred Genovese, Leonard Arner, Henry Schuman, and Loren Glickman, with Lewenthal conducting). The somber text is built around the words "As-tu déjeuner, Jaco?," the Gallic equivalent for "Polly want a cracker?"

A worthwhile disc all around.

ALKAN: "Grotesqueries of Alkan": *Marcia funebre sulla morte d'un pappagallo*; *Sonatine*; *Petit conte*; *Le Tambour bat aux champs*; *La Vision*; *Les Diablotins*; *Etude in A flat*; *Scherzetto*; *Gros temps*; *Les Soupirs*; *Barcarollette*; *Héraclite et Démocrite*; *Le Frisson*. Raymond Lewenthal, piano. Columbia M 30234, \$5.98 (bonus 7-inch record included in which "Raymond Lewenthal probes the wildly original highly audacious grotesquely humorous daringly adventurous touchingly lyrical and strangely beautiful music of Charles-Valentin Alkan").



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CIRCLE 51 ON READER-SERVICE CARD

for the presence of Bartók's wife, Ditta. Bartók performed both works himself with his wife, and thus her participation here can be said to lend these readings an important documentary aspect. There is one performance of each available and both are good ones: the Bernstein/Gold and Fildale recording of the concerto on Columbia MS 6956 and the Contiguglia brothers' recording of the Suite on Connoisseur Society S 2033; but anyone interested in Bartók will probably want to have this new disc. R.P.M.

BERIO: *Epifanie*; Folk Songs (Black Is the Color of My True Love's Hair; I Wonder as I Wander; Loosin yelav; Rossignolet du bois; A la femminisca; La Donna ideale; Il Ballo; Motettu di tristura; Malurous qu'ò uno fenno; Lo Fiolairé; Azerbaijan Love Song). Cathy Berberian, soprano; BBC Symphony Orchestra; Juilliard Ensemble (in the Folk Songs), Luciano Berio, cond. RCA Red Seal LSC 3189, \$5.98.

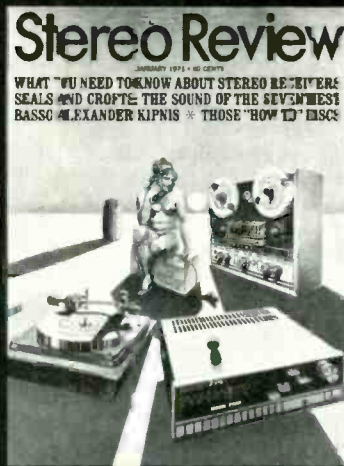
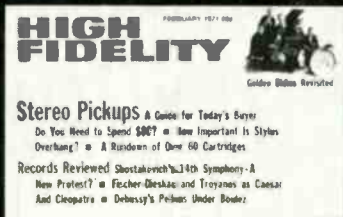
Berio's rather striking idea for *Epifanie*, which dates from 1960-63, was to choose a series of excerpts from works in which writers describe instances of sudden transfiguring moments of insight and spiritual transport. Naturally Joyce is represented, since the concept of the epiphanous experience is identified with him. In fact Berio, who has often drawn on Joyce in his music (see *Omaggio a Joyce* and *Sinfonia*), sets two Joycean epiphanies at the center of his score, the one from *Ulysses* when Stephen Dedalus tells Mr. Deasey that God is "a shout in the streets," the other from *A Portrait of the Artist as a Young Man*: when the sight of a girl at the seashore sets off in the Jesuit-trained Stephen a sense of profane joy in the common world. But Berio's score, having progressed through Proust, Antonio Machado, and Joyce, begins to struggle with the rival claims of a meaner, harsher truth, ending with an anti-epiphany by Brecht that casts doubt on the worth of any isolated aesthetic or spiritual experience.

Still, Berio rarely lets one off so easily. If the RCA disc allows Brecht and the political imperative the last word, the composer throws dust in our eyes by giving his score open-form potentialities: by permitting reshuffling of the seven instrumental and five vocal sections. Berio suggests ten different sequences, any of which might stand the present version on its head, both in sound and sense. *Epifanie*, heard here in its 1965 revision, calls up several ghosts (Schoenberg and Varèse, among them) but imitates nobody. Even the marked family resemblance to Boulez' *Pli selon pli*, evident in brightly metallic orchestration, the watchmaker workmanship, and the alternation of instrumental and vocal movements, is not important. For Berio—the Berio of *Sinfonia*, *Passaggio*, and *Epifanie*—demonstrates a gift, possibly unique today, for using music to explore socioaesthetic and intellectual questions. Purely as music, however, *Epifanie* also grips attention throughout, its huge orchestral forces (sixteen woodwinds, six horns, three violin sections, etc.) being used with economy as well as, at times, post-Mahlerian power.

In the midst of this poetic clangor, Miss Berberian holds forth magnificently in five languages, more intelligibly than not, and with the sharp dramatic sense that long ago marked her as one of music's first actresses.

CIRCLE 9 ON READER-SERVICE CARD →

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The *Folk Songs*, eleven arrangements that Berio made in a style whose simple charm disguises an underlying technical sophistication, disclose Miss Berberian as a chameleonic entertainer. Two John Jacob Niles songs (*Black is the Color of My True Love's Hair* and *I Wonder as I Wander*) find her outdoing Joan Baez in innocence and grace, and despite a tightening of production on notes above the treble staff, she also is as idiomatically triumphant in two blithe songs of the Auvergne as in the moody Sardinian tune, *Motettu di tristura*. Berio's instrumental effects, achieved with a lot of percussion but only five other instruments, are beguiling in their mixture of medieval and contemporary devices. In the Sardinian lament, a marvelous moaning is produced by viola and cello, making minor-second glissandos at the bridge, and the score is crammed with similar felicities. Lesser Berio, but great fun.

In continuing to release important works of Berio, RCA takes another step toward earning the gratitude of anyone concerned with new music. But in this instance, the step falters, owing to an inexcusable failure to include texts and translations. Consider only that if one were to listen intelligently to *Epifanie*, it would be necessary to be fluent in English, French, Italian, Spanish, and German, while the *Folk Songs* would demand an ear for English, Armenian, old French, ordinary Italian (plus Sicilian, Genoese, and Sardinian dialects), Auvergnat, and Azerbaijani. No doubt economy dictated omission of texts, but it seems a false economy and perhaps an actual disservice to Berio. D.J.H.

BRITTEN: The Rape of Lucretia. Heather Harper (s), Jenny Hill (s), Janet Baker (ms), Elizabeth Bainbridge (ms), Peter Pears (t), Benjamin Luxon (b), John Shirley-Quirk (b), Bryan Drake (b); English Chamber Orchestra, Benjamin Britten, cond. For a feature review of this recording, see page 80.

CHOPIN: Twenty-Four Preludes for Piano, Op. 28. Nelson Freire, piano. Columbia M 30486. \$5.98.

A polished and efficient technique enables Freire to make light of most of the formidable pianistic problems encountered in these two-dozen wonderful thumbnail sketches. Save for a bit of smudged articulation in the treacherous B flat minor Prelude (No. 16 of the set) and one or two similar flecks elsewhere, the young Brazilian pianist disposes of the music with the slickest professionalism.

These performances go through the prescribed motions and on the surface seem subjective, expressive, and involved; but for all that, I can find little intensity in the interpretations and virtually no penetration into Chopin's many worlds and moods. For one thing, the phrases of the lyrical preludes simpler and swoon, dropping away when a firmer hand might have guided them to their harmonic destination. Then too there are all sorts of cloying little mannerisms that might pass as artful subtlety to the unsophisticated, but which really bear very little relation to the true Grand Manner romantic license. For all the fussing, the tone color remains fundamentally monotonous, ranging from pasty-

smooth in the soft passages to razor-sharp and percussive in moments of stress. Moravec (Connoisseur Society) and Cortot (Pathé COLH) are definitely to be preferred to these smugly routine run-throughs: I also would recommend the objective but unpretentious accounts of another young pianist, Rafael Orozco, on a low-priced Seraphim disc (which throws in the interesting Op. 45 prelude as bonus). H.G.

CORNELIUS: Weihnachtslieder, Op. 8; Vater Unser, Op. 2. **WOLF:** Auf ein altes Bild; Schlafendes Jesuskind. Hermann Prey, baritone; Leonard Hokanson, piano. Deutsche Grammophon 2530 108, \$6.98.

The odds were against Peter Cornelius (1824-1874). This shy little man and his refined, elegant musical/literary talent were completely overwhelmed by his two most powerful colleagues, Liszt and Wagner. Although Liszt did promote the first performance of Cornelius' delicious opera buffa *The Barber of Bagdad* at Weimar in 1858, he could hardly have warmed to the music's airy, needle-point objectivity. Wagner, for his part, sidetracked Cornelius into exploring epic operatic grandeur—*Der Cid* (1865) and the unfinished *Guntlod* were the results, and neither one provided a congenial theme for this retiring soul.

At least in his songs Cornelius remained true to himself, and the two cycles affectionately interpreted here by Hermann Prey are fascinating for their exquisite polish and affecting yet understated expressiveness—surprising works to emerge at a time and in a country where the large-scale, flamboyant romantic gesture was at its height. The six Christmas songs may be familiar to collectors for they have been recorded in the past by Hüsck, Seefried, and Fischer-Dieskau; these charming vignettes view the birth of Christ through a child's eye (although Cornelius treats us to some of his typically sophisticated internal rhyme patterns) and the settings are fresh, un sentimental, and direct. Wolf's two Mörike nativity lyrics, which sound especially lovely in Prey's delicate treatment, are most appropriate little encores.

Side 2 offers a miniature masterpiece: the *Vater Unser* cycle, nine reflective songs on the nine lines of the Lord's Prayer. Each song is introduced by one phrase from the Prayer, sung in Latin as an unaccompanied "plain chant" *incipit*; the piano then picks up this melodic material which is deftly woven throughout each artfully descriptive verse. Prey's unaffected, easy way with such disarming material could not be better: his rich baritone fills out the line with just the correct degree of tonal amplitude, while his verbal and musical accents are modest but tellingly effective. Excellent accompaniments by Leonard Hokanson, and the sound is most flattering. A delightful introduction to one of the Romantic era's most engaging misfits. P.G.D.

DELIBES: Coppélia (complete). Orchestre de la Suisse Romande, Richard Bonyngue, cond. London CSA 2229, \$11.96 (two discs).

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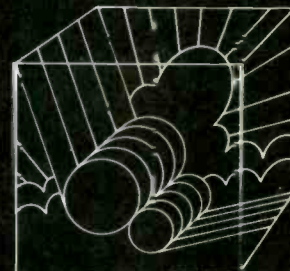
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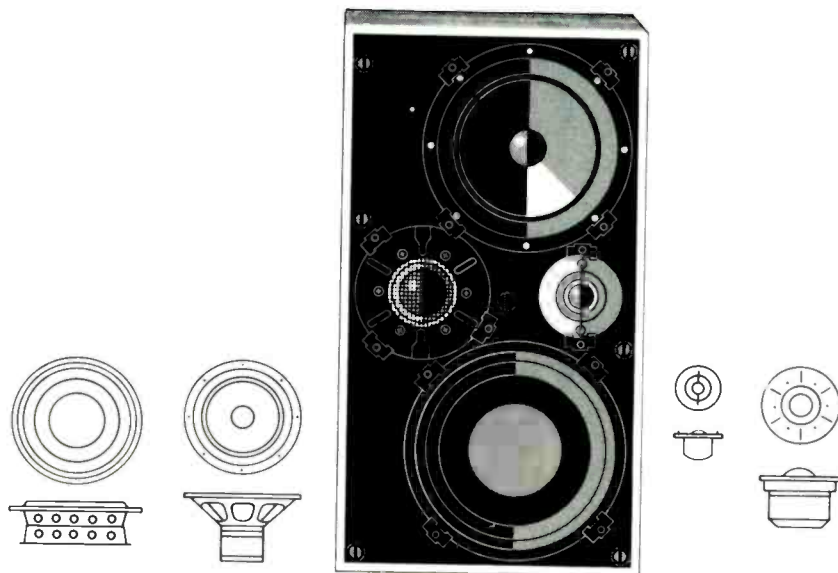
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müller's *La Peri*, Adam's *Diable à quatre*, obscure French overtures, etc.) that he's surely earned the right to supplement his recent *Giselle* with another ballet warhorse. The choice of *Coppélia* is an apt one, since the only two complete recordings both date back at least a dozen years; as good as those performances were from a technical standpoint, neither can approach the truly superb sonic lucidity, warmth, and naturalness of the present engineering.

To be sure, Bonyng offers no real challenge to the precision and vital animation of Dorati (for Mercury) or to the stylistic elegance of Ansermet (in the presumably now superseded earlier London set). But if he does have some languishing moments in the most romantic passages here, elsewhere he is more spirited and yet more secure than in most of his previous ballet performances. In any case, the primary appeal is in the mellifluous, incomparably danceable music itself—and that has never before been recorded as beautifully as it is here. R.D.D.

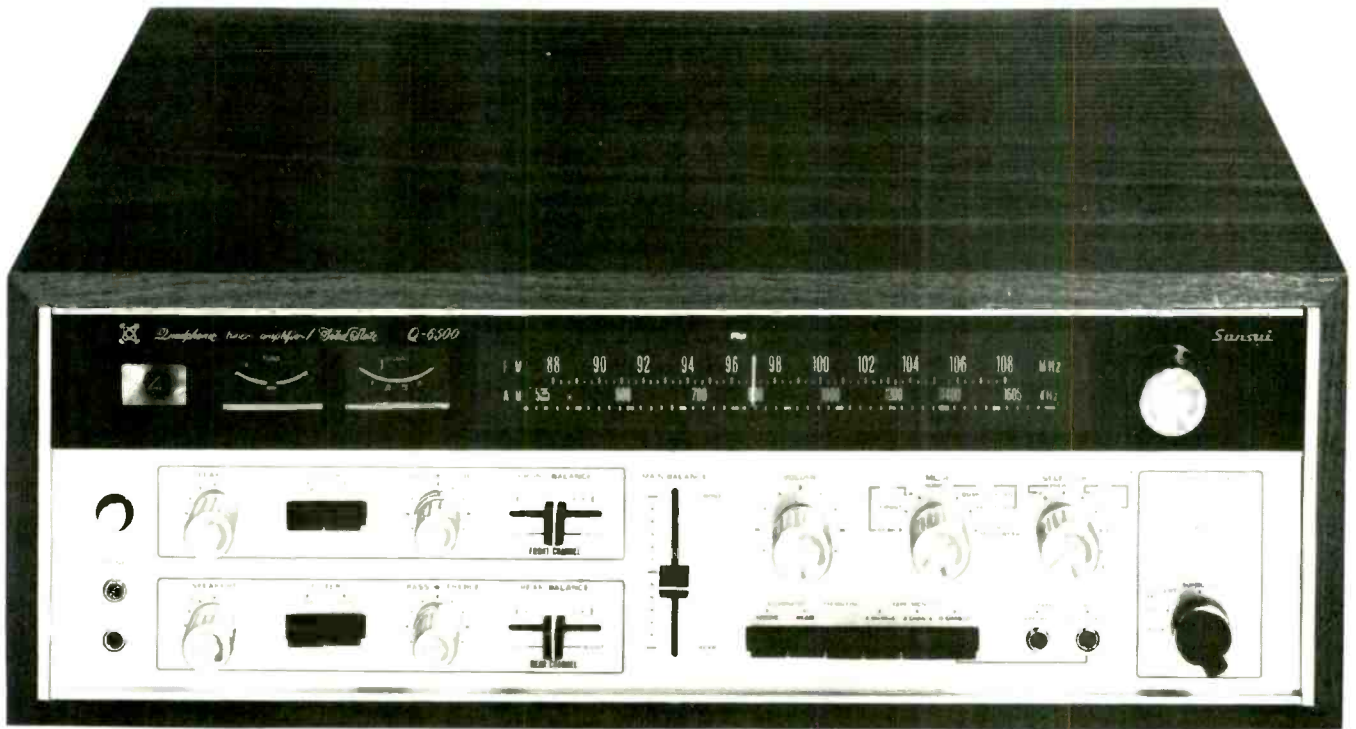
DVOŘAK: Trios for Violin, Cello, and Piano (complete): in B flat, Op. 21; in G minor, Op. 26; in F minor, Op. 65; in E minor, Op. 90 (*Dumky*). Beaux Arts Trio. Philips 6703 015. \$17.94 (three discs).

This is the only complete set of Dvořák's piano trios in the catalogue, and it merits a warm welcome. Too long has the *Dumky* alone dominated the lists; too long has the interested listener been deprived of the chance to take all four works in a single sweep and get some feeling for them in relation to one another. They shape up rather nicely, as a matter of fact. Covering as they do a time span of sixteen years it is curious to note the strong sense of nationalism *not* in adjacent works but in the first and last: the Op. 21 of 1875 and, of course, the *Dumky* of 1891. In between, there is Brahms. Dvořák was "taken up" by Brahms in 1875—the year the German composer saw several of the Czech's scores in Vienna and urged his own publisher, Simrock, to bring them out. (Simrock did, and thus sparked Dvořák's popularity outside his own country). Whether the Brahmsian flavor of the Op. 26 of 1876 and the "big" Op. 65 of 1883 was conscious or not, it is decidedly there, and the results are quite powerful. Op. 26 opens with broad, Romantic drama and begins to develop almost immediately; the second movement is deeply serious and subjective—a subjectivity that does not preclude a certain marvelous sensuousness as violin and cello lines intertwine: Dvořák was nothing if not expert in his handling of instruments in this intimate kind of setting. The scherzando movement is rather Mendelssohnian in its lightness and clarity, and only the finale is, to my ear, a bit manufactured-sounding.

Op. 65 is even more Brahmsian, with one of those surging, pressing, almost laboriously insistent first movements that seems almost to push beyond the physical capacities of the instruments involved. The pensive mood this time arrives in the third movement, a wonderful amalgamation of melancholy, sweetness, and the strength that grows out of clean, linear writing. The minuet/trio movement is pure bone and muscle; again, the finale seems weak.

The *Dumky*, so well known, prompts me to

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say only that I wonder how anybody can disdain this happy inspiration—it speaks so directly, fulfills its intentions so effectively, encompasses within its six movements such a variety of moods. Yet it is an official black sheep: the Heifetz/Piatigorsky/Pennario trio was nearly pilloried for playing it in New York some seasons ago—high horses were trotted out of every critical stable. A plague upon them all. It is a wonderful work.

And the **Beaux Arts Trio**—Menahem Pressler, piano; Isidore Cohen, violin; Bernard Greenhouse, cello—is a wonderful ensemble. These performances are spontaneous, beautifully integrated, full of the flow and pulse of life. I can't imagine the works more superbly done. S.F.

GIANNINI: *The Taming of the Shrew*. Mary Jennings (s), Katharina; Catherine Christensen (s), Bianca; Lowell Harris (t), Lucentio; Robert Jones (t), Gremio; Charles Weedman (t), Grumio; Donald Nelson (t), A Pedant; Stephen Knott (t), A Tailor; Adair McGowen (b), Petruchio; Walter Hook (b), Hortensio; David Holloway (b), Tranio; J. B. Davis (bs), Baptista; William Powers (bs), Vincentio; Brian Steele (bs), Biondello; William Lattimer (bs), Curtis; Kansas City Lyric Theater Orchestra, Russell Patterson, cond. Composers Recordings CRI SD 272, \$11.96 (two discs).

To the best of my knowledge, this is the first time that one of our smaller opera companies has recorded a full-length production for commercial release. Both the Met and New York City Opera have had their innings before the

microphones of course, but it's good to hear recorded proof that opera is alive and well (artistically, at any rate) outside the Big City. Naturally these discs could not have been made without the help of a friendly foundation, and in this instance the Alice M. Ditson and Martha Baird Rockefeller music funds provided the wherewithal.

The Kansas City Lyric Theater has been producing opera in English with young professionals and beginners on a repertory basis since its founding in 1958 under the musical direction of the present general manager, Russell Patterson. One contemporary work has been included each year beginning in 1963, and Giannini's 1953 opera *The Taming of the Shrew* was first given there in 1969. If this performance is anything to go by, the company's musical standards are very fine indeed: the voices range from competent to exceptional and the orchestra plays with spirited precision. I wish the singers had projected a bit more personality, but perhaps this is the fault of the opera itself.

One hates to throw cold water on noble enterprises of this sort, but *The Taming of the Shrew*, for all that it has proved to be one of the more durable American operas of the past twenty years, is not a very good work. Giannini and Dorothy Fee have boiled down the play with a certain amount of skill—all the characters are here, they go through the motions of the plot, and it all works smoothly enough on a surface level—but one is left with only a pale reflection of Shakespeare's vitality. In order to cram everything into a two-hour opera, Giannini never allowed himself time to establish personalities or events on a musical

level: Katharina dashes in and crabs a bit, Petruchio struts around for a few moments, Lucentio and Bianca have their love duet, while the comic intrigues between the various servants and suitors are rushed over so quickly that nothing registers, either on a musical or dramatic level. Giannini can write well-paced hurry-scurry music along with the best of them, but an opera that consists almost exclusively of such faceless filler material is simply side-stepping the whole problem.

Perhaps the best thing in the score is the Lucentio/Bianca love duet, written in a languishing Wagner *cum* Wolf-Ferrari idiom: it is so effulgently effective, in fact, that this subsidiary pair all but displaces Petruchio and Katharina as the opera's protagonists. Lowell Harris and Catherine Christensen seize the opportunity gratefully and both make a lovely moment of it. But then, as I said, the entire cast is exemplary and the opera is given every opportunity. Certainly this company, and many others like it throughout the country, deserves more frequent record exposure.

No libretto is supplied with this double-fold album—a serious omission, making it difficult to keep up with the fast-moving action. P.G.D.

GRIEG: *Sonata for Violin and Piano, No. 3*, in C minor, Op. 45—See Ravel: *Sonata for Violin and Piano*.

KODALY: *Choral Works: Nights in the Mountains, I-V; God's Blacksmith; Gee-up, My Horse; Children's Song (Hairgrowing); The Deaf Boatman; The Bells; The Hawk; Little*

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Rabbit; Katalinka; Children's Song (Stork Song); In the Green Forest; The Foal; See the Gypsy Munching Cheese; Dancing Song; Jesus Appears; Christmas Shepherd's Dance; Vajnemőjnen Makes Music. Zoltán Kodály Chorus of the Klára Leőwey Secondary School, Budapest; János Szebenyi, flute (in *Dance*); István Raics, piano (in *Vajnemőjnen*); Ilona Andor, cond. Hungaroton LPX 11409, \$5.98.

In this, the first recording of the choral singing of Hungarian schoolchildren to come my way, one can hear the results of the phenomenal musical training of youngsters that has been developed in that country under the leadership of the late Zoltán Kodály. (An RCA record of the Budapest Children's Choir has been available since 1966.) These young ladies from the Hungarian equivalent of an American high school sing with extraordinary technical finish and musical feeling, shading their expression both with tone color and phrasing as well as in some incredible use of microtonal pitch.

The first side of this record contains five wordless pieces of pure vocalization, written between 1923 and 1962, evoking Kodály's sense of the natural mood of the mountain country. On the other side of the record are a number of arrangements for children's chorus of a wide variety of folk melodies.

Though this record will be enjoyed for the intrinsic value of the music itself, it should also be of great interest to music educators as a demonstration of what a musically sound and technically adventurous program of musical training can accomplish with children. Training the ears and voices of young chil-

dren not only to sing but also to gain genuine musical perception and appreciation is a far cry from what usually passes for music education in this country. Based securely in thorough ear-training, but producing some exceptional results in performance and comprehension, the Kodály method, like Suzuki's work in Japan with young violinists, points the way not only toward expert performance but a more acute musical perception.

This record is labeled as the fourth of a series, and the recording, with exceptionally clean surfaces, has exemplary clarity and balance. P.H.

LALO: Namouna: Suites Nos. 1 and 2; Valse de la cigarette; Rapsodie norvégienne. Orchestre National de l'O.R.T.F., Paris, Jean Martinon, cond. Deutsche Grammophon 2530 106, \$6.98.

Each new yet all too infrequent Martinon recording reinforces my conviction that this is the man who completes the triumvirate of Three Magisterial M's of French music: Monteux, Munch, and Martinon. Like many of his compatriots he has a special passion for Lalo that most foreigners find hard to understand even if they do know a few other exemplar works besides the *Symphonie espagnole* fiddle showpiece and the quasi-Wagnerian *Roi d'Ys* Overture. Here Martinon re-records the two suites (inexplicably labeled "Rhapsodies") from *Namouna* which he once performed with the London Philharmonic on a 1956 mono disc for London; and he now adds a *Valse* from that same 1882 ballet and

the earlier (1881) *Norwegian Rhapsody*, a whilom concert and phonographic favorite that's probably quite unknown to younger American listeners. And by happy chance this release appears just after the premature deletion of Ansermet's 1967 London record of the same works.

I've never heard that disc, but Martinon and his French orchestra (which outdoes itself under his direction) are persuasively *hors de concours*. Their fervent eloquence almost convinces me that there must indeed be some transcendental magic in Lalo that all non-Frenchmen are congenitally incapable of appreciating. Yet even if this music seems to us no more than attractive in a mildly exotic way (often harmonically reminiscent of Wagner, melodically and rhythmically reminiscent of Bizet's *L'Arlesienne*, composed a decade before *Namouna*), the present infectiously enthusiastic performances are recorded with such magically lovely coloring and buoyancy as to make any strictly musicological evaluations wholly pointless. R.D.D.

LAZAROF: Concerto for Cello and Orchestra; Cadence II for Viola and Tape; Continuum for String Trio. Laurence Lesser, cello; Oakland Symphony Orchestra, Gerhard Samuel, cond. (in the concerto); Milton Thomas, viola (in *Cadence*); Stanley Plummer, violin; Milton Thomas, viola; Laurence Lesser, cello (in *Continuum*). Desto DC 7109, \$5.98.

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Rectilinear III



Paws de deux

by R. D. Darrell

A Potpourri for Beatrix Potter

Except for Scrooges allergic either to anthropomorphism or to what I believe Dorothy Parker once rechristened "whumsy," the current EMI/MGM ballet film based on the tales and drawings of Beatrix Potter, creator of Peter Rabbit among a host of other furred and feathered friends, promises to be even more of a "children's classic" than the Potter books themselves. The film, which opened in New York City near the end of last June, seems to have drawn almost unanimously favorable reviews—for Sir Frederick Ashton's choreography, the Royal Ballet Company's dancing, and the costumes designed by producer Richard Goodwin and his wife with striking fidelity to the Potter drawings.

And if the music, devised and conducted by John Lanchbery, tends to be overlooked or taken for granted, that's a kind of backhanded tribute to its suitability. I'd go even further in paradoxical praise by saying that the music succeeds by virtue of its practically complete lack of originality! Although best known as a conductor (the 1967 Angel Tchaikovsky *Swan Lake* soundtrack album), Lanchbery demonstrated his skill as an arranger in his 1963 resuscitation of Hérold's *La Fille mal gardée* for London. What he has now devised (I deliberately avoid saying "composed") is a devilishly ingenious potpourri of Victorian-era music-hall and opera-house tunes, deftly arranged and orchestrated in a wide variety of nineteenth-century ballet forms. Maybe *some* of the melodic, rhythmic, or coloristic materials here are original with Lanchbery, but I for one have the unshakable feeling that I've heard everything somewhere before. The Gilbert & Sullivan and the Offenbach echoes are particularly strong, although specific identifications elude my memory; and elsewhere there is a continuous succession of mild shocks of (tantalizingly near) recognition.

Backhanded praise indeed!! Yet it is praise, for Lanchbery has not only chosen the best materials for his purposes, but he has shaped them distinctively and made them ideal for dancing. Best of all, he has avoided (except for a very rare lapse of

taste in percussion scoring) the taint of cartoon film music one inevitably expects to be associated with animal protagonists. Of the eight episodes presented here (some fifty-two minutes of the ninety-minute film), the longest ones, the *Tale of the Two Bad Mice* and *The Tale of Pigling Bland*, are perhaps too excessively episodic to be fully appreciated by anyone who has not seen the filmed action and characters: indeed the whole program is likely to be best relished only by listeners who can mentally revisualize the film.

The present orchestral performance was taped in EMI's Abbey Road Studios prior to the ballet filming (here, for once, the usually misused term "prerecorded" is valid), and it's a generally satisfactory recording. Ordinarily I'd prefer slightly less close miking and a warmer acoustical ambience, but in the present contexts the marked sonic vividness is appropriate and certainly the sonic qualities themselves are aurally attractive as well as dramatically effective. But my review copy of the disc, while processed with admirably quiet surfaces, embodies considerable background noise of the kind I think of (correctly or not) as "amplification roar" since it seems to be characteristic of many relatively closely miked recordings.

A small matter and more than compensated for by the exceptional amount of appealing notes and illustrations that accompany the disc edition (I'm afraid that they won't accompany the stepsister tape editions). For in addition to the elaborate, highly pictorial packaging itself, there is a twenty-page booklet with irresistible full-color pictures of the Royal Ballet embodiments of the Potter creations. Looking at them I have second thoughts about my earlier notion that Lanchbery's music can be fully appreciated only by those who have seen the film. The present pictures well may be an effective temporary substitute.

LANCHBERY: Tales of Beatrix Potter: Ballet Film Soundtrack. Royal Opera House, Covent Garden Orchestra, John Lanchbery, cond. Angel S 36789, \$5.98. Tape: ●●4XS 36789, \$6.98; ●●8XS 36789, \$6.98.

solo instrument unaccompanied; this exploits every conceivable effect of which the instrument is capable in a magnificent whirlwind of virtuosity which at the same time has heart's blood in it. The work as a whole is a great piece of music as well as a great display vehicle, and Lesser is its match and its master. The concerto goes on to a series of three "inventions" and five "variations." The inventions call for the full orchestra; the variations for small chamber units of various kinds. Regardless of instrumentation, a real drive, urgency, passion, and power move this music; it is the best thing of Lazarof's yet on records and one of the best of recent American recordings.

Cadence II is less impressive. It is for solo viola counterpointed against a part for a second viola recorded on tape by the same artist. The effect is one of two demented virtuosos attempting a collective improvisation in adjoining rooms.

Continuum, a trio for violin, viola, and cello, is thick and busy in texture and full of furious scrabbling by all concerned, yet it all adds up to a very definite musical experience as well as a colossal demonstration of how to play the violin, the viola, and the cello, individually and in ensemble. A.F.

LISZT: Sonata for Piano, in B minor; Etudes d'exécution transcendante d'après Paganini (complete). André Watts, piano. Columbia M 30488, \$5.98.

André Watts included both of these works on a Philharmonic Hall recital about a year and a half ago. Probably this recording was made around that time but has been sitting in Columbia's "ice box." Or maybe not. The performances here do not at all jibe with what I can recall hearing that Sunday afternoon. At the concert I remember a rather straight, poker-faced, immature account of the sonata, without much breadth or skillful transition. The present performance seems much broader, more flamboyantly phrased, more meaningfully subjective. It's not the lucid, classically minded (but very exciting) kind of interpretation I most enjoy (e.g., Richter, Curzon, Fleisher), but on its own terms it's full of profile and fireworks. The *Paganini* Etudes, on the other hand, were marvelously apt as Watts turned them out in concert, and they remain wonderful here. The difference once again is that the recorded performance seems more extravagantly willful in its rubato, but it may be a mere illusion stemming from the close-up, very intimate sound—a far cry from even the best seat in Philharmonic Hall. H.G.

MOZART: Concert Arias: Or che il dover . . . Tali e cotanti sono, K. 36; Si mostra la sorte, K. 209; Va, dal furor portata, K. 21; Per pietà, non ricercate, K. 420; Miserò! o sogno . . . Aura, che intorno spira, K. 431; Se al labbro mio . . . Il cor dolente, K. 295. Werner Hollweg, tenor; English Chamber Orchestra, Wilfried Boettcher, cond. Philips 6500 007, \$5.98.

Perhaps because of his personal affection for some of the ladies involved, Mozart lavished his finest concert arias on the soprano voice. Nevertheless, there are some good pieces among the tenor arias as well, although in filling up an entire record Mr. Hollweg has

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definitely had to reach into the lower end of the barrel. K. 21 is certainly not bad for a nine-year-old, and K. 36 from the following year is somewhat less conventional, but neither aria encompasses the special range of individualities that the name Mozart calls to mind. (For those who keep track of such things, Hollweg sings here all but two of the arias for tenor—those two being of a decided buffo character: K. 210 and 256.)

After those very early works, cast in the standard da capo form of the period, we have two arias from the 1770s, of which K. 209, a slow ternary piece with a faster central section, is exceptionally charming. K. 295, written for the celebrated (if aging) tenor Raaff, had considerable renown in its day; in this performance, it seems perfunctory. Best of all are the two works from 1783, which exploit all the formal variety Mozart then commanded. K. 431 has an unusually luxuriant opening recitative, with some elaborate wind writing.

Not since the long-deleted mono discs of Waldemar Kmentt and Helmut Krebs have these arias been available on records, and Mr. Hollweg does a competent job. He knows all about style, applying appoggiaturas at the right places and venturing some modest cadenzas at appropriate fermatas. The voice is not an especially beautiful one, but it manages the youthful heroics of K. 36 with considerable flair. The high tessitura of K. 431 brings troubles, and there is some wobble in the tone during sustained notes. But taken all in all, this is musicianly work.

I am not so happy with the playing of the English Chamber Orchestra here, for the ensemble is less than perfect at times. Nor does Mr. Boettcher seem to be a source of much rhythmic impetus; in particular, I should be inclined to lay the failure of K. 295 at his feet.

Philips supplies original texts and English translations. D.H.

R MOZART: Concertos for Piano and Orchestra (complete). Géza Anda, piano; Camerata Academica of the Salzburg Mozarteum. Deutsche Grammophon 2720 030, \$54 (twelve discs) [from various DGG originals, 1960-71].

Anda has finally completed his Mozart piano concerto project (the first disc in this series appeared over ten years ago), and here are the fruits of his labors in one of DGG's big boxes. There should certainly be room in every collection for an integral set of these works. The consistency of musical excellence that runs through Mozart's keyboard concertos is remarkable even for that genius. There is not a weak entry among the lot, from No. 5 written at age seventeen (the first four are childhood arrangements of solo pieces by minor contemporaries) to the crowning K. 595, completed within months of the composer's death. The dramatic solo/tutti confrontation and all the musical potential to be exploited from two equal but contrasting protagonists—the piano and orchestra—obviously had a strong appeal for Mozart (not the least because he himself would perform the piano part at the premieres).

Now that Lili Kraus's intriguing but variable integral recording has vanished along with the rest of the Epic catalogue, Anda has the



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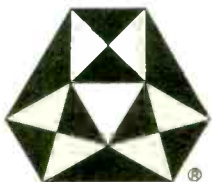
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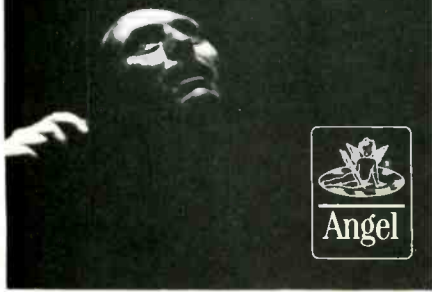
Now Giulini has recorded it for Angel with an all-star cast that would delight Papa Verdi. Plácido Domingo is Don Carlo. Montserrat Caballé, Elisabeth Ruggiero Raimondi is Phillip II. Shirley Verrett, Eboli. And Sherrill Milnes, Rodrigo. The Ambrosian Opera Chorus and Orchestra of the Royal Opera House, Covent Garden, complete the International company.

Angel has used the "composite" five-act score (containing the famous Fontainebleau scene from Act I from the 1867 Paris edition joined to the composer's own 1883 revised four-act version).

Giulini's *Don Carlo*. Verdi would be pleased to share his magnificent work with his fellow countryman.



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field to himself. Of course, no one pianist or orchestra/conductor is likely to excel in all twenty-five concertos and a judicious selection from the available single versions would be the ideal procedure. Since comparative record-shopping is virtually impossible nowadays, a mammoth boxed set such as this, dependably executed on both the musical and technical fronts, would seem to be the only practical alternative if completeness is desired.

Anda's performances are musicianly, technically polished, and all of a piece. I can think of other recorded performances here and there that I would prefer, especially in the later concertos where the lack of a conductor is really detrimental (Anda leads all the performances from the keyboard). If one wants to go in for bulk-buying, however, these twelve discs present commendably efficient, fluent music-making.

The only hitherto unreleased items here are concertos Nos. 3, 4, and 5 (Nos. 7 and 10 are for multiple pianos and are of course not included). No. 5, as mentioned above, was Mozart's first wholly original work in the medium and the rich orchestration, bold themes, and contrapuntal elaboration are immediately striking after the harmless galantries of Nos. 1 through 4. Anda's reading is trim, vigorous, and unaffected on the one hand, while a shade prosaic and lacking the ultimate in crisp orchestral co-ordination on the other. DGG's sonics remain a model of plush, spacious reproduction throughout all twelve discs. P.G.D.

MOZART: Symphonies: No. 35, in D, K. 385 (*Haffner*); No. 36, in C, K. 425 (*Linz*); No. 38, in D, K. 504 (*Prague*); No. 39, in E flat, K. 543; No. 40, in G minor, K. 550; No. 41, in C, K. 551 (*Jupiter*). Berlin Philharmonic Orchestra, Herbert von Karajan, cond. For a feature review of these recordings, see page 82.

RAVEL: Sonata for Violin and Piano; Habanera. **GRIEG:** Sonata for Violin and Piano, No. 3, in C minor, Op. 45. Wanda Wilkomirska, violin; Antonio Barbosa, piano. Connoisseur Society CS 2038, \$5.98.

A happy pairing, this, both as to the performers and the performed. The Polish violinist, Wilkomirska, and the Brazilian pianist, Barbosa, meld rather dissimilar talents and temperaments into a highly satisfactory duo. The sonatas are known to collectors in touchstone performances by elder masters: the Grieg brought together Kreisler and Rachmaninoff, while the Ravel was a Szigeti specialty (he played the work in 1928 in New York with the composer as pianist). At first hearing, a Kreisler admirer might be put off somewhat by Wilkomirska's tone and phrasing in the Grieg, which have nothing to do with the voluptuousness and charm of the great Fritz's work at its best. But she brings one around, playing with a sinewy strength that a male chauvinist might praise as "virile." Barbosa's uninhibited style, too, lends itself to a reading that fairly bursts at the seams with intensity.

A more technically precise performance might have been taped together (the violin makes an unsteady attack on a G in altissimo in the first movement, for instance), but this record provides a sense of being present at

the creation, which is preferable to patchwork perfection. Barbosa lets one hear details of the piano part with utter clarity when the musical sense of the piece warrants it. Helped no doubt by close-up miking and Baldwin's new SD-10 grand, he lets the melody ring out in purest bell tones in the second movement. The filigree of broken chords in the right hand that recurs in the finale registers with similar plangency. Usually the balance between instruments is excellent, though the piano does blank out a few pizzicato chords in the second movement, as would happen in a live performance too.

The Ravel Sonata, a rather emotionally secretive work, reflects the composer's interest in jazz, but it resists "jazzy" treatment. Wilkomirska and her pianist carefully avoid any such banal approach, but trade the materials back and forth like connoisseurs inspecting etchings, intent more on objective evaluation than on emotional arousal. This sonata responds beautifully to such restrained treatment. Not that the performance ignores the jazz elements: Wilkomirska, in fact, indulges almost excessively at times in the slides and slurs of note-blueing, going far beyond such indications in the score. But somehow her inevitable lack of feeling for the blues dovetails with the score's own unbridgeable distance from the sources of its material. An austere, even plain, work, the Ravel needs a sensible and tasteful performance to keep it from sounding merely thin, and the Wilkomirska-Barbosa duo delivers that on this auspicious disc. D.J.H.

SCHUBERT: Fantasy in C, D. 760 (*Wanderer*); Klavierstücke, D. 946: Nos. 1 and 2. Jean-Rudolphe Kars, piano. London CS 6714, \$5.98.

The first thing that strikes one about Jean-Rudolphe Kars's reading of the *Wanderer* Fantasy is its extreme clarity of texture and voice-leading. The next thing one notices is the pellucid beauty of tone he draws from his "percussive" instrument and the extreme lyricism and plasticity of phrasing (unlike so many classicists Kars thinks nothing of easing the gears for second subjects and the like). One notices a few other things along the way—inconsequential details, to be sure, but nevertheless revealing. It's a little disconcerting, for example, to find a bright-eyed young pianist, *anno* 1971, who still hasn't heard about the celebrated misprint in some corrupt editions that changes Schubert's logical progression from D sharp/ D natural to a constant D sharp at the end of the second section.

Since Kars opts for the longer version of the D. 946, No. 1 posthumous *Klavierstück* (Schubert, rightly fearing excessive length, expunged a slow episode from his text which Brahms restored when he edited the work for publication), there is room for only two of the three pieces that make up this unit. On the whole, the pearly clarity and wistful poise of the pianist's work produces excellent results in this introspective music. I would, though, like more of the heroic strength and tautness that both Richter (Angel) and Fleisher (Epic—alas, discontinued) brought to the Fantasy. As for the *Klavierstücke* (though the London album calls them *Impromptus*, they are not to be mistaken for the much better known *Impromptus*, D. 899 and 935), it's a close

match between the new disc and Crochet's performance on Philips of the complete set. As in the Fantasy, Kars plays very beautifully—a shade *too* beautifully, in fact: the music is quite dreamy enough without having that quality underlined. Despite my quibbles, though, this record is a splendid one—I look forward to hearing more from this fine young artist. H.G.

SCHUBERT: Phantasie for Violin and Piano, in C, D. 934. **TCHAIKOVSKY:** Sérénade mélancolique, Op. 26; Serenade in C, Op. 48; Valse. Jascha Heifetz, violin; Brooks Smith, piano (in the Schubert); Chamber Orchestra (in the Tchaikovsky). RCA Red Seal LSC 3109, \$5.98.

Heifetz is a man whom you take on his own terms. That has always been true, of course, but this new disc—his first in some years, not counting the recent television recording—drives home the point with a vengeance. And vengeance is the word for it: there is something almost diabolical in his attack in portions of the Schubert *Phantasie*—a teeth-gritting ferocity that drives the bow into the strings with such voltage that the scratches leap out tigerlike and claw at you. The playing of the third variation on the *Sei mir gegrüsst!* melody and the final measures of the work itself—both simply terrible-sounding in terms of sheer tone, both obviously intended to be so—manage to attract and repel you in a way that only Heifetz can. Yes, he is using the music as a vehicle for his incredible technique; and yes, that technique holds you spellbound even so. There is more to it, of course. Heifetz can play his listeners back and forth like a yo-yo, and there are parts of the *Phantasie* so beautiful that you willingly roll right up the string into the palm of his hand. The statement of the Rückert song itself is ravishing: the nimbleness of the high-dance in the first allegretto, with its spectacular flexibility in dynamics, the disarming melodiousness of the fourth song-variation, the triumphal splendor of the C major march at the close—Heifetz is still Heifetz. Brooks Smith is superb at the keyboard, surging forward with the same impetus as his partner, bringing out left-hand counterlines where they exist, keeping his craft gracefully afloat in these sometimes choppy waters.

The Tchaikovsky works are so persuasive that they will allow you to overlook the fact that RCA gives us less than eleven minutes of music on Side 2. They are minutes to remember, right from the luscious, dark-hued opening of the Serenade. Heifetz builds from that point up to a climax of brilliance, then tones down to a finish as fine-spun as silk. The *Valse* lilt and dances. We are right back in the palm of his hand. S.F.

SCHUBERT: Symphonies: No. 4, in C minor, D. 417 (*Tragic*); No. 5, in B flat, D. 485. Vienna Philharmonic Orchestra, Istvan Kertesz, cond. London CS 6682, \$5.98.

Schubert's early symphonies, for the most part, are diamonds in the rough. Especially in works like Nos. 4 and 6, "the little C major," superb ideas go arm in arm with some banal sequential writing (No. 5, by contrast, is a completely polished gem); then too a move-

ment with bracing, bubbly rhythmic impetus runs afoul because of an episode that is awkward or metrically ambiguous in a gauche sort of way. Take, for example, the allegro vivace *Menuetto* of the *Tragic*: its trio section simply cannot flow smoothly at the same speed as the main section. If one basic tempo is to serve for the entire movement, it would probably have to be a ponderously slow one (such as Casals set in his c. 1961 performance broadcast from Puerto Rico), and I'm not so sure that I would be willing to make that sacrifice for mere formal clarity. Kertesz sets two tempos, a fine, sanguine one for the minuet and a haltingly slow one for the trio. Menuhin, also easing for the trio, somehow managed to make it sound more convincing.

In general, Kertesz keeps both symphonies moving along crisply and attentively. I found his tempo for the Andante of No. 5 a bit flabby and its phrasing rather shapeless and lumbering. I was also bothered by the senseless break at the end of that symphony's Allegro molto *Menuetto* and the resumption of the trio at a slightly lackadaisical (and different!) tempo. In contrast to the above-mentioned third movement of Symphony No. 4, there is absolutely no problem whatsoever here, and the tempo fluctuations are particularly irritating.

Everything considered, Menuhin's recent Angel coupling of these two works is to be preferred. To be sure, there are some things Menuhin does less well than Kertesz—he lets some of the fast movements coast along without a feeling of real pulse for example, and gets nowhere the same crisp articulation from the strings in the first movement of No. 5. Yet Menuhin lacks Kertesz' occasional idiosyncratic touch, seems to have a keener understanding of Schubertian lyrical style, and gets far more cultured woodwind playing from his British orchestra than Kertesz draws from the bland Viennese musicians. No. 5, by the way, is still available in a marvelously apt Toscanini reading; but, alas, the ersatz stereo enhancement of that Victrola disc makes it sound harsh and shrill. London's sound is fine. H.G.

B SHOSTAKOVICH: Seven Romances on Words of Alexander Blok, Op. 127; Trio for Violin, Cello, and Piano, No. 2, in E minor, Op. 67. Mary Ellen Pracht, soprano (in the Romances); Nieuw Amsterdam Trio. Turnabout TVS 34280, \$2.98.

Anyone wishing to trace back the poignant lyricism of Shostakovich's Fourteenth Symphony would do well to pause at the composer's extraordinary song cycle, composed two years earlier (in 1967), based on works by the Russian symbolist poet, Alexander Blok (or Blok). Although these romances contain little of the Fourteenth Symphony's stringent violence, they are marked by the same stark and mournful atmosphere that characterizes many of the Fourteenth Symphony's movements (such as the fourth). Also notable is the ascetic, line-against-line scoring for voice and instruments that pervades much of Shostakovich's vocal writing, from *The Nose* through the Fourteenth Symphony. Ostensibly composed for soprano and piano trio, the Alexander Blok cycle actually consists of seven songs written for all possible combinations of voice and these three instruments—first with the

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instruments in solo (cello, piano, violin); then with the instruments in duet (piano-cello, piano-violin, cello-violin, with a cello overlap at the end of the fifth song); and finally, in a movement entitled "Music" with the entire trio. Typically (for Shostakovich), the unity of the cycle is not thematic but rather depends on an over-all mood created through a certain tone in the ambiguous harmonic language combined with similarities in the instrumental writing—slow, gloomy, lower-register octave lines in the piano; passages in which the violin skitters about in an unrelated key; and haunting, melancholic themes woven about the voice by the cello and/or the violin.

In this interpretation, the outstanding performer is soprano Mary Ellen Pracht. Hers is perhaps not the type of voice Shostakovich had in mind (the cycle is dedicated to Galina Vishnevskaya); but it seems to me that these songs demand a subtlety and delicacy that Pracht has captured here to perfection. With her clear and admirably controlled voice and her excellent Russian diction, she expresses beautifully—even chillingly—all of the cycle's various emotional and dramatic nuances. The instrumental performances, while for the most part nicely seconding Mary Ellen Pracht's efforts, occasionally stand out because of technical deficiencies. I am particularly annoyed by pianist Edith Mocsanyi's inability to play an even triplet and by violinist John Pintavalle's pinched tone, careless bowing, and occasional faulty intonation. Shostakovich apparently conceived this work for three soloists rather than for a trio per se (one of the best performances I have heard included Mstislav Rostropovich at the cello and Benjamin Britten at the piano), and only cellist Heinrich Joachim seems to come close to meeting the standard.

On the other hand, the amazing balance and *esprit de corps* that apparently represent the Nieuw Amsterdam Trio's strong points serve the group marvelously for Shostakovich's Trio No. 2. They manage to create a captivating sense of movement throughout most of the work, with their performance of the scherzo second movement standing out as the finest I have ever heard. I am somewhat dubious about the German-march treatment given to the last movement (due particularly to Mocsanyi's insistent playing of the piano part), but even this seems to have its *raison d'être* within the group's over-all conception of the trio.

Both the recorded sound and the stereo effect are excellent and beautifully balanced. Some of the brightness seems to have been Dolbyized out of the piano (or else Mocsanyi has left the soft pedal down perpetually), but even here, the lower tones are rich and sonorous.

R.S.B.

R **STRAUSS, R.:** *Ariadne auf Naxos*. Leonie Rysanek (s), *Ariadne*; Roberta Peters (s), *Zerbinetta*; Sena Jurinac (s), *Composer*; Jan Peerce (t), *Bacchus*; Walter Berry (b), *Harlequin* and *Music Master*; et al.; Vienna Philharmonic Orchestra, Erich Leinsdorf, cond. London OSA 13100, \$17.94 (three discs) [from RCA Victor LDS 6152, 1960].

There are a number of points in favor of this *Ariadne* recording. Foremost is the ardent, wide-eyed, silver-voiced *Composer* of Sena

Jurinac (surely the most underrecorded major singer of the past twenty years). Leinsdorf's leadership is another strong feature—the razor-sharp control and precise pacing of the Prologue is breath-taking, while the expansive music of the opera proper finds this usually overliteral conductor far more ready to relish and give full due to Strauss's ripe orchestral climaxes than one might expect.

Rysanek generally brought more poise and control to her live performances, although there is an exciting commitment to her work here that is missing from other recorded *Ariadnes*. Peerce's plangent tenor turns out to be most apt for *Bacchus*, and Roberta Peters outdoes herself with an extremely accomplished *Zerbinetta*. The many smaller roles are all in practiced Viennese hands, and the sound retains its rich bloom. Most of the printed material (pictures, notes, and translation) included in RCA's lavish Soria booklet may be found in London's reissue, although Ernst Stern's delightful costume and scenery sketches for the first production are now reproduced in budget black and white.

A fine over-all performance, in short, on a par with both Angel versions and decidedly superior to the recent DGG issue. P.G.D.

STRAVINSKY: *The Rite of Spring*. London Symphony Orchestra, Colin Davis, cond. Philips 6580 013, \$5.98.

This brings the total of domestically available *Rites* to sixteen (not counting two recordings of the two-piano version). Not actually a new recording, it has been in the English lists since 1964 and thus predates the international celebrity of Colin Davis.

The date also means that this *Rite* stems from the palmiest days of the London Symphony's emergence as a great orchestra. You won't hear better playing on any other recording of the piece—I take especial pleasure in the brass chording, but the ensemble and intonation throughout are impeccable.

Davis offers a rather lyrical view of pagan Russia, however. The rhythm is always firm, even when the tempos are on the slow side, so one can't fault him for slackness—but the relative gentleness of accent and attack detracts considerably from the impact that the *Rite* usually projects. Certainly this approach is preferable to those in which the impact drowns out the music, so to speak, and I expect to listen to Davis' recording again with pleasure. For the "long pull," however, Stravinsky and Boulez remain the best choices. D.H.

TCHAIKOVSKY: *Sérénade mélancolique*, Op. 26; *Serenade in C*, Op. 48; *Valse—See Schubert: Phantasie for Violin and Piano*, in C, D. 934.

VERDI: *Don Carlo*. Montserrat Caballé (s), Shirley Verrett (ms), Plácido Domingo (t), Sherrill Milnes (b), Ruggero Raimondi (bs), et al.; Ambrosian Opera Chorus; Orchestra of the Royal Opera House, Covent Garden, Carlo Maria Giulini, cond. For a feature review of this recording, see page 77.

VIVALDI: *Twelve Sonatas for Violin and Continuo*, Op. 2. Dénes Kovács, violin; Mária Frank,

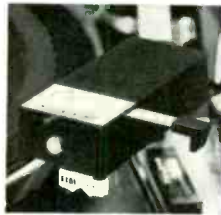
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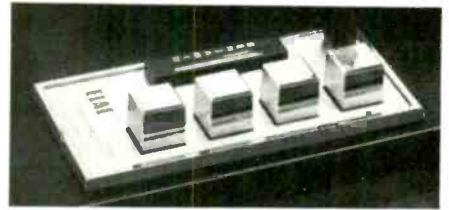


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cello; János Sebestyén, harpsichord. Qualiton LPX 11387/8, \$11.96 (two discs).

The Op. 2 sonatas for violin and continuo are early Vivaldi (published 1709) and only occasionally reach into the realm of fancy and imagination so marked, for instance, in the concertos, all of which came later. Still, this is good, workaday baroque, played in a good, workaday manner. (Oddly enough, this is the only recording of Op. 2 in the current catalogue.) Each sonata begins with a *preludio* either full of trumpet fanfare figuration or the broad, questing strides so well adapted to bringing out the best in violin tone; the dance movements that follow include a number of giges (many of them played at exaggerated speed) and a single gavotte—a lovely, gentle, and welcome diversion in No. 11. The continuo is important, often engaging in dialogue with the violin; these performances give the cello in particular its due weight, to good effect. Violinist Dénes Kovács is a strong, if not especially subtle, performer, who lets the music speak for itself. The performances should wear well. S.F.

WOLF: Auf ein altes Bild; Schlafendes Jesuskind—See Cornelius: Weihnachtslieder, Op. 8; Vater Unser, Op. 2.

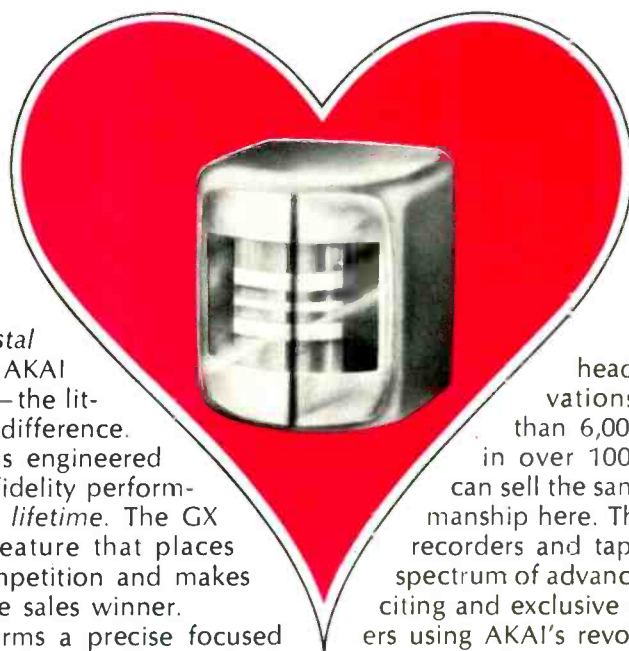
B WOLF: Lieder: Lebe wohl; Schlafendes Jesuskind; Elfenlied; Phänomen; Die Spröde; Die Bekehrte; Blumengruss; Epiphania; Was soll der Zorn; Herr, was trägt der Boden hier; Wie glänzt der helle Mond; Nachtzauber; Wiegenlied im Sommer. Elisabeth Schwarzkopf, soprano; Wilhelm Furtwängler, piano. Seraphim 60179, \$2.98 (mono only).

This rather special disc comprises a partial recording of the Wolf memorial concert that Schwarzkopf and Furtwängler gave on August 12, 1953, in the Mozarteum at Salzburg (ten further songs were performed, and the tapes of these are still in existence). To the best of my knowledge, it is the only extant recording of Furtwängler as a song accompanist, and there seems to be only one other surviving recording in which he plays the piano (an astonishing—indeed, hair-raisingly—romantic performance of the Fifth Brandenburg Concerto!). And since four of the songs are unique in the Schwarzkopf discography as well, this disc will probably rank as an automatic purchase for some collections.

About this concert, Schwarzkopf has written that "we rehearsed a great deal, and it was very exacting. Because he loved the music so and experienced every phrase to the full, his tempos were sometimes slower than I was used to, but nevertheless always persuasive." Oddly, the first unusual tempo one encounters on this record, in *Schlafendes Jesuskind*, turns out to be a shade on the fast side; this too is convincing because the long arches of the phrases hang together superbly, with the transfers of line from voice to piano and the counterpoints beautifully carried out. Elsewhere, as in *Die Spröde*, the tempo is unquestionably slow; here I am not convinced (Schwarzkopf's later recording with Moore has much more character), but the leisurely Eichendorff *Nachtzauber* comes off very well.

Continued on page 110

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Weber's English Opera in German

by David Hamilton

THE BRITISH RELUCTANCE to accept full-scale opera in the English language, which limited Purcell's output to a single through-composed work (plus a large amount of incidental music tied to plays no longer viable in the theater) and restricted Handel to staged works in Italian or unstaged ones in English, claimed still another victim in the nineteenth century: Carl Maria von Weber. Composed for Covent Garden in 1826, to an English text by one Planché, *Oberon* in its original form has long been recognized as theatrically hopeless. Indeed, Weber himself intended to rework the opera for the German stage, but death intervened before he could carry out this admirable plan.

How much good even radical surgery might have done remains questionable. For the plot—in which Oberon, King of the Fairies, subjects the knight Huon of Bordeaux and the fair Rezia, daughter of the Sultan of Baghdad, to assorted trials in order to prove to his spouse Titania that human lovers can indeed be constant—is among the sillier ones, with much of the action taking place in spoken dialogue; the sixteen scene changes of the original also constitute a significant barrier to theatrical coherence, although they evidently provided the mechanics at Covent Garden with ample opportunity to display their virtuosity. Further, it might be argued that a composer who had accepted the libretto of *Euryanthe* (by the same Helmina von Chézy whose play *Rosamunde* lives on only through Schubert's incidental music) was lacking somewhat in theatrical discretion.

Be that as it may, Weber lavished on *Oberon* much unquestionably glorious music. His melodic invention was never more fluent, and his original orchestral imagination found endless possibilities in the pictorialisms of Oberon's realm—possibilities every bit the equal of those discovered later the same year by Mendelssohn in his overture for *A Midsummer Night's Dream* (it seems certain, incidentally, that the younger composer cannot have known the *Oberon* score at the time). The Near Eastern locale also offers opportunities for local color, and Weber made use of some contemporary ethnomusical research for a couple of "authentic" tunes.

The best-known numbers from the score are, of course, the overture (which draws its materials from an astonishing number of places in the score) and Rezia's "Ozean" aria, which demonstrates the composer's range of tone-painting skills. Weber fans who snapped up Vanguard's "highlights" disc will also know the two charming arias for Fatima (Rezia's servant, who is paired off with Scherasmin, Huon's squire), the enchanting song of the Mermaid, the buoyant quartet for the two pairs of lovers, and Huon's two arias—one heroic, the other an almost Schubertian prayer accompanied only by divided violas and cellos. (These two pieces were once recorded by

Roswänge, who sang them in the celebrated Salzburg production of 1932, and reissued on Rococo 5247 and Odeon E 83382, respectively; Angel 36624 includes excellent versions by Nicolai Gedda, the Huon of the lavish Paris production in the 1950s.) But there are many other fine numbers in this score: Oberon's almost Wagnerian opening aria; the first-act finale, with the expectant Rezia weaving a florid counterpoint to a chorus of slaves and harem guards; the fine choral scene when Puck conjures up a storm; the fanciful chorus of mermaids that ends the second act: an exquisitely modulatory trio for Huon and the secondary pair; a rhythmically catchy harem ballet; and the expansive final chorus with its extraordinary string figuration.

In short, there is much fine music here, readily enjoyed on records. Deutsche Grammophon has—I think wisely—recorded essentially Weber's original score, abjuring all the numerous attempts to make the work stageworthy by the addition of recitatives, melodramas, and numbers from other Weber works, by the revision of the plot, and by reordering of the music (Weingartner, Mahler, and Bodanzky are among the more distinguished names who have taken a crack at this). DGG has also abjured Planché's English text, in favor of a modified version of the first German translation—a thoroughly undistinguished affair itself, but probably less absurd to our ears than the original. (To my knowledge, the only recorded excerpts from *Oberon* in English are the recordings of "Ozean" by Austral on Odeon COLH 147, Sutherland on Odeon OS 25776, and Callas on Angel 36200; even these display textual variants!)

Since neither of the scores available to me include the spoken dialogue (nor have I seen the libretto booklet) I cannot comment authoritatively on how much is included here, but the presence of a narrator to help us over some essentially visual scenes suggests that drastic surgery has been performed. Although in general I am in favor of including a modicum of dialogue in recordings of works of this nature—both to present the illusion of a genuine dramatic experience and to avoid the harmonic inconsequence that often results when individual numbers are run together without articulation—the present recording is not a very convincing argument for that practice. This is partly because *Oberon* rarely achieves the level of a "genuine dramatic experience," and partly because the use of a separate cast of speakers, recorded in a different acoustic and often speaking a sort of stage whisper, does not further any kind of continuity whatsoever. In view of the brevity of some of the sides, perhaps it would have been wiser to prepare an edition of this set for the English-speaking market, on two discs, with drastically abridged dialogue. Alternatively, the two omitted numbers—a melo-

drama in the second act (to which reference is made at the appearance of Oberon in the third-act finale) and a third aria for Huon—might have been included.

This matter of discontinuity between dialogue and music may have something to do with the recording's failure to come across as a convincing entity, although I am inclined to feel that problems of casting and insufficient familiarity with the score on the part of the singers are also relevant. Make no mistake about it: this is a thoroughly competent execution of Weber's music, and that in itself should be sufficient recommendation. But heresy though it may seem, we would probably have had a better recording if Rezia had not been assigned to a Wagnerian *hochdramatische* (that model of soprano was not introduced until several decades later), or Huon to an "Italian" tenor. What is more, Birgit Nilsson is not in her best voice here, often shading below the note, and moving with insufficient flexibility at higher volume levels. Domingo has not (I suspect) ever sung this role before, and his grasp of the style is uncertain, despite a good deal of ringing tone (sometimes in inappropriate places): as on other occasions, I could wish that his tone were more firmly concentrated on carrying forward the line. For the (alas, hardly inevitable) second recording of *Oberon*, I nominate Heather Harper and Gedda.

The other parts are more successfully taken, with Hamari a lively Fatima, Arleen Auger a ravishing Mermaid, Marga Schliml (Puck) a singer worth watching, and Donald Grobe an acceptable Oberon. Prey is his usual hearty self as Scherasmin, if not always firmly pitched. In general, the chorus and orchestra manage very well, and Kubelik understands Weber's scoring: note the good effect the trombones make in the storm music. Here and there (for example, at "Doch was glänzt dort schön und weiss" in the "Ozean" aria, where allegretto is called for but not achieved), he tends toward overmuch sobriety, but better his sensitivity than some others' driving.

The recorded sound is good present-day DGG average; i.e., the voices are unnaturally prominent, but otherwise there is clarity. As mentioned, I have not yet seen the libretto booklet, but doubtless it will contain the text in more languages than you want; it will be interesting to see whether they give us Planché's original English, or a back-translation from the German!

WEBER: Oberon. Birgit Nilsson (s), Rezia; Arleen Auger (s), Mermaid; Marga Schliml (ms), Puck; Julia Hamari (ms), Fatima; Plácido Domingo (t), Huon; Donald Grobe (t), Oberon; Hermann Prey (b), Scherasmin; Chorus and Symphony Orchestra of the Bavarian Radio, Rafael Kubelik, cond. Deutsche Grammophon 2709 035, \$20.94 (three discs).



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Continued from page 106

Without doubt, these performances are led from the piano, and comparison with the singer's studio recordings shows that she is uncommonly subdued on this occasion: she is in good voice, and concentrates on singing rather than acting. To these ears, at least, the restraint is all to the good (as readers of my earlier Wolf reviews will not be surprised to hear): these performances are full of character notwithstanding, and one can attend to the music. *Epiphany* comes out as a song instead of a ventriloquial act, with plenty of humor and masterful tonal distinctions—almost “orchestrations”—in the piano part.

There are, not unexpectedly, a few clinkers from the piano, as well as a momentary faltering on the last page of *Wie glänzt der helle Mond*, and some may be disturbed by the occasional rolled chord (although it seemed to me that this mannerism was used with discretion, often to useful articulative effect), but I would rank some half dozen of these performances as among the very best I know: in force of phrasing and mastery of structural weight, they are unsurpassed.

The recorded sound is quite fair, with no distortion, and the voice-piano balance is good. I presume a text leaflet will be included, and perhaps also Walter Legge's interesting historical note from the British liner. D.H.

recitals and miscellany

COLIN DAVIS: “The Last Night of the Proms.”
ELGAR: Cockaigne Overture, Op. 40; Pomp and Circumstance March, Op. 39, No. 1.
WOOD: (arr.): Fantasia on British Sea Songs.
PARRY: Jerusalem (orch. Elgar). BBC Symphony Orchestra, Colin Davis, cond. For a feature review of this recording, see page 79.

“**MUSIC FROM BENNINGTON.**” **BRANT:** Hieroglyphics 3. **CALABRO:** Environments. **FINE, V.:** Paeon. **NOWAK:** Concert Piece for Kettle-drums. Various instrumentalists. Composers Recordings CRI SD 260, \$5.95.

With faculty composers like the four represented on this disc, the students at Bennington College must have a very good time.

The two best pieces of the four are alike in that they involve a virtuoso soloist against an aural background rather than an accompaniment. Henry Brant's *Hieroglyphics 3* is for viola solo, a mezzo-soprano subsoloist, and a distant texture of sound effects provided by an organ, piano, harpsichord, vibraphone, timpani, and chimes. Brant has here taken a leaf from the book of Charles Ives: the background moves in quiet, aloof majesty on a totally different plane of existence from the excited, rocketlike, vigorously colorful viola solo in the foreground; now and then the singing voice weaves around the viola in secondary orbit. The piece is wonderfully effective, thanks in no small part to its superb performance (Jacob Glick is the viola soloist and Catherine Satterlee the vocalist) and to its superb recording.

Louis Calabro's *Environments* is for an amplified clarinet against six trumpets and

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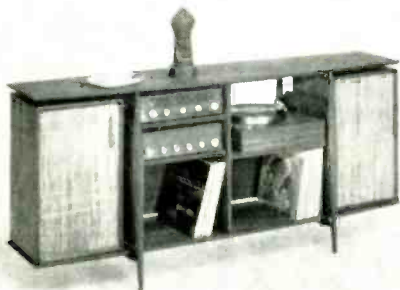
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six trombones. Here again, an elaborately discursive, highly voluble virtuosity on the part of the soloist is spotlighted, but the background is not magnificently disengaged as in the Brant; it plays a role like that of a Greek chorus behind the lively utterance of the clarinet. Gunner Schonbeck is the excellent soloist and the brasses are those of the Eastman School, with Louis Calabro conducting.

The Eastman brasses collaborate with the Bennington Choral Ensemble and Frank Baker, narrator, in Vivian Fine's *Paeon*, with the composer conducting. Here the narrator declaims some lines of Keats in praise of bygone poets, while the singers shout and scream and wail and generally carry on like a cheering section from Eumenides College on the sidelines of a game with Banshee U. Vivid, entertaining, sometimes moving.

Lionel Nowak's Concert Piece for Kettle-drums, with Calabro as soloist and the Bennington strings under the composer's baton, starts out well, with a powerful, somewhat Ruggles-like slow movement; but the Allegro, which is the heart of the piece, sounds like music for Martha Graham in her most determinedly uningratiating mood. A.F.

ROBERT TEAR: "English Cantatas." **HANDEL:** Look down, harmonious Saint; Meine Seele hört im Sehen; Süsse Stille. **ARNE:** Bacchus & Ariadne; Fair Caelia Pretended. **BOYCE:** Momus to Mars. **HOOK:** The Lass of Richmond Hill. Robert Tear, tenor; Simon Preston, harpsichord; Academy of St. Martin-in-the-Fields, Neville Marriner, cond. Argo ZRG 661, \$5.98.

English music of the eighteenth century has been blotted out to observers beyond the Channel by the gigantic figure of Handel. Yet England was not "a country without music" as the Germans, who claim Handel as their own, used to say. It is high time that something be done about this unfortunate situation, and the present recording gives a pleasant taste of what may be in store for us. The two cantatas by Arne (1710-1778) disclose a first-class lyric talent; the pieces have beguiling melodies, and the lively accompanied recitatives show true dramatic accents. William Boyce, an exact contemporary of Arne, is unmistakably English despite the cantata apparatus; *Momus* is a fine miniature with a nice sarcastic tinge. James Hook is totally unknown—except for this famous song, a jolly piece piquantly orchestrated. Among his hundreds of compositions there surely must be some other good ones.

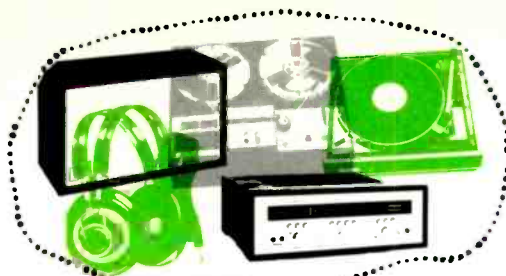
Handel's cantata is a Caecilian ode of somewhat mysterious origin. It is obviously a transplanted Italian cantata, later "Englished" and provided with a recitative in London. It is a very good piece, altogether Italian, and it demands an expansive Mediterranean voice. The two German songs (out of a set of nine) are of even more hazy origin, but they are unquestionably authentic. Their texts may be German but the music is Italian, and fine *da capo* arias they are.

Robert Tear does well with the quiet sections of the English pieces, but is not quite up to the grand Italian *bel canto*, and the fiorituras tax his capabilities. The accompaniments, especially Simon Preston's inventive harpsichord continuo, are excellent. P.H.L.

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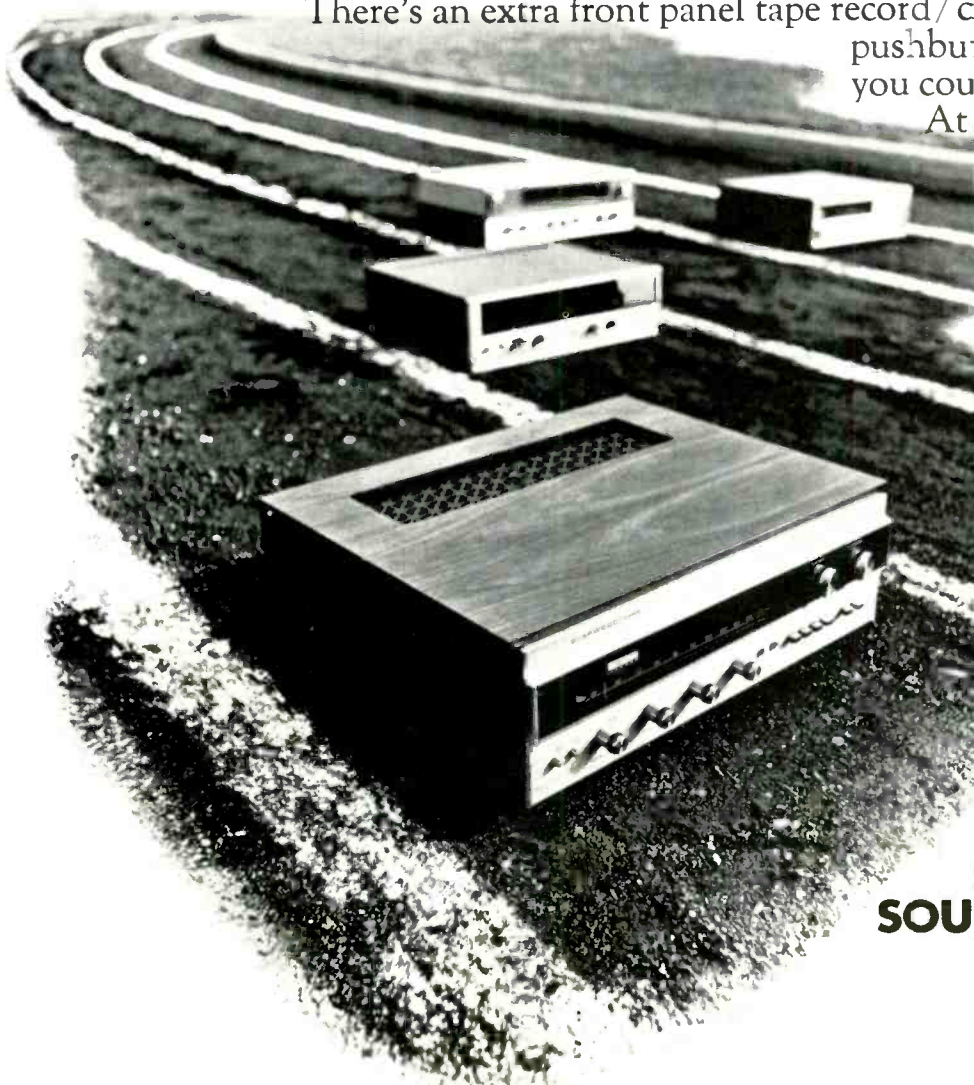
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in brief

BIZET: *L'Arlesienne: Suites Nos. 1 and 2; Carmen: Suite.* Berlin Philharmonic Orchestra, Herbert von Karajan, cond. Deutsche Grammophon 2530 128, \$6.98.

This is exactly the same program (four *Carmen* and eight *Arlesienne* selections) that Von Karajan recorded c. 1959 with the Philharmonia Orchestra (Angel 35618, still in print), and unless my memory and notes play me false the new release is the same, only more so. The playing is even more precise and exquisitely colored; the readings even more disdainfully non-Gallic; the recording even more sumptuously rich and glitteringly brilliant. For sheer aural delectation, this disc is hard to beat: as a representation of Bizet's theatrical/musical genius it's easily beaten by any competent French conductor. My choice (in a slightly shorter *Arlesienne* and considerably longer *Carmen* program) is Charles Munch's London Phase 4 SPC 21023 of 1967. R.D.D.

BRAHMS: *Quartet for Piano and Strings, No. 1, in G minor, Op. 25.* Emil Gilels, piano; members of the Amadeus Quartet. Deutsche Grammophon 2530 133, \$6.98.

The three Amadeus members (Messrs. Braimin, Schidlof, and Lovett) are in superb form here. Their sound has wonderfully pure intonation and a resilient, pithy quality that cuts through Brahms's occasionally murky texture. This is Brahms in the best "classical" tradition—without too much rhythmic hanky-panky and a pleasing absence of schmaltz (but not sentiment). The dry-eyed, objective Gilels is not exactly my idea of a fine chamber music player: his sober, slightly archaic phrasing is a little stiff and careful for so impassioned a work as this, and there is little nuance and even less evidence of harmonic planning. He seems overly concerned with clarity per se, and even when he plays pianissimo his hard, flinty sonority contrasts startlingly with the string players' mellow sound. If you can accept the idea of the Brahms G minor Piano Quartet as a piano concerto played *a quattro* you will be able to accept this performance. DGG's reproduction is quite bright—in fact, a shade "toppy." H.G.

CHOPIN: *Waltzes (14).* Antonio Barbosa, piano. Connoisseur Society CS 2036, \$5.98.

On his first disc, Barbosa was judged in the Distance Sweepstakes (the last two Chopin sonatas); now the talented young pianist takes his chances with the fifty-yard dash. As before, his technique is impressive and so, generally speaking, is his musicality. In these "gigantic miniatures," however, I have the impression that Barbosa is at his best when he is being himself. For example, his treatment of the "Beer Barrel" Waltz in A flat, Op. 64, No. 3 has a gracious, uncomplicated lilt and simplicity that some of the others lack; e.g., Op. 34, No. 1. For all the unevenness, Barbosa gives a good account of himself, and I wish that the disc had been more competitive by including the supplementary waltzes as well as the standard fourteen. In the Op. 69 works, incidentally, Barbosa favors the Fontana versions instead of the less well known but more richly detailed originals. H.G.

GRANADOS: *Goyescas.* Aldo Ciccolini, piano. Seraphim S 60178, \$2.98.

Alicia de Larrocha's incomparable Epic recording of this music is in limbo—temporarily, I hope (Columbia should certainly reissue it). In the meantime, this new two-sided version shares the field with Rena Kyriakou's one-disc version for Turnabout. Ciccolini approaches the music with highly languorous emotion; his interpretation somewhat resembles De Larrocha's in its wide employment of rubato and scintillant virtuoso devices (he lacks the lady's tonal variety and sheer transparency though). Kyriakou, on the other hand, plays in a classical, metrical manner. She too tends toward restricted, tonal monochromaticism, but as with Ciccolini the expertise and musicianship of her work shines through. Both versions will have adherents, but for me, De Larrocha remains the exemplar. H.G.

MOZART: *Divertimentos: in B flat, K. Anh. 227; in B flat, K. 270; in E flat, K. Anh. 226; Adagio in Canon, in F, K. 410.* Netherlands Wind Ensemble, Edo de Waart, cond. Philips 6500 004, \$5.98.

The best things still come in little packages. The two-minute *Adagio in Canon*, originally for two basset horns and bassoon (here clarinets and bassoon) offers the ear not only the relatively sophisticated pleasure of counterpoint but the needed spice of some colliding harmonies. The remaining divertimentos are jaunty but scarcely challenging (which, of course, they were not intended to be). Taken as background music for doing whatever you want to do, they couldn't be nicer. The players of the Netherlands Wind Ensemble, who appear from the jacket photo to have a mean age of around sixteen, perform admirably—neither too crisply nor too pokily, with rhythmic resilience and a fine sensitivity to dynamics. The bloom of this disc fades somewhat when we are assured in the album notes that the major portion of the program (K. Anh. 226, and K. Anh. 227) is probably not entirely by Mozart. S.F.

TULINDBERG: *Quartet for Strings, No. 4, in G.* **WERNER:** *Three Preludes and Fugues for String Quartet (arr. Haydn).* **BOCCHERINI:** *Quartettino in D, Op. 40, No. 3.* Finnish String Quartet (in the Tulindberg); Sinnhoffer String Quartet (in the Werner and Boccherini). Orion ORS 7035, \$5.98.

The most attractive segment of this disc is that devoted to Gregor Joseph Werner, Haydn's predecessor at Esterházy and a musician whom the younger man esteemed. Forty years after his death (and thirty years after composing his own Op. 20 quartets, four of which have fugal finales), Haydn transcribed these preludes and fugues for string quartet, and they come across very well. All open with a brooding minor-mode prelude; the fugues are sturdy little studies, and that of the G minor work in particular is attractively light-textured. The Sinnhoffer Quartet does justice by them, as it does also by the serious and high-minded Boccherini work in two movements. Erik Tulindberg, a Finn who died in 1814, was a government bookkeeper who wrote reasonably workmanlike music on the side. His Quartet No. 4 is Viennese classical formula material, with the first violin in the lead. It is poorly performed. S.F.

"DEAR FRITZ: THE BELOVED MELODIES OF FRITZ KREISLER:" *Liebesfreud; Schön Rosmarin; Lotus Land; Tango; Liebesleid; Praeludium and Allegro; Midnight bells; Tambourin chinois; Caprice viennois; Londonderry Air; Variations on a Theme of Corelli.* Wanda Wilkomirska, violin; Antonio Barbosa, piano. Connoisseur Society CS 2022, \$5.98.

I never heard Fritz Kreisler, but this collection of his encore pieces—his very own property—should, I think, bring the mists of nostalgia rolling in like the tides of the sea. There's a bit of everything here—the bite and ring of *Tambourin chinois*, the happy boldness of the *Corelli* Variations, the bittersweet reflections of *Liebesleid*. Miss Wilkomirska plays them all with a strong, sometimes wiry, generally masculine vigor and pungency, and she is well accompanied by Antonio Barbosa. S.F.

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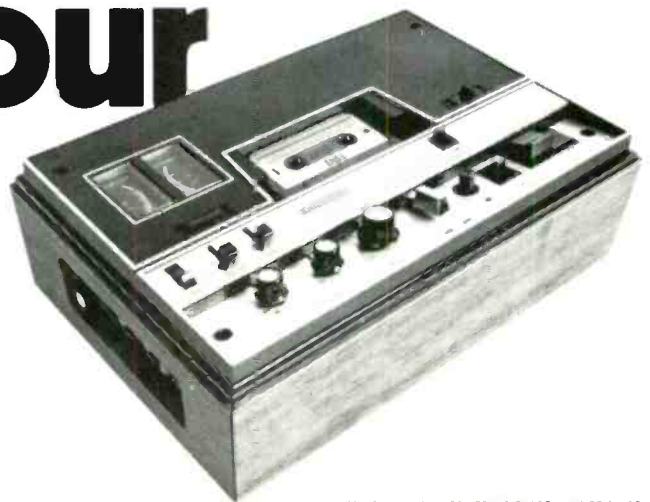
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TOM PAXTON: *How Come the Sun*. Tom Paxton, vocals and guitar; rhythm and instrumental accompaniment. *I Had to Shoot That Rabbit*; *Icarus*; *General Custer*; *Prayin' for Snow*; *Louise*; *How Come the Sun*; three more. Reprise RS 6443, \$4.98.

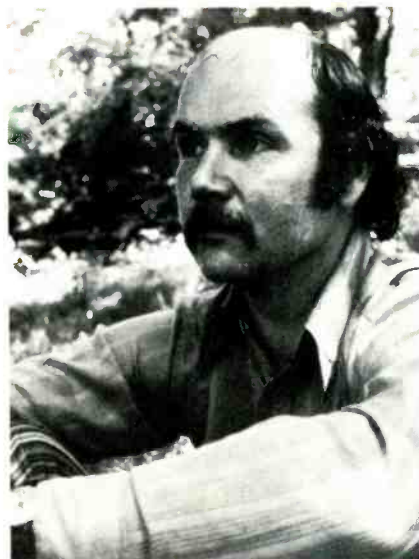
This is Paxton's first LP for Warner-Reprise after leaving a long association with Elektra. Here he moves even further away from the protest and commentary song for which he was so long noted. *Prayin' for Snow* is a marvelous, mournful song in which the singer hopes for some calamity that will prevent his love from leaving. *Icarus* (jazz-tinged) is concerned with personal exploration. *Rabbit* (which seems to have something to do with militarism) and *General Custer* (about guess what) are practically the only traces of traditional Paxton on the album. I do like the LP a good deal. It's a fine mix of solid voice and interesting songs (Paxton songs are to be listened to, not peripherally experienced).

A Sailor's Life was written by Paxton with pianist David Horowitz, but is very much a standard nautical folksong, good to hear. *How Come the Sun* is a marvelous, subjective protest: "Sometimes it feels like the sun just comes up out of habit, / And goes down as quick as it can." M.J.



LEON THOMAS: *In Berlin*. Leon Thomas, vocals and miscellaneous instruments; Oliver Nelson, alto saxophone; Arthur Sterling, piano; Guenther Lenz, bass; Sonny Morgan, conga; Lex Humphries, drums. *Straight No Chaser*; *Pharaoh's Tune*; *Echoes*; *Umbo Weti*; *The Creator Has a Master Plan—Peace*; *Oo-Wheee!! Hindewe*. Flying Dutchman FD 10142, \$5.98.

"In Berlin" is not only Leon Thomas' best album to date, it is also his most accessible. If you have found his previous releases excessively cold and self-consciously avant-garde, the new LP may offer you a chance to dig why those who have seen him live admire him so. At first hearing, Thomas seems to fit into the tradition of what Nat Hentoff's liner notes call "the thoroughly instrumentalized



Tom Paxton: solid voice and marvelous songs.

jazz singer—Leo Watson, Joe Watson, King Pleasure." You soon realize, however, that he has abilities beyond any of his predecessors. When singing "straight," Thomas demonstrates perfect control of his melodic and rhythmic improvisations. When he leaves words for sounds, especially for his moaning guttural "yodel," he is the most exciting vocalist performing today.

Five of the six tunes on the album are Thomas originals, two written with Pharaoh Sanders. The other is Monk's *Straight No Chaser* which, with *The Creator Has a Master Plan—Peace*, will hopefully be discovered by FM programmers: both performances are brilliant. The singer receives fantastic support from his sidemen. I can't remember a more relaxed or accomplished set by altoist Oliver Nelson. Arthur Sterling is delicately sure-footed on piano and Guenther Lenz is good enough to make you wonder why you haven't heard more about him. Percussion is ably handled by drummer Lex Humphries and congaist Sonny Morgan. Thomas himself plays several instruments briefly, most notably an African flute. Anyone concerned about the state of American music should give this record a listen. J.G.

PERRY COMO: *I Think of You*. Perry Como, vocals; Don Costa, arr. *If*; *Where Do I Begin*; *I Think of You*, eight more. RCA LSP 4539, \$4.98.

Perry Como seems to have a wonderful key to life. While his colleagues grow old and show signs of weariness, Mr. Como projects a kind of contentment that allows us to delight in him still. He's one of those rare people who age in such a way that, for a moment, it becomes difficult to take the younger guys

seriously. Here is a man, we think, who has encompassed life, taken wisdom from it, and given joy. Such is Mr. Como's aura.

Last year Mr. Como made his first nightclub appearance in twenty-seven years (at the International in Las Vegas). He followed up with the surprise hit record of the year, a pretty song called *It's Impossible*. Mr. Como could have easily rested there, knowing he'd done it.

This album shows that, instead of resting, he grew. He's taken on some difficult songs here (all sensitive and fitting to his style, as usual), such as *Where Do I Begin* and *For All We Know* (the new one, not the standard), and *Yesterday I Heard the Rain*. Mr. Como's intonation and phrasing are warm and burnished. It all sounds as effortless as ever. Paul Simon's *Bridge Over Troubled Water* takes on new maturity and comfort in Mr. Como's reading.

The album is superbly arranged by Don Costa, who also produced. Costa and Como are a perfect match, each knowing when to lead and follow, and how best to compliment the song.

In all, this is a charming album, and it's warmly recommended. M.A.



BEAVER & KRAUSE: *Gandharva*. Paul Beaver, Moog, pipe and Hammond organ; Bernard Krause, Moog; instrumental accompaniment. *Soft/White*; *Walkin'*; *By Your Grace*; *Good Places*; six more. Warner Bros. 1909, \$4.98.



SOFT MACHINE: 4. Hugh Hopper, bass guitar; Mike Ratledge, keyboards; Robert Wyatt, drums; Elton Dean, alto sax and saxello; instrumental accompaniment. *Teeth*; *Kings and Queens*; *Fletcher's Blemish*; four more. Columbia C 30754, \$5.98.

These two excellent albums are being heavily promoted to the pop audience, despite the fact that nobody can really expect them to sell very well. Both are basically jazz albums, although the approaches are quite different.

The Soft Machine—the quartet here augmented by two brass, two reeds, and a double bass—pile first-rate improvisational work on what is basically a rock rhythm section (bassist Hopper and drummer Wyatt are both excellent and I probably do them a disservice by tagging them pop musicians). Unlike American groups with jazz flavor who aim at the pop market, these Britishers engage in little ensemble playing. Instead, the album is mostly made up of longish solo explorations. The only similar band in the States is the Fourth Way, not nearly as mature a group. Soft Machine's "4," mellow and contemplative, is an exciting and satisfying excursion. It won't disappoint anyone who dug the first three records.

"Gandharva," though it employs jazz players in improvisatory contexts, is as tightly organized as an extended piece of classical

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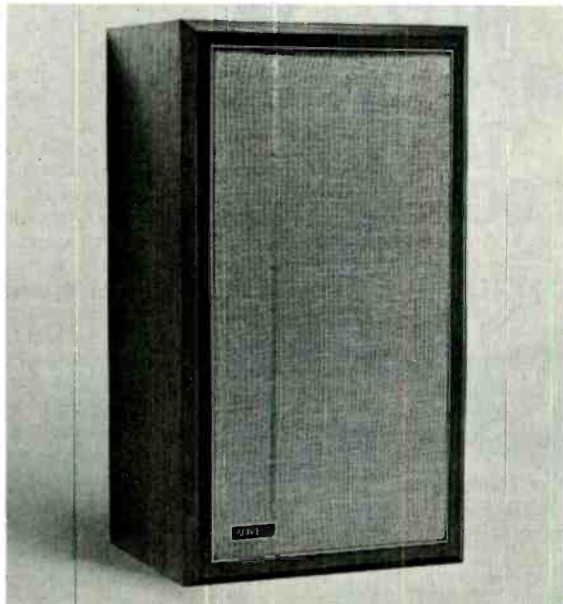
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music. Apparently the disc was conceived as an experiment with quadraphonic sound—Side 2 was recorded in one take as the musicians (Gerry Mulligan, baritone; Bud Shank, flute and tenor; Gail Laughton, harps; Howard Roberts, guitar; Beaver, pipe organ; Krause. Moog) wandered around inside San Francisco's Grace Cathedral. The technical gymnastics of "Gandharva" don't detract in the least from the extraordinary music.

Both these LPs are happily recommended.
J.G.

AIR: Vocals and rhythm accompaniment. *Man Is Free; Sister Bessie; Man's Got Style*; eight more. Embryo SD 733, \$4.98. Tape: ● M8 733, \$6.95; ●● M5 733, \$6.95.

This group is made up of Googie and Tom Coppola (Googie sings; both play keyboards), John Siegler (bass), and Mark Rosengarden (drums). The quartet is joined by various horn, rhythm, and percussion players, including Randy Brecker, an original member of Blood, Sweat and Tears. While all members play beautifully, the album swirls constantly around the intensity of Googie Coppola. Along with piano and organ playing, Miss Coppola does all the singing, wrote all but two of the songs and even wrote several horn arrangements.

Googie Coppola is a formidable talent in all directions. Her singing rushes out to you with nothing held back, clear as rain, agile as a dancer, and strong as earth. Her sound is something like that of Laura Nyro, without the pain. While Miss Nyro takes energy from herself alone, Googie surrounds herself with sensitive musicians, working on a give-and-take basis.

Miss Coppola's songs are strong and strange, lyrically cogent, and often deceptively simple musically. The chorus of *Realize* (my favorite track) is based on two simple chords, D-7 to C-7-suspended. Air and vocalist Googie get remarkable mileage from it.

Miss Coppola's horn writing is necessarily sparse but nearly always fitting. Her instincts are fine; what she needs is arranging experience. The only other two women arrangers I can think of are trombonist Melba Liston and singer Anita Kerr. Miss Liston is a fine old-school jazz arranger while Miss Kerr proved to be quite superficial. It is now a pleasure to welcome the first lady arranger in rock.

Praise should go to jazz flutist Herbie Mann, who produced this album for his label, Embryo (distributed by Cotillion, which means Atlantic if you trace the lines back). To his credit, Mann has been producing young artists for a few years. He's finally made a big discovery and parlayed it into a first-rate album (no easy task, since a talented group does not always equal a good album).

We can only hope that Air and Googie Coppola get a chance to make a second album, and a third. Sometimes it takes a couple of albums to hit, such as with Carol King, Brewer and Shipley, and others. But once a hit occurs, the artist's previous albums also become hits. Air is that kind of group. So be the first on your block
M.A.

ALICE STUART: *Full Time Woman*. Alice Stuart, vocals and guitar; rhythm accompaniment. *I Lose Control; Cajun Man; Just Today; So Free;*

Natural Woman; I Can Make You Dance; six more. Fantasy 8403, \$4.98.

There has been a flood of good new albums by women singers/songwriters over the past couple of months—Carol Hall, Carly Simon, Carol King, Janis Ian (not really new, I know, but since "Present Company" is Ian's first successful album, she qualifies)—and here, happily, is another.

On the cover of "Full Time Woman" Alice Stuart sits astride a motorcycle at dusk, preparing you for the likes of Janis Joplin or Genya Ravan. Instead, the music inside is sweet and mellow—cited c & w, with tinges of country blues. For a first album, this is quite good—about half the songs are excellent and the rest inoffensive. The lyrics are mostly perceptive observations on the way the game of love is played. Alice has an easy wit that finds its most successful expression in *Cajun Man*, a turn-around of the familiar cajun woman routine. She receives professional if not always inspired help throughout from a group of studiomen (assembled by producer Jesse Osborne) that includes Richard Greene, David Cohen, and Mark Naftalin. A B-plus debut.
J.G.

THE BYRDS: *Byrdsmaniax*. Roger McGuinn, vocals and guitar; Gene Parsons, drums; Clarence White, lead guitar; Skip Battin, bass; instrumental accompaniment. *Glory, Glory; Tunnel of Love; Citizen Kane; I Wanna Grow Up to Be a Politician; Green Apple Quick Step*, seven more. Columbia KC 30640, \$5.98.

In their six-year history the Byrds have played several roles: folk rockers (*Mr. Tambourine Man*); country rockers (*You Ain't Goin' Nowhere*); and jazz-tolk-rockers (their long, live-recorded version of *Eight Miles High*). In this new LP they try out a few more. *Pale Blue* is a calm love song with strings; *Tunnel of Love* is derivative of Fats Domino, an early Fifties-style blues; *Citizen Kane* is a vaguely Dixieland tune filled with lyrical images from old movies. Only *Glory, Glory* (a gospel song), *Politician* (a slight social satire), and *Green Apples Quick Step* (an instrumental bluegrass) sound like the Byrds of old.

The album improves with repeated listenings, but it is a hard disc to warm up to at first: there are too many styles and the orchestration is too heavy on the love songs. *Tunnel of Love* is rather burdensome, even if you don't take into account the Byrds's traditional light touch. Although the album does grow on you, it does so only to a point. The group has done better and will, I hope, do better in the future.
M.J.

FRIENDS OF DISTINCTION: *Friends and People*. Friends of Distinction, vocals; rhythm accompaniment; Jerry Peters and David Crawford, arr. and cond. *Faces on the Bus; Down I Go; Let Me Be*; seven more RCA LSP 4492, \$4.98. Tape: ● P8S 1698, \$6.95; ●● PK 1698, \$6.95.

It's hard to say what the Friends of Distinction, their producers, and arrangers had in mind with this set. The group always had a deservedly severe identity problem based on the fact that they came second. The Fifth Dimension came first and everyone always knew it. But the Friends made a couple of very good

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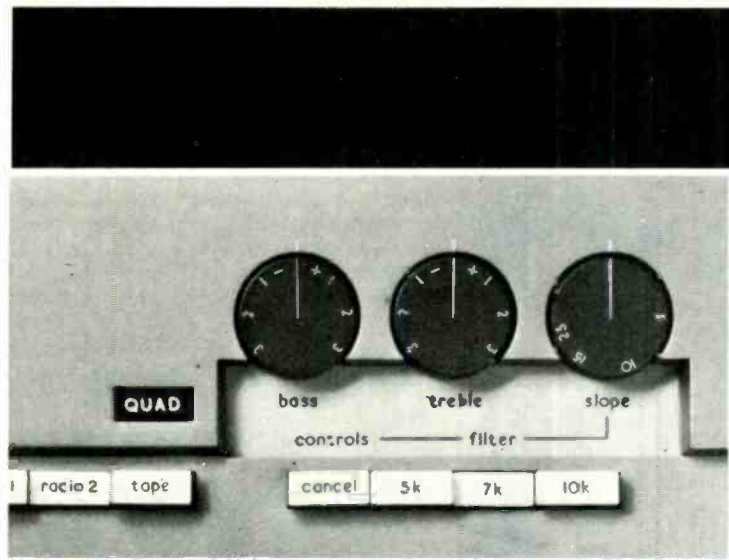
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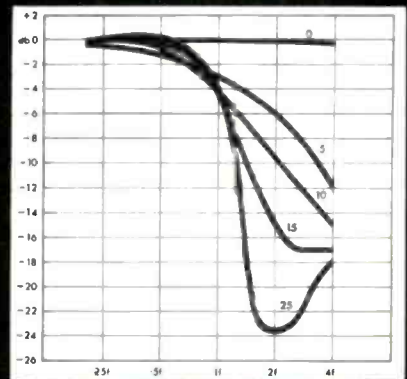
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records with producer Ray Cork, who has since moved to Bell (Bell now records the Fifth Dimension, interestingly enough). At this point the Friends's luck is running short.

In some weird way, the Friends are still compulsively following in the Fifth Dimension's footsteps. Only now they're borrowing the Fifth's structural musical setup more than their sound. The Fifth recently came out of a period of superelaborate vocal/orchestral arrangements, sometimes based on long and complicated song/stories. Once they took on the U.S. Constitution in song, as I recall.

So here we are with the new Friends album. It features an eleven-and-a-half-minute version of *People*, the song once popularized by Barbra Streisand. I can only describe this version as bizarre, so bizarre that there are moments when it is in danger of working. The young lady who does the lead solo has a voice that is, shall we say, unsuited to the task. Arranger Jerry Peters went wild with tricky but unrelated chord changes. The rendition has long free-form passages which further confuse things. For all the fumbling, one can see the direction aimed at and occasionally followed. A lot of effort went into it—but sideways.

The best track, *I Need You*, is one of the few headed by producer Ray Cork. In it the group simply sings, with a nice strong rhythm background.

The Friends are now a trio, incidentally. Inadvertently this project proves that none of them is solo material. M.A.

BROOK BENTON: *The Gospel Truth*. Brook Benton, vocals; instrumental accompaniment. *Oh Happy Day; Heaven Help Us All; Doing The Best I Can; Precious Lord*; five more. Cotillion SD 058, \$4.98.

INSTITUTIONAL CHURCH OF GOD IN CHRIST: *Grace*. Gospel choir. *Reach Out, He Promised, Anytime and Anywhere; Till I Surrender, Anchor By and By*; five more. Cotillion SD 055, \$4.98.

MARION WILLIAMS: *Gospel Now*. Marion Williams, vocals; rhythm accompaniment. *Come On People; Am I a Soldier, Going Home; God's Spirit*; five more. Cotillion SD 053, \$4.98.

MACEO WOODS: *Step to Jesus*. Christian Tabernacle Concert Choir, Maceo Woods, dir. *I'll Get Home Someday; Let My People Go; Beams of Heaven; One is Missing; Hear My Prayer*; six more. Volt VOS 6013, \$4.98.

Here are four of the best from a batch of new gospel releases that have come my way. Not surprisingly, the most popular are likely to be the Brook Benton and Marion Williams LPs because they are the most immediately accessible to the larger pop audience. Benton offers a collection of standards (*Precious Lord, Heaven Help Us All*) and originals (*If You Think God Is Dead*) in his mellow r & b ballad style. He receives solid support from a collection of Atlantic's best studio musicians and back-up vocalists. If the album has a fault it's that Benton strains a little too hard on some numbers (especially *Oh Happy Day*) to come up with new interpretations; but overall "The Gospel Truth" is a pleasant and successful release.

Marion Williams is in the tradition which produced the soul stylings of the Franklin sisters, etc. She also shows the influence of more traditional Mahalia Jackson-type gospel. Most of the material is unusual, including

several originals and adaptations of pieces by Dvořák and Schubert. Robert Banks's piano paces a very funky octet and the Johanna Lewis Singers offer the doo-wahs.

The Institutional Church of God In Christ is something of a surprise. Despite its bureaucratic-sounding moniker, it has one of the most exciting and intense gospel choirs I have heard. One of the soloists, particularly, is a supercharged vocalist, sounding as much like the Savage Rose's rock vocalist Anisette as any gospel sister. "Grace" is very dynamic (apparently it was released before on Atlantic SD R-021).

Maceo Woods's "Step to Jesus," using a traditional big choir gospel sound, is one of the best discs of its kind. I suspect one would appreciate it more thoroughly after developing a taste for less esoteric music. Worth the effort. J.G.

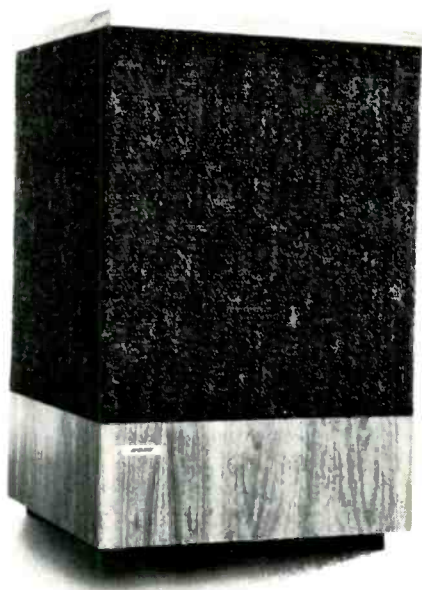
TIM HARDIN: *Bird on a Wire*. Tim Hardin, vocals and guitar; rhythm and instrumental accompaniment. *Bird on a Wire; A Satisfied Mind; Georgia on My Mind; Love Hymn*; six more. Columbia C 30551, \$5.98.

I liked Hardin a few years ago, when he used his voice as a jazz instrument in the service of such melodic and flowing songs as *Reason to Believe, Lady Came from Baltimore, and If I Were a Carpenter*. Now, perhaps due to the breakup of his marriage (and he sings about it in this new LP), he has become bogged down in an uninspired depression. It is possible for a singer-songwriter to be depressed and still provoke thought, but Hardin only provokes pity. His version of *Bird on a Wire* is far from the mark, and throughout the album the string arrangements inhibit his natural style. M.J.

STEPHEN STILLS: *Stephen Stills 2*. Stephen Stills, vocals, guitar, and keyboards; instrumental accompaniment. *Change Partners; Relaxing Town; Ecology Song; Bluebird Revisited*; eight more. Atlantic SD 7206, \$5.98.

In my opinion, it has been a steady downhill road for Stills from the time he was with Buffalo Springfield. Crosby, Stills, Nash, & Young offered a few good tracks, but with their excessive vocal sweetness and bland lyrics the group members generally gave the impression of being the Kingston Trio 1970, not the folk-rock revolution they were touted to be. Stills in his own solo efforts has done little better: a few decent tracks, but the same useless lyrics and an over-all dragging of the feet that quickly becomes annoying. This newest effort is even more bogged down in its own ponderous setting than those of the past. The songs are undistinguished, to put it mildly: no decent melodies pop out—nor for that matter are there any hidden in the arrangements.

The lyrics tend, in Stills fashion, toward the freshman flower-child polemic. While most rock and folk musicians have thoroughly and meaningfully examined all manner of high topics, Stills is still worrying about people who don't like other peoples' style of dress. As if to compensate for the innate lack of excitement, he has added hefty orchestrations and a sizable band which plays well but can't rescue the product. *Bluebird Revisited*, a new version of an old Buffalo Springfield number, is an insult to a fine song. M.J.



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MONK MONTGOMERY: Bass Odyssey. Monk Montgomery, electric bass; Joe Sample, electric piano; Andy Simpkins or Kent Brinkley, upright bass; Mike Carven and Wayne Henderson or Stix Hooper, drums. *Journey to the Bottom; Personage; Sister Lena*; two more. Chisa CS 806, \$4.98.

The electric bass has given bassists a measure of flexibility that they never had with the old upright bass and it is not surprising to find Monk Montgomery taking advantage of the development. On this disc he brings to the bass some of the same kind of warmth and melodic

charm that proved so effective in the electric guitar work of his brother, Wes Montgomery. The solo lines on such tunes as *Personage* and *Foxy Gypsy* might very well be by Wes Montgomery: a little deeper, a little more mellow in texture and tone, but essentially much the same.

But while Monk Montgomery is aptly illustrating the melodic potential of the electric bass, he also takes time to execute some of the more tortured sounds that can be produced on this instrument with a fuzz attachment. Most of the second side of the disc is given over to this unfortunate demonstration. But Monk makes up for it the rest of the way with able assistance from Joe Sample, who shows that the electric piano can also be an effective instrument. J.S.W.

THIS IS TOMMY DORSEY: Dorsey orchestra and vocalists, 1935-44. *Marie; Song of India; I'll Never Smile Again; On the Sunny Side of the Street*; sixteen more. RCA Victor VPM 6038, \$6.98 (two discs, mono only). Tape: • P8S 5097, \$6.95.

THIS IS ARTIE SHAW: Shaw orchestra and vocalists, 1938-41. *Begin the Beguine; Back Bay Shuffle; Frenesi; Summit Ridge Drive*; sixteen more. RCA Victor VPM 6039, \$6.98 (two discs, mono only). Tape: • P8S 5096, \$6.95.

THIS IS BENNY GOODMAN: Goodman orchestra and vocalists, 1935-39. *King Porter Stomp; Down South Camp Meetin'; Sing, Sing, Sing; Don't Be That Way*; fifteen more. RCA Victor VPM 6040, \$6.98 (two discs, mono only). Tape: • P8S 5095, \$6.95.

THIS IS DUKE ELLINGTON: Ellington orchestra and vocalists, 1927-45. *Mood Indigo; Solitude; Cotton Tail; Ring Dem Bells*; sixteen more. RCA Victor VPM 6042, \$6.98 (two discs, mono only). Tape: • P8S 5100, \$6.95.

THIS IS THE BIG BAND ERA: Bennie Moten, Tommy Dorsey, Benny Goodman, Bunny Berigan, Artie Shaw, Ziggy Elman, Lionel Hampton, Charlie Barnet, Glenn Miller, Earl Hines, Erskine Hawkins, Duke Ellington, Count Basie, and Larry Clinton orchestras. *Cherokee; After Hours; In the Mood; I Can't Get Started*; sixteen more. RCA Victor VPM 6043 (two discs, mono only). Tape: • P8S 5099, \$6.95.

RCA Victor, which has a long record of blowing hot and cold on jazz and reissues, is currently dipping a very tentative toe into the reissue waters once again after backing away from its excellent Vintage series a couple of years ago. The five two-disc sets that introduce the label's "Big Band Music" series are scarcely earth-shaking releases since they are made up of material that is so safe from Victor's point of view that it has provided the basis for almost every one of the label's ventures into reissues down through the ages. The difference this time is that more of the same old stuff is being offered in a single serving.

For the newcomer to the big bands, the sampler set, "This Is the Big Band Era" is an obvious first choice since it skims some of the cream from the Glenn Miller, Tommy Dorsey, and Artie Shaw repertoires (*In the Mood, A String of Pearls, Song of India, Opus One, Begin the Beguine, Frenesi*) and includes such relatively rare items as Larry Clinton's *Study in Brown* and Ziggy Elman's *And the Angels Sing*.

The Dorsey, Shaw, Goodman, and Ellington sets are organized chronologically, hitting some of the high spots of those years when Victor had these bands under contract. The Goodman discs, which run from 1935 to 1939, include a pair of quartet numbers (*Moonglow and Avalon*), a rather overgenerous sampling of Goodman vocalists (Margaret McCrae and Betty Van in addition to the obligatory Helen Ward and Martha Tilton), along with a very early (1936) view of Ella Fitzgerald (*Good Night, My Love*). It is a representative cross section of Goodman's Victor recordings in the Thirties but since those studio recordings rarely came off as well as the in-person performances (see Columbia's air-shots of 1937-38), it does not follow that they truly represent the band as of that period.

The Shaw series devoted one record to the basic Shaw band of 1938-39 (including Billie Holiday's vocal on *Any Old Time*) and one to Shaw's post-Mexico recordings with strings

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in 1940-41, tossing in four Gramercy Five selections as lagniappe. In retrospect, the 1938-39 band was a much more smoothly swinging group than Goodman's usually was and it is unfortunate that Shaw abandoned this clean, subtle style for his pompous fiddle-faddle of the early '40s.

Tommy Dorsey's band, traced from 1935 to 1944, was more of a pop dance band than either Goodman's or Shaw's particularly as Frank Sinatra moved to the fore as the band's vocalist. But it had some basic jazz currents which still sparkle through such Dorsey classics in this set as *Boogie Woogie*, *Hawaiian War Chant*, and *Opus One*.

The Ellington album is the only one that is not keyed to the Swing Era. Ranging from 1927 to 1945, it takes Duke from his early Cotton Club days (*Black and Tan Fantasy*, *Creole Love Call*, *The Moochie*) through his mid-Forties rewriting of such earlier hits as *Caravan*, *Sophisticated Lady*, and *I Let a Song Go Out of My Heart*. Reasonable (under these restricted circumstances) attention is paid to Ellington's particularly brilliant period of 1940-41, and one touch of imaginative programming is shown by the inclusion of the previously unreissued 1930 *Three Little Words*, a gem of Ellington's suave dance style.

Followers of each of these bands probably already have most of the material in these albums. But it's convenient to have so much available in this compact form. J.S.W.

COUNT BASIE AND HIS ORCHESTRA: Afrique, Paul Cohen, George Cohn, Pete Minger, and Waymon Reed, trumpets; Steve Galloway, Bill Hughes, Melvin Wanzo, and John Watson, Sr., trombones; Bill Adkins, Lockjaw Davis, Eric Dixon, Cecil Payne, Bobby Plater, or Bob Ashton, and Oliver Nelson, saxophones; Count Basie, piano; Freddie Green, guitar; Norman Keenan or John B. Williams, bass; Harold Jones, drums; Pablo Landrum, conga; Sonny Morgan, bongos; Warren Smith, marimba; Hubert Laws, flute; Buddy Lucas, harmonica; Oliver Nelson, arr. and cond. *Hobo Flats*; *Afrique*; *Japan*; five more. Flying Dutchman FD 10138, \$5.95.

The traditional, polished Basie band is beautifully recorded here and plays material that fits its well-oiled groove: there are also elements beyond the Basie tradition (Buddy Lucas' pliant harmonica on *Hobo Flats*, and a Latin rhythm section) and material from such non-Basie sources as Albert Ayler, Gabor Szabo, and Pharoah Sanders to lift the band out of what has too often become a stylistic rut. The entire disc has been arranged and conducted by Oliver Nelson who also plays an affecting alto saxophone solo on Ayler's *Love Flower*, capturing something of Ayler's style while transmuting it into a more easily accessible sound. Similarly, Nelson has turned Pharoah Sanders' *Japan* into an arrangement that should go down very easily with those who are apt to be put off by Sanders' more extreme mannerisms.

Hubert Laws' bright flute is a constantly enlivening factor, riding on the rich support of the Basie ensemble and lifted by the percussive momentum of an expanded Afro-Latin rhythm section. It is an extremely attractive mixture in which Basie personally, the Basie band, Nelson (as arranger, composer, and soloist), Laws, and Lucas all manage to retain their individuality without stepping on each other's toes. J.S.W.

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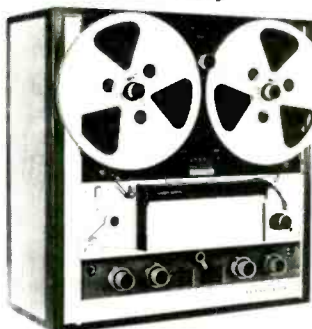
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in brief

DAN HICKS & HIS HOT LICKS: Where's the Money? Blue Thumb BTS 29, \$5.98.

This West Coast jug band recorded their new LP in February 1971 at the Troubador in Los Angeles. It consists of fairly traditional-sounding, good-time, jug-band fare, better recorded than most of its kind, but somehow not completely convincing. It has polish, but lacks the spunk of such groups as Jim Kweskin's Jug Band. Inoffensive, at best. M.J.

ENGLAND DAN AND JOHN FORD COLEY, A & M 4305, \$4.98.

This is a debut album produced by L.A. guitarist Louie Shelton, arranged by Louie, Jimmy Haskell, and Artie Butler, and engineered by Henry Lewy (who also works with Joni Mitchell). It's a tender and sensitive project by two young singer/musician/composers from Texas. Their fragile mood is similar to that of Seals and Crofts. England Dan and Coley are both gentle, beautiful singers. It's a worthy debut. M.A.

NAZZ: III. SGC SD 5004, \$4.98.

Todd Rundgren was still leading the (by now) old-fashioned sounding Nazz when "III" was made. Good old-time (1967) rock-and-roll. You won't believe the picture on the back cover. J.G.

FANNY: Charity Ball. Reprise RS 6456, \$4.98. This four-girl rock group from Los Angeles shows once again that women can play hard rock after all. Nickey Barclay's barrelhouse piano is well worth hearing. M.J.

METAMORPHOSIS: Dynamic Arena. London PS 588, \$4.98.

This very interesting, big rock band was assembled from the Detroit Symphony Orchestra. Yet somebody here (songwriter Ervin Monroes?) really knows his rock. The liner notes are no help at all. If you like Chicago, you'll probably like this. J.G.

MANDRILL: Polydor 24-4050, \$4.98. Tape: 8F 4050, \$6.98; CF 4050, \$6.98.

It is certainly progress that Chicago has replaced Blood, Sweat, and Tears as the main inspiration for jazz-rock. Mandrill, a septet led by three brothers named Wilson, is among the best of the lot. J.G.

NILSSON: Aerial Pandemonium Ballet. RCA LSP 4543, \$4.98.

Nilsson came up with a weird idea. He has taken various tracks from two earlier albums, Pandemonium Shadow Show and Aerial Ballet and played with them. Some are remixed, others are slowed down. New vocal tracks are added, sometimes out of sync. Portions have been edited out. One has been re-EQ'ed. Don't ask me why. Maybe Nilsson had no new tunes, so he talked himself into the need to go backward and redo. Certainly all artists wish they had done things differently in early albums. I'm a fan of Nilsson, both the singer and the songwriter. But I see no need to buy this, unless you're as personally involved as he is. M.A.

JEWELS: Assorted artists. SSS International SSS 24, \$4.98.

This greatest hits album, which includes goldies

like Tommy James's *Crimson and Clover*, the Dixie Cups's *Chapel of Love*, and Carl Perkins' *Blue Suede Shoes*, also carries two of the best ever: the Ad Libs's *The Boy from New York City* and the Shangri-Las's *Leader of the Pack*. J.G.

THE RADHA KRISHNA TEMPLE. Apple SKAO 3376, \$4.98. Tape: 8XT 3376, \$6.98; 4XT 3376, \$6.98.

This is another George Harrison-produced Hare Krishna collection, recorded at the London temple. Whatever else one might care to say about these people, they make beautiful music. J.G.

COUNTRY JOE McDONALD: War War War. Vanguard VSD 79315, \$5.98.

He once did an album of Woody Guthrie songs. Now Country Joe has set to music some of Robert W. Service's World War I poems. Part recitation and part singing, all with sparse guitar and harmonica backup, the album is stark, frightening, and despairing. McDonald has a great deal of imagination and displays it especially well in this case. M.J.

HOT TUNA: Electric Recorded Live. RCA Victor LSP 4550, \$5.98.

The new album by Jack Casady and Jorma Kaukonen's Hot Tuna is a lot more together than their first one. But then that's only as it should be. J.G.

STEELEYE SPAN: Please to See the King. Big Tree BTS 2004, \$4.98.

There must be a considerable folk revival afoot in England, to judge by the albums by Fairport Convention, etc., that continue to trickle over here. Steeleye Span is another good one. J.G.

RAY CHARLES: Volcanic Action of My Soul. ABC S 726, \$4.98.

This album hit the market like a cannonball. Everybody freaked over it. The first track to get air play was *All I Ever Need Is You* by c&w writers Jimmy Holiday and Eddie Reeves. The whole album is fantastic. Amazingly, the arranging credit goes to old-liner Sid Feller. The project only proves again that when the master, Ray Charles, applies himself to a song—whether c&w, rock, or r&b—get out of the way. M.A.

HEDGE & DONNA: Evolution. Polydor 24-4063, \$4.98.

Even though they don't sell, it's reassuring that someone is willing to continue recording Hedge & Donna. They are really very nice. J.G.

ANDY ROBERTS: With Everyone. Ampex A 10117, \$4.98.

Ampex Records is probably the most consistently excellent soft-rock house. The new album by Andy Roberts is another gentle winner. J.G.

MC5: High Time. Atlantic SD 8285, \$4.98.

This Ann Arbor hard-rock group expands their format from the tight, short rock song to the long, tight rock song. "High Time" has the group's familiar high energy and controlled chaos, but spreads it over longer periods of time. Best is the opener, the seven-minute *Sister Anne*. As with all their records, high playback volume is required. M.J.

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the tape deck

BY R.D. DARRELL

Indispensable! So many fine tapes, in reel and cassette formats especially, are clamoring for attention that I'd like to mention as many as possible. Hence, in lieu of detailed discussion of the two that seem to me to be the best, I'll fall back on a bald ipse dixit: both are absolutely essential to every serious tape collection! One of these musts is Kubelik's truly magisterial Bavarian Radio Symphony Orchestra performances of Janáček's distinctively original *Sinfonietta* and *Taras Bulba* (DGG/Ampex 7½-ips reel L 3075, \$7.95; DGG cassette 3300 104, \$6.98). The dazzlingly brilliant *Sinfonietta* has been well recorded several times before, but never as impressively as here—almost just as ringingly in the cassette edition, believe it or not, as in the sonically superb open reel. The other release not to be missed is the Solti/Chicago Mahler Fifth Symphony (London/Ampex K 80232, 7½-ips double-play reel, \$11.95; no cassette edition yet announced). This is a companion to his Mahler Sixth reel noted here a couple of months ago: Solti's Fifth is even more satisfactory over-all—and sorely needed since the earlier Leinsdorf/RCA and Schwartz/Everest tapings are out of print. This reel, like that of the Sixth, is filled out with orchestral Lieder sung by Yvonne Minton, here in four from *Des Knaben Wunderhorn*.

Outstanding. Where Massenet's *Manon* is concerned, I'm a schizophrenic. My mind holds it in scant respect; my ears and emotions find it deliciously entertaining—at least when it's as well sung, acted, and recorded as it is in its first taping. Beverly Sills and Nicolai Gedda steal the show despite the excellence of the supporting cast, Ambrosian Chorus, and New Philharmonia Orchestra, all under Julius Rudel (ABC/Audio Treasury 1 2007, three 7½-ips reels, \$29.95, including libretto; three cassettes P 52007, \$22.95, libretto on request). A very different instrumental showpiece, Lutoslawski's *Concerto for Orchestra*, is another work of doubtful aesthetic validity which can be thrillingly effective in so virtuoso a performance—and recording—as that by Ozawa and the Chicago Symphony (Angel cassette 4XS 36045, \$6.98). Ozawa and the EMI engineers also do very well with the far superior Janáček *Sinfonietta* overside, but here they have the bad luck of competing with the incomparable Kubelik/DGG version I've praised above.

Violinistic Virtuosity. Two exceptionally notable violin-concerto releases feature a promising youngster's debut in warhorse favorites and an established master's ventures off the beaten paths. Korean newcomer Kyung-Wha Chung corroborates Erica Morini's demonstration of some years ago that a first-rate female fiddler can make the Tchaikovsky Violin Concerto sound better than most of her male colleagues. Miss Chung brings the same well-nigh faultless technical skill and sensitive poetic insights to the Sibelius Concerto and both works are accompanied with unusual care and verve by the London Symphony Orchestra under Previn. The recording too is superlatively good; but for once an example of British Dolbyization is not eminently successful in reducing surface noise (imported London cassette 5CS 6710, \$6.95). The older virtuoso, Henryk Szeryng, brings us Berg's Concerto, surely the most eloquently moving of all modern violin concertos, and also the first recording of a real discovery: Jean Martinon's Violin Concerto No. 2, Op. 51—far more than merely "conductor's music" and of course played to perfection both by the soloist and the Bavarian Radio Symphony under Kubelik (DGG/Ampex L 3033, 7½-ips reel, \$7.95; cassette edition not yet announced).

Baroque Discoveries. Out of a tremendous batch of new musicassettes from the Musical Heritage Society (all Dolbyized except for Kletzki's complete Beethoven symphony series) I began with two rarities: a cycle of six Buxtehude cantatas, *Membra Jesu Nostri*, and a Requiem by Jean Gilles, a composer whom I've never encountered before (respectively MHC 2042 and 2040, \$6.95 to nonmembers of the Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023). Gilles (1669–1705) was a contemporary of François Couperin, echoes of whose *Leçons de ténèbres* haunt this Requiem; the work was so esteemed in its own era that it was performed not only at its composer's funeral but at those of such later celebrities as Rameau (in 1764) and Louis XV (in 1774). Apart from bass Xavier Depraz and organist Marie-Claire Alain the soloists here are routine, but the small Caillard Chorus sings well and is excellently accompanied by the Paillard Chamber Orchestra under Louis Frémaux. The recording (by Erato) is first-rate, but some surface noise escapes Dolbyization; in contrast the Da Camera recording of the Buxtehude cycle is rather harsh, demanding considerable treble cut in playback, yet this cassette has been more effectively Dolbyized. The performances by the Pforzheim Motet Choir and Chamber Orchestra under Rolf Schweizer, as well as its vocal soloists, are all unremarkable, but the

devotional music itself is endearing throughout and achieves exceptional poignance in the *Ad Cor* sixth cantata which is fascinatingly accompanied by five solo gambas. Lamentably, neither of these quite invaluable releases includes notes.

Stokowskian Rediscoveries. I've listened to only one new 8-track cartridge this month, but one that's been constantly on my player every time I've been out driving—even on trips so short that its double length precludes completion of the entire program. Not altogether unjustly entitled "Stokowski's Greatest Hits" (RCA Red Seal R8S 5072, double play, \$9.95), this collection does represent many of the conductor's most memorable RCA recordings over the last decade, beginning with the incomparably piquant Enesco *Rumanian Rhapsody No. 1* of 1961 and winding up with his quite recent—and wholly magnificent—Rimsky-Korsakov *Russian Easter Overture* and Shostakovich *The Age of Gold* Polka with the Chicago Symphony. Also included are such long-time favorites as Smetana's *Moldau*, Liszt's Second Hungarian Rhapsody, and Wagner's *Entrance of the Gods into Valhalla*; plus several of the Wagner and Bach ("Sheep May Safely Graze" and "Jesu, Joy of Man's Desiring") selections done with the Norman Luboff Choir and London Symphony Orchestra c. 1962. And not surprisingly where this Old Magician is involved, the older recordings still sound spellbinding while the new ones are just about as fine as a 3¼-ips endless-loop tape can offer; the 8-track cartridge processing also is first-rate. One will seek far and wide for a more enduringly entertaining traveling companion than Leopold the Great!

A Curate's Egg. Every tape veteran will be as delighted as I am to welcome the first open-reel release from Columbia in a long time. Needless to say, the Philadelphians play as opulently as ever in this "Ballet Fantasque" program (Columbia MR 30463, 7½-ips reel, \$6.98), yet I can recommend the readings here to Ormandy aficionados only. They'll delight in what I think must be his first recordings of suites from the Rossini-Respighi *Boutique fantasque*, Adam *Giselle*, and Meyerbeer-Lambert *Les Patineurs* ballets. But I find the selections tantalizingly skimpy (only about half the *Boutique fantasque* score is played) and too often heavy-handed and humorless. To hear what the effervescent Rossini-Respighi music should sound like, even in a recording now more than a dozen years old, compare the Solti/Israel Philharmonic Orchestra version in the London Stereo Treasury cassette version, A 30605, noted in this column last January. ●

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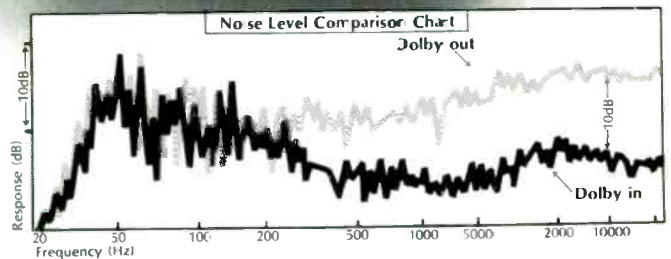
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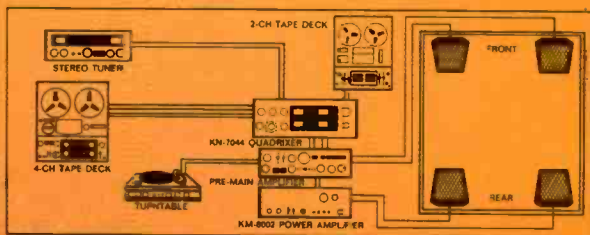
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