

# HIGH FIDELITY

MAY 1975 \$1.00

08398

## BARGAIN AUDIO ISSUE

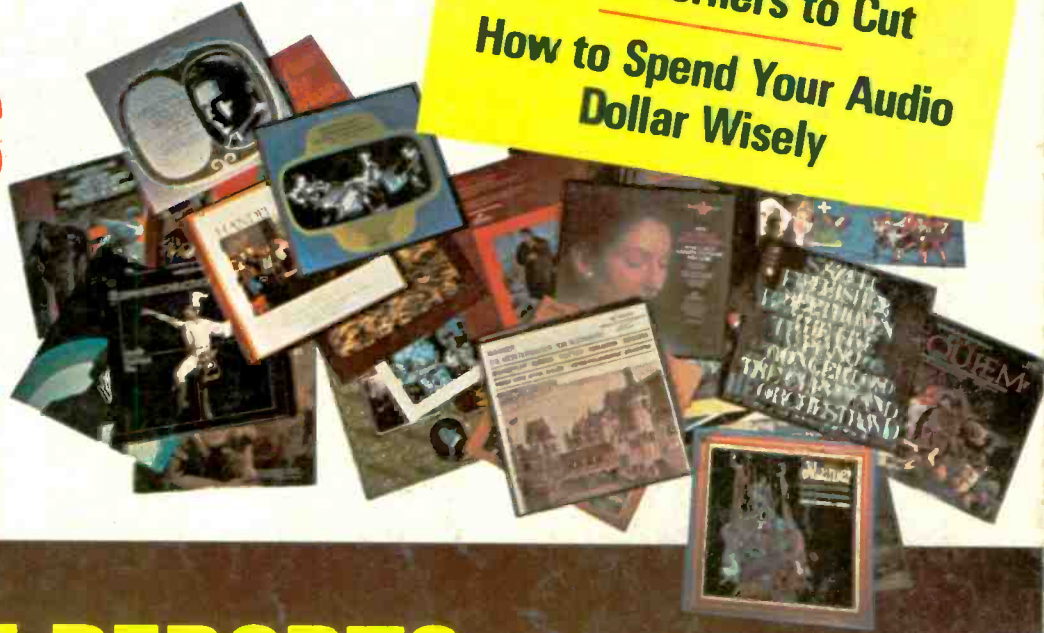


### What Corners to Cut

### How to Spend Your Audio Dollar Wisely

## RECORDS

### Hundreds of Budget-Label Recommendations



## LAB TEST REPORTS

Pioneer's \$200 receiver



Glenburn's \$125 changer including cartridge



Miracord's \$160 turntable

HF LTH36A424C009 OCT 76 1 09  
MR C LATHAN  
7424 GRANBURY CIR  
ST LOUIS MO  
63123



Miracord's \$130 changer



Kenwood's \$180 receiver





PL-A45D

PL-55X

# the best e, get a Pioneer.

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

## Combine the best automatic features with manual operation

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

Automatic tonearm return and shutoff



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



Fully automatic operation in single-play

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

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

## Superb S-shaped tonearms for better tracking

The tonearm of every Pioneer turntable system is the S-shape design, for optimum groove tracking.

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



S-shaped tonearm for better tracking

## Unexcelled performance

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

## Choice of the professionals

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

U.S. Pioneer Electronics Corp.,  
75 Oxford Drive, Moonachie,  
New Jersey 07074 / West: 13300 S.  
Estrella, Los Angeles 90248 / Midwest:  
1500 Greenleaf, Elk Grove Village,  
Ill. 60007 / Canada: S. H. Parker Co.





PL-12D/II



PL-15D/II

# For the manual turntable

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

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

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

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

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

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

### Consider the performance advantages

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



Belt-drive for rumble-free rotation



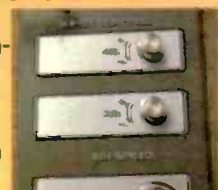
Direct-drive motor reduces friction

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

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

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

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



Electronic speed adjustment for each speed



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





PL-71

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

Model	PL-12D/II	PL-15D/II	PL-A45D	PL-55X	PL-71
Type	Manual	Semi-Auto.	Fully Auto.	Semi-Auto.	Manual
Drive System	Belt	Belt	Belt	Direct	Direct
Drive Motor	4-pole synch.	4-pole synch.	4-pole synch.	DC servo	DC servo
Speed Control	---	---	---	±2%	±2%
S/N (RUMBLE)	Over 48dB	Over 48dB	Over 47dB	Over 58dB	Over 60dB
Wow & Flutter (WRMS)	0.08%	0.08%	0.07%	0.05%	0.05%
Tonearm Type	Static Bal. "S"	Static Bal. "S"	Static Bal. "S"	Static Bal. "S"	Static Bal. "S"
Tonearm Length	8 <sup>1</sup> / <sub>6</sub> "	8 <sup>1</sup> / <sub>6</sub> "	8 <sup>1</sup> / <sub>6</sub> "	8 <sup>1</sup> / <sub>6</sub> "	8 <sup>3</sup> / <sub>4</sub> "
Turntable Dia.	12"	12"	12"	12 <sup>1</sup> / <sub>4</sub> "	12 <sup>1</sup> / <sub>4</sub> "
Price	\$99.95	\$129.95	\$169.95	\$249.95	\$299.95

**PIONEER®**

when you want something better

CIRCLE 24 ON READER-SERVICE CARD





## Discover The Fourth Component!

**You have a receiver. You have a turntable.  
You have your speakers. You think you have it made.**

Well, think again. Think about the cartridge, because your pick-up can make or break the performance of your audio system. It's the part too many stereo beginners forget. That important fourth part where the music begins.

You may not realize it, but your cartridge and its stylus has first contact with the music in the grooves of your records. But it doesn't just plod along round and round producing all that sound. It's actually vibrating along the sides of the grooves in an incredibly complex dance that represents all the music on the record. And all too quickly for your eye to see, but not for your ear to hear. Because if your cartridge is faulty, no amount of expensive equipment . . . speakers, turntable or receiver . . . will make up for the distortion it can produce.

That's why you need a cartridge you can depend on. One that's the best your money can buy. Specifically, a Pickering:

**Because** a Pickering cartridge has the superior ability to "move in the groove" . . . from side to side and up and down without shattering the sound of your music . . . on your records.

**Because** a Pickering cartridge possesses low frequency tracking ability and high frequency tracing ability (which Pickering calls *traceAbility™*). It picks up the highest highs and the lowest lows of musical tones to reveal the distinctive quality of each instrument.

**Because** only a Pickering cartridge can be individually and easily suited to your music system. Each is rated with a Dynamic Coupling Factor which tells the dealer immediately what kind of turntable or separate arm the pick-up needs whether your system is stereo or discrete quad.

Your stereo cartridge. It's the fourth part of your music system that's too important to forget. And so is a Pickering.

For further information see reader service card or write to Pickering & Co. Inc. Dept. HF  
101 Sunnyside Blvd., Plainview, N.Y. 11803

 **PICKERING**

"for those who can hear the difference"

CIRCLE 23 ON READER-SERVICE CARD



May 1975  
VOL. 25 NO. 5

# HIGH FIDELITY

## music and musicians

- Gene Lees LINDA AS BESSIE 14  
One of the most exciting theater pieces in years
- Edward Greenfield CHUNG, BRENDDEL, BERGONZI IN THE STUDIO 17  
Behind the scenes in London
- Kenneth Furie WANNA BUY A RECORD—CHEAP? 52  
Some budget records are the best choice regardless of price

## audio and video

- TOO HOT TO HANDLE 20
- NEWS AND VIEWS 22  
A clinic for ears . . . A festival for tunesmiths
- EQUIPMENT IN THE NEWS 26
- EQUIPMENT REPORTS 33  
Glenburn 2155A changer  
Pioneer Model 300 receiver  
Garrard 86SB turntable  
Kenwood KR-1400 receiver  
Miracord 820 changer
- Robert Angus YOUR AUDIO CAKE AND HOW TO CUT IT 42  
A guide to getting the biggest bang from your audio buck
- Robert Long and Alan Stewart SOUND INVESTMENT 47  
Those little extras can cost a lot—which are worth it?

## record reviews

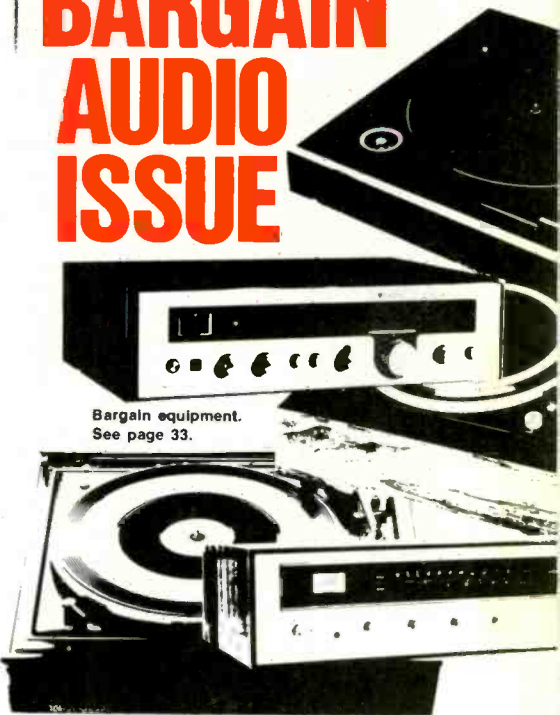
- David Hamilton THE EARLY SOUND OF LES NOCES 61  
Robert Craft records Stravinsky's 1917 and 1919 versions for Columbia
- Robert Hurwitz THE PARALLEL CAREERS OF KEITH JARRETT 63  
The jazz pianist/composer displays a prodigious technique
- Andrew Porter MOFFO VS. MASSENET 65  
RCA's new *Thais* has everything going for it but the lead singers
- CLASSICAL 69  
*Pierrot lunaire* . . . Vanguard/Supraphon . . . Mörike Lieder
- LIGHTER SIDE 96  
Michael Omartian . . . *Sisters* . . . Rita and Kris
- JAZZ 105  
Contemporaries . . . Duke Ellington . . . Zoot Sims
- R. D. Darrell THE TAPE DECK 110  
Mozart's early symphonies . . . Mahler's *Thousand* . . . *Death in Venice*

etc.

- LETTERS 6  
The Furtwängler/Beethoven symphonies . . . Cartridge compatibility
- PRODUCT INFORMATION 32  
An "at-home" shopping service 81
- ADVERTISING INDEX 80



## BARGAIN AUDIO ISSUE



Bargain equipment.  
See page 33.

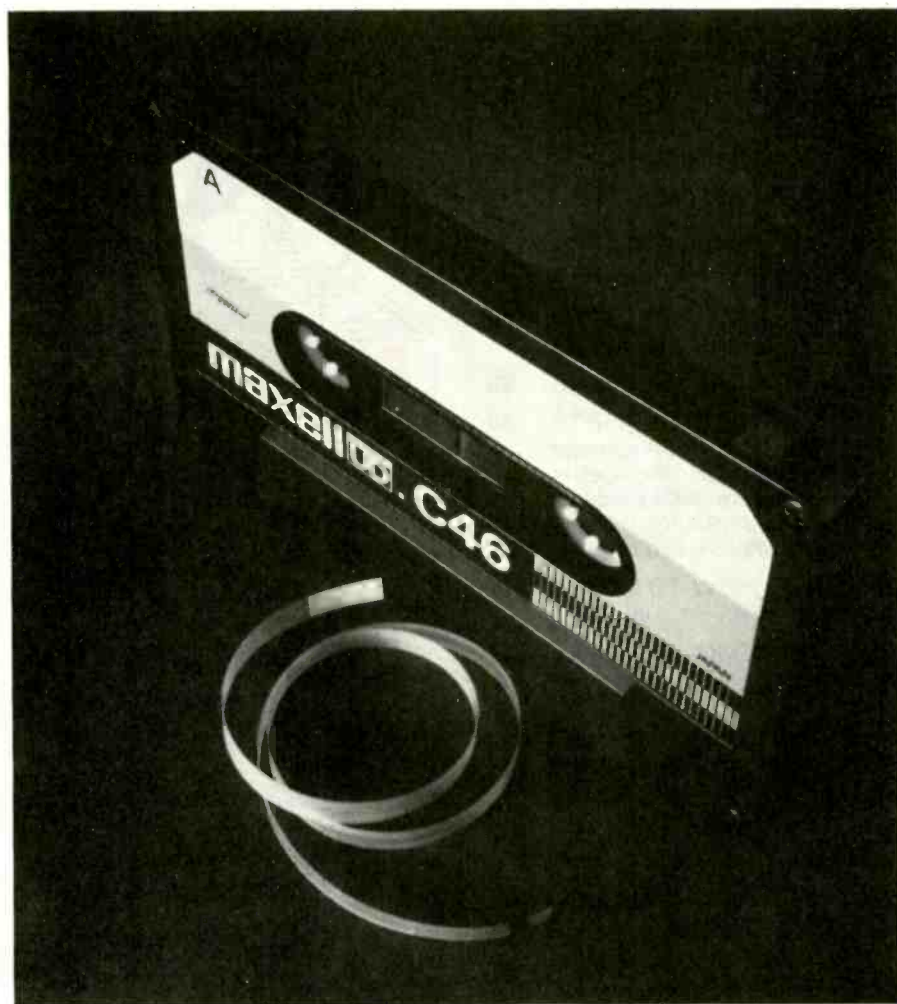
abc High Fidelity is published monthly by ABC Leisure Magazines, Inc., a subsidiary of American Broadcasting Companies, Inc., 1330 Avenue of the Americas, New York, N.Y. 10019. Copyright © 1975 by ABC Leisure Magazines, Inc., a subsidiary of American Broadcasting Companies, Inc. The design and contents are fully protected by copyright and must not be reproduced in any manner. Second-class postage paid at New York, New York and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Yearly subscription in U.S.A., Possessions, and Canada \$7.95; in Pan-American Union \$8.95; elsewhere \$9.95. Single copies \$1.00. Indexed in Reader's Guide to Periodical Literature.

Current and back copies of High Fidelity and High Fidelity and Musical America are available on microfilm from University Microfilms, Ann Arbor, Michigan 48106. Microfiche companies of these magazines (1973 forward) are available through Bell & Howell Micro Photo Division, Old Mansfield Road, Wooster, Ohio 44691.

Change of address notices and undelivered copies (form 3579) should be sent to High Fidelity, Subscription Department, 1 Sound Avenue, Marion, O. 43302. Please state both old and new addresses when requesting change. Editorial correspondence should be addressed to the Editor, High Fidelity, Great Barrington, Mass. 01230.



# THE MISSING LINK



The first five seconds of every  
Maxell UD cassette cleans your recorder heads.  
Another Maxell exclusive.

The leader in our UD cassettes sweeps dust and debris off your recorder heads before they can foul-up a recording. And it sweeps gently, with no damaging abrasives to ruin your equipment.

Our head-cleaning leader is also calibrated, so you can use it to cue your recordings.

It's on both ends of all Maxell Ultra Dynamic cassettes. It's another reason you can record the very best sounds (both high and low) your equipment produces, without tracking dust all over your music.

Maxell Corporation of America,  
Moonachie, New Jersey 07074. Also available in Canada.

**maxell.**

For professional recordings  
at home.



CIRCLE 19 ON READER-SERVICE CARD

LEONARD MARCUS  
Editor

WAYNE ARMENTROUT  
Managing Editor

KENNETH FURIE  
Music Editor

ROBERT LONG  
Audio-Video Editor

SHIRLEY FLEMING  
Editor, Musical America Section

REBECCA ABBOTT  
Copy Editor

VIOLA MATSON  
Assistant Editor

ROY LINDSTROM  
Art Director

BOB MADDOCKS  
Associate Art Director

MORGAN AMES  
ROYAL S. BROWN  
R. D. DARRELL  
PETER G. DAVIS  
HENRY EDWARDS  
NORMAN EISENBERG  
ALFRED FRANKENSTEIN  
HARRIS GOLDSMITH  
DAVID HAMILTON  
DALE HARRIS  
MIKE JAHN  
PAUL HENRY LANG  
GENE LEES  
ROBERT C. MARSH  
H. C. ROBBINS LANDON  
Contributing Editors

MILTON GORBULEW  
Senior Circulation Director

STANLEY BINDER  
Circulation Director

HOWARD BURKAT  
Advertising Promotion Manager

CLAIRE N. EDDINGS  
Associate Publisher and  
Director of Advertising Sales

WARREN B. SYER  
Publisher

Cover Photos: Roy Lindstrom

#### ADVERTISING

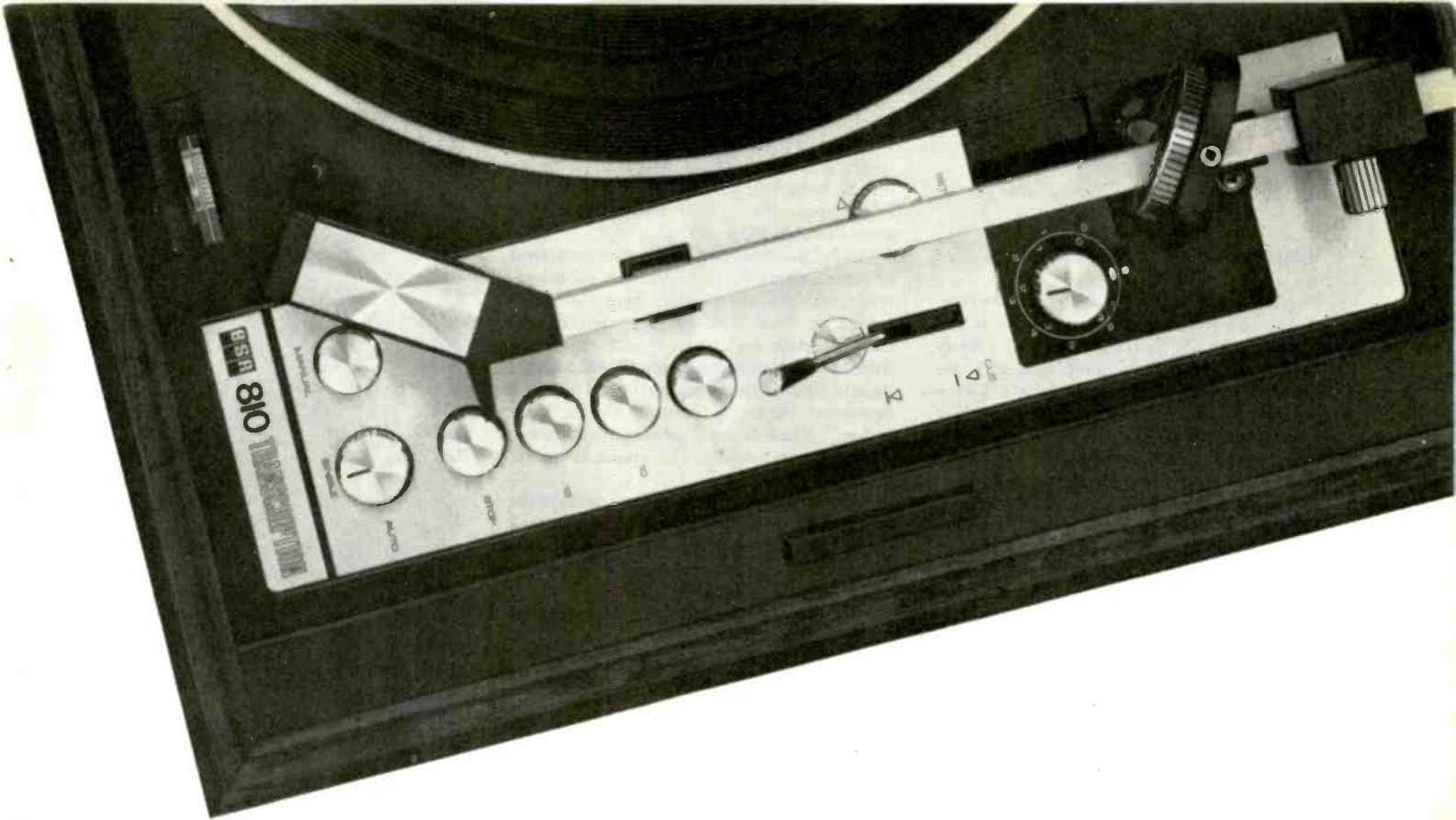
**Main Office:** Claire N. Eddings, The Publishing House, Great Barrington, Mass. 01230. Telephone: 413-528-1300.

**New York:** ABC Leisure Magazines, Inc., 130 E. 59th St., 15th floor, New York, N.Y. 10022. Telephone: 212-581-7777. Seymour Resnick, Eastern Adv. Mgr.

**New England:** The Publishing House, Great Barrington, Mass. 01230. Telephone: 413-528-1300. Paul Trembley.  
**Los Angeles:** ABC Leisure Magazines, Inc. ABC Entertainment Center, 2040 Avenue of the Stars, Suite 270, Century City, Calif. 90067. Telephone: 213-553-5648. Andrew Spanberger, West Coast Advertising Manager.

**Chicago:** ABC Leisure Magazines, Inc., 2011 Spring Road, Oak Brook, Ill. 60521. Telephone: 312-323-9070. Leonard Levine, Midwest Advertising Manager.

**Tokyo:** Japan Advertising Communications, Inc., New Ginza Bldg., 7-3-13 Ginza, Chuo-ku, Tokyo 104, Japan. Telephone: (03) 571-8748. Shigeru Kobayashi, president.



**It's one thing to make the most.  
And another to make the best.**

**We do both.**

We make 2 out of every 3 automatic turntables in the world. That's more than all the other makes put together. So BSR is big, all right. But we also make what we sincerely believe is the best automatic turntable in the world. The BSR 810QX for sophisticated systems.

Don't take our word for it. Take it right from High Fidelity magazine's technical reviewer: "Taking it all together—performance, features, styling—the BSR 810QX moves into ranking place among the best automatics we know of."

The 810QX at fine audio retailers. Ask for a demonstration or write for free literature.



**BSR**

**McDONALD**  
BSR (USA) Ltd  
Blauvelt, N.Y. 10913

CIRCLE 4 ON READER-SERVICE CARD



# letters

## Understanding the Misunderstood

I've never read a piece in which Lou Reed was so blatantly misunderstood as in Mike Jahn's March review of "Sally Can't Dance." I'll buy that every reviewer is entitled to his own perceptions and the conclusions hence prompted, but I don't think that Jahn made much of an effort here.

Reed is a dry satirist, the worldly '60s expatriate who's returned to the streets in time for the cultural interphase of the mid-'70s. His fantasies are omnipotent, his wit bountiful, and his delivery understated yet knowing. To him, there is no differentiation between "Sister Ray" and daytime television. "Berlin," panned by Jahn on a tangent, was evidence that Reed's whims have left the pop annals with some of the most realistic ephemera to its credit. If "Transformer" was a slice of decasurrealism, "Berlin" a depressing soap opera, and "Rock & Roll Animal" an attempt at



Lou Reed  
*Blatantly misunderstood?*

unexpurgated animal effrontery, "Sally Can't Dance" is the bearer of perhaps unreal expectation. It doesn't really gravitate into a niche, but is nonetheless the best statement that Reed, spokesman of an ambivalent demographic, could have yielded.

"Sally" deals with what preceded the arrival of Reed's street wisdom. Parts are suburban, others take place behind iron gates and watch towers. It deals with the hospitalized, and those in other forms of captivity, either inflicted by the self or by morés. It's yet another painful album from Reed, but one of his more humorous. He feigns "confusion" with "confusion." Reed himself appears, as always, wasted beyond repair. The album is his repose.

Reed walks it as he talks it. He's perhaps the best street-beat reporter we could have asked for. He reports semiannually through his vinyl output. It's unfortunate that Jahn has apparently missed out, because Lou Reed is one of the most entertaining purveyors of depressing news to be found.

Cary Baker  
Wilmette, Ill.

I was distressed by Henry Edwards' shallow review of Genesis' "The Lamb Lies Down on Broadway" in your March issue. Much of the "popular" music available today is depressingly clichéd and unquiescent. The rockers continue endlessly bland variations of A-C-D-C chord progressions; heavy metal bands continue to pound themselves into a stupor; the electronic bands carry on with the most stubborn conviction to use electronics, synthesizers, sequencers, et al., the same way they use a piano or organ; folk bands provide little that hasn't been done before and better; and, finally, lyric content continues to flutter between blatant plagiarism and totally uninformative, hackneyed statements that are not only embarrassing to hear but, to my way of thinking, an insult to language.

But, to the point: I don't want to sound like a wide-eyed fan, and I do concede a number of faults in "The Lamb Lies Down." But to call it pretentious is a mistake. I've been listening to Genesis since their first album was released in England in 1969 (recently issued in the U.S. in hopes of turning a fast buck on their rising popularity). Their early career found the U.S. less than sympathetic to their music. Lack of popularity didn't affect their music, and while in the past six years most bands have gotten progressively more commercial, less challenging and excessively saccharine. Genesis has continued to be musically and lyrically inquisitive. They adhere to their initial goals without concession to "salability."

Aside from this, the band's work is thematic; there are a variety of links among all their records. In short, there is a surprising continuity to their work, the kind one usually associates with more eccentric film directors, artists, and writers. It is this sense of purpose, which I find specifically lacking in nearly all popular—or should I say "current"?—music, that sets Genesis apart from the mass of inconsequential musicians and bands.

Aside from this, the paraphrased version of the story line in the review was inaccurate. A little investigation would reveal the "snake woman" to be Lamia, and that particular section to be based on Greek mythology. And honestly, Rael doesn't rescue his brother, nor



Erich Kleiber  
*Instead of Furtwängler*

does he end up back in New York City—the ending was the culmination of the story and apparently Edwards missed it completely.

And finally, the piece is not a "rock opera" (calling it "hard rock" in the first place is more than stretching a point). "The Lamb Lies Down on Broadway" is infinitely more inventive than that tawdry genre could permit.

K. Leimer  
Seattle, Wash.

## The Furtwängler Mystery: Solved!

The Japan Philips release of the set of Furtwängler Beethoven symphonies issued here by Olympic/Everest and reviewed by David Hamilton in your January issue lists orchestras and recording dates for all nine. (The dates agree with Mr. Hamilton's inferred ones, except for a 1940 Eighth—obviously a typo). For the controversial Second, Philips gives the orchestra as the Berlin Philharmonic and the date as 1929(!).

Greg Audette  
Hanover, N.H.

Your review of the Olympic/Everest set of the "complete" Beethoven symphonies with Furtwängler is to be commended. Fortunately the ethics of Olympic/Everest are not representative of the industry.

For the information of anyone who is interested, the spurious performance of the Second Symphony is actually the studio recording made by Erich Kleiber and the Berlin State Opera Orchestra in 1929. The version is legitimately available as Heliodor 2548 747.

Anthony W. Orr  
Forecast Magazine  
Silver Spring, Md.

Several readers called the Japan Philips set to our attention as the apparent source of the Olympic set. Mr. Hamilton reports that, had he had the clue of the surprising 1929 attribution of



Because  
the best was not  
good enough.



TR-2075

For a free 8-page booklet on TR-2075, write, telephone, or telex

**TANDBERG**  
OF AMERICA INC.

Labriola Court, Armonk, New York 10504 · Telephone: 914-273-9150 · Telex: 137357  
A. Allen Fringle Ltd., Ontario, Canada





POWER

ON  
OFF

PHONES

SPEAKERS

AUDIO MUTING

FILTERS

LOW

HIGH

BASS

MIDRANGE

TREBLE

VOLUME BALANCE

LOUDNESS

RECORD

FM MUTING

MIC LEVEL

SANSUI STEREO RECEIVER 881

TUNING

SELECTOR

# NOW COMES THE POWER LINE. FROM SANSUI.

At tough times like these, thank goodness for the engineering guys at Sansui.

During the best of times they're audio's great innovators.

But at the worst of times, they approach near-genius.

Result: The Power Line.

Take a close look. You won't find a single gimmick. Just solid Sansui quality in a line of receivers with more stereo power and performance for less dollars than you'd expect.

Top-of-the-line is Sansui 881: 63 watts per channel minimum RMS

into 8 ohms from 20 to 20,000 Hz with no more than 0.3% total harmonic distortion.

Inside, the Sansui engineers use eleven computer-grade ICs (integrated circuits) for ultra-stable, long-term performance. Plus special CBM (Circuit Board Module) construction to simplify assembly and eliminate a lot of the internal wiring which could move and cause instability.

Outside, rugged controls tailor the sound and direct 'signal traffic' throughout the 881 for 3 pairs of

stereo loudspeakers, tuner section, turntables, decks, tape dubbing, microphone mixing, and much more.

But if you don't need this much power and versatility, The Power Line offers other, high-value receivers with similar cost/performance advantages. And the same strong, fuss-free construction.

Drop by your nearest authorized Sansui dealer and audition The Power Line today.

It represents audio engineering's finest hour.



SANSUI ELECTRONICS CORPORATION  
55-11, Queens Blvd., Woodside, New York 11377, U.S.A.  
Tel. 212-779-5300

SANSUI AUDIO EUROPE S.A.  
Diacem Building, Vestingstraat 53-55, 2000 Antwerp, Belgium  
Tel. 315663

SANSUI ELECTRIC CO., LTD.  
14-1, 2-chome, Izumi, Suginami-ku, Tokyo 168, Japan  
Tel. 03-323-1111

## Sansui. Dynamic audio answers.

CIRCLE 38 ON READER-SERVICE CARD



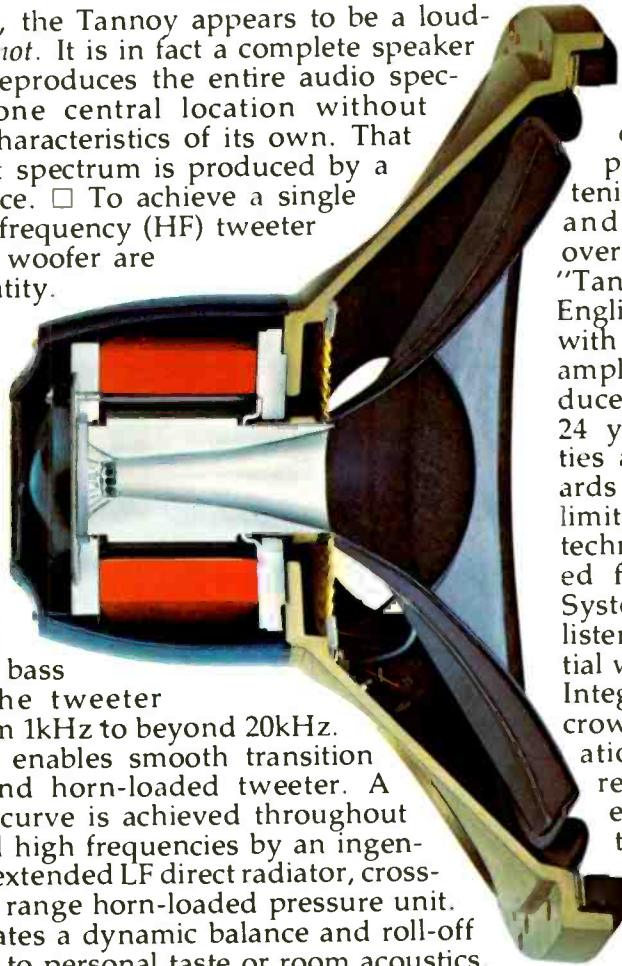
# Tannoy

## INTEGRATED SPEAKER SYSTEMS

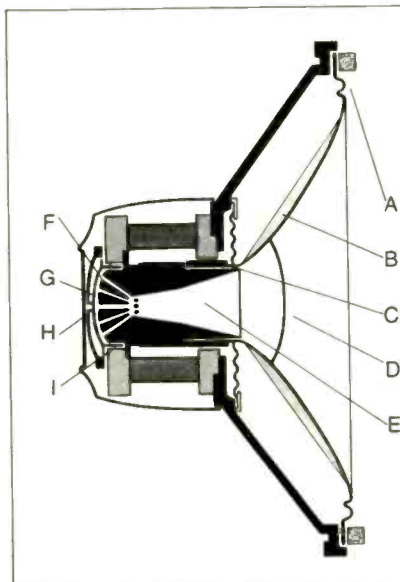


At first glance, the Tannoy appears to be a loudspeaker. *It is not.* It is in fact a complete speaker system that reproduces the entire audio spectrum from one central location without adding any characteristics of its own. That is, just as that spectrum is produced by a live performance. □ To achieve a single sound source, the high frequency (HF) tweeter and low frequency (LF) woofer are embodied in a single entity.

Sound is "collected" via a unique multi-throated phase compensating device, then fed into a short exponential horn. The curvilinear LF diaphragm ensures the wide dispersion of high frequencies and an unbroken audio spectrum □ The LF diaphragm acts as a true piston from the lowest bass up to 1kHz, while the tweeter handles frequencies from 1kHz to beyond 20kHz. The crossover network enables smooth transition between the woofer and horn-loaded tweeter. A superb, level response curve is achieved throughout the low, mid-range and high frequencies by an ingenious combination of the extended LF direct radiator, crossover network and wide range horn-loaded pressure unit. The crossover incorporates a dynamic balance and roll-off control for adjustments to personal taste or room acoustics.



Tannoy has been engaged in continuous research and production of high quality transducers for almost half a century. From the outset, its products were adopted as a listening standard by broadcasting and recording companies all over the world. By 1968, the term, "Tannoy" was in the Chambers English Dictionary as synonymous with the art of reproduction and amplification. □ Tannoy was introduced into North America over 24 years ago, but modest facilities and painfully exacting standards of production permitted only limited distribution. Now... new techniques, materials and expanded facilities have made Tannoy Systems available to many more listeners to whom music is an essential way of life. □ The new Tannoy Integrated Speaker System is the crowning achievement of generations of acoustic consultants, researchers, designers, sound engineers, and produced in the best traditions of British craftsmanship. The System will realize the maximum quality your electronic equipment is capable of delivering.



- A Rolled surround for stability in low bass response
- B Unique ribbing virtually eliminates cone break-up ensuring smooth response and extraordinary high power capacity
- C High temperature voice coil
- D Dustproof, acoustically transparent sealing dome
- E Concentric HF horn (completed by curved LF cone)
- F Phase-compensating multiple throat for extended and smooth HF response
- G Acoustic balance cavity for reduced distortion
- H Aluminum voice coil conductor for high power capacity and superb HF response
- I Exclusive magnetic shunt for increased LF flux

The remarkable design of the Tannoy Speaker System enables it to function at the highest standard under the most difficult conditions. It is available in our attractive, acoustically designed enclosures, or for installation into your own cabinets.

For additional information:

**TANNOY**® (AMERICA) LTD.  
1756 Ocean Ave., Bohemia, N.Y. 11716  
Canada: E. S. Gould Marketing Co. Ltd.

the *Second Symphony*, he too would probably have thought of the Kleiber recording. Having checked it out, he agrees with Mr. Orr.

### Cartridge Compatibility

The February issue of HF arrived with no letter about an anomaly in your November survey of cartridges and tone arms: Is it possible that no one has pointed out that Decca's and Elac's list of compatible turntables for their cartridges could hardly be accurate, as each listed B&O units—which of course can take only B&O cartridges?

Edward Mendelson  
New Haven, Conn.

Astonishing though it may seem, only Mr. Mendelson seems to have spotted that "anomaly." He is, of course, quite right: Both B&O turntables offered in this country have arms specifically designed for B&O cartridges only.

### Finding Records

Among the records discussed in David Hamilton's "Will We Be Ready for the Gershwin Centenary" [July 1974] were several on the Mark 56 Records label. Since that time I have been unable to obtain information as to where I may obtain these records. Could you give me their address?

M. A. Lovejoy  
Boston, Mass.

Mark 56 Records was last heard from at P. O. Box 1, Anaheim, Calif. 92805.

I've been trying to locate a copy of a German import, "Astrid Varnay Sings Wagner" (Dacapo C 047 01373). Both Discount Records and Rose Records, here in Chicago, plus King Karol, in New York, claim it is not available. Can you direct me to a source that does have a copy available?

William Wiemhoff  
Evanston, Ill.

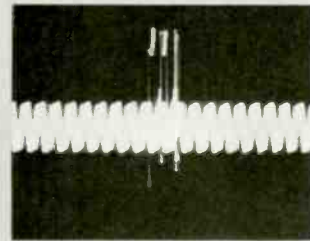
The Varnay Wagner disc is available, according to Peters International, the U.S. distributor. Any record imported by Peters International can be ordered directly from them by prepaying the list price (they'll pay postage). The address is 619 W. 54th St., New York, N.Y. 10019.

### Rachmaninoff's Mystery Scherzo

Abram Chipman made the following statement in his December review of the Rachmaninoff *Aleko Suite*: "Svetlanov's suite differs from Kostelanetz', notably in the substitution of a moderately pleasant scherzo

### Russian Opera

Not surprisingly, Conrad L. Osborne's two-part Russian opera discography generated a large and interesting batch of mail. A sampling of that correspondence will be published next month.



Actual, unretouched photo of an oscillograph test.

The oscillograph you see is an actual photo of a high-quality audio system "playing" a fingerprint.

You're hearing fingerprints now through your speaker system. Instead of the sound your precious discs are capable of. And no vacuum record cleaner, brush-arm or treated cloth will remove them. None.

## The sound of your fingerprint

But Discwasher™—with new **du** fluid—removes fingerprints completely. Along with dust. And manufacturing lubricants (added to make pressing faster) that can act like grove-blocking fingerprints. All this cleaning without pulling polymer stabilizers from your vinyl discs.

Discwasher™. The only safe, effective way to silence the printed finger. At Audio specialists world wide.



**Discwasher, Inc.**  
909 University,  
Columbia, Mo. 65201



## The Static Reducer. **NEW D'STAT**



Introducing **D'STAT**. An active carbon disc that's a runaway best seller in Europe. Just set **D'STAT** on your grounded turntable and forget about static.

You'll find new **D'STAT** at audio specialists who carry Discwasher products. Ask for it, and stop listening to static. Europe has.

**Discwasher, Inc., Columbia, Mo. 65201**





## ANOTHER THEORY SHOT TO PIECES.

There are manufacturers in the record care field who claim that a single cleaning device can solve all record care problems. Watts completely refutes this theory.

Dust, dirt and grit settle into the record grooves. Cigarette smoke deposits an invisible film on the surface. Even blowing on a record can leave a gummy sediment. You can't expect records to sound as good as the day you bought them unless they're properly maintained. It's also too much to expect that one record care product can handle all of these types of pollutants. In fact, it's impossible.

Watts is a pioneer in the record care field. With a complete line of record care products. Each Watts cleaner was developed to solve a particular problem encountered by broadcasting and recording studios. Then, and only then, were they introduced to record users through-

out the world. It is this tried and proven professional approach to record care that enables us to say — Watts really works. And it's the reason that Watts is the only positive way to keep new records new and revitalize old ones.

Maintain your records the way most professionals do. Insist on Watts record care equipment and kits. At hi-fi dealers and record counters everywhere.

Elpa Marketing Industries, Inc.,  
East: New Hyde Park, N.Y. 11040 /  
West: 7301 E. Evans Rd., Scottsdale,  
Ariz. 85260 / Canada: Smyth Sound  
Equipment Ltd.



for the opera's best-known excerpt, the lovely bass cavatina "The moon is high." . . .

Not so! On the British disc that includes the *Aleko* excerpts (HMV/Melodiya ASD 3019) the scherzo is correctly identified as an independent composition, written in 1887 when the composer was thirteen.

Stanley H. Mayes  
Redondo Beach, Calif.

### Whose *Adieu*?

I was interested to read David Hamilton's March review of vocal recordings by, among others, Jennie Tourel ("Tribute to Jennie Tourel," *Odyssey* Y2 32880).

I share his dismay that Columbia did not see fit to provide full texts and translations. I am also dismayed at the general sloppiness of the album. One instance was pointed out by your reviewer: that the jacket states the album contains songs (or something) by Prokofiev, which it does not. (Couldn't this be deceptive advertising?) A rather more dismaying instance, and one that, equally dismayingly, your critic did not notice, is that the song identified as "*Adieu de l'hôtesse arabe*" by Bizet is not that song at all, but rather "*Adieu*" by Fauré, the third song in his three-part *Poème d'un jour* with words by Grandmougin.

This oversight on the part of your reviewer makes me wonder just what a reviewer does before reviewing a recording. Did he skip this band? Or did he play it and, having no knowledge of French, not notice that the words of the song had nothing to do with the words printed on the jacket? I would also expect an album of this sort to be reviewed by someone with considerable expertise in the song literature, at least to the extent that one of the greatest songs in the French literature would be familiar to him.

Or was the album re-pressed and the proper song included? Doubtful.

I think an interesting article (if the truth can be told!) might be made regarding the qualifications of people who review records in your magazine and others, and how records are assigned for review. Mr. Hamilton's comments in his review seem generally sensible and sensitive. This oversight, however, makes me question his reliability.

Joseph Duchac, Periodicals Librarian  
Long Island U., Brooklyn Center  
Brooklyn, N.Y.

*Mr. Hamilton replies: An article about reviewers' qualifications probably would be interesting, although Mr. Duchac might reflect upon the possibility that hardly anybody's list of qualifications includes "perfection." (Or may we take it that no mistakes are ever made in the Periodicals Division at LIU?) We all nod now and*

**High Fidelity**, May 1975, Vol. 25, No. 5. Published monthly by ABC Leisure Magazines, Inc., a subsidiary of American Broadcasting Companies, Inc., Warren B. Syer, president; I. Martin Pompadur, chairman of the board; Claire N. Eddings, vice president, High Fidelity Division; Herbert Keppler, vice president, Photographic Publishing Division; Cathleen Aloisi, assistant to the president.

**High Fidelity/Musical America**. Edition published monthly. Member Audit Bureau of Circulations.

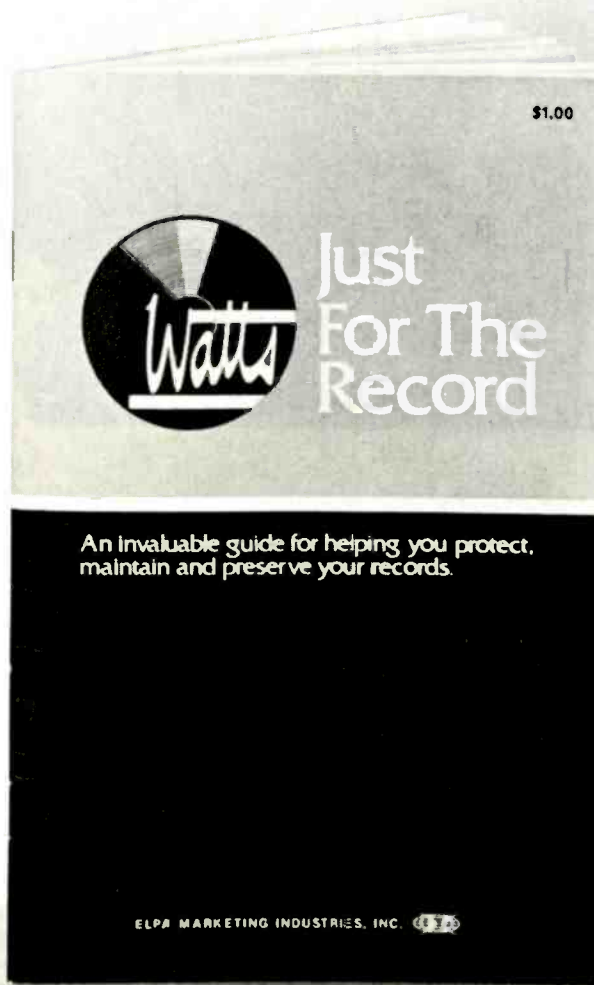
**Editorial correspondence** should be addressed to The Editor, High Fidelity, Great Barrington, Mass. 01230. Editorial contributions will be welcomed. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage.

*then, or rely on faulty recollection. In this case, however, I didn't nod. Someone at Columbia did.*

*Mr. Duchac's "doubtful" alternative is evidently what happened. Pressings of Side 4 of the Tourel album from a 1C stamper do include the incorrect Fauré "Adieu," as I ascertained after receipt of his letter—indeed, this explains why a second stamper was made, to replace it with the advertised Bizet song. I had two review copies in the house, listened initially to the corrected 2B stamper, and would not have even noticed the existence of an alternative had I not gone back to confirm my notes about the poorly dubbed piano sound in the Debussy Bilius songs. At this point, by chance I picked up the 1C copy instead and discovered the different and*

*better dubbing, as mentioned in the review. Unfortunately, I did not go on to rehear the rest of the side, from which I might have discovered the reason for the recutting, which was evidently done carelessly, spoiling the sound in the Debussy songs. Bizet fans may prefer 2B, but I am hanging on to 1C.*

[Queried about the incorrect version of the Tourel set, Columbia Records expressed puzzlement at how Mr. Duchac got his copy. They report that Side 4 was corrected before records were shipped to stores, or even to the regular Columbia mailing list—that in fact copies with the 1C stamper of Side 4 were sent out only to a handful of reviewers, including of course HIGH FIDELITY. However, at least one other reader bought a copy with the Fauré song.]



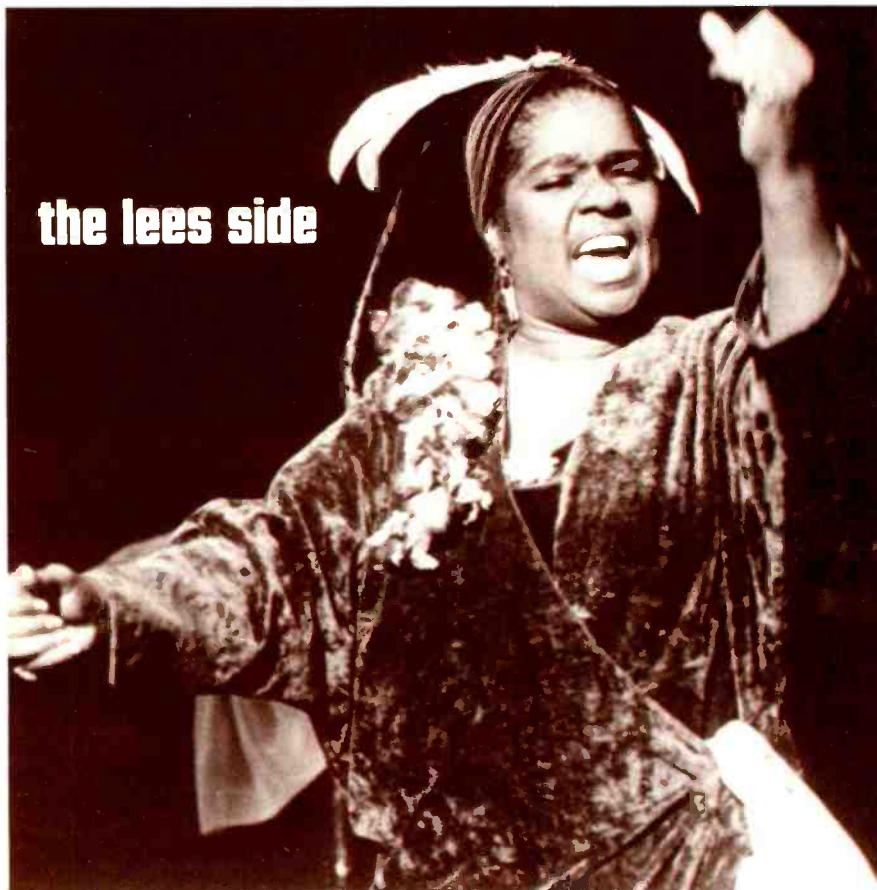
## NEW!

"Just for the Record" is important reading for anyone who collects and plays records. In this authoritative handbook on record care, Watts tells all about how to protect, maintain and preserve your records. Also included are valuable tips on revitalizing old records as well as stylus and turntable platter care. Get this indispensable 28-pg. guide at high fidelity dealers & record counters.

**Elpa Marketing Industries, Inc.**

East: New Hyde Park, N.Y. 11040 / West: 7301 E. Evans Rd., Scottsdale, Ariz. 85260.





the lees side

## Linda as Bessie

One of the Most Exciting Theater Pieces in Years

LINDA HOPKINS SAT cross-legged on the floor of her dressing room at the Mark Taper Forum in the Los Angeles Music Center, thinking about the hard years and the long road behind, soaking now in the luxury of triumph, justification, and sudden acclaim. She is another of the people who can blend accuracy and irony in saying, "It took me twenty years to become an overnight success."

What did it for Linda is a show she wrote (with the collaboration of Will Holt) and in which she stars, called *Me and Bessie*. So wildly excited was the audience on that opening night in Los Angeles that, purely because of next-day word-of-mouth recommendation, the show was sold out for its run at the Mark Taper. This was before the newspaper reviews—raves—had even appeared.

For you see, not only had Miss Hopkins written with Holt one of the most charming and exciting pieces of theater

they had seen in years, but she was possessed of one of the most spectacular voices they had heard anywhere, anytime, period. A startling voice, a strong voice, a perfect voice, an incredibly flexible voice, a voice that could go from wall-shaking fortissimo to satin softness between one note and the next.

"They told me I couldn't do this show," she said. "Producers, directors, theater people. They wanted to do it as a big production, and I didn't."

No doubt they did have reservations. For *Me and Bessie* is an odd, offbeat piece of theater. It is not a play. Nor is it a revue. Nor is it a monologue with songs. It is a little of each, and the Mark Taper Forum did it as an experiment—an experiment that became a hit.

A quartet is on the stage, which is bare but for a large trunk and a backdrop bearing the title. Out comes Miss Hopkins. She says, "I ain't Bessie. I wouldn't

fool you." It is one of those arresting openings, like "Call me Ishmael." Then she tells you of her love of Bessie Smith's old records and of the things they have in common. The South. Color. Religion (Baptist, of course). And music. She says that Bessie came up through the blues; she, Linda, came up through gospel music. (In fact, she joined the Southern Harp Spiritual Singers at the age of twelve and stayed with them eleven years.)

Two dancers augment and illustrate her narrative, occasionally joining her in dialogue. And gradually Miss Hopkins dissolves into the character. For the rest of the two-act production, she drifts in and out of it, sometimes narrating the sketch of Bessie's life, sometimes being Bessie. She does not dwell on the death. She says only, "Bessie left her blood on that road and her life in the hospital."

"I thought of Bessie Smith as the legend," Linda said in her dressing room. "Will Holt agreed with me. I don't think it's necessary to know that Bessie Smith was a gutbucket woman. I want people to know her as a great artist, and that's all I want. I don't want people to cry over her; I want the joy. She was the greatest blues singer who ever lived, although all those records aren't blues."

Linda's performance is nothing short of remarkable. All the weight of the show is on her: She is never off-stage. Yet she maintains an unflagging effervescence, moving, moving, moving, laughing, and dancing with that curious levity that overweight people so often have. But it is her voice that gets you. Her range is amazing. Her intonation is of the sharpshooter kind that raises your eyebrows. None of that approximating the note and going into a quick, almost imperceptible tuneup. She hits the note, at any altitude—bing—perfectly. And she holds it there. Because it is so perfect, she never has to give it a thought, and this permits her to sing with a joyous, free confidence that sets us mere mortals grinning, laughing, clapping in rhythm, and finally rising to our feet in spontaneous roaring and whistling applause. And she swings!

Finally, she infuses her performance with humor. One of the funniest moments in the show has her imitating Bessie Smith imitating one of the society singers who picked up on material she made famous and imitated her. With exaggerated gestures of elegance, Linda has this fictional singer loo-loo-ling her way through "A Good Man Is Hard to Find"; then it turns into Linda's impression of Bessie's earthy performance of it.

"I was born in New Orleans," Linda said with soft southern enunciation. "I don't know for sure where Bessie Smith was born. They said Mississippi. Now, I

don't know whether I should say this, because I don't know if it's true, but she was supposed to be a cousin of my grandfather. My mother had pictures of her when I was a little girl. But I don't really know.

"I've always loved Bessie Smith. But what got me interested was traveling in Europe in 1960 in a show called *Jazz Train*. I had the chance to play Bessie.

"Later on I did excerpts about her. My manager thought I needed a vehicle. We got in touch with Will Holt, who helped me get the structure right."

She had already accumulated stage experience. She had played in *Purlie Victorious*, and she won a 1972 Tony award for her performance in *Inner City*.

Three years ago, RCA Victor released an album she made. It was her first—and her last. The company dropped her, and the album is out of print (I couldn't obtain a copy, even from the RCA executive I talked to). This is obviously a prickly memory. "Those people," Linda said, meaning the artists and repertoire people, "didn't like it, so they didn't push it."

A rumor came into California from the East that Linda was "difficult." Where it began I do not know, but I can guess: There is no defter way to justify an executive decision about an artist than to hang the label "difficult" on him or her. It is vague, it is neat, and it is beyond appeal. There is nothing more difficult than trying to prove you're not difficult. Knowing this, I listened with blank expression as Robert Greenwald, the young Mark Taper Forum staff director who put *Me and Bessie* together, raved about Linda Hopkins as an actress and hard worker.

"Working with a talent such as Linda's was three weeks of pure joy," he said. "And I worked her. I was awful to her—from 9 a.m. every day, seven days a week, without a break. She never complained. She was determined to do this, and she did it."

Within days after the Mark Taper opening, she was besieged by offers—to do film roles, to record. One man came rushing backstage and excitedly demanded of Greenwald, "What about the recording rights?"

"What company are you with?" Greenwald asked.

"RCA."

Greenwald smiled. "I think you'd better speak to Miss Hopkins' manager," he said.

In the face of such demand, Linda has had to juggle her time since then. After taking the show on tour across the country, she just recently brought it home for a second engagement at the Mark Taper. And there will no doubt be an album of *Me and Bessie*.

That one I'll get.

GENE LEES

# Is it live or is it Memorex? Who knows?

In our most recent test, we asked Ella Fitzgerald's old friend and longtime jazz arranger, Nelson Riddle, if he was listening to Ella live, or Ella as recorded on a Memorex cassette.

He couldn't tell.

We believe that's a strong endorsement of our exclusive MRX<sub>2</sub> Oxide formulation.

In fact, since we introduced MRX<sub>2</sub> Oxide, a lot of other ferric tapes have been scrambling to find something to beat it.

Nobody has.



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

© 1975, Memorex Corporation, Santa Clara, California 95052

CIRCLE 21 ON READER-SERVICE CARD



# The impossible dream.

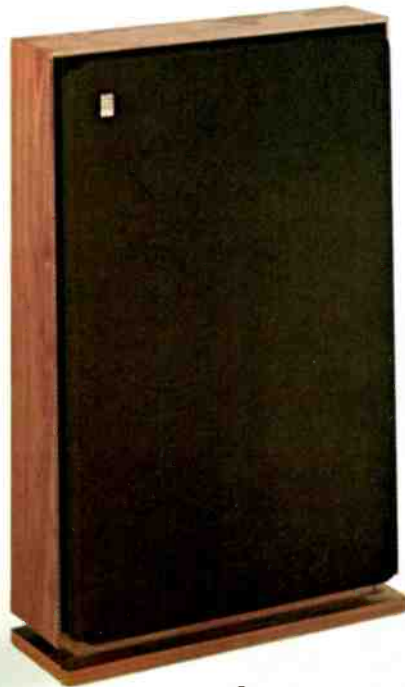
Since 1871 electrostatic speakers have been but a promise; today the Koss Model One has made them a reality.

Unlike most ads, this ad wasn't written for everybody. In truth, it was meant for a very small number of discerning audio enthusiasts who have dreamed an impossible dream about electrostatic speakers. And who have continually been disappointed.

For those who have dreamed the impossible, Koss has developed a full-range electrostatic speaker that reproduces the lowest to the highest octaves of music with an authority never achieved in previous electrostatic speakers. Once you've heard it, we think you'll agree. Until you do, let us tell you why.

First, the Koss Model One isn't another hybrid. The bandpass of 30 Hz to 250 Hz is reproduced by an electrostatic woofer that features over 19 sq. ft. of diaphragm surface area. No other speaker, electrostatic or dynamic, has ever reproduced the clarity and power of the lowest audible octaves like the Koss Model One. Impossible? Just listen to it.

Second, the Model One represents, to our knowledge, the first 4-way design ever offered in electrostatic speakers. This design approach has allowed Koss to offer the world's first electrostatic woofer capable of playing at concert hall levels. In addition, a unique midrange panel was designed specifically to avoid the bigger-than-life spacial distortion plaguing other large-panel speakers. In other words, a violin sounds like it is normal-size rather than as big as a



cello. The treble and tweeter panel designs were also critically matched to the wavelength requirements of their respective bandpasses. The resulting smoothness of response and uniform dispersion of energy from top to bottom establishes a new precedent in naturalness and clarity of reproduced sound.

Third, a major design breakthrough has been achieved in the Model One crossover system. And we think it's a uniquely patentable system. Instead of the expected plurality of additional coils, capacitors and resistors normally needed to achieve a 4-way crossover, the Model

One uses no other components than those needed to drive the separate acoustic panels. In other words, step-up transformers which provide the drive voltage to each of the four bandpasses also function as the crossovers. This unique transformer design eliminates the need for additional bulky, expensive, distortion-producing components that, until now, made a reasonably-priced but high performance full-range electrostatic system impossible.

Fourth, another innovative design feature of the Model One is the use of a frequency-sensitive attenuator that protects the speaker from unwanted sub-sonic signals below the 30 Hz level as well as potentially dangerous DC voltages from the amplifier.

And fifth, there's a built-in Auto-Charge Bias Supply that eliminates the need for an AC cord. Imagine an electrostatic speaker system without the old "AC umbilical cord"! Or for that matter, without the obvious electrical dangers. If that isn't worth hearing, what is?

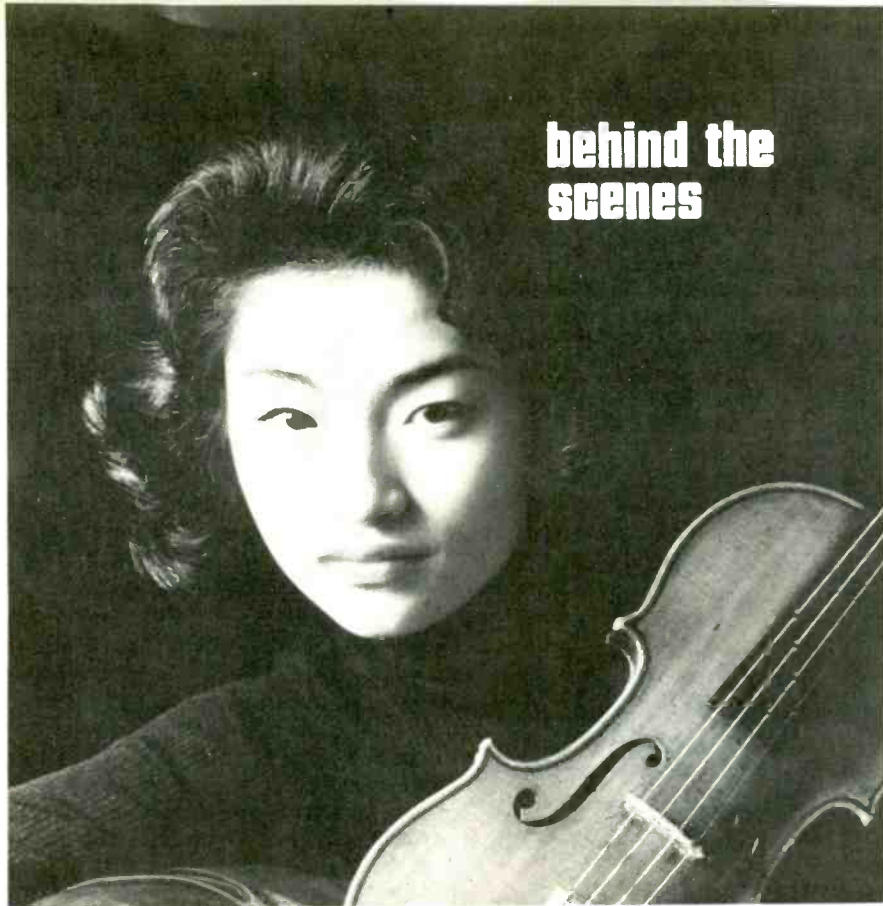
Your Audio Specialist will be happy to show you the fulfillment of the electrostatic promise. We don't think you'll be disappointed in what you hear. Nor in what you buy. But then, the Koss Model One isn't for everybody.

©Koss Corporation

the fulfillment of the electrostatic promise

**KOSS** Model One electrostatic speaker

behind the  
scenes



## Chung in the Studio, Brendel on Camera

### LONDON

"Right, five to seven, gentlemen!" says André Previn in his best businesslike manner on instruction from the control room, and half the members of the London Symphony Orchestra reach eagerly for their instrument cases. With soloist Kyung-Wha Chung they have just completed what to my ears sounded like an immaculate take of the first movement of Prokofiev's Second Violin Concerto. It seems that they are being dismissed forty minutes early, with an instruction to return for the evening session.

Not a bit of it. Decca/London producer Christopher Raeburn comes leaping up anxiously from the control room at Kingsway Hall, intent on preventing any rush for the exits. "You're kidding," says Previn when he registers the misunderstanding. What Raeburn wanted was a brief retake from *figure five* to seven. The players good-humoredly acknowledge the change of plans. After all, to waste forty minutes out of two three-hour sessions—quite a tight schedule anyway for a twenty-five-minute concerto—would have been unthinkable.

Kyung-Wha Chung made her first records some five years ago with Previn and the LSO in this very hall; not surprisingly, the Tchaikovsky-Sibelius cou-

pling that resulted has stayed consistently on Decca/London's best-seller list. The company has a contract to make three records with her every year, but so far the follow-ups have been far too few. Chung is so spontaneous an artist, responds so completely to a particular occasion and a particular audience—one of the secrets of her magnetism—that she instinctively resists the process of fixing an interpretation on a record for good.

On this occasion she was recording the Prokofiev concerto only two days after a live performance in the Royal Festival Hall. My own conviction after hearing complete takes of that first movement, followed immediately by the sublime second movement entire, was that the studio performances were even finer, more involving than those I had heard at the concert. But watch the diminutive figure at the playback afterward in the control room, and you would hardly recognize the same personality.

When she is playing, she seems to mold her whole body in devotion to the music. Listening to the tape is much of the time painful to her—the achievement, however beautiful to others, is evidently so much less than she intends. When a too prominent portamento in the slow movement prompted a mutter of self-disgust, Previn was there at once commenting drily: "It's the thought that

# Crown POWER

## reveals a new level of listening

Discover the five elements of Crown power that make hearing the DC300A such a unique listening experience.

### Extreme low distortion:

Maximum total harmonic and intermodulation distortion of 0.05% over a bandwidth of 1-20,000 Hz. Such minute levels made it necessary for Crown to design its own intermodulation distortion analyser, now in use industry wide.

### Continous power:

155 watts/channel minimum RMS into 8 ohms stereo, 310 watts minimum RMS into 16 ohms mono, over a bandwidth of 1-20,000 Hz.

### Complete protection:

The DC300A is fully protected against shorted loads, mismatched connections, overheating and excessive line voltage, input overload as well as RF burnout. And this amp will drive any type load, resistive or reactive.

### Uncommon reliability:

The DC300A's reliability is legendary. Leading big name rock groups demand DC300A's because of their rugged ability to withstand tour-long punishment and still produce flawless sound. And major recording studios insist on Crown to keep time losses to a minimum. The professionals know from experience Crown's unqualified dependability.

### Exclusive warranty:

Crown's unique warranty covers not only parts and labor but round-trip shipping for three years. These shipping costs are an important factor in our warranty, and it is not surprising that no other amplifier manufacturer offers this service.



For color brochure, write Crown, Box 1000, Elkhart, IN 46514. For the most sensational sound demo of your life, take your best material to the nearest Crown dealer.



# CROWN

WHEN LISTENING BECOMES AN ART

CIRCLE 7 ON READER-SERVICE CARD



counts." At the end of the movement the soloist's pizzicato passage emerged too loud and uneven, and Chung was so horrified she had to laugh instead of wincing. "Oh, awful!" she shrieked, and again Previn had the *mot juste*: "This is the Bartók edition."

Nothing could illustrate Previn's mastery of recording technique more clearly than this session, his way of coping with the tensions that have to be resolved, both with a highly sensitive soloist and with the orchestra. No one appreciates the hazards more than he, but equally no one disguises them so cunningly. In the interval between sessions we ate a ham salad in the green room (in fact a poky

little vestry for the preacher) and Chung, now relaxed, explained how Previn had solved a problem for her at the start of the first movement with scarcely anyone else knowing what was happening. When she was uncomfortable several times over on the opening phrase, he whispered to her that it might be easier on an up-bow. So it proved. Their eyes met, she concluded, with a look of, "That's it."

At the end of the meal Chung wanted to phone her brother, pianist Myung-Whun Chung, whose recent success we had been discussing. He was coming to collect her after the evening session. She picked up the phone and asked, "Do I

just dial?" "Not if it's Korea!" snapped Previn.

**Previn and Rachmaninoff.** Previn had it written into his EMI contract that he could conduct concertos for recordings by other companies, but naturally EMI commands most of his recording time. His latest sessions with the LSO have been devoted to the Rachmaninoff First Symphony, again immediately after a Festival Hall performance. This follows up his EMI version of the Second Symphony, which unlike his previous RCA account gave the score uncut. EMI is planning a Previn Rachmaninoff box including not only the three symphonies, but also the other major orchestral works and the cantata *The Bells*.

**Brendel and Mozart.** The other concerto session this month was of Mozart: the last piano concerto (in B flat, K. 595), with Alfred Brendel accompanied by the Academy of St. Martin-in-the-Fields. This is another installment in Philips' projected cycle, and once again the conductor played a key role in a concerto recording. "In the till-ready part," Neville Marriner said to the orchestra after hearing one take, "can you park the basses a bit so we can hear what's above?" At another point he complained, "There's someone creaking around," then realized something. "Is it me?"

One extra problem lay in coping with television cameras, their platforms, towers, and dollies, for Humphrey Burton had decided to feature these sessions and a complete performance on his *Workshop* program on Independent Television. With lights raising the winter temperature at Brent Town Hall uncomfortably high, the players had pitching problems. Oboist Neil Black complained that the piano sounded terribly flat to him at its entry, and Marriner agreed: "Yes, we're going up and up." He faced Brendel: "Alfred, would you give us a flat A, please, and we will come down to it." And so they did.

Cameras were in the control room as well as in the big hall, picking up as much idle backchat as possible—even from the HIGH FIDELITY correspondent. Philips is bringing out the finished disc in Britain in double-quick time to cash in on sales to those who have enjoyed the television programs.

**Philips: Marriner, Leppard, Bergonzi.** Otherwise Philips has been recording Marriner and the Academy in a coupling of Beethoven's Fourth Symphony and the *Grosse Fuge* (a follow-up to their chamber-scale coupling of the First and Second Symphonies), and Raymond Leppard has done a complete set of Bach's *Brandenburg* Concertos with the English Chamber Orchestra. Unlike

## INVISIBLE SOUND, SMALL AND BEAUTIFUL.

You probably know ADS for its complete line of high performance home loud-speaker systems. Our top model, the LV 1020 studio monitor, has rapidly become a favorite among dedicated audiophiles and professionals. Now the unmatched open clarity and exact response to the most subtle musical detail, the famous 'Invisible Sound', has been extended into a miniature package!

The new ADS 2001 speaker system brings 'Invisible Sound' into your car, boat, plane, camper, mobile recording van—or wherever music reproduction of the highest quality is needed, space is limited, and only 12 Volt DC is available.

No existing mobile music system can be remotely compared to the high power, bi-amplified ADS 2001!

Engineering breakthroughs begin with the drivers. ADS engineers succeeded in developing a 4" precision woofer, which compares in overall power handling and its ability to move air to a good 6" woofer. This tiny superdriver is matched with a 1" soft-dome tweeter derived from the uniformly excellent model installed in the entire ADS line up to the BRAUN LV 1020 studio speakers.

Sophisticated electronics were necessary to give these speakers their stunning performance. A minimum of 160 W of sinewave power, provided by four independent Darlington

power amplifiers, is available for the woofers and tweeters, coupled with electronic crossover networks (active filters), equalizers, and opto-electronic limiters.

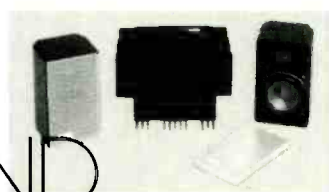
The power-supply is a high frequency DC-DC switching converter operating at 25,000 Hz, it provides over 350 watts of electrical power to the amplifiers from an ordinary 12 V battery.

All three components of the ADS 2001 system are packaged in high impact precision metal cabinets, finished in black. The compact power supply/amplifier box can be installed virtually wherever a sufficiently large space is available (trunk, under hood, engine compartment, boat-peak, etc.), and the 7"x4"x4" speaker cabinets have multiple provisions for optimum mounting.

You can experience the 'INVISIBLE SOUND' of the ADS 2001 system at over 200 authorized ADS dealers across the United States. Find out why the ADS 2001 is so powerful yet 'invisible', just like the legendary LV 1020 studio monitor and all ADS speakers.

For additional information and dealer list write to: ANALOG & DIGITAL SYSTEMS, INC., 377 Putnam Avenue, Cambridge, Massachusetts 02139.

# THE ADS 2001



Marriner's *Brandenburg* set, which used the late Thurston Dart's hypothetical reconstruction of the concertos' original versions. Leppard's set contains no textual oddities. He had been directing live performances in preparation for twelve months and more; as in concert, he directed from the keyboard.

Leppard has also continued his Philips series of Monteverdi madrigals, adding the Seventh Book of 1619, with many of the same singers as before.

Another Philips project, which I first mentioned last January in connection with the complete *Masnadieri* recording, is a collected edition of Verdi's tenor arias with Carlo Bergonzi and the New Philharmonia under Nello Santi. Producer Erik Smith was surprised and delighted that there is no feeling of sameness in the collection. Even after his long editing sessions, he found it refreshing to follow Verdi's development in the form. Where initially the recitatives are merely conventional, by the time of *Ballo in maschera* every phrase is genuinely melodic.

**CBS: Renata Scotto, Michael Thomas.** CBS too has been recording aria collections. Renata Scotto made two, conducted by Gianandrea Gavazzeni: Verdi arias, with the London Philharmonic; and arias by Puccini (mostly rare items), Mascagni, Cilea, and Catalani, with the London Symphony. Both records were made in religious surroundings but at different ends of town: Verdi at a church in Morden that features unexpected Dali-like pictures; the *verismo* items in Hampstead at Rosslyn Hill Chapel. At the latter, CBS producer Paul Myers wondered whether Daniel Barenboim might drop in; his backyard is over the wall from the chapel.

The CBS schedule also included a collection of late Beethoven choral music, not only *Calm Sea and Prosperous Voyage* (which the same company has already recorded under Pierre Boulez), but one side's worth of the incidental music to *King Stephen* (not the greatest Beethoven), the *Elegiac Song*, Op. 118, the *Opferlied*, Op. 121b, and the *Bundeslied*, Op. 122. Michael Tilson Thomas conducted the Ambrosian Opera Chorus and LSO, with soprano Lorna Haywood in the *Opferlied*.

Thomas was also supposed to record keyboard sonatas by C. P. E. Bach each morning, but after a bout of flu he felt it would be better to concentrate on conducting. At the Saturday afternoon session he started rehearsing as usual. But when he lowered his baton for the first take, what came out but "Happy Birthday" (rehearsed by another hand), a deliberately delayed greeting. Luckily Myers was in on the surprise, thus sparing him likely heart failure.

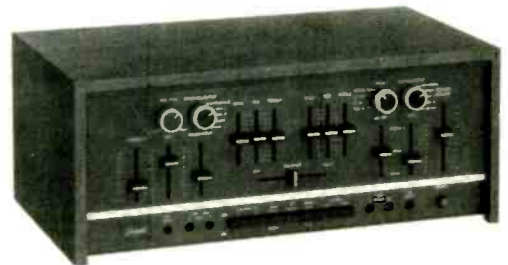
EDWARD GREENFIELD

# Bozak Electronic Units for Your Music System ... You'd Never Believe the Difference They Can Make

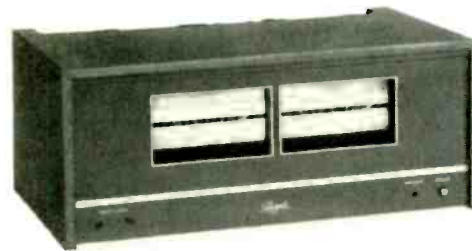
A Perfect Complement to Your Bozak Speakers!

Now the same standard which has kept Bozak in the forefront of quality loudspeaker manufacturers for more than a quarter century — designing to take full advantage of modern technology without overstepping the boundaries of science — has been incorporated into what we believe are the finest audio electronics on the market. They are intended to give a lifetime of pleasure.

## MODEL 919 Audio Signal Processing Center



This new Bozak mixer/preamplifier gives your sound system a degree of capacity and flexibility approaching that of professional sound studios. You can mix and blend inputs from two stereophonic sources — phono with phono, tape or tuner — and a microphone, simultaneously. Complete cueing and monitoring facilities are provided; output modes include stereo, stereo blend, reverse stereo, stereo plus and monophonic.



## MODEL 929 Audio Power Amplifier

Designed for use in major home music systems, the Model 929 is at its best when driving full-size speaker systems capable of accurately reproducing the full dynamic range of the Model 929 and of utilizing the power available from these magnificent amplifiers. For the ultimate sound system, Model 929 is equipped for simple plug-in conversion for bi-amplification use.

Power output from each of the 929's two channels is 150 watts continuous minimum sine wave power into 8 ohms from 20 to 20,000 Hz at less than 0.2% total harmonic distortion.

Our free booklet "Audio Electronics by Bozak" contains complete specifications.



**Bozak, Inc.**

Box 1166, Darien, Connecticut 06820 (203) 838-6521





## too hot to handle

**Among the many top Dolby cassette decks on the market, which do you consider to offer the best value?—Aaron Greene, Arlington, Va.**

Probably the Advent 201. We avoid the "best-buy" syndrome, because it presupposes a long series of editorial value judgments on the relative importance of features and performance qualities—judgments that may or may not match the needs of individual readers. If, for example, you want line/mike mixing, the Advent won't provide it; but most home users seldom have need for the mixing feature and can always add it via an outboard unit, so it would make little sense to consider this model out of the running on that ground. Subject to such qualifications, we'd say that for a broad spectrum of users the Advent's fine performance and now-moderate price (\$300, once the ceiling for the format) put it out in front.

For inveterate test-report readers we might add that the Advent's performance has been improved somewhat since we reviewed it. A new head design is said to tame the severe "head bumps" visible in our published record/play curves, and the spec now reads  $\pm 2$  dB, 20 Hz to 15 kHz.

**I have had considerable grief over warranty servicing on my Pioneer TX-9100 tuner. The dealer now has it working fine, but I wonder whether I did the right thing in going back to him. Should I have written to Pioneer instead? Or the Better Business Bureau?—[unsigned, postmarked Newton, Mass.]**

Writing won't do any good if you give no name and return address. But you acted sensibly in approaching the dealer first. He usually has the highest immediate stake in satisfying you, lest you bad-mouth his service to other potential customers. At the same time, you should check warranty-service provisions on any component; they normally are spelled out either in the owner's manual or in other literature delivered with the unit. If the dealer plus routine warranty servicing don't seem to be netting satisfaction, the next person to write to is the service manager of the manufacturer (in this case, U.S. Pioneer in Moonachie, N.J.). Our limited experience with BBB offices suggests that they are a poor third. They seem to handle such matters as wearisome (and often poorly understood) routine and have little clout with out-of-state suppliers. Worse, they occasionally accept unquestioned the allegations of chiselers hoping to get something for nothing, which undermines their credibility with those who

might be in a position to help. If routine fails (and only then), write to us; we can't guarantee results, but we may be able to focus the attention of an appropriate executive on a problem that otherwise would escape his notice.

**In the ad on page 48 of your February issue it says, "Coming soon: new Ferri-chrome tape. The latest advance in recording tape exclusively from Sony." The 3M ad on page 36 talks of Scotch Classic cassettes with "ferri-chrome." The Meriton ad on page 38 has both "ferri-chrome" and "Ferri-Chrome." And one paragraph on page 50 of the article about tape formats uses both "Ferri-chrome" and "ferri-chrome." What, if anything, is the difference?—Craig McKee, Cambridge, Mass.**

There is very little. We settled on "ferri-chrome" as the generic term for all tapes that, like these three, have dual (ferric oxide and chromium dioxide) coatings, and "Ferri-chrome" as the trade-style for the Sony-brand product of that type. Meriton has since adopted a similar (and, in the ad, inconsistent) style, and what information we have about its product suggests that it should be interchangeable with Sony's. For that matter the Scotch Classic ferrichrome coating also is very similar.

When the Sony tape ad claims an "exclusive," we can only assume it was prepared before the other brands were announced. Note that it says "coming soon," and Sony's ferrichrome has been available for some months. The ad seems out of date to us.

**Some time ago [August 1973] you reported on a Sylvania receiver and commented that its design didn't justify the company's claims that it would outperform competing models. In fact you didn't seem to think it was up to component standards in some respects. Since you haven't tested Sylvania's products since, I assume you don't consider the company a true high fidelity manufacturer. Is this true?—Daniel S. Kane, Erie, Pa.**

No. The fact that we've tested no subsequent Sylvania components means neither that we consider the company beyond the pale nor that it has discouraged further testing by us. Our impression, in fact, is that its designs (which have been changing gradually, not dramatically) are increasingly consistent with those of other component lines and that we will be able to report far more positively the next time around.

**Is there any way I can improve the bass re-**

**sponse of ESS's AMT-1 loudspeakers? The lows seem to lack clarity and solidity by comparison to the excellence of the sound from their Heil tweeters. I thought you might be able to recommend some sort of horn loading to get the same properties throughout the range.—M. Wilson, Los Angeles, Calif.**

We're basically not in favor of tampering with any manufacturer's loudspeaker design. Or, to put it another way, if you want to second-guess the loudspeaker designer you must undertake to do so at your own risk.

Trans-Bass Systems (P.O. Box 2763, Laguna Hills, Calif. 92653) has such an undertaking: the Trans-Bass Systems Box, which is designed as a pedestal on which the existing AMT-1 is placed, coupling its bass port to the loading provided by the pedestal. We have not tried it, and perhaps it does, as Trans-Bass says, produce sound comparable to that of the AMT-1 Tower for about \$70 per speaker pair—less, certainly, than you should expect to pay if you trade in your AMT-1s for the Tower version. But the approach, as an approach, is basically less desirable than that of a single integrated system from a single designer. (See, for example, our report on ESS's own redesigned-woofer-plus-Heil-tweeter in the AMT-3, January 1975.)

As for building your own add-on horn loading, we'd say forget it. We would urge you, however, to experiment with the positioning of the AMT-1s in the listening room. If the speaker is near a corner, the bass will in a sense be reinforced by the adjacent walls. This will make the lows stronger, but not necessarily "cleaner." Just don't jam the speakers too close to a wall.

**In your report on the Switchcraft Dolby FM compensator [HF, April 1975] you say that Switchcraft has no formal warranty. I realize that many of its products are inexpensive, but a defective accessory can be just as bothersome as a defective receiver. Isn't the lack of warranty really a copout?—Floyd G. McKay, Detroit, Mich.**

We don't think so in this case. Our Audio-Video Editor, for example, says he has bought scores of cables, plugs, and what-not over the years and has never had a failure with Switchcraft, though in some batches from competing brands (or most often, unbranded cheapies) he has encountered failure rates as high as 75%. So when Switchcraft says it hasn't felt a need for a written guarantee because of an extremely low return rate, we find the statement believable.

**When you reviewed the Akai GXC-46D cassette deck [November 1973], you implied that it probably is a better choice in terms of both performance and reliability than the automatic-reverse version, GXC-65D. When you reviewed Uher CR-134 and Toshiba PT-490 automatic-reverse units in the January 1975 issue, you had less to say about this point. Do you think automatic reverse has reached the stage where it can be bought without worrying about its compromising the deck's performance in either respect?—Alfred de Lusze, Boca Raton, Fla.**

No.

# Announcing the Sherwood 2+2+3

**One great deal gets you stereo, quadraphonics, and 3 SQ™ albums—for the price of stereo all by itself.**

Half a listen is all it takes to convince you that Sherwood's S7244 receiver is truly an ear-catching piece of equipment.

As a stereo unit, this model can hold its own—and handily—with leading contenders in its price range. The power base is substantial; operational flexibility, unsurpassed. And its performance continues the Sherwood tradition of reliability.

But that's only half the story.

Because the S7244 is also an excellent quadraphonic system. Full-Logic SQ circuitry enables it to produce discrete 4-channel sound—again, with power enough to get the most the mode can offer. And it's fully compatible with your present

set-up: SQ doesn't depend on special turntables or cartridges.

No other gear on the market gives you as much for as little.

But during our special 2 + 2 + 3 deal, you get even more than that.

For a limited time only, \* if you purchase an S7244, we'll send you your choice of three of the SQ albums listed below. Free.

All you have to do is complete this coupon, have it authorized by your Sherwood Dealer, and mail it in.

Check out the 2 + 2 + 3 at your Sherwood dealer soon. It adds up.

## Specifications

Minimum RMS power output @ 0.6% maximum total harmonic distortion, all channels driven:

Stereo mode: 50 watts per channel [8 ohms, 20-20,000 Hz]

4-channel mode: 20 watts per channel [8 ohms, 20-20,000 Hz]

1.9 μV FM Sensitivity [IHF]

Capture Ratio: 1.5 dB

SQ and Logic Integrated Circuits

FM Four-Channel Ready [Aux. 2 input]

Price [includes walnut-grained case]: \$499.95

**SQ is the registered trademark and exclusive property of CBS Records, Inc.**  
\*Offer expires August 15, 1975



**SHERWOOD.**

The word is getting around.



Buy an S7244 during our special 2+2+3 offer, and get any three of these nine Columbia SQ albums at no extra cost.

- A] MFSB: Love Is the Message
- B] Chicago VII [counts as two albums]
- C] Charlie Rich: Behind Closed Doors
- D] Santana's Greatest Hits
- E] Herbie Hancock: Head-Hunters
- F] Barbra Streisand: The Way We Were
- G] Paul Simon: There goes Rhymin' Simon
- H] Copland Conducts Copland
- I] Bernstein Conducts Nielsen Symphony #2

## Sherwood 2+2+3 quadraphonic album offer

B

**Sherwood Electronic Laboratories, Inc.**  
4300 North California Avenue  
Chicago, Illinois 60618

Indicate Album selections by letter in spaces provided. Dealer's signature and serial number of unit purchased validate this form. Allow 4-6 weeks for delivery.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_

State: \_\_\_\_\_

Zip: \_\_\_\_\_

Serial Number of S7244: \_\_\_\_\_

Dealer's Signature: \_\_\_\_\_

Album Selections:

1] \_\_\_\_\_ 2] \_\_\_\_\_ 3] \_\_\_\_\_



## An Audio Clinic—For Your Ears

Several companies have run audio clinics of one sort or another (notably McIntosh for electronics and Tandberg for tape equipment). Such events are the only chance most audiophiles have to discover how good their components really are—or whether they are performing as well as they did when they were new. But until now we never heard of a manufacturer attempting a serious program for measuring that ultimate audio instrument, the listener's auditory system.

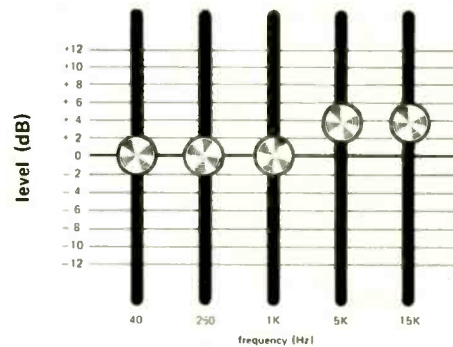
The Audio Doctor program, as JVC calls it, provides testing for frequency sensitivity, loudness preference, equalization preference, wow and flutter awareness, and room equalization analysis, plus seminars in quad and noise reduction. The information the participant receives can be of genuine value in determining his audio needs. For example the loudness preference test will help him determine how much amplifier power he will need to achieve the loudness levels he likes to listen to; the wow and flutter test will tell him how good his tape and record-playing equipment must be if he is to find its speed variations undetectable.

There are commercial points to be made, of course. (What company is going to fund such a program without hope of compensating benefits?) The tests and seminars give JVC the opportunity to demonstrate the workings and virtues of its SEA equalization, CD-4 Quadradisc, and ANRS noise reduction systems. But JVC says it has purposely played down the commercial aspects of the program.

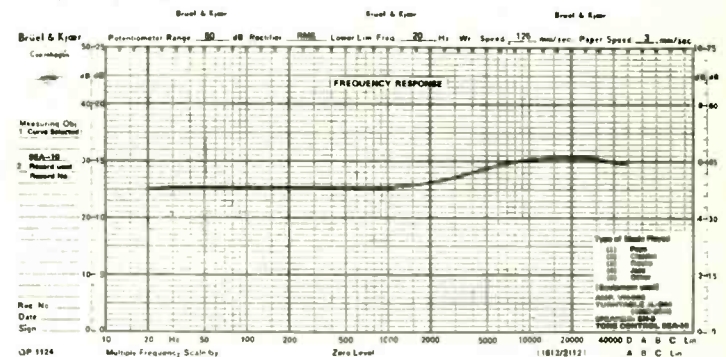
Audio Doctor clinics appeared at some twenty JVC dealers in Southern California during the last two months of 1974. The company plans to broaden the program by taking it to other parts of the country this year but at this writing is casting about for a somewhat more streamlined format to make the clinics "travel" better. The original version required the services of six specially trained engineers, six figures' worth of equipment, and a full day for setup at the dealer holding the clinic. JVC may split up the program into "miniclinics" in order to reach parts of the country that would be inaccessible with the full setup.

CIRCLE 147 ON READER-SERVICE CARD

SEA position for your favorite sound



Frequency response



One of the tests in JVC's Audio Doctor program is called "sound preference diagnosis." If the subject chooses the SEA equalizer settings shown in the drawing, his sound-preference curve will look like that in the graph—indicating, among other things, that he might look for speakers with a matching (somewhat bright) frequency characteristic.

## Tunsmiths Take Note

If you have an original tune kicking about in your head and think it worthy of public recognition, you may want to enter it in the 1975 American Song Festival competition, which offers a total of \$129,776 in prizes, according to the brochure, and gives more than \$30,000 plus a Yamaha piano to the winner of "Best Song of the Festival."

Entries must be recorded on cassette. Hum a few bars, and, if you're one of the winners, they'll fake it by adding orchestration or accompaniment.

Radio Shack stores are participating in the ASF this year by offering entry blanks (and, as a tie-in, their Su-

per tape cassettes). But hurry! All entries must be post-marked by June 2. The blank must accompany the cassette bearing your melodic nugget (one song per entry and per cassette) and the entry fee: for residents of the U.S. and Canada, \$10.85—or more, depending on the number of musical categories in which the song is entered.

## You Don't Have to Be Scotch

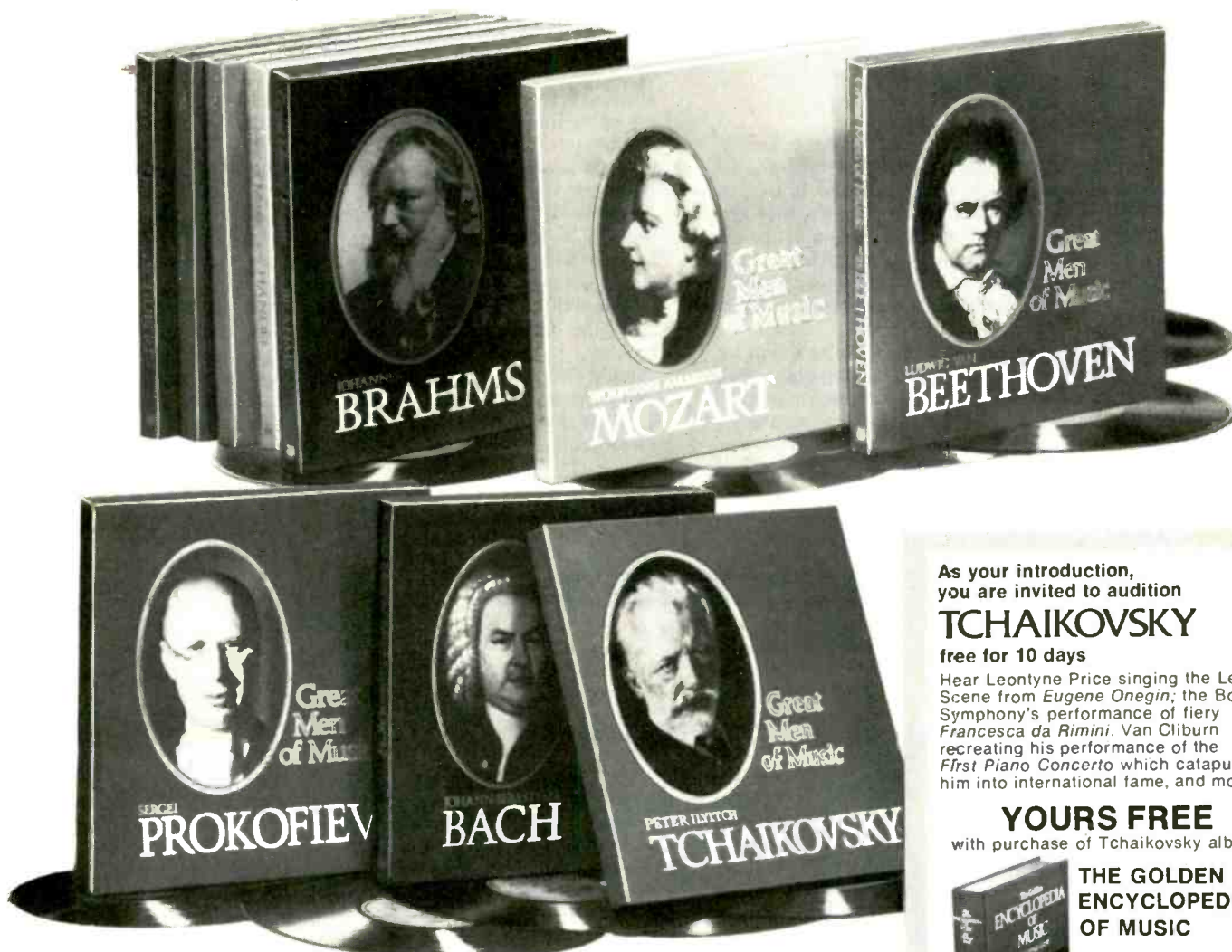
H. H. Scott seems to be pinching pennies for that Scotsman—hard-pressed these days—in each of us. The company has announced an across-the-board reduc-

Now learn the secrets of enjoying great music and understand the works of the masters as never before

NEW  
from  
**TIME  
LIFE**  
RECORDS

# Great Men of Music

superb boxed collections of representative works by the greatest composers of all time, performed by the world's outstanding artists



An important secret of enjoying great composers' works is to understand the unique genius each one brings to his music. And to become so familiar with their individual styles that you can instantly identify the creator of each work you hear.

Now TIME-LIFE RECORDS, in cooperation with RCA, has developed an exciting new series which provides "total immersion" in the lives, times, musical styles of such masters as Beethoven, Bach, Chopin, Mozart, Handel and Prokofiev... and shows *why* they stand, for all time, as music's great men.

In each album, devoted exclusively to the life and work of one great composer, you hear outstanding selections of all musical forms in which he excelled, performed by our finest artists—Van Cliburn, Emil Gilels, Jascha Heifetz, Eugene Ormandy and the Philadelphia Orchestra, Leontyne Price, to name just a few.

Then, in a lavishly illustrated companion booklet, you'll discover facts about the composer's life, the forces that shaped his music, the people and places that surrounded him and you'll learn exactly what to listen for in his work.

Altogether you get nearly four hours of listening enjoyment on 4 stereo records, plus the illustrated booklet and rich gold-stamped slipcase and box. A collection of these albums makes not only an impressive array for your music shelf, but a magnificent addition to your music library.

To acquaint you with the series, you are invited to audition the first album, Tchaikovsky, free for 10 days. And as an added bonus, we will send you the deluxe edition of *The Golden Encyclopedia of Music* at no extra cost. Records of this calibre usually sell for \$6.98 each. The *Encyclopedia* retails for \$17.95. But as

As your introduction,  
you are invited to audition  
**TCHAIKOVSKY**  
free for 10 days

Hear Leontyne Price singing the Letter Scene from *Eugene Onegin*; the Boston Symphony's performance of fiery *Francesca da Rimini*. Van Cliburn recreating his performance of the *First Piano Concerto* which catapulted him into international fame, and more.

**YOURS FREE**

with purchase of Tchaikovsky album



**THE GOLDEN  
ENCYCLOPEDIA  
OF MUSIC**

Deluxe, 720-page  
hardbound edition,  
a must for every  
reference shelf,  
retails for \$17.95.

a subscriber to the series you may keep this \$45.87 value for just \$17.95 plus shipping and handling as described in the reply card.

Or, if you decide against the album, return it and *The Encyclopedia* within 10 days without paying or owing anything. You will be under no further obligation. To take advantage of this free audition, mail the bound-in postpaid reply card. If the card is missing, write Time Life Books, Time & Life Building, Chicago, Ill. 60611.



tion in its receiver prices. The R-33AS, R-36AS, and R-74S all cost \$30 less (at \$249.95, \$299.95, and \$369.95, respectively) than they did at the beginning of the year. Two models were shown without prices on the last list we had from Scott in 1974: The R-31S now is priced at \$199.95; the R-34S has been dropped. And the two top receivers—the R-75S (now \$399.95) and R-77S (now \$499.95)—have had \$100 trimmed from their price tags!

CIRCLE 146 ON READER-SERVICE CARD

## Double Your Pleasure?

We seem to detect a trend: doubling up loudspeakers in each output channel. It works like this: You take a fairly compact speaker system that you like and hook two speakers per channel to your amplifier. Usually they are positioned vertically, with one atop the other and upside down for vertical driver symmetry (or a close approximation thereof). The result is that you have a tower speaker consisting of two complete systems in each channel.

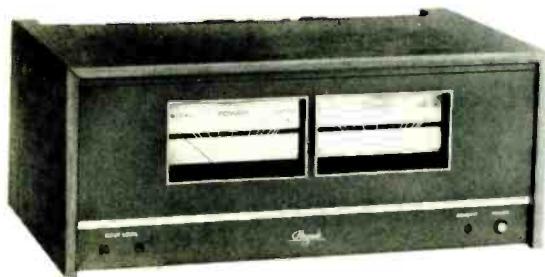
Obviously your speakers will cost twice as much as they will in a conventional (one-per-channel) setup. For this extra cost you can get fuller bass response (because of acoustic coupling between the woofers), cleaner sound (because the individual drivers now

need handle only half of the signal that would pass through them for the same sound levels with only a single unit per channel), twice the power-handling capacity (for the same reason), broader high-frequency dispersion (again because of coupling effects), and (finally) a really impressive-looking speaker array. You can get all these things, but you won't necessarily. The effect will depend on the design of the speakers you choose—primarily in terms of drive placements—and on room-coupling effects.

As far as we can determine, the current interest in such hookups was started by a dealer who demonstrated Advent speakers driven this way from high-performance amplifiers. The equipment manufacturers involved must have been impressed by the demonstration, because they appear to have spread the word to other dealers. Now Dahlquist and Audioanalyst are in the act. Audioanalyst has issued a release on using pairs of A-100X speakers as "Tower of Sound" systems; in its literature on the DQ-6 Phased Array system, Dahlquist includes instructions for stacking.

When the ingredients and the stacking recipe are right, the sonics can be tasty indeed: large, full, vigorous, and open to a degree that you might not suspect in listening to the same speakers unstacked. But unless you know what you're doing, you can figure that a tower speaker that's designed as a tower speaker should do its job better than one you've cooked up yourself.

## equipment in the news



### First consumer electronics from Bozak

Most audiophiles know Bozak, Inc., as a longtime manufacturer of fine loudspeaker systems and drivers. What many aren't aware of is that Bozak has also offered a line of high-quality commercial electronics for years. The company's president, Rudy Bozak, has frequently let it be known that he would like to expand into consumer electronics as well, but that wish did not become reality until early this year. The unit shown here is the 150-watt (per channel, into 8 ohms, at 0.2% THD) stereo amplifier Model 929. It sells for \$849; without the meters, as the Model 929-PV, it costs \$737.

CIRCLE 148 ON READER-SERVICE CARD

### Automatic noise reduction in JVC deck

The Model CD-1669 cassette deck from JVC America has a number of luxury features, the most unusual of which is a device that automatically senses when the tape being played was recorded with the ANRS noise-reduction circuitry and switches it on for correct playback. There are separate bias and equalization switches, allowing two settings for ferric tapes and one for chrome, and a memory system that will either stop rewind at a preset point or revert to the play mode at that point. Other features include solenoid controls, click-stop sliders, peak indicator, and dual motors. The CD-1669 costs \$499.95.

CIRCLE 154 ON READER-SERVICE CARD



# Uniquely KENWOOD

For Audiophiles who have learned to depend  
on KENWOOD Quality

## 3 EXCEPTIONAL TURNTABLES

Direct-Drive or Belt-Drive,  
Automatic or Manual,  
KENWOOD Turntables  
perform like pros.

Low-resonance Tone Arm  
• Anti-Skate Mechanism •  
Cue Control • Auto Index-  
ing (KP-5022A/KP-3022) •  
Strobe Speed Adjustment  
(KP-5022A) • Stylus  
Lamp Gauge • Low Wow  
and Flutter



KP-1022



KP-3022

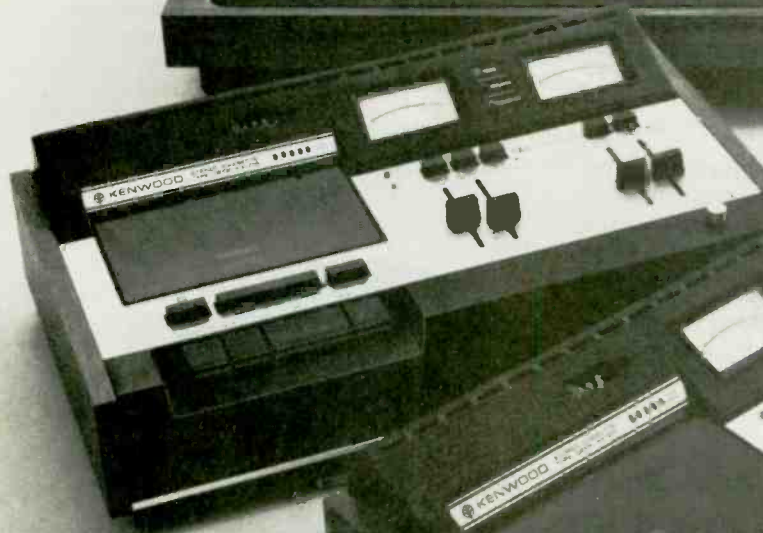


KP-5022A

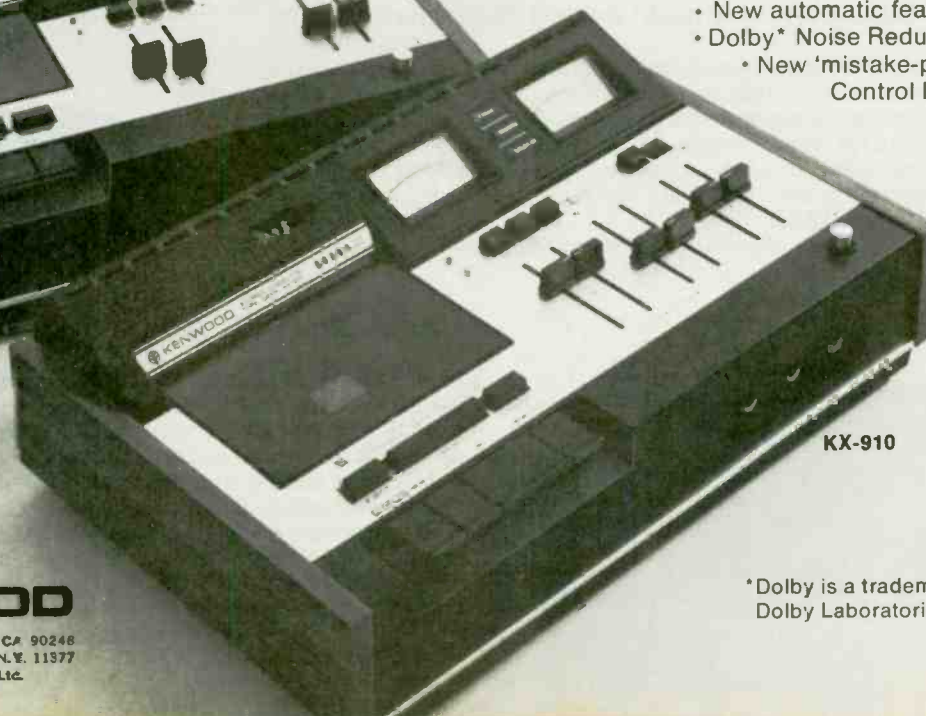
## 2 BRILLIANT CASSETTE DECKS

Improved Wow and Flutter,  
improved Frequency Response,  
improved Control Functions  
set KENWOOD Cassettes apart.

- Massive new 90 mm Flywheel
- High-power, high-torque Motor
- Critical-tolerance Capstan
- Heat-compressed ferrite Head
- New automatic features
- Dolby\* Noise Reduction
- New 'mistake-proof'  
Control Panel



KX-710



KX-910

For complete  
information, write . . .  
*the sound approach to quality*



**KENWOOD**

15777 S. Broadway, Gardena, CA 90248  
72-02 Fifty-first Ave., Woodside, N.Y. 11377  
In Canada: Magnasonic Canada, Ltd.

\*Dolby is a trademark of  
Dolby Laboratories, Inc.

CIRCLE 15 ON READER-SERVICE CARD





## Frazier improves the Mediterranean

The latest loudspeaker-system model from Frazier is the Mark VI-A, according to the company an improvement on the Mediterranean introduced some five years ago. The present four-way system uses a 12-inch woofer with a treated cone that is designed to withstand high-power surges, an 8-inch midrange driver, a tweeter with a 3-by-7-inch compression horn, and a supertweeter to carry the response range to beyond audibility. Frazier says the speaker will achieve acoustic levels of 85 dB and over (at 15 feet) from only 0.4 watts of power, and it is rated to handle 30 watts (continuous). The price is under \$450.

CIRCLE 149 ON READER-SERVICE CARD

## Budget receiver announced by Sansui

Sansui Electronics says that it has been able to achieve an excellent performance/cost ratio in the new Model 441 stereo receiver by its use of integrated circuits in what it calls CBM: Circuit Board Module construction. The unit has a full complement of features and input options and is rated at 11 watts per channel (continuous, into 8 ohms) for less than 1% distortion. The model is priced at \$219.95.

CIRCLE 150 ON READER-SERVICE CARD



## Variable-speed cassette portable from Superscope

Superscope's mono C-104 can be powered by house current or C cells, or (with optional adapters) from car or boat batteries or rechargeable nicad cells. Its variable speed control and cue and re-view features—helpful in such uses as dictation—also can serve such musical purposes as "tuning" the tape to a live instrument for "play-along" or for locating a desired selection on the tape. Speaker, tone control, and condenser mike are built in; connections for external mike, remote start/stop, and line (aux) input are provided. Dual flywheels keep tape motion stable in portable use. The C-104 costs \$119.95.

CIRCLE 152 ON READER-SERVICE CARD

## Belt-drive turntable added to Kenwood line

Kenwood has added a handsome manual model to its growing line of turntables. The 12-inch aluminum-alloy platter is driven by a polyester belt from a synchronous motor. Wow and flutter are said to be below 0.07% (RMS, weighted), and rumble is low. The arm is equipped with a torque-lever antiskating control. Shock mounts are incorporated in the "feet" that support the base. The suggested retail price is \$119.95.

CIRCLE 151 ON READER-SERVICE CARD

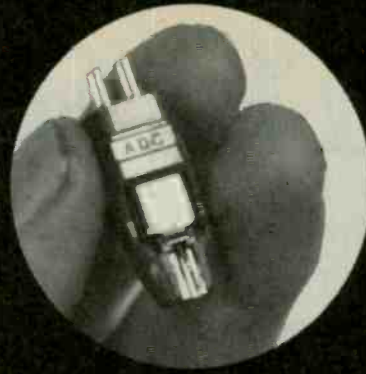


## Maxell offers UD tape with back coating

Back coating—a treatment used by several manufacturers to increase motional stability and promote smooth winding—has been added to the Maxell UD line in what the company calls "the ultimate mastering tape." Maxell claims two other virtues for this treatment: Because the coating is conductive it prevents static buildup and the "pops" that can result from the static charge, and because of the tape's motional stability less modulation noise is created. The back-coated UD is designated by a "B" suffix in the reel designations, which include both 10½-inch (NAB) and 7-inch sizes and both 50 microns (1.5 mils) and 35 microns (1-mil) in thickness.

CIRCLE 153 ON READER-SERVICE CARD





# The Un-common Cartridges from **ADC**

**The patented low-mass design assures lower distortion and greater tracing accuracy.**

The cartridge is the least expensive but one of the most critical components in a hi-fi system. Its stylus is the only contact with the complicated modulation of the record groove. To extract every note without distortion, especially at the high frequencies of the audible spectrum, is the problem.

**Lower mass = higher accuracy.**

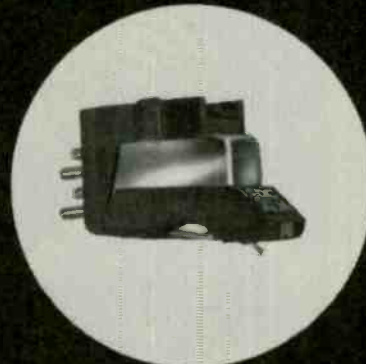
Since the magnet itself in a moving magnet cartridge contributes significantly to its mass, ADC created and patented an "induced magnet" cartridge that reduces the mass in the moving system. This allows the stylus to track with a lower force resulting in superior tracing accuracy and low distortion.

**You can actually hear the difference.**

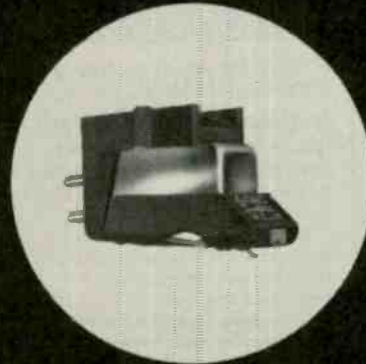
Ask your hi-fi dealer to demonstrate the comparison between an ADC cartridge and any other brand. There is an audible difference that can easily be distinguished.

A modestly priced ADC cartridge may be all you need to upgrade the sound of your entire hi-fi system—and there's a model compatible with every brand of manual turntable or record changer.

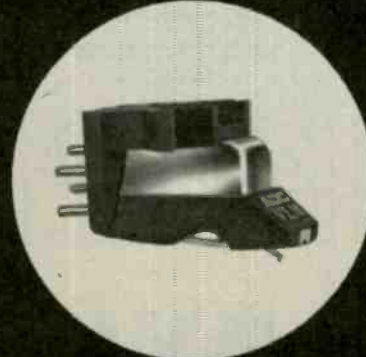
Send for a free detailed brochure of the complete line of ADC cartridges.



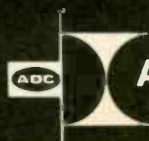
**XLM** MK. II



**Super XLM** MK. II  
**CD-4 with Shibata type stylus**



**VLM** MK. II



**AUDIO DYNAMICS CORPORATION**

A BSR Company • New Milford, Conn. 06776



# The Speaker.

Rather than starting with an existing speaker, Yamaha began with a speaker idea.

A speaker system with the lowest distortion and coloration, and the best possible transient response.

Instead of merely modifying one, Yamaha has re-invented it. And in doing so, has improved every aspect of speaker design.

We call it the NS-1000 M Monitor.

## Transparency and The Dome.

Existing technology has largely solved a major problem of speaker design through the use of the acoustic suspension driver: extended frequency response. Today, what's missing from most sound in most people's living rooms is something a touch more subtle. It's called *transparency*.

The hemispheric dome tweeter allows a wider dispersion of high frequencies.

But the dome's own material weight causes it to lag behind the input signal. It simply doesn't respond fast enough, creating an opaque, masked sound that lacks fine detail and definition.

The ideal dome material for mid-range and high frequency drivers would be extremely rigid and, most importantly, virtually weightless.

**Introducing the Beryllium Dome.** Why did it take so long?

After all, beryllium is the lightest, and most rigid metal known, and has a sound propagation velocity twice that of commonly used aluminum.

**Beryllium is lighter and stronger and propagates sound better than other metals.**

	ATOMIC WEIGHT	RIGIDITY (ELASTIC MODULUS) kg/mm <sup>2</sup>	SOUND PROPAGATION velocity m/sec
BERYLLIUM (Be)	9.013	28000	12600
MAGNESIUM (Mg)	24.32	4500	5770
ALUMINUM (Al)	26.98	7400	6420
TITANIUM (Ti)	47.90	11000	5990
IRON (Fe)	55.85	19700	5950

But because of beryllium's inherent characteristics, it resisted attempts by any manufacturer to form it into a diaphragm, let alone a dome. Until now.

The New Yamaha Beryllium Dome, formed by Yamaha's unique vacuum deposition process, is lighter than any other speaker diaphragm found today. So it's more responsive

to direction changes in amplitude and frequency of the input signal.

	SIZE OF DOME	THICKNESS	WEIGHT
YAMAHA NS-1000 M (BERYLLIUM DOME)	3 cm	0.03 mm	0.03 g
TYPICAL SOFT DOME	3 cm	0.3 mm	0.1 g
CONVENTIONAL DRIVER	2.5 cm	0.45 mm	1.03 g

This is called transparency. It can be called best in complex musical passages and can be best described

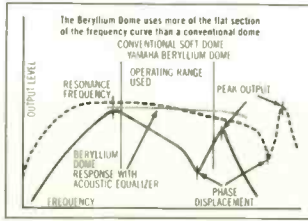


as highly defined and finely detailed. Only Yamaha has it.

**Midrange: The Voice of Your Speaker.** It's no secret that between 500 hz and 6 KHz is where most audible differences in speakers occur.

It's where we hear the human voice, and it is the hardest part of the frequency spectrum to reproduce accurately.

Once again, beryllium solves the problem of uneven response. Since it's so lightweight, the dome can be made larger and lighter than before



possible for a midrange driver. It extends the linear portion of its response curve.

The midrange driver's frequency response is so wide that we can select only the choice flat section of its frequency response, thereby eliminating the peaks and valleys most competitors are forced to use.

The Beryllium Dome creates simply the flattest response; least colored, most natural sounding midrange of any speaker around.

Carefully designed acoustic equalizers flatten the frequency

system that holds the beryllium dome to the speaker frame with less contact allowing it to move more freely. It's called the Tangential Edge. (You may not hear the difference at first, but you will.)

The crossover system was specially designed to have a very low DC resistance, increasing the system efficiency.

Most highly accurate systems need a large amp to drive them properly. The NS-1000 M Monitor requires only 15 watts RMS to fill an average room with loud music, yet can handle RMS power outputs exceeding 100 watts.

## By Our Own Skilled

**Hands.** Yamaha's philosophy is one of self-reliance.

That's why, for example, we build the critical speaker components (like cone materials and speaker baskets) rather than purchase them.

That includes the speaker enclosure made from material designed for anti-resonance characteristics. (Our piano making experience was essential here.)

There are enough speaker system modifications and copies around, already.

This is something original.

**Proudly Presenting the NS-1000 M.** It's not inexpensive or easy to find.

The NS-1000 M is sold as right and left-hand units, and by the pair only.

They cost \$960.00 the pair, when you can get them.

Yamaha is making them as fast as we can, but you may have to wait a short while until your Yamaha Audio Dealer has a pair for you to audition. (He also features Yamaha speakers based on the same technology and quality at less money.)

Patience, please.

## Part of the Yamaha

**System.** The NS-1000 M Monitor is the ultimate air suspension speaker system.

That is a strong claim to make. In the future, Yamaha will present the ultimate power amplifier, tuner, preamplifier, and turntable.

Actually advancing the state-of-the-art of the major components of a music reproduction system.

In short, the ultimate system.

We're convinced that no matter what you think is the best today, we'll make you dissatisfied with it.

Don't say we didn't warn you.



# YAMAHA

INTERNATIONAL CORP., P.O. BOX 6600, BUENA PARK, CALIF 90620

CIRCLE 37 ON READER-SERVICE CARD

THE CONSUMER'S GUIDE **new equipment**  
TO HIGH FIDELITY EQUIPMENT **reports**

## Glenburn's \$125 Record-Changer Package



**The Equipment:** Glenburn Model 2155A, a three-speed (33, 45, 78 rpm) record changer, with Shure M-75E cartridge, base, and dust cover. Dimensions: 15½ by 14½ inches (top of base); base 3¾ inches high; requires 7 inches minimum vertical clearance with dust cover closed, 17 inches vertical and 18 inches deep fully open. Price: \$125.80; also available with Audio-Technica AT-12S CD-4 pickup and low-capacitance cables as Model 2155A/Quad, \$145.80. Warranty: one year parts and labor. Manufacturer: Glenburn Engineering, England; U.S. distributor: Glenburn Corp., 4 North St., Waldwick, N.J. 07463.

**Comment:** The Model 2155A is the first unit we have tested and is near the top of that company's line, which runs from very low to moderate in price. This, then, is a budget-priced "total turntable" in that it comes with a pre-installed Shure cartridge as well as a stylish base and a smoke-tinted plastic cover. The cover fits into slots at the rear of the unit that permit you to raise it to a full-up position or remove it entirely. When the transit screws are adjusted correctly, the chassis floats on the base and becomes fairly immune to external shock effects. At the rear of the base are cutouts for holding the spindles, two of which are supplied—a short one for single-play and a long one for stacking up to six records for automatic sequencing. In the latter mode, an overarm is used for holding the records on the spindle and for engaging the automatic action.

The tone arm lifts up to the vertical position, which facilitates cartridge replacement if desired. The arm is a fairly simple design, with a square-sectioned body and an offset head. The test sample was set up correctly at

the factory for the cartridge installed in it, but for those who want to change the settings (or the pickup) the following adjustments are provided: stylus force, tone-arm height, stylus setdown point, and antiskating. The stylus force is adjusted via a spring. There is no numbered VTF gauge, but there are line markings for VTF that correspond closely to gram markings. CBS Labs checked these and found that "0," "1," and "2" were exact settings; "3" produced 3.2 grams; "4" produced 4.2 grams. There is a fair amount of residual bias force even with the antiskating knob set at 0, and so the lab left it there. All tests were conducted at a VTF of 1.5 grams.

Turntable speed varies somewhat over the test-voltage range and is generally a bit fast. (See the accompanying table.) No fine-speed adjustment is provided. The measured error seems typical of moderately priced changers and has been explained in the past as "normal" for the anticipated load of records that may be piled on the platter.

Weighted peak flutter at 33 rpm (ANSI/IEEE standard) averages  $\pm 0.10\%$ , with a maximum reading of  $\pm 0.25\%$ . Audible rumble (CBS-ARLL standard) measures  $-54$  dB. These are obviously not state-of-the-art figures but well within expectations for a turntable in this price range.

Arm resonance, with the supplied Shure pickup, shows a 6.5-dB rise at 16 Hz. Particularly with the kind of budget amplifier or receiver whose own response is rolled off at the very low end, the Glenburn's arm resonance would not contribute to any disagreeable low-frequency disturbances, though the resonant frequency is a little higher than the 10 Hz or so sometimes considered optimum.

Arm friction measures 0.8 gram laterally and 0.2 gram vertically. Stylus force needed to activate the automatic trip is 0.75 gram. Again, these figures are only so-so, but they certainly are acceptable within the frame of the unit's over-all design and price. Automatic cycling time (at 33 rpm) is 12 seconds, and the built-in cueing control is satisfactory, with no side drift.

The record changer may be used in several ways depending on which spindle is inserted in the center hole and the position of the overarm. For fully automatic record-changing you use the long spindle and move the overarm to the center so that it rests on the top record in the pile. The short spindle is used, of course, for single play. It does not rotate with the disc. With the overarm moved to the right side (and with either spindle), the record will repeat automatically. With the overarm at the

### Glenburn 2155A Additional Data

Speed accuracy	
33 rpm	0.1% fast at 105 VAC 0.2% fast at 120 VAC 0.4% fast at 127 VAC
45 rpm	0.22% slow at 105 VAC 0.07% fast at 120 VAC 0.07% fast at 127 VAC
78 rpm	0.25% slow at 105 VAC 0.08% fast at 120 VAC 0.25% fast at 127 VAC

### 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.

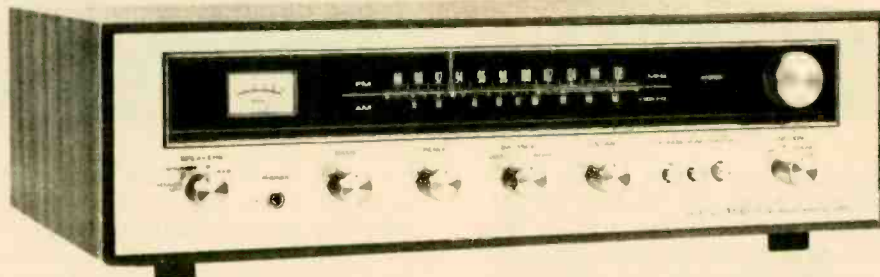


rear of the unit, it operates as a single-play manual except for the automatic arm return and shutoff at the end of play.

Within its obvious design boundaries, the Glenburn 2155A seems well built and reliable. Having put it

through its paces, we can attest to that. It lacks some of the refinements and the superior performance of costlier models, but at its price it should provide yeoman service in a budget system.

CIRCLE 142 ON READER-SERVICE CARD



## Pioneer's \$200 "Sound Project" Receiver

**The Equipment:** Pioneer Sound Project 300, a stereo FM/AM receiver in wood case with wood-grained laminate finish. Dimensions: 17 3/4 by 5 1/2 inches (front); 11 1/2 inches deep plus allowance for controls and connections. Price: \$199.95. Warranty: two years parts and labor. Manufacturer: Pioneer Electronics, Japan; U.S. distributor: U.S. Pioneer Electronics Corp. (Pioneer High Fidelity), 75 Oxford Dr., Moonachie, N.J. 07074.

**Comment:** The "Sound Project" designation is used by Pioneer for its budget-priced products—of which this obviously is one. Not that the styling is "chintzy" (its look is that of quiet moderation); but a \$200 model rated at 7 watts per channel certainly is squarely in the budget-receiver territory.

The amply calibrated tuning dial, flanked by a signal-strength meter and the tuning knob, includes a stereo indicator near the knob. Below the dial are a stereo headphone jack (live at all times); pushbuttons for tape monitor (source/tape), mode (stereo/mono), and loudness compensation (on/off); and rotary controls for function (AM/FM/phono/aux), volume, balance, treble, bass, and power. This last has an AC-off position that controls the entire receiver plus several speaker-switching options: off, main on, remote on, and main plus remote on. The use of two stereo pairs of speakers with a low-powered amplifier may seem ambitious. For full-volume listening it probably is advisable to use only one pair at a time to avoid excessive distortion even if they are fairly efficient speakers; for background-music use, however, the four-speaker option may come in handy.

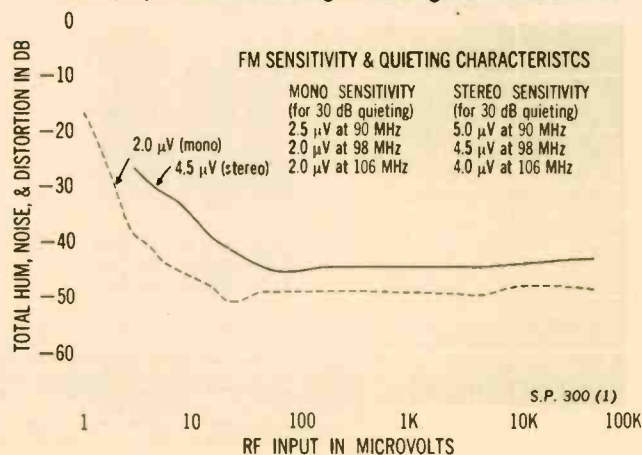
The speaker outputs are binding-post terminals, appropriate for bared wires or spade lugs. Similar terminals are used for the antenna inputs: the long-wire type for AM plus both 75- and 300-ohm FM lead-ins. A recessed screw grounding terminal near the antenna inputs is intended for ancillary equipment—particularly a turntable. (The recessing makes it a little more awkward to use than need be, but that's something you will fuss with only during installation.) Pin-jack pairs are supplied for input (phono, aux, tape) and for tape-recording output. A DIN record/play tape jack is provided as well. There are two AC convenience outlets, one of which is switched with the 300's own AC supply.

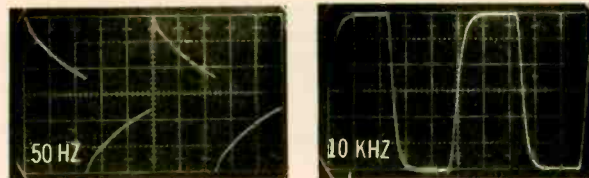
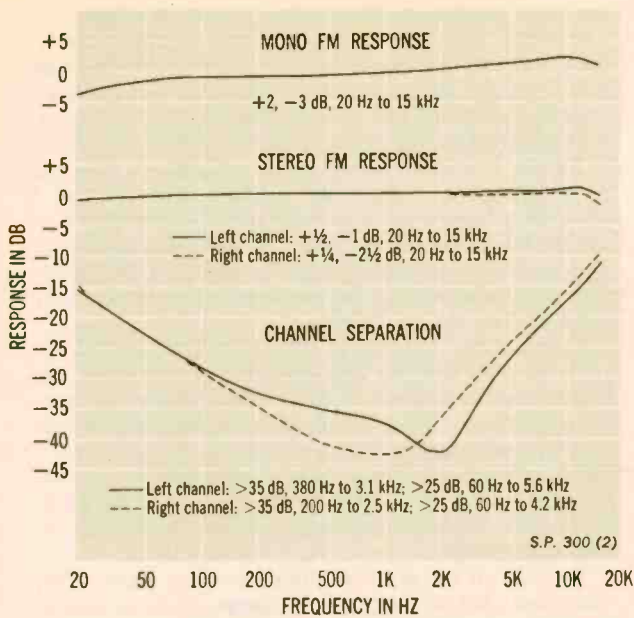
The power bandwidth curves confirm Pioneer's 7-

watt (per channel) rating—even in the 0.5% measurement that we use as a common test for all amplifier sections, though this measurement is "twice as demanding" as that based on Pioneer's 1% THD rating. Both curves cover the entire audible range without dropping below -3 dB. Note in the power output data, however, that with both channels driven, even at 1 kHz, one channel clips short of the 7-watt rating point, while the other clips at just 7 watts. And when harmonic distortion is measured (again with both channels driven) at 7 watts in the deep bass, the amplifier is forced into high distortion. Not to worry. The power bandwidth curves show that when the power is cut back only slightly (and the energy required in the bass by normal musical signals is not as great as that in the midrange) the amp section stays within rated distortion.

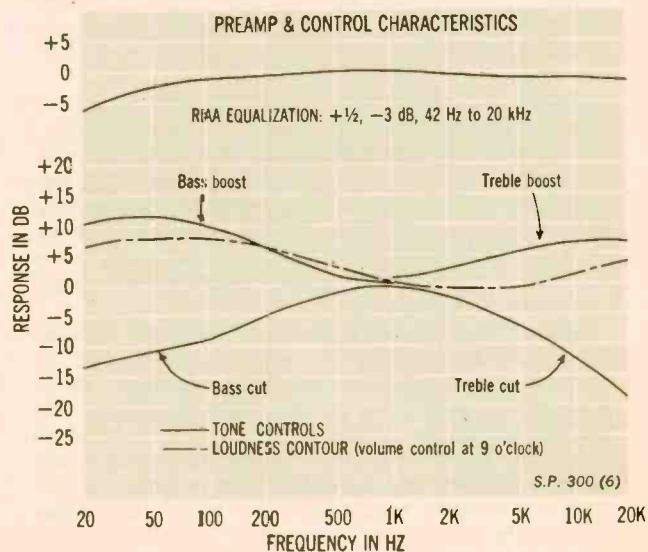
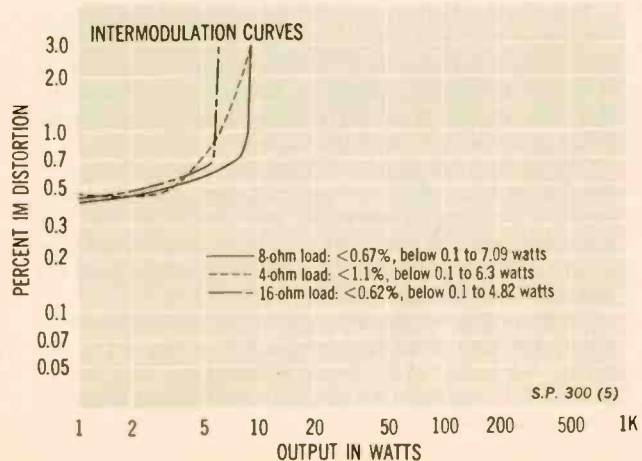
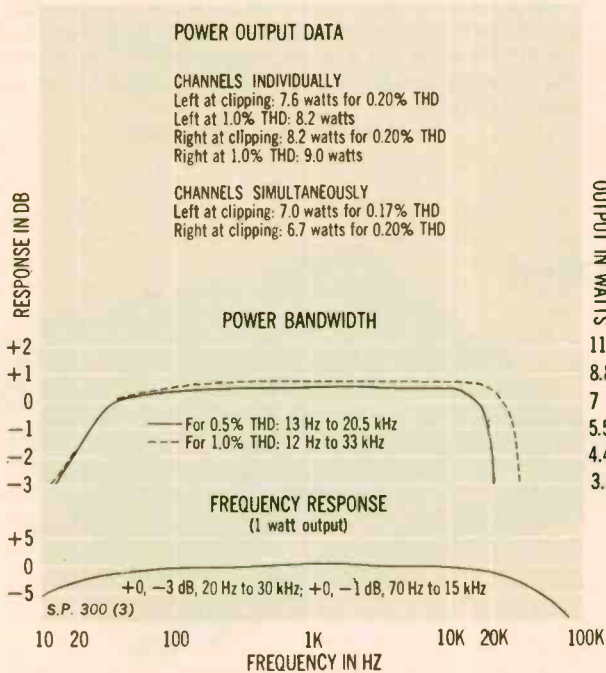
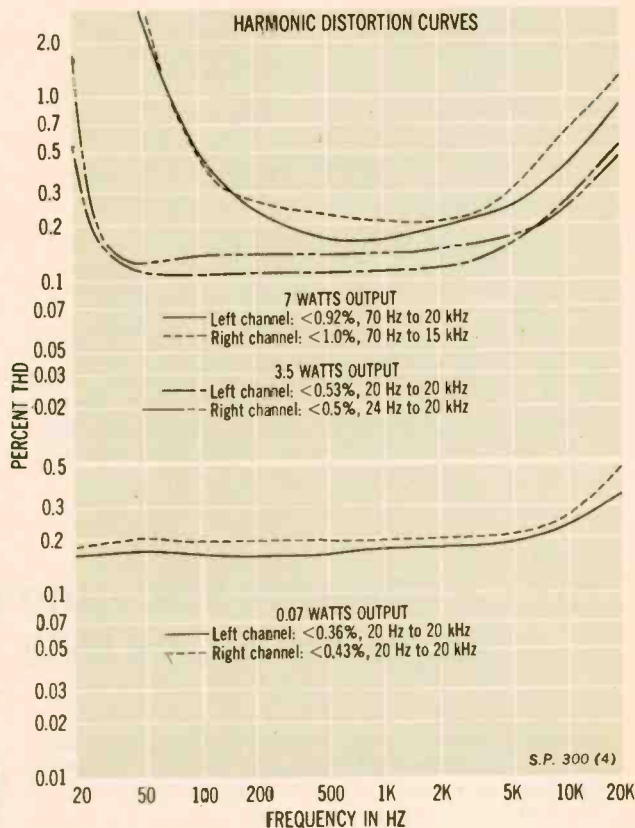
The amplifier section is, over-all, quite good for a budget unit, in fact. THD generally is in the region around 0.2% in the power/frequency range required for music reproduction; IM runs in the neighborhood of 0.5%. Frequency response falls off a little at the frequency extremes—but we would expect the response of speakers appropriate for the 300 to roll off far more. And the S/N measurements are better than we might have thought.

The tuner section resembles the amp in providing good workaday performance. Mono quieting for most commonly encountered signal strengths is close to 50





Square-wave response





## Sound Project 300 Additional Data

Tuner Section			
Capture ratio	2.7 dB		
Alternate-channel selectivity	approx. 40 dB		
S/N ratio	69 dB		
THD	Mono	L ch	R ch
80 Hz	0.34%	0.49%	0.44%
1 kHz	0.26%	0.52%	0.47%
10 kHz	0.26%	2.1%	2.3%
IM distortion	0.10%		
19-kHz pilot	-38 dB		
38-kHz subcarrier	-65 dB		
Amplifier Section			
Damping factor	32		
Input characteristics (for 7 watts output)	Sensitivity		
			S/N ratio
phono	2.7 mV		66 dB
aux	150 mV		80 dB
tape	150 mV		80 dB

dB—the figure that sometimes is taken as separating “good” from “not so good.” In stereo the quieting comes in a little shy of this mark, though it’s better than we’ve seen in some *much* more expensive equipment.

Minimum usable sensitivity (a less important criterion) is excellent in both mono and stereo. At 40 dB the selectivity is not great but certainly is adequate for most urban and suburban locations, where one seldom encounters alternate-channel (let alone adjacent-channel) interference. (Recordists should note that pilot suppression is 38 dB; if you’re making Dolby recordings from the tuner section on a deck with a switchable FM filter, it should be turned on to prevent possible disruption of the Dolby action by the pilot.) Response, separation, and harmonic distortion all are acceptable, though of course the distortion in stereo contributes to the tuner’s want of ideal stereo quieting.

Even without an external antenna the AM section will pick up local stations well—as one would expect. We found weaker stations a little noisy: somewhat more susceptible to AC-line clicks and fluorescent-light buzzes than average. When we tried a short indoor external antenna it increased signal strengths without improving quieting materially. In problem reception areas an outdoor AM antenna probably will be required for acceptable reception.

The Sound Project 300 strikes us as a consistently designed receiver that, so to speak, puts its money where the musical action is. For the many, many buyers-on-budgets who live in good FM reception locations and otherwise have no special requirements (more-than-minimum power, extra tape switching, etc.) it is an excellent choice.

CIRCLE 143 ON READER-SERVICE CARD

## Garrard’s \$160 Automated Single-Play Model 86SB

**The Equipment:** Garrard “Module” 86SB, a two-speed (33 and 45) automated single-play turntable assembly with base and dust cover. Dimensions: base 17 $\frac{1}{2}$  by 15 $\frac{1}{2}$  inches, 4 $\frac{1}{2}$  inches high; approximately 6 $\frac{1}{2}$  inches minimum clearance required with dust cover removed, approximately 17 $\frac{1}{2}$  for dust cover opened to maximum. Price: \$159.95. Warranty: one year parts and labor, shipping paid one way. Manufacturer: Garrard division of Plessey, England; U.S. distributor: Plessey Consumer Products, 100 Commercial St., Plainview, N.Y. 11803.

**Comment:** The Model 86SB is one of many current turntables that offer all the functions of a changer except record-changing: automated single-play units. At \$160, including base and cover, the 86SB is one of the less expensive models in this product class. Unlike most of its fellows, which often ape the appearance of the classic manual players, its family resemblance to the Garrard changers, from which it evidently is derived, is obvious at first glance.

Garrard calls the unit a “module.” This may confuse some purchasers since that term has been used (by Garrard in particular) for inexpensive changers delivered with a premounted pickup. None is supplied with the present model, which is intended for cartridges tracking at between  $\frac{3}{4}$  and 4 grams, according to the owner’s manual. The manufacturer now calls the systems that include cartridges “Pre-Packs” and those that supply just base and dust cover “modules.”



The smoky-plastic cover fits into a slot at the back of the base and can either “hinge” upward (a spring-loaded support arm holds it in the open position) or be removed altogether. The chassis is spring-mounted on the base, to a large extent isolating it from shock—even when you open or close the cover.

The 86SB is not exactly comparable to any changer in the Garrard line, despite the similarities. Like the other Garrard single-play turntable, the Zero 100 SB, it is equipped with belt drive. (All Garrard changers use idler drive.) And it omits the 78-rpm speed available in all the changers but the Zero 100C.

Speed and arm-setdown position (for automatic operation) are controlled by a single dial at the left of the platter. It can be set for 7-inch 45s and 12-, 10-, and 7-inch LPs. If you have an oddball combination (such as those short-lived 12-inch 45s), you can set the dial to the speed you want and then cue the record manually.



The three levers at the front are for automatic stop/start (which includes arm cueing and return), manual stop/start (which controls the AC to the motor but does not affect the arm), and cueing (manual raising or lowering of the arm, damped in both directions). The manual cueing operates with no side drift. The arm returns to rest, and the unit shuts itself off at the end of the record in any mode.

Arm balance is adjusted by a threaded counterweight whose coupling to the rear of the arm is relatively compliant. That is, it is not rigidly affixed, and the flexibility in the mounting system helps to "decouple" the counterweight's mass from that of the arm. Tracking force is adjusted by moving a small sliding weight to the desired calibration on the front of the arm. A similar sliding weight, on its own "arm" attached to the pivot system, sets antiskating force, with separate calibration scales for spherical and elliptical styli. There are screw adjustments for automatic-setdown point, arm height in the automatic cycle, arm height in manual cueing, and maximum arm height (in either mode). None of these screws on our test sample required adjustment.

The cartridge is mounted onto a small platform that clips into the arm, and a plastic gauge is provided to position the stylus for optimum overhang and vertical tracking angle. Also provided are pickup mounting hardware, a large-hole 45-rpm adapter with a mounting clip to hold it when it is not in use, and a small bottle of oil, which must be applied to the platter bearing shaft before you place the platter on it.

The four-language owner's manual, obviously intended for international use, ignores one small wrinkle built into the U.S. version. Whereas the manual specifies a DIN-connector output plus an optional pin-connector adapter, the U.S. version comes wired with low-capacitance (for CD-4 use) pin-connector leads, color-coded gray and brown. They are, it turns out, for left and right channels respectively. We would like to see Plessey either add a note to this effect in the manual or (better) use audio cables with the standard white and red color coding. There also is a grounding wire to prevent hum.

A major advantage of this turntable over Garrard's (and most other companies') changers is that it dispenses with the drive idler in favor of a belt for low rumble and wow. The rumble is very low indeed at -61 dB (ARLL) in CBS Labs' tests, while the wow and flutter are equally excellent at 0.05% average and 0.09% peak (ANSI/IEEE). These are, of course, the prime reasons for buying the 86SB: They represent performance be-

yond what you can expect in a changer at the same price. Speed accuracy also is excellent at a consistent 0.01% fast, measured at either speed setting and at any test line voltage. (There is no "fine tuning" control for speed on this model.) The platter, which is covered with a rubber mat, weighs just under 5½ pounds.

In one very important way the arm is exceptionally fine: Presumably because of the compliant counterweight coupling the lab could measure no significant bass resonance (tracking with the Shure V-15 Type III pickup). Even with very compliant styli, therefore, warp-tracking problems should be minimal. The vertical tracking force settings, which are calibrated in whole grams to 4 grams, all proved to be exact.

The force required to trip the automatic arm-return feature is negligible; so is vertical arm friction. Lateral arm friction and antiskating were difficult to measure because of their interaction and because antiskating can't be totally defeated. Lateral friction appears to be approximately 0.1 to 0.15 gram—not very low, but not high enough to be worrisome. Antiskating, using either calibration scale, is close to "correct" values for tracking forces above 2 grams. At lower settings the antiskating seems to overcompensate. After examining two samples we'd suggest that for tracking forces below 2 grams the antiskating control be left at its minimum setting. This is not calibrated as zero antiskating; in the measured sample it provided approximately the bias we would expect for a tracking force of 1.5 grams—though, again, precise values are difficult to determine because of arm friction.

In the most important respects, then, the Garrard 86SB offers unusually fine performance plus automation at what must be reckoned a bargain price. Those areas where performance is measurably below the standards of more expensive equipment are, in our opinion, much less important. Fitted with a fine cartridge tracking in the range between 1 and 2 grams (and there are many), it can be expected to hold its own in sonic comparison with just about any other model. And if you use a cartridge tracking above 2 grams (which, among top models, is likeliest these days in CD-4 pickups), the arm friction and undefeatable antiskating cease to be demerits even on theoretical grounds. Its performance in these areas suggests many of the better changers. And for that reason you may prefer to consider the 86SB as a model that saves you—at a rough estimate—\$50 by dispensing with record-changing itself.

CIRCLE 141 ON READER-SERVICE CARD

## Kenwood's \$180 Stereo Receiver

**The Equipment:** Kenwood Model KR-1400, a stereo FM/AM receiver, in wood case with simulated walnut finish. Dimensions: 17½ by 5 inches (front); 12 inches deep plus allowance for controls and connections. Price: \$179.95. Warranty: two years parts and labor. Manufacturer: Trio Electronics, Japan; U.S. distributor: Kenwood Electronics, Inc., 15777 S. Broadway, Gardena, Calif. 90248.

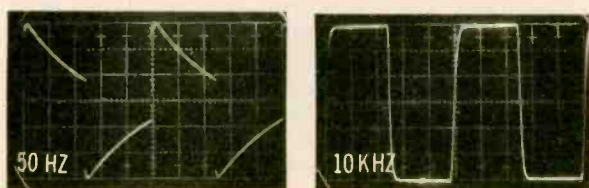
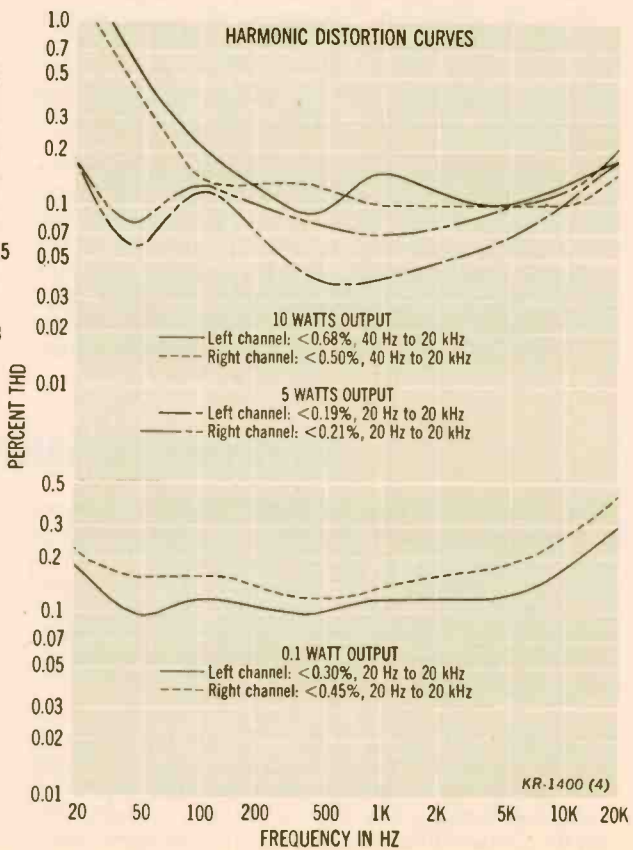
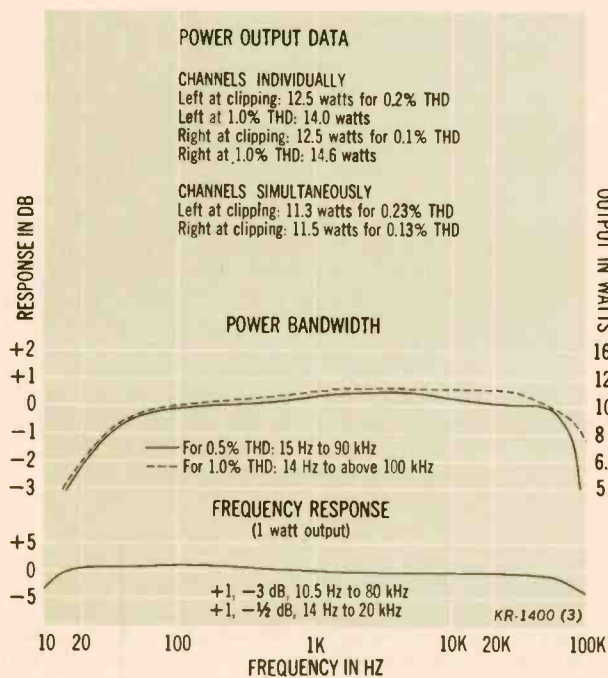
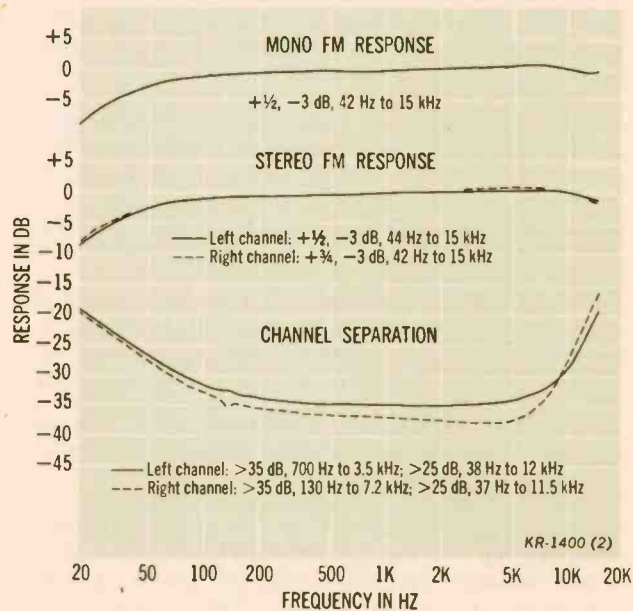
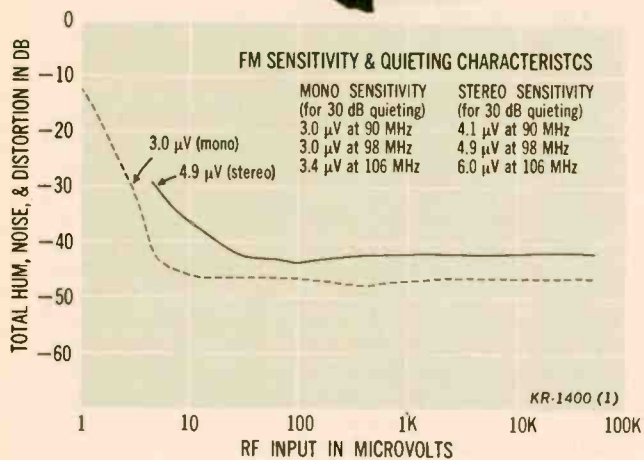
**Comment:** The styling of the KR-1400 belies its extremely low price. The simulated walnut finish (virtually standard today in inexpensive equipment and often used even in higher brackets) of the case is so convincing that careful examination was required to confirm it

as a laminate. The finish of operating parts is consistent with that in the rest of Kenwood's line. All the basic features—including a tuning meter—are provided.

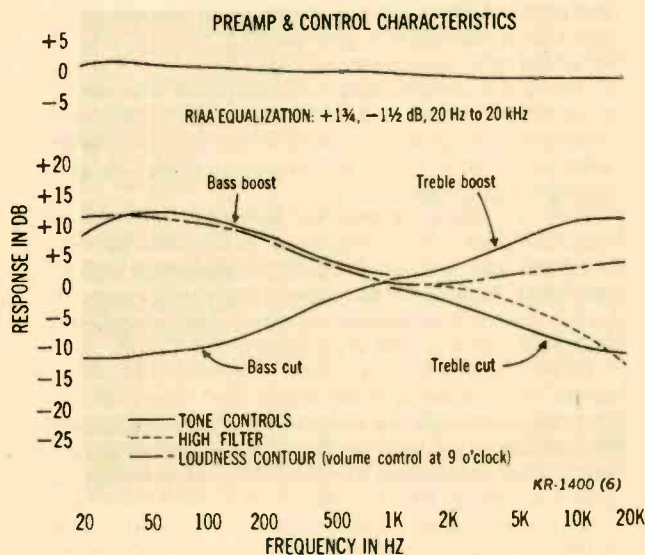
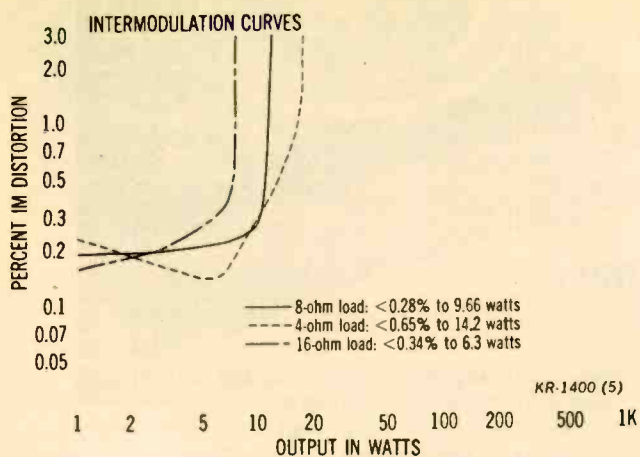
The meter measures signal strength for both FM and AM—not as efficient for perfect FM tuning as a channel-center meter (which is not to be expected in this price class), but efficient enough for most purposes. The tuning dial is on the small side, but it is wide enough to allow adequate spacing between stations and, for FM, is "linear." (There is as much dial space between 88.1 and 88.5 as there is between 106.1 and 106.5, for example.) The dial area includes a lighting stereo-FM indicator.

Among the controls across the bottom of the front





Square-wave response



**Kenwood KR-1400 Additional Data**

Tuner Section			
Capture ratio	2.5 dB		
Alternate-channel selectivity	58 dB		
S/N ratio	62 dB		
THD	Mono	L ch	R ch
80 Hz	0.50%	0.63%	0.51%
1 kHz	0.35%	0.39%	0.43%
10 kHz	0.60%	2.5%	2.5%
IM distortion	0.61%		
19-kHz pilot	-39½ dB		
38-kHz subcarrier	-58 dB		
Amplifier Section			
Damping factor	45		
Input characteristics (for 10 watts output)			
	Sensitivity	S/N ratio	
phono	1.7 mV	64 dB	
aux	95 mV	80½ dB	
tape	85 mV	82 dB	

panel are a power on/off button, a stereo headphone jack (which automatically disconnects the speakers when a plug is inserted into it), the two tone-control (bass and treble) knobs, (high) noise-filter and loudness-contour buttons, volume (with clutched channel elements so that it doubles as a balance control), the tuning knob, the selector switch (AM/FM/phono/aux), and a tape-monitor play/source button. The back panel has pin-jack pairs for phono, aux, and tape inputs and for tape-recording output. There also is a DIN tape input/output jack. There are knurled binding posts for speaker connections, equipment grounding (next to the phono input), and antenna connections: 300-ohm FM lead-in, long-wire AM, and ground. These posts are the toothed type that grip bare-wire leads firmly but can be used equally well with small spade lugs. An unswitched AC convenience outlet is provided.

Note that provision is made for only one pair of speakers. "Remote" connections have become standard on medium-priced receivers, but their use—even when the manufacturer provides them—in a modest-power receiver like the KR-1400 is not recommended since, unless they are extremely efficient and/or are driven only to background music levels, a total of four speakers would tend to overload the amplifier section. The input connections and switching may—again by contrast to medium-power equipment—look minimal as well. However, two tape decks can be used: one for playback and connected to the aux inputs, another using the tape input and output connections. In such a setup recordings could be dubbed from the former to the latter without touching the connections. If you must record on the aux-connected deck as well, you could use "Y" connections to feed both decks from the recording output, but dubbing in the reverse direction would require reconnection of the leads. In other words, the "missing" options would increase flexibility of use very little had they been included.

The amplifier section offers more power and less distortion than one might expect at so low a price. The manufacturer's rating of 10 watts per channel for 1% harmonic distortion certainly is not overstated. Harmonic distortion generally runs in the neighborhood of only 0.1% (though IM is a little higher) except in the extreme bass at full power. Even at 40 Hz (below the response range of most comparably priced speakers) harmonic distortion is less than 1% for the full 10 watts output with both channels driven.

The FM section is not uncommonly good, though it's not bad. Quieting in both mono and stereo is in the 40-dB-plus range—not up to the 50-dB par for really good equipment, but not far below it. The remaining FM measurements are in the same boat: less than spectacular but certainly acceptable. The AM section is more than acceptable. With no external antenna it pulls in a surprising number of weak stations clearly and does a better-than-average job of suppressing noise between stations.

Since \$200 has generally been accepted as a floor below which receivers cease to be high fidelity instruments, it is surprising and gratifying to find that a model costing less (even only \$20 less) can perform as well as the KR-1400. At 10 watts it has a hair more power than several more-expensive receivers. To "pay for" this extra power it keeps features to a minimum (there is no mono/stereo switch, for example) but without compromising basic requirements for most purposes. We count it as a highly successful job of cost-shaving.

CIRCLE 144 ON READER-SERVICE CARD





## Elac's \$130 Miracord Basic Changer

**The Equipment:** Miracord 820, a two-speed (33 and 45 rpm) record changer, less base, dust cover, and pickup. Dimensions: 13¾ by 11 inches; minimum clearance, 6 inches above and 4 inches below. Price: \$129.95; optional oiled walnut base (18½ by 14½ inches), \$20.95; optional dust cover, \$16.95. Warranty: one year parts and labor; owner may bring to authorized service center or pay shipping one way to the distributor. Manufacturer: Elac, West Germany; U.S. distributor: Benjamin Electronic Sound Corp., 40 Smith St., Farmingdale, N.Y. 11735.

**Comment:** The lowest-priced model in the Elac/Miracord line of automatic changers is the two-speed Model 820. Interestingly enough, it bears considerable resemblance—in features and in performance—to its costlier counterparts previously reviewed (the 50H Mk II, November 1972; the 760, June 1974; the 770H, March 1971). Of special interest is the fact that the 820 is "CD-4 ready," in that it comes with low-capacitance cables and has an antiskating adjustment with instructions for CD-4 styli.

The changer is supplied with both long and short spindles. The long one is Elac's "magic wand," which uses three small retracting members to hold records in place—what sometimes is called an umbrella spindle. Up to ten records may be stacked for automatic sequencing. The short spindle for single play rotates with the record, obviating a possible cause of center-hole wear. Also included is a single-play adapter for large-hole 45s.

Speed is inherently accurate; CBS Laboratories' tests showed no measurable errors at various test voltages once speed was adjusted for the nominal line voltage of 120 VAC. For those who want to use it, however, there is a vernier adjustment plus a strobe ring printed around the top of the platter. Tests show a range of adjustments of +3.2% to -3.0% at 33 rpm and +4.6% to -1.5% at 45.

Flutter measurements (weighted peak, 33 rpm, ANSI/IEEE standard) average  $\pm 0.08\%$ , with a maximum value of  $\pm 0.13\%$ , average figures for a moderately priced automatic and well below what is generally considered audible. The arm resonance, measured with an Elac D-444E pickup, shows a 10-dB rise at 13 Hz, somewhat high but undetectable in listening tests. Rumble, by the CBS-ARLL standard, is low at -57 dB.

The tone arm is gratifyingly "sophisticated" for a changer of this price with a calibrated rear counterweight that fits over the end of the tubular body and an offset head that has a handy slide-out platform for installing a pickup and adjusting its position for correct

stylus overhang. Arm friction, laterally and vertically, is negligible; stylus force needed to activate the automatic trip is, at 0.5 gram, fairly high for a medium-priced changer and would argue against attempting to track any pickup much below 1 gram in the automatic mode. The built-in VTF gauge is quite accurate, producing 0.9 gram for a reading of 1 and on-the-nose stylus forces for all the other numbered settings—which run from 1 to 3. There are unnumbered calibrations at the quarter-gram points as well, and, since each full rotation of the counterweight (bringing it back to the zero calibration) adds four grams, a wide and finely subdivided range of settings is possible.

Two antiskating scales—for spherical and elliptical styli, the latter scale being used for CD-4 as well—are provided, and each adds a suitable amount of bias in a very linear fashion for its respective stylus tip type. The built-in cueing mechanism works well, with no side drift. Automatic cycling time is 13 seconds at 33 rpm.

Operating the Miracord 820 in record-changing or single-play modes is quite simple and foolproof. The controls all operate the same way with either the stacking spindle or the stub version. You select the speed—which also determines the arm-setdown point (for 12-inch discs at 33, 7-inch at 45)—and press the start button. The arm automatically begins play and, at the end of the cycle (or when you press the stop button), returns and shuts off the drive system. Or you can begin play by lifting the arm and moving it over the record, which turns on the drive. If you insert the short spindle upside down, the record will be played repeatedly for as long as you desire.

As with all other Miracord turntables we have examined in the past, the Model 820 shows every sign of the use of quality materials and finishing of parts (both under the chassis and topside), and careful workmanship. Combined with the 820's smooth, responsive operation, these virtues make its relatively low price a genuine bargain on today's market.

CIRCLE 145 ON READER-SERVICE CARD

### Correction

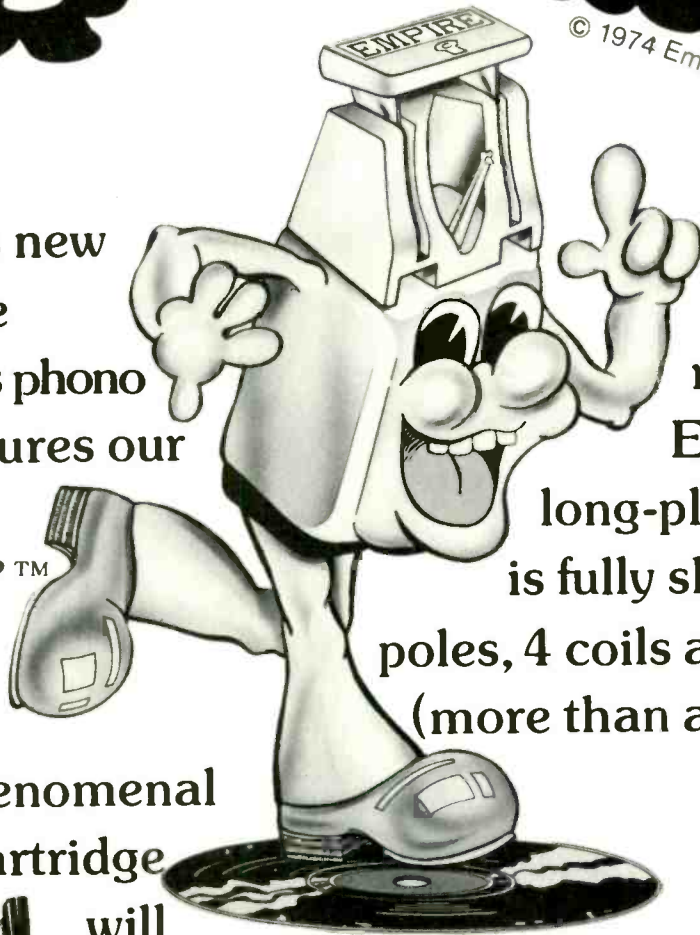
The report on the record-cleaning brush on page 41 of the April HIGH FIDELITY was incorrectly identified as the Kenwood KP-5022. The item being reviewed was actually the Staticmaster Model 3C500 record-cleaning brush.

**Coming Next Month:** Tests of six budget priced speaker systems: Royal Sound PRO-350, Maximus X-100, Lafayette 888, Neosonic SP-12, Dynaco A-25XL, and Frazier Super Monte Carlo.

# Keep on trackin'

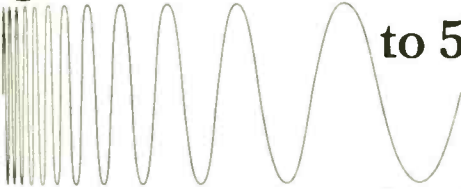
© 1974 Empire Scientific Corp.

Empire's new wide response 4000D\* series phono cartridge features our exclusive "4 Dimensional"<sup>TM</sup> diamond stylus tip.



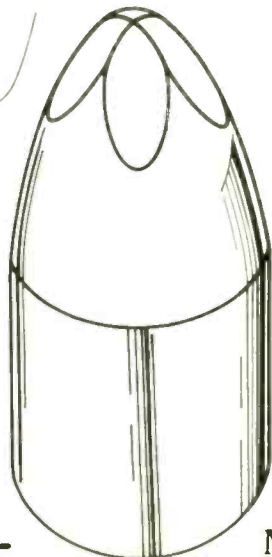
ing prevents any discernible record wear. Every Empire long-playing cartridge is fully shielded with 4 poles, 4 coils and 3 magnets (more than any other brand).

This phenomenal cartridge will track any record below 1 gram and trace all the way

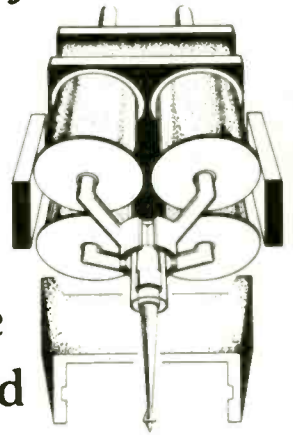


to 50,000 Hz.

Empire's "4 Dimensional"<sup>TM</sup> diamond has a 0.1 mil radius of engagement yet the very low force required for track-



For a free Guide to Sound Design write to:  
**EMPIRE SCIENTIFIC CORP.**  
 Garden City,  
 N.Y. 11530.



Mfd. U.S.A.

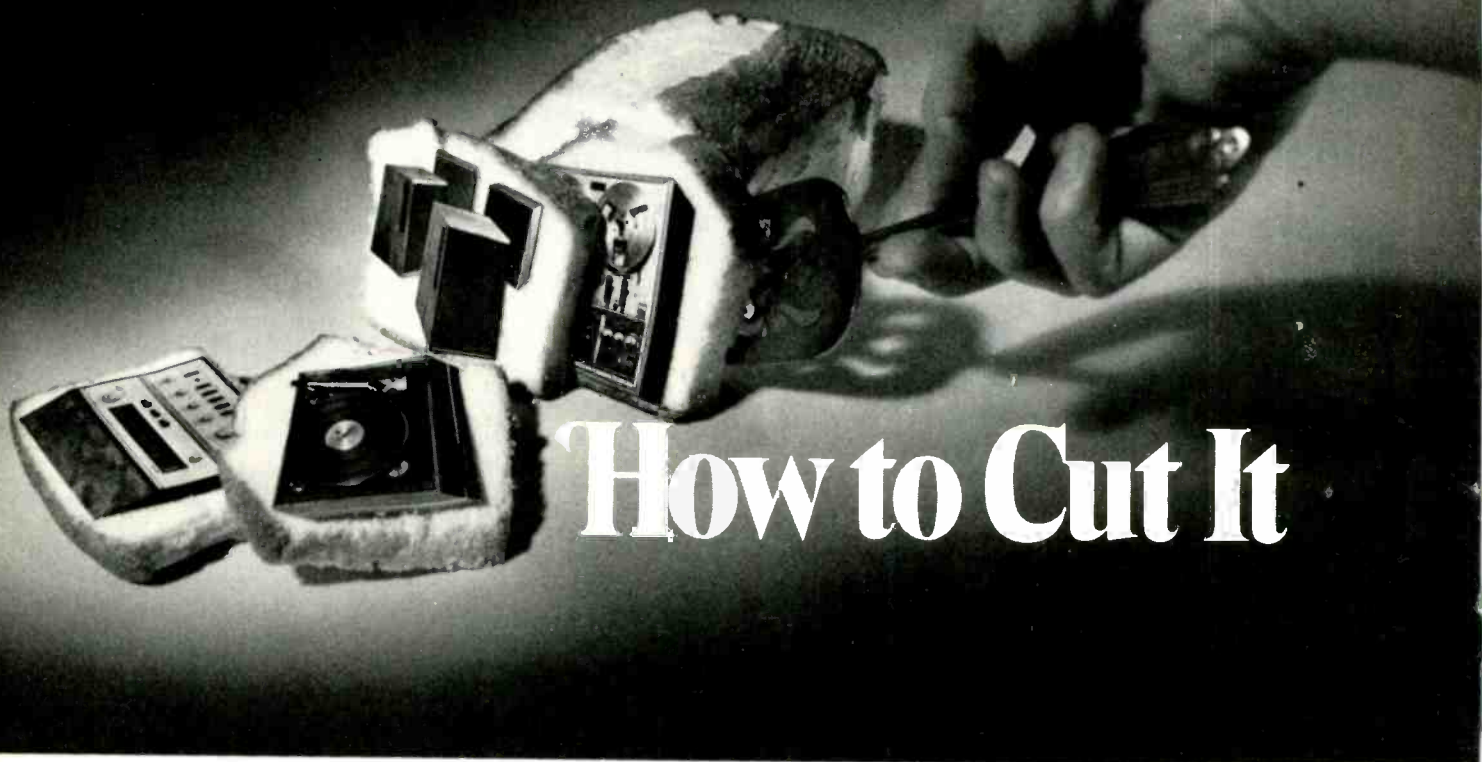
# EMPIRE



by Robert Angus

# Your Audio Cake and

# How to Cut It



THERE ARE TWO basic ways in which you can apply the principles of sound budgeting to your audio component purchases. First, you can decide how much you can afford to spend for a system—what I'll call the lump-sum approach—and choose for maximum performance within that budget. Second, you can set aside a portion of your income for a continuous adding to, and upgrading of, the system—what I'll call the ongoing approach.

In mono days, setting up an initial audio budget was simple. You could get a fairly good system for little more than \$100; roughly one-third for the amplifier, one-third for the record changer and cartridge, and the remaining one-third for a speaker. A generation ago, a speaker wasn't sold as an oblong oiled-walnut box with a transducer system inside. It was a 10-inch or 12-inch naked coaxial loudspeaker. You built your own wooden box or bought a cabinet as an extra expenditure.

With the coming of stereo, the formula changed slightly. "You should spend about half of your hi-fi budget on speakers," audio retailers advised their

customers in the late 1950s. Loudspeaker manufacturers gleefully propagated this idea—even then, when most systems were built around integrated amplifiers, you would end up buying loudspeakers that were "better" than the rest of the system at most expenditure levels because the formula didn't allow for the increased cost of the stereo amplifier.

The stereo receiver, which made FM an intrinsic part of most basic systems, further changed the ratio of costs for the various parts. To simplify matters, dealers across the country began assembling their own blue-plate specials—a popular receiver, an automatic turntable with phono cartridge installed, and two loudspeakers. The package price represented a saving from the total cost of the individual items, but it made it impossible for the average buyer to know whether his outlay was apportioned sensibly.

As a practical matter, the lion's share of the money usually went for the receiver. Most competent dealers tried conscientiously to offer automatic turntables and cartridges whose performance was

consistent with that of the receiver, but all too often they skimped on the quality of the loudspeakers. The customer might have to buy better speakers a year or two later, as long-term listening demonstrated shortcomings he had not noticed initially. For the past year or so there has been a welcome trend to better-quality speakers in some dealer-assembled packages. Fisher, Pioneer, Avid, Advent, and Rectilinear are among the brands now being offered, and they represent a significant improvement over the private-label speakers they replace.

As this quick history of high fidelity budgeting indicates, the single most complicating factor in creating a rule of thumb for the apportioning of funds is the constantly changing nature of the component systems people buy. The trend of many years to receivers has recently been moderated by a counter-trend to not only separate tuners and integrated amps, but also to separate power amplifiers and preamps and to single-play turntables. In the 1950s, when FM wasn't a basic part of the average system, it usually was the first program source to be added; tape was a comparative rarity. Today, FM is an integral part of the average system, and tape is even more common as an add-on than FM was then. In fact, it's not uncommon for owners of packaged systems to acquire both cassette and open-reel tape decks within a year of making their initial purchase.

### The Basic Costs

Despite the constantly changing taste of the audiophile, it's possible to set up general guidelines for apportioning stereo budgets. To illustrate: On today's market, you'll have to pay at least \$390 for a passable system. That price includes \$200 for an AM-FM stereo receiver capable of delivering at least 10 watts per channel; \$70 for an automatic turntable with magnetic cartridge; and \$120 for two mini-bookshelf-speakers. Better systems start at around \$850, which includes a really good automatic turntable and cartridge valued at about \$250; a receiver for \$350 with better tuner sensitivity, greater flexibility in controls, and more power; and two \$125 speaker systems. If you've got up to \$2,000 to spend, you may be interested in separates instead of the receiver-oriented systems in the first two price categories. A typical one might include \$325 for a stereo preamp, \$395 for power amplifier, \$165 for turntable and arm, \$65 for stereo cartridge, and \$400 for stereo tuner, with the balance (\$650) going for loudspeakers. Or you can drop the tuner and put more money into still better speakers or into a top magnetic cartridge plus a luxuriously automated turntable.

In each of these hypothetical systems, the speakers account for one-third or less of the total price: The larger the total, the smaller the percentage allotted to speakers. Note that approximately 50% of

the price of each goes for electronics—receiver or separate tuner and amplifier—and that the electronics' share of the total tends to increase as the price of the system goes up. What's left, about one-sixth, goes for record-playing equipment. If you insist upon a ratio, that translates to 1:3:2 for record player, receiver, and stereo speakers. But, as our samples indicate, that's a very rough guide indeed, not to be taken too literally.

For instance, acoustic suspension loudspeakers require more amplifier power than speakers of higher efficiency to achieve the same sonic level. Low speaker efficiency demands a greater proportion of your stereo budget for amplifier power. Or let's suppose you're miles from the nearest stereo FM signal. In order to receive it, you require the ultimate in tuner sensitivity. That means a more expensive tuner (or tuner section) than that used in our computations. On the other hand, you may be able to economize with a low-powered amplifier and a pair of high-efficiency speakers.

### Some Extras

Beyond the basic elements of a stereo system there are extras that should be budgeted for but about which it's impossible to generalize. Take the FM antenna. It may cost you nothing (most manufacturers still include a flexible folded dipole antenna with their receivers and tuners, adequate for listening in many urban locations), or it may cost you \$150. The antenna you need is determined not by the quality or sensitivity of your receiver (though lower-sensitivity tuners may require more help from an antenna than do more expensive models), but by your location in relation to the FM stations you listen to. A rancher in Nevada with the best available tuner may still need an expensive tower and signal booster in order to pick up any station; a New Yorker may need costly coaxial cable to ward off FM multipath and other forms of interference, and he may want an antenna rotator to enable him to pick up stations from the suburbs as well as those in town. On the other hand, a suburbanite with an average tuner may find that the simple folded dipole pulls in all the stations he wants to hear, without fading or distortion.

What about tape? Most dealers advise customers looking essentially for a music playback unit to buy a deck that can be incorporated into the audio system permanently. To match the fidelity of your tuner (assuming you plan to tape off the air) or your amplifier (which will be used to play tapes back), many dealers now suggest that you spend at least as much for the tape deck as for the electronic components. That's basically good advice when it comes to selecting an open-reel or cassette deck. If your receiver cost \$500, for example, a "matching" open-reel deck will be in the medium-price bracket, its cassette counterpart would be toward the top of the



price spread for that format, and performance standards for the two would be roughly comparable. You won't find any \$500 eight-track decks, of course—nor will you find any that truly match the performance standards implicit in \$500 worth of cassette or reel equipment.

Stereo headphones? Price here is a better indicator of construction and durability than of fidelity. Some dealers, however, advise setting aside 10% of the price of your receiver or preamp-amplifier combination for a headset. As a practical matter, a particularly good \$15 set can produce better sound than speakers costing as much as \$100 apiece—and will produce dramatic results with any amplifier or receiver. A \$40 set not only lasts longer, but also may be capable of subtleties in the upper midrange and response at the frequency extremes not available with less expensive models. A \$100 headphone should be better built, more comfortable, and audibly superior throughout the frequency range, regardless of the component amp or receiver it's plugged into.

### Enter Four-Channel Sound

Quadriphonic systems create a whole new set of cost relationships. For one thing, they require four speakers instead of two, and most popular four-channel receivers are lower in power output than their two-channel equivalents. A modest system advertised recently by one dealer included a Pioneer QX-646 receiver (with CD-4, SQ, and Regular Matrix) priced at \$500, a BSR 4620W changer with Audio-Technica AT-12 cartridge (\$175), and four BIC Venturi Formula 2 speakers at \$150 apiece. Total price for the system, which chooses highly efficient speakers to make the most of its 10 watts per channel: \$1,275, with the loudspeakers accounting

for slightly less than half—the formula once proposed by speaker makers to cope with stereo. The turntable and cartridge account for only about 15% of the total price.

Yet consider this more elaborate four-channel system from another dealer: Pioneer QC-800 preamp (\$280), accompanying QA-800 power amplifier with SQ and Regular Matrix decoder (\$400), Technics SL-1300 turntable (\$300) with Audio-Technica AT-15S pickup (\$100), and four Audioanalyst A-200X speaker systems (\$1,000); for dessert, a Technics CD-4 demodulator (\$125). Total price is \$2,205, of which not quite one-third goes for electronics, 45% for speakers, and the remainder for record-playing equipment.

Both of these are built around record-playing equipment, and both include CD-4 capability—which makes them expensive, even by four-channel standards. But the ratio of expenditures varies and will vary even more when you consider a system without CD-4 on the one hand, or with tape capability instead of record-playing ability on the other.

While it's no longer possible to come up with a neat mathematical relationship like the 1:1:1 ratio of mono days or the 50%-for-speakers apportionment promoted by speaker manufacturers, the examples above should give the first-time shopper some sense of proportion. If a dealer sells you a \$350 receiver and \$175 automatic turntable complete with base, dust cover, and cartridge, then proposes to top off the system with two \$25 speaker systems, the time has come to be suspicious. There are such things as bargains in high fidelity, but speakers at \$25 that are capable of revealing all the sonic purity a \$350 receiver can deliver are unusual, to say the least. If you accept such an offer—or if you take advantage of a package deal in which two low-cost speakers are thrown in free with the

#### SAVING UP FOR A SYSTEM

This much per week ...	\$5	\$10	\$15	\$20
... is this much per year ...	\$260	\$520	\$780	\$1,040
... and will buy this.	Deluxe changer with pickup, or Dolby cassette deck, or pair of speakers.	Basic four-channel receiver, or good stereo receiver plus headphones, or deluxe cassette deck.	Four good speakers, or power amp plus preamp plus tuner, or good open-reel deck.	Almost any component you want.

## REPRESENTATIVE STEREO-SYSTEMS BUDGETS

	TWO-CHANNEL		FOUR-CHANNEL	
	Low-priced (\$400)	Medium-priced (\$850)	Low/Medium-priced (\$1,050)	Deluxe <sup>2</sup> (\$2,200)
<b>BASIC</b>				
Turntable <sup>3</sup>	\$80	\$250	\$150	\$300
Pickup <sup>3</sup>				\$100
Receiver	\$200	\$350	\$500	
Control preamp/ matrix decoder				\$275
CD-4 demodulator				\$125
Power amplifier				\$400
Speakers (total)	\$120 (for 2)	\$250 (for 2)	\$400 (for 4)	\$1,000 (for 4)
<b>OPTIONS</b>				
FM tuner <sup>2</sup>				\$300
Cassette deck <sup>4</sup>	\$250	\$350		\$750
Open-reel deck		\$400	\$500	

1) Buyers on very tight budgets presumably will avoid the extra cost of quad; hence we include no rock-bottom quad system. Deluxe stereo systems may, depending on the features incorporated, vary so widely as to defy generalization and are not included.

2) A prime objective of the deluxe four-channel system is flexibility. (The owner eventually may want a newer type of matrix decoder, for example.) It relies on separate components, rather than a receiver, making FM an option for this system alone.

3) For most systems we assume the purchaser will be able to avail himself of the many dealer offers in which a popular turntable can be bought with an appropriate cartridge for little more than the price of the turntable alone.

4) No cassette equipment specifically intended for quad is available. A stereo deck could, of course, be added to a quad system.

purchase of a cartridge, turntable, and receiver—at least do so with the knowledge that you'll later have to replace them with better-sounding models in order to get the full potential from your system. At the opposite extreme, a dealer may offer you a well-known, modestly priced receiver or amplifier, then try to convince you that you must have a really fine automatic turntable and pair of expensive speakers to get quality results. If any component he's trying to sell you strays too far from the norms outlined above, watch out. [The accompanying article by Alan Stewart and Robert Long explains technical reasons for mistrusting such deals.]

### The Ongoing Approach

Just because you've bought your basic sound system doesn't necessarily mean you're finished buying audio equipment. As noted earlier, there are all sorts of extras that make it more enjoyable—say, extension loudspeakers, a cassette tape deck, electrostatic headphones, an audio equalizer. Many audiophiles establish an annual budget that enables them to buy the things they want when they want them.

What is a realistic ongoing audio budget? How much should you set aside each payday, or each month? And what can you get for it?

That, of course, depends on your financial situation and your ultimate desires in terms of a home music system. Let's assume, however, that you're able to set aside \$10 per week for audio additions and improvements. At the end of the year, that means \$520—enough to add a really good cassette or open-reel tape deck to a basic system that consists of the traditional receiver, automatic turntable, and speakers. By the end of June in the second year, you've saved enough to replace the private-label speakers with a better pair. With the balance of the year's savings, you could add two rear-channel speakers as the first step toward a four-channel system. Or you could get a quality stereo headphone and an ample supply of recording tape.

If your initial system consists of separates—manual turntable, tuner, and amplifier (or separate preamp and power amplifier)—you may use your audio budget to buy a second phono cartridge, add an equalizer, expand into tape equipment, or upgrade what you already have. Over a period of years, you're likely to replace every component at least once, and you can do it on a mere \$10 a week. However, if inflation continues to run more than 10% annually, you should increase your lay-away to \$11 in the second year, \$12 in the third, and so on. Using a savings account as a sort of private audio Christmas Club will cut your inflationary losses in half, since most banks give about 5% inter-



Let's say you now own a modest system (perhaps a BSR 310X changer with a Shure cartridge, two of your dealer's house-brand minispeakers, and a Fisher 202 stereo receiver). You want a better system and figure that the speakers are the weakest link in your present one. You plan to set aside \$12 per week (\$624 per year) to invest in improved sound. Here's how your budget might work out:

<b>PLANNING AN OPEN-ENDED SYSTEM</b>	<b>1975/76</b>	
	Two Epicure 100 loudspeakers	\$200
	Teac 160 cassette deck	260
	AKG headphones	69
	Emergencies and staples (including tape)	about 90
	<b>1976/77</b>	
	Dual 1229Q changer	\$260
	Shure V-15 Type III pickup	77
	Sony TC-280 open-reel tape deck	250
	Emergencies and staples	about 30
	<b>1977/78</b>	
	Marantz 115B tuner	\$300
Dynaco Stereo 80 amplifier kit	140	
Dynaco PAT-4 preamp kit	120	
Emergencies and staples	about 65	

**1978**

Time to reconsider the budget. Do you want to go for a quad system? Do you want a more elaborate tape system—including mikes and, possibly, a portable deck for live recording? Has the sum you can set aside each week changed? If you further upgrade your system, should you cut costs by trading in your original components (now retired to standby status) or save them to use in a playroom or vacation home?

est. You can also enjoy your purchase immediately and pay via one of the time-payment plans some audio dealers offer (as of course do banks, credit-card services, and finance companies), but consider that you will then have to pay, generally, 18% annual interest on the loan.

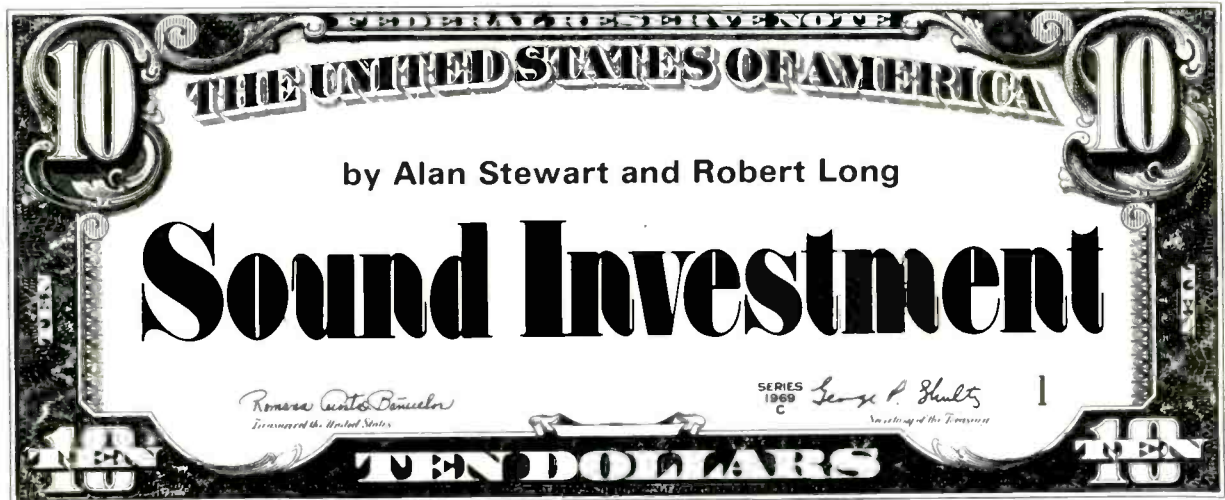
Let's suppose your budget permits a saving of \$25 per week. That amounts to \$1,300 annually—ample if you want to add a good open-reel deck at the end of your first six months, plus a very good FM tuner and stereo headset after the first year. During the second, you may want to consider a state-of-the-art four-channel system, with the addition of two back-channel loudspeakers, a full-logic SQ decoder, CD-4 pickup and demodulator, and two more channels of amplification. During the third, you may be ready for a more powerful amplifier, a cassette tape deck and recording tape, and an outdoor rotating FM antenna with tower.

There are a number of advantages to this kind of advance planning. Your system doesn't grow haphazardly. You know what's coming next, and by glancing at your savings passbook you have a pretty good idea of when you're going to get it. You keep audio expenditures within manageable limits,

instead of blowing a year-end bonus all at once.

Particularly if you want your system to include tape equipment, you should have a clear idea of what you want it to accomplish. For example, there is no point in buying blockbuster amplification if you listen at only moderate levels; you're better advised to look for a low-power, albeit low-distortion, amp. Or, if you're into open-reel tape but seldom have use for a battery-portable unit, perhaps you should forgo portability, because battery open-reel decks cost much more than comparable AC units. In other words, budgeting is as much a question of picking features as it is of picking price points.

As your system grows, so will your needs and your understanding of what it takes to fill them. Flexibility, therefore, is a must in planning ongoing purchases. And unless inflation is brought under control, it too will require flexibility in your plans. Perhaps it will mean altering the waiting time between purchases; perhaps it will mean revising the standards you have set for the system. But the economic squeeze makes it more important than ever that you have a realistic budget against which you can measure how efficiently you're spending your high fidelity dollars. ●



## Those Little Extras Can Cost a Lot

ESSENTIALLY, THIS IS an article about efficiency: the efficiency with which dollars can be used to buy sound quality. And to understand what we will be driving at you must begin by abandoning the idea of individual components as good or bad in themselves. Technically and economically the sound they reproduce is only as good—or as bad—as the weakest link in the total system. That is, they can be considered as an equally poor investment whether their technical limitations prevent reproduction of a portion of the music or their technical superiority encompasses sound that cannot be handled elsewhere in the system.

A good case in point, paradoxically, is a home-entertainment format that audiophiles have long disparaged as “inefficient” medium-fi or even low-fi: the console. The furniture-cum-radio/phonograph package is the *bête-noire* of high fidelity because it embodies so many compromises. The built-in speakers obviously cannot be positioned for best stereo imaging in the room. Worse, the furniture housing carries sound from the speakers back to the phonograph (and to the electronics—which, when tubes were the rule, could be “microphonic”) and, unless this property is carefully controlled, insinuates itself back into the sound as distortion of one form or another.

Efficiency of technical design, understood in the sense of this article, is the prime means of controlling these properties. Since the bass frequencies are the big offenders, console makers focus considerable attention on them. Even in music containing little bass, the rumble inherent in a console’s relatively inexpensive turntable could cause feedback if it were fully reproduced. One way to prevent rumble feedback is to avoid high-quality pickups with good deep-bass response. As it happens, the

less expensive pickups also tend to be far less compliant than the premium models, making it easier to control bass resonance in the arm—obviously important if rumble and warp components are not to reach the speakers as deep-bass or subsonic “modulation.”

Likewise, the deep bass is the most difficult and expensive range to reproduce in the loudspeakers. The normal solution therefore lies in intentionally limiting bass response—choosing a woofer and enclosure whose bass roll-off frequency is relatively high. What is not reproduced therefore neither costs money nor creates feedback problems.

This is precisely why audiophiles have given the console such short shrift. It may produce sound that is satisfactory at least to relatively low-fi ears while keeping costs at affordable levels, even with the high price of the cabinetry and the relatively expensive distribution costs of mass-market goods (which normally rely on a wholesaler as an extra middleman who must be paid). But it still winds up with an over-all price/performance ratio that is very poor by component standards.

The console manufacturers’ approach to getting the best they can within their product format and cost structure—again, what we are calling efficiency—is basically sound. And it can be adopted to some extent by the component purchaser in seeing that his dollars all work toward audible ends. Equipment ill suited to his particular system can (at best) waste money on inaudible “improvements” or (at worst) actually degrade the audible sound through the components he already owns.

The reasons for this and the degree to which it is so vary somewhat with the class of equipment involved. Anyone who has shopped for a budget receiver undoubtedly has encountered salesmen who





point out that “for only \$20 more” you can get so-much extra power or so-much better FM sensitivity than you will in the model you had first considered. This is known as “selling up” and is a standard tactic in all types of retail businesses. And indeed you may get materially more for that extra \$20 in budget equipment. The question is: Is the extra

that you get something that you really want?

As you move into more rarified strata of componentry, however, an added \$20 will buy smaller and smaller improvements. While the difference between a \$180 and a \$200 receiver might be audible (say, in tuning both models to a fairly weak FM station), you should not expect audible differences between an \$850 receiver and one selling for \$870. To put it the other way about, the closer you come to “ultimate sound,” the more it will cost you to achieve even minimal improvement until, by the time you reach supercomponent territory, the concept of efficient cost/performance ratios is virtually meaningless.

### Budgets and Decibels

One area where efficiency obviously applies to budgeting is in speaker-amp matching. So much has been written on this subject (see, for example, the accompanying article on budgeting) that we’ll repeat only the outlines. Popular rule of thumb would have it that a typical air-suspension loud-speaker probably should be fed by an amplifier capable of delivering at least 20 watts per channel if you want the loudest passages in the music to sound “loud” in typical listening rooms. That rule is reasonable as such things go. But keep in mind that an air-suspension speaker may be about 1% efficient (in terms of energy transfer from amplifier power to sound output), while other designs (particularly those using horn loading) may be much more efficient—say, 10% for a “high efficiency” system.

Therefore if you buy 50 watts per channel in the power amplifier and use only 10 watts or 5 watts because your speakers are fairly efficient, your budget is not. Nor are you budgeting efficiently if you buy good air-suspension speakers and then skimp on the amplifier or receiver so that you must either forgo solidly reproduced crescendos or drive the amplifier beyond its rated output and into high distortion in order to achieve them.

Let’s assume that you will need only 10 watts per channel for your speakers (and your listening tastes, which of course determine how loud is loud to your ear). In examining product literature you will find that maximum distortion is relatively high in some of the electronics available to power your speaker. Generally anything under 1% has been considered high fidelity. In consoles and in loudspeakers it can run much higher, of course, but don’t assume that just because of this you won’t be able to hear higher distortion. The odd-order harmonic distortion (emphasizing the third harmonic of the reproduced tone, the fifth, and so on) that is characteristic of poorly designed solid-state electronics is much more audible—and fatiguing—than

the even harmonics (second, fourth, etc.) characteristic in loudspeakers.

Cutting the distortion in half (reducing rated distortion from 1% to 0.5%) is not, generally speaking, as costly as doubling the power (perhaps from your 10 watts to 20). But, because low-power equipment usually is very cost-conscious in its design, *very* low distortion is harder to find—though it is easier to achieve—than in units that are only a notch or two up the power scale.

One specification that the cost-conscious purchaser should pay particular attention to in this area is power bandwidth. Before present FTC rules went into effect, power bandwidth was measured by the “half-power” points. That is, the frequency limits specified were those within which the amplifier could produce at least half its rated power without exceeding its rated distortion. This measurement scheme allows for the greater power demands in the midrange on musical program material. If the amplifier is required to produce as much power at the frequency extremes, it will necessarily cost more without delivering audible (i.e., musical) improvement.

By contrast, the FTC rules require that the specified extremes be those at which *full* power can be achieved without exceeding rated distortion. Particularly in low-power equipment you will consequently see power-bandwidth listings like this today: 12 watts per channel at 0.5% harmonic distortion, 60 Hz to 10 kHz; 6 watts, 20 Hz to 20 kHz. At first glance this may look to you like a 6-watt amplifier whose rating has been artificially inflated to 12 watts by the manufacturer. In reality it is what HIGH FIDELITY, for example, would test as a 12-watt amplifier since even at the frequency extremes it will develop at least half that figure without exceeding the distortion rating. The “limitation” of its power-bandwidth spec therefore should not be taken as a limitation in its ability to reproduce music. It’s conceivable that an amplifier rated at 100 Hz to 5 kHz might measure 30 Hz to 15 kHz using the half-power points and hence be an “efficient” music reproducer despite specs that, due to the FTC rules, look substandard.

Don’t confuse power bandwidth with frequency response. You can buy the ability to reproduce the frequency extremes (response) cheaply; the ability to reproduce them cleanly at high power (bandwidth) is more costly. Again, the latter ability is not necessarily a requirement for good reproduction of normal musical signals.

In theory, flat response throughout the range *is* a requirement, but there are some caveats to be observed, particularly in terms of the deep-bass response of the final system. A glance at typical loudspeaker specs shows one reason why this is so. If the same criteria (plus or minus so many dB) are used for all models in a manufacturer’s line—and often

they aren’t—you might find a \$50 model with bass response to 100 Hz, a \$75 model that goes to 70 Hz, a \$125 model responding to 50 Hz, a \$200 model going to 35 Hz, and a \$350 superspeaker responding to 25 Hz. These “steps” in bass response add approximately a half-octave each time—and 50% or more to the price tag, since most of the increased cost in better models goes into deeper and cleaner bass reproduction. On this scale (which is only approximate, of course) the half-octave between 70 Hz and 100 Hz will cost \$25; that between 25 and 35 Hz will cost \$150.

In practice, it might cost you much more. Remember the console: A large deep-bass rumble component in your turntable may be inaudible through the \$50 speaker but all too audible through the \$350—or even \$125—model. So if you try to graft an expensive speaker onto an inexpensive system, you may find you also need to scrap a \$75 changer in favor of one costing at least twice as much if rumble is to remain inaudible.

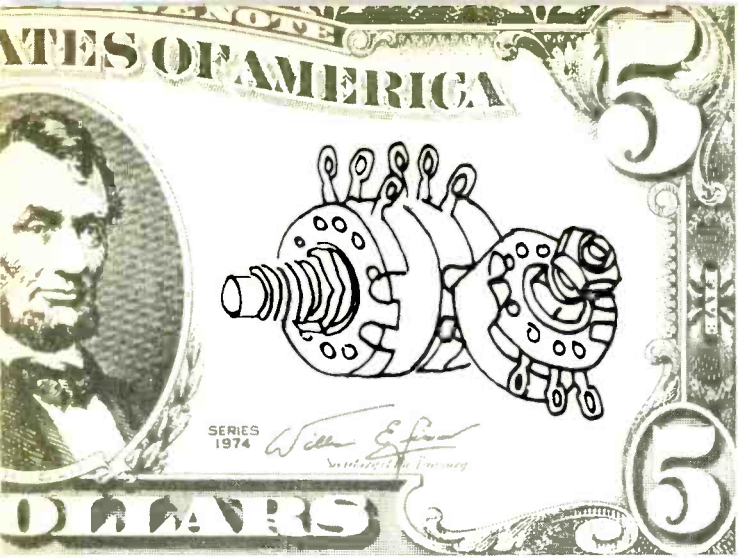
Similar considerations exist at the high end. An inexpensive phono cartridge (say, under \$40) often exhibits a resonance peak toward the top of the audible range. With an inexpensive two-way loudspeaker system that begins to roll off below 10 kHz, you may hear no unnatural emphasis of the highs (except perhaps for an increase in distortion in very high-level, high-frequency sounds). But switch to a three-way or four-way system that is relatively flat in the range of the pickup’s peak, and the sound can become “scratchy” and harsh. Cure: a cartridge costing perhaps twice the price of the model you’re using. And then you may find that you still need a new turntable because the new cartridge is poorly suited to your existing arm and, for example, won’t track warped records.

### **Beware of Frills**

Fortunately, the components in any given price class tend to complement those in the comparable price class of other components. There are some exceptions to watch out for, however: the features that add to appearance and cost without improving performance.

It *should* cost no more to build a high-style front panel than to build a pedestrian-looking one. Yet a style-conscious designer may not be very dollar-conscious. Special shapes require special forming techniques; unusual controls must be specially ordered; wood cases for small-volume components may be handmade and more expensive than some components themselves. Unless you’re an expert you can’t tell for sure whether the styling has entailed undue expense, but you should be aware that, for example, special-order switches or “pots” (potentiometers like those used for volume and





tone controls) may cost about twice as much as their standard counterparts. Slide controls as an alternative to rotary controls also add to the price and—unless they are carefully made (further upping the price)—generally are less accurate. Push-buttons generally cost more than the small slide switches that, in cosmetically self-conscious equipment, they have replaced.

Much bigger cost differentials are involved in some other “frills,” however. The most notorious, probably, is digital tuning readout. A distinction should be made here between an electronically conventional (continuously variable capacitor, or varicap) tuner in which only the frequency display is digital and one in which tuning itself is accomplished by digital circuitry. The latter has a technical advantage in that it tunes *exactly* on the indicated frequency and therefore presumably achieves the minimum noise and distortion and maximum stereo separation possible given the design elsewhere in the tuner. It is an expensive way of achieving perfect tuning. So is the use of an oscilloscope tuning aid, which admittedly may offer more information to the user than a conventional channel-centering meter but can add something in the neighborhood of \$100 to the selling price, depending on the design. A conventional tuner plus digital display qualifies only as an expensive way of *not* achieving more precise tuning; it looks attractive but offers no inherent performance advantage.

In record-playing equipment, devices that seek to overcome the lateral tracking-angle error of conventional pivoted arms likewise must be classed as frills by the budget-conscious purchaser. These designs do reduce distortion, but the distortion attributable to tracking-angle error in conventional equipment already is low, and the cost of “tangent tracking” is high: perhaps in the \$50-to-\$150 range depending on the design and the cost of the tone arm against which it is being compared.

What constitutes a frill in tape equipment is somewhat harder to determine, because a feature that is required for one use may be superfluous or even undesirable for another. For example, solenoid transport controls add to the cost of the deck without intrinsically improving performance for

most uses. But if you want the deck for recording, via a timer, when you are away from home, solenoids (in at least some key controls) are required to prevent transport damage while the recorder waits for the timer to turn on the power.

Unless you really need it, an automatic-reverse feature in cassette and open-reel decks can be an expensive frill. Part of the cost is in relatively complex mechanical construction (which can lead to higher repair bills as well as a larger initial investment), part in extra heads and switching. It's difficult to assign a dollar value to the feature, because it can be achieved through such a wide variety of designs. Most today simply change drive direction. (Some very elaborate tape-changer devices have appeared on the market from time to time.) For bidirectional operation in cassette decks you might pay about \$100 over the price of a comparable unidirectional model. In open-reel equipment the figure probably would run higher.

That figure might also be a good rough estimate for the cost of adding a monitor head to a model with a record/play head. Part of the cost is the head itself, but another is the added electronics and switching—particularly in a Dolby unit (where the Dolby circuits have to be doubled for simultaneous recording and decoded-playback monitoring). In cassette equipment, with its already crowded head area, the monitor head puts a premium on precise mechanical design and construction; in open-reel equipment it usually entails a larger head assembly, which means more tape guides and so on. But, again, a monitor head is *not* a frill if you really need it.

## Tape and Turntable

One point in favor of a separate playback head is its ability to achieve the finest possible high-frequency reproduction. As a practical matter, head gaps can be narrower in playback heads than they can in record/play heads; therefore they can resolve shorter wavelengths on the tape. If, for example, the record/play head in an open-reel deck is flat to 10 kHz at 3¼ ips, it might be possible to extend response to 15 kHz by substituting a separate playback head. Just remember that the extra half-octave has cost you about \$100. You theoretically could achieve a whole octave of improvement (to 20 kHz) by using the original head at 7½ ips, but then your tape costs would run twice as high. And if your speakers roll off at 15 kHz, you would be “wasting” the response beyond that frequency.

Response is, if anything, more critical in evaluating cassette equipment for your system. A Dolby cassette deck may cost from about \$250 up these days, though there are a few cheaper models. Non-Dolby equipment can be bought for considerably less. Not all of the price difference goes into

the Dolby circuitry itself; some is needed to achieve response characteristics that will make reasonably good use of the Dolby feature.

Poor-quality cassette heads (and if they weren't relatively cheap, manufacturers wouldn't employ them) generally respond poorly at both ends of the spectrum. Typical response drops off steeply in the bass; it is very uneven through the midbass and midrange; it drops off again in the high treble. For something like \$30 more you can expect markedly better performance. Generally the cassette decks below about \$100 without Dolby have very cheap heads. It makes little sense to add Dolby to such a deck (for, say, a total of \$150); well-designed Dolby decks start at about \$250. From here to about \$400 can be considered the high fidelity range, in which you would make your choice on the basis of the quality level you want. (Do you *need* response to 30 Hz? Or to 15 kHz?) Above \$450 you're definitely into what most home users would consider frill territory.

Dolby, or some other form of noise reduction, is virtually necessary for high fidelity purposes in cassette equipment. Noise in cassettes without Dolby is audibly higher than in any high fidelity medium and about on a par with the best of shellac 78s—which could be very good indeed, but not up to modern LP standards. In addition to the heads, bias and equalization circuits (or, at minimum, the care with which they are adjusted) should be improved if the most is to be made of the noise-reduction circuit. So while Dolby *could* be grafted onto a low-cost deck for about \$50, \$100 probably is a more realistic figure once ancillary improvements are allowed for. (See "The Dolby Problem," HF, February 1975.)

There also are mechanical upgradings that are implicit from one price group to the next—both in tape equipment and in turntables. It costs money to rid motors and drive systems of performance weevils like wow and flutter, rumble, and mechanical unreliability. For precise parts alignment, formed parts must be heavy and rigid—and accurate. For long-term speed accuracy, as well as for low wow and flutter and (in turntables) low rumble, specially designed drive motors and transmission systems are desirable. But such motors and associated parts may be less than ideal for other, brute-force purposes like record changing and tape spooling; hence a second or even third motor may be incorporated into the design. Each step in this progression represents a marked increase in costs.

You can expect to pay an extra \$25 or so for each "upgrading" in the turntable's drive system. And you may have to pay another \$50 to move from an insubstantial stamped top plate to a heavier casting with viscous damping in the mounting lugs.

Similar rules apply in tape equipment. Since precision and rigidity affect not only tape flutter and deck reliability, but tape-to-head alignment as

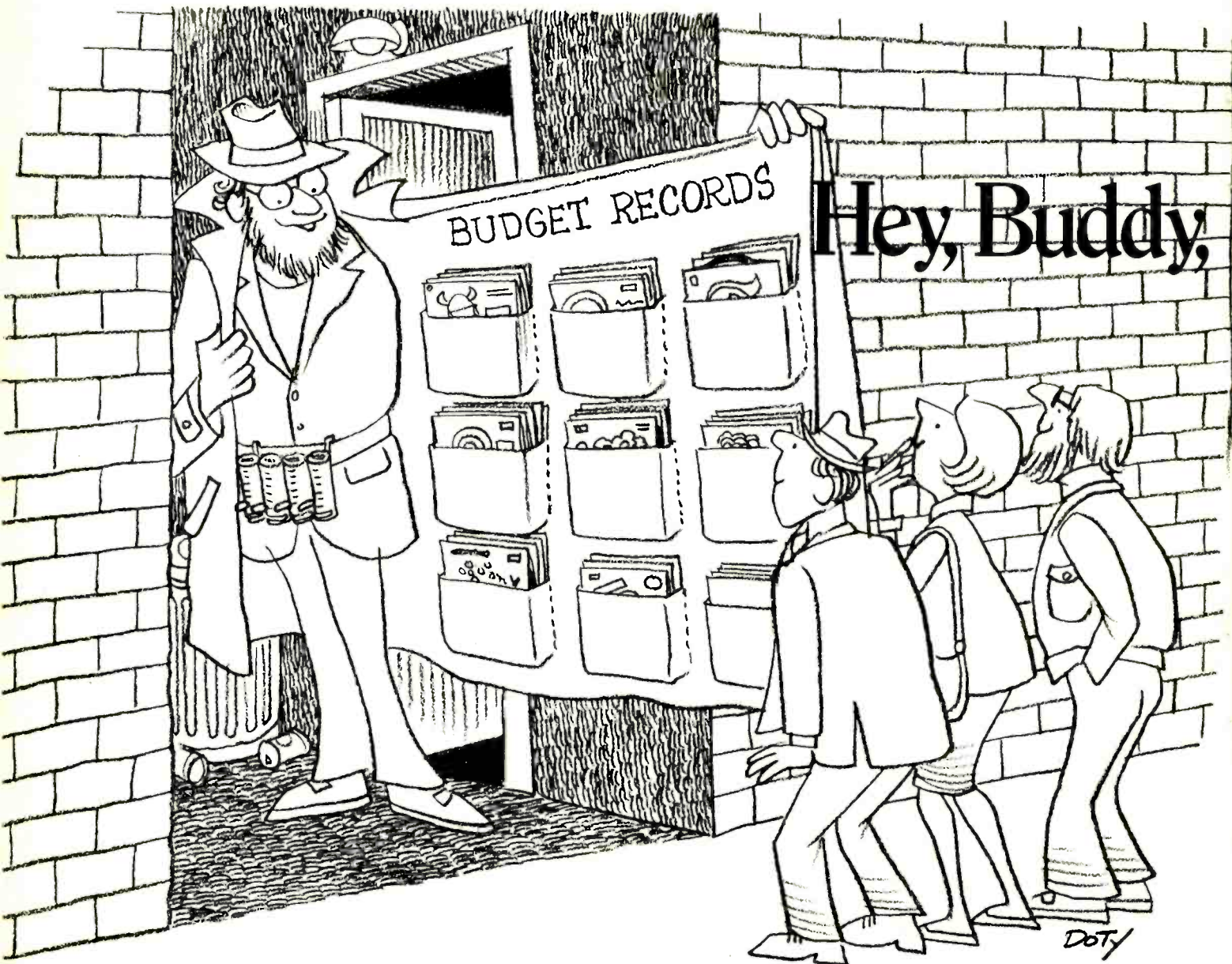
well, the best NAB-reel equipment must use castings that are much larger and heavier than those in typical home turntables, and in these decks three heavy-duty motors are the rule rather than the exception.

The practical utility of some factors that are upgraded as you move from one class of equipment to the next will depend on your system; others will depend on you. Wow and flutter below 0.1%—typical today in top turntables and tape decks—is essentially inaudible. Moderately priced units may run in the neighborhood of 0.5% or more, high enough to lend a slightly "tinny" sound to the music for sensitive ears but acceptable to less sensitive ones. Listening tests (choose sustained piano, harpsichord, or woodwind tones) are the only guide to what you can or can't hear. Speed inaccuracy is even more difficult for the relatively insensitive ear to detect; remember that it takes a major speed error (about  $\pm 6\%$ ) to alter pitch by a half-tone. If you have perfect pitch and/or wish to play along with your records, speed accuracy is important. Otherwise extreme speed accuracy (better than  $\pm 1\%$ ) probably isn't worth its cost for the budget-minded.

Turntable rumble is the most obvious example of a mechanically controlled factor that may or may not be audible, depending on the rest of the system. If you plan to spend only \$50 on your turntable and a similar amount on each of your speakers, you should expect to hear some rumble in the quiet moments when you play your records at full volume settings. Increase the quality of the turntable, and the rumble will go down; but increase the quality of the speakers, and it should become more audible. A typical \$100 turntable probably will produce little if any audible rumble through the \$50 speakers, while the finest turntables costing well over \$200 keep rumble below audibility at any normally acceptable listening level with any speaker. Conversely, a \$50 turntable playing through \$200 speakers can make your discs sound as though they were recorded aboard a moving train.

The moral is obvious: Look for an efficient balance in your components, and you have taken the first, big step toward a system that gives maximum pleasure for the price. Once you have decided what quality level to go for, stick to it. If you decide to upgrade piecemeal (that is, without replacing the entire system or a major portion at one time), start with the least satisfactory elements—the ones that constitute the limiting factors in the existing system—and replace them with models that will allow *some* quality "headroom" to grow into as you replace other components. And keep in mind the basic rule that the "cheapest available" of almost anything probably will become sonically or mechanically irksome in time, even if it seems adequate when you buy it. In that price range, a little more spent should net you a significant improvement; it seldom will in the higher brackets. ■





SOME OF US misspend our formative years in pool halls and libraries and the like; others of us loiter away our youth in such unsavory surroundings as record stores. And if you spend enough time in record stores, you will see some most peculiar phenomena, but none more peculiar than the More Expensive Is Better Syndrome.

On those rare occasions when a salesperson is both well-informed and helpful enough to recommend a budget-priced record above the full-priced competition, a surprising number of customers respond with suspicion—the old “What do you take me for?/In this world you don’t get something for nothing” routine. What else is there, they will ask, when of course what they mean is what do you have more expensive?

However often one encounters that sort of reaction, it is obvious that the general record-buying public has embraced the current generation of budget labels enthusiastically, and for good reason. It is possible to put together a very nice record library indeed from budget

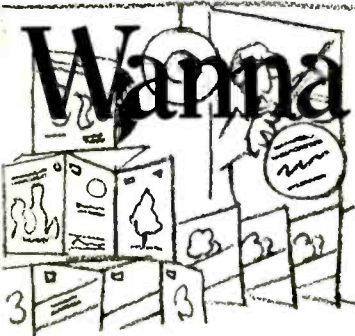
issues. In general the budget record serves a purpose similar to that of the book industry’s paperback: a way to market other-than-brand-new material at a price that can reach a larger audience.

There are exceptions, of course. A good part of the Nonesuch catalogue, particularly but not exclusively in the contemporary area, is as ambitiously planned and executed as that of any full-price label—it just happens to be budget-priced. Vox has over the years recorded a gigantic chunk of the classical repertory for original issue at low prices. (But there *are* paperback “originals.”)

In another sense, too, the analogy is inexact. A decade ago Capitol tried to market its Paperback Classics series as direct equivalents of paperback books—i.e., with flimsy, unannotated sleeves. It didn’t work. Today’s budget records are usually packaged with as much care as their full-priced counterparts, for better or worse. Complete opera sets are now normally issued with full texts and translations, though for other vocal works this

by Kenneth Furie

## RECORDS



# Wanna Buy a Record--Cheap?

Some budget records are the best choice regardless of price.

is unfortunately not standard—but then, that's true at full price too.

Still, the paperback analogy is tempting. And it remains true that budget issues often compete with full-priced discs from the same company, much as paperbacks compete with hard-cover editions. Perhaps the reason is similar: The markets are thought to be overlapping but not identical. In any event, it would appear that there are still enough people buying full-priced releases to make possible the survival of Angel's Seraphim, Columbia's Odyssey, London's Richmond and Stereo Treasury, and RCA's Victrola labels.

In fact, among the majors only Deutsche Grammophon and Philips *don't* have budget labels. Both companies have active reissue programs at various price levels in Europe, but those releases almost never reach us for a simple reason: price. The cost of importing finished records is such that they would have to charge full price; and while Philips does bring in selected titles from the mid-priced Universo series, obvious care has to be exercised in choosing records that can compete at full price. The only hope for DG and Philips budget issues is domestic pressing, and both companies have had enough unhappy experience with that for the time being.

It is true that London's budget records are imported, but as with full-priced Londons only the disc itself comes from England—the packaging is done here, and that apparently makes all the difference. There is another oddity in London's reissues. The Richmond label encompasses all the operatic (and other vocal) material, mono and stereo, but for nonvocal material London has only the Stereo Treasury label, and that eliminates from consideration many of the most interesting items in English Decca's excellent Eclipse series. It is hard to imagine, for example, that Boult's wonderful mono Vaughan Williams cycle wouldn't sell at least as well as many of the very curious things that do turn up on Stereo Treasury.

The more flexible price structure of the European market also makes possible a certain added range of reissues there. Records that could not be issued on the very low priced labels can often be issued at mid-price. But that lack of price standardization seems impossible in the U.S., where distributors and retailers are already reluctant enough to handle classical product without adding such confusion.

The American buyer does benefit, though, from the

American companies' general belief in catalogue stability. Records are deleted, of course, but selectively; in Europe it is rare indeed to find a record that has been continuously available for more than a few years. (That quicker release-withdrawal cycle does create the possibility of quicker reissue, frequently in somewhat improved sound and at lower price.) And a goodly number of U.S. budget issues, which we take for granted, are highly prized elsewhere, where they have been available only sporadically, if at all, in recent times—much of the Seraphim vocal material, for example.



What I would like to suggest here is one practical way of combining budget- and full-priced issues on your shopping list. The requirement for inclusion on the list below is a performance as good as any available, and not merely by default—in other words, one that would be recommended at least as highly as its competition regardless of price. The money thus saved can be applied to full-priced issues of other works, or to a variety of interesting performances of particular works. If there is to be no musical compromise, another criterion follows: With stated exceptions, no work is included that doesn't seem to me of fundamental musical value. A large number of records that fall short on one or the other criterion but still deserve consideration are mentioned in the text. This is, of course, ragingly subjective, and as a practical matter let me say now that I am prepared to defend any *inclusion*, but not *exclusions*. My consolation is that there are, after all, plenty of records here. (I should note that comment on listed records is included only where deemed necessary or helpful; absence of same in no way reflects lack of enthusiasm.)

The one area in which the following recommendations accept some compromise is sound, which of course is usually not the most up to date, though I should quickly add that in no case is a recording less than fully adequate sonically. Indeed I prefer the reproduction of a good mono record or an ungimmicked early stereo record to much of today's "state-of-the-art" technifoology.

Finally, one qualification and several disclaimers.

The qualification: What is a "budget record"? On one



level, the answer is simple. With the rise of "full price" from \$5.98 to \$6.98, HIGH FIDELITY raised its definition of the "budget" designation from \$4.00 to \$5.00. But I'm not sure how useful that definition is. The leveling-off point for the budget labels seems to be \$3.98, and many have remained at \$3.49. Those are budget records. But should a \$4.98 record—the current *Candide* price, for example—really qualify? I don't know, but I have used the \$5.00 standard, which made possible the inclusion of a number of specially priced sets that might not otherwise have qualified.

Now for the disclaimers. First, it had to come out: I have not heard every record in the catalogue. I'll bet I've missed some good ones. That includes the Musical Heritage Society catalogue too, though I have tried to hear as many MHS records as possible that seemed possible candidates for inclusion. A large number are listed, but in general the strength of the MHS catalogue is its varied repertory. Certainly there is an enormous amount of off-beat music not readily available any other way. Second,

though I have heard a lot of quite decent budget performances of Bach cantatas, I have not heard any that fully met both criteria for inclusion. I freely admit to incomplete familiarity with the Bach cantata discography, but that is a subject in its own right. Third, playing time has not been considered in all cases. Many full-priced records become bargains by virtue of the quantity of music included, but there is no consistent way to measure this or the possibility of attendant sonic deterioration. (Anomalies result: Zukofsky's two-disc Paganini *Caprices*, list price \$7.96, are included; Perlman's single-disc version, list price \$6.98, is not.) However, a number of budget records have been eliminated for shortsightedness. We're after bargains, after all.

Some space-saving abbreviations have been used. All records are identified as either M (mono), R (rechanneled), or S (stereo); the number of discs in multidisc sets is given immediately before the M, R, or S—e.g., "2M." PO is Philharmonic Orchestra; SO is Symphony Orchestra.



VICS 1110, S, \$3.49.  
String Quartets (6). Juilliard Quartet. COLUMBIA D3S 717, 3S, \$13.98. Vègh Quartet. MHS 1501/3, 3S, \$10.50.

You can get the *Concerto for Orchestra* in jazzier sonics, but Reiner's control of the score remains unsurpassed for me. (Much the same applies to his *Music for Strings, Percussion, and Celesta*, VICS 1620, S, \$3.49; with the *Hungarian Sketches*.) It's difficult to choose between the splendid Juilliard and Vègh quartet sets—the former taut and crisp, the latter richer and more searching. Worth considering too is György Sándor's three-volume traversal of the solo piano music (Vox SVBX 5425/7, 3S each, \$10.98 each).

#### BEETHOVEN

Piano Concertos (5). Fleisher; Cleveland O. Szell. COLUMBIA MAX 30052, 4S, \$13.98.

The Fleisher/Szell Beethoven concertos are of course a basic-library item, quite apart from price. Not to be overlooked, though, is the Gulda/Stein/Vienna PO set (Stereo Treasury STS 15203/6, 4S, \$13.96), somewhat softer-edged but still solidly musical and beautifully played and recorded. Among the individual concertos, the most interesting items are the first and last of Giesecking's *Emperors*—with Walter (Turnabout THS 65011, M, \$3.98) and Galliera (Seraphim S 60069, S, \$3.98). I'm also fond of the lovely, unpretentious Casadesu/Van Beinum/Concertgebouw coupling of Nos. 1 and 4 (Odyssey 32 16 0056, S, \$3.49) and the Solomon/Menges/Philharmonia First (S 60016, S, \$3.98; with the Op. 90 Sonata) and Third (S 60019, S, \$3.98). Schnabel's Fourth and *Emperor* with Stock/Chicago (Victrola VIC 1505 and 1511, M, \$3.49 each) may not be his best, but they're both worth having, particularly in the continued absence of his EMI versions. Seraphim has so far given us only the Second with Dobrowen, in the three-disc "Age of the Great Instrumentalists: Six Concertos" set (IC 6043, 3M, \$11.94).

Though I'm aware of the objection to boxed sets, a good cycle still seems to me a sensible starting point for the symphonies. Foremost among the budget issues is the Toscanini (Victrola VIC 8000, 8M, \$27.92; with other orchestral works)—not always the maestro's best, but

still one of the catalogue's major musical documents. In stereo, you could do worse than Szell (Columbia M7X 30281, 7S, \$27.98) or Ormandy (Columbia D7S 745, 7S, \$34.98). The best of the budget singles: the Monteux Sixth (Stereo Treasury STS 15161, S, \$3.49), the Cantelli Seventh (Seraphim S 60038, S, \$3.98), and, if you don't have the set, the Toscanini Ninth (VIC 1607, M, \$3.49; the other Toscanini/NBC single discs are, alas, ruled out by poor rechanneling).

Piano Sonatas. Schnabel. SERAPHIM ID 6063 (Nos. 1-10), 4M, \$15.92; IC 6064 (Nos. 11-17), 3M, \$11.94; IC 6065 (Nos. 18-27), 3M, \$11.94; IC 6066 (Nos. 28-32), 3M, \$11.94. *Variations et al.* IC 6067, 3M, \$11.94. String Quartets. Hungarian Quartet. SERAPHIM SIC 6005, 3S, \$11.94; SIC 6006, 3S, \$11.94; SID 6007, 4S, \$15.92. Archduke Trio. Suk, Chuchro, Panenka. VANGUARD/SUPRAPHON SU 5, S, \$3.98.

The unique Schnabel Beethoven recordings have never been more readily or inexpensively available than in their current Seraphim format (except, as noted above, the concertos). Nuff said. Quite different, but equally valuable for their elegance and intellectual probing, are the Rosen readings of the last six sonatas (Columbia M3X 30938, 3S, \$11.98). For a complete cycle in up-to-date sound, Claude Frank's (Victrola VICS 9000, 12S, \$41.88) is recommended.

Neither the Fournier/Schnabel cello sonatas (Seraphim IB 6075, 2M, \$7.96) nor the Szigeti/Arrau violin sonatas (Vanguard Everyman SRV 300/3, 4R, \$13.96) are completely satisfactory, but, as you'd expect from these four artists, there's a heap of classy music-making in both sets.

#### FIDELIO

The well-known vocal deficiencies of the Furtwängler *Fidelio* (Seraphim IC 6022, 3M, \$11.94) preclude an unequivocal recommendation. But the conductor's thrust and eloquence are unmatched, and the cast is authoritative, however tired.

#### BELLINI

No clear-cut picks here, but the first Callas *Norma* (Seraphim IC 6037, 3M, \$11.94) has as much going for it as any of its rivals. The sup-

#### BACH

Well-Tempered Clavier, Books I-II. Landowska. RCA RED SEAL VCM 6203 and 6204, 3M each, \$14.98 each. Goldberg Variations; Art of Fugue; Musical Offering (excerpts). Rosen. ODYSSEY 32 36 0020, 3S, \$10.47. Violin Sonatas and Partitas. Szeryng. ODYSSEY 32 36 0013, 3M, \$10.47. Violin-Harpsichord Sonatas. Schneeberger, Mueller. NONESUCH HB 73017, 2S, \$7.96. Cello Suites. Casals. ANGEL SCB 3786, 3M, \$13.98.

The best Bach buys are in the instrumental music. The above listings represent a wide variety of styles in Bach interpretation—okay by me. Some worthy alternatives: Leonhardt's *WTC II* (Victrola VICS 6125, 3S, \$10.47; Book I was never released here), Landowska's *Goldbergs* (Victrola VIC 1650, M, \$3.49), Harnoncourt's cello suites (Musical Heritage OR 272/4, 3S, \$10.50).

For the large-scale vocal works and the orchestral works, I'd go to full price, though Ristenpart's *Brandenburg* Concertos (Nonesuch HB 73006, 2S, \$7.96) are a good bargain. The cantatas, as noted above, require a discography of their own, but for the motets Victrola has the solid Kahlhöfer set (VICS 6037, 2S, \$6.98).

#### BARTÓK

Concerto for Orchestra. Chicago SO, Reiner. VICTROLA

porting cast is weakish, but conductor Serafin knows his business, and Callas' first recorded go at the title role comes closer to filling out Bellini's superhuman heroine than any other performance I've heard.

## BERLIOZ

**Grande Messe des morts.** Utah SO. Abravanel. CARDINAL VCS 10070/1, 2S, \$7.96.  
**Roméo et Juliette.** London SO. Monteux. WESTMINSTER GOLD WGS 8127, 2S, \$6.98.

Much as I respect Colin Davis' Berlioz cycle, I don't subscribe to the Colin Does Everything Right school. Monteux's *Roméo* seems to me far more sharply characterized, not to mention better sung, and Abravanel's spacious Requiem is at least as well proportioned. Munch's more grandiose Requiem (Victrola VICS 6043, 2S, \$6.98) is a sensible alternative, but avoid his flabby *Roméo*—too bad Victrola didn't instead reissue the marvelous Toscanini *Roméo*, which even *sounds* better than the Munch. A reissue of the fine Munch *Damnation* would, however, be most welcome, even in mono: but where, one wonders, is the stereo version the RCA booklet claims was recorded?

Someday we will have a wholly satisfying *L'Enfance du Christ*. Meanwhile the Martinon version (Nonesuch HB 73022, 2S, \$7.96) has the measure of the score, blemished only by the peculiarly stifled acoustic and an indifferent Maria. The larger-scaled Munch (VICS 6006, 2S, \$6.98), with some good singers, is a plausible alternative.

If you're saving up for some of the full-price-only Berlioz, there are some satisfying *Symphonie fantastiques*: the sensitively proportioned Argenta (Stereo Treasury STS 15006, S, \$3.49), the richly characterized Prêtre (Victrola VICS 1646, S, \$3.49), the febrile Ozawa/Toronto (Odyssey Y 31923, S, \$3.49). Perhaps London will reissue the lovely Monteux/Vienna PO.

## BIZET

No direct competition to the full-price *Carmens*, but you can cut corners a bit with Victrola AVM 3-0670 (3M, \$10.47), thanks to Reiner's firm, beautifully shaped conducting. The cast (Stevens, Albanese, Pearce, Merrill), though, is thoroughly anonymous.

## BLOCH

**Violin Concerto.** Szigeti, Paris Conservatory, Munch. TURNABOUT THS 65007, M, \$3.98.

## BRAMMS

**Piano Concertos (2).** Serkin, Cleveland O. Szell. COLUMBIA MG 31421, 2S, \$7.98.  
**Violin Concerto.** Szeryng, London SO, Monteux. VICTROLA VICS 1028, S, \$3.49.

Serkin/Szell would be my first choice regardless of price, but there are other good budget choices, notably Fleisher/Szell in both concertos (Odyssey Y 31273 and Y 32222, S, \$3.49 each) and Gilels/Reiner in No. 2 (Victrola VICS 1026, S, \$3.49).

Among other orchestral works, Monteux's *Haydn Variations* (Stereo Treasury STS 15188, S, \$3.49; with Elgar's *Enigma Variations*) are a must. I rather like the Ferras/Tortelier/Kletzki double concerto (Seraphim S 60048, S, \$3.98), and there are a number of decent budget recordings of the symphonies.

But for the symphonies I would strongly urge shelling out the additional cost for the staggeringly beautiful Sanderling/Dresden set on Eurodisc.

**Clarinet Quintet.** Lancelot, Munich Quartet. MHS 767, S, \$3.50 (with Schumann: *Märchenerzählungen*).

**Clarinet Sonatas.** Wright, Goldsmith. MHS 1496, S, \$3.50.

In addition to the above, there are some noteworthy mono recordings of Brahms chamber works: the Curzon/Budapest Piano Quartet No. 2 (Odyssey 32 26 0019, 2M, \$6.98; with the Dvořák and Schumann quintets) and piano quintet (Odyssey 32 16 0173, M \$3.49), and the Bauer/Flonzaley piano quintet (RCA VCM 7103, 2M, \$7.98; with the Schumann quintet and Haydn *Lark* Quartet). I hope we will soon have the Fleisher/Juilliard piano quintet back via Odyssey.

**Four Serious Songs.** Forrester. STEREO TREASURY STS 15113, S, \$3.49 (with Wagner: *Wesendonck Lieder*).

## BRUCKNER

**Symphony No. 4.** Columbia SO, Walter. ODYSSEY Y 32981, S, \$3.49.

**Symphony No. 7.** Southwest German Radio SO, Rosbaud. TURNABOUT TV-S 34083, S, \$3.98.

There shouldn't be much debate about the lovely Rosbaud Seventh, but Brucknerites will no doubt howl at the Walter Fourth. Sorry, for me Walter's Bruckner, however mucked-about tempo-wise, has a remarkable humanizing effect—he almost makes all those silly notes sound like music. I hope his Seventh and Ninth reappear too.

## CARTER

**String Quartets Nos. 1-2.** Composers Quartet. NONESUCH H 71249, S, \$3.98.

I hope the Composers' coupling of the first two quartets will be joined by a Third, which they play stunningly. Meanwhile there is also a superb coupling of the cello sonata and the sonata for flute, oboe, cello, and harpsichord (Nonesuch H 71234, S, \$3.98).

## CHOPIN

**Piano Concerto No. 1.** Lipatti, orchestra. SERAPHIM 60007, M, \$3.98.

**Waltzes.** Lipatti. ODYSSEY 32 16 0058, R, \$3.49.  
**Mazurkas.** Magaloff. STEREO TREASURY STS 15146/8, 3S, \$10.47.

## COPLAND

**Appalachian Spring; Billy the Kid; Rodeo; El Salón Mexicano.** New York Philharmonic, Bernstein. COLUMBIA MG 30071, 2S, \$7.98.

The Columbia twofer gathers the basic "American" Copland scores in Bernstein's fine readings. The *Fantasy* and *Variations* for piano are impressively done by Masselos on Odyssey 32 16 0040 (S, \$3.49).

## COUPERIN

**Organ Masses.** Chapuis. VICTROLA VICS 6018, 2S, \$6.98.

## CRAWFORD SEEGER

**String Quartet.** Composers Quartet. NONESUCH H 71280, S, \$3.98 (with works by Babbitt and Perle).

## CRUMB

**Ancient Voices of Children.** DeGaetani. Contemporary

Chamber Ensemble, Weisberg. NONESUCH H 71255, S, \$3.98.

It is no discredit to Crumb to note that he has the instincts of a born showman. *Ancient Voices* has had huge success with even the most conservative audiences because of its genuinely riveting (read crowd-pleasing) writing: the haunting Lorca poems, the eerie vocal and instrumental devices. It is also a great virtuosic vehicle for the vocalists and players, as the Nonesuch recording demonstrates admirably. An instant classic, and rightly so.

## DAVIES

**Eight Songs for a Mad King.** Eastman; Fires of London. DAVIES. NONESUCH H 71285, S, \$3.98.

Peter Maxwell Davies' bizarre dramatic concoctions are enormously entertaining, once you get used to the style. If you want more, Nonesuch has also issued *Vesalii Icones* (H 71295, S, \$3.98).

## DEBUSSY

**Orchestral Works.** Boulez. COLUMBIA D3M 32988, 3S, \$13.98.

**La Mer.** NBC SO, Toscanini. VICTROLA VIC 1246, M, \$3.49 (with *Ibéria*; Franck: *Psyché*). Philharmonia O. Cantelli. SERAPHIM 60077, M, \$3.98 (with *Nocturnes*, *L'Après-midi*).

And the mono Ansermet *Pelléas et Mélisande* (Richmond RS 63013, 3M, \$10.47), while not my first choice, involves little compromise.

## DELIBES

*Lakmé* is an opera of real if limited charms. The Seraphim edition (Mesplé, Burles, Soyer, Lombard; SIC 6082, 3S, \$11.94) is pleasantly reticent about its perfumed exoticism.

## DEMNIZETTI

The first Callas *Lucia* (IB 6032, 2M, \$7.96, no libretto), unlike the first *Norma*, boasts a strong supporting cast: Di Stefano, Gobbi, Arié. And for what Callas herself does the set is indispensable. The "standard" cuts, however, disqualify it from consideration for the top spot; *Lucia* uncut is an opera of uncommon dramatic coherence, and for that you have to turn to the full-price sets.

Solid but unremarkable is the Seraphim *L'Elisir d'amore* (Carteri, Alva, Panerai, Taddei, Serafin; SIB 6001, 2S, \$7.96), whose cuts are far less damaging. A good mono transfer of the Cetra *Don Pasquale* (Noni, Valletti, Borriello, Bruscantini, Rossi) would be my first choice for the opera, and the *L'Elisir*, *Fille du régiment*, and *Favorite* (the latter two in Italian) would be recommendable.

## DVOŘÁK

**Violin Concerto.** Suk; Czech PO, Ančerl. VANGUARD/SUPRAPHON SU 3, S, \$3.98.

**Symphonies Nos. 7-9.** Cleveland O. Szell. COLUMBIA D3S #14, 3S, \$13.98.

**Symphony No. 7.** London SO, Monteux. STEREO TREASURY STS 15157, S, \$3.49.

**Symphony No. 8.** Czech PO, Neumann. VANGUARD/SUPRAPHON SU 2, S, \$3.98.

A pity the Toscanini *New World* isn't available in an undoctored transfer, but fortunately the Curzon/Budapest piano quintet is (Odyssey 32 26 0019, 2M, \$6.98; with the Schumann quintet and Brahms Second Piano Quartet).



## ELGAR

I come closer to enjoying the Elgar symphonies in the solid, rather square Barbirolli recordings (No. 1 on Seraphim S 60068, S, \$3.98; No. 2 with *Falstaff* on SIB 6033, 2S, \$7.96) than in any other performances, including the undeniably more "idiomatic" ones of Boult (MHS 1285 and 1335, S, \$3.50 each). The *Enigma* Variations sound increasingly threadbare to me, but not, magically, as played by Monteux (Stereo Treasury STS 15188, S, \$3.49; with the Brahms *Haydn* Variations).

## FOSTER

Songs. DeGaetani, Guinn. NONESUCH H 71268, S, \$3.98.

In singing as with tuna, there's no substitute for good taste. If you like this record, go on to Joan Morris' "After the Ball" (Nonesuch H 71304, S, \$3.98).

## GERSHWIN

Though the performances are far from ideal, the Siegel/Slatkin set of the orchestral music (Vox QSVBX 5132, 3S, \$10.98) is convenient and well played and Odyssey 32 36 0018 (3R, \$10.47, no libretto) remains the only "complete" *Porgy and Bess*.

## GESUALDO

Madrigals, Books I-III. Quintetto Vocale Italiano. MHS 917/9, 3S, \$10.50.

## GILBERT AND SULLIVAN

The Pirates of Penzance, Pratt, Round, Hindmarsh, Godfrey. RICHMOND SRS 62517, 2S, \$6.98.

## GIORDANO

Andrea Chénier, Gigli, Caniglia, Bechl, De Fabritius. SERAPHIM IB 6019, 2M, \$7.98.

## GOUNOD

Roméo et Juliette, Micheau, Jobin, Erede. RICHMOND RS 63024, 3M, \$10.47

## GRIEG

Piano Concerto. Lipatti, Philharmonia O, Galliera. ODYSSEY 32 16 0141, M, \$3.49 (with Schumann concerto).

## HANDEL

Judas Maccabaeus, Harper, Watts, Young, Shirley-Quirk, Somary. CARDINAL VCS 10105/7, 3S, \$11.94.

Theodora, Harper, Forrester, Young, Somary. CARDINAL VCS 10050/2, 3S, \$11.94.

Jephtha, Grist, Forrester, Young, Somary. CARDINAL VCS 10077/9, 3S, \$11.94.

Rodelinda, Stich-Randall, Forrester, Young, Priestman. WESTMINSTER GOLD WGS 8205, 3S, \$10.47.

Serse, Forrester, Popp, Brannigan, Priestman. WESTMINSTER GOLD WGS 8202, 3S, \$10.47.

Alexander's Feast, Sheppard, Worthley, Bevan, Deller. VANGUARD EVERYMAN SRV 282/3SD, 2S, \$6.98.

Bonanza. The three oratorios are glorious works, exceedingly well performed. Only the keen competition keeps the same forces' *Messiah* (Cardinal VCS 10090/2, 3S, \$11.94) off the list, but the latter is eminently recommendable, especially for the strong solo quartet (the inimitable Margaret Price plus Minton, Young, and Diaz).

The Westminster *Rodelinda* is perhaps the most successful recording to date of a Handel opera, and a very great opera it is; *Serse* is a

more lightweight piece, but its good spirits are most gratifying.

*Alexander's Feast* is Handel at his ceremonial best, and Deller's performance is worthy. Deller has also recorded the lovely, witty pastoral, *Acis and Galatea* (Victrola VICS 6040, 2S, \$6.98), but I think the Sutherland/Pears/Brannigan/Boult version for Oiseau-Lyre is well worth the extra cost. The only complete recording of the *Chandos Anthems* in the domestic catalogue, Vanguard Everyman SRV 227/9SD (3S, \$10.47), is a good, if hardly ideal, representation of this splendid music.

## HAYDN

Harpichord Concerto. Kipnis, Marriner. ODYSSEY Y 32980, S, \$3.49 (with Mozart: Concerto No. 9).

Symphonies (complete). Philharmonia Hungarica, Dorati. STEREO TREASURY.

Symphonies Nos. 6-8. Saar Chamber O, Ristenpart. NONESUCH H 71015, S, \$3.98.

Symphonies Nos. 82-87. New York Philharmonic, Bernstein. COLUMBIA D3S 769, 3S, \$13.98.

Symphonies Nos. 93-99. Cleveland O, Szell. COLUMBIA D3M 32321, 3S, \$13.98.

The recently reissued Kipnis/Marriner concerto disc is an absolute joy.

Not everyone will want all of Dorati's complete traversal of the symphonies, but you can't go wrong with any of the nine volumes (four of which contain only four discs, the remainder six). Outside the Dorati series, the Ristenpart, Bernstein, and Szell listings are particularly good recordings of some of the best-loved symphonies.

## IVES

Holidays Symphony. Dallas SO, Johanos. TURNABOUT TV-S 34146, S, \$3.98.

Piano Sonata No. 1. Masselos. ODYSSEY 32 16 0059, M, \$3.49.

Violin Sonatas (4). Zukofsky, Kalish. NONESUCH HB 73025, 2S, \$7.96.

Neither set of the four symphonies (Cardinal VCS 10032/4, 3S, \$11.94, with the New Philharmonia under Farberman; Columbia D3S 783, 3S, \$13.98, conducted by Ormandy, Bernstein, and Stokowski) is wholly satisfactory; Farberman is scrupulous and a bit dull, with the orchestra often on the scrappy side; Columbia's trio of conductors generates more excitement, but occasionally at the expense of musical crudity. Take your pick.

By the time this appears, the Composers Quartet's Nonesuch disc of the two string quartets should be out; it should join the Ives basic-repertoire list.

## JOPLIN

Piano Works. Rifkin. NONESUCH H 71248, 71264, and 71305, S, \$3.98 each.

## LALO

Symphonie espagnole. Szeryng; Chicago SO, Mendl. VICTROLA VICS 1064, S, \$3.49.

## LEONCAVALLO; MASCAGNI

Choosing a *Pag* and *Cav* is a hassle regardless of price level. At full price, you can get stereo, some interesting performances, and the possibility of an uncut *Pag* (though the quality of most of the recorded Silvios makes one wish for less rather than more of his scene with Nedda).

At budget price, there is a well-conducted *Cav*, Cleva's (Odyssey Y3 33122, 3M, \$10.47; with *Pag*), but the cast is only so-so, and the

coupled *Pag* is routinely conducted if better sung. Contrariwise, Richmond has a fine *Pag* with Del Monaco, Petrella, and Poli (except that Protti, the Silvio, sings the prologue instead of Poli) coupled with a stiff of a *Cav*, except for Del Monaco (RS 63003, 3M, \$10.47). More attractive on paper are the Bjoerling-Delos Angeles-Warren-Merrill *Pag* (Seraphim IB 6058, 2M, \$7.96; with a side of Bjoerling arias) and the Bjoerling-Milanov-Merrill *Cav* (Victrola VIC 6044, 2M, \$6.98; with a side of Milanov). Both, alas, are conducted by Cellini, and both performances are dead as dust. Nicely (or better) sung, of course, and Bjoerling's Canio is a classic (his Turiddu, though, had grown in stature by the time he redid *Cav*).

With that settled, don't forget the 1934 *Pag* with Gigli (Seraphim IB 6009, 2M, \$7.96)—a mediocre conductor (Ghione) and Nedda (Pacetti), but a fine Tonio (Basiola) and, of course, an incandescent Canio. For that matter, Mascagni's own 1940 *Cav* (Seraphim IB 6008, 2M, \$7.96), however sleepy, has its interest—as well as the best Alfio on records (Bechi).

Now if you're willing to pay full price, . . .

## LISZT

Faust Symphony; Orpheus. Royal PO, Beecham. SERAPHIM SIB 6017, 2S, \$7.96.

Années de pèlerinage. Rose. Vox SVBX 5454, 3S, \$10.98.

In addition to the above, Seraphim has two classic recordings of the piano sonata: the Horowitz (60114, \$3.98; with *Funérailles* and two Schumann works) and the Cortot (60241, M, \$3.98; with the Chopin Third Sonata—scheduled for April).

## LORTZING

Lortzing's heavy-hoofed "light" operas are an acquired taste I've never really acquired, but he was a skilled writer, and the presence of so fine a performance of the very likable *Zar und Zimmermann* at budget price is hard to resist (Prey, Schreier, Frick, Köth, Gedda, Heger; Seraphim SIC 6020, 3S, \$11.94).

## MAHLER

Des Knaben Wunderhorn. Forrester, Kullfuss, Prohaska. VANGUARD EVERYMAN SRV 285SD, S, \$3.49.

Symphony No. 1. London SO, Horenstein. NONESUCH H 71240, S, \$3.98.

Symphony No. 2. Utah SO, Abravanel. CARDINAL VCS 10003/4, 2S, \$7.96.

Symphony No. 3. London SO, Horenstein. NONESUCH HB 73023, 2S, \$7.96. Utah SO, Abravanel. CARDINAL VCS 10072/3, 2S, \$7.96.

Symphony No. 4. M. Price; London PO, Horenstein. MONITOR MCS 2141, S, \$3.49.

Symphony No. 5. Leipzig Gewandhaus, Neumann. CARDINAL VCS 10011/2, 2S, \$7.96 (with Berg: *Wozzeck* excerpts).

Symphony No. 8. Symphonica of London, Morris. RCA RED SEAL CRL 2-0359, 2S, \$7.98.

Das Lied von der Erde. Thorborg, Kullmann; Vienna PO, Walter. SERAPHIM 60191, M, \$3.98. Ferrier, Patzak; Vienna PO, Walter. RICHMOND R 23182, M, \$3.49.

Symphony No. 9. Utah SO, Abravanel. CARDINAL VCS 10075/6, 2S, \$7.96.

The explosion in the Mahler discography has produced a staggering choice at budget price, starting with Vanguard's gorgeously sung *Knaben Wunderhorn*. And if you don't mind somewhat stodgy accompaniments, Christa Ludwig's *Wayfarer Songs* and *Kindertotenlieder* (Seraphim S 60026, S, \$3.98) are dandy too.

When it comes to the symphonies, some prefatory remarks are necessary. Since the



neuroticism is built into the music, what I want from a conductor is the basic musicianship to realize Mahler's accomplishment: the imposition of form on all that seething, sardonic emotion. Which means that among the Mahler specialists on disc—in addition to the *sui generis* Horenstein—it is Haitink, Kubelik, and Abravanel I turn to most often. Thus the preponderance of Horenstein and Abravanel performances in the above list (which should shortly include a Sixth as well, when Nonesuch issues a Horenstein/Stockholm PO performance).

Some supplementary items: the genial Walter First (Odyssey Y 30047, S, \$3.49), the Fourths of Kletzki (Seraphim S 60105, S, \$3.98) and Abravanel (Cardinal VCS 10042, S, \$3.98), the Walter/New York Philharmonic Fifth (Odyssey 32, 26 0016, 2R, \$6.98; with *Kindertotenlieder* with Ferrier and the Vienna PO), the Rosbaud *Das Lied* (Turnabout TV-S 34220, S, \$3.98), the galvanic prewar Walter/Vienna PO Ninth (Turnabout THS 65008/9, 2M, \$7.96) and the old Horenstein (Turnabout TV 34332/3, 2R, \$7.96), though I hope the latter will someday be superseded by a commercial issue of the Sixties' Horenstein/London SO Ninth, easily the finest performance I have heard.

Finally a word about Leonard Bernstein, whose whole cycle is now budget-priced. Unfortunately those performances I like best are now boxed with those I like less. What's more, on rehearing I am surprised at how seedy the New York Philharmonic often sounds.

#### MARTIN

Piano Concerto No. 2; Violin Concerto. Badura-Skoda, Schneiderhan, Luxemburg Radlo, Martin. CANOIDE CE 31055, S, \$4.98.

#### MASSENET

Manon. De los Angeles, Legay, Monteux. SERAPHIM ID 6057, 4M, \$15.92.

#### MENDELSSOHN

Violin Concerto. Helfetz; Royal PO, Beecham. SERAPHIM 60162, M, \$3.98 (with Mozart: Concerto No. 4).  
Symphony No. 3; Hebrides Overture. London SO, Maag. STEREO TREASURY STS 15091, S, \$3.49.  
Symphony No. 4. Philharmonia O, Cantelli. SERAPHIM 60002, M, \$3.98 (with Schubert: Symphony No. 8).  
Midsummer Night's Dream. London SO, Maag. STEREO TREASURY STS 15084, S, \$3.49.

#### MESSIAEN

Catalogue d'oiseaux. Loriod, MHS 1423/6, 4S, \$14. Oliveira-Carvalho. Vox SVBX 5464, 4S, \$10.98.

#### MILHAUD

La Création du monde; Le Boeuf sur le toit. Orchestra, Milhaud. NONESUCH H 71122, S, \$3.98.

#### MONTEVERDI

The Harnoncourt/Telefunken recording of *Orfeo* is one of my very favorite things, but if price is really a factor Musical Heritage has a nice version conducted by Corboz, with a splendid *Orfeo* in Eric Tappy (MHS 939/41, 3S, \$10.50).

#### MOZART

Symphonies Nos. 29, 31, 34-41; Overtures. London PO, Beecham. TURNABOUT THS 65022/6, 5M, \$19.90.  
Symphonies Nos. 35-41. Casals. COLUMBIA D3S 817, 3S, \$13.98.  
Symphonies Nos. 35, 39-41. Cleveland O, Szell. COLUMBIA MG 30368, 2S, \$7.98.

In addition to the above, there is Walter's caressing if often shapeless set of the last six symphonies, which is lovely in small doses (Columbia D3S 691, 3S, \$13.98). I don't much like the Beecham/Royal PO set on Odyssey, but the earlier London PO performances now available on Turnabout are altogether better—even more songful, and shaped with real musical purpose. The Szell and Casals symphonies are, predictably, a study in contrasts, but both are the products of a supreme understanding of the way this music goes together. Szell's taut, invigorating approach can be heard too in the numerous Mozart concertos he recorded—for example the Piano Concertos Nos. 21, 22, 23, 24, 26, and 27 with Casadesu (Columbia D3M 32796, 3S, \$13.98). An altogether winning souvenir of the warmer, more radiant approach to Mozart is Walter's disc of *Eine kleine Nachtmusik*, four overtures, and the *Masonic Funeral Music* (Odyssey Y 30048, S, \$3.49).

String Quartets Nos. 14-19. Budapest Quartet. ODYSSEY Y3 31242, 3M, \$10.47.  
Piano Quartets (2). Curzon, Budapest Quartet. ODYSSEY 32 16 0139, M, \$3.49.

Also recommendable are the slightly square Heutling Quartet string quintets (Seraphim SIC 6028, 3S, \$11.94) and the Sziget/Horszowski violin sonatas (Vanguard Everyman SRV 262/4 and 265/7, 3R each, \$10.47 each).

#### Operas

Not much of really high quality here. Best bets are the Seraphim *Entführung* (Rothenberger, Popp, Gedda, Unger, Frick, Krips; SIB 6025, 2S, \$7.96, no libretto) and *Idomeneo* (Jurinac, Udovic, Lewis, Simoneau, Pritchard; SIC

6070, 3S, \$11.94), but both are significantly bested by the full-priced competition.

Seraphim also has a richly musical *Marriage of Figaro*, but it's sung in German (Berry, Rothenberger, Gueden, Prey, Mathis, Suitner; SIC 6002, 3S, \$11.94). The old Busch/Glyndebourne *Don Giovanni* and *Così* are solid productions, but they don't stand up well to the competition (Turnabout TV 4117/9 and 4120/2, 3M each, \$11.94 each). Böhm's first *Così* (Richmond SRS 63508, 3S, \$10.47) is a lovely performance, but it's brutally cut. His first *Magic Flute* (Richmond SRS 63507, 3S, \$10.47) isn't bad either, and Beecham's too has its points (Turnabout TV 4111/3, 3M, \$11.94), but neither includes dialogue and both are swamped by several really wonderful full-priced editions.

#### MUSSORGSKY

Pictures at an Exhibition (piano and orchestral versions). Richter/Cleveland O, Szell. ODYSSEY Y 32223, M/S, \$3.49.

Boris Godunov (excerpts). Chaliapin. SERAPHIM 60211, M, \$3.98 (with arias).  
Songs and Dances of Death. Tourel. ODYSSEY Y2 32880, 2M, \$6.98 ("Tribute to Jennie Tourel").

#### NENNA

Vocal Works. Accademia Monteverdiana, Stevens. NONESUCH H 71277, S, \$3.98.

#### NIELSEN

Symphony No. 5; Saga Dream. New Philharmonia, Horenstein. NONESUCH H 71236, S, \$3.98.

#### PAGANINI

Caprices. Zukofsky. CARDINAL VCS 10093/4, 2S, \$7.96.

#### PONCHIELLI

La Gioconda. Callas, Cossotto, Ferraro, Cappuccilli, Votto. SERAPHIM SIC 6031, 3S, \$11.94. Cerquetti, Sionato, Del Monaco, Bastianini, Gavazzoni. RICHMOND SRS 63518, 3S, \$10.47.

#### PROKOFIEV

Violin Concertos. Milanova; Bulgarlan Radio/Television, Stefanov. MONITOR HS 90101, S, \$3.49.  
The Flaming Angel. Rhodes, Depraz, Bruck. WESTMINSTER GOLD WGSO 8173, 3S, \$10.47.

The Prokofiev discography is not long on really first-class performances, so the fact that many of the budget offerings are less than first-class doesn't necessarily mean that they're much inferior to the competition. The first volume of Martinov's symphony cycle (Nos. 1-4; Vox SVBX 5123, 3S, \$10.98) is a sensible buy, as are Ormandy's versions of Nos. 5 and 6 and the revised No. 4 (Odyssey Y 30490, Y 32885, and Y 32226, S, \$3.49 each). The Kurtz/Philharmonia coupling of *Peter and the Wolf* and the *Classical Symphony* is very nice (Seraphim S 60172, S, \$3.98), as are the Henriot-Schweitzer/Munch Second Piano Concerto (Victrola VICS 1071, S, \$3.49; with the Ravel Concerto in G) and the first Browning/Leinsdorf Third (Seraphim S 60224, S, \$3.98; with the Ravel left-hand concerto).

*The Flaming Angel* is hardly a basic-repertoire piece, but it is one of the sickest, most absorbing operas around, and we're not likely to have another recording soon. The Moscow recording of the Sheridan-derived *The Duenna* is still listed as Everest S 465/3 (3S, \$8.97), but the pressings are questionable and there isn't a scrap of accompanying material.



## PUCCINI

**Manon Lescaut.** Albanese, Bjoerling, Perlea. VICTROLA VIC 6027, 2M, \$6.98.  
**La Bohème.** De los Angeles, Bjoerling, Beecham. SERAPHIM IB 6000, 2M, \$7.96.  
**La Fanciulla del West.** Nilsson, Gibin, Matačić. SERAPHIM SIC 6074, 3S, \$11.94, no libretto.

Puccini is rather well represented in the budget lists. There are, for example, two other fine budget *Bohèmes*, though neither matches the over-all excellence of the Beecham: the 1938 Albanese-Gigli-Poli (Seraphim IB 6038, 2M, \$7.96) and the Toscanini (Victrola VICS 6019, 2R, \$6.98).

There are several full-priced *Toscas* from which I would make my top choices, but the 1938 Caniglia-Gigli-De Fabritiis set (Seraphim IB 6027, 2M, \$7.96) is enormously exciting, and the Dall'Argine-Scattolini-Colombo-Quadri (Westminster Gold WGMO 8251, 2M, \$6.98) has surprising dramatic coherence. Finally, for a *Butterfly* you could do worse than the 1939 Dal Monte-Gigli (Seraphim IB 6059, 2M, \$7.96).

## RACHMANINOFF

**Symphonic Dances.** Dallas SO, Johanos. TURNABOUT TV-S 34145, S, \$3.98.  
**Piano Concerto No. 3.** Horowitz; London SO, Coates. SERAPHIM 60063, M, \$3.98.

## RAMEAU

**Harpichord Works.** Fuller. NONESUCH H 71278, S, \$3.98.

## RAVEL

**Daphnis et Chloé.** London SO, Monteux. STEREO TREASURY STS 15090, S, \$3.49.  
**L'Enfant et les sortilèges.** Suisse Romande, Ansermet. RICHMOND SR 33086, S, \$3.49.  
**Piano Works.** Simon. Vox SVBX 5473, 3S, \$10.98.

## ROSSINI

**Overtures.** NBC SO, Toscanini. VICTROLA VIC 1248 (with Verdi overtures) and 1274, M, \$3.49 each.  
**Péchés de vieillesse.** Ciccolini (piano pieces). SERAPHIM S 60216, S, \$3.98. Sgrizzli (piano pieces). NONESUCH H 71163, S, \$3.98. Various singers (vocal pieces). NONESUCH H 71089, S, \$3.98.

Among the complete operas, about all there is worth mentioning is the Richmond *Barbiere* with Simionato and Bastianini (RS 63011, 3M, \$10.47), which suffers from Erede's lackluster conducting and a poor Almagiva. If the Cetra catalogue ever returns in mono, watch for the excellent *Cenerentola* with Simionato and Valletti, conducted by Rossi.

## SAINT-SAËNS

**Piano Concertos (5).** Ciccolini, Orch. de Paris, Baudo. SERAPHIM SIC 6081, 3S, \$11.94.

And if you must have the *Organ* Symphony, why not save some money with Ansermet (Stereo Treasury STS 15154, S, \$3.49)?

## SCHOENBERG

**Pierrot lunaire.** DeGaetani; Contemporary Chamber Ensemble, Welsberg. NONESUCH H 71251, S, \$3.98.

Considering how hard it is to find decent Schoenberg performances at full price, it's not surprising that the budget listings are limited. Fortunately the ceaselessly fascinating *Pierrot*, one of the century's most influential (and endearing) scores, is available in Nonesuch's splendid recording, marred only by less than

ideal balances. An *Odyssey* reissue of Schoenberg's own *Pierrot*, a spooky and wonderfully effective performance (recently reissued in England), would be most welcome. Ditto Edward Steuermann's disc of the piano works; but at least we can look forward to Paul Jacobs' Nonesuch edition, unheard at this writing.

## SCHUBERT

**Symphonies Nos. 1, 3.** Northwest German PO, G.-L. Jochum. MONITOR MCS 2121, S, \$3.49.  
**Symphony No. 8.** Philharmonia O, Cantelli. SERAPHIM 60002, M, \$3.98 (with Mendelssohn: Symphony No. 4).  
**Symphony No. 9.** Cleveland O, Szell. ODYSSEY Y 30669, S, \$3.49.  
**Impromptus.** Brendel. TURNABOUT TV-S 34481, S, \$3.98.  
**Piano Sonata in C, D. 840, et al.** Richter. MONITOR MCS 2057, S, \$3.49.  
**Piano Sonata in G, D. 894; Wanderer Fantasy.** Kuerti. MONITOR MCS 2109, S, \$3.49.  
**Piano Sonata in B flat, D. 960; Impromptus.** Boegner. MHS 1042, S, \$3.50.  
**Arpeggione Sonata.** Feuermann. SERAPHIM 60117, M, \$3.98 (with Beethoven: Sonata No. 3).  
**Piano Trio No. 1; Notturmo.** Suk, Chuchro, Panenka. VANGUARD/SUPRAPHON SU 6, S, \$3.98.  
**Die schöne Müllerin.** Schütz, Moore. SERAPHIM 60140, M, \$3.98.  
**Die Winterreise; Schwanengesang.** Hotter, Moore. SERAPHIM IC 6051, 3M, \$11.94.  
**Songs.** Baker, Moore. SERAPHIM SIB 6083, 2S, \$7.96.

## SCHUMANN

**Piano Concerto.** Lipatti; Philharmonia O, Karajan. ODYSSEY 32 16 0141, M, \$3.49 (with Grieg concerto).  
**Piano Quintet.** Gabilowitsch, Flonzaley Quartet. RCA RED SEAL VCM 7103, 2M, \$7.98 (with Brahms quintet and Haydn Lark Quartet).

Both of the above performances are classics. Indeed the Gabilowitsch/Flonzaley quintet has such surging drive and passion that I now find it hard to listen to the piece any other way, with all due respect to the fine Curzon/Budapest version (Odyssey 32 26 0019, 2M, \$6.98; with the Dvořák quintet and the Brahms Second Piano Quartet). If you must have the piano concerto in stereo, the Fleisher/Szell is a strong account (Odyssey Y 30668, S, \$3.49; with the Grieg concerto), and the Szell symphonies too are admirable in their non-nonsense way (Odyssey Y3 30844, 3S, \$10.47).

The recent surge of interest in the piano music has produced some worthwhile budget offerings. What I've heard of Demus' MHS series isn't particularly to my taste, but I'm favorably impressed by the straightforward new Frankl series for Vox (Vol. 1: SVBX 5468, 3S, \$10.98). Why do so many "romantic" pianists assume that Schumann didn't mean what he wrote? I like too Kuerti's *Kreislariana* (Stereo Treasury STS 15255, S, \$3.49) and Jerome Rose's *Humoreske* (Turnabout TV-S 34533, S, \$3.98), both coupled with the Op. 14 Sonata, which I could do very nicely without.

## SCHÜTZ

**Kleine geistliche Konzerte.** Ehmman, Book I. NONESUCH HB 73012, 2S, \$7.96. Book II, HD 73024, 4S, \$15.92.  
**Passions (3).** Cologne Pro Musica, Hömberg. Vox SVBX 5102, 3S, \$10.98.  
**Various vocal works.** G. Smith, Vox SVBX 5103, 3S, \$10.98.

## SHOSTAKOVICH

**String Quartets (11).** Borodin Quartet. SERAPHIM SIC 6034 and 6035, 3S each, \$11.94 each.

For long years before the Seraphim issue of the beautiful Borodin Quartet recordings (which then represented the "complete" quartets), it was possible to treat the Shostakovich quartets with condescension. Now for the ex-

ceedingly modest investment required by these sets (which are, by the way, excellently annotated), everyone can discover for himself one of the most remarkable groups of works in the chamber-music literature.

Seraphim has two more valuable Shostakovich issues, both with the composer at the piano: a selection of preludes and fugues (60024, M, \$3.98) and the two piano concertos (60161, M, \$3.98).

Turnabout has a rather nice coupling of the First and Ninth Symphonies by Horvat (TV-S 34223, S, \$3.98), and Vanguard/Supraphon has an Ančerl/Czech PO Fifth (SU 1, S, \$3.98) that suffers only from a limp first movement.

## SIBELIUS

**Violin Concerto.** Helfetz; London PO, Beecham. SERAPHIM 60221, M, \$3.98 (with Tchaikovsky concerto).  
**Symphony No. 2.** London SO, Monteux. STEREO TREASURY STS 15098, S, \$3.49.

## J. STRAUSS

**Die Fledermaus.** Patzak, Gueden, Krauss. RICHMOND RS 62006, 2M, \$6.98, no libretto.

## R. STRAUSS

**Don Quixote.** Fournier; Cleveland O, Szell. ODYSSEY Y 32224, S, \$3.49. Torteller, Berlin PO, Kempe. SERAPHIM S 60122, S, \$3.98 (with *Till*).

There is no dearth of Strauss tone poems at budget price, and it is altogether fitting that the best of them is available in two readings as fine as the Szell and Kempe. Also worth investigating are the Szell *Don Juan*, *Death and Transfiguration*, and *Till Eulenspiegel* (Odyssey Y 30313, S, \$3.49); the Reiner *Don Juan* and *Salome* final scene (Victrola VICS 1392, S, \$3.49) and *Bourgeois Gentlehomme* suite (VICS 1199, S, \$3.49; with works by Ravel); and, if you like the *Symphonia domestica*, the Reiner and Szell versions (VICS 1104, S, \$3.49; Y 32889, S, \$3.49, with the First Horn Concerto). Until recently I would have unhesitatingly recommended the Reiner *Zarathustra* (Victrola VICS 1265, S, \$3.49), but the new (full-priced) Haitink recording is nothing short of a revelation; when the music can sound like *that*, why settle for less?

**Die Frau ohne Schatten.** Hopf, Rysanek, Goltz, Schoeffler, Höngen, Böhm. RICHMOND SRS 64503, \$13.96.  
**Arabella.** Della Casa, Gueden, London, Solti. RICHMOND SRS 63522, 3S, \$10.47.

The Kleiber *Rosenkavalier* (Richmond RS 64001, 4M, \$13.96) comes ever so close to qualifying for the above list. It is easily the best-conducted *Rosenkavalier*, and it has the best Ochs (Weber), Octavian (Jurinac), and Sophie (Gueden). The only problem is the vocally worn Marschallin of Maria Reining, and yet she is such an admirably direct artist that, even in vocal decline, it is possible to prefer her to the none-too-impressive competition.

The Richmond *Salome* (RS 62007, 2M, \$6.98, no libretto) is authoritatively conducted by Krauss, but the cast, headed by Goltz's decidedly veteran Salome, is no match for the (much better recorded) full-priced sets.

## STRAVINSKY

**Firebird; Petrushka; Sacre du printemps.** Columbia SO, Stravinsky. COLUMBIA D3S 705, 3S, \$13.98.  
**Baiser de la fée; Pulcinella; Apollo; Orpheus.** Columbia SO, Stravinsky. COLUMBIA D3S 761, 3S, \$13.98.

Columbia's Stravinsky-conducts-Stravinsky

project was of course one of the phonograph's most momentous undertakings; it's just a shame that the series has been so fouled up by endless recouplings and countercouplings. For the beginning Stravinsky collector, though, the two boxes listed offer a simple, inexpensive way to acquire a goodly chunk of the century's greatest music, and despite their occasional shortcomings the composer's own recordings remain the place to start. And as it happens, D3S 761 is now the only way to get the *Fairy's Kiss* and complete *Pulcinella* recordings.

## TCHAIKOVSKY

**Piano Concerto No. 1.** Horowitz; NBC SO, Toscanini. VICTROLA VIC 1554, M, \$3.49.  
**Violin Concerto.** Szeryng; Boston SO, Munch. VICTROLA VICS 1037, S, \$3.49. Heifetz; London PO, Barbirolli. SERAPHIM 60221, M, \$3.98 (with Sibelius concerto).  
**Symphony No. 5.** Cleveland O, Szell. ODYSSEY Y 30670, S, \$3.49.  
**Symphony No. 6.** Philharmonia O, Giulini. SERAPHIM S 60031, S, \$3.98.

## THOMAS

I wish someone would give *Mignon* a real chance; surely it's a better opera than much of what we're regularly subjected to. The one available recording (Richmond RS 63014, 3M, \$10.47) is only so-so, but it's better than nothing.

## VARÈSE

**Offrandes; Intégrales; Octandre; Ecuatorial.** Contemporary Chamber Ensemble, Weisberg. NONESUCH H 71269, S, \$3.98.

The Weisberg performances are exemplary, making this the basic Varèse disc, but you might want to supplement it with the by no means contemptible Craft twofor (Columbia MG 31078, 2S, \$7.98), which omits *Ecuatorial* but adds *Ionisation*, *Density 21.5*, *Hyperprism*, *Poème électronique*, *Déserts*, and *Arcana*.

## VAUGHAN WILLIAMS

**Greensleeves Fantasia; Tallis Fantasia; Flos Campi; Dives and Lazarus.** Utah SO, Abravanel. CARDINAL VCS 10025, S, \$3.98.

## VERDI

**Macbeth.** Warren, Rysanek, Bergonzi, Hines, Leinsdorf. VICTROLA VICS 6121, 3S, \$10.47.  
**La Traviata.** Carteri, Valletti, Warren, Monteux. VICTROLA VIC 6004, 2M, \$6.98.  
**Un Ballo in maschera.** Callas, Barbieri, Di Stefano, Gobbi, Votto. SERAPHIM IC 6087, 3M, \$11.94.

With the pennies saved on the above recordings, you can look toward the full-price offerings of the other Verdi operas. Even when budget Verdi performances are recommendable, they frequently suffer from cuts that I

consider unacceptable, as with the *Victrola Trovatore* (Milanov, Barbieri, Bjoerling, Warren, Moscona, Cellini; AVM 2-0698, 2M, \$6.98) and the *Seraphim Forza* (Callas, Tucker, Tagliabue, Serafin; IC 6088, 3M, \$11.94). True, I have recommended a *Traviata* with "standard" cuts; I don't like those cuts, but they're not serious enough to compromise a truly exquisite performance.

*Rigoletto* too ought to be heard uncut; Everest's La Scala set with Bastianini, Scotto, and Kraus (S 470/3, \$8.94) at least includes "*Posente amor*"—and it's a good, scrupulous performance. *Victrola's* second *Rigoletto* (AVM 2-0699, 2M, \$6.98), with all cuts, has a pleasant cast (Warren, Berger, Peerce).

Cuts are not a factor with *Aida*, and you could do worse than *Victrola* VIC 6119 (Milanov, Barbieri, Bjoerling, Warren, Christoff, Perlea; 3M, \$10.47). You could also do a lot better (most of the principals were off their best form, and Perlea mostly beats time). But not with the Toscanini (*Victrola* VICS 6113, 3R, \$10.47), magnificently conducted but poorly sung, or with the 1946 Serafin (*Seraphim* IC 6016, 3M, \$11.94), which I confess I rather like despite the frayed tones of Caniglia, Stignani, and Gigli. Caniglia and Gigli, by the way, are heard to better advantage on the fine 1943 *Ballo* under Serafin with Bechi and Barbieri (*Seraphim* IB 6026, 2M, \$7.96) and on the immensely theatrical 1939 Serafin Requiem with Stignani and Pinza (*Seraphim* IB 6050, 2M, \$7.96).

Odds and ends: two Ponselle records, an all-Verdi disc of early Columbias (Odyssey Y 31150, M, \$3.49) and a largely Verdi disc of later Victors, including the superb *Aida* and *Trovatore* material with Martinelli (*Victrola* VIC 1507, M, \$3.49); the Rethberg disc (*Victrola* VIC 1683, M, \$3.49) that includes, among other things, her substantially complete *Aida* Nile act with Lauri-Volpi and De Luca.

## IVALDI

**The Four Seasons.** NHK String Ensemble, Unno. ODYSSEY Y 32884, S, \$3.98.

## WAGNER

**Der fliegende Holländer.** Uhde, Varnay, Kelberth. RICHMOND SRS 63519, 3S, \$10.47.  
**Lohengrin.** Windgassen, Steber, Varnay, Uhde, Kelberth. RICHMOND RS 65002, 5M, \$17.45.  
**Die Meistersinger.** Schoeffler, Gueden, Treptow, Knappertsbusch. RICHMOND RS 65002, 5M, \$17.45.  
**Die Meistersinger (excerpts).** Schorr. SERAPHIM 60189, M, \$3.98.  
**Parsifal.** Windgassen, Modl, Weber, London, Knappertsbusch. RICHMOND RS 65001, 5M, \$17.45.

There are good *Dutchmans* and *Lohengrins* at full price, but none substantially better than the Richmond Bayreuth recordings. The Richmond *Meistersinger* and *Parsifal* are most enthusiastically recommended; if we can have only two complete Knappertsbusch Wagner operas preserved on commercial discs, these are the two they should be. (That 1951 Bayreuth *Ring* certainly remains tantalizing, though.) The 1951 Karajan/Bayreuth *Meistersinger* (*Seraphim* IE 6030, 5M, \$19.90) is an interesting document, but the rather nasty performance doesn't do much for me. The disc of excerpts with Schorr, however, is indispensable and reminds us how much of EMI's great Thirties Wagner material is missing from the catalogue.

Valuable as the Furtwängler *Ring* cycle is, I hesitate to recommend it as a first choice, since

the orchestral part is so sketchily reproduced. That reservation applies less to the *Siegfried* (*Seraphim* IE 6078, 5M, \$19.90) and *Götterdämmerung* (IE 6079, 5M, \$19.90), and the former has in Suthaus the best of the complete *Siegfried* Siegfrieds, a significant plus. For *Walküre*, Furtwängler's Vienna recording (IE 6012, 5M, \$19.90) has a somewhat better cast, orchestra, and sound. (And don't forget the 1935 Act I conducted by Walter, with Melchior, Lehmann, and List, *Seraphim* 60190, M, \$3.98.) For *Rheingold*, the full-price option is all but mandatory, though the Swarowsky set (Westminster Gold WGSO 8175, 3S, \$10.47) will give you the general idea.

Odds and ends: *Seraphim's* Furtwängler orchestral excerpts (IB 6024, 2M, \$7.96); two Toscanini orchestral discs (*Victrola* VIC 1247 and 1278, M, \$3.49 each); the Szell (Columbia D3M 32317, 3S, \$13.98) and Walter (Odyssey Y 30667, S, \$3.49) collections; the mostly Wagner vintage Melchior collection (*Seraphim* IB 6086, 2M, \$7.96), his *Tristan* excerpts (Odyssey 32 16 0145, R, \$3.49; with Traubel excerpts), and the late Victors (*Victrola* VIC 1500, M, \$3.49); Flagstad's Immolation Scene with Furtwängler (*Seraphim* 60003, M, \$3.98) and *Wesendonck* Lieder (60046, M, \$3.98); three of the four Flagstad-Melchior duets (*Victrola* VIC 1681, M, \$3.49) and the Flagstad-Svanholm-Hönges "duet" disc (*Seraphim* 60082, M, \$3.98); and Forrester's *Wesendonck* Lieder (Stereo Treasury STS 15113, S, \$3.49; with the Brahms *Serious Songs*).

## WEEKES; WILBYE

**Madrigals.** Wilbye Consort, Pears. STEREO TREASURY STS 15165 (Weekes) and 15162 (Wilbye), S, \$3.49 each.



## INSTRUMENTAL COLLECTIONS

**Concord Quartet:** American String Quartet, Vol. 3 (Avant-Garde). Vox SVBX 5306, 3S, \$10.98.  
**Emanuel Feuermann:** Cello Recital. VICTROLA VIC 1476, M, \$3.49.  
**Igor Kipnis:** Harpsichord Works of France, Italy, Spain. COLUMBIA M3X 31521, 3S, \$11.98. England, Germany, Austria. M3X 32325, 3S, \$11.98.  
**Josef Lhevinne:** Piano Recital. VICTROLA VIC 1544, M, \$3.49.  
**Gerard Schwarz:** Baroque Trumpet. NONESUCH H 71274, S, \$3.98. Cornet Favorites. H 71298, S, \$3.98.  
**Joseph Szigeti:** Violin Works. COLUMBIA M6X 31513, 6M, \$27.98.  
**Age of the Great Instrumentalists:** Concertos. SERAPHIM IC 6043, 3M, \$11.94. Chamber Music. IC 6044, 3M, \$11.94.

## VOCAL COLLECTIONS

**Jussi Bjoerling:** Arias. SERAPHIM 60168 and 60219, M, \$3.98 each.  
**Enrico Caruso:** Young Caruso. SERAPHIM 60146, M, \$3.98. 1904-6 Performances. VICTROLA VIC 1430, M, \$3.49.  
**Feodor Chaliapin:** Arias and Songs. SERAPHIM 60218, M, \$3.98.  
**Anita Cerquetti:** Arias. RICHMOND SR 33189, S, \$3.49.  
**Kathleen Ferrier:** Recitals. SERAPHIM 60203, M, \$3.98. RICHMOND R 23183/7, M, \$3.49 each.  
**Beniamino Gigli:** Recital. SERAPHIM 60054, M, \$3.98.  
**Tito Gobbi:** Arias and Songs. SERAPHIM SIB 6021, 2S, \$7.96.  
**Alexander Kipnis:** Arias and Songs. SERAPHIM 60076, 60124, and 60163, M, \$3.98 each.  
**Claudia Muzio:** Arias. SERAPHIM 60111, M, \$3.98. ODYSSEY Y 32676, M, \$3.49.  
**Ezio Pinza:** Arias. VICTROLA VIC 1470, M, \$3.49.  
**Joseph Schmidt:** Recital. SERAPHIM 60120, M, \$3.98.  
**Ernestine Schumann-Heink:** Recital. VICTROLA VIC 1409, M, \$3.98.  
**Jennie Tourel:** Tribute. ODYSSEY Y2 32880, 2M, \$6.98.  
**Ljuba Welitsch:** Arias. ODYSSEY 32 16 0078, M, \$3.49. RICHMOND R 23188, M, \$3.49. SERAPHIM 60202, M, \$3.98.  
**Great Tenors of the Century.** SERAPHIM 60206, M, \$3.98.











the new  
releases

Columbia Records

Igor Stravinsky and Robert Craft—a fascinating look at one of this century's masterpieces.

## Two New (Old) Guises of *Les Noces*

Columbia releases two earlier versions strikingly different in sound from the influential percussion-oriented final version.

by David Hamilton

HERE IS A fascinating record, a glimpse into the early history of one of the century's great masterpieces, translated into audible terms and thus made available for study by the veriest amateur.

*The Wedding (Les Noces)* occupied Stravinsky, off and on, for nearly a decade. In order to place the two preliminary versions recorded here, it will be useful to reconstruct a bit more of the work's history than is told in Mr. Craft's brief liner notes—particularly since that story has not yet been completely told in any one place. It doubtless will be, eventually, in a facsimile edition of the manuscript material that is in preparation, with an accompanying "guidebook" by Mr. Craft and William Harkins. In the interim, I have drawn on a 1972 Craft lecture (published in the *New York Review of Books*, De-

cember 14, 1972), the conversation books, and manuscript material kindly made available to me by Professor Claudio Spies, who gave the first performance of several of the preliminary versions at Harvard in 1968.

"Work on the libretto probably began during May and June [1914]. . . . And by November Stravinsky had drafted some, possibly most, of the music of the First Tableau . . ." (Craft). Sketches exist of a version for "a super-*Sacre* orchestra," but these first scorings were broken off after a few pages. Another score among the composer's papers, dated "1914-15-16," shows the first 164 measures scored for double winds, a large brass section (four horns, three trumpets, two keyed bugles, three trombones, baritone horn, and bass tuba), an octet of solo strings, cimbalom, harpsichord, and timpani. Harp,



bass drum, cymbals, tambourine, snare drum, and triangle are also listed on a prefatory page, although not used in this section of the work.

The sketch-score that was completed on October 11, 1917 (not April 4, as given in Eric Walter White's big book on Stravinsky—that is the date the *Song of the Nightingale* was finished), apparently envisaged much the same orchestration, but with triple winds, an additional trumpet, a piano, and minor variations in the percussion. According to Craft's liner notes, "much of the Fourth Tableau [is] fully orchestrated" in this score, although elsewhere the instrumental indications are less than completely specific.

What with *The Soldier's Tale* and other matters, Stravinsky never went further with this orchestration, and in the winter of 1918–19 he worked on a new scoring, for two cimbaloms, harmonium, pianola, and percussion. "The manuscript is complete in detail to the end of the second tableau, except that repeated passages are not written out where the instrumentation is unchanged. At this point I was interrupted by the rush-order commission for *Pulcinella*, but I must also have begun to realize that the problems of synchronization with the pianola, and the near impossibility of finding competent cimbalomists, had made my instrumentation impracticable."

Still further works intervened, including the Concertino and the *Symphonies of Winds*. In 1921, Stravinsky wrote his publisher that he was "in effect completely reworking the instrumentation for a new ensemble of winds, percussion, and one or two parts for piano." Eventually the winds were dropped and the pianos increased to four, yielding the bold black-and-white ensemble of *The Wedding* as we know it and as it was to generate an entire tradition of percussive writing (including—most conspicuously if least interestingly—the work of Carl Orff). On April 6, 1923, as the dancers were already rehearsing for the premiere (using the previously prepared piano reduction), Stravinsky finally completed the definitive *Wedding*.

What we have on this new recording, then, are two stages in this process: 1) an editorial realization of the 1917 sketch-score of the entire work by Mr. Craft and composer Ramiro Cortes, drawing upon sketches from Stravinsky's collection (presumably including that "1914-15-16" manuscript, although it is not specifically mentioned in the liner notes), and 2) the two-cimbalom version of 1918–19 as far as it goes—that is, to the end of the Second Tableau. Particularly with regard to the vocal parts, these two stages do not depart greatly from the work as we know it, but in terms of color and weight they are two new and different worlds.

The 1917 version, obviously, offers greater dynamic and attack contrasts, clearer linear definition than the four-piano orchestra, as well as some excitingly virtuosic writing—e.g., the brass part under the tenor solo at No. 112 in the Fourth Tableau. The coda here is not as long as it later became, nor as finely resonant, and the controversial extra measure of rest had not yet crept in—at least, it is not played in this performance. An idea of how much Deryck-Cookery Messrs. Craft and Cortes have had to undertake to make this performable can be derived from the liner notes; more detailed criticism will have to await publication of the sketch-score.

The subsequent version reflects two instrumental

predilections of Stravinsky's during these years. The jangling sound of the cimbalom is even more evident here than before, offsetting the almost accentless wheeze of the harmonium. The Hungarian instrument had entered Stravinsky's life in 1915, when he heard the cimbalom virtuoso Aladar Racz in a Geneva restaurant; Stravinsky was so fascinated that he bought one and had it in his studio, along with the other instruments of this particular version—"the most practical score, in the technical sense, that I have ever written, every note having been sound-tested in my own proving grounds." And, of course, the cimbalom also appears in the scores of *Renard* (1915–16) and *Ragtime* (1918).

In the recording, the pianola part is presumably played by several pianists; as Stravinsky wrote, this part "was not intended for human hands but for direct translation into the punch-card language of the automated poltergeist," and it is notated in the score on as many as five staves. Again, there is contemporary work for the instrument, the *Study for Pianola* (1917; later transmogrified into *Madrid*, the last of the *Four Studies for Orchestra*), and these were also the years of Stravinsky's activity for the piano-roll manufacturers—indeed, he thus "recorded" *The Wedding* for Pleyel—still another "version" as yet unheard. (In fact, a major *terra incognita* of recorded Stravinsky is the piano rolls, especially those for Pleyel; perhaps one of the companies specializing in this field will get to work on them.)

These performances are not ideal, although good enough to show us most of what is going on. The soloists are rather heavily miked, with the chorus (not, I deduce, an overly large body) some distance behind, and the instrumental ensembles manifest similar inequalities. All in all, the sound is far from as clear and spacious as Columbia's work on Craft's recording of the final version (MS 6991), and there is noticeable distortion on high soprano sounds—this perhaps also a consequence of the very full sides.

I have heard less metronomic performances of this material, and especially of the conjoined works, at long last released from imprisonment in the Columbia icebox. Appropriately enough, these two pieces stem from the period of *The Wedding's* gestation (but then a substantial album could be made from the music that Stravinsky wrote between starting and finishing that work). The *Symphonies of Wind Instruments* were recorded at Manhattan Center in October 1966, with the same players who had done it—much less rigidly—under the composer's direction a few days earlier in Princeton. The *Song of the Nightingale* stems from Hollywood sessions the following January—a professional, but rather hard and unsympathetic reading.

*The Wedding* is sung in Russian, but Columbia provides only an English translation, no transliterated Russian to help you know where you are.

**STRAVINSKY:** *Les Noces* (sung in Russian): orchestral version (1917) and chamber version of Tableaux I–II (1918–19); *Symphonies of Wind Instruments*; *Song of the Nightingale*. Rosalind Reef, soprano; Rose Taylor, mezzo; Richard Nelson, tenor; Bruce Fifer, baritone; Gregg Smith Singers; Orpheus Chamber Ensemble (all in *Les Noces*); Columbia Symphony Orchestra (in the remaining works); Robert Craft, cond. [Robert Craft and John McClure, prod.] COLUMBIA M 33201, \$6.98.

by Robert Hurwitz

The composer/pianist's releases from Europe and the U.S. reveal the most impressive technique since Art Tatum.



ABC/Impulse

## The Parallel Careers of Keith Jarrett

OVER THE LAST few years Keith Jarrett, the brilliant twenty-nine-year-old American jazz/improvisational pianist/composer, has developed two separate and quite distinctive recording careers.

His American career dates from the late Sixties when he was a member and leading force of the Charles Lloyd Quartet. His first LP, "Life Between the Exit Signs," was made with bassist Charlie Haden and percussionist Paul Motian in 1968 for the now-defunct Vortex label distributed by Atlantic. He has since made eight other recordings for Atlantic, Columbia, and ABC/Impulse (his current label), all but two—one solo, one with Gary Burton—with Haden and Motian.

Jarrett's second career began four years ago, when he cut his first album for ECM, the German label that is now being distributed by Polydor. Unlike his American records, which provide a sense of continuity supplied in part by Haden and Motian, each of his ECM discs casts him in a different setting: his highly acclaimed "Solo Concerts"; duos for piano and percussion ("Ruta and Daitya" with Jack DeJohnette); music for jazz quartet ("Belonging" with saxophonist Jan Garbarek, bassist Palle Danielsson, and drummer Jon Christensen); an album of Jarrett's formal compositions ("In the Light," which includes a string quartet, brass quintet, a piece for four cellos and two trombones, a suite for string orchestra and flute, and a one-movement concerto-type work for piano/percussion/gong and string orchestra).

His most recent ECM recording to be released here—following distribution of "Solo Concerts" (ECM/Polydor 1035/7, three discs) and "Ruta and Daitya" (ECM/Polydor 1021)—is the first, "Facing You," made in 1971.

It represents, I feel, Jarrett's most important musical statement to date, a disc that is at once both accessible and profound, exquisitely recorded, dazzlingly performed. Not since Art Tatum has a more prodigious technique been on display in a solo improvisational setting, and one would be hard-pressed to find a more brilliant recent example of the delicate art of spontaneous composition.

Although all of the pieces on "Facing You" are improvisations, the work should not be confused with the traditional jazz form in which a melody or theme is stated in the beginning, the improvisations following chord changes based on an original theme. Each piece is more like a self-contained composition, conceived in terms of a long line, based sometimes on a melodic or rhythmic fragment, or even simply an idea of how to get from one point to the next. Each has a sense of structure and development: "In Front," for example, is built in three parts, the outer sections melodic, harmonically rich, surrounding a highly rhythmic, gospel-infused hymnlike inner movement.

On this album as well as most of Jarrett's other work, one is struck by the pianist's enormous musical (as opposed to merely jazz) knowledge—his feeling for harmony and counterpoint, the wealth of melodic invention, his impeccable sense of time, perhaps most importantly his ability never to be locked into a rut or to have to draw upon clichés. His music is always changing. Technically speaking, there is little he cannot do. He is a two-handed pianist: Unlike most jazz pianists, who use their left hand as a harmonic anchor, their right as a singing line, Jarrett often uses both hands as separate and



equal voices. And Jarrett, whose playing is warm and heartfelt throughout "Facing You," never uses his vast technical resources for mere pyrotechnic display.

With his other ECM productions, one is able to explore in more detail his individualistic musical abilities. Perhaps most enlightening of the European albums is the two-record set "In the Light" (ECM 1033/4, not yet released domestically, but available in some specialized stores), which surveys six years of composition by Jarrett. Although his generally tonal, occasionally naive compositional style shows some debt to Hindemith, Vaughan Williams, Ives, and others, the music—like his solo piano work—defies classification. It is certainly not an endeavor to fuse classical and jazz forms, as Gershwin and Ellington attempted, from different angles. The jazz influence, in fact, is nonexistent, except in relation to creating a style that intimates improvisation.

Indeed, in listening to Jarrett's compositions, I am reminded of Elliott Carter's eloquent definition of improvisation: "From a purely musical point of view, I've always had the impression of improvisation of the most rewarding kind when good performers take the trouble to play music that is carefully written out as if they were thinking it up themselves while they played it—that is, when with much thought and practice they come to feel the carefully written-out piece as part of themselves and of their own experience, which they are communicating to others directly from themselves in the moment of the performance, in an alive way."

Two of the pieces in "In the Light" deserve special note. *Metamorphosis*, a nineteen-minute work for string orchestra (played by members of the South German Ra-

dio Symphony of Stuttgart conducted by Mladen Gutesha) and flute (Willi Freivogel), is very fresh in its imagination—this music would work well in a balletic setting. Jarrett's brass quintet (expertly performed by the American Brass Quintet) is lively, humorous, chatty; it is the work that comes closest to Carter's definition of "compositional improvisation." Ironically, the two compositions for piano are the most staid works in the collection.

Whereas Jarrett's European recordings largely concentrate on his individual abilities as a solo pianist and composer, his numerous American recordings demonstrate his attributes as an ensemble player. The albums with Charlie Haden, Paul Motian, and, more recently, saxophonist Dewey Redman and guitarist Sam Brown have a "leaderless" quality, although Jarrett composed practically all of the material and his style is immediately recognizable throughout.

I find he has grown more from his playing over the years with Haden and Motian than from any discernible outside force. (His abilities are so original that it's hard to pinpoint his jazz influences, although I suspect that Paul Bley and Ornette Coleman have had some effect.) The musicians who work with Jarrett are not accompanying him, as so often happens in jazz ensembles with a "leader" and "sidemen"; Motian and Haden's personalities play a prominent role throughout the music, and Jarrett obviously listens to them as much as they listen to him. Haden, who has been performing with Ornette Coleman during the same period he has played with Jarrett, has carried over many of Coleman's ideas about using time freely; time is regularly kept but not necessarily

## ... And Now, Walter Norris

by John S. Wilson

KEITH JARRETT IS well on his way to being a major jazz star of the Seventies, so his excellent new solo disc "Facing You" [see the accompanying review] comes as no great surprise. But the first record by pianist Walter Norris is a real revelation.

Norris, now in his forties, worked on the West Coast in the Fifties (he played on Ornette Coleman's first LP, "Something Else") and is currently with the Thad Jones-Mel Lewis band. Like Jarrett, Norris has superb technique and highly provocative creativity. He is—at least on this debut record—more lyrical and melodic than Jarrett, and he leans toward a lighter, brighter feeling. He has an excellent bassist in George Mraz, who, as an ideal complement to Norris' piano, leaves him free to concentrate on soft treble developments. Within this softness, Norris' use of color and dynamics is fascinating. His touch is delicate but very sure and positive—his notes are pristine and completely realized.

Of the eight selections, five are by Norris, and they are impressive, ranging from a charming, delicately drifting "Rose Waltz" to a sparkling "Thumbs Up." His choice of outside compositions is particularly revealing of his perception and taste: Thad Jones's achingly tender "A Child Is Born," which is gradually becoming a jazz standard; "Spring Can Really Hang You Up the Most," a rather clumsy song that Norris develops with great imagination; and Scott Joplin's "Maple Leaf Rag," a total departure from the rest of the program, played in straight and stylish fashion right up until a sudden, rip-roaring, foot-stomping stride piano ending.

Unlike Jarrett, who is generally more leisurely in the development of his pieces, Norris frequently shifts colors and settings. And although Jarrett has lighter, airier moments, there is a dark, often brooding side to his work that one does not find in Norris. Still, this recording, which will be most listeners' introduction to Norris, suggests that he may reach a stature equal to Jarrett's and that he may do it with a style that could prove more generally accessible.

Not so incidentally, the recording, engineered by Herbert Klimt in Munich, is superb.

**WALTER NORRIS:** Drifting. Walter Norris, piano; George Mraz, bass. *Drifting*; *A Child Is Born*; *Nota Cambiata*; five more. ENJA 2044, \$6.98.

in normally counted beats. This allows Jarrett and Motian tremendous freedom. Indeed, Jarrett seems to be one of the few pianists with the ability and the instincts to play in the free style that has distinguished Coleman's music throughout the years. One need only listen to "Fort Yawuh" (ABC/Impulse 9240) or "Expectations" (Columbia KG 31580, two discs) for excellent examples of this style. This quality is even more pronounced with the addition of Redman, who also splits his time between Jarrett's and Coleman's bands.

Jarrett's latest ABC/Impulse recording, "Death and the Flower," projects this strong sense of intimacy and cohesion. There are three long compositions, each one blending into one another like movements of a larger work, each time allowing different aspects of interplay to unfold. While "Prayer," for example, is subdued—a quiet but intense ten-minute melodic duet between Jarrett and Haden—the middle of "Great Bird" takes on a polyphonic quality when Jarrett, Redman, Motian, and Haden engage in some compelling simultaneous soloing.

As with his European recordings, it is difficult to speak of Jarrett's American *oeuvre* in terms of jazz, principally because that sets up standards that are often irrelevant to what he is attempting. He has received harsh criticism in some circles for his insistence on playing the soprano saxophone, as he does on "Great Bird." Yet it seems meaningless to judge his soprano playing against that of, say, Sidney Bechet; Jarrett simply is not trying to do the same thing. He uses instruments other than the piano for specific expressive purposes or for over-all musical effect. Each additional voice—whether it be African percussion or soprano saxophone—can be heard and judged only as part of its particular musical context.

Most of the American recordings are still available. The three Vortex discs went out of print when the label folded; now that Jarrett has attracted a sizable audience, Atlantic is planning to repack some of this material. "Life Between the Exit Signs" was especially noteworthy. Of his Atlantic recordings, the duets with Gary Burton (SD 1577) and "Birth" (SD 1612) contain some worthwhile musical interest; "The Mourning of a Star" (SD 1596) is a particularly innovative effort. His only Columbia recording, "Expectations," is a multitextured work—this specially priced two-record set would provide an excellent introduction to his music. Of the three ABC/Impulse discs, I have been most taken with the highly spirited "Fort Yawuh," recorded two years ago at the Village Vanguard.

As noted, three of Jarrett's ECM recordings are being distributed in the U.S., and I hope that Polydor will soon bring out not only "In the Light," but "Belonging" (with Jan Garbarek, ECM 1050) as well. On the latter, a superb recording, one is immediately taken with the communication between Jarrett and Garbarek, whose tone is as clear as a symphonic player's and whose musical instincts and sensibilities match Jarrett's. And, as on all of the other ECM discs, producer Manfred Eicher has achieved a crystalline sound that puts nothing between the natural sounds of the instruments and the listener.

**KEITH JARRETT:** Facing You. Keith Jarrett, piano. *In Front; Ritortoria; Lalene*; five more. [Manfred Eicher, prod.] ECM/POLYDOR 1017, \$6.98.

**KEITH JARRETT:** Death and the Flower. Keith Jarrett, piano and soprano saxophone; Dewey Redman, tenor saxophone; Charlie Haden, bass; Paul Motian, percussion. *Death and the Flower; Prayer; Great Bird*. [Ed Michel, prod.] ABC/IMPULSE ABD 9301, \$6.98. Tape: ● H 8027-9301, \$7.95.

## Moffo vs. Massenet

RCA's *Thais* has attractive conducting, supporting singers, and sonics—but a worn hero and a disastrous heroine.

by Andrew Porter

POOR MISS MOFFO! Anyone whose eye has been caught by the recent advertisements—"A Voice for All Seasons," "The Incomparable Anna Moffo," "L'Essence de Thais," and the rest of it—and then hears the new recording of *Thais* may well conclude that she has been made the victim of a cruel and quite unamusing joke. Even the RCA art director seems to have gone along with it; the cover of the album libretto unfolds to make a *Playboy*-sized pinup of Miss Moffo in drifts of chiffon, a grotesquely unbecoming photograph of the comely soprano.

It is something like ten years since I last heard Anna Moffo in person—and then only in two partial performances, as a Covent Garden Gilda who fainted away into Rigoletto's arms before the Act II duet was done, and as a Munich Festival Violetta who sang "*Follie, follie*," fell

to the stage in a swoon, and brought the show to an early close. One didn't learn much from those. But there were several recordings around to show that Miss Moffo had a pleasant voice, a passable technique, and a certain charm of manner.

All the brouhaha preceding the release of *Thais* suggested that something astonishing must have happened to the voice. Something has—but not what the billing would suggest! The result is disastrous. In this set she appears to have lost any secure control of her voice. Sustained notes either sag or collapse in a breathy wobble. The freshness and easy charm have gone, and nothing takes their place. The soprano seems to find it so difficult to sound Massenet's notes (or an approximation to them) at all that questions of interpretation, of inflecting the phrases and creating the character, scarcely arise. A





RCA Records

list of passages less inadequate than others could be drawn up: Miss Moffo manages the opening exchanges of the final duet not too badly, and there are moments when the husky, breathy middle voice is effective. But, all in all, it would have been kinder—to Miss Moffo, to Massenet, to everyone concerned—to wipe the tapes and bury the recording in decent oblivion rather than trumpet it as something that deserved to be heard.

In an accompanying essay, Robert Lawrence writes well in defense of the operas whose life depends on their performers, contrasting *Arabella*, *Louise*, *Thais*, and *La Fanciulla del West* with the “unsinkable” *Carmen*, *Aida*, and *Die Walküre*. *Thais* was written for and created by Sibyl Sanderson, the Californian beauty and Marchesi pupil who made her debut in the Hague as Manon in 1888, came with her mother to visit and sing for Massenet, and inspired *Esclarmonde*, in which she made her Paris debut the following year. The autograph vocal score of *Esclarmonde*, sold at Parke-Bernet last October, contains in its margins a kind of running diary by the composer, entered at Sanderson’s apartment in 7 Rue Lincoln. In a corresponding vocal score of *Thais*, which was in the same sale, there are fewer marginal notes. In

## behind the scenes

### *Thais* in Quad—A Storm of Sound

“The eye of the hurricane!” said Thomas Z. Shepard proudly, and for a moment you saw quadriphonic hurricanes all round him as he explained the workings of RCA’s quad-conceived recording of Massenet’s *Thais*. Then, conscious of the need not to overdo things in front of Britons (given to understatement, so they say), he added: “I apologize for using that old phrase, but it is a good one.” Then after a pause: “I invented it.”

Certainly the hurricane’s eye was where half a dozen visitors were placed last summer when Shepard, RCA’s Red Seal a&r chief, demonstrated what he had been achieving as producer in his *Thais* sessions at Walthamstow Town Hall. It was, he admitted, only “a quick and dirty balance,” but it was as involving as a hurricane, with voices in every direction, not to mention the sections of the New Philharmonia Orchestra conducted by Julius Rudel.

“The listener is less of a voyeur, more of a participant,” Shepard continued. It was in his days at Columbia Records that he coined the eye-of-the-hurricane phrase, advocating the pol-

icy of surround sound rather than ambient quadriphonics. Now at RCA he urges the same policy, delighted with “the CD-4 disc system’s considerably greater channel separation. I now have the advantage of working in a system with which I can put back on the record what I put on the original tape.”

Even so, Shepard makes it very plain that, if in the early days of two-channel stereo the producers often fell for the gimmick of “Ping-Pong” sound, he is certainly not trying to create “mixed doubles” in quad. That, he feels, would be a misuse of the medium. One example of his use of quad is to make the cries of “*Thais!*” in the last act more surrealistic, surrounding the listener just as Athanaël is intended to be encircled.

The scene we heard recorded was Act I, Scene 2, with Gabriel Bacquier singing a passage that proved amazingly close to the wave-surfing music of Robert Russell Bennett’s *Victory at Sea*. Plainly he was not entirely happy with the first take. As he listened to the playback, he willed the music on, waving his arms at both producer and

conductor until they got the clear message—an interchange of interpretive view of the kind that often makes the recording studio a more creatively democratic place than the ordinary rehearsal hall.

The two-inch tape used by the RCA engineers held no fewer than sixteen channels, so that Shepard and his associates could later mix and remix every take freely in the comparative quiet of their New York studios. As a sample, Shepard showed us how he could switch one voice or one section of the orchestra from one place to another. “It is an expanded medium,” he insisted. “No composer was writing with one particular proscenium in mind. In any case, records aren’t merely documentaries of an opera-house performance, as John Culshaw showed in his Wagner recordings for Decca/London. No one would dream of making a film of a play simply by putting a camera in the auditorium.”

Whatever the results, Shepard’s enthusiasm certainly communicated itself to singers and players alike.

EDWARD GREENFIELD

*Mes Souvenirs*, Massenet recalls seeing this *Thaïs* score, after Sibyl's death, on the piano of her mother's salon. It found its way (with other Sanderson music, including the autograph vocal score of "*Werther... refaite 29 fois*") to the Minneapolis Institute of Arts; and whoever acquired these items at Parke-Bernet has a touching memento of Massenet at work.

After Sanderson, the role of *Thaïs* passed to Mary Garden, Geraldine Farrar, and Maria Jeritza—and to this list of glamorous interpreters Mr. Lawrence could have added Marie Kuznetsova and the first Italian *Thaïs*, Lina Cavalieri. Then, at the Metropolitan in the late Thirties, Helen Jepson and Marjorie Lawrence, "eminently solid singers, tried the part... with unsatisfying results. What had gone wrong? It would seem that the old glamor tradition, no matter how effective once upon a time, had run the opera into a dead end."

But in Paris the piece continued to hold the boards. I saw it first at the Opéra, something over twenty years ago, with Géori-Boué as its heroine. Mme. Géori-Boué did not have a pretty voice (after listening to her Antonia, in the old Columbia recording of *Hoffmann*, the authors of *The Record Guide* "came to sympathize with her father's desire that she should give up singing"), but she had such assurance, presence, and personality that she made *Thaïs* "work." The cast of that Opéra performance—Géori-Boué, Roger Bourdin as Athanaël, and Jean Giraudeau as Nicias—with conductor Georges Sébastien, recorded the piece on a Urania set now deleted. But another "typically French" performance of *Thaïs* survives in the catalogue on the Westminster Gold label as competition to the RCA. (The Westminster edition, in order to fit onto two discs, makes some cuts that are possibly not on the three-disc French Vêga original. Notwithstanding its incorrect listing in Schwann-2, the set is in real stereo.)

The RCA is complete, but even in its two-disc form the Westminster is not too seriously cut. The ballet music has been heavily abridged, and one scene is missing altogether: Act III, Scene 2, in which Athanaël, back with his Thebaid brothers, sings "*En vain j'ai flagellé ma chair*" and then—rather too reminiscently of his dream in the first scene—sees in his sleep visions, first of *Thaïs* at her most provocative (a partial reprise of "*Qui te fait si sévère*") and then of her lying on her deathbed. The omission of this scene is not an uncommon cut (it was made, for example, in the recent Baltimore production of the opera).

Massenet composed *Thaïs* for the Opéra-Comique; it was reassigned to the Opéra when Sanderson was engaged there and originally given together with a ballet. Later the composer expanded his score to "evening-filling" proportions by adding the oasis scene, with its titillating episodes of Athanaël driving the heroine on sardonically and then in tender remorse kissing her bleeding feet, and its pretty duet. He also added the ballet-divertissement, which is dramatically ill placed in Act II. (It belongs, if anywhere, at Nicias' party in Act I—but, after *Tannhäuser*, Act I ballets were not risked at the Opéra.)

The heroine of the Westminster set is Renée Doria (the Olympia of that old *Hoffmann* recording). She's no

great shakes; the voice becomes narrow, strident, and ugly under pressure on high notes. But she manages the music with a competence Miss Moffo cannot command, and there are also some very pretty, softly floated notes. *Thaïs'* mirror aria, "*Dis-moi que je suis belle*," is very hard to sing. Sibyl Sanderson could presumably fly up easily to star-bright B flats on any vowel and at any dynamics, but few sopranos of our day have sung the air with ease: Mlle. Doria is sometimes charming, sometimes shrill. "*L'amour est une vertu rare*" lies far more comfortably—for her, for Miss Moffo, and for any *Thaïs* of my experience, for that matter. On the whole, I rather like the bright, forward quality of Mlle. Doria's singing, her clear words, her assured command of the role.

The Vêga/Westminster Athanaël is Robert Massard, whose baritone voice was, during the Sixties, for my ears the finest of its kind around. He may not have been the most interesting or versatile of artists, which is perhaps why he has never made the large international name that so virile, forward, sharply focused, and exciting a timbre, such energetic words, and so vigorous and direct a manner should have won him. Gabriel Bacquier, on the RCA, brings a far subtler range in interpretive nuances to the role, and he still has the force for the outbursts after "*Qui te fait*," but in sound, in ringing, forceful vocal projection of Athanaël's music he cannot compare with Massard.

José Carreras, the RCA Nicias, has a prettier voice than Michel Sénéchal, but the latter's singing conveys more of the light elegance, the nonchalant charm, of the rich young hedonist. (The catchiest melody in the whole score is Nicias' "*Ne t'offense pas*" in the Act I quartet; it is rather disconcerting that one of *Thaïs'* principal motifs should start with the same four notes.)

Julius Rudel, the New Philharmonia, and the RCA engineers give a fuller, more colorful, more atmospheric account of the score; by contrast, the Vêga, conducted by Jésus Etcheverry, is constantly bright and forward. (Neither conductor can do much with the "Alexandrian Venusberg" music of the Act I vision; it is a feeble passage, further enfeebled by the sense of stage distance more faithfully captured in the RCA recording.) Rudel does very well by the ballet music, which contains some of Massenet's quirkiest inventions.

*Thaïs* is popping up all over the place these days, and no doubt there will be other recordings. Meanwhile, the not very satisfactory alternatives are an inadequate heroine and a somewhat worn hero in an admirable "setting" over which trouble has been taken; and a run-of-the-mill, but vocally more authentic, abridged performance with an Athanaël in firm, ringing voice.

#### MASSENET: *Thaïs*.

Thaïs	Anna Moffo (s)	Crobyle	Patricia Clark (s)
Athanaël	Gabriel Bacquier (b)	Myrtaïe	Antonia Butler (ms)
Nicias	José Carreras (t)	Albine	Elizabeth Bainbridge (ms)
Palémon	Justino Diaz (bs)	La Charmeuse	Jessica Cash (s)
		A Servant	Leslie Fyson (b)

Ambrosian Opera Chorus; New Philharmonia Orchestra, Julius Rudel, cond. [Thomas Z. Shepard, prod.] RCA RED SEAL ARL 3-0842, \$20.98 (three discs, automatic sequence). Quadriphonic: ARD 3-0842, \$23.98 (three Quadradiscs).

#### Comparison:

Doria, Massard, Sénéchal, Etcheverry

West. WGSO 8203



# Spring pleasures

JEAN-PIERRE **RAMPAL** FLUTE  
 EUGENIA **ZUKERMAN** FLUTE  
 PINCHAS **ZUKERMAN** VIOLIN or VIOLA  
 WITH CHARLES TUNNEL, CELLO


JOHANN **BACH** CHRISTIAN  
 WILHELM **BACH** FRIEDMANN  
 WILHELM **BACH** FRIEDRICH ERNST



**M 33310** Jean-Pierre Rampal and the Zukerman family meet the Bach family in these pieces for two flutes and violin or viola. Unmistakable charm and elegance.

**MOZART**  
 DIVERTIMENTO IN E-FLAT  
 FOR STRING TRIO, K. 563

ISAAC STERN/PINCHAS ZUKERMAN  
 LEONARD ROSE



**M 33266** A labor of love by three master virtuosos, recording together for the first time. Chamber music at its warmest.



Perahia  
 Mendelssohn  
 Piano  
 Concertos

No. 1 in G Minor, Op. 25  
 No. 2 in D Minor, Op. 40


Neville Marriner  
 conducting the  
 Academy of  
 St. Martin-in-the  
 Fields

**M 33207\*** Perahia's first recorded concertos are a triumph. "Electricity permeated every measure of his performance," said the *Chicago Tribune* of Perahia's Mendelssohn.

2-RECORD SET

**PIERRE BOULEZ CONDUCTS  
 SCHOENBERG GURRE-LIEDER**

MARITA NAPIER, JESS THOMAS  
 Yvonne Minton, Kenneth Bowen, Siegmund Nimsgern  
 Gunther Reich as Narrator  
 BBC Symphony Orchestra and Chorus



**M2 33303\*** Boulez is a master of 20th-century music, and on his *Gurre-Lieder* he pulls out all stops. A massive sound and performance spectacular. A 2-record set.

**New Masterworks On Columbia Records**  
 Coming soon on Odyssey: vintage Library of Congress recordings by the legendary Budapest Quartet.

# classical

reviewed by

ROYAL S. BROWN  
 ABRAM CHIPMAN  
 R. D. DARRELL  
 PETER G. DAVIS  
 SHIRLEY FLEMING  
 ALFRED FRANKENSTEIN  
 KENNETH FURIE  
 CLIFFORD F. GILMORE  
 HARRIS GOLDSMITH  
 DAVID HAMILTON  
 DALE S. HARRIS  
 PHILIP HART  
 PAUL HENRY LANG  
 ROBERT C. MARSH  
 ROBERT P. MORGAN  
 ANDREW PORTER  
 H. C. ROBBINS LONDON  
 JOHN ROCKWELL  
 SUSAN THIEMANN SOMMER

**BACH:** *Orgelbüchlein*, S. 599-644 (with non-Bach settings of the chorales). Alban Singers, Peter Hurford, cond. (in the chorales); Peter Hurford, organ (in the chorale preludes). [Harley Usill, prod.] ARGO ZRG 776/8, \$20.94 (three discs, manual sequence).

That the *Little Organ Book* was composed for didactic purposes did not prevent Bach from making it into a collection of genuine masterpieces. These chorale preludes are quite different from Bach's "free" organ compositions, because here a given objective subject, the hymn tune, is surrounded by the most subjective meditation. "Meditation" is used advisedly, because the composer communicates the idea rather than the words: there are very few instances of pictorialism. Some of the preludes are only a few measures long, yet they are rounded, fully realized compositions. The twelve measures of "The old year now hath passed away" are sheer introspective poetry, while the somewhat longer pieces, such as "All mankind must die" or "O man, bewail thy grievous sin," rise to Bach's most passionately intense lyric confessions.

With few exceptions the exegesis takes place entirely in the underpinnings of the tune. The chorale is placed, intact, in the treble, while the accompanying parts present running complementary counterpoints and rhythms of great variety. In a few instances, "Christ lay in the bonds of death" being one, the intensity of the entwining motivic play is such that momentarily it invades the tune itself.

It stands to reason that all this calls for exceptionally clear articulation and registration, and the proper tempo is crucial. Though Peter Hurford does not always satisfy these requirements, some of the preludes are done very commendably.

These little preludes also call for considerable homework on the part of the listener, and since there are a number of good and inexpensive editions of the *Orgelbüchlein* this should be an easily accomplished labor of love. The planners of this album think otherwise. Although they must be aware that their customers will not come from the ranks of, say, the Tchaikovsky fans, they decided to spare them all mental effort by providing props in the form of sung chorales. Each prelude is preceded by a vocal setting of the tune, which makes the preludes into postludes.

Today's way of informing the congregation of what hymns will be sung is very pragmatic: Numbers corresponding to the numbers in the printed hymnal are hung on the wall. Not so in Bach's Lutheran Germany, where the organists first played the tune, and as time went on their creative urge developed the simple introductory tune into an elaborate artistic genre. If the listener is not familiar with the hymns from the heroic age of the Reformation (even in our best hymnals Victorian ditties crowd out most of these grand old tunes), he will have to learn them. They too are easily available, and the volume of 386 chorales, harmonized by Bach himself, should be every music lover's bible.

All right. Let us say that in the name of education we accept, if reluctantly, the chorales sung ahead of the preludes. But then why not use Bach's own simple but incomparable settings? For some inscrutable reason, the Alban Singers sing the oldest available settings, most of them from the sixteenth century, thus creating disconcerting stylistic clashes. That would be bad enough, but in addition they sing them a cappella (!), some in the merry hippety-hop manner in which the English like to sing Elizabethan madrigals. And if they sing slowly, they are so devotional that it hurts; there are soulful little crescendos on every phrase, deflected phrase endings—even *Lufspausen*—as if they were interpreting some of Sir John Stainer's creations. But the chorale is sturdy congregational song that calls for simple and solid delivery.

We would put this release down as passable organ playing—though there are much better recordings of the *Orgelbüchlein*—but the incongruous and misapplied antiquarianism, the misreading of the nature and purpose of the chorale, and the mannered singing doom the enterprise. P.H.L.

**BARTÓK:** *Concerto for Orchestra*. Boston Symphony Orchestra, Rafael Kubelik, cond. [Hans Weber, prod.] DEUTSCHE GRAMMOPHON 2530 479, \$7.98.

Comparisons:  
 Leinsdorf/Boston Sym.  
 Solti/London Sym.  
 Boulez/N.Y. Phil.

RCA LSC 2643  
 Lon. CS 6784  
 Col. M/MQ 32132

The Boston Symphony and the Bartók *Concerto* have played important roles in one another's histories. Serge Koussevitzky commissioned the score and introduced it to the world in December 1944. Two podium regimes later, Erich Leinsdorf selected the work as the vehicle for his first recording as BSO music director. It is a shame that the world-premiere interpretation was not recorded commercially, for an air check of the 1944 broadcast reveals a reading of considerable merit that also features Bartók's first, somewhat abrupt ending.



Rafael Kubelik  
*Bartók with refinement and penetration.*



The 1944 BSO boasted a string section of superhuman dexterity and a tonal glamor that must have melted the ears of those in Symphony Hall. By the time Leinsdorf took over (and, unsurprisingly, when he left seven years later), the sheen had all but rubbed off and the violins in particular scarcely managed the brio and crispness of those vintage years. True, the woodwinds had acquired a touch of suaveness and personality that the well-oiled Koussy machine didn't always permit, but the brass could still be faulted for that hard "French" sound.

In the new version under guest maestro Kubelik, one can hear signs of a slow comeback to the former glory. The low strings play with increasing solidity and precision. The discipline of the fiddles is cleaner, and there continues to be much admirable first-desk woodwind work. The big shift over the past decade is the brass—most obviously through some fine appointments to vacant horn chairs, but also in a subtle "denasalization" of the trumpet sound. Indeed, there is much in this latest recording of one of the modern orchestra's greatest virtuoso showpieces to prompt this adoptive Bostonian to rank the home team over those Midwest upstarts.




The German team in the basement control room, I hasten to add, has given its best as well. The depth and subtlety of the sound are

## Explanation of symbols

Classical:

-  Budget
-  Historical
-  Rissue

Recorded tape:

-  Open Reel
-  8-Track Cartridge
-  Cassette



admirable, with no loss of transparency. Simply note the (usually inaudible) woodwind figurations between measures 125 and 135 of the first movement or the careful definition of the third-bassoon part in the reprise of the second movement. The only competing account as impressively engineered is Solti's, which is more aggressive in its presence, but whose less-than-world-rank virtuosity no longer seems so serious a drawback as I suggested in

my February review of the latest Karajan version.

As nearly as I recall Kubelik's early stereo recording with the Royal Philharmonic for EMI, the new one has infinitely more profile and command. The first two movements are relaxed and allow for unforced cumulative power, along with no little flexibility of impulse. The *Elegia* is taut and driven (the better to stress its passionate aura of defiance), and

the *Intermezzo* is light and playful. Kubelik does not push the finale as a *perpetuum mobile* exercise, but stresses its wit, its gentle humor, and its growing exultation.

The choice of a recording of this magnificent score has never been easy. In recent months I have reheard and rethought most of the current disc versions: as suggested above, my feelings have shifted a bit since last time out. Despite some of the LSO's crudeness, Solti's exuberance and color have to be considered, particularly since the disc leaves room for a fine version of the *Dance Suite*. Pride of place for many will still go to Boulez, an uncompromisingly taut and serious reading of great authority and of more than casual interest to the quad buff (though Columbia's "surround sound" deployment of the orchestra resembles no way a listener could hear the ensemble seated in any conceivable position on-stage). To Solti and Boulez, I would now add Kubelik for the greatest combination of a refined and penetrating interpretation, virtuosity of execution, and exemplary engineering. A.C.

## Dutilleux's Symphonic Revivification

by Royal S. Brown

I can think of no other work written in this century that instills new blood and life into the symphonic form quite so well as the Dutilleux *Second Symphony*, written over a three-year period from 1956 to 1959. Although numerous other contemporary composers have applied modern techniques to the symphony, only an extremely small number of their works actually break new ground within its basic structures without overthrowing the basic concept altogether. What the Dutilleux *Second* accomplishes is a complete reworking of the thematic and textural architecture of the symphony while maintaining both the forward momentum over several (in this case three) movements and the emotional depth essential to the genre.

To begin with, Dutilleux has divided the orchestra into a large and a small group (thus the work's title, *Le Double*), the latter being a twelve-player chamber orchestra that is supposed to surround the conductor in a semicircle. Although such a disposition immediately evokes visions of a *concerto grosso*, the effect attained in this symphony is quite different. The division actually introduces into the orchestral configurations a sort of directionality that sets in strong relief the exceedingly complex polyrhythms and polyphonies of the symphony, ultimately providing, in the broad contrast between the two instrumental groups, what might be called "poly-orchestration."

Within the amazingly diversified tonal landscapes created by an often scrupulous individualization of the separate instrumental lines, certain key elements—theme fragments, chordal patterns (in particular a wide-interval chord spread out over four octaves), and even single notes—appear and disappear with a haunting insistence throughout the three movements in a manner typical of Dutilleux's later music. In the first movement, the ultimate impact is, as the composer has pointed out, rather like a theme and variations in reverse, with the over-all shape of the principal themes not becoming clear until the end of the movement. But superimposed on this inductive (and strongly French) musical logic in each movement is the effect of a long, single crescendo-decrescendo that seems to carry the emotional pulse.

This Musical Heritage reissue of the original Westminster release (itself taken from a French Erato album) restores not only an indispensable twentieth-century milestone, but also one of the best interpretations ever recorded by the late Charles Munch, who premiered the *Second Symphony* in Boston in 1959. But while the orchestral sound has been richly reproduced, the directionality does not begin to isolate the two orchestral groupings, and certain key instruments, such as the harp in the principal orchestra and the harpsichord in the chamber orchestra, are all but buried. Though I doubt that anyone will ever quite match the intensity of the Munch performance, a new recording of *Le Double* would be most welcome (it is an ideal candidate for quad), all the more so since the composer has apparently made a modification in the symphony's ending.

This should not stop you, however, from getting this album, which also features more vintage Munch in the witty and lively *Roussel Suite* in F (1926). Once again, I am struck by resemblances between certain elements of Roussel's style (especially in the first and third movements) and the ties of William Walton in a work such as the *Partita for Orchestra* (1957), a three-movement work like the *Roussel Suite*. Yet in other ways, the rustic energy, the eccentric harmonies, and the rather coarse orchestrations give the suite—highly typical of the composer's later style—a distinctive character that could not be mistaken for anybody else.



**DUTILLEUX:** *Symphony No. 2 (Le Double)*. **ROUSSEL:** *Suite in F, Op. 33*. Lamoureux Orchestra, Charles Munch, cond. MUSICAL HERITAGE MHS 3022, \$3.50 [from WESTMINSTER WST 17119, 1966] (Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023).



**BEETHOVEN:** *Late Quartets*. Bartók Quartet. HUNGAROTON SLPX 11673/6, \$27.92 (four discs, manual sequence).

*Quartets for Strings:* No. 12, in E flat, Op. 127; No. 13, in B flat, Op. 130; No. 14, in C sharp minor, Op. 131; No. 15, in A minor, Op. 132; No. 16, in F, Op. 135. *Grosse Fuge*, Op. 133.

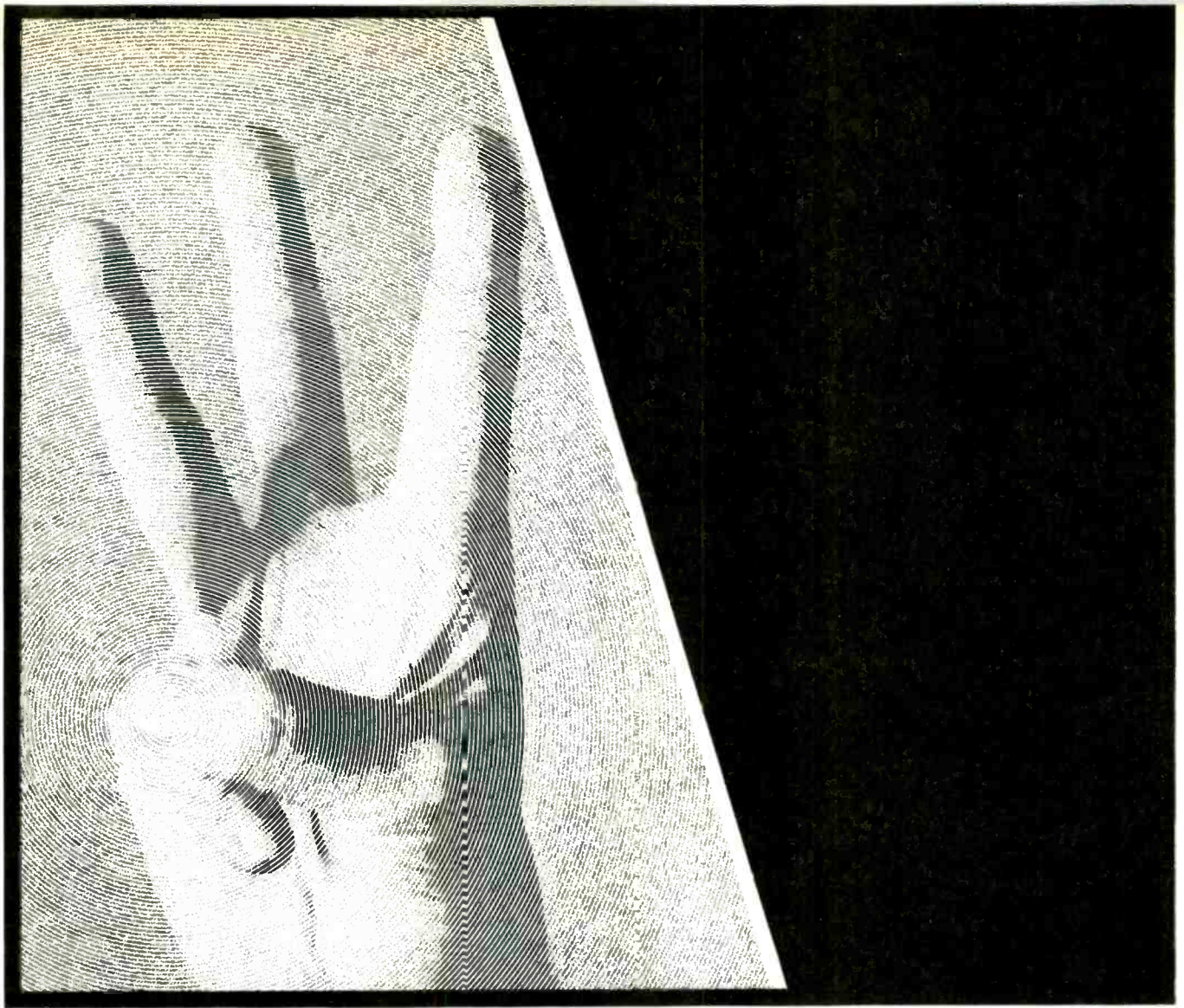
In reviewing the first two volumes of the Bartók Quartet's integral Beethoven series [June 1973], I remarked that, despite the many good points in their readings, I didn't feel they quite measured up to the best currently available offerings in this literature. My reactions to this concluding volume, comprising the five "late" quartets and the *Grosse Fuge*, are similar, although here I am more inclined to stress the good points. The Bartók's aggressive approach seems well suited to these complex works, and in three of the pieces—Opp. 130, 131, and 132—the results are very good indeed. (The more lyrical character of Opp. 127 and 135, however, seems to elude them at times.)

The quartet is particularly good with slow movements: The variation movements in Opp. 127, 131, and 135, for example, are all lovely—well sustained and yet full of contrast and feeling. The tempos of these movements tend to be on the slow side, but only in the *Heiliger Dankgesang* of Op. 132 does the group fail to preserve forward continuity. (Here the musicians begin at an incredibly slow tempo. But when the opening idea returns after the first contrasting section, it is much faster: and, although it is eventually slowed down, it never regains anything like its original pace.) The fast movements seem a bit rough on the whole, although the performance of the *Grosse Fuge* (which is placed after the "substitute" finale later given to Op. 130 by Beethoven) has both clarity and unusual forward drive and is one of the best on record.

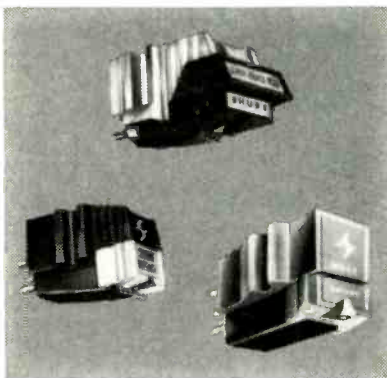
There are many details one could argue with, and I still find that the Bartók tends to be too lax about small imprecisions of one kind or another. In a concert, these would perhaps go unnoticed; but on record, where the performances must meet some truly extraordinary competition (e.g., the Juilliard Quartet's recent release of the same works on Columbia), one expects a bit more care.

The packaging, sound, and notes (included





## Best. best. best buys.



**Fact:** the lowest cost way to improve your whole high fidelity system is simply to upgrade the source of sound—the cartridge! If you're on a temporary austerity program, the Shure M44E can make a significant difference in sound over the cartridges supplied with many budget component systems. If your budget is a trifle more flexible, an M91ED can bring you into the area of high trackability (with performance second only to the V-15 Type III). And for those who can be satisfied with nothing less than state-of-the-art playback perfection, Shure offers the widely acclaimed V-15 Type III, the recognized number one cartridge in the industry, which, in truth, costs less than a single middle-of-the-road loudspeaker. To read about what a Shure cartridge could do for your system, write:

Shure Brothers Inc.  
222 Hartrey Ave., Evanston, IL 60204  
In Canada: A. C. Simmonds & Sons Limited



**Manufacturers of high fidelity components, microphones, sound systems and related circuitry.**

CIRCLE 29 ON READER-SERVICE CARD



# First Recording

Rossini's

# THE SIEGE OF CORINTH

Principals and conductor of the Metropolitan Opera premiere—in the first complete recording of the Rossini masterwork.



SCLX-3819 (3 LPs. Italian/English libretto)

**Beverly SILLS**

—Pamira  
the role chosen for her Metropolitan Opera debut.

**Shirley VERRETT**

—Neocle  
her co-starring role in the same premiere performance.



ALSO ON ANGEL

Sills is Violetta in *La Traviata*.

Complete: SCLX-3780;  
Highlights: S-36925

Verrett is La Principessa D'Eboli in *Don Carlo*.

Complete: SCL-3774;  
Highlights: S-36918

Schippers conducts *La Bohème*.

Complete: SBL-3643;  
Highlights: S-36199

*Il Trovatore*.

Complete: SCL-3653;  
Highlights: S-36404

in an elaborate, illustrated booklet) are all excellent. R.P.M.

**B** **BEETHOVEN:** Quartet for Piano and Strings, in E flat, Op. 16; Serenade for String Trio, in D, Op. 8. Cantilena Chamber Players. [Michael Naida, prod.] MUSICAL HERITAGE MHS 1795, \$3.50 (Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023).

These players—pianist Frank Glazer, violinist Edna Michell, violist Harry Zaratzian, and cellist Paul Olefsky—achieve a pleasing, informal kind of intimacy that well becomes both of these early Beethoven compositions. Glazer, incidentally, becomes the first pianist to record Op. 16 in both the original wind version and its subsequent string adaptation.

I like the Cantilena Players' rather improvisatory tracing of the young master's every change of mood. Tempos are generally broad, but there are exceptions—and effective ones at that. Other groups have managed more surface smoothness and more tautly unified ensemble (these protagonists all retain their soloistic identities, though they merge acceptably), but few, if any, convey as much fun. The melodramatic episodes are given with a scruffy vehemence that is ideal, and the lyrical parts are soulful without becoming overly solemn. I happen to prefer Op. 16 in its woodwind version, but who is to deny Beethoven the right to recast his own music?

On every account, then, this is a delightful record and a very well-reproduced one as well. H.G.

**BEETHOVEN:** Sonata for Piano, No. 29, in B flat, Op. 106 (*Hammerklavier*); Variations (33) on a Waltz by Diabelli, Op. 120. Webster Aitken, piano. [John Wright, prod.] DELOS DEL 24101/2, \$13.96 (two discs, rechanneled, manual sequence).

The American pianist Webster Aitken, who studied with Schnabel in the prewar years, performed frequently in the Thirties and Forties but is apparently now living a reclusive existence in Santa Fe. He played the complete Schubert sonata cycle in London and New York in 1938 and gave a cycle of late Beethoven piano works at Harvard in 1950. He made numerous recordings—mainly of Schubert sonatas—for the now-defunct EMS label, but those discs were gone long before my reviewing career began; until I listened to this album, taken from a public performance at the University of Illinois in 1961, my only firsthand experience with Aitken's work was through (of all things!) a recording of Copland's early Passacaglia for piano. B. H. Haggin, however, was a longtime admirer and cited Aitken's mid-Thirties recital debut in Beethoven's *Diabelli Variations* as one of the season's highlights.

Aitken indeed appears from this evidence to be a musician of sterling credentials. He is not a sensualist, although his rather hard, bristling, austere sonority is capable of considerable nuance. Generally speaking, clarification of structure seems uppermost in his mind, though often his pursuit of the long line leads him toward headlong precipitousness and a resultant loss of textural transparency. There is a tendency in both works toward excessive

theatrical touches: Aitken has a way of forging to the finish line only to hold back the final chord, and certain portions of the *Hammerklavier's* first movement have rhetorical gestures that can be likened to Mengelberg's way with the *Eroica*. The integrity and vast design of the pieces are always intact, but there are other—simpler, more direct—ways of achieving a similar effect.

The *Hammerklavier* gets an exciting interpretation, with generally fast tempos for the outer movements, though not by any stretch of the imagination as headlong as the controversial Beethoven metronome marking, and thoughtful, if not exactly tender or wistful, accounts of the slow movement and scherzo.

In the main, though, it is the magnificent *Diabelli Variations* that get the more successful performance. Again Aitken's tempos are generally fast, and here he has better opportunity to display his rather acerbic humor. As in the sonata, there are controversial details (why, for a starter, does he ignore Beethoven's instruction to bypass the repeat of the first half in Variation II?), but there is even more to admire.

These are, of course, on-the-spot performances and far from technically perfect. The sound does not help: Whether due to the cavernous acoustics of the concert hall or to the misuse of echo chamber in the pseudostereo processing, the piano tone ricochets unpleasantly and a firm bass line is generally missing. The ear can adjust sufficiently to perceive the interesting facets of the pianism and interpretive personality, but the chief value of this album is documentary. Perhaps Aitken can be enticed to make some real recordings with modern sonics and controlled studio acoustics. H.G.

**BEETHOVEN:** Symphonies: No. 1, in C, Op. 21; No. 2, in D, Op. 36. Academy of St. Martin-in-the-Fields, Neville Marriner, cond. PHILIPS 6500 113, \$7.98.

These Beethoven performances are not nearly as revolutionary-sounding as one might initially think. Many conductors (even Toscanini) use a reduced orchestra for the First Symphony, and Bruno Walter's Columbia Symphony set of all nine was in fact taped with modest forces. The woodwind parts are rather more prominent in Marriner's readings, but—thanks to the full-bodied acoustics—there is nothing particularly feeble about the sonorities he draws from his chamber orchestra. Another helpful factor is the forward placement of the timpani, whose playing goes a long way toward supplying the necessary contours and bass line.

The First Symphony comes off more successfully than the Second here, though the opening notes do not bode well. The tempo is not only adagio molto with a vengeance, but also flaccid and directionless in phrasing. Once past the introduction, however, the interpretation proceeds smartly, with a goodly amount of crisp pointing and bright-eyed inflection. The second movement could stand a little more breathing room—it sounds rather crowded and inhibited in its slightly metronomic shaping—but the scherzo has a suitably robust bounce and a delightful split-second pause just before the trio. Marriner, incidentally, observes all the repeats in this work—even the infrequently heeded one in the An-

CIRCLE 1 ON READER-SERVICE CARD





Mike Evans

Neville Marriner  
*Beethoven reduced.*

dante. On the whole, this is one of the best recent accounts of the First Symphony.

The Second goes less well. It is not the tempos that are problematic. (This time even the first-movement introduction—another *adagio molto*—moves along at a reasonable clip; in fact, I would prefer a more solemnly weighted treatment of those pages!) But somehow the treatment of rhythm and accent is tepid, lacking the thrust and drum-tight incisiveness, the bold shaping and contour that make Beethoven sound like Beethoven. As Marriner gives the work, it sounds “classical” in the comfortable W. F. Bach or Stamitz sense of the word.

Admittedly, some of my dissatisfaction does relate to the reduced forces; I am used to thinking of the Second Symphony as a bigger, stronger work than the First. But I submit that Marriner’s relative stodginess would be even more noticeable with a larger orchestra, since he is rescued somewhat by the textural clarity here. Even so, there are lapses of clarity—e.g., the violins’ downward run into the *allegro* proper in the first movement. (Here, by the way, Marriner does *not* take the first-movement repeat.)

My choice among available recordings of the Second Symphony is the lean, stringently phrased yet glowingly expressive Szell performance, which has always seemed to me a better-controlled counterpart of Toscanini’s view of the work circa 1949–51, as represented in the RCA Victrola album. But I hope the general public will someday have the chance to hear Toscanini’s *real* achievement with this music, preserved in the incomparable performance given as part of his 1939 Beethoven cycle with the NBC Symphony. It is tragic that posterity remembers Toscanini chiefly from his lattermost years, when he often could no longer pace and shape a composition with his former sensitivity, care, and sustained rhythmic pulse. H.G.

**BEETHOVEN:** Trio for Violin, Cello, and Piano, arr. from Symphony No. 2, in D, Op. 36. **HAYDN:** Trio for Strings, arr. from Sonata for Piano, In G, H. XVI:40. Thomas

Brandis, violin; Siegbert Ueberschaer, viola (In the Haydn); Wolfgang Boettcher, cello; Eckart Besch, piano (in the Beethoven). [Cord Garben, Heinz Jansen, and Andreas Holschneider, prod.] ARCHIV 2533 136, \$7.98.

**BEETHOVEN:** Melodies from sonatas and symphonies arranged as songs by Friedrich Silcher; Symphony No. 8, in F, Op. 93 (arr. Liszt). Hermann Prey, baritone (in the songs); Leonard Hokanson, piano. [Gerd Ploebisch and Andreas Holschneider, prod.] ARCHIV 2533 121, \$7.98.

The eighteenth century is usually depicted in the popular histories of music as the aristocratic age of music par excellence, yet no era was so saturated with music; it entered the everyday life of all strata of society. The endless variety of the serenade-divertimento alone should have prevented the misconception, because such entertainment music was played not only at the courts, but also in middle-class homes and even in the streets by ad hoc ensembles, to the delight of the strolling populace.

There was one feature, though, that was common to all: the intimate frame and scale of the performances, a preference that also accounts for the tremendous vogue of transcriptions intended for playing in the home. Until the second half of the nineteenth century, small chamber-music ensembles were the preferred medium for such transcriptions; after that time the four-hand piano arrangements became more and more popular. The variety of these transcriptions is fantastic. My favorite is an arrangement of Haydn’s *Creation* for two flutes!

Beethoven did not disdain to exploit this vogue. Besides, like all other composers, he was pressured by the publishers to provide them with such salable merchandise. Both his septet and the Second Symphony were transcribed within a year or two of their composition.

The piano trio was a favorite medium, but this symphony was also arranged for all imaginable combinations from piano solo to nonet. In the trio version, now recorded by Archiv, the piano usually dominates, yet the two strings are given far more elaborate roles than was customary in original trio writing around the turn of the century. On the whole, Beethoven succeeded in converting the orchestral work into a plausible chamber music piece, only the occasional tremolos being out of place. Some portions of the symphony, however, do not come off in the transcription. The depth and density of the great introduction, which has a kinship with the Ninth, are missing, and the opening of the second movement is more pleasant than majestic, but the scherzo and the finale are remarkably effective.

Eckart Besch is an excellent pianist who sees to it that the ensemble does not attempt to sound orchestral. He articulates beautifully, and in the finale he plays the fast repeated tones, which are altogether unpianistic, with phenomenal clarity. Thomas Brandis’ violin tone is a little on the Mischa-Toscha side, but he and cellist Wolfgang Boettcher hold their own nicely.

The Haydn string trio, derived from the Piano Sonata, Op. 53, No. 1, demonstrates that transcriptions from smaller to larger ensembles are usually more successful than the opposite. In this case the arranger’s task was

simplified by the fact that the original piano sonata is generally a three-voiced composition. This fine piece sounds equally well in either form, and Brandis and Boettcher, joined by violist Siegbert Ueberschaer, give it an excellent performance. The sound is good.

Now we turn to an entirely different sort of transcription. The Romantics, always striving for “meaning” in music, hit upon the idea of adding words to instrumental compositions to enhance their communicative power. Still, behind this search for “meaning” there was also the laudable intent to make the works of great composers accessible to a wider public. In this connection I might cite as an example Liszt’s excellent transcriptions of Schubert’s songs for piano solo, which contributed considerably to their eventual popularity.

Friedrich Silcher (1789–1860) was an able and dedicated musician and a creative pedagogue, much respected and admired, who spent his entire life in the service of popularization in the best sense of the word. He was also among the first to collect folksongs, and he composed in that vein so successfully that many of his songs actually came to be thought of as folksongs, cherished all over Germany as “traditional” songs by “anonymous” composers.

To turn Beethoven’s sonatas and symphonies into songs (texts by popular Swabian poets), however, was a difficult task, because the developmental features of the sonata structure are not suitable for songs. The slow movements from sonatas (Opp. 13, 57) did fare well; Silcher stayed with the melody and made nice strophic songs, adroitly using Beethoven’s own notes with very few additions of his own. But the transcriptions of symphonies are less satisfactory, especially the song made out of the slow movement of the Fifth. At that, it is remarkable with what skill the fast movements taken from Op. 2, Nos. 1 and 2, are turned into Hugo Wolf-ish vignettes. Another surprisingly good piece is the ballad made out of the opening movement of the great E minor Sonata, Op. 90. Hermann Prey sings the songs pleasantly in an appropriately romantic style, and he is ably assisted at the piano by Leonard Hokanson.

Liszt’s transcription of Beethoven’s Eighth Symphony, a remarkably successful pianistic version that nevertheless is faithful to the original, is less well handled by Hokanson. The first and last movements are romanticized well beyond the permissible degree, though the *Allegretto scherzando* is neatly played.

The Archiv planners, stalwart champions of artistic integrity, did not indulge in frivolity by recording these arrangements. On the contrary, they are “documentaries,” illustrating the tastes and mores of a historical period. To those interested in the current of musical history, these recordings will be welcome—and, besides, they are pleasant and amusing. P.H.L.

**BERLIOZ:** *Symphonie fantastique*, Op. 14. Concertgebouw Orchestra, Colin Davis, cond. PHILIPS 6500 774, \$7.98.

*Comparisons:*  
Davis/London Sym. Phi 835 188  
Klemperer/Philharmonia Ang S 36196  
Solt/Chicago Sym. Lon. CS 6790  
Munch/Boston Sym. RCA LSC 2608  
Beecham/Orch. Nat. de l’ORTF Sera. S 60165  
Prêtre/Boston Sym. Vict. VICS 1646

Colin Davis’ first *Symphonie fantastique*, with



the London Symphony, was once among my favorites, yet it now seems to me more than a bit tame and prosaic, altogether superseded by the new Concertgebouw performance. All the distinctive features of the older recording are preserved and even improved upon. And while there was nothing wrong with the playing of the mid-Sixties LSO, the Concertgebouw's execution is truly wondrous in its color, clarity, range, and refinement.

The opening of the first movement is delicately pointed. As before, Davis stresses the classical rather than pictorial aspects of the first movement proper. The exposition repeat is once again observed (Klemperer and Solti also heed it), and the sonata-allegro structure is emphasized almost to the point of squareness. I still feel that Davis is altogether too mild-mannered in his characterization; I never get the feeling of swarming intensity and

mounting hallucination that are equally a part of this movement. There *is* poetry, however, and much more nuance than in the LSO version.

Davis does his most convincing work in the second-movement "Un bal." He points the music with lift and grace and balances the gossamer strands of sound to perfection. As on the older record (and also Klemperer's), the optional cornet parts, which Berlioz added later, contribute their tantalizing bit of rhythmic interplay. But they sound more prominent here and are especially beneficial at the end of the movement, where they enrich the harmonies with attractive inner voices.

The "Scène aux champs" is a gentle pastorate as Davis gives it. This serves the opening with its dialogue between oboe and English horn, beautifully but proves disappointing when the *idée fixe* returns. Where are the

drama, the skipped heartbeats that Berlioz asks for? Davis is altogether placid.

The "Marche au supplice" goes with better rhythm than on the LSO recording. The Concertgebouw brass ring out with militant solidity and are careful to articulate their dotted figures accurately; they sounded almost like triplets on the earlier disc. I also like the care with which Davis and his recording producer balance the disparate sonorities of bassoon and sponge-head drumbeats. As before, the conductor observes the repeat; here he makes the best case for it I have yet heard. The music moves onward with inexorable tenacity, avoiding for once the impression of an unwanted return to the beginning. Davis' tempo—slowish but lively—is admirable. If this movement nevertheless fails to convince wholly, it is because Davis' characterization is, again, a shade foursquare and genteel.

## Vanguard/Supraphon: A Solid (if Cautious) Start

by Kenneth Furie

OVER THE YEARS, Czech Supraphon recordings have appeared on numerous domestic labels, most notably in the mid-Sixties on Columbia/Epic's ambitious, short-lived Crossroads budget label. Now, as we mentioned in last fall's classical preview, Vanguard has acquired rights to the catalogue, and the six-disc initial release, listing at \$3.98 per, is at hand. On the whole, Vanguard has chosen cautiously but well.

"Cautiously," because all but one of these records have had fairly extensive distribution here before. The only newcomer is Václav Neumann's Dvořák Eighth Symphony, and even that has been available as an import since its 1973 release.

The special glory of the rich Supraphon catalogue is chamber music, thanks to the abundant supply of terrific Czech instrumentalists. Crossroads wisely drew heavily on that category, and the two most noteworthy issues in the first Vanguard batch are reissues of superlative performances by the Suk Trio first issued here in 1966 and sorely missed since Crossroads' untimely demise.

In both the Beethoven *Archduke* Trio (SU 5) and the Schubert B flat (SU 6), these outstanding musicians—violinist Josef Suk, cellist Josef Chuchro, and pianist Jan Panenka—give readings that are admirably large-scaled and unfussy, with a ravishing lyricism that seems second nature to the Czechs. Further good news is that Vanguard's transfers are better than Crossroads'. The already excellent sound is even more cleanly focused, with no loss of warmth, and there is markedly greater separation between the string instruments. And Vanguard has not perpetu-

ated Crossroads' mistaken separating band between the (continuous) last two movements of the *Archduke*.

(Suk, Chuchro, and Panenka have, by the way, recorded a great deal more Beethoven among other things that Vanguard might consider. There are more trios; Crossroads issued a disc of Op. 1, No. 3, and Op. 70, No. 1. Chuchro and Panenka have done a beautiful set of the cello sonatas and variations; Suk and Panenka have done the violin sonatas, which I haven't heard. And Panenka's lovely, if small-scaled, piano-concerto cycle would be most tempting at budget price.)

Czechoslovakia has a startling number of excellent ongoing chamber ensembles, but they often seem more interested in the expressive possibilities of a musical line than in structural definition of a movement. Which creates problems in the enormously problematic Mendelssohn octet (SU 4), even with such estimable foursomes as the Janáček and Smetana Quartets. The intricacy of Mendelssohn's eight-part string writing requires the maximum effort of clarification, both textural and rhythmic. This performance (originally released on Westminster in 1959, then reissued on Music Guild) is a very good one—I have none better to recommend—but it is a bit muddy and lacking in profile.

Two recordings by Karel Ančerl and the great Czech Philharmonic suffer in varying degrees from similar de-emphasis of rhythm. While a tighter approach might benefit the structurally somewhat rambling Dvořák violin concerto (SU 3, with the Op. 11 *Romance*, first released on Artia in 1961), the work's basic orientation is lyrical,

Josef Suk plays beautifully in both works, and the concerto's exquisite rondo finale is one of the most beautiful things I have ever heard on disc.

The first movement of the Shostakovich Fifth Symphony (SU 1, previously issued on Parliament in 1963) surely demands strong accenting of the angular motifs, yet Ančerl has smoothed them out almost completely; even if it's all wrong, it's an interesting approach, once you get over the shock (or lack of same). The remaining movements, however, are pleasantly straightforward and rise to some eloquent heights. On balance, a solid, musical job.

Finally, Neumann's Dvořák Eighth (SU 2) brings us a profoundly musical conductor who is reasonably familiar to American record collectors, but not nearly as much so as he should be. (There are even a number of important recordings, including a Mahler Sixth, Seventh, and Ninth with his former orchestra, the Leipzig Gewandhaus, that have never been released here.) His first major recording project since taking over the Czech Philharmonic has been a Dvořák symphony cycle, of which this Eighth is the first installment. (Supraphon has also issued the Fifth, which I haven't heard yet.) I like it very much, even if I generally prefer my Dvořák with more rhythmic drive. (I hope someone at RCA heard the stunning Seventh and Eighth that James Levine did this season with the Philadelphia Orchestra.) Still, Neumann does display a much firmer structural sense than, say, Ančerl usually did. His consummate musicianship is very much to the point in the gentle Eighth, and I look forward to succeeding installments.





Colin Davis  
A better *Fantastique*.

The conductor has a good point in plunging into the final movement *attacca*. The opening figurations, however, are hardly sinister enough: The swirling strings are neat and precise rather than terrifying, the brass never suggest the cackling of witches, and although Davis this time has his flute and piccolo observe the downward glissando he seems embarrassed by the effect. Thereafter, the characterization improves markedly. The transformation of the *idée fixe* on the E flat clarinet sounds marvelously grotesque here, as it did not in the LSO version, and I love the slightly impure sound of the Concertgebouw chimes in the Dies Irae episode, conjuring up a cobwebby country graveyard.

On the whole, this is an impressive (and impressively engineered) performance. Certainly no other *Fantastique* conductor on records executes the score so scrupulously. (Surprisingly it is Solti who comes closest, though the actual style of the performance seems to me all wrong.) While I miss some of the crucial passionate excitement, I have to respect Davis' musicianship and control. For those who desire a more nervously oriented account, I recommend the second Munch/Boston version (the best-controlled of the three he made for LP) or the evocative though somewhat roughly played Beecham, which has the advantage of budget price. The Prêtre is another worthy bargain: a bit soft-focused in its pulse and treatment of detail, perhaps, but admirably lucid and well played and recorded.

But the finest of all recorded *Fantastiques* known to me is Pierre Monteux's first account, with the Paris Symphony Orchestra. Now that the Monteux centennial is upon us, EMI could do us all a favor by reissuing this item, which by the way was one of the conductor's favorite contributions to the phonograph—and astonishingly well reproduced for its era. H.G.

**CORELLI:** Sonatas for Violin and Continuo (12), Op. 5. Sonya Monosoff, violin; James Weaver, harpsichord and organ; Judith Davidoff, cello and gamba. [James Rich, prod.] MUSICAL HERITAGE MHS 1690/3, \$10.50 (three discs, manual se-

quence; Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023).

Not long after the Marriner/Argo set of Corelli's Op. 6 concerti grossi, which I reviewed with so much relish back in January, here's a new complete set of his generally better-known Op. 5 solo violin sonatas, which can be welcomed almost as enthusiastically. And that "almost" shouldn't be taken ominously: My qualifications are relatively minor.

For most nonspecialist listeners, these fine works may, like the Opp. 1, 2, 3, and 4 trio sonatas, seem somewhat less consistently absorbing than the music for larger string ensemble, but they are even more interesting—just as they have been for nearly three centuries—to violinists and violin specialists. For from their first performances by their own pioneer King of Fiddlers composer (probably well before their publication in 1700) they have been esteemed as the violinist's *vade mecum* or even bible. Indeed, No. 12, *La Follia* (Corelli's virtuoso variations on a Spanish dance theme that has fascinated many other composers before and after him), well may be unmatched for the length of time it has remained a musical "best seller."

My reservations about the present performances are similarly minor. Ms. Monosoff's credentials as both virtuoso fiddler and expert in baroque-era stylistic traditions have been firmly established for over a decade, ever since her memorable Biber "Mystery" sonata firsts and the earlier versions of several Op. 5 sonatas she contributed to the Goberman Library of Recorded Masterpieces series. Her new performances of all twelve sonatas again feature her own embellishments of the often unadorned solo part—her own, that is, except in the Adagio movement of No. 6, where she goes back to those in the 1710–11 Roger and Walsh editions, and throughout No. 9, where she goes back to those, attributed to Geminiani, published in Sir John Hawkins' *History of 1776*. She plays not only with an expected mastery of the sheerly technical difficulties involved, but also with that expertise enlivened and warmed by communicative lyrical fervor and infectious gusto. My only real complaint is that she doesn't always carry the robust tonal straightforwardness of her lower-register and fast-tempo passages over into upper-register slow passages, which are sometimes marred—for me, anyway—by an over-expressiveness that results in a near-whining tonal quality.

Weaver and Davidoff provide admirable continuo support, and, although these works (alternatively of the "church" and "court" or "chamber" sonata type) star the soloist often in near-miniature-concerto fashion, the continuo parts are neither over-reticent in performance nor relegated to the background in the cleanly ungimmicked, well-balanced, close (but not oppressively so) recording.

I haven't had a chance to hear, for comparison, the 1973 DG Archiv set starring Eduard Melkus, but I gather from generally favorable reports that Melkus himself is more objective, less fervently lyrical in his interpretative approach. In any case, the present set has distinctive merits and personality of its own, not excluding Ms. Monosoff's informative notes on the music, her performance aims, and the actual instruments used. And not least of the many attractions is the especially timely one of a budget price. R.D.D.

**DEBUSSY:** Quartet for Strings, in G minor, Op. 10. **RAVEL:** Quartet for Strings, in F. Guarneri Quartet. [Max Wilcox, prod.] RCA RED SEAL ARL 1-0187, \$6.98.

I am tempted to say that the Guarneri Quartet sounds like two different groups in its performances of the Debussy and Ravel quartets, even though it is easy enough to recognize the ensemble's crisp, rather nervous style in both works. Somehow, while the distinctive characteristics of the Guarneri playing fuse together perfectly in a beautifully coherent and vibrant rendition of the Ravel quartet, these same characteristics seem to work at cross-purposes to Debussy's musical language.

What is lacking in the Debussy performance is a feeling of warmth and unity in the over-all sound. The Debussy quartet, with its complex textures, demands an exceptional degree of tonal balance and vertical coordination. Yet in the Guarneri's approach I found myself much too aware of the separate instruments, which is perhaps the way the musicians intended it but which does not really suit the music's basic idiom. I must say, on the other hand, that the poignant, almost lullaby quality of the third movement has never been captured with quite the degree of calm quiescence that it has here.

The efforts of the individual players represent one of the strong points in the Guarneri's playing of the Ravel work. The writing frequently stresses solo lines, and weak solo work by any of the performers would tend to stand out painfully, as in the Danish Quartet version of Telefunken. But each member of the Guarneri gives his part full body throughout. Furthermore, in spite of some overly headstrong interpreting (which appears even more in the Debussy rendition) here and there, the group maintains a subtle, light touch, creating a sometimes lilting, sometimes exciting, but always lyrical movement that has all the warmth that mysteriously vanishes from the Debussy.

To return to the negative side of things, I found this recording to be quite poorly produced. There is definitely something wrong about a disc on which the breathing of the performers has more realism than the playing. Basically, the dynamic range has all the breadth of a Parisian side street, so that there is almost no brightness in the highs, no depth in the lows, while the midranges likewise fail to take on any individuality, giving the whole ambience a kind of brown-paper-bag feeling, as if little progress had been made in recording techniques since 1950. In spite of all this, I suppose the Ravel interpretation, one of the best ever done, is worth the price of the disc. R.S.B.

**DUTILLEUX:** Symphony No. 2. For a review, see page 70.

**EPSTEIN:** Chamber Works. Various performers. DESTO DC 7148, \$6.98.

*The Seasons* (Jan DeGaetani, mezzo-soprano; Robert Freeman, piano); Trio for Strings (Pacific Trio); Vent-ures (Eastman Wind Ensemble, Donald Hunsberger, cond.); Quartet for Strings (Philadelphia Quartet).

David Epstein is professor of music at MIT and a composer of considerable accomplishments. The four pieces on this new Desto disc cover almost the entire range of his career, the earliest (the song cycle *The Seasons*) going



back to 1955, when he was still a graduate student in composition.

*The Seasons* and the string trio, written some ten years later, strongly reflect Epstein's training with Roger Sessions in their emphasis on linear and formal clarity, as well as in their general technical proficiency. The two more recent works, *Vent-ures* and the string quartet, written in 1970 and 1971, respectively, indicate that the composer has shifted his interests somewhat, as here one is struck mainly by a concern for individualizing different components in complex textural contexts. At least in this respect these works bring to mind Elliott Carter's music, although in other ways (e.g., in their surface rhythm) they are quite different.

The strongest piece, to my mind, is the string quartet, a work of great complexity and intense expressivity, although my preference may have been influenced to some degree by the very fine performance of the Philadelphia Quartet. The other performances are adequate but fall well short of this one. (Jan DeGaetani's and Robert Freeman's reading of the song cycle would be an exception were it not for the fact that Miss DeGaetani is at times pushed beyond her best range by the relatively high tessitura of the vocal part.)

Epstein supplies notes for his pieces, and texts for the five Emily Dickinson poems used in *The Seasons* are also included. R.P.M.



Antal Dorati and Philharmonia Hungarica members celebrate finish of Haydn project.

**FAURÉ:** Requiem, Op. 48; Pavane, Op. 50. Sheila Armstrong, soprano; Dietrich Fischer-Dieskau, baritone; Henriette Puig-Roget, organ (all in the Requiem); Edinburgh Festival Chorus; Orchestre de Paris, Daniel Barenboim, cond. [Suvi Raj Grubb, prod.] ANGEL S 37077, \$6.98.

**Comparisons:**

Willcocks / New Philharmonia  
Ansermet / Suisse Romande  
Yamada / Tokyo Metropolitan Sym.

Sera. S 60096  
Rich. SR 33168  
Col. MQ 32883

the beat to fall, and vice versa. So the two thrash along for a bit in a striking approximation of a tempoless performance. Listen too to the end of the "*Pie Jesu*" (frostily sung by Armstrong, by the way) and try to figure out at what precise moment the final chord is released.

The saving grace of this recording is the inclusion of the original choral version of the haunting Pavane. EMI has recorded this coupling before (the Willcocks version available here on Seraphim) but inexplicably wasted the chorus on hand for the Requiem and presented the orchestra-only version of the Pavane.

Alternative recommendations for the Requiem are not, alas, simple or really satisfactory. You can buy the aforementioned Willcocks (which offers the boy-soprano option for "*Pie Jesu*") or the reissued Ansermet and in each case be kind to your budget and wind up with a sprightly, lean, very classical, firmly contoured, but somewhat detached interpretation. Or you could hunt through collectors' shops for the wartime Columbia mono version and experience the unalloyed lyricism of Bourmauck's ethereal reading, the "old-fashioned" and authentically French choral work of the Chanteurs de Lyon, and an utterly heart-piercing "*Pie Jesu*" from Suzanne Dupont.

However, if you really want the inherent drama and sweep of the score, you will have to start an assault on RCA (or DG) and the BSO Transcription Trust to have one of Charles Munch's unique performances made available to the public. (I know of three times he did the Requiem during the last half of his Boston tenure, and it was something to behold.) Strangely enough, some of the Munch reading's awesome tension (and the slow Dies Irae) is duplicated in the Japanese-made Columbia disc under Yamada, but not, I fear, its warmth. Indeed, the Tokyo singers phrase rather choppy and the sopranos maintain a slow, deliberate vibrato that is annoying, but

at least there is a sense of control and elegance that is absent in the new Angel. A.C.

**HAYDN:** Symphonies, Vol. 9 and Appendices. Philharmonia Hungarica, Antal Dorati, cond. [James Mallinson, prod.] LONDON STEREO TREASURY STS 15319/24, \$20.94 (six discs, manual sequence), and STS 15316/7, \$6.98 (two discs).

Vol. 9: Symphonies: No. 93, in D; No. 94, in G (*Surprise*); No. 95, in C minor; No. 96, in D (*Miracle*); No. 97, in C; No. 98, in B flat; No. 99, in E flat; No. 100, in G (*Military*); No. 101, in D (*Clock*); No. 102, in B flat; No. 103, in E flat (*Drum Roll*); No. 104, in D (*London*).

Appendices: Symphonies: "A," in B flat; "B," in B flat; No. 22, in E flat (*The Philosopher*)—second version; No. 63, in C (*La Roxolane*)—first version; No. 53, in D—three alternate finales; No. 103, in E flat—alternate finale.

With these sets, Dorati has completed with the highest distinction one of the most important recording projects of our time. In magnitude it is not on the scale of the Telefunken Bach cantata series, but the 106 playable Haydn symphonies define the classical symphony from its beginnings in the midcentury to its fulfillment in Haydn's greatest works. And it is these greatest works, the dozen symphonies composed for the London impresario Salomon (who once took room and board in the Beethoven house in Bonn), that comprise Dorati's Vol. 9.

During much of this series the excellence of the Dorati albums has been the more conspicuous because there was little to compare them with. Here he is working in the most-recorded area of the Haydn literature, and his leadership of the Philharmonia Hungarica stands out for the pure quality of his results. There is too much in each score for a single performance to reveal everything. But Dorati's Haydn stands comfortably alongside the best of such conductors as Toscanini, Walter, Klemperer, and Szell.

Greatly as I admire the new Dorati set, my Szell recordings will stay on the shelf, will be played, and will be admired. Indeed, Dorati



# The Most Vivid *Pierrot* Yet

by David Hamilton

Among the increasingly numerous recordings of Schoenberg's *Pierrot lunaire*, this one stands out in several not unrelated respects: the concreteness and specificity with which the musical gestures are shaped; the active, positive unfolding of the tempo; the instrumental unanimity and balance; and, not least, the degree of precision with which the pitches of the vocal part are articulated. Of such a many-faceted work as *Pierrot*, one is hesitant to nominate a "best" performance, but the Fires of London have recorded here the most cohesive rendering to date; if other speakers and players have on occasion illuminated certain individual lines (textual and musical) and sections more affectingly, more dramatically, no other ensemble has put it all together with such consistent intensity, translucency, and virtuosity.

This should not be entirely surprising, for the Fires of London began life in 1967 as the *Pierrot* Players, and Schoenberg's masterpiece has been their *cheval de bataille* ever since. The work's influence on the music of Peter Maxwell Davies, the ensemble's director, will be obvious to anyone who has heard his *Revelation and Fall* (doubtless soon to be reissued as part of Argo's resuscitation of the Gulbenkian Foundation's contemporary-music series).

From the outset, the clarity of the performance is impressive. In part, this is certainly due to the recorded sound, with the instruments well forward, the lower registers never muddy—a distinct advantage over Weisberg's often very estimable Nonesuch disc (H 71251). Note, for example, the low piano notes at the start of the *Passacaglia* (No. 8) or the piano harmonics before the last line of No. 15. A few persistent trouble spots remain—e.g., the intricate tracery of "*Mondfleck*" (No. 18), almost inevitably dominated by the piccolo's shrillness—yet this is surely the clear-

est registration *Pierrot* has received.

Mary Thomas' conception of the speaking part manages to give us virtually all of the written pitches without crossing the border into *bel canto* more than a few times. (In the last line of No. 2, only a single syllable is marked to be actually sung—"des Mondlichs bleiche Blüten"—and here, for a rarity, the distinction isn't quite clear.) Verbally and musically, Miss Thomas is always imaginative: I like the guttural cackle on "*kratzi*" (the note is marked *sforzando* by Schoenberg) in the *Serenade* and the ghostly tremolo on "*Lachen*" at the end of No. 10. The shrill caricatured inflection she adopts at some points is usually convincing and only the most conspicuous among the impressive array of colors and articulations that she brings to bear. Her soprano range is, of course, a distinct advantage in reaching without strain to the written pitches.

The instrumentalists' work is equally impressive and individual: Judith Pearce's various distinctive staccatos in No. 7. Alan Hacker's brilliant high-register playing (e.g., in the climactic arpeggio of No. 10). Duncan Druce's elegant, gently swaying phraseology in No. 2. Jennifer Ward Clarke's sinuous solo in the *Serenade*. Stephen Pruslin's perfectly balanced, lilting chords in the *Valse de Chopin*—but this list could go on and on. What makes the totality so impressive is the sense of direction and inevitability, of shape and climax, in every piece and in the whole. This has to do with rhythm and tempo, and also with ensemble and balance: These people aren't just keeping together, they are moving forward together—and holding back together, too, when relevant.

All this makes *Pierrot* come at us in a more specific, more richly detailed way than before. My only real reservation has to do with the penultimate number, where the tempo and/or the phrasing just miss

the gentle rocking quality of a *barcarolle* and thereby also the particular nostalgic coloring that seems intended. But the macabre sections are brilliantly limed, the satirical ones set forth with enormous flair—precisely because the music is never sacrificed to any externally imposed characterization, but allowed to yield its own inner workings as translucently and forcefully as possible.

The filler work is an oddity, but an appropriate one. Webern's transcription of the First Chamber Symphony is for the *Pierrot* instrumental ensemble and was made specifically to provide a companion piece on concert programs. I have always found Schoenberg's original (for fifteen solo instruments) problematic from the standpoint of balance and prefer his later reworking for full orchestra (not as yet recorded). Webern cut that Gordian knot from the other direction, reducing the ensemble and radically redistributing the material (there was, of course, no piano in the original) to resolve the inequities. Although deprived of the dynamic range that the larger scorings offer, Schoenberg's musical thought speaks very directly in this version, which is played here with exemplary style and force.

The liner includes brief notes on the works and an atmospheric, very free translation of Hartleben's poems by Stephen Pruslin. This is poetically brilliant, but perhaps not ideal for listening purposes, since it sacrifices some of the significant textual repetitions of the original *rondeau* form and is consequently hard to follow without the help of a parallel German text.

**SCHOENBERG:** *Pierrot lunaire*, Op. 21; Chamber Symphony No. 1, Op. 9 (arr. Webern). Mary Thomas, reciter; Fires of London; Peter Maxwell Davies, cond. (in *Pierrot*). [Angus McKenzie, prod.] UNICORN RHS 319, \$7.98.

seems to have out-Szelled Szell, to have taken the standard that great classical orchestral playing should have the lightness, vitality, and transparency of great chamber music and developed that standard in ways that produce something just as striking as, but quite different musically from, Szell's performances. Szell gives us, if you will, pre-echoes of Beethoven, while Dorati seems to be summing up Haydn's past. There is a zest in these performances; they move with a mercurial mixture of high spirits and winged steps, although the eloquence of the slow movements is never lost.

Just to hit a few high points, the *Surprise* Symphony is unusually fresh for so familiar a work, with a surprise that is (almost) surprising. The robust scores in C, Nos. 95 and 97, are uncommonly well managed. The noblest slow

movement of them all, in No. 98 (supposedly in memory of Mozart), is superbly stated, while the happiest slow movement (the zany variation in No. 103) is full of fun. The "military gentlemen," as Beecham used to call them, get all opportunity to make a glorious racket in No. 100. The masterful bassoon joke in the finale of No. 102 is artfully done, and the nobility of No. 104 is fully realized. But I wish the drums were a bit louder in the minuet of No. 98—a little more pulse would help. Still, the flaws are few. This is an unusually fine group of recorded performances.

One of the most valuable and musically attractive aspects of the Dorati edition is the volume of appendices. Although the serious, scholarly Haydn collector will regard it as indispensable (it belongs in every college library), the everyday collector of Haydn

recordings should not consider it too far out, but in fact an invitation to hear some interesting things he may not have heard before.

Admittedly the more familiar alternatives generally prove to be better. After hearing the *Philosopher* Symphony in its original state, with two English horns, this "False Philosopher" is not going to win you over, although it is interesting to have. But you can debate for yourself which of the two versions of the finale to No. 103 or which of the four versions of the finale to No. 53 you prefer. The reconstruction by H. C. Robbins Landon of the original version of the Symphony No. 63 is a valuable addition to the literature and musically somewhat more forceful than the second version (recorded in Vol. 2 of the series).

Finally, the two symphonies without numbers, the first of them very possibly the real



Symphony No. 1, the second perhaps Symphony No. 7—Haydn so catalogued it—are works that repay discovery, especially in performances with the insight of these in which the greatest care for the refinement of the style robs the music of none of its innate vitality and charm.

Maestro Dorati, we are in debt to you (and your colleagues in this noble work) for a great enterprise greatly achieved. R.C.M.

**HAYDN:** Trio for Strings, arr. from Sonata for Piano, H. XVI:40—See Beethoven: Trio arr. from Symphony No. 2.

**B LISZT:** Organ Works (complete). Janos Sebestyen, organ (organs in the Basilica di Rovigo, the Angelicum di Milano, and the Duomo di Brescia). Vox SVBX 5328 and 5329, \$10.95 each three-disc set (manual sequence).

Vol. 1: Prelude and Fugue on B-A-C-H; Andante maestoso; Ave Maria; Ave Maris Stella; Salve Regina; Chorale "Nun danket alle Gott"; Angelus; Andante religioso; Am Grabe Richard Wagners; Ungarns Gott; Resignazione; Ora pro nobis; Tu es Petrus; Hosannah; Preludium; Gebet; Introitus; Trauerode; Weinen; Klagen; Sorgen; Zagen.

Vol. 2: Evocation; Offertorium; San Francesco; Missa pro organo; Weimars Volkslied; Requiem for the Organ; Rosario; Zur Trauung; Dante; Fantasy and Fugue on "Ad nos, ad salutarem undam"; Arcadelt's Ave Maria.

The late summer months saw not only the arrival of this first recording of Liszt's "complete" organ music, but also the publication of the fourth and final volume of the first complete edition of Liszt's organ music to appear in print.

If it seems curious that such a large body of music by a composer of Liszt's stature should have remained unavailable for so long, a partial answer is to be found in his own curious working habits. Actually, he wrote a fairly small number of original organ works, but he was a prodigious transcriber, arranger, and paraphraser of his own and other composers' works. A typical example is the piece called *Gebet (Prayer)*: Composed originally in 1846 for mixed choir and organ, seven years later Liszt wrote a second version of the piece. Many years later he made a free piano transcription from the first version, to be included in a series of piano pieces. The second version, meanwhile, was transcribed for organ by the organist Gottschalk (not to be confused with Gottschalk), and his transcription was extensively corrected by Liszt. Egon Kenton, who supplies the informative notes accompanying the records, sums up the problems facing an editor of Liszt's organ music and concludes: "Hence, the similarity of Liszt's *oeuvre* to a jungle, where original compositions, arrangements, variations on an original or borrowed theme, fantasias, and paraphrases mingle and are so intertwined that sometimes it is not possible to disentangle them."

Organists for many generations to come will be deeply indebted to Sándor Margittay, editor of the new edition, who has done a remarkably good job of disentangling them. His four-volume edition (published in Budapest and available here through Boosey and Hawkes) has extensive notes on each piece, documentation of source material, suggestions for performance (including descriptions and specifications of several organs available to Liszt), and some historical background. But mainly it



Franz Liszt

*The complete organ works at last (almost).*

provides authoritative readings of more than fifty pieces—the Straube edition published by Peters, until now the standard source, included only eighteen of these works.

Vox and Janos Sebestyen, then, have scored something of a coup in being the first to record the works made available by the Margittay edition. There are a number of omissions from the Vox set, however, some for valid reasons but others for apparently arbitrary reasons. Margittay's Vol. 4 includes ten works by other composers (Bach, Chopin, Lasso, Mozart, Nicolai, Verdi, and Wagner) that Liszt simply transcribed for the organ, allowing himself only the most minor alterations. These have not been recorded, nor have a few alternate versions of pieces recorded in their final form. There are eight more omitted pieces, though, that seem to call for recognition as strongly as many others that are included. In all, the Vox set contains thirty works, about half of which have never been recorded, and it seems that there are otherwise recordings of only six Liszt organ works currently available in this country.

I have two serious reservations in recommending the Vox recordings. One concerns the music itself, the other the performances.

Only two of Liszt's organ works are at all well known: the *Prelude and Fugue on B-A-C-H* and the *Fantasia and Fugue on "Ad nos, ad salutarem undam."* They were both originally written for the organ, and they are his first and most monumental organ works. A few others, like the *Variations on "Weinen, Klagen..."* are also worthy works and are heard occasionally. But the majority of these newly published unknown works are of infinitely lower quality and not a whit more intriguing than the kind of trash one can hear elderly rural parish organists improvising during communion. The prevailing saccharine, sentimental mood of these formless, frequently banal little meditations, interrupted only rarely by a work of stature, becomes unbearable in the concentrated doses that Vox's six records provide. Perhaps this is the real reason we've had to wait nearly a century after Liszt's death for much of this music to be pub-

lished; and I doubt there will be much of a rush by other companies to get a complete Liszt into the record catalogues, though a handful of these works will certainly find their admirers.

In fairness to Liszt, I must suggest that my attacks of ennui may have been aggravated by Sebestyen's extremely slow, lifeless, tedious performances. In almost every case, his timings are considerably longer than those suggested in the Margittay edition. It might be argued that in the slow meditative pieces (which account for twenty-six of the thirty numbers recorded) Liszt wanted this kind of slow, formless, and pulseless playing, but in the few more dramatic works there is just no vitality, no flare, no excitement. Liszt, the flashy keyboard virtuoso, certainly would have played the *Ad nos* and the *B-A-C-H* with a little more razzle-dazzle. But, then, Sebestyen is not the kind of virtuoso player Liszt probably was; his technical prowess seems to be of the "adequate" variety.

In all his performances here (fast or slow) Sebestyen employs an extreme and rather peculiar kind of rubato, one that seems to bear no relationship to the music whatsoever but amounts simply to rhythmic irregularity for irregularity's sake. It is obviously intentional and present to the same degree in every piece, but it just makes no sense. (Does he know something about Liszt's playing the rest of us don't?) There is a famous quotation from Liszt that Sebestyen has undoubtedly read: "May I be permitted to remark that I wish to avoid as far as possible that mechanical kind of playing which, meticulously adhering to the meter, splits up the performance by perpetually emphasizing the strong and weak beats, which mode of playing is, however, still customary in some places." My guess is that Sebestyen is seriously trying to avoid "that mechanical kind of playing," but it's not enough simply to play irregularly.

The organs, recordings, and accompanying documentary material are all excellent. If I'm less than enthusiastic about most of the music and the performances, that doesn't lessen the importance of this new issue.

For all those who don't require a "complete" Liszt on their record shelf, though, a far better place to turn would be to Daniel Chorzempa's two single discs of six Liszt organ works (Philips 6500 215 and 6500 376). The first disc contains the *Ad nos* fantasy and the "Weinen, Klagen..." The second contains the *B-A-C-H* and three shorter "churchy" pieces: *Trauerode*, *Evocation*, and *Tu es Petrus*. Chorzempa's performances of the two large works especially are vigorous, exciting, and technically brilliant. I can think of no finer Liszt performances anywhere. C.F.G.

**MAHLER:** *Das Lied von der Erde*. Christa Ludwig, mezzo-soprano; René Kollo, tenor; Israel Philharmonic Orchestra, Leonard Bernstein, cond. [John McClure, prod.] COLUMBIA KM 31919, \$6.98. Tape: ●● MT 31919, \$7.98; ● MA 31919, \$7.98. Quadriphonic: KMQ 31919 (SQ-encoded disc), \$7.98.

*Comparisons:*  
Fischer-Dieskau, King, Bernstein Lon. CS 26005  
Minton, Kollo, Solit Lon. CS 26292  
Ludwig, Wunderlich, Klempner Ang. SB 3704

The discography of Mahler's masterpiece is a bit incestuous, nearly every recording having in it somebody who made another version



with somebody else who made another ... and so forth. On this latest release (from live performances in May 1972, before pleasingly circumspet audiences), only the Israel Philharmonic is a newcomer to the *Das Lied* discography.

Tenor René Kollo's performance is virtually identical to his previous one with Solti and the Chicago Symphony. (I confess that I have never forgiven Solti for bypassing his favorite character tenor, Gerhard Stolze, who likely would have incorporated some *Sprechgesang* caricature, which the two drunk songs can stand very well.) Kollo sings his three songs with a clear lyric-heroic surge, fine pitch, and a rather generalized approach to the texts. On the Chicago recording, though, the voice was more comfortably spread in the studio environment. (Solti's version also offered mezzo Yvonne Minton's best-recorded Mahler to date and as thoughtful and skilled a statement of the orchestral part as can be found in modern sound with a female soloist.)

Christa Ludwig should be today's ideal *Das Lied* mezzo, along with Janet Baker, who is scheduled to record the piece with Haitink. In both her recorded performances, what she fails to do is adequately vary her delivery to differentiate, especially in "Der Einsame im Herbst" and "Der Abschied," Mahler's call for warm and passionate expression, no expression, or a narrative style. She was in better vocal estate for the 1966 Klemperer recording (with Fritz Wunderlich); that album, though, suffers from the conductor's impossibly slow tempos for "Von der Jugend" and "Von der Schönheit," as well as Angel's seeming inability to accommodate all of "Der Abschied" without deterioration at side's end. In the new version, Ludwig is hard-pressed to maintain rhythmic coherence at Bernstein's giddy tempo for the middle section of "Von der Schönheit." She occasionally steals breaths where she shouldn't, and there is even a tendency to scoop.

Bernstein's first *Das Lied*, with the Vienna Philharmonic, offers the rarely heard baritone alternative in the alto songs (sung by Fischer-Dieskau—who else?) and a reading of vast luxuriance and ripe sensuality that illuminates a facet of Mahler's desperate pantheism wholly different from any other recording. The Israel Philharmonic hasn't the opulence and virtuosity of its Vienna counterpart (e.g., the violin attacks at bars 29-34 of "Das Trinklied vom Jammer der Erde" and their impassioned double-stopping in "Der Trunkene im Frühling"). The Vienna version captures incomparably the weariness of "Der Einsame im Herbst"; the new one improves on the jocular straitlacedness of "Von der Jugend." In the ensuing "Von der Schönheit," Bernstein still stresses sharply the contrast between the languor of the outer sections and the headlong impetuosity of the middle part, but the Vienna reading has a greater sense of taking risks to make dramatic points. For better or worse, "Der Abschied" too lacks that last bit of theatricality that makes the earlier recording so unforgettable.

In sum, this is a perfectly reasonable statement of the music, but on disc it has to face the competition—and all three principals are already represented by performances at least as impressive. A.C.

**In quad:** Columbia has chosen to create an appropriately spacious sonic landscape for *Das Lied*.

but it is hardly upholstered in *belle époque* plush. Presumably the acoustic is that of the Frederick Mann Auditorium in Tel Aviv, where the performance was recorded; it certainly is not the sort of luscious expansiveness that one might associate with Mahler's Vienna. In this bright, dry Palestinian landscape the woodwinds flourish, the brasses blare, and the strings take on a desiccated tone that some Mahlerians may regret. And as a result the quad, while it surrounds the listener, is not enveloping. It is a good job of suggesting depth and scale—both appropriate to the score—given the inherent sonics; perhaps its relative modesty in doing so was the best possible choice given the Tel Aviv acoustics.

ROBERT LONG

**MASSENET:** *Thais*. For a feature review, see page 65.

**MOZART:** Concertos for Piano and Orchestra: No. 14, in E flat, K. 449; No. 15, in B flat, K. 450; No. 16, in D, K. 451; No. 17, in G, K. 453; No. 18, in B flat, K. 456; No. 19, in F, K. 459. Peter Serkin, piano; English Chamber Orchestra, Alexander Schneider, cond. [Max Wilcox, prod.] RCA RED SEAL ARL 3-0732, \$20.98 (three discs, manual sequence).

**MOZART:** Concertos for Piano and Orchestra: No. 20, in D minor, K. 466; No. 24, in C minor, K. 491. Alfred Brendel, piano; Academy of St. Martin-in-the-Fields, Neville Marriner, cond. PHILIPS 6500 533, \$7.98.

**MOZART:** Concertos for Piano and Orchestra: No. 17, in G, K. 453; No. 24, in C minor, K. 491. André Previn, piano; London Symphony Orchestra, Adrian Boult, cond.



## Next time you plan a trip to Europe, make sure you visit the unique country.

Where can you find: Europe's largest waterfalls?  
Europe's blondest blondes?  
Europe's highest geysers?  
Europe's greatest glaciers?

And where can you find moonlike craters where the astronauts trained? More volcanos than anywhere else on earth? Historic landmarks of the world's oldest continuous parliament? Celebrations marking Europe's youngest republic?

The answer to all of these questions is—ICELAND. Next time you plan a trip to Europe, make sure you visit Iceland.

The only thing it may cost you is time well spent. Because you'll save enough money on Icelandic's lowest jet fares to Luxembourg to pay for your stopover in Iceland. Or, you can hop over from New York or Chicago for longer tours. See an erupting volcano. Take a cross-country pony trek.

Next time you plan a trip to Europe, ask your travel agent about Icelandic Airlines. Or phone Icelandic Airlines, for folders about Iceland and lowest jet fares to Europe. In New York State, phone (212) 757-8585. Elsewhere in U.S., phone (800) 555-1212 for local toll free number.

CIRCLE 12 ON READER-SERVICE CARD



# ADVERTISING INDEX

Key No.		Page No.
	Akai America Ltd.	87
1	Angel Records	72
	Audio Dynamics Corp.	29
	Audio Technica, U.S., Inc.	91
2	Audio Warehouse	106
	Bozak, Inc.	19
	Braun Loudspeakers	18
4	BSR (U.S.A.) Ltd.	5
5	Capitol Magnetic Products	107
	Classified Ads	108, 109
	Columbia Records	68
7	Crown International	17
8	Crutchfield	109
	Discwasher, Inc.	11
9	District Sound	105
	Dixie Hi Fi Wholesalers	106
39	Dokorder, Inc.	83
17	Dual	95
	Empa Marketing Industries	12, 13
10	Empire Scientific Corp.	41
40	Frazier, Inc.	92
22	Garrard	Cover IV
11	Heath Co.	85
	High Fidelity's Test Reports	103
12	Icelandic Airlines	79
13	Illinois Audio	105
14	International Hi Fi Distributors	104
15	Kenwood	27
16	Koss Corp.	16
18	Magnepan, Inc.	102
43	Marantz Co., Inc.	Cover III
19	Maxell Corp. of America	4
20	McIntosh Laboratory	89
21	Memorex Corp.	15
	Music Listener's Book Service	99
	Nakamichi Research (U.S.A.) Inc.	100
23	Pickering & Co.	2
24	Pioneer High Fidelity	Cover II, 1
25	Radio Shack	101
	Revox Corp.	91
26	R T R Industries	90
38	Sansui Electronics Corp.	8, 9
	Schwann Record & Tape Guide	93
28	Sherwood Electronic Laboratories	21
29	Shure Brothers	71
30	Sony Corp.	60
31	Southwest Technical Products	102
32	Stereo Corp. of America	105
	Tandberg of America Inc.	7
33	Tannoy (America) Ltd.	10
34	Teletronics Co. of America	104
	Time-Life Records	23-25
35	Top Discount Audio	109
36	Uher of America	89
17	United Audio	95
	Watts	12, 13
37	Yamaha Audio Division	30

[Christopher Bishop, prod.] ANGEL S 37002, \$6.98.

**MOZART:** Concertos for Piano and Orchestra: No. 20, in D minor, K. 466; No. 21, in C, K. 467. Géza Anda, piano; Vienna Symphony Orchestra, Géza Anda, cond. [Hans Richard Stracke and Oskar Waldeck, prod.] RCA RED SEAL ARL 1-0610, \$6.98.

These four albums represent three totally different ways of approaching Mozart's piano concertos, seeming to develop not just from the interpreters' particular visions of Mozart, but from the styles of varying periods of musical history. Thus the renditions here range from the rather startling baroquisms of Brendel/Marriner through the perfectly balanced classicism of Serkin/Schneider to the anachronistic, heavy-handed romanticism of Anda, with Previn/Boult falling somewhere between Serkin and Anda.

To start with what is for me the worst (the music editor and I have already differed rather heatedly about this), there is Géza Anda's new coupling of Nos. 20 and 21 (recorded by Eudisc), even more overstated than his earlier Deutsche Grammophon versions. (Worse still, hiss level is unbelievably high.)

How Anda got his reputation as a Mozart pianist and conductor is beyond me. My general impression of this disc is one of sheer ponderousness—in the overly loud, awkwardly accented orchestral parts; in the rather deliberate, nonlegato runs used to death by Anda at the piano; in the excessive pedaling. I am also struck by the wrongness of many of his musical decisions, such as the slowing down of certain sections in the opening movement of K. 466 and his generally Chopinesque approach to trills, grace notes, and embellishments. Even in the cadenza he composed for the first movement of K. 466, which tends to wander less from the Mozartean idiom than Brendel's, for instance, Anda manages to ruin the whole effect by a totally inappropriate Edward MacDowellism toward the beginning. And in the finale, he drops the cadenza altogether and simply dashes through a trill like an impatient pupil.

The first and third movements of K. 467 suffer less beneath Anda's hands and baton than K. 466, although the same heaviness keeps intruding on the music. But the second movement! Anda seems to have fallen victim to his own press notices, as he simply *Elvira Madigans* the movement to death, stressing the opening strings with all the finesse of a Mantovani, transforming the rhythmic pulse into a Max Steiner film-score accompaniment, and performing the solo part in the very best Roger Williams tradition.

André Previn and Sir Adrian Boult are two artists I have especially admired in their performances of modern music, in Previn's case both as a pianist and a conductor. Their collaborations in Nos. 17 and 24, although pleasant enough to listen to, basically lack the structure and character both artists have given other music. Previn and Boult avoid Anda's excesses; but the impact of their playing still comes across as essentially romantic because of their long, even expansive, phrasing. It is the kind of phrasing that tends to show up in Rudolf Serkin performances. But Serkin *père* and his collaborators (on disc usually Szell or Schneider) manage to counterbalance the phrasing with incisiveness and with quicker tempos that give body to their longer lines.

The languorous quality Boult produces at the opening of the C minor, on the other hand, seems quite out of character with what seem to me Mozart's intentions here, and Previn continues pretty much in the same vein.

I must say that Previn's pianism has an attractive lightness to it that for me suits the music better than Anda's, and he is at his best in the finales, to which he imparts a good deal of life and energy. Unlike Brendel, Previn uses the Hummel cadenza in the first movement of No. 24, while in the finale he comes up with his own, a surprisingly meditative miniature that leads beautifully back into the concerto proper. But neither Previn's nor Boult's efforts are helped much by the distantly recorded piano (why is it the British have such a distaste for recording soloists so that they sound closer than five hundred miles away?) or by the generally muddy orchestral sound. Nor is the orchestra quite tuned together—or with the piano—in No. 24.

The Brendel/Marriner renditions of Mozart's two minor-key piano concertos are the direct antithesis of the Previn/Boult. There is little subtlety or lightness here. What the performers apparently intended was to reveal the often hidden textures of Mozart's writing by pitting a rather dry, often *détaché* piano style against a sharp and very clearly delineated accompaniment in the orchestra. The whole effect seems a bit eccentric (rather like Glenn Gould in his saner days), but it works surprisingly well most of the time. After all, the baroque style that Brendel and Marriner seem to be reaching for at least preceded Mozart and had some influence on his writing.

Brendel carries this baroqueism too far at times, unnecessarily "filling in" a few passages in both concertos and using his own cadenzas, with their rather uncomfortable modulations. (I am somehow not impressed by the "authenticity" of a good pianist writing bad cadenzas, particularly when, as in the case of K. 466, there is a splendid one by Beethoven for the first movement that does not wreak havoc on the general musical continuity.) And the second movements of both concertos are weakened by quick, somewhat glib pacing. But if you love Mozart, the Brendel/Marriner performances reveal rarely heard facets of the composer's technique while at the same time providing a rich, superbly defined, expertly played, and stimulating Mozart sound that has been reproduced by Philips with ear-opening clarity.

Between the long lines most Mozart players tend to stress and the short, brittle configurations brought out by Brendel lies what I would consider the typical Mozart phrase, one that rises, usually in a few measures, to a kind of peak and then falls off rapidly. Of course, the length varies considerably from one phrase to the next; but the broader movement of any number of Mozart compositions depends on the precise shaping and the coherent accumulation of these smaller phrases, whose proliferation is perhaps one of the key elements of the life that fills every page of music Mozart ever wrote. I have heard no other pianist who seems to follow every pulse of this Mozartean vitality quite as beautifully as Peter Serkin, and the combined efforts of Serkin  *fils*  with Alexander Schneider and the English Chamber Orchestra on this RCA set of the Concertos Nos. 14-19 form very simply one of the most important contributions to the Mozart discography.

# AFTER YOU LOOK AT TEAC, LISTEN TO DOKORDER.



We're one of two major companies seriously and exclusively into the manufacture of high performance tape recorders. The smaller one.

When you work with a tape recorder the only thing that counts is how well it works with you, not the size of the company that made it.

For sure they sell more tape recorders than we do. But you're only interested in the one you buy. They spend more on advertising,

too. But you're buying a tape recorder, not an ad.

They have a sophisticated assembly line and so do we. Theirs is just longer. They have a big quality control department and ours is smaller. But only one man can check one machine at a time and it's the commitment to quality that matters.

They're continually working on new products...we are, too. And good ideas have nothing to do with size.

So if you compare specs, features and functions you'll find yourself comparing two excellent tape recorders. One of them, however, takes significantly fewer dollars to buy. Ours. And that's the difference.

You won't always find TEAC and DOKORDER at the same store; we're too much alike. Naturally they have more dealers, so you may have to look around a little.

But that's the only price you'll have to pay for paying a lower price.

#### TEAC 2340

Motors	3
Heads	3
4-Channel Record and Playback	Yes
Built-in S-O-S/Echo	No
Overdub	Yes
Frequency Response at 7½ ips	±3 dB, 40-18,000 Hz
S/N	55 dB
Wow and Flutter at 7½ ips	0.08%
Manufacturer's suggested retail price	<b>\$739.50</b>

#### DOKORDER 7140

Motors	3
Heads	3
4-Channel Record and Playback	Yes
Built-in S-O-S/Echo	Yes
Overdub	Yes
Frequency Response at 7½ ips	±3 dB, 30-23,000 Hz
S/N	58 dB
Wow and Flutter at 7½ ips	0.08%
Manufacturer's suggested retail price	<b>\$629.95</b>

Features and specifications as published by respective manufacturers in currently available literature.

## DOKORDER

5430 Rosecrans Avenue, Lawndale, California 90260

## 7140



CIRCLE 39 ON READER-SERVICE CARD



grandiosity and imperious grip of Ozawa's spellbinding version. But before long I began to realize that the Thomas approach is not only consistent with his snappier, more precisely articulated rhythms throughout, but also significantly contributory to the exceptional zestfulness and crackling excitement of this version. While Thomas seldom if ever overpowers one as Ozawa does so magnificently, he is often more galvanically stimulating.

Similarly, the transparency of the engineering makes it impossible for this recorded performance to match the tremendous weight and impact of Ozawa's—yet this loss soon seems to be largely compensated by the vitalizing revelations of inner score details, especially those never before heard as distinctly from the expanded percussion section. Further replays suggest that the sonic lucidity here is more than just a matter of microscopic microphoning: It's in considerable part the consequence of over-all executant crispness, in which most phase-end tones or chords are promptly damped rather than allowed to hang over even briefly. (In the past, this potent means of avoiding any suggestion of tonal blurring has been most often and most effectively exploited by Fiedler and Boulez.)

Nevertheless, I'm not yet accustomed to the curious, if not necessarily objectionable, combination of closely miked, relatively dry sound with an obviously big-hall yet not particularly warm acoustical ambience. And some of the channel differentiations and individual sound-source locations still seem excessively marked by normal present-day stereo-listening standards. I have to guess that all these unusual sonic characteristics are by-products of

recharging techniques in which the quadriphonic, not stereo, results are paramount.

Considered strictly as a performance (insofar as that can be done independently of interpretation and recording), this is a first-rate if less exceptional one. The Clevelanders apparently give Thomas everything he demands of them. The male soloists are admirably straightforward and generally somewhat more dramatically effective than the bigger-voiced Sherrill Milnes and Stanley Kolk in the Ozawa version. Soprano Judith Blegen is more brilliant but less enchantingly lovely than Ozawa's Evelyn Mandac.

For anyone to whom *Carmina Burana* is relatively new, my recommendation, at least in stereo, remains Ozawa's 1970 RCA disc (or RCA/Stereotape reel). But for those familiar with the music, especially anyone beginning to get bored by its bag of tricks, and for all eager students of either orchestration or audio technology, Thomas, the Clevelanders, and Columbia's engineers proffer refreshingly novel, provocative, yet substantial rewards. R.D.D. [Note: For a limited time, Columbia is offering the *Carmina Burana* at a special price; during this period, in both disc and tape formats the price is the same for stereo and quad versions.]

**In quad:** This recording is what quadriphonics—and indeed all recordings—are all about, to my mind. Columbia has taken the materials at hand, which admittedly are a unique and stylized admixture of thirteenth-century Latin and vernacular texts and modern musical textures, and has fashioned for them a phonographic world all their own. Each section of the work is treated as a separate sonic tableau, with the instruments and voices poised before the listener like figures from medieval stained

glass—re-created, perhaps, by an Henri Matisse. The nearest parallel I can think of is the way the eighteenth-century bergerettes come down off the wallpaper in Ravel's *L'Enfant et les sortilèges* to regale the child with an old/modern moral. The effect is captivating.

Yet Columbia feels constrained to say, in the liner notes, "It is perhaps wise to point out to any traditionally minded 'purist' that he will not find in this recording realistic consistency in the deployment of performers from one section to another. Rather, each part of the work is treated in a manner that will most clearly expose its texture and provide the listener with a truly involving musical experience." Is that caveat necessary? Should it be?

Listeners who cannot accept the license (here so sensitively exercised), particularly in a work that is anything but a staid proponent of concert hall "proprieties," can simply listen to the stereo version (or to the SQ version in stereo), though in doing so they will miss some of the delight. They are the sort of arts consumers, it seems to me, for whose benefit almost every big Hollywood ballet has to be filmed as a "dream sequence." Without the special label, the transfer of an expressive form (ballet) from one transmission medium to another (stage to film) will offend the unimaginative.

And so it is with *Carmina*. Though it is not a hyperconventional concert hall work, Columbia must add the apologia (plus a banner headline: "A Surround-Sound Spectacular") to establish that here is a recording to which the "normal" rules don't apply. Nonsense! It is a fine, sensitive job of producing a musical work for four-channel phonographic consumption—no more, no less. ROBERT LONG

**PROKOFIEV:** *The Stone Flower* (complete ballet). Bolshoi Theater Orchestra, Gennady Rozhdestvensky, cond. COLUMBIA/MELODIYA M3 33215, \$20.98 (three discs, automatic sequence).

Prokofiev's final ballet score was for him a child of woe. Written between 1948 and 1950, at the height of Soviet intransigence toward aesthetic self-expression, *The Stone Flower* demonstrated his willingness to meet what the authorities defined as the people's needs—meaning thereby straightforward, unproblematic music, with vigorous rhythms and, above all, big tunes. As Prokofiev said in *My Musical Creed*, his act of formal recantation, "I intend to aim at a clear musical speech that shall be acceptable to my people."

Yet for all the composer's abjuration of "modern" and "formalist" tendencies in *The Stone Flower*, the Bolshoi directorate demanded wholesale revisions in the name of greater intelligibility, and Prokofiev had to knuckle down to work again. Up to his death in 1953 he was still making changes. When, a year later, the ballet was finally staged—at the Bolshoi—it was a failure. This, despite the dancing of Ulanova and Plisetskaya and choreography by Leonid Lavrovsky, who had made so great a success of Prokofiev's *Romeo and Juliet* fourteen years before.

The ballet's story, by Lavrovsky and the composer's wife, is like an allegory of the Soviet composer's task as publicly accepted by Prokofiev. Based on Ural Mountain folktales, it tells of an artist (a stonemason), who in his search for perfection enters the realm of nature guided by the Mistress of the Copper Mountain and eventually returns to his people with what he has learned.

The work finally met with success in 1957 at the Kirov Theater in Leningrad, this version being choreographed by Yuri Grigorovich. Shortly afterwards the success was duplicated

## The Amazing Pollini

by Harris Goldsmith

Every singer, cellist, fiddler, and pianist is turning to conducting these days. I have no reason to suppose that Maurizio Pollini harbors any such ambition—I gather that he inclines to shyness and introversion—but his new all-Schubert disc (the A minor Sonata, D. 845, and the *Wanderer* Fantasy) offers symphonic pianism *par excellence*.

Pollini is not a colorist; bright tonal splashes do not particularly interest him. On the other hand, there is an etched chiaroscuro to his work, along with a magnificent clarity and discipline. Best of all, his rhythmic grasp again and again proves orchestral in the best sense: Tempos are not usually terribly fast, but they are firmly maintained. Note, for instance, the quiet insistence of the sonata's opening, the unviolated poise and symmetry of the scherzo (with every note and springing chord exactly in place!), the meticulous power and clarity of the rotary passages of the *Wanderer* Fantasy's second section.

The conception of the sonata especially—with its firm delineation and re-

markably wide dynamic range—reminds me of the Toscanini/NBC versions of the "Great" C major Symphony. The *Wanderer* is a bit more conventional. Pollini does not quite rival Fleisher's Epic version (disgracefully out of print) for taut organization and coiled-spring forward thrust, or Curzon's (on an ancient London LP) for sheer nuance. Nonetheless, this is a stupendously virtuosic *Wanderer*—perfectly weighted and pure of detail, large-scaled in conception, and *au courant* textually with all the latest scholarly niceties. (Pollini rightly changes the D sharp to D natural in the final measure of the slow section.)

DG's spacious sound is a bit hard in fortes but otherwise magisterially limpid. An amazing record.

**SCHUBERT:** Sonata for Piano, in A minor, D. 845; Fantasy for Piano, in C, D. 760 (*Wanderer*). Maurizio Pollini, piano. [Rainer Brock, prod.] DEUTSCHE GRAMMOPHON 2530 473, \$7.98.

# Today, underdog. Tomorrow, topdog.

We make receivers, tape recorders and speakers.

We're good at it.

Because we've been putting most of our energy into our products. Not our advertising.

After all, if our products weren't any good then you wouldn't want them.

No matter how big our name was.

But the fact remains someone can make the best components in the world

and still not sell many of them because not enough people know about them.

That doesn't mean we're going to tell you our components are the best in the world. No one can say that.

What we're saying is this:

We're going to start telling you more about them. But there's going to be no false promises, no empty claims.

We're going to tell you exactly what we make. And how to get the most out of it.

We're going to prove that a sale doesn't end when you walk out of the store.

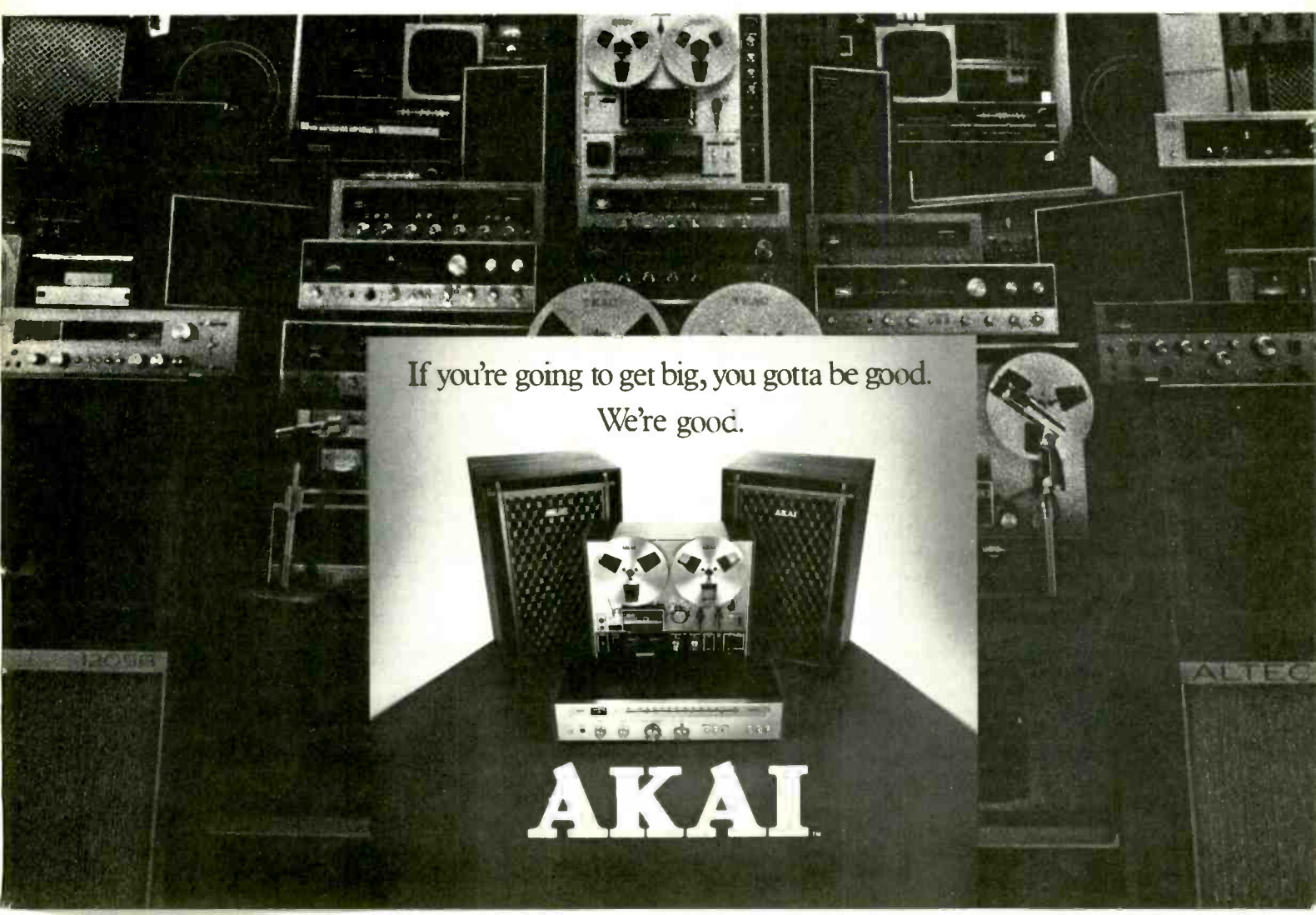
We're going to do some things to shake up this business. And turn a few heads.

We have some big names to compete with.

You know who they are.

So from now on the underdog is going to look more and more like the topdog.

Because that's exactly what we intend to be.



If you're going to get big, you gotta be good.

We're good.



# AKAI



in Moscow when the same production was mounted by the Bolshoi. However, when the latter company brought *The Stone Flower* to the U.S. in 1959 it was greeted with a distinct lack of enthusiasm, the staging being found old-fashioned and the choreography weak. Prokofiev's music—especially since his troubles with officialdom were well known—was also disparaged, a judgment that, curiously enough, finds its way into Philip Ramey's annotations for this album, where we read of the score's "rather conventional melodic material."

Perhaps so, but undeniably effective to my ears it remains, nonetheless. As a whole, in fact, the score strikes me as highly successful: rich, diverse, evocative. It hardly flags throughout its entire length. Uninnovative it might be, yet it is full of individuality, of the characteristic orchestral colors, turns of phrase, and rhythmic energy that we instantly recognize as Prokofiev's own. Much of the melodic material derives from folk song and dance, some from the composer's own piano compositions (e.g., the *Musiques d'enfants*, Op. 65): most is original, like the wonderful theme for the Mistress of the Copper Mountain. The end result is coherent and poetical. Among Prokofiev's full-length ballets I find it second in interest only to *Cinderella*. With a worthy choreographer it would, I imagine, immediately take its place in the international ballet repertoire.

The Bolshoi performance is full-blooded, lively, theatrical. Rozhdestvensky, as usual, tends to sacrifice delicacy to vigor, but one is grateful to have so authentic a rendition of the complete score. The excerpts on *Melodiya/Angel SR 40066*, taken from this performance, give only a limited idea of Prokofiev's achievement. The recording, though a trifle coarse, holds up well. The notes, awkwardly arranged around the album's interior, contain a synopsis of the action at variance with the order in which the music is actually played. Rozhdestvensky reverting, more or less, to Lavrovsky's 1954 staging. D.S.H.

**RAMEAU:** *Les Indes galantes* (complete opera-ballet). Janine Micheau, Sonia Nigoghossian, Anne-Marie Rodde, and Rachel Yakar, sopranos; Bruce Brewer and Jean-Marie Guélou, tenors; Jean-Christophe Benoit, baritone; Pierre-Yves Le Maigat and Christian Tréguier, basses; Raphael Passaquet Vocal Ensemble; La Grande Ecurie et la Chambre du Roy, Jean-Claude Malgoire, cond. COLUMBIA M3 32973, \$20.98 (three discs, automatic sequence)

This elaborately recorded work is a species unique to eighteenth-century France. Called an opera-ballet, it scarcely resembles either part of its title. While it requires singing and playing of the highest order, few of the vocal numbers are real full-fledged arias, and even fewer of them attempt to characterize the figures of the play; it also has recitatives, but they seldom perform the operatic function of carrying the action, because there is very little of that. Every act, called *entrée*, can stand separately and is in no way connected with the others. Nor can it be called a ballet, because the many nice dances are mostly isolated pieces.

The opera-ballet was a sort of revue, predicated on sumptuous staging and lavish costumes. Perhaps "a spectacular," to borrow

from our television argot, best describes it, and indeed *le spectacle* was what the French public expected and demanded to see on the lyric stage. The public loved the opera-ballet, but the literary world—which always sets the tone in France—denounced it as a mere pretext for song and dance. After the great choreographer Noverre joined the Encyclopedists in decrying the aimless goings-on, advocating the "ballet of action," the mongrel form petered out in the 1760s.

Considering the nature of the opera-ballet, it is not surprising that in a recording, with the all-important visual aspect eliminated, the essential paucity of the genre becomes evident. After a while the listener's mind begins to wander.

Rameau's was one of the great musico-dramatic talents, yet after composing several superb lyric tragedies he had to bow to the French public's desire for *divertissement*. When he saw the continued success of Campra's *L'Europe galante* he decided to try his hand at a similar work, composing *Les Indes galantes* in 1735.

The subject of the four "one-acters" that make up the work is of course *l'amour*, with the other favorite, *la gloire*, spliced in where possible. The poetaster librettist explores *l'amour* in various exotic countries then going under the generic term "the Indies." That the first act is in Turkey should not worry us; the French are notoriously vague about geography—did not even Berlioz transplant Faust from Germany to the plains of Hungary? From Turkey we go to Peru, where we witness a love affair between an Inca princess and a conquistador. On then to another of the "Indies," this time Persia, ending up in the land of the Redskins, where two colonial officers are enamored of the same girl of the Illinois tribe. The principal scene is the peace-pipe ceremony, and of course in the end the girl prefers a brave over the paleface officers.

Rameau paid little attention to the literary quality of his librettos; when he worked with a good playwright he created genuine music dramas, but his unconcern prompted his enemies to say that the great composer would be perfectly willing to set to music a page from a newspaper. Though his phenomenal skill in setting the French language and his brilliant orchestration are always present, clearly his heart was not in this farrago. There are some arresting songs and many fine dances and instrumental pieces, notably the great final *chaconne* and an astonishingly modern "symphonic poem" describing an earthquake, but on the whole this is routine music—albeit the routine of a great musician.

This is one of those "historically correct" performances, but Jean-Claude Malgoire, the conductor and organizer of this interesting venture, is a well-read, intelligent, and cultivated musician who makes a point of staying close to the historical facts without making a fetish of it. His detailed notes are very informative and far above the usual fare; one does not begrudge his Gallic bias and the overvaluation of the merits of this particular work. Malgoire, a bit romantically, uses the Louis XIV terms for his organizations—La Grande Ecurie for the large orchestra, and La Chambre du Roy for the solo group—but he should have explained this to the reader. The usual concerto-grosso arrangement of the baroque orchestra also follows the French designation of "*grand chœur-petit chœur*."



Mstislav Rostropovich  
Exchanging the bow for the baton.

Some of his instruments are certified antiques, and they do fairly well, especially the baroque trumpet, but some of the others do not mix well. The timpani, presumably obtained from an instrument collection, with their ancient skins dried out from almost two centuries of hibernation, sound wooden, and the pitch definition is poor. When an orchestra is made up of instruments of such varied vintage it is bound to be a bit unbalanced. Also, in his *petit chœur* Malgoire supports his solo violins and viola with gamba, cello, and bass fiddle, which makes it bottom-heavy.

The orchestra is quite large, and nothing was spared to reproduce Rameau's marvelous orchestral colors. In addition to the strings and the harpsichord there are three flutes, two of which alternate with piccolos, three oboes, two bassoons, recorders, bagpipe, harp, trumpet, and drums. The advocates of pocket orchestras for baroque music should watch this authentic orchestra; Rameau seldom had fewer than fifty players.

All the instrumentalists are first-class performers. The four sopranos are excellent. Jean-Marie Guélou is a fair tenor, but Bruce Brewer's voice is reedy, though his shrillness in the higher positions is undoubtedly vastly exaggerated by the poor microphone placing. The basses are also fair, but only Pierre-Yves Le Maigat has substantial low tones. The chorus is good—when it can be heard—but the mournful continuo basses are so prominent as to be intrusive. The harpsichord is well-handled.

Unfortunately the engineering detracts considerably from the merits of this capable and enthusiastic labor of love. The singers are so closely miked that frequently one's ears are in danger of splitting, and in the large animated scenes one tends to hear only the choral trebles and the whistling piccolos over the sawing and rumbling. The album is nicely produced, with good notes and texts. P.H.L.

**RAVEL:** Quartet for Strings—See Debussy: Quartet for Strings.

**RIMSKY-KORSAKOV:** Scheherazade, Op. 35. Luben Yordanov, violin; Orchestre de Paris, Mstislav Rostropovich, cond. [Ronald Kinloch Anderson, prod.] ANGEL S 37061, \$6.98.

Comparison:  
Haitink/London Phil.

Phil. 6500 410

Like a couple of other pretty fair cellists, Toscanini and Casals, Rostropovich is ambitious to step up to the conductor's podium. But on the chances for his emulating his predecessors' success, I can pronounce only a Scotch verdict—not proved—on the basis of his first orchestra-only recording. (His implausible debut recording, the Melodiya/Angel Bolshoi Yevgeny Onegin, was similarly inconclusive.)

On the plus side, Rostropovich does succeed in stamping distinctive personality hallmarks on even so familiar a symphonic "standard" as *Scheherazade*. And in some really savage moments he reminds us, as few conductors do nowadays, that commentators as astute as Philip Hale once credited this music with terrifying evocations of "hideous afreets and space-annihilating genii." On the negative side, his reading is marred by many of the weaknesses associated with inexperience (in this particular field of course): imprecise chordal attacks, "pressed" fast passages and dragged slow ones (over-all, but for its first movement especially, this is the slowest *Scheherazade* I've ever encountered on discs), overstressed accents, and most of all the tendency to break into episodic fragments what should be integral wholes.

Hence, there is no serious interpretive challenge to any of the high-ranking earlier *Scheherazades*, for me topped by the Haitink/Philips masterpiece of just over a year ago. Sonically, the present version is more competitive, both for the fine playing of the Parisian virtuosos (the woodwind soloists in particular), though the violin soloist is too stickily sweet tonally for my taste, and for the impressively rich and powerful recording. Yet even here, Haitink's London Philharmonic commands subtler colors, while his Philips engineering is more "natural" and satisfactory over-all and has superior freedom from any touch of "spotlighting" imbalances. R.D.D.

**ROUSSEL:** Suite in F, Op. 33—See Dutilleux: Symphony No. 2.

**SCHOENBERG:** Pierrot lunaire; Chamber Symphony No. 1 (arr. Webern). For a review, see page 77.

**SCHUBERT:** Quintet for Piano and Strings, in A, D. 667 (*Trout*); Notturmo for Violin, Cello, and Piano, in E flat, D. 897. Music Group of London. [Antony Hodgson, prod.] UNICORN RHS 311, \$7.98 (distributed by H.N.H. Distributors, Box 222, Evanston, Ill. 60204).

Comparisons—Quintet:  
R. Serkin, Marlboro  
P. Serkin et al.

Col. MS 7057  
Van. VSD 71145

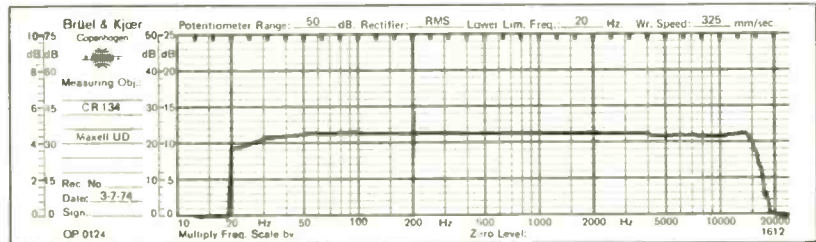
With some dozen and a half versions of the *Trout* currently available, a fresh performance has to be good to be worth considering at all, and this one is. The Music Group of London turns out a trim, tight-knit, rather lean edition, somewhat militant and sharply accented in the first movement and in general more literal

# The Little GIANT

SMALL IN SIZE... BIG IN PERFORMANCE!

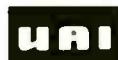


UHER  
CR 134  
PORTABLE  
HI FI  
STEREO  
CASSETTE



THESE CURVES TELL THE STORY BETTER THAN WORDS!

Rugged die cast chassis and case ■ Automatic tape reversal ■ Photo-sensitive electronic control of the tape-drive mechanism ■ Use it in a component hi fi system, for film synch or "sound hunting" ■ Built-in condenser microphone ■



For Further Information write to

**Uher of America Inc.**

621 S. HINDRY AVENUE  
INGLEWOOD, CA 90301

CIRCLE 36 ON READER-SERVICE CARD

**FREE**

## McIntosh CATALOG and FM DIRECTORY

Get all the newest and latest information on the new McIntosh Solid State equipment in the McIntosh catalog. In addition you will receive an FM station directory that covers all of North America.



**MX 113**

FM/FM STEREO - AM TUNER AND PREAMPLIFIER

**SEND  
TODAY!**

McIntosh Laboratory, Inc.  
East Side Station P.O. Box 96  
Binghamton, N.Y. 13904

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

If you are in a hurry for your catalog please send the coupon to McIntosh.  
For non rush service send the *Reader Service Card* to the magazine.

CIRCLE 20 ON READER-SERVICE CARD



than either Peter Serkin's group—probably the most electric and urgent in the catalogue—or Rudolf Serkin's Marlboro ensemble, which is warm, benevolent, and endearing in its small rhythmic liberties. The Music Group is drier and less personal than these, but as a clean, unfussy, clearly conceived performance it sets a high standard of its own.

At moments it suggests the Marlboro group—in the robust sweep and momentum of the third variation, for instance—and at times it suffers by comparison (the cello doesn't handle its very tricky fifth-variation motive so well). But in terms of finely graded dynamics, the Music Group's beautiful calculation early in the fifth movement, where the score calls for descending levels from forte to pianissimo, would be hard to surpass. A refined *Trout*, then, spare but with plenty of life.

These three versions, incidentally, take the same view on repeats: All repeat the first-movement exposition; none observe the lengthy 236-bar repeat in the finale.

The curiously persuasive *Notturmo*, in which violin and cello move in rhythmic lockstep throughout and in which the dynamic shaping is the main adventure of the piece, is a perfect vignette in itself. There is marvelous unanimity of tone and attack on the part of the two string players, which is essential. S.F.

**SCHUBERT:** Sonata for Piano, in A minor, D. 845; Fantasy in C, D. 760 (*Wanderer*). For a review, see page 86.

**SCHUMANN:** Frauenliebe und Leben, Op. 42; Liederkreis, Op. 39. Elisabeth Schwarzkopf, soprano; Geoffrey Parsons, piano. [Walter Legge, prod.] ANGEL S 37043, \$6.98.

About the merits of Elisabeth Schwarzkopf's artistry there has always been disagreement. About the present state of her voice there can surely be none. The inexorable years have left her tone unpleasant and insubstantial, her breath control shaky, her enunciation a matter of fortuitousness.

It is quite possible that Schwarzkopf's long-standing admirers will be able to find pleasure in the hints and fragments of her former technical powers that are offered by this recital. Certainly her approach to these songs will be, to them, reassuringly familiar: the little gasps, the moues, the artful catch in the voice, the cautiously veiled emission of tone.

The rest of us, especially those searching for a satisfying musical experience, are likely to find little to enjoy here, even little of interest. Some astonishment, perhaps, at the transmutation of a line like "*Rauschet die schöne Waldeinsamkeit*" into something close to a single drawn-out impure vowel, with hardly a hint of consonantal musculature. Some sympathy. Some cause for reproof, perhaps—not that one blames Schwarzkopf for having reached her sixtieth year, only for lacking in self-awareness.

Geoffrey Parsons accompanies the singer with commendable professionalism. Texts and translations. D.S.H.

**SILVERMAN: Elephant Steps.**

Scrubwoman  
Hannah  
Max  
Doctor  
Otto  
Rock Singer  
Ragtime Lady  
Hartman  
Archangel

Karen Altman  
Susan Belling  
Luther Enstad  
Roland Gagnon  
Larry Marshall  
Luther Rix  
Marilyn Sokol  
Philip Steele

Michael Tilson Thomas

Pop singers, opera singers, orchestra, rock band, electronic tape, raga group, tape recorder, gypsy ensemble, and elephants, Michael Tilson Thomas, cond. [Gerald Widoff and Herbert Harris, prod.] COLUMBIA M2X 33044, \$9.98 (two discs, automatic sequence).

Stanley Silverman and Richard Foreman's *Elephant Steps* is something of a curiosity. Billed by Columbia as a "multimedia pop-opera extravaganza," the work was first produced at Tanglewood in 1968. It then took two years for it to reach New York; and although the work enjoyed a certain *succès d'estime* there, attracting a small (at least by Broadway standards) but enthusiastic group of supporters, it is only now appearing on record.

Foreman's book defies summary, although the author himself offers the following: "Hartman is looking for enlightenment. He has a mysterious guru by the name of Reinhardt. The reactionary factions keep warning him to stop seeing Reinhardt, but Hartman persists. After visiting Nighttown and then being abducted and grilled in a radio station, where he dreams of returning to his childhood, he finally climbs a ladder, looks in the window of Reinhardt's house, and what he sees brings him illumination." This may tell something of the idea behind the text, but there is actually little sense of logic in the sequence of events. The various scenes are extremely fragmentary in nature, and one gives way to another without preparation or mediation.

*Elephant Steps* is subtitled "A Fearful Radio Show," and both the structure and character of the work owe much to the radio medium. (I was reminded on more than one occasion of the Fireside Theater.) The dissolves from one scene to another are reminiscent of radio, and the extraordinarily eclectic quality of the material suggests the sort of random contrasts one gets when turning the dial absently from station to station.

This eclecticism is most apparent in Silverman's music, which touches upon an incredible variety of styles. Particularly prominent are various pop types: rock (both of the '50's and '60's variety), Broadway, music hall, pseudo-gypsy, etc. But there are also allusions to "serious" fare, ranging from English madrigal to electronic (the latter supplied by composer Pril Smiley). Finally, some nondescript music of a sort of styleless contemporary ilk (Stravinsky—who is actually quoted—supplies one source) occurs intermittently throughout and seems to provide the principal line of musical continuity.

Silverman has a fine ear for imitation, and his score makes an effective patchwork quilt fashioned from these diverse sources. Everything is done slickly and professionally, and the result is an attractive amalgam. The score is not, certainly, one of any great originality; Silverman's contribution can perhaps best be described as that of a sort of super-arranger. (There is, after all, a long tradition for this sort of thing in musical theater.)

The main problem with *Elephant Steps*.

# RTR turns your tame receiver into a mighty tower of power.



Once, owning a low-powered receiver meant settling for an under-powered system. All components had to be equally tame. A disappointing compromise for the audiophile.

Now, RTR brings audiophile performance and high efficiency to the average receiver with the HPR12 Magnum. With RTR's own lusty 12" woofer and new piezo-electric super tweeter, this speaker delivers clean, clear reproduction from all good receivers.

What a transformation in any system! Now prove it for yourself. Bring your receiver down to your RTR franchised dealer. Plug it into a pair of HPR12 Magnums. Hear a mighty tower of power! \$249



For a dealer list and complete information, write: RTR Industries, Dept. HF, 8116 Deering Ave., Canoga Park, CA 91304.

CIRCLE 26 ON READER-SERVICE CARD

from both a marketing and an artistic point of view. is, I feel, that it is really neither fish nor fowl. It is much too complex and sophisticated to assume an easy position in the arena of pop culture, yet it relies largely on the styles and idioms of the consumer-oriented world of commercial music. Thus the listener is constantly confronted with banalities. And although it is apparent that the authors are very much aware of this—indeed, a large measure of the effect of the music, I suspect, depends upon a sort of mutual feeling of superiority on the part of both listener and composer (I know that you know that I know, etc., that we are doing a bit of musical slumming)—the listener is still left with the fact that he is being handed some pretty ordinary stuff. The fact that the materials are being used “at once removed”—that is, with tongue in cheek and not so much for direct musical statement as for oblique reference through suggestion and evocation—is simply not sufficient to bring about their “transfiguration.”

Nevertheless, *Elephant Steps* represents an interesting attempt—somewhat in the manner of Brecht/Weill—to create a more popular, relevant, and *engagé* musical theater for our time, one with real pretensions for serious commentary. That it fails to meet the Brecht/Weill standard, either on a verbal or musical level, seems all too clear to me. (For example, from listening to *Elephant Steps* one has no idea of what Silverman's own musical style might be: the music is little more than a clever conglomeration. Weill, on the other hand, establishes in his Brechtian works a musical atmosphere that is immediately and unmistakably his own.)

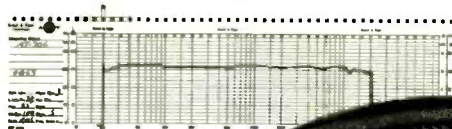
But at least Silverman and Foreman are trying to come to terms with a problem that I feel is a real one: the isolation of most serious new music, and especially opera or music for the stage, from the public at large. If *Elephant Steps* ultimately fails, both artistically and commercially, this is itself indicative of how difficult the problem really is.

I should finally confess that I haven't seen *Elephant Steps* on the stage. It is intended to be a multimedia experience (remember?), in which, according to Richard Kostelanetz's liner notes, “each element is as important as any other—sound and light, language and music, images and movement, graphics and films, incense and machinery, props and performers are incorporated into a spectacular mix.” (If nothing else, this does seem consistent with the makeup of the music.) But since Kostelanetz also advises that “the elements function separately and often nonsynchronously,” perhaps one is justified in judging this album strictly on its own terms.

As for the performance, it is generally quite good. The voices are not distinguished, but they really don't need to be. Michael Tilson Thomas directs with style, and he also turns in a couple of very humorous vocal performances as the Archangel. R.P.M.

**STRAVINSKY:** *Les Noces* (1917 and 1918–19 versions); *Symphonies of Wind Instruments*; *Song of the Nightingale*. For a feature review, see page 61.

**WOLF:** *Mörrike Lieder* (47 selections). Dietrich Fischer-Dieskau, baritone; Daniel Barenboim, piano. DEUTSCHE GRAMMOPHON 2709 053, \$23.94 (three discs).



**MODEL AT-706  
electret condenser  
headphones**

20 to 22,000 Hz ± 2 dB\*



**“...this is  
nothing  
short of  
incredible.”**

— LEN FELDMAN

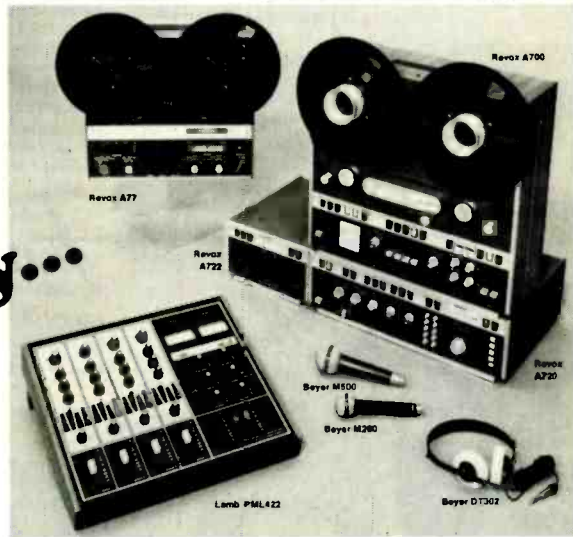
\*Mr. Feldman, reporting in *Tape Deck Quarterly*, Spring, 1975 stated that the AT-706 response varied no more than ± 2 dB from 20 to 22,000 Hz. He also stated, “What we heard corresponded with what we had plotted...” Hear the incredible new AT-706 headphones at Audio-Technica dealers everywhere.



**audio-technica.**

AUDIO-TECHNICA U.S., INC., Dept. 55H, 33 Shilwassee Avenue, Fairlawn, Ohio 44313  
Available In Canada from Superior Electronics, Inc.

**Meet  
the  
family...**



Our companies have been in the microphone and tape recorder business now for over forty years. In that time we have built up quite a family... professional mixers, tape recorders, microphones, headphones—the lot.

All of these products are made to the same high acoustic and mechanical quality that has set standards throughout the world. For example, if your finances do not quite run to a new Revox tape recorder, try to find a secondhand one—in stock condition it will outperform other makes of new equipment at the same price!

All of our family is described in great detail in a series of technical data sheets and application charts. If you are at all interested in better equipment, we will send you this information. Just mail the attached coupon to:

Revox Corporation,  
155 Michael Dr.  
Syosset, New York 11791.

The illustration contains optional extras. Please tell me where I can see and buy Revox

Name \_\_\_\_\_  
Address \_\_\_\_\_

A700  
 A77  
 Good used machines  
 Microphones  
 Headphones  
 Mixer

\*As and when available from our dealers.



These extensive, sometimes comprehensive package sets are, as we reviewers often observe, not easy to judge. They resist easy classification as "good," "bad," or "indifferent," precisely because many of them are in part good, in part bad, and in part decidedly indifferent. Boxed sets tend to collect what are neither the best nor the worst of the available performances, to come into being not because someone plays a certain repertory to something near perfection, but because he can play that repertory—period.

Fischer-Dieskau's song surveys—we have had Strauss, Mendelssohn, Beethoven, and Schubert, Brahms is imminent, and the present Wolf set is prophetically labeled "Volume I"—are a special case, for it can often be said that he does do much of the music in question better than anyone else on record.

Those last two words are important, though, for it does seem that hardly any record company is willing to undertake an extensive program of song recording without the presence of this omnivorous and versatile baritone. Those Lieder that have stayed up in the charts for fifty years or more turn up from many throats, but when it comes to exploration only Dieskau has carte blanche, and he is thus often without competition.

This is not a Good Thing. He is a remarkable singer (I'll return to that, more concretely, in a minute), but voices are very distinctive—much more so than pianos or orchestras, say—and his is particularly so. I may be in the minority, but I don't really want to hear damn near all the songs in the literature sung damn near all the time by that same voice. It's not because there's anything wrong with the voice

(although there is, sometimes), it's just because—well, it's boring.

Yet one cannot blame the singer. And one may hope that, as and if art and commerce continue along paths not radically different from those of the past half-century, other singers will eventually be allowed to cover the same spread of repertory. Variety should be the spice of Lieder as well as of life.

In the meantime, you may be able to appreciate why some reviewers come up with cracks like "This is not one of Mr. Fischer-Dieskau's ten best records this month." It's not easy to keep one's ears freshly tuned, and the tendency to grant blanket approval on the strength of the singer's name and reputation—virtually a *Good Housekeeping* Seal of Approval to the nonconnoisseur public and to many reviewers as well—or, on the other hand, to indulge in constant carping is well-nigh irresistible.

To tune up my own ears for this album of Wolf's Mörike songs (all of the published set of fifty-three except Nos. 3, 7, 14, 16, 41, 42, 45, plus "Der König bei der Krönung" from the 1888 set of six songs to texts by various poets). I made a point of listening to all the recordings in my collection of some half-dozen songs (as well as listening to the entire set several times, but in very short doses). This was a salutary exercise, not least because it did in fact forcibly impress upon me the high standards of singing and musicianship that we take for granted from this singer and the high level of imaginative re-creation he frequently achieves. I suspect that those of us who have often disagreed with his interpretations have probably not emphasized these virtues sufficiently.

Many of the Mörike songs have been in his repertory for some time, unlike, say, the more arcane reaches of the Schubert set, songs that he never has and doubtless never will sing in public. His earlier recording, recently reissued in EMI/Odeon's Wolf omnibus (C 181 01470/6), was almost as complete: The DG set adds to it Nos. 2, 6, 11, 27, 35, and 38. Even more important, though, is the participation of Daniel Barenboim, much of whose playing seems to me brilliant and sensitive beyond anything I have ever heard in this literature. Furthermore, he has been recorded with a plangency and presence that gives him an automatic advantage over all the competition.

He uses that advantage, too. There is nothing obsequious about Barenboim's playing, none of the slight but palpable deference that even the most musical of "accompanists" seem constitutionally unable to avoid. A great stroke in the cause of Accompanists' Lib—and in the right songs, too. Take "Auf einer Wanderung," where the first climax is really in the piano: the big crescendo at the lines beginning "dass die Blüten heben," reaching fortissimo as the voice rounds out the downward curve of its phrase. This was one of the songs I pursued in detail—eight recordings—and nowhere else did I hear the piano build unrestrainedly at this point and then cut loose in a really exciting, pianistic way before subsiding to the repose of the next line of verse.

The total shape of the song gains more from that significant gesture than it loses from the singer's lunge at the top G. To hear the difference, one has only to compare Karl Schmitt-Walter's intelligent performance (once on Telefunken HT-48), where the vocal phrase is firmly sculpted but Ferdinand Leitner's piano is in no position to take the lead. And for a hideous example of shapelessness, try Elena

## FRAZIER... A DIFFERENCE YOU CAN HEAR

At Frazier, we build loudspeakers to deliver the very finest sound. Matchless sound. We've been designing speakers to deliver that kind of excellence for over 30 years.

We've learned the difference between good sound and superlative sound. That difference is incorporated into every Frazier loudspeaker. It began as a matter of pride, now it's a matter of practice.

Because through the years, more and more people who care about a better sound, have come to Frazier to find it. And they keep coming back, year after year.

We have a unique line of loudspeakers to suit your every mood, and every decor. From the Concerto, with smooth as silk reproduction with a 10" heavy duty woofer and special high frequency horn, to the Seven, with a 12" woofer, two 4" midrange speakers and two special high-frequency horns. Frazier also offers the incomparable Super Midget, Monte Carlo, Mark IV-A, Mark V and Mark VI.

Whichever you choose, you have found the most outstanding reproduction possible. If it were anything less, we wouldn't call it Frazier.

For a demonstration on the loudspeaker with the difference, see your nearest Frazier dealer today.

**FRAZIER**  
INCORPORATED

1930 Valley View Lane  
Dallas, Texas 75234  
Phone 214-241-3441



CIRCLE 40 ON READER-SERVICE CARD

Gerhardt's recording (Angel COLH 142, deleted). I won't speak of the singing—the lady is regarded with great reverence in knowledgeable quarters—but the piano playing is quite enough to make gibberish out of Wolf's song: I don't mean all the rolled chords, but the frantic lack of dynamics, ironing out all the articulations, running roughshod over the significant key changes.

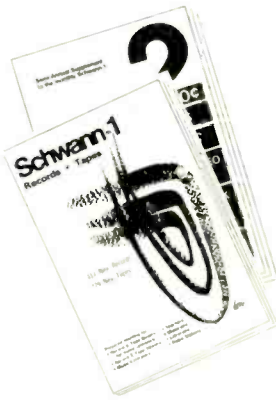
Perhaps involuntarily, Gerhardt's is the fastest recording of the song. Dieskau and Barenboim come quite close, but there is all the difference in the world, for they do everything that Wolf requires and more. Mörrike's poem is about a rich and sudden experience, a visitation from the Muse. The suddenness is in the piano part, painstakingly prepared by Wolf: the cheerful opening figure is jauntily and unstressfully marched through a variety of keys, so that we will not be surprised—except by what actually does happen when the piano takes off. So the performance must be cool and collected up to that point. The richness is in the transformations of that opening motive, its placement in different contexts—e.g., scampering across the poet's astonished vision ("Lang hielt ich stauend") in the original tempo while all else around it remains in awestruck repose. Again, only Barenboim gets the maximum contrast out of that appearance, and it is the kind of thing that makes this performance so rewarding.

Which is not to say that everyone else is incompetent. I enjoyed the recordings of Kathleen Ferrier and Christa Ludwig, shapely and in places more smoothly voiced than Dieskau's, but at the same time far less committed, less concentrated in their projection of an experience—specifically, of the experience that Mörrike put into words and Wolf set to music.

There are certainly some failures in the set, too—for example, "Zum neuen Jahr," which the voice simply cannot manage at the chosen pitch without pain. Wolf wrote this song high; in the original key of A, one note below middle A, and a lot of notes above the staff. I haven't heard the only recording by a soprano (Rita Streich); she might be able to bring it off. Karl Erb essays the original key with some strain (Preiser LV 128). Dieskau takes it down to F with the results described, and Benjamin Luxon (in a recent Argo set of the Mörrike songs, almost identical in content with Dieskau's, which apparently will not be released in America) takes it a tone lower, losing all the effect of the bright key and the high range. Perhaps, after all, this song isn't for a normal singer.

One could conceivably tot up a balance sheet of successes and failures: the rapt and superbly arched "Schlafendes Jesuskind" against the hectoring "Peregrina" songs or the inflated "Lied vom Winde" (but don't miss Barenboim's pearly runs here), the beautifully sustained "An eine Aeolsharfe" against the limping "Der Gärtner," and so on. But that isn't necessary to sort this set out from the competition: If the singing is less smooth than in Dieskau's earlier set, that is surely—to my ears—compensated by Barenboim's playing. And Luxon, for all his good intentions, simply doesn't have the vocal flexibility or focus even to attempt the breadth of characterization that Dieskau encompasses: in whatever song, the sound remains thew and unresponsive.

The main thing is the songs, in all their wonderful variety, and you should not miss them. Elly Ameling's musicianly if slightly noncom-



# Goldmine

If the recorded music you purchase and listen to is important in the way you enjoy life . . . you ought to know about a goldmine of helpful information for every record collector.

## Schwann Record & Tape Guide

is a compilation of information about records and tapes of many classifications. This wonderfully useful catalog uncovers titles you didn't know were available, helps you select versions by conductors and artists whose work you prefer . . . shows you money-saving reprints on budget labels . . . and much, much more.

More than 65,000 records and 8-track and cassette tapes are listed in the monthly *Schwann-1* and its semi-annual companion, *Schwann-2*. All are available through your record dealer if you ask for them by Schwann title and number. Schwann opens up rich rewards in your record collecting hobby. See your record dealer for latest copies.

**Schwann-1** Monthly. Lists the month's new releases in every category. Also nearly 45,000 available recordings on 702 record labels, 231 tape labels, 82 quadraphonic labels, in classical, recent popular, rock, jazz, musical shows, country, opera, ballet, electronic, etc. \$1.00 at your dealer's.

**Schwann-2** The semi-annual companion catalog for specialized categories: pop more than two years old, classic jazz, classical classics of the pre-stereo era, also the great re-issue catalogs; international pop & folk on domestic labels, spoken, educational, religious, etc. 90c at your dealer's.

### SPECIAL PRICE SAMPLE OFFER

If your favorite store doesn't carry Schwann, order samples by mail, but please try your dealer first. Prices include postage and handling.

- Latest Schwann-1 (monthly)..... \$1.60
- Latest Schwann-2 (semi-annual)..... \$1.40
- Combination Offer: latest Schwann-1 (monthly) and latest Schwann-2 (semi-annual)..... \$2.75
- Newly revised Basic Record Library booklet.  
Lists 1,000 suggestions in classical music by musical periods for your enjoyment.  
Send 50c for cost of handling and postage.

I enclose \$..... for the items checked above.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Dealer's Name & Address \_\_\_\_\_

## Schwann Record & Tape Guide

137 Newbury Street, Boston, Mass. 02116

HF



mittal collection (Philips 6500 128) fills in most of the gaps in Dieskau's selection and provides some thought-provoking alternative interpretations. Three bits of advice: 1) Listen critically; 2) listen to other performances; and 3) try to find better translations than the dreadful singing versions DG has provided. D.H.

## recitals and miscellany

**ZUBIN MEHTA:** Virtuoso Overtures. Los Angeles Philharmonic Orchestra, Zubin Mehta, cond. LONDON CS 6858. \$6.98.

**MOZART:** Le Nozze di Figaro. **ROSSINI:** La Gazza ladra. **J. STRAUSS:** Die Fledermaus. **WAGNER:** Rienzi. **WEBER:** Der Freischütz.

For several years now I have been touting the Los Angeles Philharmonic to my East Coast friends as one of the very top orchestras in the country. My enthusiasm has been aroused over the past five years primarily from hearing it in concert, at home and on tour, in a much wider range of repertory than it has heretofore recorded. In fact, I have listened closely only to a very few of its previous records. So, when this well-planned group of overtures arrived for review, I looked forward eagerly to an intensive study of the current state of its quality and artistic leadership.

The Los Angeles Philharmonic, as heard in concert, impresses me as a superb collection of players drawn from one of the largest pools of exceptional instrumental talent anywhere. Under Mehta's direction since 1961, and thanks to the decline in Hollywood studio activity that has made the Philharmonic an economically attractive employer, it has grown into a very responsive and beautifully polished ensemble. Its strings, though not lush, are warm and vibrant in tone. Its wind sections are peopled with top musicians, among them several soloists who would lend distinction to any of the world's finest orchestras. The whole has been shaped by Mehta into a splendid ensemble reflecting his interpretive conception of how an orchestra should sound. The concerts I have heard, moreover, included some rather extraordinary Haydn and early Beethoven that, in many ways, impressed me more than the more opulent tone poems of Richard Strauss that are more typical of the orchestra's recorded repertory.

Yet this record disappointed me on two grounds. For one thing, though the playing is usually very good, there are instances of poor execution that should not be perpetuated on disc. And the recording reveals certain interpretive tendencies in Mehta that I find manneristic.

The Mozart overture is a good place to begin. Perhaps because microphones were placed too close to the double basses, there is a harsh "burr" to their sound at times, in the Mozart and elsewhere, that I have not heard in the concert hall. At the same time, though I admire Mehta's disinclination to rush this music in a brittle fashion, his attack is overly soft, lacking the sharp definition this material needs. The opening phrase, for instance, fails to establish either the rhythm or the melody. This soft attack is cleanly executed, however, very much like the approach of Ormandy or Karajan, but it deprives the Mozart and Rossini overtures of their sparkle and vitality.



Jean-Pierre Rampal  
Well-nigh ideal fluting.

Sometimes what sounds like a questionable interpretive point turns out on closer inspection to be merely an orchestral flaw, as in the opening section of the *Freischütz* Overture. The very first chord calls for strings plus oboes, clarinets, and bassoons in pairs, but the oboes seem to anticipate slightly and to dominate the color of the chord more than slightly. A few bars later, the horn solo begins with a bit of uncertainty. This is not "virtuoso" orchestra playing.

Stylistically, Mehta is very much a Romantic: his choice of recorded repertory runs predominantly to the late nineteenth century, though I have heard him give fine performances of other styles. However, in his cultivation of a soft attack, he seems to be following in Karajan's footsteps. The result is that, on this record at least, the response he draws often lacks impact and sharp definition. This may be due partly, I might note, to the acoustic character of Chandler Pavilion—very live though warm—where the orchestra plays most frequently but does not record. The acoustic of the hall in which this disc was made (Royce Hall?) has a rather pronounced overhang that further blurs the sound of the orchestra.

Despite previous strictures about many "showcase" collections, I must acknowledge that I find the selections here and the order of presentation a most enjoyable listening sequence. P.H.

**J** **JEAN-PIERRE RAMPAL:** Flute Concertos. Jean-Pierre Rampal, flute; Jean-François Paillard Chamber Orchestra, Jean-François Paillard, cond.\*; I Solisti Veneti, Claudio Scimone, cond.† RCA RED SEAL CRL 2-7003, \$7.98 (two discs).

**HANDEL:** Concerto for Organ and Strings, in F, Op. 4, No. 5 (arr.?). \* **MOLTER:** Concerto in G. \* **PLATTI:** Concerto in G. † **TARTINI:** Concerto in F. \* **MOZART:** Concerto for Flute and Harp, in C, K. 299 (with Lily Laskine, harp). \* **CIMAROSA:** Symphonie concertante, for Two Flutes, in G (with Clementine Scimone, flute).\*

It was only a few years ago that Rampal was not only the most active of all recording flutists, but also a close competitor for baritone Dietrich Fischer-Dieskau's leadership as the most prolific of all recording classical soloists. Lately, however, relatively few new discs have been appearing from him, at least in this country—which enhances the value of the present comprehensive and well-varied anthology of originally Erato recordings, only half of which (the Handel, Platti, and Tartini concertos) have been available before now under the Musical Heritage Society label. I haven't been able to trace most of the original recording or

release dates, but the sonics suggest a range of several years, with the Molter concerto (released in England in 1971) and possibly the Cimarosa double concerto the most recent.

In any case, the prime attractions are Rampal's own immaculately adroit and expertly colored and controlled fluting (well-nigh ideal in every respect except that of distinctively individual personality projection) and the novel musical interest of the less-familiar works here. These include one of the rare recorded representations of Giovanni Platti (1690–1763), a bravura Concerto in G by the Italian Platti's slightly better-known German contemporary, Johann Melchior Molter (1696–1765), and, perhaps most impressively, the larger-scaled *Symphonie concertante* by Cimarosa, who was for many years known almost exclusively by his operas. His double concerto also is notable for the playing of Clementine Scimone, whom I suspect must be a prize pupil of Rampal's, so closely does she match him in both precision and tonal colorings.

For the rest, the familiar Mozart double concerto brings back the ageless, now almost legendary Lily Laskine in an attractive if orchestral less than outstanding version. The Handel represents an unspecified transcriber's engaging emulation of earlier adaptations of another Op. 4 concerto, No. 6, from organ to flute (or recorder) soloist. And the Tartini concerto (first brought to records, I think, by Rampal and Ristenpart a decade ago for Epic) reminds me once again of what a remarkable combination of poetic eloquence, sturdy vigor, and quirky humor is commanded by this too-often-underrated baroque-era master. His fine music also stimulates Rampal into a more personally zestful performance than he usually seems willing to give.

Unfortunately, neither Paillard's French nor Claudio Scimone's Venetian ensemble supports Rampal with accompaniments capable of rising above routine competence.

R.D.D.

**WANDA WILKOMIRSKA:** Recital. Wanda Wilkomirska, violin; David Garvey, piano. CONNOISSEUR SOCIETY CS 2070, \$6.98.

**BARTÓK:** Romanian Folk Dances. **DEBUSSY:** En bateau; La plus que lente. **KREISLER (arr.):** Londonderry Air. **MUSORGSKY:** Hopak. **SARABATE:** Romanza andaluzá, Op. 22, No. 1. **SZYMANOWSKI:** King Roger, Op. 46; Roxane's Song. **WIENIAWSKI:** Polonaise brillante No. 2, in A, Op. 21; Mazurka in G, Op. 19, No. 1 (*Oberlas*).

The notes on this album use the word "enchantment" in describing Miss Wilkomirska's artistry, but it is scarcely a term I would pick out for the lady—she is too full of fire and brimstone, too ferocious, to be cloaked in such a soft and velvety noun. True enough, she can yield to the subdued colors of Debussy and lay a coating of sentiment over Kreisler's *Londonderry Air*, but the real grist to her mill is to be found in the lithe lines and high-wire acrobatics of Wieniawski and the exotic, moody, pug-nacious thrust of Bartók's *Romanian Folk Dances*. Even in these one feels that she sometimes overplays: Her bite and intensity never let up, she is never content merely to beguile but must always argue. She is a fine technician, though, and when she argues we cannot choose but listen.

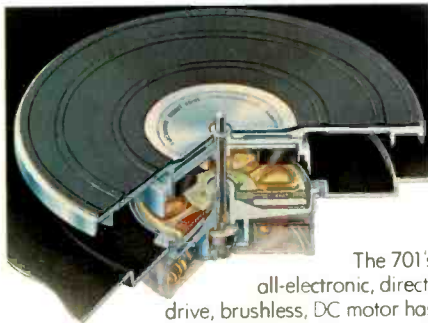
David Garvey, understandably, is fairly self-effacing but does his job well, particularly in a work like Debussy's *En bateau*, where much depends upon him. S.F.



# The Dual 701.

Some extraordinary test reports about an extraordinary turntable.

Test reports of the Dual 701, in magazines like this one, have been totally unlike those of any other component. Not just because the reports are favorable; none of these magazines wastes anyone's



The 701's all-electronic, direct-drive, brushless, DC motor has Hall-effect feedback control and is energized by a regulated power supply.

time reviewing run-of-the-mill products; there are too many good ones available. The reports are different because of two themes that run through them.

One theme acknowledges that the 701's

performance is actually superior to the measuring capability of available test instruments. For example, Hirsch-Houck Labs in Stereo Review found the wow level of the 701 "essentially at the residual level of our test record—about 0.03 per cent." So did Popular Electronics.

The Feldman Lab Report in FM Guide stated: "We could detect no flutter whatsoever, and the low readings that we did get for wow were no doubt the result of using a record which was not absolutely concentric."

Stereo & HiFi Times found "arm friction was lower than my capability to measure reliably."

The second theme throughout the reports is the unequivocal ranking of the 701 at the pinnacle of perfection in record playback. In the following quotes, note the absence of such familiar qualifiers as "one of the" or "among the."

Stereo Review: "... technical performance characteristics surpass to a greater or lesser degree those of any other integrated record player we have tested."

FM Guide: "The Dual 701 is probably the smoothest acting, most rumble-free system we have ever tested."

Popular Electronics: "In almost every respect, the Dual 701 surpassed just about every other record player—manual or automatic—that we have tested."

High Fidelity: "... the Dual 701 has placed itself in the select group of products against which we must measure the performance of others."

And, the highly conservative English publication, HiFi News & Record Review, with typical British understatement commented: "The experience of listening to records of the highest quality on this turntable is not likely to be forgotten... you will never again be satisfied with anything less perfect."

If you wish to experience the same caliber of performance as these highly experienced and most critical of all audio experts, you need only visit your nearest United Audio dealer and ask for the quietest turntable ever made. You are in for an extraordinary experience—with this fully automatic, single-play, electronic, direct-drive turntable. \$400, including base and dust cover.

The 701's unique counterbalance houses two separate anti-resonance filters which absorb resonant energy in the frequency ranges of the tonearm/cartridge system and the chassis.



**Dual**<sup>®</sup>

**United Audio Products**, 120 So. Columbus Ave., Mt. Vernon, N.Y. 10553  
Exclusive U.S. Distribution Agency for Dual

CIRCLE 17 ON READER-SERVICE CARD



**\* KRIS KRISTOFFERSON AND RITA COOLIDGE:** *Breakaway*. Kris Kristofferson, vocals and guitar; Rita Coolidge, vocals; vocal and instrumental accompaniment. *Sweet Susannah; Slow Down; The Things I Might Have Been; Lover Please; We Must Have Been out of Our Minds*; six more. [Fred Foster, prod.] MONUMENT PZ 33278, \$6.98. Tape: ●● PZT 33278, \$7.98; ● PZA 33278, \$7.98.

Like most sluggers, Kris Kristofferson hits a lot of homers. And, like most sluggers, he strikes out a lot. His career has produced a handful of uneven albums containing much good and much bad. His debut, "Me and Bobby McGee," included five songs that have already become country-and-western classics, among them "Sunday Morning Coming Down," "Help Me Make It Through the Night," "For the Good Times," and the title tune, "Me and Bobby McGee." But there were also such dubious achievements as "Darby's Castle."

For years Kristofferson has blown hot and cold. Now this pattern seems to be changing. With "Breakaway," his second duet with spouse Rita Coolidge, he has maintained a marvelously even keel. The album is alive with warm, happy tunes. Love songs, Kristofferson's forte, abound, the best of them being "The Things I Might Have Been," a gem certain to become part of the standard popular-music litany. Several up-tempo songs have the production usually accorded a gospel choir—"Slow Down," for example.

In all, "Breakaway" is rather like a fireside chat, something nice to come home to. M.J.

**RAY MANZAREK:** *The Whole Thing Started with Rock and Roll and Now It's out of Control*. Ray Manzarek, vocals, keyboards, and string synthesizer; rhythm, strings, horns, spoken, and vocal accompaniment. *The Whole Thing Started with Rock and Roll and Now It's out of Control; The Gambler*; six more. [Bob Brown, prod.] MERCURY SRM 1-1014, \$6.98. Tape: ●● MCR4 1-1014, \$7.95; ● MCB 1-1014, \$7.95.

Ray Manzarek, keyboards player with the now-defunct Doors, has always wanted to set out on a solo career and has tried unsuccessfully at least once before to establish himself as a superstar in his own right. With the release of this disc, he stands a better chance but still has a long distance to go. This is not to say that "The Whole Thing Started with Rock and

## the lighter side

reviewed by

MORGAN AMES  
ROYAL S. BROWN  
R. D. DARRELL  
HENRY EDWARDS  
KENNETH FURIE  
MIKE JAHN  
JOHN S. WILSON



Kris and Rita  
*Something nice to come home to.*

Roll and Now It's out of Control" does not have certain things in its favor. Unfortunately, these merits do not have much to do with Manzarek.

The musician is the sole author or co-author of each of the disc's eight selections. The writing definitely lacks sparkle and individuality. Also, Manzarek's singing is grainy, grumpy-sounding, and uninspired; he does, however, play a variety of instruments with the professionalism one expects of an expert, experienced, and sophisticated rock musician.

The highlights on this recording are supplied by the collection of guest performers Manzarek has rounded up to back him. His studio band includes Mark Pines, Mike Fennelly, and Joe Walsh, each and every one a distinguished rocker. Flo and Eddie supply background vocals on one track, and poetess Patti Smith also makes an appearance. None other than John Klemmer plays saxes on "Whirling Dervish," a genuinely exciting instrumental. Klemmer's playing resounds with such intelligently modulated fervor that one is inclined to put on the latest Klemmer disc instead of the current Manzarek outing. H.E.

**\* JANIS IAN:** *Between the Lines*. Janis Ian, guitar and vocals; instrumental accompaniment. *Between the Lines; The Come On*; nine more. [B. Arthur, prod.] COLUMBIA PC 33394, \$6.98. Tape: ●● PCT 33394, \$7.98; ● PCA 33394, \$7.98.

Ms. Ian has produced her most impressive LP yet with "Between the Lines."

With sparse accompaniment and understated arrangement, Janis Ian has launched herself from the mundane world of teenage idols into the realm of serious popular singers. Her self-written "Between the Lines" carries the significance of a Brecht anthem. Her "The Come On" is a statement as self-revelatory as the most pious popular poem and a good deal more substantial.

Ms. Ian began her popular singing career in a rather frivolous fashion. She seems determined to convert it to one bearing genuine artistry. This recording contains ample evidence to warrant encouragement in this direction.

M.J.

**OLIVIA NEWTON-JOHN:** *Have You Never Been Mellow*. Olivia Newton-John, vocals; John Fiddy, arr. *Loving Arms; Follow Me; Water Under the Bridge*; eight more. [John Farrar, prod.] MCA 2133, \$6.98. Tape: ●● C 2133, \$7.98; ● T 2133, \$7.98.

Now here is a curious case, in terms of career decisions. Olivia Newton-John, from Australia and then London, has had an almost steady stream of hits in this country for the past year or two. All of them sounded alike, all had the same midday midrange mid-I.Q. beat and smooth cliché lyrics ("Let Me Be There" et al.). Everybody remembered Ms. Newton-John, but nobody remembered one song over another—or really cared.

This presented the ideal situation from

### Explanation of symbols

**\*** exceptional recording

Recorded tape:

- Open Reel
- 8-Track Cartridge
- Cassette

which a young artist could step out: The public was ready to share a deeper, more personal side of Ms. Newton-John. That is exactly what she provided with a brilliant and sensitive song entitled "I Honestly Love You," written by Peter Allen and Jeff Barry. The record was an immediate hit and even was the winning Grammy contender. Thus she established herself as a prestige artist as well as a sales singer. In the recording business, this position is where the real fun lies, because you can do anything you please, as creatively as you please.

Now comes the curious part. Ms. Newton-John followed up "I Honestly Love You" with a song called "Have You Never Been Mellow," written by producer John Farrar, as were most of the others except the good one. It is an almost guaranteed hit, thereby triumphantly relocating her as queen of clichés.

The album is designed around the new single and features the least imaginative, most stock arrangements possible (by John Fiddy). It also has one track that would have been almost worthy of following up "I Honestly Love You," a sweet-sad, country-oriented ballad called "I Never Did Sing You a Love Song" by D. Nichtern, on which Ms. Newton-John does the most sensitive singing she has ever given us on an album—and the only good work on this set.

How does one account for it? Most women have within them both a princess and a waitress. What surprises me is that with Olivia Newton-John it doesn't seem to matter. M.A.

**ALVIN LEE & Co.:** *In Flight*. Alvin Lee, vocals and guitar; Dyan Birch, Frank Collins, and Paddie McHugh, vocals; Mel Collins, saxophone and flute; Ian Wallace, drums; Tim Hinkley, keyboards; Alan Spenner, bass; Neil Hubbard, guitar. *Got to Keep Moving; Going Through the Door; Don't Be Cruel; Money Honey; Every Blues You've Ever Heard; Keep a-Knocking*; thirteen more. CHRYSALIS PG 33187, \$7.98 (two discs). Tape: ●● PG 33187, \$8.98; ●●● PGA 33187, \$8.98.

Alvin Lee is the sometimes very creative British fellow who fronted the quartet named Ten Year After for a good many years. That very popular band achieved its fame by playing a fast shuffle blues transformed by volume into rock. Lee's contribution was more in the way of manual dexterity than in musical innovation. He played faster than anyone else. His flying fingers found more notes more often than any other rock guitarist.

For the most part, the songs and arrangements were merely vehicles for Lee's peculiar but effective-on-an-audience brand of digital fireworks. Ten Years After produced one excellent album, its second. Called "Undead" and released by Deram, it was a simple, low-life, and unpretending collection of fast rock blues for people to dance to. After that release, the band succumbed to the urge to prove its versatility, began moving into more delicate forms of popular music, and before long succumbed altogether.

Alvin Lee struck out on his own. Now he has just struck out. "In Flight" is a weak and dreadfully long attempt to reproduce the feeling of "Undead." Like that early recording, "In Flight" was done live in concert. But this release consists of two discs, not one. And Lee nowhere duplicates the old fire. Even the several up-tempo and old-style rock-and-roll songs are merely attempts. Two Elvis Presley songs, "Don't Be Cruel" and "Money Honey," come off as awkward. The several ballads—including "Going Through the Door"—are simply awful.

On one or two occasions Lee rises above the mire. The principal such moment is a slow blues titled "Every Blues You've Ever Heard." Indeed, that is what it is, but the man plays it joyfully.

For the purposes of this recording, which was made at the Rainbow Theatre in London, Lee employed a group of eminently competent backup musicians and vocalists. History will doubtlessly forgive their inability to overcome the torpor of the occasion. M.J.

✳ **BUFFY SAINTE-MARIE:** *Changing Woman*. Buffy Sainte-Marie, vocals, guitar, and songs; Norbert Putnam, bass, keyboards, guitars, and percussion; rhythm accompaniment, Mike Leech and Glen Spreen, strings arr. *You Take Me Away; Mongrel Pup; The Beauty Way*; seven more. [Norbert Putnam, prod.] MCA 451, \$6.98. Tape: ●● C 451, \$7.98; ●●● T 451, \$7.98.

It would be easy to play reviewer and say how

Buffy Sainte-Marie has mellowed, improved, grown more musical. But I think the truth is that time and life and other big words have simply and inevitably led this long-famed lady to a musical clearing that happens to meet up with my tastes—which are as whimsical as anyone else's.

Ms. Sainte-Marie is best known for two things: her Indian heritage and her song "Until It's Time for You to Go." She was very young when she wrote it, and even the most inspired of moments, such as that one, do not automatically make a person into a songwriter. Good song-writing, like all other accomplishments, takes years to master. (This rule is sometimes confounded by young intuitive talents such as Jimmy Webb and the early Bob Dylan—but the day invariably comes when they too must pause to catch up to themselves.)

The admirable thing about Buffy Sainte-Marie as a writer is that she did not lie back on her considerable talent and shout that it was enough and then cry when it wasn't. She took those hard years and wrote through them until today she is among the strongest and steadiest of love-song writers. In this album we have "Love's Got To Breathe and Fly": "A lifetime flies, a minute drags;/my heart's in jewels, my clothes in rags;/and love's so sweet I don't need tags to tell me/that you know you don't have to be/the way you were before with me./Just come to me like who you are right now./'cause love's got to breathe and fly./and hide and grow inside:/to me the best is you are always changing." Songs such as this are the fulfilled promise of "Until It's Time for



Janis Ian—moving into the realm of serious popular singers.





Bob Dylan—contracts are not enough.

Columbia Records

prod.] KICKING MULE KM 107, \$6.98 (Kicking Mule Records, Box 3233, Berkeley, Calif. 94703).

Kicking Mule Records, in Berkeley, California, is a good company to keep in mind when it comes to recordings of guitar rags. Guitar ragtime is not by any means a popular pastime, though it is becoming more so.

As originally created by such legendary black musicians as the Rev. Gary Davis and Blind Lemon Jefferson, guitar ragtime was an approximate transcription of piano ragtime. Since then it has evolved into its own art. With the recent popularization of piano rags via such movies as *The Sting* came also an opportunity for the popularization of guitar rags.

The inspiration for this album came from Stefan Grossman, an American expatriate living in Rome who is the author of *Contemporary Ragtime Guitar*, published in 1972 by Oak. Grossman is an expert guitarist, which makes it unnecessarily modest for him to have excluded himself from the list of musicians contributing tracks. It is definitely a tribute to his taste that he included but one selection, "Maple Leaf Rag," written by Scott Joplin, a composer we have been hearing too much of lately.

The seventeen selections are played by fine, if somewhat obscure, musicians and range all the way from an ebullient "Wild Cherries Rag" to a petulant "Somebody Loves Me." Each piece is played on an unaccompanied guitar, and the recording quality is quite good. Over-all, this recording is appealing, uncluttered, and of great historical interest. M.J.

You to Go," which was little more than a lucky shot.

Ms. Sainte-Marie grows gradually more relaxed and laid-back. Even that singular bird's-wing vibrato of hers has steadied. She has learned who she is and what she feels best doing. There are songs in this set that, if treated differently (particularly in the rhythm section), could be hits. One is "Till I See You Again," a charming and infectious blend of French and English ("... chante avec le sol, avec la lune, avec les cieux que Baby I love you, dites-moi le même 'til I see you again.") But she is interested in expressing herself honestly as an artist, and money follows that.

This is the attitude of a long-range artist, and Ms. Sainte-Marie has survived quite nicely for a record number of years while many a flashier star has shot up through the heavens to fall gracelessly to the ground. M.A.

**BOB DYLAN:** *Blood on the Tracks*. Bob Dylan, guitar, harmonica, and vocals; Tony Brown, bass; Buddy Cage, steel guitar; Paul Griffin, organ; instrumental accompaniment. *Tangled Up in Blue; You're a Big Girl Now; Idiot Wind*; seven more. COLUMBIA PC 33235, \$6.98. Tape: ●● PCT 33235, \$7.98; ● PCA 33235, \$7.98.

Bob Dylan called his music-publishing company Dwarf Music in the mid-Sixties, when he was writing the wordy, acerbic poems that made him famous. He called his publishing company Big Sky Music around 1970, when he was writing lush, uncomplex country music of the sort typified by "Lay, Lady, Lay." Now Dylan's publishing firm is called Ram's Horn Music, and what he is selling is dry goods.

The point is, he is selling a product, not art. Dylan is producing music because the world of contracts forces him to produce *something*. For the most part, the songs on this album are dull, unfelt, and meaningless vignettes distinguished by neither intelligence nor wit. And whenever hope does arise, it is quickly buried by the droll, one-fingered organ playing of Paul Griffin. There are exceptions. "Tangled Up in Blue" comes off with some intelligence, and "You're a Big Girl Now" is quite likable.

Those avid Dylanphiles who are capable of

reading black type printed on a red page may succumb to the temptation to read Pete Hamill's liner notes. Try to avoid this embarrassing insult to the art of wordcraft. Dylan should have. M.J.

**LEO SAYER:** *Just a Boy*. Leo Sayer, vocals; keyboards, strings, rhythm, and vocal accompaniment. *Telepath; Train; The Bells of St. Mary's*; seven more. [Adam Faith and David Courtney, prod.] WARNER BROS. BS 2836, \$6.98. Tape: ●● M 52836, \$7.97; ● M 82836, \$7.97.

Lyricist/vocalist Leo Sayer arrived in the U.S. with a truly awesome reputation based on his monumental success in his native England. His face painted white, he looked for all the world like rock's answer to Pierrot. He proved a disappointment, however, on his first American go-around. His stylized mimelike live presentations seemed mere affectations; his songs (with music by David Courtney) were an uneven grab bag even though some possessed legitimate excellence. Sayer did prove he was talented; those talents were yet to gel.

They have still not taken on cohesiveness on this second album. With his quaking, keening voice, Sayer occasionally sounds like Elton John. He also sounds like Rod Stewart. Mating these vocal flourishes to a jolly infectious tune like "One-Man Band," he sounds like a star. This Courtney melody, filled with thumping English music-hall rhythms, is the stuff that automatically makes one feel joyous. Sadly, Sayer and Courtney strive for more intense effects. Both have written many songs that deal with the frustrations of personal experience. Each is gentle but also uninteresting. With more um-pah-pah, Sayer could have a shot at living up to the advance word. H.E.

**CONTEMPORARY RAGTIME GUITAR.** Dave Laibman, Tony Marcus, Leo Wynkamp Jr., Woody Mann, Larry Sandberg, Dale Miller Jr., and Tom Giffellon, guitars. *Wild Cherries Rag; Maple Leaf Rag; Piano Roll Blues; Tenth Street Scratch; Nola; Living in the Country; Original Rags; Somebody Loves Me; Bye Bye Blackbird*; eight more. [Stefan Grossman,

**BLUE MAGIC:** *The Magic of the Blue*. Vernon Sawyer, Richard Pratt, Keith Beaton, Wendell Sawyer, and Ted Mills, vocals; strings, keyboards, rhythm, strings, and horns accompaniment. *Three Ring Circus; Strlin' Me Along; You Won't Have to Tell Me Goodbye*, seven more. [Norman Harris, prod.] ATCO SD 36-103, \$6.98. Tape: ●● CS 36-103, \$7.97; ● TP 36-103, \$7.97.

**OHIO PLAYERS:** *Fire*. Ohio Players, vocals and instrumentals. *Fire; Together; Runnin' from the Devil*; five more. [Ohio Players, prod.] MERCURY SRM 1-1013, \$6.98. Tape: ●● MCR4 1-1013, \$7.95; MC8 1-1013, \$7.95.

**SPINNERS:** *New and Improved*. Spinners (with Dionne Warwick on *Then Came You*), vocals; rhythm, strings, keyboards, horns, and vocal accompaniment; Thom Bell, arr. and cond. *Sitting on Top of the World; Smile, We Have Each Other; Then Came You*; five more. [Thom Bell, prod.] ATLANTIC D 18118, \$6.98. Tape: ●● CS 18118, \$7.97; ● TP 18118, \$7.97.

Those who find their excitement in the world of pop music have found the current scene laden with enervation. Only rhythm-and-blues music has proved authentically captivating. These three r&b albums are sparking national interest. None, however, is a soul classic. These recordings are merely more interesting than the output of rock during these days of fragmentation and desperation in the music business.

Blue Magic, for example, is a vocal quartet with a sugar-sweet hit, "Three Ring Circus." Not only this tune, but all the other cuts on this disc reverberate with ripe harmonies featuring

# Music Listener's Book Service

Now, get the books on music and the arts you've been wanting. High Fidelity has carefully selected these from many publishers. Some are not currently available in most stores. Just circle the number(s) of the book(s) you've chosen, and send the coupon with your remittance. We'll do the rest.

**THE NEW OXFORD HISTORY OF MUSIC: THE AGE OF ENLIGHTENMENT (1745-1790), edited by Egon Wellesz and Frederick Sternfeld.**

The sixth volume of Oxford's massive historical series, this is the first to discuss music that is generally played and has more than an historical interest. A number of specialists contribute, and the articles—of particular use to the scholar and researcher—are crammed with facts and musical examples. **No. 4121 . . . \$27.50**

**THE GLORY OF THE VIOLIN. Joseph Wechsberg. Illus.**

Famed New Yorker author Wechsberg writes of his great love, the violin, and touches many bases. The great makers, the secrets of wood and varnish, the business of buying, selling (and cheating), the mysterious matter of tone, the noted virtuosos—all are dealt with in lively style. A fiddle fancier's delight. **No. 341 . . . \$8.95**

**LOUISE HOMER AND THE GOLDEN AGE OF OPERA. Anne Homer.**

A quiet and unassuming biography of the great American contralto, written by her daughter. Besides showing much of this warm woman's deep roots in family life, the book evokes a vivid picture of the times in which Louise Homer grew up. **No. 451 . . . \$10.00**

**MARTHA GRAHAM: A BIOGRAPHY. Don McDonagh.**

This is the first full-length biography of a predominating figure in American dance, whose influence in her own field has often been compared to Picasso's and Stravinsky's in theirs. The author traces her life in repertorial style, bringing into the picture the not-so-peripheral people who influenced and supported her. **No. 452 . . . \$10.95**

**THE CARMEN CHRONICLE: THE MAKING OF AN OPERA. Harvey E. Phillips.**

Leonard Bernstein, James McCracken, Marilyn Horne were the all-star team that opened the Met with *Carmen* in 1972 and went on to record the performance for DGG. The wear, tear, and exhilaration of these taping sessions are captured here humor and a fine eye of detail. Many photographs. **No. 412 . . . \$8.95**

**FACING THE MUSIC: An Irreverent Close-up of the Real Concert World. Henri Temianka. Introduction by Yehudi Menuhin. Illus.**

The American-based violinist and conductor, founder of the California Chamber Symphony, casts an experienced and sometimes caustic eye on famous colleagues in the music world. A lighthearted autobiography rich in anecdotes. **No. 361 . . . \$6.95**

**ENCOUNTERS WITH STRAVINSKY. A Personal Record. Paul Horgan. Illus. Photos. Index**

For anyone who has felt the impact of Stravinsky's music on his own aesthetic responses, this is a book to treasure. As Horgan writes in his foreword, it is an "act of homage to a transcendent artist who for almost four decades indirectly and impersonally brought aesthetic fulfillment to my life and learning—an experience which then for another decade and a half was crowned by personal friendship with him and his wife." It is not intended as a work of musicology or complete biography, rather a sketchbook, rich in detail and anecdote, by a loving friend with the novelist's eye and ear for character and scene. **No. 2910 . . . \$7.95**

**BRAHMS: A CRITICAL STUDY. Burnett James.**

Burnett James, moreover, has not written the usual dates-and-places biography, but rather a loosely biographical exegesis on Brahms's life and music . . . The

book is highly discursive, for James likes to make analogies and to conjure up ideas: we range from the composer to such figures as Freud, Hemingway, Sibelius, and back. —Patrick Smith, *HIGH FIDELITY/MUSICAL AMERICA* **No. 333 . . . \$10.00**

**STOCKHAUSEN: CONVERSATIONS WITH THE COMPOSER. Jonathan Cott.**

One of today's most provocative and articulate composers is explored in Cott's wide-ranging book, which brings into focus the unity among the arts, philosophy and science as Stockhausen sees it. There is, too, some hard, detailed musical analysis, and an occasional catty story as well. A good introduction to an extraordinary mind. **No. 441 . . . \$9.95**

**THE GREAT AMERICAN POPULAR SINGERS, by Henry Pleasants**

A provocative study by a well-known critic, who balances an musicologist's background with an understanding of the pop field. In illuminating discussions of twenty-two singers (Bessie Smith, Ethel Waters, Louis Armstrong, et al.) he draws parallels in style and technique between twentieth-century popular singing and the *bel canto* tradition. He also traces the effect of Afro-American influences. **No. 4122 . . . \$9.95**

**THIS BUSINESS OF MUSIC. Revised & Enlarged Edition, Dec. '71. Sidney Shemel & M. William Krasilovsky. Edited by Paul Ackerman.**

Anyone involved or just interested in the music record-tape industry needs this unique and indispensable reference book. No other single volume contains comparable information, arranged for easy reference and readability, on the complex legal, practical, and procedural problems.

Eight new chapters and one third more material in this new edition. 544 pages. 180 pages of appendices (Federal and International laws, statutes, contracts, applications, agreements, etc.) **No. 287 . . . \$15.00**

**SCHUBERT: THE FINAL YEARS. John Reed.**

For the more-than-casual Schubert fancier, this book explores, in readable manner, the stylistic development of the composer's work during the last three years of his

life. The author's startling case for dating the Great C Major Symphony in 1826 rather than in the last year of Schubert's life is provocative and convincing.

**No. 351 . . . \$15.00**

**THE GERSHWINS. Robert Kimball and Alfred E. Simon.**

A lavish and beautifully produced book honoring the seventy-fifth anniversary of George Gershwin's birthday, with an introduction by Richard Rodgers. Containing many photographs, the volume is a combination of scrapbook, journal and lively biography. **No. 413 . . . \$25.00**

**BIG BAND JAZZ. Albert McCarthy.**

This book by an English jazz scholar and critic is directed at both the serious jazz buff and the casual fan. Its rare survey of various territory bands of the American 20s and 30s reveals with historical perspective just where some of the jazz greats got their start. McCarthy's is a different approach to jazz history, and rewarding.

**No. 541 . . . \$15.95**

**THE NEW MET IN PROFILE, by Stephen E. Rubin. Photos.**

A stimulating critique of the Metropolitan Opera since Bing's departure, based on interviews with stars and management and on Rubin's own penetrating view of the trials and traumas facing the company today. Not always kind or cheerful reading, but unfailingly provocative.

**No. 511 . . . \$9.95**

**SEASON WITH SOLTI, by William Barry Furlong.**

A sustained, close-in look at the Chicago Symphony, what makes it work, and who. A short history of the orchestra, plus numerous profiles of important players and a revealing view of conductor Georg Solti. Human and readable. **No. 512 . . . \$12.50**

**THE CHICAGO SYMPHONY ORCHESTRA. Photographs by Robert M. Lightfoot III, text by Thomas Willis.**

An attractive coffee-table volume, with photographs enhanced by a short text by the Chicago Tribune's music critic. Interesting to any orchestra-watcher, but particularly so to Chicagoans to whom the Symphony has become a way of life. **No. 531 . . . \$12.95**

Music Listeners' Book Service, Dept. HW  
HIGH FIDELITY, 2160 Patterson Street, Cincinnati, Ohio 45214

5-75

I enclose check or money order for \$\_\_\_\_\_. Please send me, postpaid, the books indicated by the circled numbers below. (No Cash, No. C.O.D.'s, please.)

4121 341 451 452 412 361 2910 333  
441 4122 287 351 413 541 511 512 531

Name \_\_\_\_\_

Address \_\_\_\_\_

City, State & Zip \_\_\_\_\_



# The Nakamichi Revolution.



## The Cornerstone.

The Nakamichi 1000 Tri-Tracer Cassette System, an achievement of such significance that it created a virtual revolution in cassette recording.

The first cassette deck to employ a true three head configuration—separate erase, record and playback heads—the Nakamichi 1000 attains a level of performance that rivals that of professional reel-to-reel recorders.

In every important respect, extended frequency response, wow and flutter, speed stability, distortion and signal-to-noise ratio, the Nakamichi 1000 sets new performance standards.

In fact, the performance capabilities of the 1000 are so awesome that High Fidelity (August 1973) characterized them as, "... well beyond the capability range of cassette decks as we've come to know them and into a range that makes possible professional applications that would be virtually unthinkable otherwise."

Get in the forefront of the revolution now.

For complete information and the name of your nearest dealer write: Nakamichi Research (U.S.A.) Inc., 220 Westbury Avenue, Carle Place, N.Y. 11514. In California: 1101 Colorado Avenue, Santa Monica 90404.

PERFECTION THROUGH PRECISION.



NAKAMICHI

a gentle but persuasive falsetto lead. Six arrangers have been utilized to produce expert middle-of-the-road soul. Strings gently play under the vocals; horns supply spare punctuation.

In person, this group is flashily dressed and choreographed to the hilt. Blue Magic is high-stepping live entertainment. However, producer Norman Harris has opted for an approach that ultimately is monotonous. The quartet has energy, but none of it appears on this recording.

The same complaint can not be applied to the Ohio Players' "Fire." This disco music is repetitive, shrill, and gravelly. "Fire" is nothing more or less than a soundtrack playing beneath the violence occurring on screen during a mediocre black action film. It depends on soul clichés, collections of repetitive riffs, and peculiar noises, all of them overworked but still capable of generating enormous support from r&b's devoted and occasionally indiscriminating fans. "Fire" may be the commercial *Towering Inferno* of recent albums, but beneath the smoke there's nothing but mediocrity.

Mediocrity has never been an apt word to describe the musical output of Thom Bell, the soul wizard who made Philadelphia one of the world's most prominent soul capitals. Bell is a master when it comes to creating slick, rhythmic entertainments. The Spinners' "New and Improved" is no exception. This disc is as melodic as it is toe-tapping. Its highlight, the hit single "Then Came You," features a lead vocal by Dionne Warwick. She supplies three minutes of variety in the form of distinguished vocalizing but at the same time makes the Spinners' efforts pall by comparison. The group's harmonizing demonstrates that it possesses a carefully crafted formula; Warwick breaks the formula. One craves other novelties if only to guarantee that the formula remains vital throughout the entire disc. H.E.

**\* DYNAMIC SUPERIORS.** Dynamic Superiors, vocals; Leon Pendarvis, Richard Tee, Arthur Jenkins, and Paul Riser, arr. *Shoe Shoe Shine; Release Me; Star of My Life*; seven more. [Nick Ashford and Valerie Simpson, prod.] MOTOWN M6 822S1, \$6.98. Tape: ●● M 822C, \$7.95; ● M 822T, \$7.95.

I got them all in the mail this month—the Temptations, the Miracles, the Hues Corporation, the heavy groups.

Of the lot, the Dynamic Superiors is the group with the most life. Different albums succeed for different reasons—sometimes just out of orneriness. This album succeeds because of a near perfect balance of excellence among the performers, the two writer/producers, and the arrangers.

The Dynamic Superiors are George Peterbark Jr., George Spann, Michael McCAlpin, and brothers Tony and Maurice Washington. They are from Washington, D.C., and have been in business together long enough to know what to put across and how. Several can sing lead, but the one who counts is the high tenor, and they all know it. That's how it is in today's music. The high tenor cuts across the rhythm section; he's easier to hear. The Dynamic Superiors know how to float a group vocal, how to get in and out, how to blend, how to be warm or simple or strong without losing group identity.

All this is smoothly abetted by Valerie Simpson and Nick Ashford, two of the most knowing songwriter/producers in the industry, with an endless string of hits for confirmation. They rarely approach a project until they've keyed in on a working concept, and they're almost never wrong. All ten of these songs are by Ashford and Simpson. At least one, "Shoe Shoe Shine," was designed to be a hit single, and that's exactly what it was.

"Shoe Shoe Shine" was arranged by Leon Pendarvis, who is about as good an arranger as you can get in New York City in this quality area of recording. Joining him in that rare corner are at least two other arrangers on the set, Richard Tee and Arthur Jenkins. All are equally superb as keyboard players. If I had to choose a favorite track here, it would be either "Shoe Shoe Shine" set by Pendarvis or "Leave It Alone" arranged by Tee.

There are few things that give me more pleasure than the process and the end results that come from a group of people who know what they are doing and do it as well as it can be done. Thanks.

A word for Motown pressings: Please. Side 2 pops and cracks and is all but useless. Gimme a break. M.A.

**MARIA MULDAUR:** Waitress in a Doughnut Shop. Maria Muldaur, vocals; Paul Riser, Benny Carter, Nick De Caro, Geoff Muldaur, Larry Packer, Mac Rebennack, and Jerry Jumonville, arr.; Greg Prestopino, vocal arr. *Travelin' Shoes; I'm a Woman; Honey Babe Blues*; seven more. [Joe Boyd and Lenny Waronker, prod.] REPRISE MS 2194, \$6.98. Tape: ●● M 52194, \$7.97; ● M 82194, \$7.97.

If you were Maria Muldaur, with a tricky voice and an accidental runaway hit ("Midnight at the Oasis"), what would you do for an encore? Ms. Muldaur's dilemma is that she does not fit—or even approach—any Top 40 formula. All things considered, the lady has done amazingly well this time out. She has a charming, rinky-tink voice and a narrow dynamic range that works like a rabbit's foot when applied to the proper piece of material.

The highlights of the album are two purely perfect arrangements—"Squeeze Me" and "Sweetheart"—by the great Benny Carter, featuring such classic big-band players as Harry "Sweets" Edison, Snooky Young, Plas Johnson, Roger Kellaway, and Ray Brown. You can feel the band smiling—charts like this never happen any more. Another jewel in the set is "Gringo en Mexico" by Wendy Waldman, whose writing suits Ms. Muldaur well.

The rest of the album is spotty, but the truth is that it's growing on me. M.A.

**HUES CORPORATION:** Rockin' Soul. Hues Corporation, vocals; Tom Sellers, arr. and cond. *No End in Sight; Love's There; Into My Music*; seven more. [Tom Sellers and Wally Holmes, prod.] RCA APL 1-0775, \$6.98. Tape: ●● APK 1-0775, \$7.95; ● APS 1-0775, \$7.95.

All things considered, this is a puzzling album to get from the group that produced the hottest single hit of 1974, "Rock the Boat." It is the opposite of the hit, unfocused and weak.

The Hues Corporation and "Rock the

# Auto-Magic? Perfect Loudness? Glide-Path? How Come Only Realistic Has These Features?



MODEL SHOWN THE STA-82 **299<sup>95</sup>**

And We Haven't Raised A Price Since July, 1974

A demonstration of these Realistic STA-82 features at any Radio Shack store will make you wonder when—if ever—the other "famous" brands will catch up. Maybe we just love audiophiles a little better? Auto-Magic\* gives you precision FM fine-tuning—automatically. To keep bass full and natural at any volume, there's Perfect Loudness\*. Glide-Path\* slide controls let you see and feel volume and balance settings. And Quatravox\* lets you enjoy the added realism of synthesized 4-channel simply by adding rear speakers. Power output at 8 ohms: 22 watts minimum RMS per channel at no more than 1% total harmonic distortion, 20-20,000 Hz, both channels driven. U.L. listed. #31-2056.

\*Registered trademark.

## FREE New 1975 Radio Shack Catalog

OVER 2000 PRODUCTS  
EXCLUSIVES ON EVERY PAGE  
BEAUTIFUL FULL COLOR

Stereo • Quadraphonic • Phonographs  
TV Antennas • Radios • Citizens Band  
Kits • Recorders • Tape • Tools  
Auto Tune-Up • Electronic Parts  
Test Instruments • More!



164 pages of the finest in home and hobby electronics. Respected brand names like Realistic, Micronta, Archer, Science Fair — and they're available only at Radio Shack stores and dealers nationwide! See what's really new in electronics by getting this catalog now.

SEND FOR YOURS TODAY!  
FILL OUT COUPON BELOW

1975 Mail to Radio Shack, P. O. Box 1052, Ft. Worth, Texas 76101. (Please print.) 519

Name \_\_\_\_\_ Apt. No. \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ ZIP \_\_\_\_\_

## Superb Value! Biggest savings ever on an STA-82 stereo system

Save 123<sup>95</sup>  
Regularly 688.90  
Only 564<sup>95</sup>

- Realistic STA-82 Receiver
- LAB-37 Charger, Base, \$22.95 Value Elliptical Stylus Cartridge
- Two Nova-8 12" Speakers



There's only one place you can find it . . .



Mastercharge or BankAmericard at participating stores

## Radio Shack

A TANDY CORPORATION COMPANY  
OVER 3000 STORES • 50 STATES • 7 COUNTRIES

Retail prices may vary at individual stores.  
CIRCLE 25 ON READER-SERVICE CARD



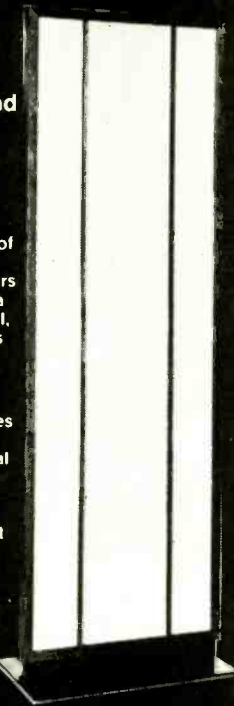
# MAGNEPLANAR®

They don't look like speakers.  
They don't sound like speakers.  
They sound like you're there . . .

The company that developed the state of the art Tympani Magneplanar speakers has now developed a less expensive model, the MG-11,\* which is sold exclusively through Magneplan dealers.

With 85 square inches of tweeter and 500 square inches of total diaphragm area, this speaker produces a huge true to life sound so real it must be heard to be believed.

\$625.00 per matched pair, formerly MG 2167-F



**MAGNEPLANAR**  
MAGNEPLANAR PRODUCTS  
P.O. BOX 8642 WHITE BEAR LAKE, MINNESOTA 55110

CIRCLE 18 ON READER-SERVICE CARD

# CHEAP

—but not dirty



60 Watts—4.0 or 8.0 Ohms minimum sine wave continuous average power from 20 Hz to 20 kHz with less than .05% total harmonic distortion.

Our power amplifiers are some of the best available. Our prices are some of the most reasonable available. You may not be familiar with our products since we sell only by direct mail and don't advertise a great deal.

We would like to send you our new 1975 catalog showing all of our fine audio products and test report information on our famous "Tiger .01" shown above. You might be pleasantly surprised at how little clean power actually costs.

#207 Complete Kit ..... \$ 77.50 PPd  
#207-A Assembled Amplifier...\$110.00 PPd



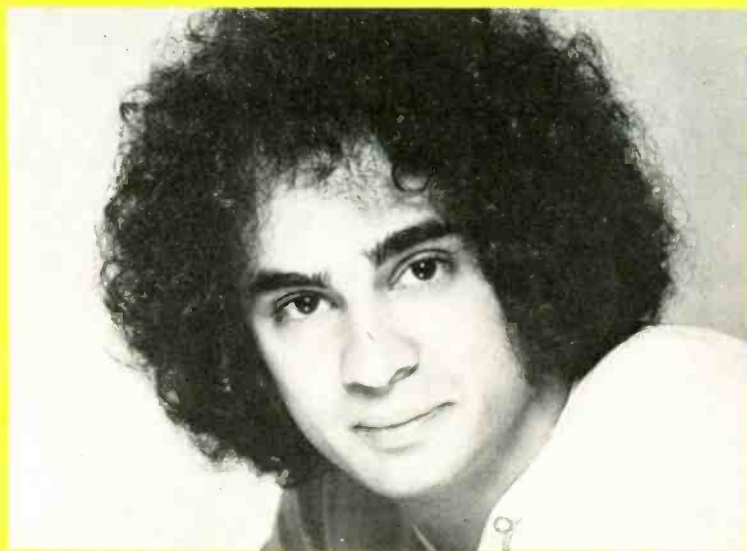
**Southwest Technical Products**  
219 W. Rhapsody  
San Antonio, Texas 78216

CIRCLE 31 ON READER-SERVICE CARD

"Boat" have an interesting history. The tune was released without notice in an album from the then-unknown group long before it reached the radio. The hit and the album were produced by John Florez, a knowing producer who earlier worked with the Friends of Distinction. For some reason, "Rock the Boat" was later released as a single, and it scored almost immediately on AM radio—what you might call dancers' radio. Overnight the Hues Corporation was in full demand. It began showing up on *Soul Train* and other TV shows, making personal appearances, and dis-

playing an urgent need for help with wardrobe, makeup, and all aspects of staging and choreography.

To date, the Hues Corporation has not caught up with itself. The musicians' appearance remains bland at best. And, just when they need sharp production most (to follow up a major hit), they drop John Florez and put the production job in the hands of arranger Tom Sellers and songwriter Wally Holmes. Let it be a lesson: Producing is its own skill. I sense countless ego trips behind this project. Wally Holmes wrote "Rock the Boat." He



ABC Dunhill

## A Chance-Taker Who Succeeds

by Morgan Ames

Michael Omartian is one of those people who covers every corner. He does not only basic arrangements, but also orchestrations; not only all lead vocals, but background vocal arrangements, many of which he sings; not only keyboards, but (as long as he's up) percussion; not only execution, but production. And guess who writes the songs (lyrics by Stormie Omartian—more later). As if all this were not bad enough (for those with fewer talents), he is rumored to be still in his early twenties and also looks good.

Omartian's new album for Dunhill is an integrated tour de force, thoroughly grounded in skills but still more intuitive than intellectual. This is rock and roll at its classiest. The categorizing doesn't really work, but so what, it's closer than folk or country. People need a certain amount of labeling so they don't drown in over-choice.

A great deal of the album's emotionality comes from the lyrics of Stormie Omartian. Often they begin in darkness or frantic life despair only to break into sunshine later. "Add up the wonders and all of the numbers that people do. So much comes to nothing. . . . Gather the gladness in a rush-hour of madness, sell it all for a dime. Someone will come to buy it. . . . But you can lift my spirits high, like no one has before. . . . Your freedom has freed me too."

There are times, among the songs, when I wish a lyric thought would be more pointed, more personal, and less symbolic. But such things are a matter of personal evolution; there is a lot of lyric writing in Ms. Omartian's future—we'll see. She also plays a major part in the background vocals, which are simultaneously hot and warm and done with the same level of competence as the rest.

Michael Omartian is a restless, active piano player, a chance-taker who usually succeeds. The same goes for his writing.

I have heard him called the best of the new breed, and this is true. It's doubtful he thinks of himself as a breed at all, but rather as someone who has little choice but to go ahead with all his talents as the doors open. Godspeed.

**MICHAEL OMARTIAN:** White Horse. Michael Omartian, keyboards, percussion, vocals, songs, and all arrangements. *The Orphan; Silver Fish; Fat City*; six more. [Michael Omartian, prod.] ABC DUNHILL DSD 50185. \$6.98.

# Brand New! 1975 Edition High Fidelity's Test Reports

## HIGH FIDELITY'S TEST REPORTS

\$2.95

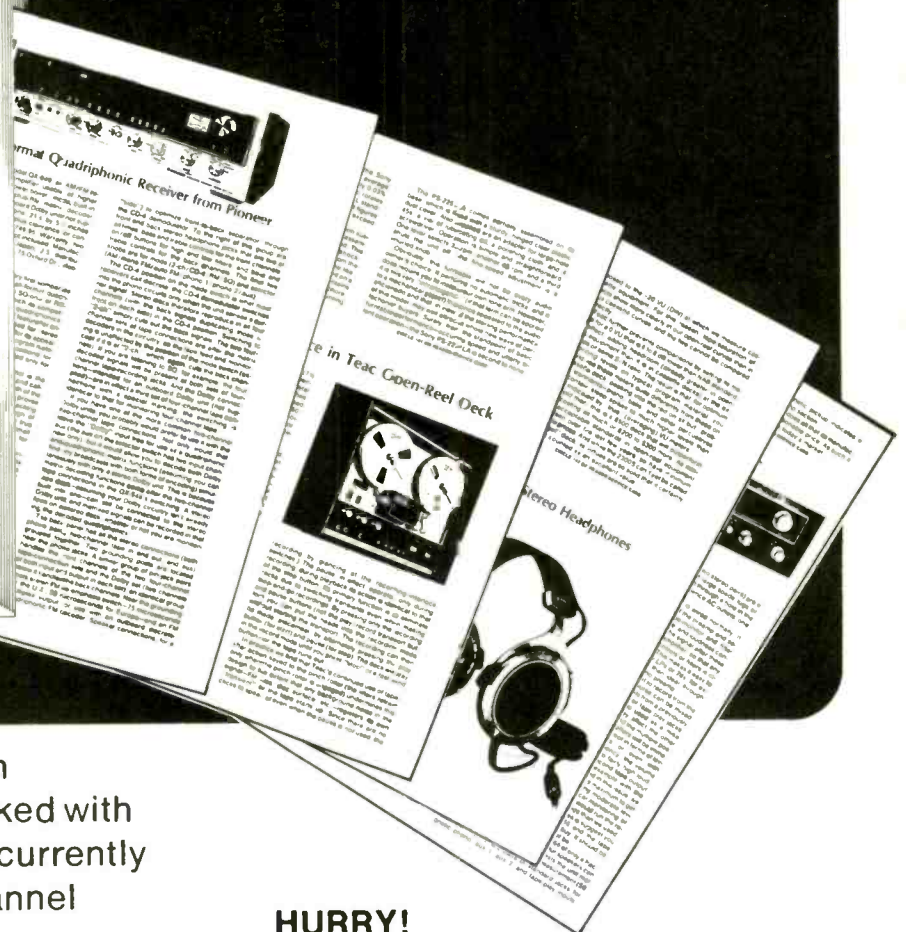
1975 EDITION

how to get the most for your money

## BUYING GUIDE

over 200 stereo products evaluated

experts help you choose receivers, preamps, tuners, speakers, headphones, turntables and pickups, tape equipment and recording tape, system accessories



The new 1975 edition of High Fidelity's Test Reports is packed with more than 200 test reports of currently available stereo and four-channel equipment and accessories, including:

**HURRY!  
QUANTITIES LIMITED**

## Receivers • Headphones • Amplifiers • Tape Equipment Turntables & Pickups • Speakers • Tuners . . . and more!

This new book is bigger and better than ever before! 300 pages of in-depth analyses with charts, tables, pictures and prices, plus a guide to technical audio terms. Order now. Indicate the number of copies you want and return your check or money order with this form.

### High Fidelity's Test Reports 1975 Edition

1 Sound Avenue, Marion, Ohio 43302

Please send me \_\_\_\_\_ copies of the 1975 High Fidelity's Test Reports at \$2.95 each (postage and handling included).

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

(add tax where applicable)

DE55A



new available for the telephone experimenter

## COMPLETE CONSTRUCTION PLANS

TELEPHONE PLANS: \$1.00 each  
Answering Device, Automatic Dialer, "Black Box", Call Divisor, Call Limiter, Conference Bridge, Central Dial Exchanger, Melodic Ringing Generator, Recorder - Actuator, Remote Control, Schematics, Speakerphone, Teletel, Burglar Alarm, Voice Scrambler, Dial/Tone Converter, Tone/Dial Converter.  
MISCELLANEOUS PLANS: \$6.00 each  
Booster/Conditioner, Multifrequency Encoder Network, Horticultural Stimulator, Dodecahedron Speaker Enclosure, Photographic Pinhole Camera.

ALL OF THE CONSTRUCTION PLANS ABOVE: \$24.95 AIRMAILED.

### LEARN THE SECRETS OF YOUR TELEPHONE



Have you ever wondered what lies behind that telephone dial? Now you can learn the tricks of the telephone trade. Get the inside story of telephone systems—their quirks and flaws, and remain up to date on vital occurrences within the telephone industry. TELEPHONE ELECTRONICS LINE is a publication designed for the telephone enthusiast, phone phreak, and experimenter, containing interesting articles which offer a wealth of hard to find information. Technical theory is also discussed, among the following items: **Current News Items • Code Numbers Illustrations • Games • Facts • Plans Projects • History • Comics • Stories Facts previously Tel. Co. confidential is now published in TEL!** One year subscription rate: United States \$6.00, Canadian & foreign \$9.00.

ALL OF THE CONSTRUCTION PLANS ABOVE PLUS A ONE YEAR SUBSCRIPTION TO TELEPHONE ELECTRONICS LINE: \$24.95 AIRMAILED.

## THE LEGAL ASPECTS OF INTERCONNECTION

\$14.95 AIRMAILED

The complete reference book to your LEGAL RIGHTS as a telephone subscriber. Study toll evasion, tariffs, wiretapping, customer provided equipment, and many more!

ALL OF THE CONSTRUCTION PLANS ABOVE AND A ONE YEAR SUBSCRIPTION TO TEL PLUS "THE LEGAL ASPECTS OF INTERCONNECTION": \$49.00 AIRMAILED.

TELEPHONE ELECTRONICS COMPANY OF AMERICA  
22035 BURBANK BLVD., WOODLAND HILLS CA 91364 USA

CIRCLE 34 ON READER-SERVICE CARD

# BIG DISCOUNTS

## STEREO COMPONENTS

Largest selection of top name brands... try us and see...

It's worth a call  
**(301) 488-9600**

INTERNATIONAL HI-FI DISTRIBUTORS

6330 Frankford Ave.  
Baltimore, Md. 21206

All mail answered within 24 hours

Phone Daily 9 AM to 9 PM  
Saturday 9 AM to 4 PM  
Phone (301) 488-9600

CIRCLE 14 ON READER-SERVICE CARD

wrote six of the ten songs on this set too, and none even approaches the workability of the hit. The other four are equally poor choices. The result is that "Rockin' Soul" is a faded and tepid version of the first set, as though one were playing the original on the wrong side of the tape.

The group needs two things immediately: experienced production and/or management, and the maturity to accept what it offers. Otherwise it's into the pits. The music business never waits for anyone to pull it together. M.A.

## theater and film

\* **SISTERS.** Original film soundtrack recording. Composed and conducted by Bernard Herrmann. ENTR'ACTE RECORDING SOCIETY ERQ 7001, \$5.95 to members (QS-encoded disc); annual membership \$5.00, Entr'acte Recording Society, P.O. Box 2319, Chicago, Ill. 60690.

It is quite ironic that, in spite of the film-music bandwagon on which more and more people are jumping, none of the major (or minor) record companies saw fit at the time of the 1973 release of *Sisters* to issue this absolutely first-rate score written by one of the giants of film music. Fortunately, the Entr'acte Recording Society, which is basically a one-man operation, has rescued the *Sisters* tapes from the oblivion of the producers' offices, and in the process it has turned out a masterfully recorded QS disc that sounds quite spectacular in stereo.

It is also ironic that director Brian de Palma's rather tongue-in-cheek but intensely gripping tribute to Alfred Hitchcock tended, in most cities outside of New York and Los Angeles, to get buried as a grade-D sex-and-horror flick. For *Sisters* proved immensely more convincing as a piece of Hitchcockiana than another recent homage to the "master of suspense." Truffaut's shrill and heavy-handed *The Bride Wore Black*, which Herrmann also scored. Interestingly enough, Herrmann's music for these two films represents some of his best writing since his Hitchcock collaborations in the Fifties and Sixties. (Truffaut, however, dreadfully misused the *Bride Wore Black* score.)

*Sisters* in particular covers an amazingly diversified spectrum of musical moods and ambiances, most of which will chill you to your bone marrow. As is usual for the composer, many of the effects are sustained by the use of strings and woodwinds modulating in eerily restive harmonic patterns that rarely seem to resolve. In addition to this, however, Herrmann has opened up the music in many places by deploying such instruments as two Moog synthesizers, bells, chimes, and vibraphone, recalling at certain points some of the composer's sci-fi music. As a result, the score stands almost as a synthesis of his best efforts in both the suspense and the science-fiction genres.

The score is also uncannily appropriate to the generally sardonic tone of the film. As one example, the deceptively ingenuous birthday-cake theme, played on the bells and vibraphone, manages to capture the sparkle and glitter of the occasion and then casts it in a disquieting pallor through one of Herrmann's characteristic major-minor shifts. And the re-

turn of this theme to accompany the film's final shot must stand as a classic of musical irony.

*Sisters*, then, is essential Herrmann, and the score could not be better represented than on this Entr'acte disc, which contains every note of the music used in the film. To get the recording, you have to be a member of the Entr'acte Recording Society, which has a \$5.00 membership fee. But judging from this first release, and from future projects that Entr'acte director John Steven Lasher has mentioned to me, the fee should be well worth it. And it will also get you Entr'acte's quarterly, *Main Title*. The first issue contains some extremely interesting, juicy-tidbit-type information culled by Lasher plus articles by Lasher, Miklós Rózsa, David Raksin, and yours truly (a strictly gratis contribution to the cause, I hasten to add). R.S.B.

**THE GODFATHER, PART II.** Original film soundtrack recording. Composed by Nino Rota; additional music and arrangements by Carmine Coppola; Carmine Coppola, cond. [Tom Mack, prod.] ABC ABDP 856, \$6.98. Tape: H 8022-856, \$7.95.

What is there left to say about the ongoing Nino Rota/Francis Ford Coppola *opera mafia* except "basta!"? Not that their two collaborations have not produced some good moments in the films and the musical scores. *Godfather II* even provides a few new Rota sounds that are quite worth listening to. The "Immigrant" theme, for all its backward-looking cine-romanticism, has an attractive, rather nostalgic breadth to it. Even more enticing is Rota's patented brand of surreal pop, as heard in the opening of the "New Carpet" cut, while the weird, almost haunted-house sound of "Godfathers at Home" is marvelously atmospheric.

But the above music adds up to maybe five minutes. The rest of the disc either repeats early *Godfather* music (re-evoking visions of a cotton-stuffed Brando) or else delves, with the help of Carmine Coppola and others, into ethnic ditties that may have been appropriate in the film but that sound absolutely hideous out of context. And like the first *Godfather* soundtrack, this album, set up in a similar format, suffers from lousy sound, perhaps due to the excessively high recording level (one-quarter full volume on my amplifier began to get hairy). R.S.B.

\* **THE TOWERING INFERNO.** Original film soundtrack recording. Composed and conducted by John Williams. WARNER BROS. BS 2840, \$6.98.

The thing about a Johnny Williams film score is that you can count on it, a fact known to every film maker around. Few composers understand so well the relationship between orchestral drama and big-screen drama.

Williams knows an equal amount, at this point, about how to transpose a high-drama film score into an entirely different medium—a record album—and make it work. There is no production credit on the jacket, but you don't simply start the tape at the beginning of the movie and let it roll to the end. I presume that Williams had all or most to do with this anonymous process. I further assume that his record efforts sell, because he has been responsible for such recent soundtracks as

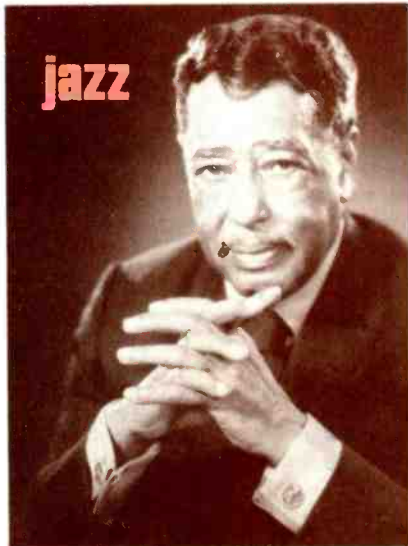
*Earthquake* and *Cinderella Liberty*. Indeed, this man has more music out on record yearly than anyone I can think of.

The *Towering Inferno* score sacrifices neither craft nor musicality for excitement. It is first tense, then sweepingly romantic. Check the long floating Fender bass line featured over strings at the end of the "Lisolette and Harlee" cue or the lovely melody of "Something for Susan," carried first by flute, then by Fender Rhodes, and finally by trumpet. No-where else can you find such music on record these days.

The title song, "We May Never Love like This Again," by Al Kasha and Joel Hirschhorn, is not my cup of tea—too stock and predictable. That approach to film-song writing doesn't apply by today's musical terms, as far as I'm concerned. It is sung by Maureen McGovern, who sings with both fists. That's not my cup of tea either.

If you like film scores, you're always safe with a Johnny Williams record. For consistency and romance, this is one of my favorites.

M.A.



\* **DUKE ELLINGTON:** *A Date with the Duke*, Vols. 1-4. FAIRMONT 1001/4, \$6.98 each (mono) [recorded 1945] (Fairmont Records, Box 3392, Santa Monica, Calif. 90403).

1001: *Blutopia; Clementine; Sentimental Journey*; ten

more. 1002: *Subtle Slough; C Jam Blues; Suddenly It Jumped*; ten more. 1003: *Mood to Be Woored; Jack the Bear; Way Low*; nine more. 1004: *Blue Is the Night; Can't You Read Between the Lines; Hop, Skip, and Jump*; nine more.

**DUKE ELLINGTON:** *Recollections of the Big Band Era. Minnie the Moocher; For Dancers Only; It's a Lonesome Old Town*; nine more. ATLANTIC SD 1665, \$6.98. Tape: TP 1665, \$7.97; CS 1665, \$7.97.

**DUKE ELLINGTON:** *Third Sacred Concert: The Majesty of God.* Mercer Ellington, Harold Johnson, Johnny Coles, and Barry Lee Hall, trumpets; Vince Prudente, Art Baron, and Chuck Connors, trombones; Harry Carney, Harold Minerve, Russell Procope, Harold Ashby, and Percy Marion, reeds; Duke Ellington, piano; Joe Benjamin, bass; Quentin White, drums; Alice Babs and Tony Watkins, vocals; John Alldis Choir, Roscoe Gill Jr., cond. *The Lord's Prayer; My Love; Is God a Three-Letter Word for Love?*; five more. RCA APL 1-0785, \$6.98.

The dam seems to have burst on the reservoir of Ellingtonia that was building up for years before the Duke's death. Here we have four records taken from the "A Date with the Duke" radio shows in 1945, another ("Recollections of the Big Band Era") recorded in 1962, and the third and last Sacred Concert as performed in Westminster Abbey in October 1973.

The four Fairmont records are a result of Mel Torme's activist enthusiasm as an Ellington fan. In 1945 he arranged to have most of Ellington's Saturday afternoon radio series professionally recorded. The result is that we can now hear the Duke's band on five successive weekends in May and June 1945, playing from the 400 Restaurant in New York, the Paradise Theater in Detroit, the Regal Theater in Chicago, and one-night stands in Battle Creek and Toledo.

And what revealing sessions these are. During the last twenty years of Ellington's life, we became so adjusted to hearing programs drawn from a relatively limited portion of his vast repertory that we were inclined to forget that his programming was not always so shallow. Forty-eight different tunes are involved in these five broadcasts, including some that were never recorded ("Blues on the Double"), some that appeared only on V-Discs (Rex Stewart's "Frantic Fantasy"), and some that, like too many of Ellington's pieces, dropped

## Lowest of the LOW!

### Shamelessly Low Prices . . .

As one of America's largest wholesale distributors, we're guilty of shamelessly low prices. Our buying volume has made our prices the lowest. We seriously doubt you can find one lower . . . and that we're proud of. What's more, at S.C.A. you can select from hundreds of NEW, Factory Sealed, Full Warrantee, Brand name, Hi-Fi Stereo components. If its in the Hi-Fi, Audio field . . . we have it!

Write for a lowest of the low quote . . . we're not ashamed.



**STEREO CORPORATION OF AMERICA**



2122 UTICA AVENUE, BROOKLYN, NEW YORK 11234 (212) 338-0263

CIRCLE 32 ON READER-SERVICE CARD

# SAVE!

MONEY • TIME • FREIGHT

QUALITY STEREO EQUIPMENT AT LOWEST PRICES.

YOUR REQUEST FOR QUOTATION RETURNED SAME DAY.

FACTORY SEALED CARTONS—GUARANTEED AND INSURED.

SAVE ON NAME BRANDS LIKE:

A.D.C.	KLH
A.R.	SHURE
DYNACO	KOSS
FISHER	SONY

AND MORE THAN 50 OTHERS

BUY THE MODERN WAY

BY MAIL—FROM

**ia**  
illinois audio

Department 217H

12 E. Delaware Place

Chicago, Illinois 60611

312-664-0020

CIRCLE 13 ON READER-SERVICE CARD

## DISCOUNTS

WASH. D.C.  
HAS NO FAIR  
TRADE  
LAWS!

ON  
STEREO  
COMPONENTS

PLEASE REQUEST  
Prices for your choice of  
Changers, Receivers, Tape  
Recorders, Speakers, etc.

PROMPT DELIVERY  
IN FACTORY  
SEALED  
CARTONS.

## DISTRICT SOUND INC.

2316 Rhode Island Ave. N.E.  
Washington, D.C. 20018  
202-832-1900

CIRCLE 9 ON READER-SERVICE CARD



# AUDIO COMPONENTS

## DISCOUNTS

On Nationally Advertised

- TURNTABLES
- CARTRIDGES
- COMPACTS
- RECEIVERS
- AMPLIFIERS
- TAPE RECORDERS
- SPEAKERS
- SYSTEMS

Write for our quote on most any famous brand. Prompt reply assured. All orders filled from our warehouse and shipped in factory sealed cartons.

Wholesale Prices! Audio Warehouse Sales, one of the Capitol's largest stereo wholesalers will fill and deliver all your mail orders promptly in factory sealed cartons, at prices that will amaze you.

**AUDIO WAREHOUSE SALES**  
3310 NEW YORK AVE. N.E.  
WASHINGTON, D.C. 20002  
(202) 832-1616

CIRCLE 2 ON READER-SERVICE CARD

# SAVE ON Brand Name Audio Components

BY MAIL

Write Today for Our FREE Direct to Consumer Audio Catalog

DIXIE is one of the oldest and largest audio component mail order houses in the country. Our prices on brand name components are actually LOWER than "Discounters". See our new catalog or call us for a price quote. Everything shipped factory sealed with full manufacturer's warranty.



### DIXIE HI-FIDELITY

5600 Second St., N.E., Washington, D.C. 20011  
Phone: 1-202-635-4900

Please rush me your FREE Audio Catalog and complete information. I understand there is no obligation.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_ HF-5

into obscurity simply because he stopped playing them (Johnny Hodges' exquisite "Mood to Be Woood").

In addition to the lack of variety that we came to accept, we also tended to think the Duke had maintained the quality of the band even after most of his great stars had left. Well, hearing these 1945 performances, it becomes apparent that the later band—good as it may have been—did not have the color or the musical character of the *real* Ellington band, which survived into the late Forties.

So these "Date with the Duke" records not only bring back the full-blooded, original Ellington sound and repertory, but they place them in the settings in which they were normally heard, with audience response and, for nostalgic comedy, the announcers who never seemed to have the slightest idea what they were announcing.

"Recollections of the Big Band Era" is the 1962 Ellington band playing its version of the themes of other bands. (Half of this project was released in 1962 on Reprise 6168 as "Will Big Bands Ever Come Back?") It's an amusing effort—not viscerally Ellingtonian, but given some Ellington color by the soloists, most notably Lawrence Brown on Ben Bernie's "It's a Lonesome Old Town," Johnny Hodges on Quincy Jones's "The Midnight Sun Will Never Set," and the chuckling, wah-wah brass on Guy Lombardo's "Auld Lang Syne."

The Duke's Third Sacred Concert is, as heard on this record (there is no indication whether this is a complete performance or portions), an extension of the first two Sacred Concerts. One gathers from Stanley Dance's notes that preparations for this performance were even more hectic than the normal Ellington hurly-burly, and so it is understandable that the Duke depends to a great extent on his own piano, the solid anchor of Harry Carney's baritone saxophone, and the superb voice of Alice Babs to carry much of the concert. All three are prominent throughout but reach a peak on two of the best sections Ellington wrote for the Sacred Concert series: "My Love," a soaring, open melody for Miss Babs, and "The Majesty of God," which is both majestic and lightly swinging, two qualities that the Duke always seemed to keep in mind even in his most religious moments. J.S.W.

**\* KENO DUKE/CONTEMPORARIES:** Sense of Values. George Coleman, tenor saxophone; Frank Strozier, alto saxophone and flute; Harold Mabern, piano; Lisle Atkinson, bass; Keno Duke, drums. *Sense of Values; Mirage; Tibiron*; three more. STRATA-EAST 7416, \$5.98.

Contemporaries, a group that Keno Duke has been nurturing for the past four years, has blossomed into strong, well-balanced, imaginative quintet with tremendous vitality and driving swing. The pieces on this disc, all from within the group, are fresh and provocative, with ensemble sections that are much more fully developed than most jazz combos bother with.

The two saxophones, tenor and alto, are voiced with the piano in an unusually effective manner, and the three primary soloists, George Coleman, Frank Strozier, and Harold Mabern, are consistently creative. Strozier in particular is a vivid, often electrifying soloist on alto. Although he is quite contemporary

(but not to the point of indulging in shrieks and squeals), echoes of Jimmy Dorsey, Benny Carter, and Charlie Parker—a full history of the jazz alto—drift through his playing, giving it color, authority, and variety that are seldom heard in today's saxophonists. Coleman's tenor is somewhat more one-dimensional, a Coltrane reflection that is sometimes developed interestingly but is just as apt to meander. Mabern is in a class by himself as a powerhouse pianist who is as likely to wrestle the entire keyboard into submission as he is to find some unexpected depths of gentleness.

In its ensemble style and its rhythmic power, Contemporaries is somewhat like the old Horace Silver groups but with far better soloists than Silver usually had—except for himself. J.S.W.

**\* ZOOT SIMS QUARTET:** Zoot at Ease. Zoot Sims, tenor and soprano saxophones; Hank Jones, piano; Milt Hinton, bass; Louis Bellson, drums. *Softly As in a Morning Sunrise; In the Middle of a Kiss; Rosemary's Baby*; five more. FAMOUS DOOR 2000, \$6.98.

To say that a jazz musician is consistent is to some extent to imply that he is also predictable, which in the long run means that he becomes somewhat tiresome. It's a problem that Erroll Garner, for instance, has to be on his toes to avoid. But Zoot Sims manages to be consistent, to be excellent, and to be fresh, imaginative, and exploratory under practically any circumstances. It may be the fact that he is not locked into set situations—there is no regular Zoot Sims group—that generates this kind of consistency. Whatever the reason, he should just keep on doing what he's doing.

Here we have him with a topflight accompanying trio to which he responds so well that when he takes a rest one's interest in the music all but disappears. Both on soprano and tenor saxophones, Sims's imaginative development of his material has taken precedence over the stylistic hallmarks that once served to identify him. He sees a tune as routine as "In the Middle of a Kiss" with such refreshing vision that it takes on startling new colors. He turns a wisp of melody in "Rosemary's Baby" into a sustained, flowing, intensely rhythmic solo, and he rescues from obscurity a long-forgotten 1937 Duke Ellington composition, "Alabama Home," with a warm, ingratiating performance. Even "Cocktails for Two" regains its old sparkle when he swirls through it. J.S.W.

**KEITH JARRETT:** Facing You; Death and the Flower. For a feature review, see page 63.

**WALTER NORRIS:** Drifting. For a review, see page 64.

**\* BILL WATROUS:** Manhattan Wildlife Refuge. Danny Stiles, John Gatchell, Dean Pratt, and George Trifon, trumpets; Bill Watrous, Charlie Small, Wayne Andre, Joe Petruzzo, and Joe Randazzo, trombones; Alan Gauvin, Ed Xiques, Charlie LaGond, Frank Perowsky, and Juroslav Jakubovic, saxophones; Dick Hyman, keyboards; Joe Beck, guitar; John Miller, bass; Ed Soph,

drums. *Spain; Zip City; Fourth Floor Walk-Up;* four more. [John Hammond, prod.] COLUMBIA KC 33090, \$5.98.

The big band that Bill Watrous has been leading in the New York area for several years has finally been recorded by John Hammond, who caught the band just as it was coming into its own—an equal balance of fire and polish. Watrous' stratospheric trombone slides are surrounded by an appropriate context of other jazz soloists rather than sticking out as ear-catching novelties, as they often have in the past. Ed Xiques and Danny Stiles are the primary solo colorists in arrangements by John LaBarbera, Bill Berry, Watrous, and others.

Given the right material, this band swings hard, although it occasionally gets trapped in some heavy-handed moments. J.S.W.

**THE WORLD OF SWING.** Various performers. COLUMBIA KG 32945, \$7.98 (two discs, mono).

Where Are You (Mildred Bailey and Her Orchestra); Ebony Silhouette (Cab Calloway and His Orchestra); Sleep (Benny Carter and His Orchestra); One More Once (Duke Ellington, Count Basie, and Their Orchestras); Scarecrow (Benny Goodman and His Orchestra); Beulah's Boogie (Lionel Hampton and His Orchestra); Passin' It Around (Coleman Hawkins and His Orchestra); Swingin' in Harlem (Erskine Hawkins and His 'Bama State Collegians); Rose Room (Fletcher Henderson and His Orchestra); Opus de Funk (Woody Herman and His Orchestra); Passlonette (Teddy Hill and His Orchestra); Three Little Words (Claude Hopkins and His Orchestra); Who's Sorry Now (Harry James and His Orchestra); Effervescent Blues (John Kirby and His Orchestra); The Growl (Baron Lee and His Blue Rhythm Band); Blue Blazes (Jimmie Lunceford and His Orchestra); I Got Rhythm (Don Redman and His Orchestra); The Wall of the Scromph (Sedric and His Honey Bears); Here Comes the Man with

the Jive (Stuff Smith and His Onyx Club Boys); Stompin' at the Savoy (Chick Webb and His Orchestra).

The twenty selections in this two-disc set (five to a side is pretty short change for a collection that comes almost entirely from 78s of the '30s and '40s) have been issued in illustrative conjunction with Stanley Dance's book *The World of Swing*, which includes much invaluable oral history along with several interviews of the moment with musicians of the '20s, '30s, and '40s.

The set is a grab bag of material that might not find a reissue source in any other form—Baron Lee and the Blue Rhythm Band, for instance, or Claude Hopkins' "Three Little Words," Teddy Hill's "Passionette," Stuff Smith, Gene Sedric and His Honey Bears. Except for Benny Carter's "Sleep" and Coleman Hawkins' "Passin' It Around," the general rule seems to be the less known the leader, the better the recording. Jimmie Lunceford, Benny Goodman, Harry James, Duke Ellington, Count Basie, and Woody Herman are here, but they are represented for the most part by culls. But since one must take the good with the opportunistic, this set should have its attractions for the dyed-in-the-wool Swing Era fan. J.S.W.

## in brief

**TANYA TUCKER:** Greatest Hits. COLUMBIA KC 33355, \$5.98. Tape: ●● CT 33355, \$6.98;

● CA 33355, \$6.98.

A fine collection of commercial Nashville versions of such popular songs as "Delta Dawn" for lovers of string sections, vocal choruses, and country music. M.J.

**ROBERT WYATT:** Rock Bottom. VIRGIN VR 13-112, \$6.98.

College rock, plodding, intellectual, humorless. Music to drop out to. M.A.

**JACK JONES:** Write Me a Love Song, Charlie. RCA APL 1-0773, \$6.98. Tape: ●● APK 1-0773, \$7.95; ●● APS 1-0773, \$7.95.

It's difficult to account for an album like this unless it was a contractual necessity. All songs are by Charles Aznavour, who has never translated well into the American idiom. English lyrics are by various people, and one is less relevant to anything than the next. Jones, a first-class singer when he's involved, sounds bored. Arrangements by Peter Knight are just as bored. Forget it. M.A.

**ROGER WILLIAMS:** I Honestly Love You. MCA 438, \$6.98. Tape: ●● C 438, \$7.98; ●● T 438, \$7.98.

I honestly don't know. M.A.

**HENRY GROSS:** Plug Me into Something. A&M 4502, \$6.98. Tape: ●● CS 4502, \$7.98; ●● BT 4502, \$7.98.

Love the album title, hate the cover concept (on the nose and off the mark). Gross, ex of Sha-Na-Na, has a great-sounding high tenor

## SECRETS FROM THE AUDIO FILE



## Headroom headaches

**ADVICE FROM:** Ed Flaherty, recording engineer, Capitol Records, Inc.

**PROBLEM:** When you're low on headroom your recordings are cramped by distortion and lost highs.

**RECORDING TIP:** Plan ahead for headroom. If you're recording a live band, have them rehearse the loudest passage while you set your record level at "0" on the VU meter. Or so your peak indicator doesn't flash excessively. Now record the whole session at that pre-set level. (Do the same whether you're recording live or dubbing.)

**TAPE TIP:** The Music Tape by Capitol gives you more headroom to start with—up to 3 db more than standard tapes. So you can red line it with less chance of distortion and loss of high frequencies.

When you record ordinary things, use an ordinary tape. But when you record music, record on

**the music tape™**  
cassette • cortridge • open reel



CAPITOL MAGNETIC PRODUCTS  
A DIVISION OF CAPITOL RECORDS, INC.



REG. TM OF CRI LOS ANGELES, CALIFORNIA 90028 • A MEMBER OF THE EMI GROUP TM OF EMI LIMITED

BY CAPITOL

CIRCLE 5 ON READER-SERVICE CARD





CATALOG OF THE RECORDED POPULAR ARTS. 7,000 rare/out-of-print/original issue records. ALL NEW 1975 catalog \$2.00 refundable send to: RECORDS REVIVED, Box 302, San Ramon, CA 94583.

QUADRAPHONIC RECORDS AND TAPES—World's largest selection—all labels, over 1000 titles—at discount prices! For your free illustrated quad catalog, write: SOUND CONCEPTS, 2713 West Radan, Dept. B5, Peoria, Illinois 61604.

WE SEARCH THE FOUR CORNERS OF THE WORLD TO BRING YOU A WIDE AND UNUSUAL SELECTION OF THE BEST IN CLASSICAL RECORDINGS. SEND \$1.00 FOR SAMPLE MAILER. AUGUST ROJAS-CLASSICAL IMPORTS, 936 SOUTH DETROIT STREET, LOS ANGELES, CALIFORNIA 90036.

SOUNDTRACKS/OC. PERSONALITIES, NOSTALGIA—FREE Auction List. Monthly Newsletter—\$5/year RTSB, 3700 So. Plaza Drive, Bldg. I-211, Santa Ana, Calif. 92704.

BASF, MEMOREX, TDK, REELS, Cassette 8-tracks. Lowest Prices. S & S Audio, P.O. Box 56039, Harwood Heights, Ill. 60656.

SCOTCH-TDK-MAXELL MEMOREX-CAPITOL blank tape. Free Catalogue, low prices. S & P Enterprises, Box 117, Itasca, Ill. 60143.

8MM FILMS OF FAMOUS SINGERS: Sound on tape. Hear and see: Benjamin Gigli with Cebotari, Lawrence Tibbett, Caruso, Schipa, Bjorling, Roswaenge, Elisabeth Schumann, Miliza Korjus, Pons, Swarthout, Paul Robeson, Grace Moore. Many condensed operas with Gobbi. 2 reply coupons for air mail information. Swede. Fack 53. Stockholm 20. Sweden.

FREE CATALOGUE OP AND RARE Jazz, Blues, Folk, Classical, shows. RECORD WAREHOUSE, Box 5177, San Francisco, California 94101.

FAMOUS ORIGINAL OLD-TIME RADIO PROGRAMS. Cassette and 8-track. Free Catalogs. Audio Visual Methods Company, Box 8593, Rochester, N.Y. 14619.

TAPE DECK OWNERS. Got those retail store blues? Low wholesale prices on Scotch and Maxell. Send for prices NOW and receive \$1.00 credit on first order. N.A.B. AUDIO, P.O. Box 7, 515 Fourth Avenue, Ottawa, IL 61350.

RECORDS—SHOW, POP LIST 25¢. Records, 3973 Glenfelz, L.A. 90039.

OLD RADIO. CASSETTES, REELS. CATALOG \$1.00 (refundable). Radio Doctors, 201B Eagle Heights, Madison, Wisconsin 53705.

OLD RADIO SHOWS! Top Sound Quality. Catalog \$1.00. Virgo House, Box 1060-H, Des Moines, Iowa 50311.

FILMUSICI ORIGINAL STUDIO TAPES never before available. Hermann, Rozsa, Newman, others. For Trade Only. Box 250, Manorsville, New York 11949.

HISTORIC CLASSICAL (Instrumental, Orchestral, Operatic) -LP and 78rpm. Send stamp for list. IMMORTAL PERFORMANCES, P.O. Box 8316, Austin, Texas 78712.

START TAPE CATALOG FILE. Pre-printed cards record 4-track entries. 15 for \$1.00, 100 for \$5.00. GAF-FCO INDUSTRIES, Box 26, Sudbury, Mass. 01776.

DISCOUNT CLASSICS specializes in classical records and tapes—at discount prices. Send card for complete information or \$1.00 (refundable) for Schwann and Information. Discount Classics, 6642C Vista Del Mar, Playa Del Rey, CA 90291

SOUNDTRACKS, Lowest Prices. Catalog: 25 cents. Write: Hi Fi, Box 715, Florissant, MO 63033

### publicity & promotion

PROFESSIONAL PHOTOGRAPHER OF Classical Musicians/Groups. Available to do brochures, covers and publicity pictures. Mr. B. Rosenthal, (212) 874-4448.

### services

8-TRACK AND CASSETTES REPAIRED/REBUILT. SEND TAPE AND \$1.75 to: Cartridge & Cassette Tape Repair Service, P.O. Box 7368, Milwaukee, WI 53226.

voice but a very skittery sense of tempo that is aggravated by a drummer named Alan Schwartzberg. Gross needs a whole new rhythm section before I can relax listening to him. M.A.

**CAPABILITY BROWN:** Voice. PASSPORT PPSD 98004, \$6.98. Tape: ● H 8167-98004, \$7.95.

By experimenting with differences in dynamics and musical textures, this six-man rock band has been able to create a disc flecked with musical subtleties. Capability Brown deserves a listen. H.E.

**ROY BUCHANAN:** In the Beginning. POLYDOR PD 6035, \$6.98. Tape: ●● CF 6035, \$7.98; ●● 8F 6035, \$7.98.

At the outset of his career, guitarist Buchanan was hailed as one of the world's greats. Inevitably he had difficulty living up to the hype. These early tracks indicate that Buchanan is a masterful musician. "In the Beginning" is filled with musical pleasures. H.E.

**DENNIS TRACY:** Show Biz. 20TH CENTURY T 457, \$6.98.

Tracy is the author of the current Helen Reddy hit "Show Biz." On this his debut disc, a recording of a live performance at Hollywood's Troubadour, he proves a clever writer/performer who just might be too smart-alecky for his own good. H.E.

**BARRY MANILOW:** Two. BELL 1314, \$6.98. Tape: ●● M 51314, \$7.97; ●● M 81314, \$7.97.

This collection, primarily soft-rock-tinged ballads, is expertly sung and arranged. Manilow's performance of "Mandy" rose high on the charts. The composer/producer/arranger deserves the success he is achieving. H.E.

**KOOL AND THE GANG:** Light of Worlds. DELITE DEP 2014, \$6.98. Tape: ●● H 5088-2014, \$7.95; ●● H 8088-2014, \$7.95.

This fusion of jazz, rock, and rhythm-and-blues has become tremendously popular because it seems ideal disco music. Those who merely wish to listen might, however, find it very dull indeed. H.E.

**DAVID RUFFIN:** Me 'n' Rock 'n' Roll Are Here to Stay. MOTOWN M6 818, \$6.98. Tape: ●● M 818C, \$7.95; ●● M 818T, \$7.95.

David Ruffin, like Eddie Kendricks, is a former member of the Temptations. What both men took away with them was the key to that energy that only big winners know about. The feeling and positiveness of the title is the feeling the album projects. First-rate. M.A.

**BURT BACHARACH:** Greatest Hits. A&M SP 3661, \$6.98. Tape: ●● CS 3661, \$7.98; ●● 8T 3661, \$7.98.

These are cutesy versions of several very famous and very cutesy songs. Millions may love these performances, but I for one remain convinced that they could turn the healthiest human being into an advanced diabetic. H.E.

**RITA JEAN BODINE:** Bodine, Rita Jean. 20TH CENTURY T 455, \$6.98.

This attractive-looking young woman sings songs about being in heat. Unless one is an endocrinologist, this disc most probably will strike one as gratuitous. H.E.

# CAR STEREO ETC.

Great savings on Blaupunkt, Pioneer, Sanyo, Craig, J.I.L., Jensen, Sparkomatic, Royce, Delta and more! These fine AM-FM radio, tape, speaker, CB radio and electronic ignition systems are all illustrated in our value packed Spring catalog along with some very informative articles on car stereo including complete installation instructions. So, rush us your name and we'll rush you our FREE catalog.

CRUTCHFIELD  
P.O. Box 888, DEPT. H  
Charlottesville, Va.  
22902  
(804) 977-0121

P.S. On all purchases, we pay the freight, give same day service and guarantee your complete satisfaction.

CIRCLE 8 ON READER-SERVICE CARD

**TOP Discount AUDIO**

**Your NATIONAL HEADQUARTERS**

**For Famous Brand Electronics By Mail**

333 N. Michigan Ave. • Suite 2025  
Chicago, IL 60601 • (312) 293-1825

All Orders Shipped In  
Factory-Sealed Cartons

Write Or Call For  
The Lowest Prices  
Anywhere!

**MILLION \$\$\$ INVENTORY**

**LOWEST PRICES ON**

RECEIVERS	TURNTABLES	TUNERS
SPEAKERS	CHANGERS	CARTRIDGES
TAPE DECKS	AMPLIFIERS	HEADPHONES
CALCULATORS	COMPACTS	CAR AUDIO

Top Discount Audio 333 N. Michigan Avenue  
Suite 2025, Chicago, IL 60601  
(312) 293-1825

HF-5 \_\_\_\_\_ Date \_\_\_\_\_  
Please send me a quote on: \_\_\_\_\_

MR. \_\_\_\_\_  
MS. \_\_\_\_\_

CIRCLE 35 ON READER-SERVICE CARD



**Mozartean Springtime.** For sheer vernal delectability, nothing can match the early symphonies by that incomparably gifted child genius, Mozart. And luckily, the first five taped examples (drawn from the recent eight-disc set by Marriner and his Academy of St. Martin-in-the-Fields, reviewed in HF in February) have blown in like fresh yet balmy breezes just in time for May listening: Philips/Ampex E 45532, Dolby-B 7½-ips reel, \$8.95.

Nos. 1 and 4 were composed on the prodigy's first London visit, 1764-65; No. 5 in the Hague later in 1765; Nos. 10 and "44" in Rome and Milan on the Italian trip of 1770. Even the assured skill of the only-nine-year-old youngster's very first symphonic essay is no more amazing than the consistent, rapid growth of both technique and imaginativeness that is evident in the following works. Marriner plays them all with admirable straightforwardness and infectious zestfulness; the recording captures ideally his little ensemble's tonal piquancy and lucidity; and the silent-surfaced tape has been processed at a not excessively high modulation level—although for such lightly scored music, some reduction in playback level usually is desirable.

**Mahlerian Munificence.** Unlike Mozart, Mahler was born without the instinct never to strain his talents beyond their inherent limits. Yet he wins our empathy by the very desperation with which he storms the heights Mozart soars over seemingly effortlessly. So, whatever aesthetic objections we may have to so grandiose a conception as his *Symphony of a Thousand*, we still can be profoundly impressed, especially when it is done with the evangelical fervor of the young Mahler specialist Wyn Morris, leading an aggregation of British singers, choristers, and orchestral players: RCA/Stereotape ERP 2-0359 P, double-play 7½-ips reel, \$11.95. As a performance, I still rank this below the earlier ones by Haitink and Solti, but the present British engineering copes better—especially in sonic weight and expansiveness—with the unconscionable demands of the score than any previous stereo version I know. And this taping has the added merit of freedom from the warping many listeners found in the disc edition.

Morris and his engineers may have come still closer to the impossible task of capturing the full "live" power of the Eighth if we could hear them in four

channels. At least that's made to seem likely by my belated first hearing of two other Mahler symphonies in quadriphony: the 1970 Abravanel/Utah Symphony Third and Ninth (Vanguard VSS 4/5 and VSS 6/7 respectively, two 7½-ips Q-reels each, \$25.96 each). Here again my interpretive/executant first choices remain Horenstein in the Third and Bernstein in the Ninth, but there is a sonic spaciousness and spellbinding persuasiveness in the quadriphonic versions—most magically of all in the mezzo-soloist and double-choir fifth movement of the Third and in the heavenly length of the Ninth's Adagio finale—that for many audiophiles will make even the high cost of the Q-reels seem quite justified.

Yet even quadriphony can't solve all problems presented by the massive choral-and-orchestral Second, *Resurrection*, Symphony, although it certainly does help Bernstein's new version to fare better than its 1964 stereo-only predecessor. Many of the same interpretive idiosyncrasies are still annoyingly evident, but the present performance with British soloists, chorus, and London Symphony Orchestra is markedly superior to the older one with the New York Philharmonic, and in quadriphony especially there are superbly impressive moments: Columbia QMA 32681, two Dolby-B Q-8 cartridges, \$15.98; also M2T/M2A 32681, two Dolby-B cassette/cartridge stereo versions, \$15.98 each set. But what I miss is the indescribable hair-raising thrill of the chorus' last-trump "*Aufers-teh'n*" entrance in the finale that invariably distinguishes my every rehearing—without benefit of quadriphony—of Klemperer's 1963 Angel version (now lamentably OP on tape).

**Death in Venice; Hard Work in the Listening Room.** There can be only praise for the performance (conducted by Stuart Bedford under the composer's supervision), recording, and tape processing of Britten's latest opera, based on the famous novella by Thomas Mann: London/Ampex R 413109, two Dolby-B 7½-ips reels, \$26.95; Q 513109, two Dolby-B cassettes, \$24.95; text-and-notes booklet on postcard request. Yet I can recommend it only to Britten devotees, those who have seen one of the Aldeburgh or Met Opera staged performances of *Death in Venice*, or others willing to make an all-out effort to suspend disbelief in an uninterrupted libretto-following, close-listening session. There is little if anything to hold the casual auditor. Nevertheless, anyone game to dig for the hard-to-find rewards that *are* here is not likely to find his work wasted.

**Nielsen's (and Horenstein's) Fifth.** Carl Nielsen's hitherto untaped and seldom

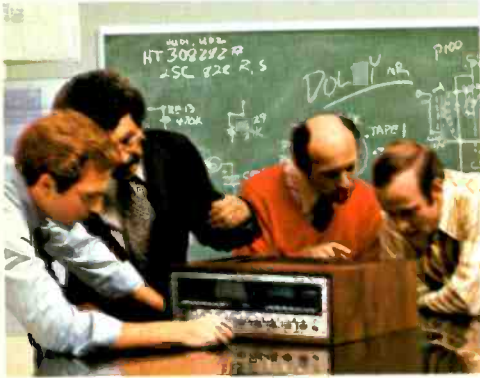
played or recorded Symphony No. 5, Op. 50, is not exactly easy listening either, but it has none of the special approach difficulties of the Britten opera, while it does have far more varied and substantial immediate rewards as well as tantalizing enigmas that one never doubts will reveal their secrets as the work becomes better known. Horenstein, leading the New Philharmonia Orchestra, is as eloquent as he is with Mahler in both this tautly organized yet at times gloriously exuberant symphony and the coupled earlier, more frankly romantic and nationalistic tone poem *Saga Dream*, Op. 39.

Another prime attraction is the deluxe musicassette's near-complete elimination of the resonance and other (processing?) troubles that plagued the 1970 Nonesuch disc edition. Here the original Unicorn recording qualities can be heard to far better advantage; and for added value this is another of Advent's one-sided bargains with a bonus of forty-four minutes of blank tape on Side 2: Nonesuch/Advent D 1005, Dolby-B cassette, \$5.95.

**Post-Discripts.** Since I've finally been enabled to hear tape editions of several disc programs I reviewed some months ago elsewhere in HIGH FIDELITY pages, supplementary notes indeed may be better late than never. For the Dolby-B musicassette versions of Haitink's Strauss *Also sprach Zarathustra* (Philips 7300 280, \$7.95) and John Wilbraham's "Well-Tempered Trumpet" recital (London/Ampex 0 521100, \$7.95), all I need to do is to repeat my evaluations of last December and last February respectively. Miraculously, the former release is no less a triple masterpiece of interpretation, execution, and recording on tape than on disc; regrettably, the latter remains a vulgar display of virtuoso exhibitionism and overload, oversharp sonics that are now further marred by high-end distortion apparently stemming from the tape processing itself.

With the Ormandy/Fox Saint-Saëns *Organ* Symphony, however, only my lukewarm reaction of last September to the non-Gallic reading still holds. Tonally, the Philadelphian players and the fine Rodgers organ sound much more like themselves in the quadriphonic tape edition: RCA ART 1-0484, Q-8 cartridge, \$7.95. And crediting the Q-taping's freedom from most of the disc's sonic coarseness and sharp-edgedness also gives me a chance to correct the misleading impression that may have been left by a typographical omission in my published copy. There is of course nothing in common between the Rodgers and the Allen organs except distinctively individual excellences that I've never found in any other electronic organs. ●

# "125 watts of continuous power per channel at 0.15% total harmonic distortion, 20 to 20,000 Hz, both channels driven into an 8 ohm load."



"The Marantz 2325 receiver has virtually no competition as far as power output is concerned... and it works beautifully with speakers of any impedance from 4 ohms up"

"Right. It's the most powerful pure-stereo receiver on the market — 125 watts of continuous power output per channel at 0.15% total harmonic distortion, 20 to 20,000 Hz, both channels driven into an 8 ohm load"

"The full complimentary symmetry circuit made up of two NPN's and two paralleled PNP power transistors is identical to the Marantz 250 — the same power amplifier that's used separately in professional installations"

"The amp section really turned me on to this unit"

"This is the only 'stereo only' receiver with a built-in Dolby\* Noise Reduction System that can be used on tapes and FM broadcasts, conveniently, by switching on the front panel. This system can also be used on records when records are Dolby encoded"

In August, 1974, sound engineers and audiophiles were invited to examine and discuss the new Marantz 2325 AM/FM Stereo Receiver. The following comments were taken from that taped discussion.

"Fact is, separate Dolby is a pain in the neck to use, and really expensive"

"Another thing, the Dolby system is effective as a dynamic noise filter. It removes a lot of noise from non-Dolbyized material during low level passages, but doesn't attenuate all the high frequencies at high levels like a filter would"

"The tuner circuitry of the 2325 approaches the performance of the 150 — Marantz' top-of-the-line component tuner. That alone says a lot for the unit"

"Biggest tuner advantage in my estimation is the ease of tuning. Of course, there's built-in phase lock loop"

"In stereo for almost all conditions FM distortion is under 0.3%. In mono it's around 0.15%"

"The 2325 has three tone controls for each channel: bass, mid and treble. The bass and mid each have two selec-

table turnover frequencies. That's total flexibility over the whole tone range"

"You can adjust for your speakers, the room and your listening taste"

"The Marantz 2325 has exceptional control flexibility"

The Marantz 2325 Receiver is just part of the exciting new Marantz AM/FM stereo receiver line. There are four new Marantz receivers in all, starting as low as \$299.95. Each of them reflects the kind of technical expertise and engineering excellence that has made Marantz the choice of professionals world-wide. Stop by your local Marantz dealer and see the exciting Marantz line featuring an exclusive three-year guarantee\*\* on parts, labor and performance specifications. Marantz. Ask an expert.

**marantz**<sup>®</sup>  
We sound better.



\*Dolby is a trademark of Dolby Labs, Inc. \*\*Marantz Co., Inc., guarantees to the original registered owner that all parts will be free from operating defects and that performance will be within printed specifications for three years from purchase date, except oscilloscope tubes which are guaranteed for 90 days. Product will be repaired or replaced free of charge in the sole discretion of Marantz Co., Inc., provided it was purchased in the U.S.A. from an authorized dealer. The serial number cannot be altered or removed. Product must be serviced by authorized Marantz repair technicians only. © 1975 Marantz Co., Inc., a subsidiary of Superscope, Inc., P.O. Box 99, Sun Valley, CA 91352. In Europe: Superscope Europe, S.A., Brussels, Belgium. Available in Canada. Prices and models subject to change without notice. Consult the Yellow Pages for your nearest Marantz dealer. Send for free catalog.



# This is all we want to do. But perfectly.

The engineering of high-fidelity turntables is a technical and controversial subject.

But the concept of a perfect turntable is perfectly simple.

Since a perfect turntable is what we at Garrard have been striving to make, we'd like to communicate this concept to you as unequivocally as possible. Then all the claims and counterclaims you hear will fall into place.

Think of it this way:

A phonograph record doesn't know and doesn't care what kind of mechanism is spinning it,

as long as it's spinning properly. If your hand could turn it at exactly  $33\frac{1}{3}$  RPM, without the slightest fluctuations in speed, and keep it moving in the horizontal plane only, without the slightest jiggling or vibrations up-and-down or sideways, you could expect perfect reproduction.

Similarly, a phono cartridge has no idea what's holding it in the groove, as long as it's properly held. If your other hand were holding it, correctly aligned, with the right amount of downward force and without resisting its movement across the record, it would perform faultlessly.

That's really all there is to it.

The basic point is that the turntable and tonearm have exceedingly simple and purely mechanical functions, just like a chemist's analytical balance or a gyroscope. That's why turntable manufacturing is, above all, a matter of precision and integrity, with the emphasis on perfect operation rather than hi-fi pizzazz or features for features' sake.



Of course, theoretical perfection in an actual mechanical device is an unrealizable ideal. But even though 100% is impossible, there's a big difference between 99.9% and 98%.

It's in this most fundamental sense, we feel, that Garrard turntables are in a class by themselves.

For example, in the case of the Zero 100c changer and the Zero 100SB single-play automatic, tracking error has been reduced to a virtually unmeasurable quantity (in effect, zero) by the geometry of the tonearm design. Rumble, wow and flutter figures are also coming ever closer to theoretical perfection in these and other top Garrard models. (The Zero 100c and the Zero 100SB are both priced at \$209.95.)

To a less spectacular degree, the lower-priced models, from \$49.95 up, also come quite close to the theoretical ideal because of this emphasis on fundamentals.

Remember: all we want is to make your record revolve perfectly and to position your phono cartridge perfectly.

And we're almost there.

For your free copy of The Garrard Guide, a 16-page full-color reference booklet, write to Garrard, Dept. G-5, 100 Commercial Street, Plainview, N.Y. 11803.



**Garrard**  
Division of Plessey Consumer Products.

CIRCLE 22 ON READER-SERVICE CARD