

Stereo Review

SEPTEMBER 1971 • 60 CENTS

ANDRÉ PREVIN'S SEVERAL SIDES * LAB TESTS ON FORTY BRANDS OF CASSETTE TAPE PLUS MALFUNCTION ANALYSIS



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The new Fisher 401. \$449.95.

a button and move across the FM dial, electronically, silently. Lift up your finger and stop in the exact center of a channel. What could be easier than that?

Remote control is easier.

Remote control isn't new, either. It's available with either the Fisher 500-TX or the Fisher 450-T stereo receivers. But the remote control on those receivers isn't wireless. There's a wire that leads from the receiver to the control unit you hold in your hand.

Tuning a stereo receiver by wireless remote control is new.

Now Fisher is introducing the 401, which ultrasonically extends the push buttons that operate the AutoScan, doing away with the need for wires. We feel that with this innovation we have given the audiophile the best of all possible tuning methods. But of course there's more to a receiver than its tuning conveniences.

The rest of the tuner section.

The tuner section of the 401 is extremely sensitive, thanks to some sophisticated circuitry that uses IC's and FET's to good advantage. And we didn't neglect the AM section. It's capable of making AM sound so close to FM mono that there'll be times when your ears won't be able to tell which band you're listening to.

4-channel compatibility.

The Fisher 401 was designed with the idea that 4-channel stereo is rapidly coming into its own. So we made it easy to adapt to the 4-channel stereo broadcasts we expect will become more and more common in the next year or so. The entire FM multiplex section is com-

plete on a plug-in circuit board, which will be easy to replace with an FM 4-channel adapter, when one of the systems for 4-channel FM transmission now being considered is adopted as an industry standard.

Power.

Fisher receivers have always been known to deliver a lot of power for their price class, and the 401 is no exception.

It has 150 watts of clean, undistorted power, which will drive both a main and a remote pair of speakers (four speakers in all) at concert volume without distorting the music.

Controls.

As you would expect of the world's first receiver with wireless remote-control tuning, the other controls are also quite sophisticated.

Bass and treble controls are of the Baxandall type, allowing you to boost or cut back the extremes of the frequency spectrum without affecting the mid-range.

Even the volume control is special. Instead of turning, it slides, like the kind you'd expect to find in a broadcast or recording studio.

There's also a loudness contour switch, an FM muting switch, a high filter, a balance control and a speaker selector switch.

One convenience feature that you don't often find in a stereo receiver is a front-panel tape-recorder output jack, which lets you hook up a recorder without having to turn the receiver around to get at the back.

The cabinet.

Since the 401 is probably the most luxurious receiver Fisher makes, it

stands to reason it would have a beautiful cabinet. It does. The cabinet, which is included in the \$449.95 price, has an attractive wood-grain finish.

We feel that you should be able to have as attractive a cabinet when you listen to stereo as when you watch TV.

The Fisher 

We invented high fidelity.

Other receivers with remote control.

The Fisher 401 costs \$449.95. But you can buy a Fisher receiver with remote control for even less money than that, if you don't insist on its being wireless. We're talking about the 180-watt Fisher 450-T, at \$399.95. (We're not the only ones who are talking about it. It has received the kind of reviews from High Fidelity, Stereo Review and Audio magazine that we like to quote in an ad.)

If you want a little more power than the 401 can give you, you want the Fisher 500-TX. It has 200 watts of power, provides four methods of tuning: manual, AutoScan, remote control (not the wireless kind), and Tune-O-Matic® push-button electronic tuning that remembers your four favorite stations so you can tune them by pressing a button. The price, \$499.95.

Introducing the worlds first stereo receiver with electronic tuning by wireless remote control.



In the past, it has been the makers of television sets who have placed the greatest emphasis on convenience features like wireless remote control.

The hi-fi manufacturers have concentrated their efforts, by and large, on reproducing sound with top fidelity.

But at Fisher we feel that making a product a pleasure to use is almost as important as making it a pleasure to hear.

Which is why we created the 401.

A word about automatic push-button electronic tuning.

Electronic tuning is not new. Fisher has been using it for some time now on several Fisher receivers. But though AutoScan® (our name for automatic push-button electronic tuning with no moving parts) is convenient, conveni-

ence was not the reason for including it in a receiver.

The real reason for AutoScan was (and is) that you can tune more accurately with it than you could tune manually, even if you used a meter or a scope. We quote Audio magazine: "AutoScan is probably more accurate in tuning to center of desired channel than can be accomplished manually... Station lock-in is flawless. That is, when the AutoScan stops on a station, it stops on the exact 'center' of that channel."

But the AutoScan, besides being more precise than any other tuning method, is also more convenient. Press



Introducing the Fisher 390, \$349.95.

Now there's a receiver for less than \$350 that has push-button electronic tuning with no moving parts.

The Fisher 390 has the same FM sensitivity and almost as much power as the 401 (the 390 has 140 watts; the 401 has 150 watts).

And it has Tune-O-Matic push-button tuning which makes it possible for you to pre-select five of your favorite stations, and tune to them instantly, electronically. (Of course the 390 also has the smooth fly-wheel tuning featured in all Fisher stereo receivers.)



Only 25¢! \$2 value! Send for your copy of The Fisher Handbook, a fact-filled 80-page guide to high fidelity. This full-color reference book also includes complete information on all Fisher stereo components. Enclose 25¢ for handling and postage*

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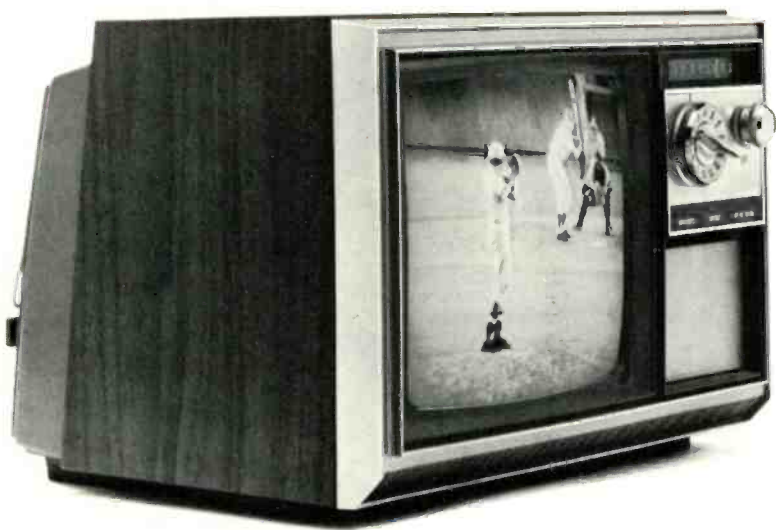
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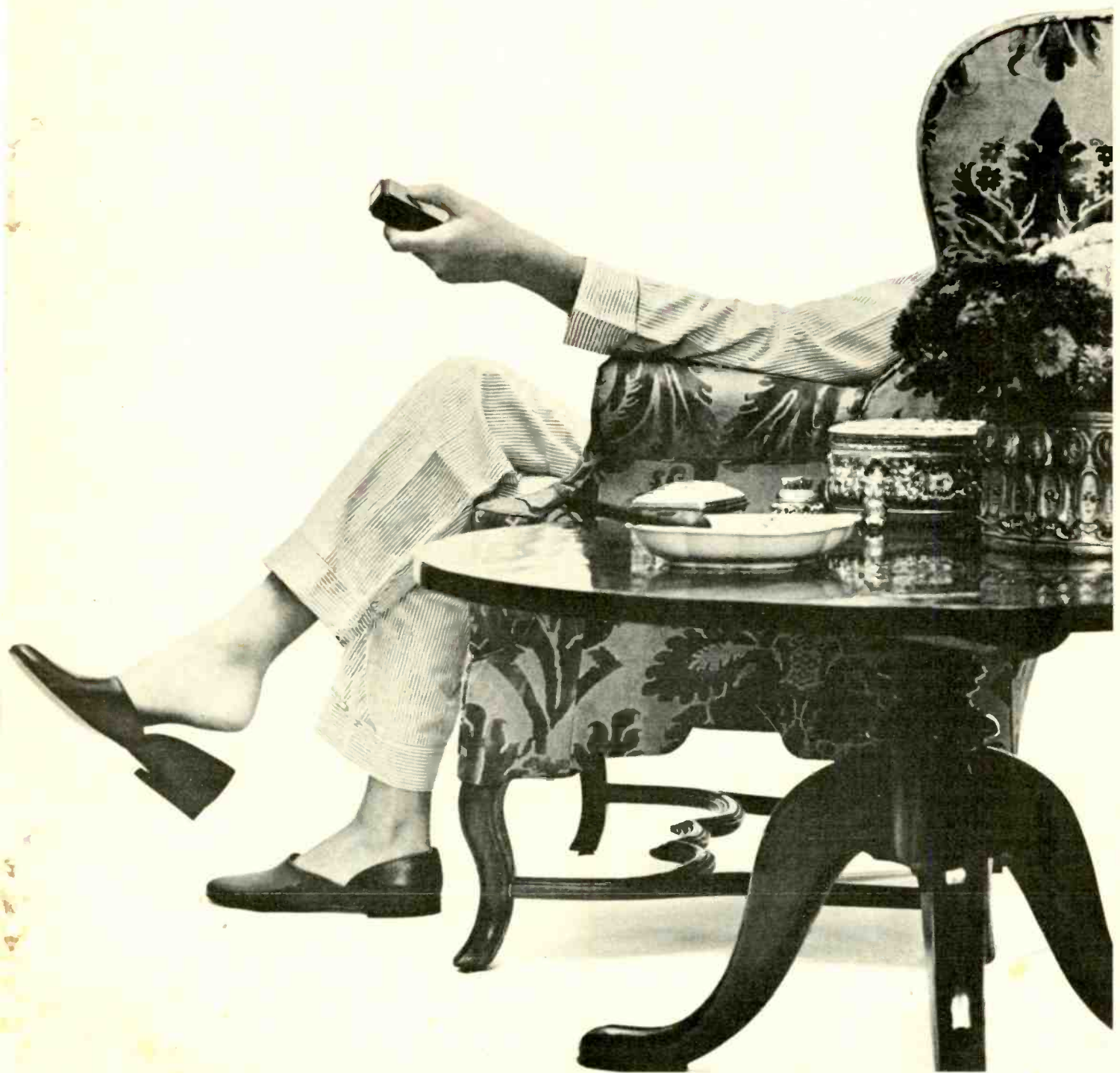
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you listen to FM as when
you watch TV.**

(Lift flap.) →



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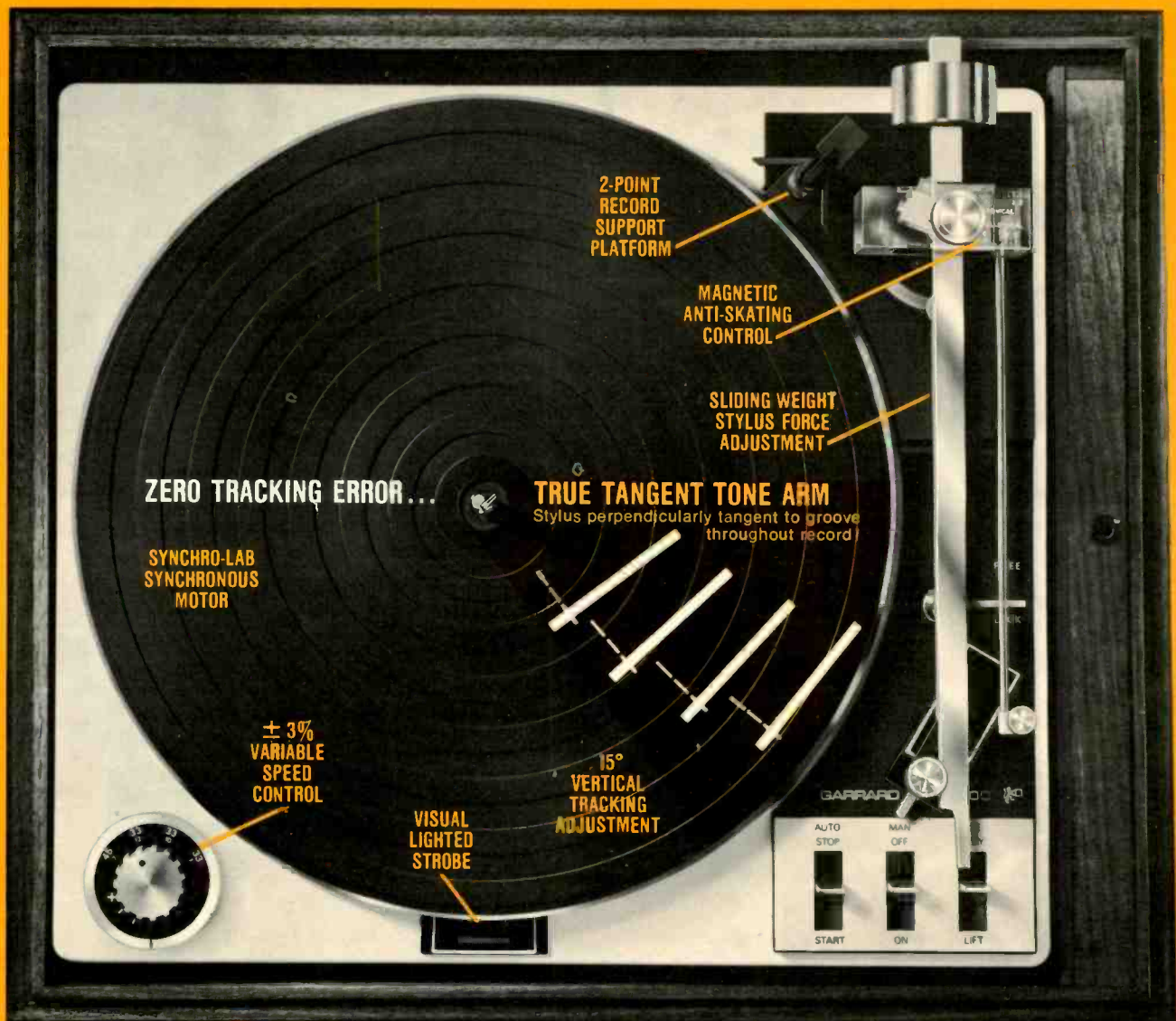
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FORMERLY HI FI/STEREO REVIEW

Stereo Review

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EDITORIALLY SPEAKING

By WILLIAM ANDERSON

THE ETHICS OF TAPING

IF I ever had any doubts that the proper study of mankind is comic opera, they were permanently dispelled recently when I read of a group of tape pirates who had formed an association and appointed representatives to carry their "story" to a legislative committee in the very halls of Congress. It seems they consider themselves "small businessmen" (though the "business" of tape piracy in the aggregate is very large indeed, perhaps as large as the legitimate market), and they were seeking legislative help to relieve them of what they claim is legal "harassment" by the "monopolistic giants" whose recordings they regularly steal. It was not recorded just what the legislators' reaction to this bare-faced impudence was, but I hope, for the sake of the opera, that they were able to preserve a suitable Savoyard gravity. I have been unable to maintain mine, however, in the wake of offering my candid opinion (in the July-issue letters column) that much of the private tape recording that goes on in this country is just as parasitical as that of the tape pirates, and that many a tape recorder can therefore be considered in the category of burglar's tools. The letters I have since received from outraged tapers make it abundantly and often comically clear that at least some tape recorder owners are even more confused ethically than the tape pirates (who, I am relatively certain, must find it difficult to address Congress with their tongues so far into their cheeks).

The substance of many of the letters that aimed to "set me straight" might best be couched in the adjustable frame of a popular aphorism: "If God didn't want us to tape recordings, he wouldn't have given us tape recorders." Others tried to explain to me how buying a recorder and raw tape somehow pays for the time, effort, and expenses of recording by soloists, orchestras, and record companies. One reader went so far as to query the program directors of local FM stations; these splendidly impartial observers opined that taping off the air was perfectly proper. But why weren't RCA, Columbia, Leonard Bernstein, or Leontyne Price asked? Another correspondent confessed that he tapes because record prices are so high he can't afford them. The letter's tone was an odd mixture of Jean Valjean and 'vengeance is mine,' leaving me with the feeling that the same ethical view might easily extend to such desirables as Cadillacs, mink coats, and Florida vacations.

The subject of ethics has been a vexed question ever since Eden, when Adam tried to put the blame on Eve, and most people since have proved to be no better at it than he was. The sue-the-insurance-company syndrome and hotel-towel and restaurant-ashtray "souvenir hunting" are most certainly ethical no-no's (in the Judeo-Christian tradition, at least), but on this level the common man has solved the riddle of universal guilt: if everybody does it, it must be all right. From there on up, the ethical questions become tougher and tougher, and few people can stay the full course. My own feeling is that the ethical sense is a talent as rare as any other. It can be developed if you have it; you will remain a bumbling amateur moralist if you haven't. And like all true talents, those who possess it at the level of genius are extremely rare—which accounts for the shortage of saints. Nonetheless, as with the other arts, it is possible even for less gifted amateurs to reach a modest competence in ethics with proper training and practice—which is not to say that it should be made a constant study; there can be no more time-consuming occupation in this wicked world, and nothing will make you a certified bore quicker.

The question of ethics and tape recording does, however, seem to be begging for some kind of answer. Not being an expert in the area myself, I have asked our resident demon tapper Dr. Craig Stark to attack the problem for a subsequent issue. Quite aside from his audio avocation, he teaches ethics (among other things) in the Department of Philosophy at Sarah Lawrence College. Help is therefore on the way, and until it arrives I can only recommend the solace of the Golden Rule. It is not always effective, probably because it requires the exercise of considerable ethical imagination. But try it this way: "Do unto Angel as you would have Angel do unto you."



From Rock to Bach in 0.25 Seconds

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

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

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

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

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

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

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

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*Suggested retail price, subject to Fair Trade where applicable.

SONY® 6065 / 6055

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In 1968 almost every stereo enthusiast knew:

1

You couldn't reproduce bass notes through small speakers.

2

All the sound should come from the front of the speaker and none should be directed rearward toward the wall.

3

A speaker should never have associated electronics such as an active equalizer.

4

All good speakers should have crossovers, woofers and tweeters.

5

All speakers should be designed to give flat frequency response on axis.

By 1971 almost every stereo enthusiast has heard the BOSE 901.

A speaker which violates every one of the concepts above. Born out of 12 years of university research,* the 901 has become *the most highly reviewed speaker, regardless of size or price.*

Today we have a theoretical basis that explains why these concepts limit the performance of conventional speakers. But no theory can tell you how much better a new design will sound. To appreciate this, ask your dealer for an A-B comparison of the BOSE 901 with the largest and most expensive speakers he carries.

*For those interested in the 12 years of research that led to the design of the 901, copies of the Audio Engineering Society paper "ON THE DESIGN, MEASUREMENT AND EVALUATION OF LOUDSPEAKERS," by Dr. A. G. Bose, are available from BOSE Corporation for fifty cents.

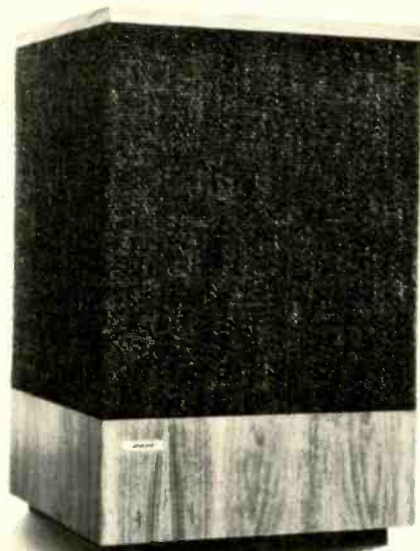


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You can hear the difference now.

BOSE

Natick, Mass. 01760



Ask your franchised dealer* to A-B the BOSE 501 with any speaker he carries that uses woofers, tweeters and crossovers.

There is an important reason why we ask you to make this test. There are inherent limitations of performance in the use of a woofer, a tweeter and a crossover—limitations covered in detail in earlier issues. The bypassing of these limitations played a large part in the advances which have made the BOSE 901 the most highly reviewed speaker, regardless of size or price.

We set out to design a lower priced speaker which would preserve as much as possible of the performance of the 901. Most important, we were able to design into the 501 much of the 901's great advance in spatial properties. The BOSE 501 is the second DIRECT/REFLECTING® speaker system.

But it became evident that there was no way to keep the advantages of multiple small full-range drivers and equalization. The cost problem was too great. We were forced to accept the woofer-tweeter-crossover combination as the only feasible compromise and set out to achieve the fullest possible realization of this design approach.

Our engineers designed a unique woofer with an unusually long voice coil which provides tight control of bass transients. They developed a new and different approach to crossing over the outputs of the woofer and the two tweeters. In the process they became convinced that \$125 is about the limiting price for improving the performance of a speaker containing woofers, tweeters and crossovers.

The design goal of the 501 was to outperform any other woofer-tweeter-crossover speaker. You be the judge. If we have succeeded, the results will be obvious to you when you make the comparison.

*Literature sent in answer to your request will include a list of franchised BOSE dealers in your area who are capable of demonstrating BOSE speakers to their full performance.

BOSE 501 DIRECT/REFLECTING® Speaker System
\$124.80 ea. Patents applied for.

NATICK, MA. 01760 **BOSE**®
You can hear the difference now.

HEAD STRONG



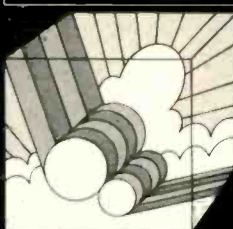
The Ampex AX-50 stereo tape deck has three of the strongest heads money can buy. Deep-Gap heads made to last 10,000 hours, without variance in gap or frequency response. Which is about 10 times longer than regular heads. That's strong!

The AX-50 is also strong on capabilities. With a heavy-duty hysteresis synchronous motor. Direct tape monitor. Pause/edit control. Echo effect. Function programmer for sound-on-sound and sound-with-sound. Stereo headphone jack. Plus many more features you must see... and hear.

You need a strong deck to pick up today's heavy sounds. And the AX-50 is the strongest in its price range.

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LETTERS TO THE EDITOR

Military Music

● As a military musician (oboist) I enjoyed reading Aram Bakshian's "History of Military Music" (July). I have a large collection of recordings of bands representing different countries and periods of history and would like to add one to those mentioned in the article: "Military Music of Four Centuries" on Fiesta FLPS 1367.

One correction: the serpent is not a "brass-reed" instrument but is made of wood, and combines the fingerholes of a woodwind instrument with the sound-generating cup mouthpiece of the brass winds. It is a poor combination at best, requiring good lip control to keep the intonation approximate. The instrument takes its name from its shape, which brings the finger holes within reach of the player. For a good taste of what a serpent sounds like, the Williamsburg Band of Music's performance of *Rule Britannia* features a rather comical serpent obbligato. This band performs early American music on authentic reproductions of eighteenth-century band instruments. They perform regular concerts for visitors to restored Colonial Williamsburg, Virginia, and a recording of them and the Williamsburg Fife and Drum Corps is available through the visitor's information center.

WILLIAM M. FETCHER
Pearl Harbor, Hawaii

Discovering Classical Music

● I hope my comments don't belabor the extended polemic on the "classical crisis," but I feel the necessity of expressing a minority report on certain aspects of the proffered "cures" for the crisis. Specifically, I would like to respond to several points made in Fred Povey's article in the July issue ("Discovering Classical Music"). Frankly, I am dismayed by increasing dependence on better marketing of the "product" (are we really talking about music?), the "selling" of the performer or conductor, and those thalidomide creations of the mass marketing industry arrogantly termed "Greatest Hits." The decline in the overall quality of current record packages and the dismal selections offered on the record shelves can be, I believe, traced back to these marketing "cures" for the crisis. Record albums should be a cohesive unit of music, performer, cover, and the liner notes. If we are to see the composed piece as an organic product of a specific life (the composer's) and specific times

(the composer's environment) framed in some form of individual world-view, what greater perversion than to diffuse all this into current market hype? Does Gershwin's *An American in Paris* really need a mockery of a Frenchman gesturing at off-color postcards? Does Beethoven's Ninth really need the come-on, "You've heard the hit single, now hear the album?"

But what about the people who actually make the music? The conductor or performer is, to some degree, a moderating prism to "custom blend" (how's that for selling the product?) a contemporary psyche into the larger elixir of the composed piece. But that is all. To sell the buying public on the *interpreters* of the music is to seriously injure the integrity of the piece itself.

It is painfully evident that the "classical crisis" will not succumb to hasty or poorly conceived cures. And indeed, judging from the effects of current thought on the "cures," the "crisis" may well take on new and awesome directions.

NOAH A. TRUDEAU
Peekskill, N. Y.

Follies Furor

● Arlene Croce's review of *Follies* is the sorriest, shoddiest article I've ever had the misfortune to read in STEREO REVIEW. The problems were twofold; first, Miss Croce couldn't seem to decide whether she was reviewing the play or the album; secondly, she ended up doing neither. She has twisted around both the theme and the concept behind *Follies* and then proceeds to cut it down from this mistaken premise. No, Miss Croce, the show does *not* display "a fear and hatred of growing old" and neither does it "exploit human beings." It is about four people who lived life as a superfolly, with tinsel and glitter as precious commodities, only to discover that the tinsel can tarnish and the glitter can fade. When Mary McCarty and the girls sing and dance *Who's That Woman?* (and they do it spectacularly), they are not showing us that those lovely girls of yesteryear have "gone the way of all flesh"; rather, we see that those lovely girls were all glamour and no heart and because of their messed-up values, they really weren't so lovely after all.

The songs are magnificent, a charming blend of nostalgia and originality, as tuneful as their Thirties counterparts and as up-to-date as to-

(Continued on page 10)

STEREO REVIEW

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



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



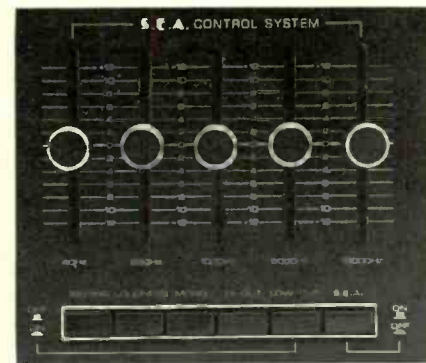
It lets you tailor sound to your own taste. So if you're crazy about a certain singer but not so crazy about the band that's playing with him, you can bring up the voice and push the music into the background.

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

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

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

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



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

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morrow's newspaper. Sondheim's period numbers in *Follies* are especially notable because they perfectly capture the style of the Twenties and Thirties without ever sounding tired or condescending. I defy anyone to find one bar of hackneyed music in the entire Loveland sequence. Some of the songs sound like they sprang from the pens of George Gershwin, Cole Porter, Rodgers and Hart, and even Victor Herbert. More important, they are not relics of yesterday; these are songs that those great song-writers could easily have written today if we had the good fortune to have them still with us.

THOMAS B. LYNCH
 Worcester, Mass.

Miss Croce replies: "The very terms in which Mr. Lynch praises Follies reveal the confusion into which the show's intellectual pretensions have plunged its admirers. Mr. Lynch believes that Mr. Sondheim's period pastiches perfectly capture the style of the Twenties and Thirties. Yet in this same style, as rendered by Sondheim, he finds evidence of tinsel and glitter, of all glamour and no heart, and of messed-up values. If Mr. Lynch had no respect for Gershwin, Porter, Rodgers, et al., I could understand his point (though I wouldn't sympathize with it); but he does respect them, and at the same time buys the show's theme that the Twenties and Thirties were somehow morally reprehensible, a gaudy dream from which we of the Seventies must awaken. In this he mistakes the intention of Sondheim, insofar as Sondheim can be said to pursue any single intention. Surely hackneyed music is the whole point of the Loveland sequence; surely a song like You're Gonna Love Tomorrow is a deliberate banality. (This to my mind makes it worse than—not as good as—the thing it's trying to imitate.) But Follies wants to be a big commercial hit as well as a bitter-edged morality play—to revel in the past and condemn it at the same time. No wonder its admirers are confused."

Edgard Varèse

● I cannot thank STEREO REVIEW enough for exposing me to Edgard Varèse (June). I read the article by Frank Zappa first and he immediately interested me in Mr. Varèse. Not having quite enough funds and also doubting that any of the "Top 40"-carrying department stores would have any knowledge of this composer, I went to my local library. There, under electronic and percussive music, I found two Columbia albums, one devoted entirely to electronic music and the other (MS 6146) of which I later found mentioned in the article by Eric Salzman. I took the latter album home and loved every moment of it. I think the other members of my household were at least mildly annoyed by it, but what do they know? The pieces that I particularly liked were *Ionisation*, *Hyperprism*, and *Poème électronique*. Again, thank you, Mr. Zappa, Mr. Salzman, and STEREO REVIEW for broadening my musical scope and for a fantastic June issue.

MORRIS V. JOHNSON, JR.
 Cleveland, Ohio

Record Defects Revisited

● I am in no position to comment upon specific technical and mechanical aspects of producing a record, but as one of the four per cent who purchase classical discs ("Record Defects," June), my hackles have risen. I think that the record industry is fortunate indeed that only four per cent of their customers listen

to its products; otherwise they might hear from the other ninety-six per cent. I am pleased to learn that *someone* at Mercury still knows how classical records are made, though I recall they made some good ones the old way. Before the new way of making a recording arrived, I marvel how it was possible for American companies to turn out the high level of product they somehow managed to market for so long. Many of the four per cent paid \$7.50 for "short" records to get state-of-the-art over a decade ago. I still have one such disc and wish that some of today's products were as good. Instead of complaining about complaints, the Mighty could try spending more on the physical product and see if we are willing to pay for what we want; they can't lose much more than they claim to be losing now.

The fact that some American companies could, and some international firms still do, generate a very high proportion of consistently good recording, both aesthetically and physically, gives the lie to the claim that it can't be done. All the grease my squeaky wheel has seen lately has been deletions, and a dearth of Yankee recording activities.

EARLE STEVENS
 Springfield, Pa.

Succor for the Confused

● Ah, Mr. Don-Batalla ("Letters to the Editor," June), welcome to the pit of classical confusion. I, too, used to get violent headaches every time I considered buying a classical record. But don't despair—there is a way out. Have you ever heard of Martin Bookspan's Basic Repertoire? Nope, it's not a new group, but a monthly feature of STEREO REVIEW, and a great introduction to the world of classical music. Each year a booklet containing all of Mr. Bookspan's choices of discs to buy is published by STEREO REVIEW, and offered to readers. But beware, there is a serious side effect. After you start getting into classical records, you won't know which rock stuff to buy.

C. J. BENDOTTI
 Bronx, N. Y.

For readers who wish to take Mr. Bendotti's advice, copies of Martin Bookspan's latest "Updates and Second Thoughts" on his Basic Repertoire choices are available for 25c from Deane Manning, c/o Stereo Review, 1 Park Avenue, New York, N. Y. 10016.

Alfonso the Learned

● In his review of the *Cantigas de Santa Maria* (June), Igor Kipnis says that Alfonso X died in 1294. The correct date is actually 1284. Moreover, I was surprised that mention was not made of the language of the *Cantigas*, which is Galician, a dialect at that time more akin to Portuguese than to Spanish. As Mr. Kipnis states, it is thought that Alfonso the Learned (a better epithet than "The Wise") wrote little himself. Even his share in the *Cantigas*, which seems to be his most personal work, has been questioned.

LEONARD BLOOM
 Bridgeport, Conn.

Salzman and Invective

● It is a shame that a musician of Eric Salzman's stature feels it necessary to substitute catch phrases and personal invective for reasoned criticism as he did in his reviews in the June issue. It is surely possible to point out the weaknesses in Shostakovich's Twelfth Symphony without being sarcastic ("The last move-

(Continued on page 12)

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To call the **Rectilinear III** a piece of engineering is a rather vigorous understatement.

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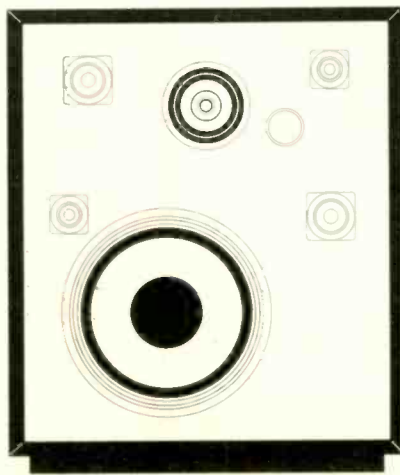
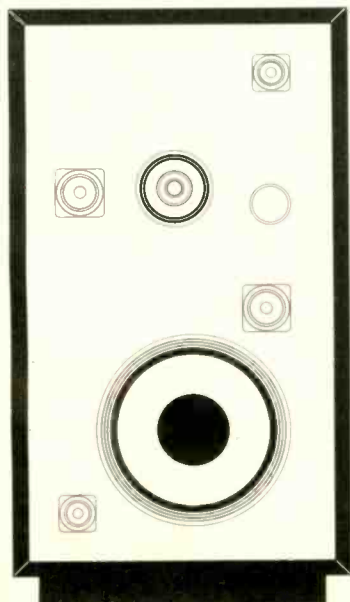
However, if you're the last of the big-time spenders, you can now escape this austerity for an extra \$20. Because, for \$299, there's the stunning new lowboy version of the **Rectilinear III**, 28" by 22" by 12¼" deep, with a magnificent fretwork grille.

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drivers and the crossover network. Only the cabinet styles and the dimensions are different. In the dark, you can't tell which **Rectilinear III** is which. They sound identical.

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ment has a remarkable feature: an attractive and imaginative theme.") or supercilious ("pompous symphonic bureaucratization," "fatuous fusillade").

Likewise, one can analyze Barbirolli's interpretation of *Ein Heldenleben* without an emotionally colored sociological analysis of the Third Reich, which is not only musically irrelevant but is also an exercise in self-aggrandizement, having no place in music criticism.

As for the "American pre-eminence in chamber and wind performance Mr. Salzman so casually assumes in his review of the Samuel Baron recital: there are fine artists on both sides of the Atlantic, and it serves neither them nor music to assert such questionable and highly chauvinistic claims.

Your magazine has a responsibility to set standards of excellence in criticism, one which you normally fulfill quite well. I hope Mr. Salzman's style will not set a trend for your future reviews.

ROBERT D. MILLER
Durham, N. C.

Mr. Salzman replies: "Mr. Miller and I evidently have some major differences concerning music and music criticism. Once and for all: there is no such thing as 'objective' criticism. Good criticism is always personal—but it should be based on facts and on some larger viewpoint. I have often stated my views on Shostakovich; I reserve the right to be just as vehement and polemical toward him as he is—in his music—toward me! For me, music is not something one can set apart from the rest of life, but is an integral part of the society and culture that produced it. One of the critic's main jobs is to try to understand and illuminate this relationship. Ein Heldenleben is what it is because it expresses certain fundamental attitudes toward life, society, and art (Strauss would have been the first to agree with this). Mr. Miller's third point is pretty much a question of fact. Of course there are fine wind players in many countries, but speaking of American 'pre-eminence' in wind playing is no more chauvinistic than speaking of Russian pre-eminence in string playing would be Russophile."

The Goldman Band Lives!

● Paul Kresh's review of the Goldman Band's tape "Golden March Favorites" in the June issue was disturbing on a number of counts. Although one agrees with Mr. Kresh's approval of the musical performances, I feel it necessary to criticize his other comments. He leaves the distinct impression that the Goldman Band under the outstanding direction of Richard Franko Goldman no longer performs. This is not the case. The band performs on Thursday and Sunday nights on the Mall in New York's Central Park, on Wednesday and Friday nights in Damrosch Park at Lincoln Center, and in the band shell in Prospect Park on Saturday nights during the summer. Contrary to what Mr. Kresh says, it is quite safe to go to these outstanding concerts, and thousands of New Yorkers attend them every summer.

JOSEPH C. SMITH
Jersey City, N. J.

Mr. Kresh replies: "Mr. Smith seems to have taken rather too seriously a bit of tongue-in-cheek nostalgia. I never meant to imply that the Goldman Band isn't still going oom-pah-oom-pah in the parks of New York City. I was only looking back over a wistful shoulder at the band-concert atmosphere of a more serene age, when it felt safer just to be alive."

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For more technical information on the Model Eighty, write to KLH Research and Development, 30 Cross St., Cambridge, Mass. 02139. Or visit your KLH dealer.



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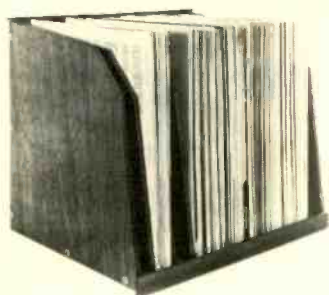
● AMPEX has developed a unique six-element tape head for use in its new line of automatic-reversing stereo cassette equipment. The single head contains six individual gaps—dual-track erase, and separate left and right record-play for both directions of tape motion—that perform all the record and playback functions of the deck. The head is centrally located on the transport so that all its elements engage the cassette's pressure pad. The new decks of the Micro series are dual-capstan designs, with the right capstan operating in forward and the left in reverse. The Micro 155 (below) has pushbutton transport controls and separate slider recording-level controls for two channels of line and microphone inputs. Cassettes can be programmed for continuous play or one back-and-forth cycle, and tape direction can be changed at any time. An automatic-shutoff feature is provided, as well as a mono/stereo switch, switchable automatic recording-level control, and a noise filter that rolls off high-frequency response

above 6,000 Hz. The deck's characteristics can be set for standard or chromium-dioxide tapes. Specifications include a frequency response of 40 to 12,000 Hz ± 3 dB with chromium-dioxide tape, 0.2 per cent (unweighted) wow and flutter, and a signal-to-noise ratio better than 45 dB. Dimensions of the Micro 155, with its walnut cabinet, are 17 $\frac{1}{4}$ x 5 $\frac{3}{4}$ x 9 $\frac{1}{2}$ inches. Suggested list price: \$299.95.

The Micro 335 (above) is a cassette changer with similar control features; its specifications are identical to those of the Micro 155. Twelve cassettes are accommodated in a removable plastic tray that moves from left to right over the transport's loading slot. Cassettes are played (side one and then side two) in the order of their sequence in the tray, with the deck shutting off automatically at the end of the last one. Additional trays are available for \$4.95 each. The Micro 335 has dimensions of 18 $\frac{1}{2}$ x 9 x 10 $\frac{1}{4}$ inches and a suggested list price of \$349.95.

Circle 146 on reader service card

New Classic Record-Storage Unit



● AUDIO IMPORT CORPORATION is importing the British-made New Classic record-storage unit for 12-inch LP's. Records are placed vertically, on edge, in the hand-rubbed mahogany unit. Several upright partitions are supplied which can be installed in various locations within the unit to serve as dividers for record stacks of differing widths. Attached to one of these, and to one of the end pieces, are spring-loaded panels designed to exert a gentle, controlled side pressure on the

stacks, thereby inhibiting disc warpage. The New Classic unit accommodates up to one hundred LP's. The condition of discs that have suffered cold-flow warpage can be improved if they are placed between closely spaced panels and left for a sufficient amount of time. The size of the New Classic storage unit is 15 $\frac{3}{4}$ x 13 $\frac{3}{4}$ x 13 $\frac{3}{4}$ inches. It is available from the importer by mail order only for \$19.95, postpaid.

Circle 147 on reader service card

Lafayette LA-44 Four-Channel-Stereo Amplifier



● LAFAYETTE has brought out a four-channel-stereo integrated amplifier, the LA-44, consisting of four separate amplifier channels (25 watts continuous output per channel into 4-ohm loads with all four channels driven), a control section, and two separate stereo phono preamplifiers. The amplifier will therefore accept all four-channel program sources, discrete or matrixed, as well as any combination of two two-channel stereo sources. All front-channel controls are duplicated for the rear channels. These include ganged volume controls for independent level setting of all four channels and adjusting front-to-rear and left-to-right balance, bass and treble controls, and pushbuttons for tape monitor, mono/stereo mode, loudness compensation, high-cut filter, and main or remote speakers (eight speakers in all). Pushbuttons also select the inputs, which are tuner, phono, and two auxiliaries. There are separate stereo headphone jacks for the front and rear channels, as well as front and rear tape-

output jacks on the front panel for convenient dubbing.

At rated output the LA-44 has 0.8 per cent harmonic distortion and signal-to-noise ratios of 63 (phono inputs) and 78 (high-level inputs) dB. Power bandwidth is 15 to 30,000 Hz, and frequency response is 20 to 20,000 Hz ± 1.5 dB. A rotary switch on the front panel determines the amplifier's mode of operation. Its positions include four-channel stereo, reverse four-channel stereo, front and rear channels mixed, and two-channel operation of front or rear channels. In addition, two special positions are provided. One of these, labelled REVERB, permits signals in the front channels to be routed out of the amplifier to an external processor such as a four-channel decoder or reverb device, and then returned to the rear-channel section of the amplifier to drive the rear speakers. The second position feeds two-channel stereo material in the front channels to a built-in circuit

(Continued on page 16)

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that extracts *difference* (L-R) information to drive the rear speakers. The LA-44, which comes in a metal cabinet with simu-

lated walnut grain, measures 13½ x 4 x 9½ inches and sells for \$219.95.

Circle 148 on reader service card

Teac's Three Dolby Noise-Reduction Units



● TEAC has introduced three tape noise-reduction units incorporating the Dolby B-Type circuitry which works by applying a level-dependent high-frequency boost to the program before recording and a complementary cut during playback. The top-of-the-line model, the AN-180, has separate record and playback circuit modules for each channel—four modules in all—that permit off-the-tape monitoring of the fully processed signal while a recording is being made. Low-impedance microphone preamplifiers are built in, accessible through front-panel jacks, and there are two large meters for calibrating the device and indicating levels during recording and playback. As is the case with other Dolby accessories, the Model AN-180 takes over level-setting and switching operations from the tape machine itself when properly connected into the record-playback chain. Microphone and line inputs have separate recording-level controls, so that input mixing is possible. A built-in 400-Hz oscillator is used to record a Dolby-level tone on the tape. Other features of the AN-180 are a switchable multiplex filter (-35 dB at 19,000 Hz) and concentrically mounted output-level controls for the two channels. Specifications for the AN-180 include a frequency response of 20 to 15,000 Hz

±0.5 dB and 0.3 per cent harmonic distortion or less, with stereo separation at least 55 dB. Overall signal-to-noise ratio is 65 dB or better, with a subjective improvement of up to 10 dB provided by the Dolby circuits.

The Model AN-80, the second of the Teac Dolby units, has two Dolby modules switchable from record to playback function and a single calibration meter switchable between the two channels. A RECORDING-CHECK pushbutton permits listening to the tape as it is being recorded but before it has been processed for playback by the Dolby circuits. The AN-80 also has a 400-Hz oscillator, a multiplex filter, and separate recording-level controls for each channel. Microphone preamplifiers are lacking, however. The AN-80's frequency response is 20 to 15,000 Hz ±1.5 dB. Its other specifications are identical to those of the AN-180. The approximate dimensions of the two units are, respectively, 16½ x 5½ x 12¾ inches and 16 x 3½ x 10¾ inches. Prices: AN-180, \$289.50; AN-80, \$129.50. The third Teac Dolby, the AN-50 (not shown), is a more compact but less flexible version of the AN-80 intended for use with cassette equipment. Price: \$49.50.

Circle 149 on reader service card

Eico "Soundlite" Audio Color Organs



● EICO's growing line of "Soundlite" audio color organs has been augmented by four new models available assembled or in kit form. The Model 3420 (assembled, \$39.95; kit, \$29.95) is a single-channel amplitude-sensitive device with diamond-shaped light patterns in red, blue, yellow, and green visible behind its translucent diffusing screen. The unit can also be operated without an audio amplifier, in which case a random light sequence is displayed. Enclosed in walnut, it is 24 x 12 x 10 inches in size and weighs 11 pounds. The Model 3425 is a "wireless" version. A built-in microphone synchronizes the lights to music and other sounds. Price: \$44.95 assembled, \$34.95 kit. Two new

multi-channel models are also offered: the three-channel Model 3430 (\$49.95 assembled, \$34.95 kit) and the four-channel Model 3449 (\$69.95 assembled, \$49.95 kit). They contain frequency-dividing networks so that the lights—red, blue, and green in the Model 3430 and red, blue, green, and yellow in the 3449—are independently under the control of different bands of the audio spectrum. Dimensions of the units in the order of their listing: 24 x 12 x 10 inches and 30 x 15 x 11 inches. All the Eico color organs are equipped with sensitivity controls; the multi-channel units have separate controls for each channel.

Circle 150 on reader service card

FM Station Atlas

● An *FM Station Atlas* showing the locations of transmitting stations and broadcast frequencies for nearly three thousand FM stations in the United States and Canada has been prepared by Dr. Bruce F. Elving, assistant professor of mass com-

munication at the University of Wisconsin-Milwaukee. The Atlas is up-to-date through April 1971 and lists both currently licensed broadcasters and stations for which construction permits have been awarded. Within a silhouette of each state are shown the locations of towns and cities having FM facilities, with the station

frequencies listed below. The atlas is thirty-two pages in length and measures 8½ x 5½ inches—slightly larger than a standard paperback book. It is available at \$2 per copy from: Bruce F. Elving, WUWM Radio, University of Wisconsin, Milwaukee, Wisconsin 53201. The price includes postage and handling.

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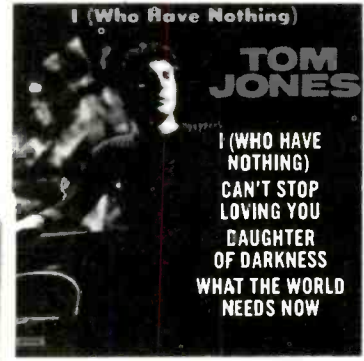
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Lenco turntables from Benjamin

CIRCLE NO. 11 ON READER SERVICE CARD

AUDIO QUESTIONS and ANSWERS

By LARRY KLEIN *Technical Editor*



Four-Channel Phono Cartridge?

Q. *I have recently seen ads for a special four-channel phono cartridge. Can you tell me anything about its special operating principles?*

ALBERT DUTZ
Los Angeles, Calif.

A. No, I can't—because it really hasn't any. If we are thinking of the same cartridge, which is intended to be used to play discs matrixed with the E-V, the Dynaco, or similar systems, then it is a normal good stereo cartridge that might have better vertical compliance than some other cartridges in its price range. In theory, a cartridge with good vertical compliance would be appropriate for playing matrixed four-channel discs. This is true because the rear-channel information is encoded as an out-of-phase signal which in the record groove appears as vertical or so-called hill-and-dale modulation. However, any good cartridge is likely to do as well as one advertised specifically "for four-channel matrix use." A cartridge with special characteristics is needed to play the JVC modulated-subcarrier four-channel disc, but that's another story. Tune in next month.

Monitor Speakers

Q. *A friend of mine who knows a recording engineer reports that he (the engineer) uses large monitor speakers for his work in the studio but much smaller bookshelf units for listening at home. Assuming he can afford any speakers he wants, why doesn't he use the large monitor speakers at home also? Or, if he prefers the bookshelf speakers, why doesn't he have a pair in his studio?*

H. FREEMAN
Los Angeles, Calif.

A. The answer is probably that the bookshelf speakers that the engineer likes at home cannot sustain—without distortion or damage—the extremely high volume levels normally used in studio monitoring. If you ask why such high levels are used, I've never been able to figure that out. I do know, however, that

some engineers who apparently are not addicted to over-100 dB sound levels do monitor with bookshelf-size AR and KLH models both on location and in the studio control room.

Sound Preferences

Q. *A friend recently made the statement that the average person prefers a restricted frequency range when listening to music. He cited experimental evidence to justify his view. If he's right, where does that leave the hi-fi industry?*

ABE CARLYLE
New Hope, Pa.

A. Right where it is. The original experiments cited by your friend had flaws that invalidate them. It is a basic rule of scientific investigation that if an experiment is being conducted to investigate the effect of varying *any* given single factor, all other factors must be fixed and unvarying. Otherwise one can never be sure that the single factor being investigated is truly responsible for whatever occurs. To return to the case in question, as I recall, the frequency-range experiments were conducted by Bell Laboratories in the period before World War II when the reproducing equipment and available program material were not nearly as good as they are today. I strongly suspect, therefore, that when the wide-frequency-range music was played, not only did the listeners then hear the desirable upper harmonics of the music, but also a great deal of hiss, noise, and harmonic distortion that did not come through during the restricted-range playback. Given the choice between wide frequency range with distortion (and noise) and narrow range without, the listeners preferred narrow range.

More recent experiments using high-quality source material and playback equipment seem to indicate that learning is also a factor in the appreciation of wide-range reproduction. This is true, I suspect, because of excessive exposure to bad sound produced by juke boxes, background music systems, and low-quality ra-

(Continued on page 24)

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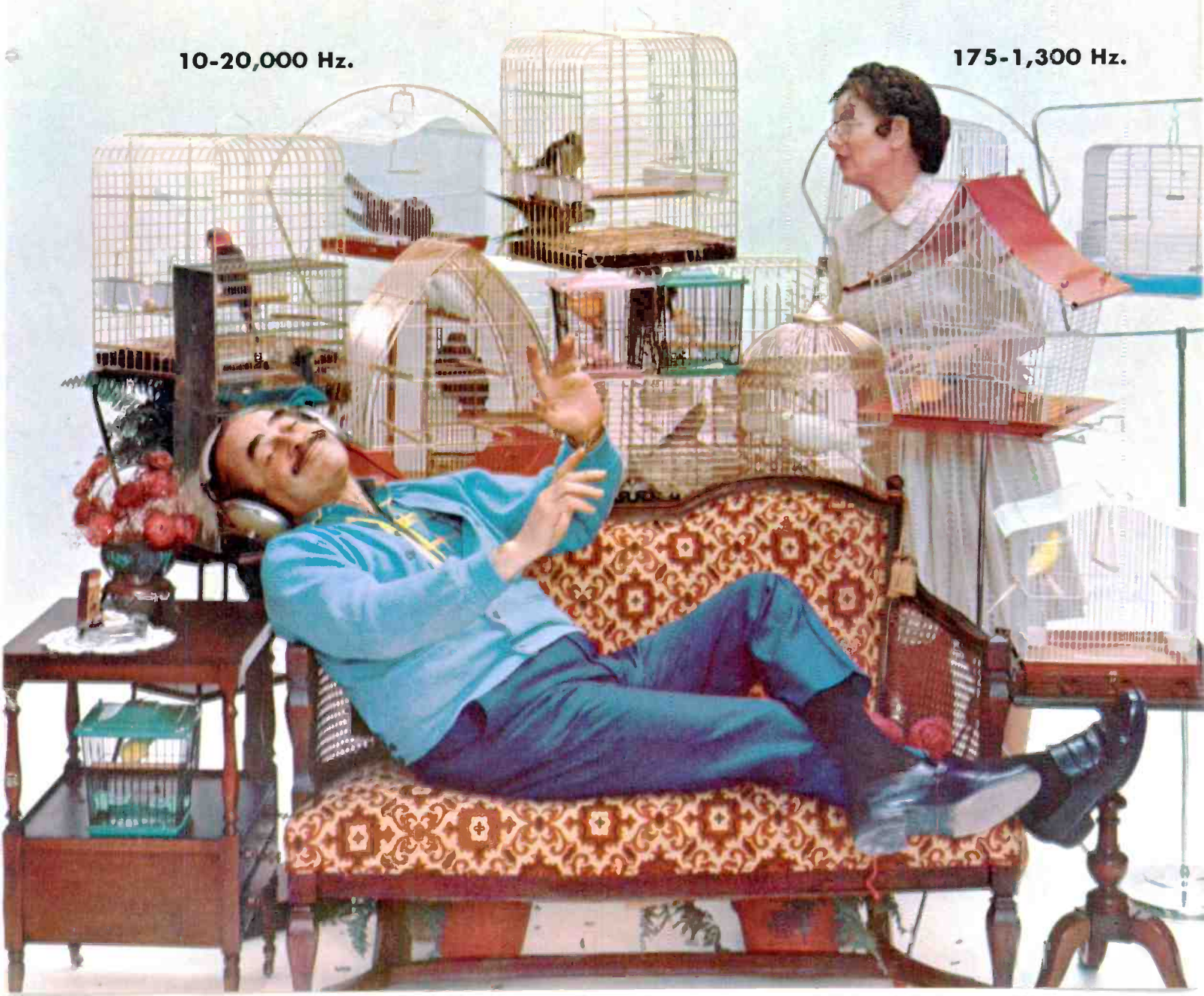
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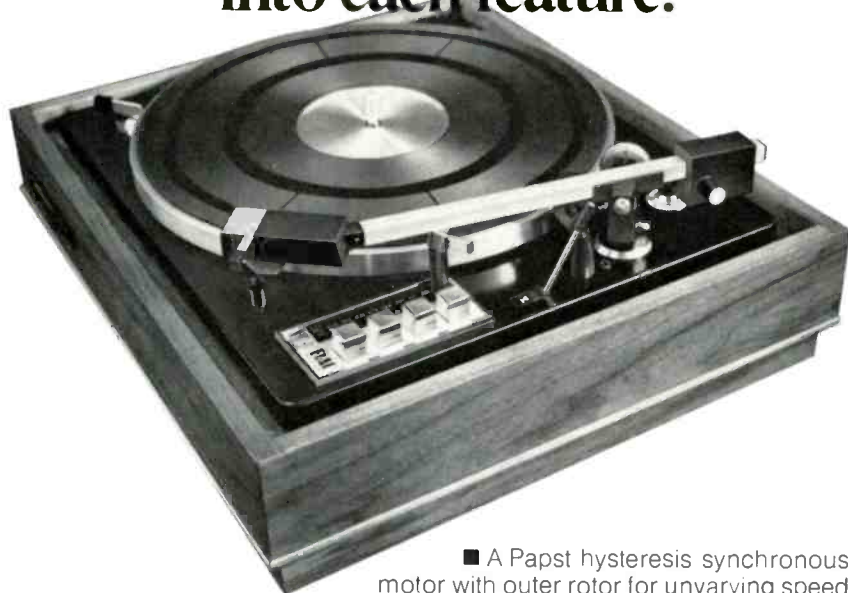
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dios, and phonographs. In other words, the preference for restricted-range sound has to be *unlearned*. And of course there is still the matter of noise and distortion present in even the finest audio equipment. Perhaps some of the "learning" consists of training one's self to subjectively "tune out" tape hiss, disc-surface noises, and the like, while tuning in the desired sound.

In any case, the definitive experiment on the question of wide-vs.-narrow band preferences was performed by Harry F. Olson, of RCA Laboratories. He arranged a small dance band in one corner of a home listening room of average size and put the audience in the opposite corner. Between the two groups there was erected an adjustable acoustic-filter screen. The filter was hidden from the audience by an acoustically transparent—but visually opaque—curtain. The experiment consisted essentially of opening and closing the filter so that the audience was hearing either the full frequency range of the live instruments or a range cut off at 5,000 Hz. The preference was about 70 per cent in favor of the full frequency range. But why were the listeners not 100 per cent in favor of the real, live full-range sound? It could be that the 30 per cent who voted for the restricted sound had never before heard a live orchestra and therefore preferred the sort of sound quality delivered to them by their low-fidelity home phonographs—which they were used to. Or possibly they were just being perverse.

Adding Turntable Cueing

Q. *I have a manual turntable and I would like to install a cueing lift for the arm such as is found on most new automatic and manual turntables. Any information as to where a device of this type can be purchased will be appreciated.*

LLOYD SANFORD
Everett, Wash.

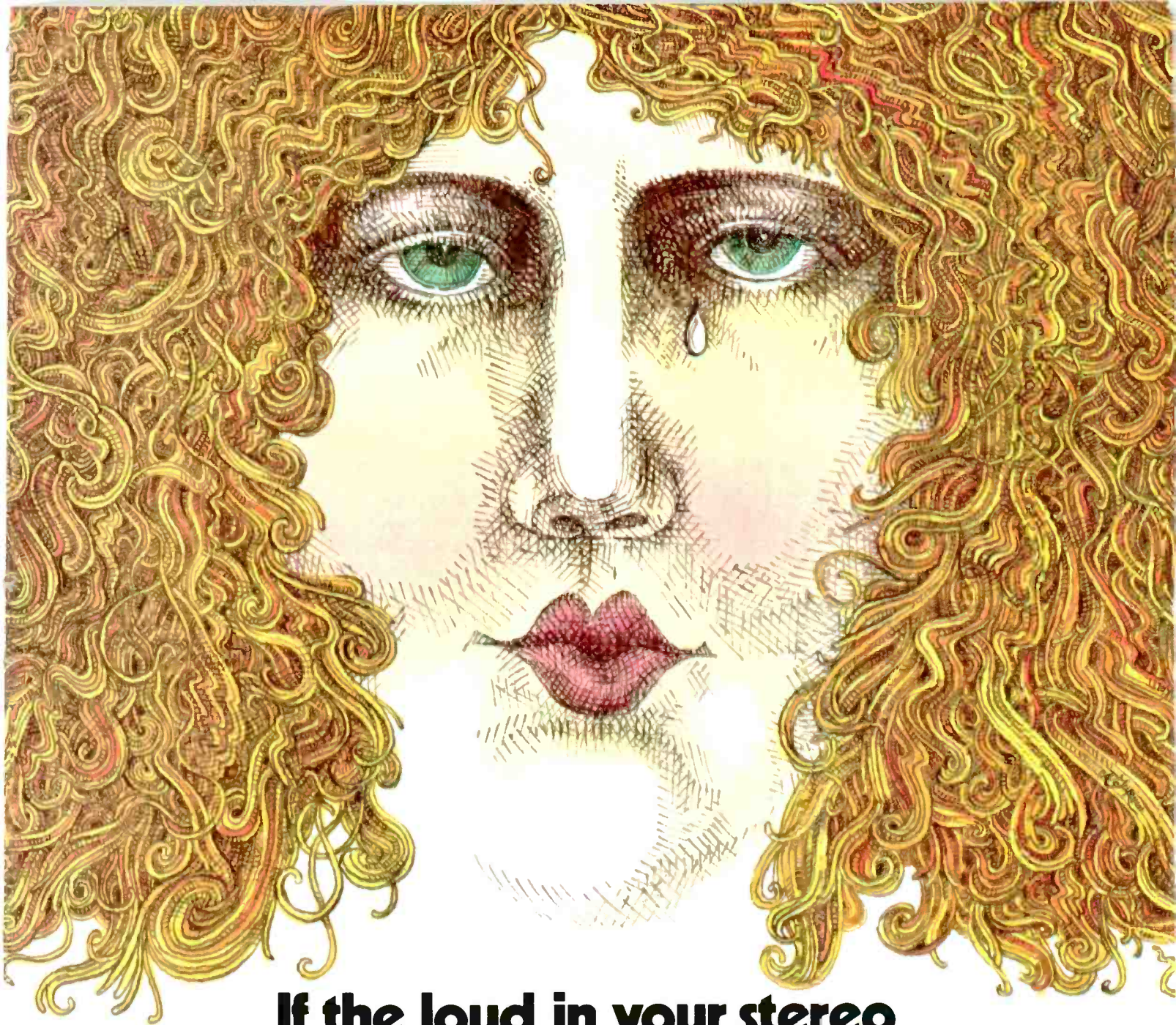
A. It is available from any local hi-fi store that stocks Robins accessories, or it can be found listed on page 84 in the 1971 Lafayette Radio catalog, or on page 144 in the 1972 edition.

Speaker Heat

Q. *Your magazine gave a good report to a speaker system that has a downward facing woofer. My dealer doesn't want to handle these speakers because he says a large amount of heat develops in the bottom of the woofer and that his customers have always complained about their playing qualities. What is your opinion?*

LEO WEINER
Deltona, Fla.

A. Nonsense! I don't know whether you should switch your speakers, but I seriously suggest that you change your dealer.



If the loud in your stereo gives her a pain in the head get a Marantz.

It's not that she's got super-duper sensitive hearing (like that spotted beagle two doors down), it's because most women hear better than men, so when she screams turn down the sound what she really means is turn down the damn distortion because the distortion is driving her bananas.

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CIRCLE NO. 67 ON READER SERVICE CARD

AUDIO BASICS

By RALPH HODGES



POWER STRUGGLE

IF A prize were to be awarded for the most confusing issue on this decade's high-fidelity scene, amplifier power output would take it on the first ballot. The questions "How much do I need?" and "How much does receiver X really give me?" have drawn such contradictory replies that the question seems more a matter for philosophical speculation than scientific exploration. When an otherwise ordinary \$300 receiver is claimed to be capable of delivering as much—and perhaps more—power to a pair of speakers as a \$600 basic power amplifier, what can a stereo shopper believe but the worst?

There are quite a few inflationary "test" procedures in use, all intended to make amplifiers appear—on paper—more powerful than the competition. STEREO REVIEW endorses the continuous-power (also called "r.m.s.") rating system, which is easily described. The manufacturer connects his amplifier (or receiver) to a pair of heavy-duty 8-ohm resistors to simulate a speaker load. He then feeds the amplifier a 1,000-Hz sine-wave test signal and drives it harder and harder until the distortion in its output begins to approach what he considers an unacceptable level—usually slightly below 1 per cent. At this point he measures the amount of power the amplifier is delivering to the load resistors. (He drives both channels at the same time to reflect actual use conditions, but he measures only one.) He is then entitled to rate his product as having "X watts per channel *continuous* power output, with Y per cent *distortion, both channels driven into 8 ohms.*" Note the italicized words. To be meaningful as a basis of comparison, such a power specification must tell you that both channels were driven simultaneously, that the load impedance was 8 ohms (4-ohm loads tend to give a higher power rating, 16-ohms lower), that the distortion was such-and-such (X watts is of no use to you if available only at 10 per cent distortion), and that the measurement was made under *continuous-drive* conditions. ("X/X watts" is sometimes used interchangeably with "X watts per channel, both driven.") Note that this power rating is true only for a 1,000-Hz signal. Many amplifiers—particularly those built into receivers—are unable to sustain full power with low distortion at frequencies below about 50 or 60 Hz. A complete power/distortion rating should specify the range of frequencies over which the figures are valid.

Other rating methods (referred to as *music-power* or *dynamic-power*) differ from the continuous-power system in that they test an amplifier's power capability for brief bursts only. Their validity, which is controversial, can await discussion at a later date, if they are then still in existence. Recently the Federal Trade Commission concluded hearings on amplifier power ratings as they appear in advertising and descriptive literature. The proposal it is considering prescribes that manufacturers who choose to give the power output of their equipment display *most* prominently the continuous-power rating at a specified distortion level and over the full band of frequencies the device is intended to reproduce. Through the good offices of the FTC, life may yet be made just a bit easier for the beleaguered audiophile.



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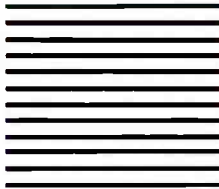
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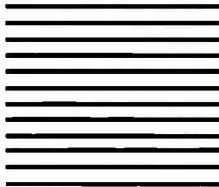
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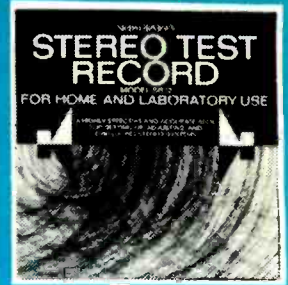
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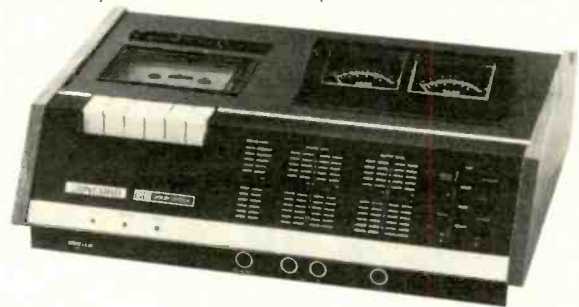
The Mark IX looks like a studio console and performs like one too. With pop-up VU meters, studio type linear sliders for individual control of input and output levels, third mike input for mixing in a center channel microphone, a 3-digit tape counter and a stereo/mono switch for more effective mono record and playback. And this brilliant panel lights up for power on, record and for Dolby.

And when the cassette is finished, Endmatic, a Concord exclusive, disengages tape and transport and returns the pushbuttons to off. And best of all, it's now available at your Concord dealer at a fair price for all of this quality, \$249.79.

If you already have a cassette, open-reel or 8-track

deck, the Concord DBA-10 Dolby tape adaptor can reduce hiss and improve performance. It will also improve your receiver's performance in playing back Dolbyized FM programs, \$99.79.

Your Concord dealer also has a complete line of 8-track and open-reel decks, stereo receivers and cassette portables. Concord Electronics Corporation, 1935 Armacost Avenue, Los Angeles, California 90025. A subsid / Ehrenreich Photo-Optical Industries, Inc. 



Concord Mark IX

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TECHNICAL TALK

By JULIAN D. HIRSCH

● **TESTING CASSETTE TAPES:** Testing the cassette tapes for the report in this issue (page 58) posed some special problems. The key aspects of magnetic tape from the user's standpoint are frequency response, distortion, and signal-to-noise ratio. Unfortunately, these qualities are difficult to separate from the electrical characteristics of the cassette recorder on which the tests are made. By adjustment of the bias, recording, and playback equalizations it is possible to "trade off" among characteristics. In other words, it is possible to enhance the frequency response at the expense of noise or distortion, and *vice versa*. In addition, the design of the recorder's heads and transport mechanism can have a considerable effect on the test results.

How, then, could we make valid comparative measurements of some forty tapes, using commercially available recorders, and without expending an inordinate amount of time? To minimize the effect of the recorder on the results, we chose a deck that typifies the present "state of the art" in that field—the new Advent 201. Although there is at present no universally accepted cassette standard recording level (no "0-VU" so to speak), the most logical choice seemed to be the 200-nWb/m (nanowebers per meter) level corresponding to "0 dB" on a Dolby-equipped machine. The Advent 201 meter (and that of any other Dolby-ized recorder) is so calibrated. (Of course, we did not use the Dolby circuits during our tests.)

Although frequency-response measurements on most recorders are made at a level of -20 dB to avoid saturating the tape at high frequencies, Advent recommends using -30 dB with the 201, and we did so. For distortion and signal-to-noise measurements, we recorded a 1,000-Hz signal at 0 dB. The distortion was measured at the playback output; the curves drawn by our automatic chart recorder not only indicated the frequency response of the various tapes, but their relative output (from our constant input

signal) as well. Signal-to-noise ratios were measured in the audio band, excluding frequencies above 22,000 Hz. The noise for each tape was measured under two conditions: first, after the tape had been bulk erased (virgin noise); then, after it had been exposed to the recorder's erase field (bias noise). Both levels were expressed in decibels (dB) below the 1,000-Hz, 0-dB output reference derived earlier.

One of the most important aspects of cassette design is maintaining close mechanical tolerances so that the tape-to-head contact and tape motion are uniform. Very small shifts of tape position on the head can cause large variations in output level, particularly at high frequencies. Tape "dropouts"—momentary losses or signal caused by uneven magnetic coating—have a similar effect. We evaluated the amplitude stability of each tape's output (the combined effect of the magnetic coating and the cassette design) by recording a 10,000-Hz signal at a level of -30 dB for a period of three minutes. The playback signal was fed to our chart recorder, which was set for a three-minute scan time. The ideal "curve" would be a straight

line across the chart; small amounts of noise or "jitter" in the output thicken the line. Irregular tape-to-head contact causes an occasional sharp increase or decrease in level. With a few tapes, the upper portion of the curve was relatively smooth, with all the changes occurring

in a downward direction. We assume that these were caused by actual tape-coating dropouts. Some tapes, relatively free of dropouts, showed a regular "cogging" effect due to periodic drag of the supply hub.

When we analyzed the frequency-response curves in eighty-odd recorder charts containing the fruits of our efforts, it became apparent that all of the tapes fell into one of several classifications. (Our classification of any individual cassette, incidentally, does not necessarily agree with that of the tape manufacturer.) Most tapes produced a relatively "flat" frequency re-

TESTED THIS MONTH

●
**Audiotex Test Tape Series
Panasonic SP-10 Turntable
Ampex AX-300 Tape Recorder**

sponse; we called them "normal." Another group of tapes had a rising high-frequency output, and we listed them as "extended-range" (even though the actual upper frequency limit varied little from tape to tape, and was clearly a property of the recorder). A few tapes showed a falling output above 1,000 or 2,000 Hz. For want of a better term, we called them "limited-range." Finally, there were several chromium dioxide (CrO₂) tapes in the group, which we listed separately. When testing the CrO₂ tapes, we set the tape switch of the Advent 201 to "CrO₂." This changes the bias, recording level, and playback equalization for optimum results with these tapes.

To see how representative tapes would perform on a different machine, we chose a typical tape in each category and repeated the tests on a Sony TC-

160 cassette deck. It is worth mentioning that the Sony machine changes the recording equalization (and presumably bias) but not the playback equalization when its CrO₂ switch is activated. As a result, the signal-to-noise ratio with CrO₂ was actually slightly worse than with iron-oxide tapes (on the Advent machine it was markedly better with CrO₂)—but the high-frequency response of the Sony extended to an astounding 17,000 Hz! We will go into these differences in performance more fully in future reports on these cassette machines.

Through careful study of our test results, it should be possible for a reader to estimate with good accuracy how a given tape will sound on his machine, relative to any other tape with which he is familiar. And that, in essence, was the goal of our study.

EQUIPMENT TEST REPORTS

By Hirsch-Houck Laboratories

Audiotex Series of Test Tapes



● MANY of the measurements made on tape machines require the use of specially calibrated test tapes, just as special test records are used for phonograph-cartridge and turntable measurements. The professional standard tapes in use in this country are principally those made by Ampex. Since they are individually produced at standard recording speeds (as opposed to the high-speed duplication used for ordinary prerecorded tapes) and to demanding specifications, they are quite expensive (more than \$20 a reel), and therefore not widely used by hobbyists.

GC Electronics, manufacturers of a broad line of audio accessories under the Audiotex label, has issued a series of test tapes designed for the serious tape amateur. They include the 30-212 (a cassette), the 30-213 (an eight-track cartridge), and the 30-214 (a 7½-ips open-reel tape). Their contents are roughly similar, with some minor variations.

The 30-212 cassette has a 7,500-Hz test-tone section for head alignment. The purpose of the test is to permit the user to adjust the vertical azimuth of the playback head for

maximum output from this tone, and the instructions suggest using a flashlight bulb across the speaker outputs to monitor levels if a meter is not available. The head alignment tone is followed by a series of ten-second tones, ranging in frequency from 70 to 8,000 Hz, with voice identification of the frequencies. These are for checking the playback frequency response of the system. Next, there is a sweep tone over the same frequency range, which is intended to reveal any serious peaks or dips in the system response that might have been skipped over by the discrete frequencies. The next test is a two-tone intermodulation-distortion test signal, using frequencies of 100 and 7,500 Hz in a 4-to-1 amplitude ratio. (Although severe IM distortion could possibly be detected by ear as a "buzz" added to the two tones, an IM analyzer would be required for really useful interpretation of this test.) Finally, there are tones on one channel at a time for checking separation and identifying the left and right channels.

In the eight-track cartridge tape (30-213) the same tests are included, except that the spot frequencies are from 40 to 10,000 Hz, and the sweep is from 8,000 to 40 Hz. The head-azimuth alignment section uses a 7,500-Hz tone. In addition, there is a head vertical-alignment section, with a 1,000-Hz tone that should be heard only on channels 1 and 3. If it is heard on channels 2 and 4, the head should be vertically raised or lowered. The instructions suggest having a serviceman do this, since cartridge players do not come with adequate user-service information.

The open-reel tape (30-214) has a 10,000-Hz azimuth-alignment tone, spot frequencies from 50 to 15,000 Hz, and a sweep band from 15,000 to 30 Hz. An IM test is provided, as in the other two tapes. Next is a 3,000-Hz tone for flutter testing. Actual measurement requires a flutter meter, but since the ear is most sensitive to flutter at 3,000 Hz, a reasonably valid listening judgment of relative flutter can be made without instruments. The next section has a ticking metronome, recorded in mono, for channel balance. When the channels are balanced, the ticks appear to come from a point midway between the speakers. Final-

(Continued on page 34)

New from Klipsch

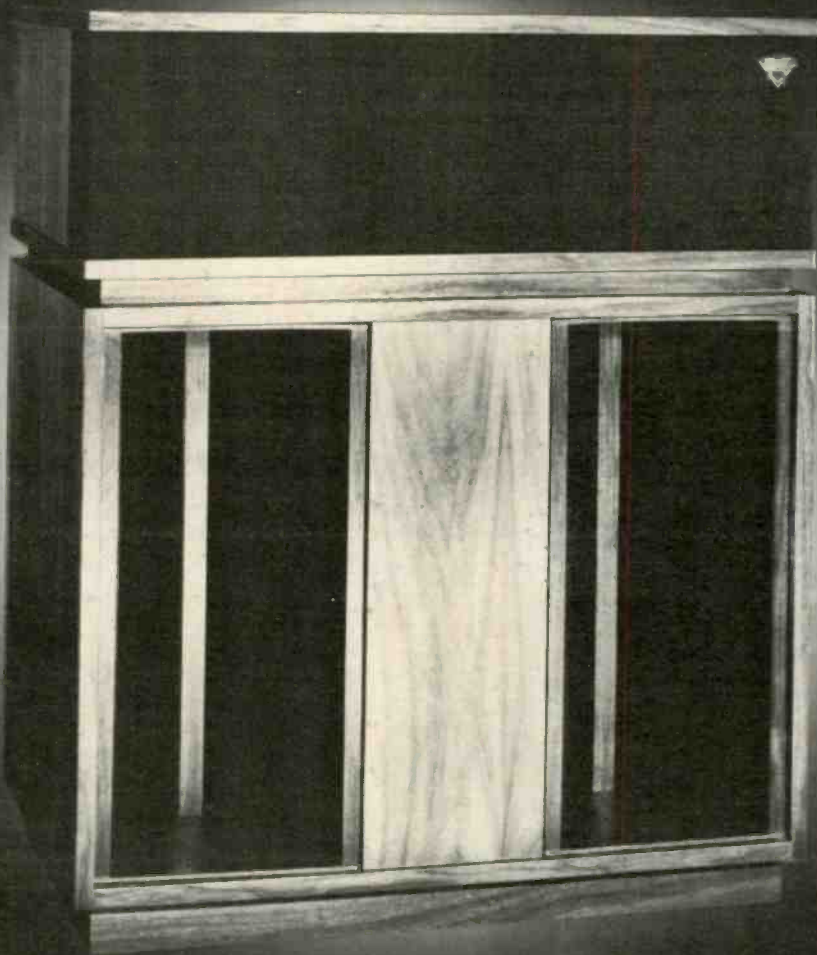
Paul Klipsch thinks so much of this new speaker he has named it for his wife.

The design has proved itself since 1965 in music halls and auditoriums as LA SCALA theater speaker. Several thousand are in use today. Radio City Music Hall alone has recently installed nineteen. Westbury Music Theater in Long Island N. Y. has eight.

Now we're making it in a handsome hardwood finish with proportions to fit the home.

Like the KLIPSCHORN the BELLE KLIPSCH has horn loading throughout its entire output spectrum, leaving it virtually free of distortion. Laboratory tests demonstrate that what little distortion it has is less than one tenth that of "acoustic suspension" speakers of comparable size and equal output. This holds true whether operated at whispering low levels or thundering high levels. In either case, tonal integrity is preserved. Ask your dealer to introduce you to this newest member of the Klipsch family.

Belle Klipsch® loudspeaker



KLIPSCH & ASSOCIATES, INC.,

Box 260, Hope, Arkansas 71801

ly, two piano chords are recorded, with long, undamped decays. Although these are suggested as a test of system distortion, they would seem to be a better indication of flutter, which can be heard in very small amounts on this type of material.

The prices of the Audiotex test tapes are: 30-212 (cassette) \$5.60; 30-213 (eight-track cartridge), \$7.95; 30-214 (open-reel), \$6.80.

● **Laboratory Measurements.** To check the 30-214 open-reel test tape, we used a high-quality home recorder and made the same response and flutter measurements with the appropriate Ampex professional tapes as a standard for comparison. The Audiotex tape is claimed by the manufacturer to be within ± 4 dB of the standard NAB equalization characteristic. Except for overall recorded level (which was generally slightly lower than that of the Ampex tape), it was within ± 2 dB of the response curve derived from the Ampex tape from 70 to 15,000 Hz. At lower frequencies, it showed a rising characteristic, reaching +5.5 dB at 50 Hz relative to the Ampex tape.

The flutter-test section of the Audiotex tape indicated rather unacceptable amounts of flutter when played on the test recorder—0.2 per cent wow and 0.3 per cent flutter. The recorder was actually much better than that since with the Ampex flutter tape we measured 0.01 per cent wow and 0.05 per cent flutter. Obviously, the Audiotex flutter-test measurement was of no value, whether from a flaw in recording or owing to some property of the tape itself. On the taped piano chords there was no audible flutter.

We made no measurements on the rest of the tape, which seemed to have the appropriate test material on it, and which should serve perfectly well for its intended purpose (except, as noted, the IM-distortion section, which cannot be used effectively without an IM analyzer).

With the 30-212 test cassette, we used a high-quality cassette deck. We compared the Audiotex cassette with a BASF standard alignment tape that we have used on many cassette machines. (The BASF test cassette agrees closely, except at the lowest frequencies, with the Teac standard tape used by many Japanese manufacturers). The Audiotex

cassette showed a smooth drop-off above 500 Hz, being down about 8 dB at 8,000 Hz compared with the BASF test tape. Below 100 Hz the Audiotex showed a falling output that was down about 8 dB at 40 Hz relative to the BASF tape. From the evidence, we judged the Audiotex test cassettes not usable for frequency-response measurements. Since we have no way of knowing whether the recording is consistent from one Audiotex test cassette to another, we would not suggest that anyone attempt to apply a correction curve based on the above data. The remainder of the cassette was found to be as specified.

In the case of the eight-track cartridge tape (30-213) we had no frequency-response standard tape to compare it with. We therefore merely measured the response of a moderate-price tape player that happened to be on hand and found it to be a very reasonable ± 1 dB from 100 to 8,000 Hz, and down about 5 dB at 40 Hz.

● **Comment.** Although the Audiotex test tapes could be useful to the tape hobbyist, especially in view of their moderate prices, we would not agree that they are of professional quality, as is suggested on their instruction and specification sheets. For one thing, we found serious discrepancies between the printed specifications and the content of the tapes—and, indeed, between the content and the instructions on the reverse side of the specifications. On the 30-213 cartridge the frequency-response section is stated as going as high as 8,000 Hz. Actually, however, there is a 10,000 Hz band. The sweep tone is stated as going from 15,000 to 30 Hz; actually, it covers 8,000 to 40 Hz.

The open-reel tape, 30-214, is labeled a four-track stereo recording (which format it does conform to), but only tracks 1 and 3 are recorded. This is useful in some of the tests, but it should be stated more clearly. The azimuth-alignment section is stated to be a 7,500-Hz tone, but is really 10,000 Hz. The spot-frequency section is said to have a 30-Hz tone, but the sequence actually starts at 50 Hz, and the order of two tones is transposed in the listing. The instructions repeat these errors, and give one of the IM frequencies as 10,000 instead of the correct 7,500 Hz.

For more information, circle 156 on reader service card

Panasonic SP-10 Turntable



● FOR several years, Panasonic has exhibited experimental versions of a revolutionary (no pun intended) new turntable at trade shows. This unique "direct-drive" turntable is now on the market as the Panasonic Model SP-10. As the description "direct-drive" implies, the SP-10's $5\frac{1}{2}$ -pound cast-aluminum platter, $11\frac{1}{8}$ inches in diameter, is mounted directly on the shaft of the motor, which turns at either $33\frac{1}{3}$ or 45 rpm. No stepped shafts, gears, idlers, or belts are used in the system. Panasonic has achieved the ultimate in mechanical (but not electrical) simplicity with only one moving part—the combined motor/turntable structure.

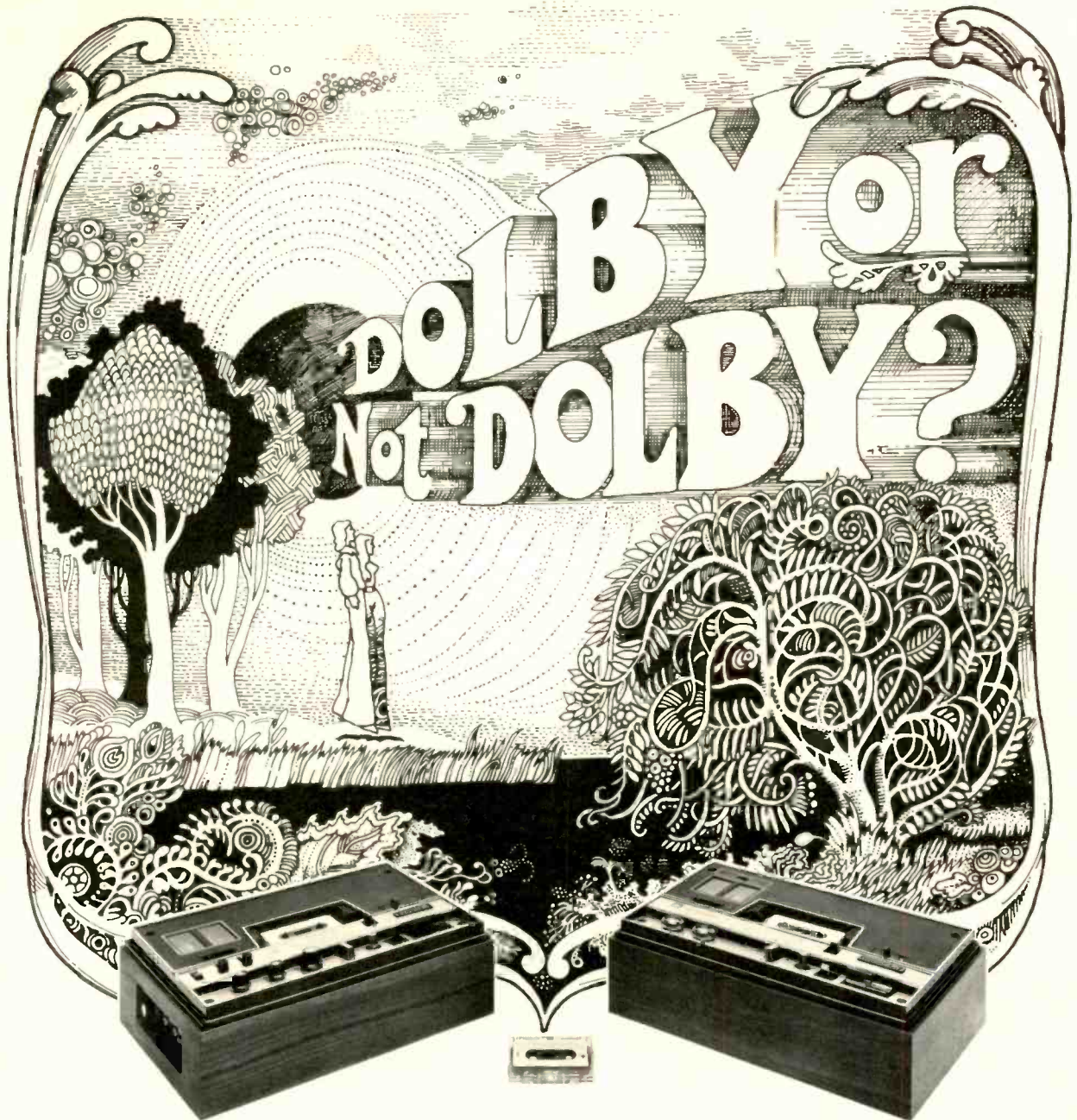
The SP-10 has an unusual electronic drive and control system. It uses a twenty-pole direct-current motor with electronic commutation, combined with a servo-control

system to stabilize its speed. The operating principles of the motor are quite complex, involving a 50-kHz carrier signal that is modulated with a 100-Hz signal (for a $33\frac{1}{3}$ -rpm turntable speed) at 120-degree phase intervals. The motor has nothing in common with any other type of turntable motor in use today and apparently was specifically designed for the SP-10.

The Panasonic SP-10 motorboard is 14 inches square and requires a 4-inch mounting depth. The net weight of the turntable is an impressive 20 pounds. Its performance ratings include rumble below -60 dB (measurement method not specified) and less than 0.05 per cent wow and flutter (r.m.s., weighted). Under the platter there are two concentric rings of stroboscope markings for each speed. The rings used for speed adjustment will depend on the power-line frequency—60 Hz (U.S.) or 50 Hz (European). A sliding plate under the platter exposes the appropriate pair of markings to be viewed in a mirror through a window in the motorboard. The markings are illuminated by a built-in neon lamp. For each speed there is ± 2 per cent vernier adjustment.

Our test unit was supplied on an optional base—a handsome walnut unit with ample room for any standard tone arm. (Panasonic supplied our test sample with a Shure V-

(Continued on page 36)



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

One is Dolby. One is not.

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

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to the best and most expensive open reel recorders.

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

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

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

Either way... it's worth it

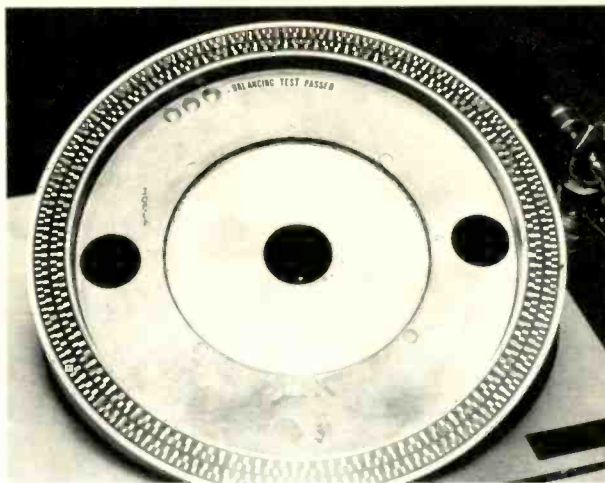
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15 Type II Improved cartridge installed in a Shure/SME 3009 tone arm. The turntable does not normally come with an arm.) The entire base is floated on very compliant vibration isolators, and a clear plastic dust cover is included. The overall dimensions of the mounted system are 21¼ inches wide x 16 inches deep x 6¾ inches high, and it weighs 33 pounds. The price of the Panasonic SP-10 turntable alone is \$390. The base and cover are \$34.95 and \$14.95, respectively.

● **Laboratory Measurements.** The Panasonic SP-10 turntable performed essentially as rated, with the lowest rumble we have measured using the CBS RRL weighting system. It was -56 dB including both vertical and lateral rumble, and -58 dB with the vertical rumble canceled out. The unweighted rumble figures were respectively -36 and -39 dB, both of which are excellent. The basic rumble frequency, because of the 20-pole direct-drive motor/platter assembly, is 5 Hz—well into the subsonic (inaudible) area.

The wow and flutter were each 0.03 per cent at 33½ rpm, which is also about as low as we have ever measured on a turntable. The operating speeds were adjustable over the rated ±2 per cent range, and the turntable started up and ran with no discernible effect from line-voltage variations between 60 and 140 volts. (Actually, 50 volts were adequate to start the turntable, but the neon stroboscope lamp required at least 60 volts.) It reached correct speed in one-half revolution at 33½ rpm, exactly as rated. Mechanically, the turntable was totally silent, and it showed generally superior finish and construction.

● **Comment.** In this unique turntable, extreme mechanical simplicity (and the long life that this implies) has been achieved by considerable electronic complexity. Actually, little comment is required on its performance—the measurements speak for themselves. From a use standpoint, we



Under the SP-10's platter are strobe markings illuminated by a neon lamp; they are visible through a window in the motorboard.

felt that the floating wooden base left something to be desired. While it was quite effective in preventing acoustic feedback from loudspeakers, some care was required when using the cueing lever of the SME arm to avoid jarring the assembly. A record-playing system such as this is not for the heavy handed; indeed, it is only for someone who appreciates fine craftsmanship and startlingly innovative design and is willing to pay for them.

The Panasonic SP-10 is unquestionably one of the finest turntables we have ever used or tested. It is also one of the most expensive, but a close look at its design and construction will reveal why this is so.

For more information, circle 157 on reader service card

Ampex AX-300 Tape Recorder



● THE new Ampex AX-300 is a deluxe, six-head tape deck that records and plays back in either direction with off-the-tape monitoring. The three-motor, three-speed transport is solenoid operated, with light-touch "piano-key" controls. An optional remote-control unit at the end of a 15-foot cable duplicates all transport functions.

The logic circuits of the AX-300 make it impossible to damage a tape, even by rapid random operation of the control keys. For example, when going from a fast speed to a playing speed (even with a reversal of direction), the recorder comes to a complete stop, pauses a second or so, and then goes into the selected mode of operation. The electromechanical reel brakes are fail-safe, so that even a power interruption during fast wind or rewind will not spill or break tape.

A single control simultaneously selects tape speed (1⅞, 3¾, or 7½ ips) and the appropriate recording and playback equalization. Four slider controls adjust recording levels, with microphone/line mixing capability. The playback levels are fixed. One pair of high-level line inputs can be combined with microphone inputs or with a second high-level stereo source controlled by the microphones' slider adjustments. Two illuminated VU meters indicate source or tape-output levels. The recording-mode switch (which Ampex calls the "Function Programmer") can be set for stereo or mono recording (on either track individually) or to transfer one track to the other together with added material for sound-on-sound recording. It is also possible to make sound-with-sound recordings, playing back one channel and simultaneously recording on the other, or to add echo while making stereo or mono recordings. All operating modes are selected by front-panel controls, and no external patch cables are required. Lever switches on the front panel select source or tape-playback signals for the line outputs, record the auto-reversing signal on a tape, select single-play auto-reverse or continuous repeat operation, and control the power to the recorder.

Tape direction can be reversed manually with a switch or automatically if a 20-Hz tone has been prerecorded on the tape. The tone can be added at any time by pressing the appropriate front-panel lever while the machine is in the record mode. (The reversing signal is already present on all open-reel prerecorded tapes produced by Ampex during the past several years.) Tape editing is simplified by a fast-acting pause control and cueing/editing marks on each

(Continued on page 38)

WHY

AREN'T YOU LISTENING TO THE 2 EXTRA CHANNELS IN YOUR STEREO RECORDS, TAPES, AND FM BROADCASTS?

There is four channel material already present on your stereo records, tapes and FM broadcasts but you are only listening to two of them. Add the Lafayette 4-Channel Adapter to your present stereo receiver or amplifier (such as the Lafayette LR-1500TA or LA-125TA) and two additional speakers and you will experience the dramatic difference of four channel sound NOW!

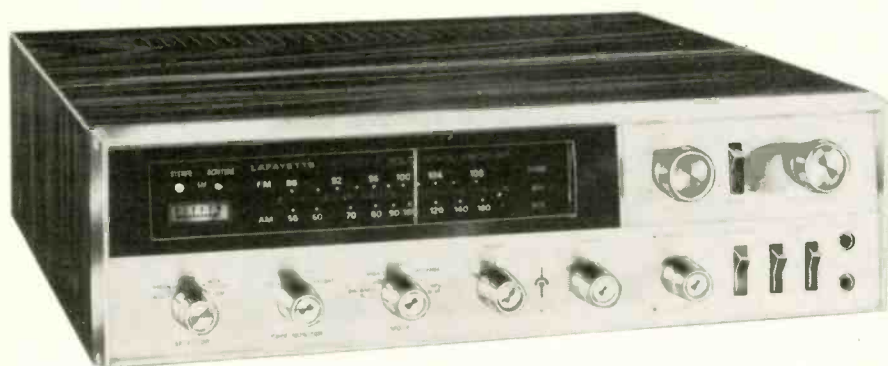
During a stereo recording session, the microphone picks up two types of sounds: direct and reflected, both of which are always included on a stereo recording. When playing back stereo records, tapes, and FM broadcasts in a conventional 2-channel stereo system, the reflected sounds are masked by the louder direct sounds coming from each of the two front speakers. The great importance is that reflected sounds create the depth and spatial breadth one associates with a performance given in a concert hall rather than in the downstairs closet! The Lafayette 4-Channel Adapter recovers and separates a substantial amount of this reflected sound from the direct sound. This is not produced artificially as in the case of reverberation units, and synthesizers. The result is a dramatic new sound



dimension to all existing stereo program sources **without** the need for any additional amplifiers!

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"We found the performance of the LR-1500TA FM tuner to be excellent in all respects . . . The LR-1500TA is a lot of receiver for the money."

Stereo Review

The perfect matchmate for the Lafayette Dynaquad Adapter. Widely acclaimed by critics and consumers alike, the Lafayette LR-1500TA 240 watt AM/FM stereo receiver combines excellence in design, performance and operating convenience with the latest advances in solid-state circuitry. Four Integrated Circuits and five Field Effect Transistors in the FM front end assure you of pulling in the weak stations as well as the strong with noise-free clarity and tonal purity. "Acritune," our precision tuning circuit, activates a light on the front panel when your station is perfectly tuned, and Computer-Matic®, our

exclusive overload protection circuit, insures against amplifier damage. In addition, the LR-1500TA features a complete set of automatic and manual controls such as automatic FM stereo/mono switching, interstation muting circuit to silence the receiver when you're tuning between stations, an illuminated D'Arsonval signal strength meter, front and rear panel tape output jacks, direct tape monitor switch, and a dual system speaker switch which permits you to enjoy stereo in one or two rooms separately or simultaneously. Price \$299.95!!!

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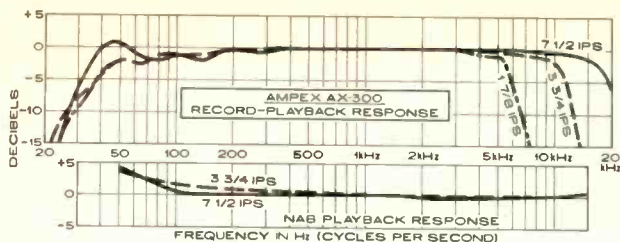
11091

Name

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City

State Zip



of the six heads. The head cover lifts off readily, permitting the tape to be marked accurately at the correct editing point without difficulty.

A novel feature of the Ampex AX-300 is its active filter—a 12-dB-per-octave high-frequency filter in the playback-amplifier outputs. Its cut-off frequency can be varied continuously from under 3,000 Hz to over 16,000 Hz, thereby limiting the system's upper frequency response to that needed for the desired program material. This effectively removes tape hiss, "birdies" from FM stereo broadcasts, and other unwanted noises.

The microphone inputs and a headphone jack (it will take low-impedance phones) are on the front panel; all other input and output jacks are in the rear. Recessed into the left side are four individual bias adjustments—for the two channels and both directions of tape motion. These permit the recorder to be properly adjusted for any desired tape formulation. On the right side of the unit are two VU-meter calibration adjustments. The operating manual gives complete instructions on how and when to use all these controls. The AX-300 comes adjusted for use with BASF LP-35-LH (or the equivalent) tape.

The manufacturer's specifications for the Ampex AX-300 are quite detailed. At 7½ ips, wow and flutter are rated at less than 0.09 per cent with the overall frequency response 40 to 16,000 Hz \pm 3 dB. At 3¾ ips the wow and flutter are less than 0.15 per cent, and the frequency response is within \pm 4 dB from 80 to 12,000 Hz. Signal-to-noise ratio is greater than 55 dB, referred to a recording level that produces 3 per cent distortion. The AX-300 is supplied in a walnut case, 16½ x 15½ x 8½ inches, and weighs 45 pounds. It can be operated horizontally or vertically. The price of the Ampex AX-300 is \$599.95. The optical RC-204 remote-control unit is less than \$40.

● **Laboratory Measurements.** With BASF LP-35-LH tape, the AX-300's record-playback frequency response was \pm 2 dB from 33 to 18,500 Hz at 7½ ips, \pm 2 dB from 40 to 11,500 Hz at 3¾ ips, and \pm 2 dB from 38 to 6,000 Hz at 1⅞ ips. Performance, we were gratified to find, was identical in both directions of tape motion. The filter had ideal 12-dB-per-octave slopes, with a sharp "knee." The cut-off action began at 2 kHz (2,000 Hz) with the MIN setting of the control, and the calibration marks at 3, 6, 10, and 16 kHz were accurate. Although there is an OFF position on the control, we found no difference in response between it and the 16-kHz setting.

The playback frequency response, with an Ampex full-track test tape supplied with the machine, was \pm 1 dB from 150 to 15,000 Hz at 7½ ips, rising to +5.5 dB at 50 Hz. Some of this rise resulted from the normal "fringing" effect that occurs when playing a full-track tape with quarter-

track heads. With our quarter-track test tape we measured a 4-dB rise at 50 Hz. At 3¾ ips, the full-track tape response was quite flat to 7,500 Hz, and it rose to slightly over +3 dB at 50 Hz. Ampex's view is that, given the characteristics of today's prerecorded tapes, this is the preferred equalization response.

A "0-VU" recording level required 98 millivolts at the line inputs and 0.82 millivolt at the microphone inputs. Approximately twice as much input was required when using a mono recording mode. The playback output level from 0 VU was 0.83 volt. Distortion was only 1 per cent at 0 VU, and 1.6 per cent at +3 VU (full-scale meter deflection). A +6-VU level (far off-scale on the meters) was required to reach the reference 3 per cent distortion level. The signal-to-noise ratio was 55 dB referred to 0 VU, or 61 dB referred to the standard distortion level input, making this one of the quietest recorders we have tested. The signal-to-noise ratio was the same through both line and microphone inputs. Erasure by the AX-300 of a +6-VU recorded test signal was essentially perfect. After erasure, the test signal was lost in the inherent residual noise level of the tape.

Wow was approximately the residual of our Ampex test tapes—between 0.01 and 0.02 per cent. Flutter in the forward direction was 0.08 per cent at 7½ ips, 0.09 per cent at 3¾ ips, and 0.175 per cent at 1⅞ ips. Slightly higher figures were measured in the reverse direction. The tape speeds were exact, as indicated by a stroboscope wheel. In fast forward, 1,800 feet of tape was handled in 73 seconds, while 68 seconds was required in reverse.

● **Comment.** The transport controls of the Ampex AX-300 were truly a delight to use. Try as we might, we could not defeat their built-in safeguards. The "piano key" levers operated with a feather touch and required less than ⅛-inch of movement. The AX-300 was quiet and smooth in all modes, and everything worked exactly as intended. One could hardly ask for more!

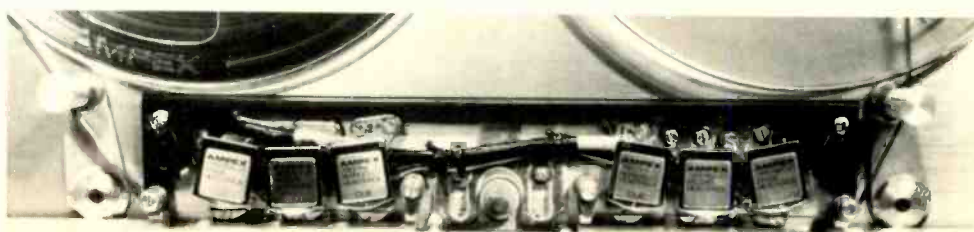
At 7½ ips, a minute change in the extreme high frequencies (wire brushes and other percussive sounds) could be detected on a source-vs.-tape comparison. It sounded like a very slight accentuation of extreme highs, which did not, for some reason, show up in our test curves (speakers with above-average high-frequency performance are needed in order to hear the effect). Hiss was noticeably dulled at 3¾ ips, but records and FM broadcasts were rarely changed audibly by the recording-playback process. At 1⅞ ips there was a pronounced loss of highs, relegating this speed to speech or background-music applications. At no time could we detect any increase in background noise or distortion caused by the recorder.

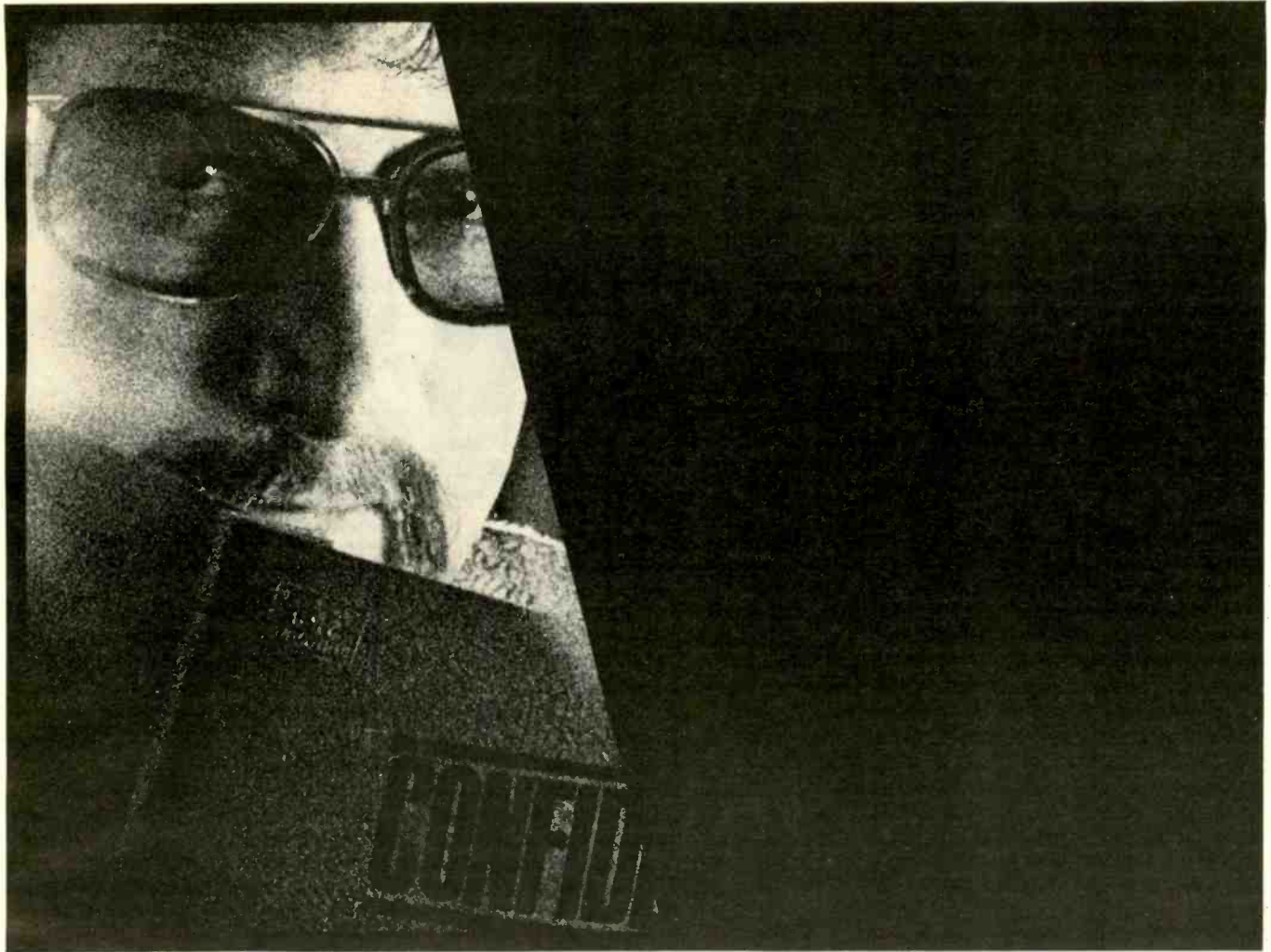
The variable high-frequency filter in the AX-300 is so good that we would prefer to have it in an amplifier, where it could be used with other program sources. The AX-300 hardly needs *any* filter, let alone one as refined and flexible as this.

Obviously, a great deal of intelligent planning went into the conception and design of the Ampex AX-300, and the results amply justify the effort. It offers a rare combination of flexibility, foolproof operating conveniences, and excellent sound.

For more information, circle 158 on reader service card

The six heads of the Ampex AX-300's transport are grouped three and three on both sides of the centrally located capstan.





Our worst kept secret.



We were finally found out! Hirsch-Houck Laboratories, in a published report, said, "The trackability score for the *Shure V-15 Type II Improved* is by a comfortable margin the best we have measured to date." They also said, "Shure had, without fanfare, made a few other improvements." I suppose we'd better 'fess up. It's true. We'll be pleased to send you the Hirsch-Houck report covering such things as improved separation; perfect tone bursts; the first visually perfect sine wave; freedom from "shattering;" neutral sound; and how to convert your present V-15 Type II for only \$27.00!

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LONDON LETTER

HIS FATHER'S SON: HANK WILLIAMS, JR.

By Henry Pleasants

AN obvious question to put to Hank Williams Jr. is whether being his father's son is a help or a hindrance in his own career as a country musician.

"Well," he replied over drinks (of which he didn't touch a drop) at the London Hilton, "it's certainly not a problem. I'm MGM's No. 1 country artist. Five of my songs have been No. 1 in the country charts. I've made the sound tracks for six moving pictures including *Kelly's Heroes*. I've got my own talent agency in Nashville, and we're doing nicely with Hank Williams Jr. Barbecue Pits."

Not bad, one concedes, for a young man who will be twenty-two on May 26. But he can't escape the legend of his father, who, more than any other individual, made American country music a national, even international, rather than a merely regional phenomenon. And he doesn't try to.

He was in London as one of the stars of a formidable contingent from Nashville for the recent Third International Festival of Country Music, which played two nights to some twenty thousand fans at the Empire Pool, Wembley.

In his set at Wembley he offered a shrewd mixture of his own and his father's songs. How well the latter have endured and how affectionately they are remembered was evident in the applause that greeted the first note of each of them: *Your Cheatin' Heart*; *Take These Chains*; *Cold, Cold Heart*; *Kaw-Liga*; and *You Win Again!*

The nostalgia was enriched, if that's the word for it, by the fact that young Hank (who was three-and-a-half when his father died on New Year's Day, 1953, aged twenty-nine) is accompanied in these songs by the three surviving members of his father's backing group, the Drifting Cowboys: Jerry Rivers, fiddle; Sammy Pruett, guitar; and Don Helm, steel guitar.

Nostalgia is also served by young Hank's uncanny ability to duplicate his father's sound. It's not at all his own sound. He has a lot more voice than his father ever had, a wide-ranging high baritone, capable of utterances in the more contemporary rockabilly idiom that Hank Williams Sr. never dreamed of.

But he can reproduce, at the drop of a

Stetson, that forlorn, despairing break in the voice, that thin quaver that identifies in an instant the singer on every record that his father ever made.

He's a much better all-around musician, too, than his father was. He plays six instruments—guitar, banjo, piano, electric bass, harmonica, and drums—and he played them all in a single medley at the Empire Pool. And he played them well. I asked him about his musical education, and he came back fast: "The best there is—right out on the road, playing the schoolhouses, parish houses, granges, country fairs, and so on."

HE made his first public appearance at the age of eight. He was doing one hundred shows a year when he was fourteen. A few years later it was 230, and it's now about 150, assisted by a private bus and two private airplanes. He has never cared about school, and he still doesn't. He can't read music—few Nashville musicians can—and he doesn't intend to learn.

"When I was doing the sound track for *Your Cheatin' Heart*, the picture about Daddy's life," he told me, "we had the Drifting Cowboys and some other Nashville sidemen on the set. The studio had engaged an arranger and conductor. He came into the studio and got up on the podium and started off: 'A-one and a-two and a'—and the boys just busted out laughing. So they got rid of the conductor-arranger, and we did the songs."

Hank Williams, Jr. wasn't the only family act at Wembley. Tommy Cash was there, too, Johnny's kid brother, sounding less like his brother than some of the other younger singers, notably Lee Conway and Waylon Jennings. Tommy is smaller than Johnny and less severe, but he has Johnny's easy assurance and his totally disarming smile.

And then there were Hank Snow and Roy Acuff. They are not family acts, but they've been around so long that to country music fans they seem like family. They can do no wrong just as long as they do the old songs.

To paraphrase what a Continental music critic once said of the English: "To win the favor of country music fans is not easy; to lose it, impossible."

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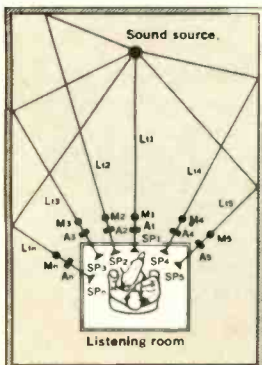
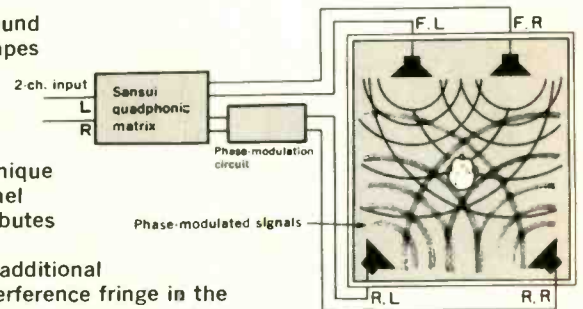
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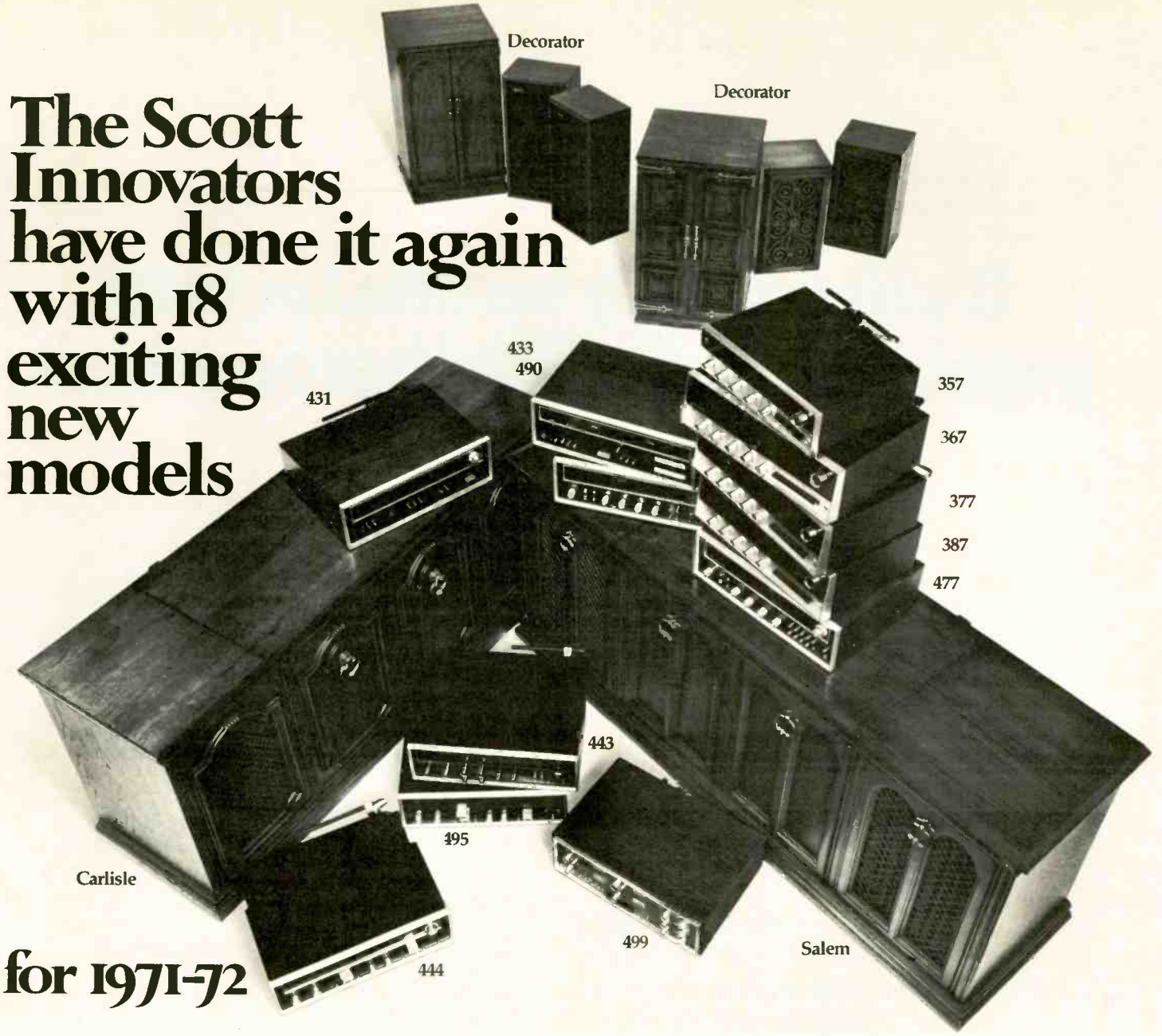
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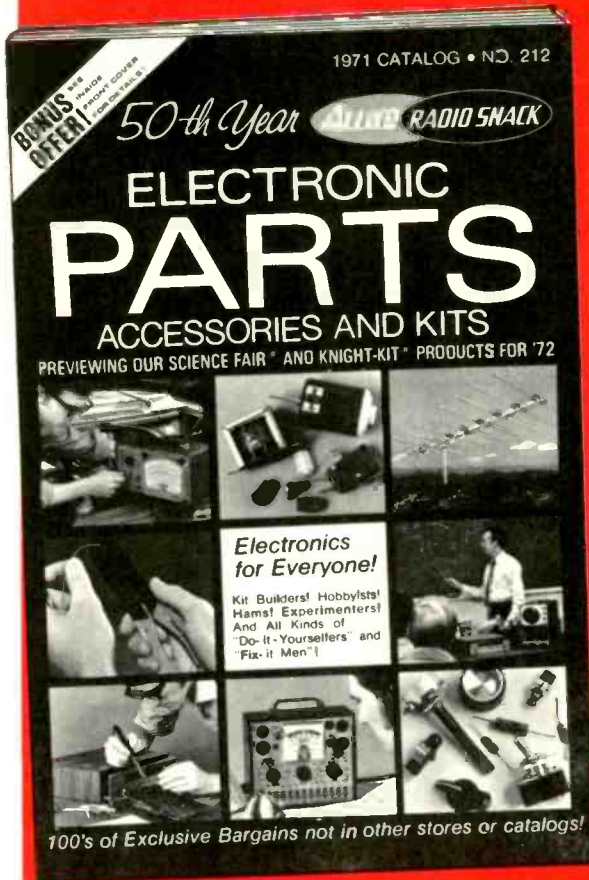
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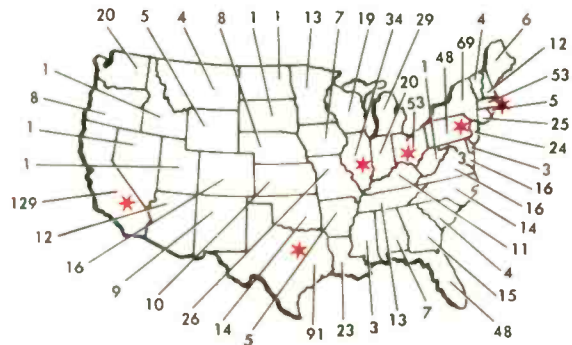
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Ravel's Piano Concerto in G Major

NO more illustrious body of compositions could be drawn together from recent musical history than those works composed on commission to celebrate the fiftieth anniversary season of the Boston Symphony Orchestra in 1930-1931. Among them are Stravinsky's *Symphony of Psalms*, Hindemith's *Concert Music for Strings and Brass*, Roussel's Third Symphony, Honegger's First, and Hanson's "Romantic." Maurice Ravel also received a commission for the occasion, and he immediately went to work on a piano concerto. The anniversary season came and went, and Ravel failed to deliver his score on time—a consequence, perhaps, of his having received in the meantime a second commission for a piano concerto, this one from the one-armed Austrian pianist Paul Wittgenstein. Ravel worked on the scores simultaneously; the two of them, the G Major Concerto and the Concerto in D for Left Hand, were his last works with orchestra.

The first performance of the G Major Concerto was given by Marguerite Long in January, 1932, at a *Lamoureux* concert in Paris conducted by the composer. Three months later, it received simultaneous American premieres—in Boston and Philadelphia, on April 22, 1932. Jesús María Sanromá was the Boston soloist, with Serge Koussevitzky and the Boston Symphony; Sylvan Levin played it in Philadelphia with Leopold Stokowski and the Philadelphia Orchestra. Since then, the concerto has become one of Ravel's most frequently played scores.

The distinguished French critic Emile Vuillermoz, writing after the concerto's premiere, neatly summed up its special qualities:

It is written in the brilliant and transparent style of a Saint-Saëns or a Mozart. The composer wished to write a work exclusively intended to bring out the value of the piano. There is in it neither a search for thematic novelty nor introspective or sentimental intentions. It is piano—gay, brilliant and witty piano. The first movement borrows, not from the technique but from the ideal of jazz, some of its happiest effects. A communicative gaiety reigns in these dazzling, imaginative pages. The Adagio is conceived in the Bach ideal, with an intentionally scholastic accompaniment. It has admirable proportions and a length of phrase of singular solidity. And the Finale in the form of a rondo sparkles with wit and gaiety in a dizzy tempo in which the piano indulges in the most amusing acrobatics.

Shortly after the Paris premiere, Ravel and Long

recorded the concerto. Their saucy, brash performance was reissued not long ago in Seraphim's three-disc set called "Age of the Great Instrumentalists" (IC 6043). In spite of its age, the sound of the recording is remarkably good, with particularly clear delineation of the details of the instrumental texture.

Among the fifteen or so recorded performances of the score currently available, there is not one dud. In general, the pianists and conductors seem to opt for one of two not very dissimilar approaches: the rhapsodic-lyrical and demonic-lyrical. Perhaps the outstanding example of the first way is the performance, now nearly fifteen years old, by Arturo Benedetti Michelangeli with Ettore Gracis conducting the Philharmonia Orchestra (Angel S 35567). Though the abandon and sparkle of the two outer movements is by no means slighted, Michelangeli is especially responsive to the tender grace and reverie of the slow movement. The recorded sound is a bit recessive by prevailing 1971 standards, but balances between piano and orchestra are quite good.

The Michelangeli performance has a more up-to-date counterpart, as far as sound is concerned, in the recording by Werner Haas with Alceo Galliera conducting the Monte Carlo Opera Orchestra (Philips 839755). But Haas cannot summon quite the spontaneity that Michelangeli does.

MOST of the remaining recorded performances emphasize the propulsive and kinetic qualities in the score—a legitimate approach, certainly. Outstanding among them, in my opinion, are those by Martha Argerich (Deutsche Grammophon 139349), Leonard Bernstein (Columbia MS 6043), and Julius Katchen (London CS 6487). The most recent recording is one by Alexis Weissenberg, with Seiji Ozawa conducting the Orchestre de Paris (Angel S 36785). Weissenberg possesses a virtuoso technique of awesome power, though he has often been criticized for superficial music-making. In the Ravel concerto, however, he has found a congenial work; the recording is a headlong romp.

Reel-to-reel tape fanciers have available the Argerich and Katchen recordings. Both are satisfying accounts in the demonic-lyrical mold, but the Argerich reel (DGG C 9349) has marginally cleaner sound.



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André Previn

"Who wants me in May 1978?"

By ROBERT WINDELER



IN 1946, at the age of seventeen and just out of Beverly Hills High, André Previn faced his first orchestra as a conductor. It was at Metro-Goldwyn-Mayer, and the veteran musicians at what was then the world's most important movie studio were out to get the kid. Previn asked for an A; the oboe player gave him an A-flat. The fledgling conductor let the rest of the orchestra tune to that, and then raised his baton. Just before the downbeat, the musicians looked at one another as if to say, "We've got him." But Previn said, "Okay, everybody transpose a half tone up." There was general laughter, a round of applause, and Previn hasn't had that much trouble with an orchestra since, despite the fact that he has conducted every major symphony in the world. In fact, says Stuart Knussen, first bass and chairman of the board of directors of the London Symphony Orchestra, Previn's current group, "Previn is one step ahead of the orchestra all the time—even when you think you've caught him out."

Previn remembers the A-flat incident with embarrassment, and deplors the impulse that led him to demonstrate his perfect pitch: "Pitch has absolutely nothing to do with talent; a plumber can have perfect pitch." But he doesn't remember what the MGM orchestra was playing, though "it was the period when Esther Williams never got to dry off; I'm sure it was some underwater ballet." Nonetheless, it was the start of a career in Hollywood that lasted another seventeen years full time, as composer, conductor, adapter, arranger, and piano player.

LOTS of kids go to Hollywood to make music, a lot of them even with classical backgrounds, but few of them come with Previn's determination and ability to compress so much learning and so many experiences into a short space of time. He was born Ludwig Andreus Priwin, the son of Jacob Priwin, a criminal lawyer and judge, in Berlin in 1929. When he was a little baby he sat under the grand piano in the Priwin parlor in Berlin, and as soon as he could talk he was able to announce when his father or anyone else played an A. The family, including André's mother, a brother, and a sister, left Germany in 1938 for the usual reasons people left Germany in 1938, came to America, and settled in Los Angeles. Cousins Charlie and Stanley Previn had preceded them and had already changed the name to its present spelling. Ludwig was judged an unsuitable name for an American boy (in the pre-World War II years, at least), and so it too was changed, to André George, when he went to school.

The young Previn had studied piano at the Berlin and Paris conservatories (though he was in Paris only about a month, he managed to study under

Pierre Monteux, himself once a conductor of the London Symphony Orchestra), but his real education began at the movies. He started, while still in high school, improvising scores for silent films that were revived at the now defunct Rhapsody Theater in Hollywood. At the piano, and usually never having seen the film before, Previn would play snatches of whatever he deemed appropriate to the action on screen. One day, during *Intolerance*, D. W. Griffith's great silent epic starring Lillian Gish, he was fired for the first time from a music job. The story of *Intolerance* unfolds trickily in flashbacks from an active present to somber Biblical times. Onto the screen came a frantic dance, and Previn broke into the *Tiger Rag*. "I thought that was good for at least three minutes," says Previn, "but a few seconds later I noticed the manager of the theater steaming down the center aisle in a fury. I was summarily dismissed on the spot. I looked up at the screen and there was the Crucifixion."

At MGM he was given opportunity and responsibility early. Johnny Green did a great deal to see that Previn's genius was recognized, and put him on the podium directing his first big orchestra. At age nineteen he was assigned to compose, score, and direct the music for a \$3,000,000 Jeanette MacDonald movie. In all, Previn did more than thirty film scores, including the originals *Elmer Gantry*, *The Four Horsemen of the Apocalypse*, *Long Day's Journey into Night*, *Bad Day at Black Rock*, and *Two for the Seesaw*. His adaptations of the musicals *Gigi*, *Porgy and Bess*, *Irma La Douce*, and *My Fair Lady* won him four Academy Awards. With his second wife, Dory Previn, he wrote song scores for *Inside Daisy Clover* (which includes one of the most beautiful songs ever written for a film, the pop standard *You're Gonna Hear from Me*) and *The Valley of the Dolls*, whose theme song, as recorded by Dionne Warwick, sold more than two million copies. He was musical director on more than fifty films, including many for which he neither wrote nor adapted music, such as *Thoroughly Modern Millie*. During the years Previn also accumulated a modest fortune, an impressive art collection, a rambling Bel-Air home, a reputation as a very good jazz pianist and otherwise versatile musician—and at least his share of gossip and scandal.

Previn also played in the MGM orchestra, and in those golden years of film music and film musicals that meant working very hard for your \$200 a week. Several valuable lessons were learned. "Sitting in that orchestra, I got to know what quick rehearsals meant. Also, I got used to orchestrating something on Monday and hearing it played as well as it was going to be played on Wednesday. That was better

than any conservatory. I'm now able to get good, detailed, and fast rehearsals with the LSO and other orchestras I conduct, and that's a holdover from the MGM days. Orchestras also appreciate the fact that, since I once sat in an orchestra myself, I know what bores them and what doesn't."

During the Korean war, Previn was on leave from MGM and in the army. One night in a club called Facks in San Francisco he met a jazz singer named Betty Bennett who was appearing there. "I had heard of him—I thought he was an English pianist and not very good," she recalls. "But it was almost love at first sight. I was supposed to entertain the troops coming back from Korea, on a ferryboat at 6 A.M. We stayed up talking and I asked him if he'd like to accompany me while I sang." He did, and they were married a year later, by which time André was back at MGM. The marriage lasted five years and produced daughters Claudia, now seventeen, and Alicia, fourteen.

"The awkward part," says Betty, "was that he left when I was three months pregnant with Alicia. He was engaged to Peggy King [another singer of the Fifties] before we were divorced and I found out about it by reading it in the paper. I had the feeling I wouldn't have minded so much if it hadn't been another singer."

Musically, André and Betty Previn were complementary. "He was the first person in my bebop singing days who thought that I was not just a good singer but a marvelous person; I'll put him up for that. I don't want to sound like 'I taught him everything he knows about jazz.' All I did was aim him; he wanted me to aim him. He was reading *Down Beat* and didn't know the names and thought he should. I introduced him to my friends—Shelly Manne, Russ Freeman, Shorty Rogers," says Betty.

"They became my friends, and she was sweet enough to resent it and say so," says André.

"When he hears anything, he can do it, so he learned to play jazz piano. But it was just a few rapturous moments, not a career, and now he doesn't play jazz anymore," says Betty.

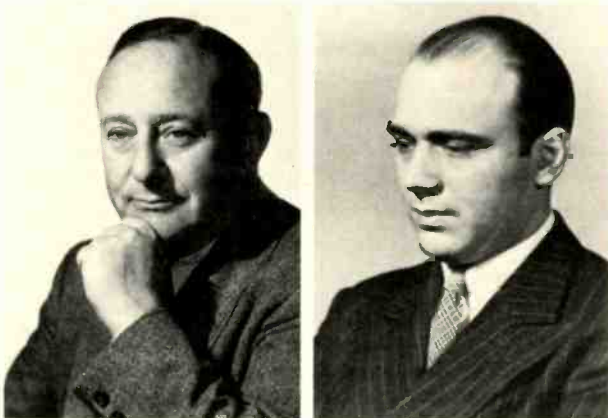
"Jazz is so much the music of one's specific youth," says André. "Oscar Peterson, Miles Davis, and Dizzy Gillespie are still the end for me. But I don't even know what's being played now; I can't drum up any interest in it."

"In exchange for my introducing him to jazz, he opened up the whole classical area for me," says Betty. Nonetheless, the marriage went wrong—partly because André didn't want Betty to work, "made it impossible for me to work. He once said to me 'Women must think I'm great at all times.' Dory didn't come between us; she was a girl or two later."

PREVIN made many recordings as a performer in those years, some of them, like his *My Fair Lady*, with Shelly Manne, jazz classics that haven't aged. His biggest record on the MGM label was the highly commercial "Like Young," with David Rose, which sold over two million copies. The sequel "Like Blue" was also done with Rose; Previn wrote a couple of the songs in each album. Among his original movie scores, *Invitation to the Dance* (three ballet-style pieces, three pictures in one) can now be seen as a harbinger of things to come.

"It was not lucrative, but it was artistically beautiful and ahead of its time," says Jesse Kaye, who headed MGM's West-Coast recording division during Previn's early years and now is "in charge of what's left of MGM's music department." "You could see what was going to happen with Previn; it was pure classical music in composition but contemporary in the sense of performance."

Previn also won gold stars among his contemporaries for making singers of Louis Jourdan (who couldn't believe he would actually reap royalties for



Two of Previn's early mentors were the composer-producer Arthur Freed (left) and composer Johnny Green, then MGM music director.

Dorothy Nielsen



Mediarts



Singer Betty Bennett (left) was Previn's first wife (as well as mother of his two daughters), and Dory Previn was his second.



Previn has all but disowned his popular piano recordings, such as the two RCA 10-inchers above. A Superscope cassette titled "Previn, Please" (1-A074-C) contains some excellent reissues, however—but wouldn't "Salad Days" have been more appropriate?

his work on the *Gigi* soundtrack) and Hermione Gingold. In his later movie years he was equally sought after because he brought out the best in real singers—such as Julie Andrews in *Thoroughly Modern Millie* and in the memorable Christmas album she and Previn did for RCA (LSP 3829).

If Johnny Green was André Previn's musical father in Hollywood, Arthur Freed, who had brought Green to MGM, was his musical grandfather. Freed, the producer of most of MGM's great and successful musicals (*Kiss Me Kate*, *On the Town*, *An American in Paris*, *Gigi*) is now in his eighties and in retirement in Bel-Air. "At first I had the wrong slant on André" he says. "I thought he was interested only in jazz, but I soon learned different. He could do Cole Porter, Irving Berlin, Lerner and Loewe, and all those people. He learned orchestration faster than anybody I ever knew. He's a great orchestrator—in fact, that was the thing he did best. André was very much influenced by Leonard Bernstein, who also worked for me (the ballet in *On the Town*), and though he never said it, I always felt he left MGM and went to Columbia because of Bernstein. André has a very wide range, and he knows every kind of music. But as far as composing goes, you can't do it just once every four years; you've got to devote some real time to it. I think that with his talent, if André seriously wanted to, he could become a great composer."

Freed was also the discoverer of Dory Langdon, a young girl from New Jersey who wrote lyrics. "Somebody sent me some of the lyrics she'd written; they were good, but none had been published. I put her on my staff. About the only person on the lot who didn't have a lyric writer assigned to him was André. I put them together to see what they would come up with." The working relationship started in 1957, but they were married in 1959 and continued to work together for the ten years of their marriage. Their magnum opus was a never-produced, eighteen-song score for *Goodbye Mr. Chips*, a movie that

was to have starred Rex Harrison but was later done by MGM with Peter O'Toole and a score by Leslie Bricusse.

"It broke both André's and Dory's hearts several times over," says Betty Bennett of *Chips*. Reportedly Rex Harrison and studio "experts" didn't like the Previn's score, and there were numerous disputes over many long years between the Previn's and Arthur Jacobs, the press-agent turned producer (*Dr. Dolittle*).

André credits one of these fracas with putting into focus his decision to leave Hollywood eight and a half years ago. "I came home one day absolutely devastated. I tried to convince Arthur Jacobs on a musical point—Arthur Jacobs, who moves his lips when he reads lyrics. I said to myself 'I'm not going to go out and get drunk. I just quit.' Arthur Jacobs was the final insanity for me. I had been spoiled by working with people like Billy Wilder, but then suddenly I got a whole series of Arthur Jacobses." There was more to it than just that; Previn had begun to find the Bel-Air life "just too repulsive," and at the same time experienced "the very slow rebirth of my own original ambition. I had wanted to conduct a classical orchestra ever since I was five years old."

"We all knew he had a classical background when he came to us, but then they all had," recalls Jesse Kaye. The difference is that when money became too important, everybody else went commercial. Previn always had his eye on the classics, and he preserved that look upward. All the others toppled."

Previn started his conducting career with guest shots at Fargo, North Dakota, and "absolutely anywhere else they would have me" and the feeling that "the most amateur orchestral players in I-don't-know-where can't be as bad as these people in Hollywood." He is convinced that most of his early audiences came expecting to hear him play the piano instead of conduct. Nevertheless, he quickly worked his way up to guest appearances with the New York, Philadelphia, and Los Angeles orchestras, and in 1967 he became permanent conductor of the Houston Symphony.

THE Houston Symphony was the first major orchestra to employ Previn regularly. He did two concerts there in 1962 and went back for more every year. In the 1966-1967 season he was the symphony's only guest conductor. In 1965 he had begun recording with the LSO for RCA, and in 1967 he succeeded Sir John Barbirolli as Houston's permanent conductor. Both Previn and the city were ecstatic with one another for the first year. "The orchestra is composed of sensational players, enthusiastic," he



says. And at the time he loved it "because it's an anachronism: it's a very European-sounding orchestra. Leopold Stokowski, Sir Malcolm Sargent, and Sir John Barbiroli all worked with the orchestra, so it does a great job with nineteenth-century Romantic stuff—Mahler, Brahms, and Elgar. It has a lovely dark, stylish sound."

Houston is proud of its orchestra and of the brand-new Jesse Jones Performing Arts Hall, in which Previn and the orchestra premiered on October 2, 1967. "I was warned that the people who ran the orchestra—average age 112—were the kind who would say 'Please let's not have any of these new people like Dvořák,' that Beecham had lasted one season, and that Stokowski had been fired. But it was my first orchestra, and I was very happy to have it." Previn worked with students, got them interested in the concerts (which promptly raised a problem: "They don't even know how to *dress* for a concert," sniffed one member of the board of directors), and toured with the orchestra all over Texas—in high school gyms, wherever there was room to play.

Still, Houston was the one American orchestra that had never given him the "Hollywood's André Previn came to conduct . . ." treatment, and the first season was a honeymoon. There wasn't even a murmur of disapproval when Previn agreed, in 1968, to take on the London Symphony as well, "promising not to change or postpone so much as one concert in Houston." ("Commuting between London, Houston, and Los Angeles almost killed me," says Previn.)

André and Dory Previn broke up their marriage in 1969 and were divorced in September 1970—at which time he married Mia Farrow, the mother of his twin sons. Much has been written about the end of the one romance and the beginning of the other. Dory herself has written and sung an album partly about it, "On My Way to Where." André pronounces the album "an absolute knockout." Dory, asked about her ex-husband in connection with this article, said "I have nothing to say about him."

When it came time to renegotiate his Houston contract, Previn wanted to become musical director

as well as permanent conductor, picking the guest conductors and program cycles "with the mutual approval of the symphony." The board balked. Relations deteriorated rapidly between Previn and the orchestra's manager, Tom Johnson, and the board. "They hired someone else behind my back and used the beginning of the 'scandal' with Mia as an excuse; they also used the LSO, although they hadn't objected when I signed with them." Childish behavior followed on the part of the orchestra's management (Previn's name was even removed from his dressing-room door before the contract was finished). "I was terribly hurt and upset, but of course I never said so."

Previn's relations with the LSO remained cordial, however, and they were used to having him conduct for recordings. Thus, even before his two-year contract with the orchestra expired, it was renewed, and now runs through the 1974-1975 season. Financially, the LSO is as dependent on its patrons ("they are exactly the same," says Previn, "only the accents are different") as the Houston organization is—even more so, since there is no subscription income. But the LSO, like many European orchestras, is a collective; its board of directors is self-governing, completely composed of playing members of the orchestra. When it comes time to change conductors, first the board and then the whole orchestra must vote. "Being phenomenally pessimistic, that means that at least 51 per cent of the orchestra wanted me over some devastatingly famous people who were also up for it."

"I am wildly prejudiced, of course, but the LSO is the best orchestra in Europe," says Previn. "There are those who will say Berlin, but that is the only possible competition." The orchestra returns the compliment. "We've had a lot of very famous conductors lead us," says Stuart Knussen, "but none of them has made the impact on the London Symphony that Previn has; at the same time he's given the orchestra a characteristic sound, a virtuoso orchestra style unique in Europe—but without the permanency of style of the Philadelphia or Cleveland orches-



tras." All ninety-four members of the LSO are men, even the two harpists. "There's no particular reason for that, although I'm sure Germaine Greer would find one," say Previn. "We audition women from time to time, but the men are always better."

Now that the Beatles have broken up, the London Symphony is easily Britain's most famous musical export. This year the orchestra toured not only the United States but Russia and the Far East as well, with concerts in Moscow, Leningrad, Bangkok, Seoul, and Tokyo. Just after the first of the year Previn is scheduled to conduct in Israel, Cleveland, and Iceland. He is now, evidently, one of very few conductors with a truly international reputation. And no matter where the orchestra opens, there is always a good-luck telegram from Previn's friend (and sometime musician) Prime Minister Edward Heath.

At home in England, in Previn's three years as conductor, the orchestra's average attendance has

Previn's third wife is actress Mia Farrow; the two had a rough time dodging the world's photographers before their marriage.



jumped from 65 per cent to better than 90 per cent of capacity. Most of the recent concerts at which Previn himself has conducted have been sellouts, but even those he doesn't conduct are better attended than they used to be. Leonard Bernstein, on a recent visit to conduct the LSO in Verdi's Requiem, pronounced the improvement in the orchestra since his previous visit two years before "phenomenal." London's critics, who were lukewarm in their notices when Previn first took over, now write reviews that range from very good to raves. Two critics even went along on the five-week Russian-Far Eastern tour—at their paper's expense—to send back daily stories.

Previn rides the buses with his orchestra and stays in the same hotels—departures from tradition—but "it never occurred to me not to. We've just come back from this exhausting tour and didn't have one single flareup. I have an interesting mixture of camaraderie with and awe for them that works very well, at least for now."

"He's very democratic in his behavior, but when it comes to repertoire it's rather a different thing," says Stuart Knussen. "There has never been any resentment of him at all for any reason, certainly not because he's an American. But when he gets annoyed with us it's in a curiously American sort of way." (During the recording sessions for the Vaughan Williams Tuba Concerto, Previn commented, "Strings, that was *pianissimo* like I'm tall.")

Previn, who is only the eighth conductor of the LSO in its sixty-seven-year history, has furthered the celebrity of the LSO with his BBC programs, the most recent of which was an hour on the subject of film music. "I've cribbed the Bernstein formula," he says. Future programs will include ones on Rachmaninoff and Vaughan Williams. There are four other major symphony orchestras in London—the Royal Philharmonic, the London Philharmonic, the New Philharmonia, and the BBC orchestras—and the television appearances give the LSO an enormous edge. "Tickets to our concerts at Royal Festival Hall are harder to get than those for a hit show.

"I work with them most often, and every conduc-

tor has his peculiarities. I try very hard to get everything as rhythmically perfect as it can be, not only in the obvious places but in the rest as well. I want everything perfectly rhythmically played. I also like the strings less . . . reticent—though not in Haydn, Beethoven, or Mozart, of course. The LSO always had a marvelous elegant coolness, but some of it is a great deal more romantically heated now. And they were always a great sight-reading orchestra—they learn everything so fast and deliver it with individual vitality and springy rhythms. This orchestra will do anything you want them to.”

Previn would like to do more American music, particularly on tour with the LSO in America, but it is never box-office anywhere, and he can't get subsidies for it in London as he can for British music. He admits frankly that he fails on Wagner: "It's obvious that some of it is among the greatest music ever written—all of *Meistersinger*, some of *Parsifal*, the second act of *Tristan*—but I find most of it repellent. Any given four measures of Berlioz has more in it than all of the *Ring*. Berlioz was a genius, an all-time immortal great people. The LSO has always been the great Berlioz orchestra, and they like it when their conductor shares that taste.”

PREVIN has so far made only one foray into the lyric theater—with *Coco*, a musical based on the life of the late Parisian *couturière* Chanel. It was four years in the making, and Alan Jay Lerner was librettist and lyricist. The show's reviews were mixed when it opened in New York in December of 1969, and even worse when it opened in Los Angeles in April of 1971. Almost no one liked Previn's music. The Los Angeles *Times* called it "as offhand a musical score as has ever been composed." The Los Angeles *Herald-Examiner* said, "André Previn's music is astoundingly ordinary. It sounds like a student's imitation of the most derivative popular music." But even that critic praised the score's one great song, the show's closer, *Always Mademoiselle*. Some critics, however, discovered new virtues in it after Danielle Darrieux took over the title role from Katharine Hepburn.

"You know how you feel about conducting; that's the way I feel about lyrics," Alan Lerner told Previn during the preparation of *Coco*. Previn, who was traveling all over conducting, was waiting for lyrics and parts of lyrics for weeks and months on end. "The thirty-two-bar songs don't fascinate me for very long," he admits. "By the time the show opened I thought we were doing a revival. How many years had I been playing these tunes at parties already? When the show opened, Alan and I sat down and had a talk like grownups. We were sup-

posed to do a lot of things together after *Coco*—like the movie *The Little Prince*. We agreed not to do any more for totally valid reasons. He needs someone to work fifty-two weeks, 365 days a year, someone whose only interest in the world is the play; he needs that to function at his best. He thought I was crazy to want to run around the world conducting. I write very fast. I can't help it; that's the way I am. I couldn't believe the kind of soul-searching that goes on with him to get a lyric out. He can actually do nine-tenths of a lyric quite rapidly, but once he finishes it he's reluctant to let it go. We made a deal that once it was typed I got it—it was mine. Once, during *Paint Your Wagon*, I waited it seemed forever for *one line*. I locked him in an office and said, I am seriously going to keep you in there until you finish the god-damned line. But on Broadway I was the neophyte, the new boy. He was the master, the creator of *My Fair Lady*. It was absolutely oil and water.”

Previn would like to do a new show sometime, but in "a very, very concentrated three months." The problem would be a lyricist. "I was spoiled by two brilliant people, Lerner and my ex-wife. I thought about some of the new people. I got a book of Leonard Cohen's poetry and found it bullshit. The best lyricist I know is Johnny Mercer, so I wrote to him and he wrote back and we're going to try to do something together. But we're not sure just what it will be.”

Recently he scored and conducted the LSO in "pure unadulterated Tchaikovsky" for the film biography *The Music Lovers*, with Richard Chamberlain and Glenda Jackson. And he was commissioned to write an original score—his first in a decade—for an as-yet-unreleased movie starring his wife. The film, to be called *See No Evil* for America and probably

Previn can be found conducting almost anywhere these days—as here, at the 1969 Ravinia Festival in Highland Park, Illinois.



Wide World

Blind Panic for Europe, is a thriller about a girl (Mia Farrow) who goes out for a walk, during which time the rest of her household is murdered in an insane bloodbath. She returns and doesn't know it for some time because she is blind.

The film's producer is Leslie Linder, best known as part owner of Burke's and the White Elephant, two show-business-oriented London clubs, and Richard Fleischer (*Compulsion*, *Dr. Dolittle*) directed. Previn got a reported \$30,000 for the picture and the right to use the full LSO. "The movies pay so ridiculously well that it's hard not to take their money—and also Mia was in it. I used a synthesizer and wrote what I consider a very good score. Three record companies—RCA, Phillips, and Decca—wanted to record it. But Linder and John Von Eyssen, the head of Columbia in Europe, said they didn't like it because it had no 'tunes.' 'We need a title tune,' Linder told me. But I said 'It's not that kind of movie. It doesn't lend itself to tunes.'"

According to Fleischer, the beginning of the film was changed to tack on some "social significance" (film segments of the media portraying violence and the suggestion that the crazed killer may have been influenced by them), but Previn was touring with the LSO and was not immediately available for rewrite. He offered to rewrite in Russia and mail it in, but Linder wanted it in London and right then. It was in Previn's contract that no one else could work on his music, so they had to get a new score. Linder then hired a British pop composer to do the score. That was thrown out as well, and now Hollywood's Elmer Bernstein is beginning all over again.

"I'm too old and too spoiled by working with serious music and serious musicians to have to justify myself to illiterates who don't know about anything but shrimp cocktail. I'll do a movie again someday,

Cellist Mstislav Rostropovich was guest soloist when Previn and the LSO appeared on tour at the Budapest Academy of Music.



Pix

but it will be for a friend or someone I've worked with before," says Previn of the experience. "It's just not worth that kind of humiliation. Sir William Walton wrote a fantastic score for *The Battle of Britain*. They threw it all out except for one short sequence, and got somebody called Ron Goodwin in to rewrite it. Unless I can work with Johnny Mercer or Billy Wilder, I think I'll leave the movie end to Mia, although the scripts she gets these dark movie days I wouldn't want her to read, much less do."

Previn is proud of some of his movie work, most recently the different, intricate *Valley of the Dolls* theme, which he wrote in a room at the Savoy in London and mailed in (he has yet to see the picture) and *A Million Miles Away Behind the Door* from *Paint Your Wagon*. But he is genuinely more excited that his and the LSO's recording of Vaughan Williams' Fourth is selling well in England, "not as well as the William Walton symphony, but nobody's more surprised than I am."

ANDRÉ PREVIN at forty-two is where he wants to be. In spite of a crushing conducting schedule (107 concerts in 1970), he records as much or more than any other conductor. After several years with RCA he has just signed a new recording contract with EMI in London. It doesn't preclude his working for another label as guest artist, as conductor, or as an accompanist so long as he does five records a year for EMI, three in repertoire, two in accompaniment. Recordings under the new contract are already underway, with Ravi Shankar's Concerto for Sitar and Gershwin's Piano Concerto and *Rhapsody in Blue* (played and conducted by Previn) to be distributed in the United States by Angel this November. Previn admits to having no particular feeling for the Shankar work, which the LSO premiered in live concert

Previn's most recent travels took him to (among other places) Russia, where he conducted the LSO in Leningrad's Great Hall.



Tassi from Sovfoto

last spring, but notes that a previous record Shankar did with Yehudi Menuhin, "East Meets West," was reportedly the biggest classical seller since Van Cliburn's Tchaikovsky Piano Concerto No. 2. "Indian music has no harmony, no development, and no counterpoint. For the LSO it's a technical exercise only, and it bores them. There's nothing for them to think about."

Previn himself is still composing. His guitar concerto was premiered (by Australian guitarist John Williams) this summer with the LSO, and he wrote the (unused) original film score for Mia's latest picture. He sees no conflict in moving back and forth from the classical music world to that of pop, TV, and the movies, and he is able, through his acceptance in both worlds, to do such things as having Ken Russell, the director of *Women in Love* and *The Boy Friend*, direct an opera for him, or having the LSO premiere the first symphony of Hollywood composer and new London resident Johnny Williams (no relation to the guitarist). Previn has undertaken the direction of the South Bank music festival in London for 1972-1974, and plans, among other things, to present Miles Davis in midnight concerts. He wants to conduct the LSO with Julie Andrews as soloist at Albert Hall next Christmas, in a mixture of heavy and light carols.

His musical flexibility thus well established, Previn is no longer known primarily as a refugee from Hollywood, but more as the man who has done more (according to a recent survey) for twentieth-century British music—Elgar, Vaughan Williams, Walton, Britten—than any other conductor, English or American. "My love for twentieth-century British music began as a student, particularly with the Vaughan Williams Fourth [his recording for RCA is reviewed in this issue—see Best of the Month] and the Walton Viola Concerto. I was mad for them then and I'm mad for them now. I'm doing Walton's *Troilus and Cressida*, and for his seventieth birthday next spring I will do all-Walton programs in Cleveland, Los Angeles, London, and Madrid."

"It's nice to know a man who is doing exactly what he wants to do and doing it so well," says his wife,

AN ANDRÉ PREVIN SAMPLER

Angel Records has recorded, especially for STEREO REVIEW, portions of actual rehearsal sessions of Gershwin's *American in Paris* and Ravi Shankar's Sitar Concerto with André Previn leading the London Symphony Orchestra. The recording is available only to our readers on a seven-inch, 33 $\frac{1}{3}$ -rpm disc. To obtain your copy, send 25¢ to D. McKown, STEREO REVIEW, 1 Park Avenue, New York, N.Y. 10016.



John Fletcher is soloist and André Previn conductor in the not-yet-released RCA recording of Vaughan Williams' *Tuba Concerto*.

Farrell/Angel



Just recorded for Angel (and scheduled for release in November) is a Sitar Concerto by the renowned Indian artist Ravi Shankar.

Farrell/Angel



Though Previn finds conducting from the keyboard "circusy," he has just done so for an Angel recording of Gershwin's *Rhapsody*.

Mia Farrow. And since conductors tend to have a uniquely longer life span than ordinary mortals—many of them are active into their eighties—Previn plans to go on doing just what he is now doing for another forty-two years. He is working twice as hard as he did a dozen years ago in Hollywood, and making half the money. The soft shirts, silk ties, and expensive sport jackets have given way to tee-shirts, blue jeans, and sneakers. Life in an early eighteenth-century farmhouse on twenty acres of woods and flowers in Surrey has replaced the hothouse existence in Bel-Air.

"I have no particular apologia for my years in Hollywood," says Previn. "I was seventeen, at MGM at the height of the movie industry. I was paid too much money. I wore suede shoes and screwed chorus girls. I defy you to put any seventeen-year-old in that spot and expect him to reject it. The trouble was that I stayed too long. The thing I do now I would do for nothing. When a couple of performances of Beethoven's Ninth really work, that's worth anything to me. There is a certain element among my old colleagues in Hollywood who say 'The poor bastard, he's ruined himself.' That's true only by the Hollywood science-fiction standard of money. The music I work with now is better than anyone's performance of it can be. You can chase it the rest of your life, and every performance will still be a premiere. Therefore you can never be bored or complacent about it—it's a lifetime of challenge. But musicians who work only in films are always better than their material. It's more satisfying to work in a field where creatively—or re-creatively—the *material* is always better."

PREVIN and his wife are, of course, pop celebrities, which may give the orchestra added show-biz glamour. In the village of Leigh, however, near the low-ceilinged 1723 brick house they bought two years ago, the Previns are a nice, quiet, new American couple. When they moved in, the oldest man in the village brought flowers, as is the custom. Mia's sister Steffi and her husband, artist Jim Kronen, live in a house across the lane from the Previns and are constant companions.

Despite all the years in Hollywood, Previn is still not a recognizable celebrity, mobbed by fans wherever he goes, but he does sign programs outside the architecturally hideous Royal Festival Hall, where the LSO plays most often, for about fifteen minutes each performance night. Mia finds his fans polite compared to the mauling mobs she still sometimes gets from *Peyton Place*, *Rosemary's Baby*, and Frank Sinatra days. André gets an average of thirty fan letters a week, "which I would think were a lot if I

weren't married to a movie star," and three new scores, all of which are read and virtually all of which are returned. Pop celebrity has given him small advantages ("TWA is nicer to me than to Colin Davis, that's about all"), but André's and Mia's constituencies are very different. "The people who are interested in movie stars couldn't care less about conductors—and certainly the reverse is true."

The Previns have no help except a nanny, and Mia does all the gardening, cleaning, cooking, and ironing. "If he wears a shirt, I look at him and think 'I'll have to iron that,' so I encourage him to wear polo shirts," says Mia. A detached guest house also contains a workroom with piano and recording equipment. The only out-of-place element on twenty acres of beautiful woods and flowers is a California-style kidney-shaped swimming pool put in by the previous owners. Previn would remove it but for the two growing boys, Matthew and Sascha, whose looks and personalities are so different that they don't even seem like brothers, much less twins.

Before André and Mia were married, the sensational press of the world pursued their every move, and photographers even perched in trees on his property. As soon as his divorce from Dory became final and he and Mia were free to marry, the press lost interest somewhat. André commutes to London by train or car, about an hour's ride when he must rehearse or record or conduct. Mia, except for the one movie, which was made in Surrey, has done no acting since she became pregnant, but wants to get back to work. This will mean, with his touring and her location filming, separations of perhaps ten weeks or more a year, which will require incredible organization. "He didn't use to be too organized, but he has to be now, he works so hard," says Previn's daughter Claudia.

André and Mia have found their permanent base of operations, they both say. "I wanted to live here before it was professionally necessary, and if anything happens with the LSO after 1975, I'll still live here and go wherever I have to go from here." Previn once said that he liked knowing what he'd be doing two or three years hence on a given Sunday afternoon. "I still have to be scheduled that far in advance, but I no longer feel either 'hurray', or 'alas' about it." But, then again, he recently found a slip of paper in his coat pocket that read 'MAY 1978.' He called his London agent excitedly and asked "Who wants me in May 1978?" "You idiot, that's my *phone* number," came the reply.

Robert Windeler has covered the entertainment world, especially movies and music, for Time magazine and the New York Times. He is the author of a biography of Julie Andrews, and his book about actress Mary Pickford will be published in spring 1972.

Hirsch-Houck

LABORATORY TESTS OF CASSETTE TAPES

By Julian Hirsch

MOST audio components have shown a steady, gradual improvement in performance over the years. But there have never been any leaps forward to equal the recent advances in the cassette recorder field. Among the latest units one finds frequency responses extending to 15,000 Hz and beyond. Furthermore, the signal-to-noise ratio of the better cassette recorders is comparable to that offered by most good home open-reel machines, and with the addition of Dolby Type-B noise-reducing techniques, the best cassette decks have lower noise than most open-reel machines!

Most of the improvement in cassette sound can probably be attributed to the cassette itself. New tape formulations allow more magnetic energy to be stored in the cassette's narrow tracks, thus providing a higher output voltage in relation to the inherent noise level of the tape and the electronics. Tapes with fine-grain oxides further reduce noise, and permit recording the very short wavelengths associated with high frequencies and low tape speeds—which is not to say that the new ultra-fine-gap heads did not make their contribution also.

After several years of advance publicity, there are now a number of brands of CrO₂ (chromium dioxide) tape on the market. As contrasted with the usual

INTERPRETING THE CHART

ALL noise and distortion measurements were referred to a 1,000-Hz signal recorded at the standard 200 nWb/m Dolby level, which is 0 dB on the test machine. Noise was measured over a bandwidth of 22 kHz.

- **Virgin Noise.** This is the inherent noise of the tape after being exposed to an external bulk eraser. It is related to the smoothness of the oxide coating. The higher the figure in decibels, the lower the noise level.
- **Bias Noise.** This is measured after running a bulk-erased tape through the machine set at RECORD, but with no input signal. It reflects both the properties of the recorder's erase/bias signal and the tape's own properties.
- **Relative Output.** This is the tape's output-signal level at 400 Hz from a standard input-signal recording level of -30 dB. A smaller negative number (or a larger positive number) indicates more playback voltage for a recording signal of given strength, and hence, all things being equal, a better signal-to-noise ratio.
- **THD (Total Harmonic Distortion).** This is the playback distortion from a 1,000-Hz test signal recorded at 0 dB. Since the 3 per cent distortion point is commonly used as a reference for maximum recording level on tape recorders, tapes with lower distortion figures can have more ("louder") signal put on them before distortion is obtrusive than tapes with higher distortion figures.
- **Frequency Response.** These are frequency-response variations relative to the 400-Hz level, which is arbitrarily designated 0 dB on the response curves. They are an indication of the *relative* performance of tapes, since many machines are designed to work best with specific tapes, or can be adjusted for optimum performance with tapes of widely differing frequency-response curves. All other things being equal, a lower level of hiss and a more extended high-frequency response are achieved with the extended-range tapes.
- **Peak-to-Peak Fluctuation.** This is a rough estimate of the peak-to-peak variation in output of a 10-kHz recorded tone over a 3-minute period. The variation can be caused by tape coating imperfections ("dropouts"), by varying contact between the tape and the head, or by tape-speed variations. Figures under about 3.5 dB can be considered satisfactory, and those under 1.5 dB are very good. Tapes with a 5 or 6 dB fluctuation have an erratic, rough-sounding output.
- **The Case.** For those who might wish to open their cassettes for editing or repair, this shows the method of cassette assembly. The letter W means an ultrasonically welded case (difficult or impossible to open), while the letter S means a screw-assembled case. A few cassettes have a centering screw but are welded at the edges; these are listed under W.

COMPARATIVE TEST DATA ON TAPE CASSETTE BLANKS

| Cassette (All C-60's unless otherwise stated) | Virgin Noise* (dB) | Bias Noise* (dB) | Output* | THD* % | Frequency Response (dB)** | | | | | | P-P† Fluctuation (dB) | Shell†† |
|---|--------------------------|------------------------|---------|-----------|---------------------------|-------|-------|-------|--------|--------|-----------------------------|---------|
| | | | | | 1 kHz | 2 kHz | 4 kHz | 8 kHz | 12 kHz | 14 kHz | | |
| "NORMAL" TAPES | | | | | | | | | | | | |
| Ampex 361 | -49 | -48 | -1.7 | 2.9 | -0.8 | -1.3 | -1.3 | -1.4 | -1.7 | -2.8 | 2 | W |
| Audio Mag- netics QHF | -51 | -48 | -1.6 | 3.3 | -0.5 | -0.9 | -1.1 | -0.9 | -1.9 | -2.4 | 4 | S |
| Audiopak | -49.5 | -46 | -3.5 | 4 | -0.1 | 0 | +0.3 | +1.2 | +1.1 | +0.8 | 2.5 | W |
| BASF C-60LH | -51 | -48 | -2.7 | 2.5 | -0.2 | -0.3 | +0.1 | +1.4 | +1.7 | +1.7 | 1.5 | S |
| BASF C-30 | -51 | -47.5 | -1.5 | 2.6 | 0 | 0 | +0.3 | +1.5 | +2.1 | +2 | 2 | S |
| BASF C-60 | -51 | -49.5 | -1.5 | 2.5 | 0 | +0.5 | +1.2 | +2.6 | +2.7 | +1.5 | 1.3 | S |
| BASF C-90 | -50.3 | -48 | -3 | 2.7 | 0 | +0.2 | +1 | +2.3 | +2.4 | +2.5 | 3.5 | S |
| BASF C-120 | -49.5 | -47 | -3.6 | 2.9 | -0.1 | -0.1 | 0 | +0.6 | +0.3 | -0.2 | 3.5 | S |
| Capitol | -51 | -49 | -2.3 | 3 | 0 | 0 | +0.4 | +1.6 | +1.4 | +0.9 | 1.3 | W |
| Cassette Masters | -51 | -48 | -1.3 | 2.8 | -0.2 | -0.3 | -0.2 | +1 | -0.2 | -0.7 | 3 | W |
| Irish 261 | -51 | -48 | -2.9 | 2.4 | -0.1 | 0 | 0 | +1.4 | +0.8 | +1.2 | 2.5 | W |
| Mallory Low Noise | -50 | -45 | -2.5 | 3.2 | -0.5 | -0.5 | -1 | -0.7 | -1 | -2.3 | 5 | S |
| Maxell Low Noise | -51.5 | -49 | -2.1 | 2.7 | -0.2 | +0.1 | +0.6 | +2.1 | +2.4 | +2.1 | 2.5 | S |
| Memorex | -53 | -49 | -0.5 | 2.7 | -0.3 | -0.5 | -0.3 | +0.7 | +0.9 | 0 | 2 | W |
| Norelco 200 | -52 | -49 | -1.4 | 2.5 | -0.1 | -0.1 | -0.4 | +0.6 | +0.3 | -0.6 | 2 | W |
| Radio Shack Concertape | -50 | -44 | -2 | 4.6 | 0 | -0.2 | -0.8 | -0.5 | -1.3 | -3 | 5 | W |
| RCA CV60 | -50 | -45 | -4 | 4.5 | 0 | 0 | -0.9 | 0 | -0.8 | -1 | 6 | W |
| Soundcraft | -50.5 | -49 | +0.2 | 2.4 | -0.5 | -1.2 | -1.7 | -1.7 | -2.2 | -2.8 | 3.5 | W |
| TDK | -51.5 | -47.7 | -0.2 | 1.9 | -0.3 | -0.3 | -0.3 | +0.8 | +0.7 | 0 | 1.3 | W |
| TDK SD | -52 | -50 | -1.6 | 2 | -0.1 | +0.1 | +0.6 | +1.9 | +2.6 | +2 | 1.9 | S |
| Wabash | -52 | -49 | -3.1 | 2.9 | 0 | +0.1 | +0.5 | +1.6 | +1.9 | +1.6 | 1 | S |
| 3M ER/BT | -51.7 | -48 | -0.5 | 2.7 | -0.5 | -0.2 | -0.3 | 0 | -0.8 | -1.5 | 4.2 | W |
| 3M ER/BT C-90 | -51.6 | -48.5 | -2 | 2.7 | -0.4 | -0.6 | -0.8 | 0 | -1.2 | -2.5 | 1.5 | W |
| 3M High Energy | -54 | -48.5 | +1 | 3.3 | -0.3 | -0.5 | -0.5 | +0.3 | 0 | -0.3 | 3.5 | W |
| "EXTENDED RANGE" TAPES | | | | | | | | | | | | |
| Ampex 362 | -50 | -47.5 | -4 | 3.5 | 0 | +0.5 | +1.7 | +4 | +5 | +5.2 | 2.5 | W |
| Information Terminals | -51 | -48.8 | -3 | 2.8 | 0 | +0.3 | +1.2 | +3 | +3.6 | +3.5 | 1 | W |
| Lafayette Ultra Dynamic | -50 | -48 | -3.5 | 3.1 | +0.2 | +1 | +2.2 | +4.7 | +5.6 | +6.1 | 2 | S |
| Maxell Ultra Dynamic | -51.3 | -49 | -3.5 | 2.9 | 0 | +0.8 | +2.2 | +4.2 | +5 | +5.4 | 2 | S |
| Maxell C-90 Ultra Dynamic | -52.2 | -49.8 | -3.2 | 2.3 | +0.2 | +0.9 | +2.3 | +4.4 | +6 | +6.2 | 1.5 | S |
| Norelco 300 | -53 | -50 | -1 | 1.9 | 0 | +0.4 | +1.3 | +3 | +3.5 | +3.5 | 1.5 | W |
| RCA 10R60 | -51 | -48 | -3.5 | 2.7 | 0 | 0 | +0.5 | +2 | +2.8 | +3.1 | 2 | W |
| Sony | -50.5 | -48.8 | -3.9 | 4 | +0.4 | +1.3 | +2.9 | +5.6 | +7 | +7.6 | 3 | W |
| Sony UHF | -52 | -50 | -1 | 2.3 | 0 | +0.7 | +1.9 | +4 | +5.2 | +5.5 | 1.2 | S |
| "LIMITED RANGE" TAPES | | | | | | | | | | | | |
| Audiotex 30-706 | -48.5 | -40 | -1.7 | 4 | -1.3 | -2.3 | -3.8 | -4.8 | -6.8 | -8.6 | 6 | W |
| Captor | -50 | -44.5 | -1.6 | 4 | -0.5 | -1.4 | -1.9 | -2.4 | -3.4 | -4.5 | 4 | S |
| Mallory Duratape | -48.5 | -44 | -1.5 | 3.1 | -1 | -2.6 | -3.5 | -4.7 | -6.7 | -8.5 | 5 | W |
| CHROMIUM-DIOXIDE TAPES | | | | | | | | | | | | |
| Advocate | -53 | -51.5 | -1.1 | 2.9 | 0 | +0.5 | +0.6 | +0.9 | +0.8 | +1.8 | 1.2 | W |
| Ampex 363 | -53.6 | -52.5 | -1 | 3.1 | 0 | +0.5 | +0.7 | +0.6 | +1 | +1 | 1.5 | W |
| Information Terminals | -54 | -52 | -0.8 | 2.8 | 0 | +0.7 | +0.9 | +1.2 | +1.4 | +1.8 | 1.5 | W |
| Memorex | -55.4 | -53.5 | -1 | 3.2 | +0.4 | +1.1 | +1.6 | +2 | +2.3 | +2.6 | 2 | W |

*Noise, output, distortion measurements made with 1,000-Hz 0-VU recorded signal (equivalent to standard Dolby level of 200 nWb/m). **Frequency response measurements at -30 VU. 400-Hz level is 0 dB. †Peak-to-peak amplitude fluctuation is variation in 10-kHz recorded signal during playback over 3 minute period. Single excursions not considered. ††Shell assembly method: W = welded S = screw assembly.

ferrous oxide tapes, CrO₂ has much higher output at high frequencies. It requires more recording bias and a higher recording level than iron-oxide tapes, and it is more difficult to erase. A recorder for use with CrO₂ tapes must be designed with these requirements in mind. Depending on the manufacturer's intentions, a cassette machine using CrO₂ tape can be designed for an extended high-frequency response, a lower noise level (by using more high-frequency roll-off in the playback equalization), or some compromise between the two.

Equally important, in a cassette, is its mechanical design and construction. Even the smallest misalignment of the cassette structure can cause the tape to jam, spill, or break. Only slightly less catastrophic is the wow-producing drag of a binding tape hub or the varying pressure contact of the tape against the head, which can produce large amplitude variations or "dropouts" in the output.

In addition to different tape formulations and cassette constructions, the cassette's playing time can have a significant effect on its performance. The most widely used type is the C-60, which plays for 30 minutes on each side. A C-60 cassette holds about 300 feet of 0.5-mil tape. The C-30 contains about half the footage of the same kind of tape. To extend playing time, some cassettes contain more tape—and in the same amount of space. Thus, a C-90 cassette holds 450 feet of tape, but it is only 0.3 mil thick. Its magnetic coating is correspondingly thinner also. In general, cassette recorders have their performance specified using C-60 cassettes.

The two-hour cassette—the C-120—has been the subject of considerable criticism. To fit some 600 feet of tape into a space designed for 300 feet, it is necessary to use tape only 0.25 mil thick, with a coating half as thick as that on the 0.5-mil tape. The tensile strength for a given tape base material is likewise cut in half, which places an additional burden on the transport designer. Many recorder manufacturers do not recommend using C-120 tape, since a malfunction of the cassette can thoroughly jam up the mechanism as well as ruin the tape. However, considerable effort is going into improving the C-120 cassette as well as the mechanism's ability to handle it, and we have included one in this survey (we had no problems with it, incidentally).

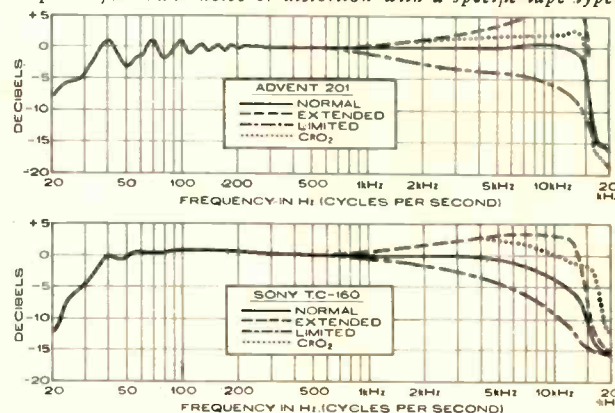
Our test procedures for the cassettes are described in this month's *Technical Talk*. (We modeled our approach on that used by Craig Stark in his excellent report on open-reel tapes in the March, 1970 issue of *STEREO REVIEW*, and we recommend re-reading that article for a useful background on tape performance.) Since a cassette recorder is not as convenient to adjust for optimum bias and equalization as a pro-

fessional open-reel machine, we had to be satisfied with using recording decks (Advent 201 and Sony TC-160) with known characteristics that we could distinguish from those of the tape itself.

Of the forty standard-brand tapes tested, twenty-four had very similar frequency-response characteristics—typically within ± 3 dB up to 14,000 Hz. (The recorder went to 15,000 Hz with many tapes, but we preferred to use an upper limit for our evaluation which would be within the capabilities of all the tapes.) For want of a better term, we called the tapes that fell within these limits "normal." The sound quality, insofar as frequency response is concerned, should be virtually the same with any of them on any given recorder. Below 400 Hz, all the tapes showed identical characteristics, differing only in output level.

ANOTHER group of tapes, nine in all, had a rising high-frequency characteristic, beginning at about 2,000 or 3,000 Hz, which reached a maximum of 3 to 7 dB between 10,000 and 15,000 Hz. Obviously these tapes, which we called "extended-range," will sound bright on a machine that is set up for flat response with a normal tape. On the other hand, some recorders are adjusted for flattest response with extended-range tapes, and therefore will sound deficient in highs with a normal tape. In the case of the extended-range tapes, turning down the treble to eliminate the extra brightness in the sound will, as a bonus, get rid of considerable hiss. On the other hand, boosting the highs of a normal tape may produce excessive hiss. In either case, the treble adjustment will have to be made by ear for the best compromise sound. *(Continued on page 62)*

The differences in performance that can be expected from the same types of tape evaluated on two different machines is shown graphically below. The four categories of tape (normal, extended, etc.) refer to the listing in the table on page 59 rather than manufacturers' descriptions. Note that the frequency curves shown do not tell the full story because cassette-deck manufacturers can (by adjustment of equalization and recording bias) trade frequency response for lower noise or distortion with a specific tape type.



DO YOU remember the kind of jackets long-playing records had when they first came out? Some containers were paper thin, without spines or spine titles. A few companies added flaps to keep out the dirt, but even the sizes of the envelopes varied from manufacturer to manufacturer. A similar lack of uniformity plagues the cassette field today. Although the cassette itself is completely standardized in size and mechanical aspects, there is great variety in packaging.

The most common holder is a sturdy plastic "jewel box," measuring $4\frac{1}{16} \times 3\frac{3}{4} \times 1\frac{1}{16}$ inches; the part that acts as a cover is transparent, which permits a program information card to be inserted and easily read. This is the kind of holder in which Scotch, Ampex, Advocate, and several others issue blank cassettes. Most of the manufacturers of prerecorded cassettes, such as RCA, Columbia, DGG, Philips, and Angel also use this one. It protects the cassette itself and prevents the title card from becoming soiled. But it has a few disadvantages: the tiny plastic tabs which hinge one part of the container to the other can on occasion break off, which means spending an uncomfortable fifteen minutes with a pair of tweezers and a tube of plastic cement. Then there is the incontestable fact that the holder simply cannot be opened with one hand alone, which may be important only to motorists. The Memorex package, with a hinge on a single corner, is somewhat easier to open; here, the only problem is how to store your program card.

Another type of plastic container, a one-piece affair with the aspirin-box legend "press to open" innocently stamped on one end (and not too visibly at that) is an even greater challenge. This awkward model is used by Ampex, among others, for prerecorded cassettes, and I find opening it a two- (if not a three-) handed job. Not only that, but the program information is printed on a one-piece sticker that encompasses the front and three of the sides including the spine. Once the cellophane wrapping is removed, the label corners begin unpeeling.

Irish uses this design for blank cassettes with a label that covers only the front and the spine. It seems to stick more effectively than others, but all outside labels get dirty after a time. Mallory's container is a very thin transparent plastic box in which the index card stays inside, but no provision is made for a spine.

The Handi-Holder, a new plastic, "book-cover" enclosure which Sony uses for its top-of-the-line UHF cassettes, is the easiest to handle, but it leaves the capstan opening in the cassette uncovered, which might permit dust to accumulate on the tape. And it provides a blank label only on the spine.

Among the most impressive plastic containers is the one used by BASF. Designed mainly as a mailer, it would, I am

certain, hold its contents secure against all manner of hail and rain, but it measures $\frac{7}{8} \times 3\frac{1}{4} \times 4\frac{3}{8}$ inches, which means that it takes up more room and sticks out beyond all the other nearly standardized packages. A similar problem besets Scotch's mailer.

A variation of the cassette package is the container made like a wooden match box, in which a plastic drawer holding the



CASSETTE PACKAGING:

Still Somewhat Less than a Triumph

By IGOR KIPNIS

cassette slides out of a cardboard holder. The only trouble with this one is that the drawer slides downward with all the ease that gravity and absence of friction-fit can give it, and unless you're especially cautious, the drawer and the cassette wind up on the floor while you stand there holding the holder. Superscope uses this one; Angel tried it—and gave it up.

Although many blank cassettes come in plastic containers, there are just as many that are packaged simply in a cardboard box. Aside from the problem of keeping such containers clean, unturned, and unworn, there are untold labeling difficulties. Capitol's cardboard cassette box bears a floral motif on front and back, leaving no room for titles except on the spine. Sony's regular version is pretty good on the back, leaving space for listing contents, but what do you do about the spine, half of which is black, the other half printed in a green that refuses to accept the ink of a ball-point pen? Or what about Cerrtron's box, which provides no room whatsoever for information except a letter-front format—"From . . . To . . ."—and a place for the stamp? One solution is to affix your own blank label, and for the spine you can always use an

embossed tape if you have a label-maker.

Getting program information onto a limited space also affects prerecorded cassettes. So far, cassettes do not include full librettos, English translations, and program notes, although some companies, notably DGG, London (imports only), and Philips, provide small pamphlets that contain a startling amount of copy.

Most other companies, after an initial period of printing nothing in the way of notes except ads for other releases, have come around to including abbreviated program annotations. One hold-out still is Ampex, whose sole source of information as to contents is to be found on the cassette labels (where there is little room for details) and on the pasted-on front cover (this is the one that usually begins to fall off). Here, the copy generally consists of a $2\frac{1}{2}$ -inch square reduction of the original 12-inch LP cover, plus, at best, a few lines of type. That's carrying miniaturization a little too far.

SUGGESTIONS for improvement? Well, if a European import label such as DGG can do it, there is no reason why American companies can't supply complete labeling and adequate annotation on prerecorded cassettes. That's the least one should expect for a seven- or eight-dollar price. What about timings so that one knows how much blank tape to run off at the end of a sequence? Prerecorded cassette producers are not consistent in supplying these. Similarly, the manufacturers of blank cassettes ought to give more thought to how their products are to be used and not waste valuable labeling space with advertising. Writing space should be provided not only on the cassette labels, but on the container label and the spine as well.

Finally, once you have acquired a number of cassettes, how do you store them? They don't fit easily on a standard shelf for books or records. I ended up having a set of shelves built to size using quarter-inch plywood; it works beautifully, but it's expensive. Ziff-Davis sells ingeniously designed storage cases for either thirty or sixty cassettes. The larger version fits neatly onto the same shelf as your disc recordings—like a regular-sized album, only $5\frac{1}{2}$ inches wide (see page 121 for ordering information). There are also cassette caddies—round ones, square ones, add-a-section types, and units that sit conveniently next to the driver in a car.

In any case, however you decide to store your cassette collection, you'll notice that the plastic containers all have a set of tabs on the inside which prevent the tape hubs from moving. That's important, I'm told, in order to keep the tape from unwinding. The cardboard containers generally include a plastic or cardboard locktab for the same purpose. Don't make the mistake of throwing it out when you unwrap the cassette.

Three tapes had falling high-frequency responses that began to roll off as low as 1,000 Hz, and were down as much as 8 dB at 14,000 Hz. They were also poorer in respect to distortion and dropouts, and would probably not be suitable for serious high-fidelity recording. For the purposes of this survey, we classified them as "limited range."

Finally, there were the four chromium dioxide cassettes, all of which performed in a similar manner. Since the Advent 201 deck changes the playback equalization for CrO₂, these tapes had a noticeably lower noise level than others on this machine.

The signal output from each tape was measured relative to an arbitrary reference input level. In itself this measurement has little significance for the average user. In order to be meaningful, a tape's output level must be referred to the bias noise (the residual noise on a tape that has been "recorded" with no input signal) and the THD (total harmonic distortion). Most of the cassettes had distortion levels between 2 and 3.5 per cent at the 0-dB level. When using a tape with distortion approaching the upper end of that range or beyond, it might be advisable to reduce level slightly, even at the expense of dynamic range. On the other hand, a tape with a distortion of 2 per cent or less could be recorded at a higher level, which would in effect give it a higher dynamic range. These distortion levels should not be given undue weight in an absolute sense, since they apply only to the particular recorder and test conditions used. Some machines will produce somewhat lower distortion

on some tapes by sacrificing high-frequency response and signal-to-noise ratio to some degree. The figures are valid, however, for comparing tapes.

The fluctuation in audio output for a constant 10,000-Hz recorded tone varied widely among the cassettes tested. The best of them had less than 1.5 dB peak-to-peak variation, with the average in the vicinity of 3 to 3.5 dB. The worst cassettes showed irregularities of up to 6 dB in their output, and could be expected to sound a bit rough on sustained notes.

The close relationship between the recorder and the tape in determining the overall performance was confirmed by our tests of representative tapes on a second machine, the Sony TC-160. This deck was evidently biased for an extended-range tape, since when the Sony tape was used, its rising high-frequency response was markedly lower than with the Advent machine. On the other hand, the Norelco 200, a normal tape with exceptionally flat response on the Advent 201, showed a high-frequency roll-off beginning at 4,000 Hz on the Sony.

The response of the Sony machine with chromium dioxide tape was an excellent illustration of the different design philosophies of the two recorders. Sony changes only the recording equalization (and the bias, we assume) for chromium dioxide tape. As a result, the signal-to-noise ratio was actually slightly poorer with CrO₂ than with standard tape, but the high-frequency response remained strong up to 17,000 Hz. With the Sony tape, this machine had a response to 14,500 Hz.

HOW TO USE THE TEST DATA IN SELECTING TAPE

THERE is obviously no tape that is "best" for all cassette decks. Usually, a recorder manufacturer will recommend one or more tapes that will deliver his rated performance. For example, if your recorder is designed for use with BASF tape, you can assume that it will sound somewhat "bright" with Maxell Ultra Dynamic or Ampex 362 (although, as we mentioned before, amplifier tone controls can frequently correct this). The reverse is equally true. If, for example, you found the sound too bright with the recommended extended-range cassette, a switch to one of the better normal types could improve it.

A tape with a high degree of dropout will sound "rougher." It may still be suitable for speech recording, but don't expect it to do justice to your serious music recording efforts. The distortion figures are a rough guide to how strong a signal you can record on a given tape. Since not all recorders operate at the same flux levels, and meter calibrations vary, this can be no more than a guide—you will have to experiment to determine how meaningful the "0-VU"

marking is for a given tape type. Let your ear be your guide. Incidentally, don't expect *anything* from low-price private-label or unbranded tapes. We tested an "87-cent" unbranded tape whose manufacturer apparently (and, as it developed, justifiably) preferred to remain anonymous. It fell squarely in our limited-range category, with a high noise level and dropout amplitude. *Caveat emptor!* On this same question of cost, no prices are shown for the cassettes tested because special deals frequently result in substantial price variations.

Finally, keep in mind that these tests were made on a single sample of each tape. Normal variations, for better or for worse, can be expected with any mass-produced item. Such variations could easily wipe out the differences between tapes that checked out as closely similar in our tests. If a manufacturer or brand name you are familiar with does not appear in the data table, it is no reflection on the product concerned; it means only that a sample of the tape failed to reach us in time for inclusion in the survey.

WHAT CAUSES CASSETTE MALFUNCTION?

By Ralph Hodges, Associate Technical Editor

THE five-year romance between the music lover and the Philips tape cassette has been turbulent. The long list of brand-name tapes tested this month by Julian Hirsch shows how quickly the new format has gained devotees—and manufacturers to supply them. Yet, although cassettes and their players have served as the initial proving ground for numerous design innovations and advanced tape formulations, the question that is often uppermost in a cassette-user's mind when he tries a new cassette is not how well it will play, but whether it will play at all. And if it plays once, will it play again?

The history of a typical cassette failure is easily documented. The moving tape begins, for any number of reasons, to wind unevenly on the take-up hub, building up against the top or bottom shell of the cassette, or both. As the tape pack grows, the constant torque of the take-up mechanism becomes less and less able to cope with the friction, and the once-smooth rotation of the take-up hub may change to jerks and spasms. If there is hesitation for a moment too long, the tape moving past the capstan, with no place to go, curls into the cassette machine itself and is ultimately captured and ensnarled by the rotating capstan and idler.

Or perhaps the cassette makes it through side one. When it is flipped for side two the loose and raggedly wound take-up pack is then the supply pack. In some cases the cassette may actually play for a short time without the supply hub's turning at all; the take-up hub is simply winding up the slack in the supply section. But, as the coils of tape tighten around the stationary feed hub, the whole assembly binds, and the music comes to an abrupt halt.

A major difficulty faced by both consumer and manufacturer of cassette hardware and software is assigning blame when a cassette fails. Is the machine at fault, or is it the cassette itself? All cassettes must have some internal friction. Since the supply hub is free-wheeling during record and play, the drag of the supply pack is the only thing that keeps the tape taut across the erase head. But what the designer of cassette players and recorders must know is how *much* internal friction the cassette will have, and over what range it will vary from one end to the other when played. On the other hand, the cassette

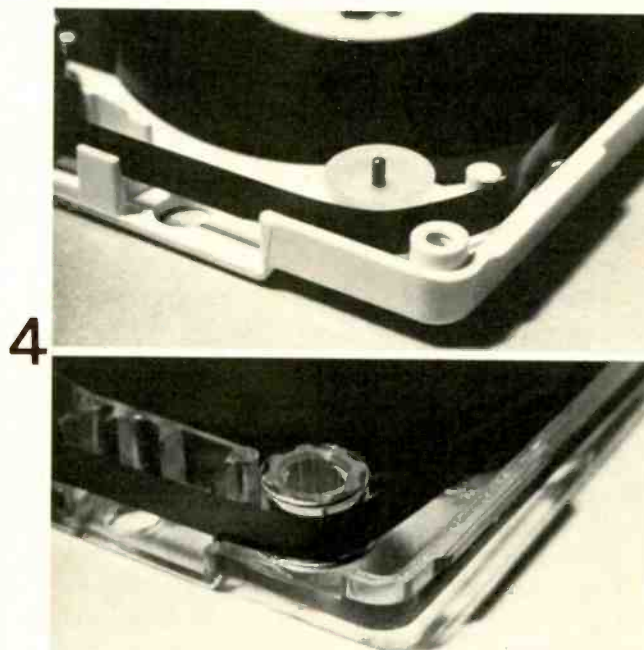
manufacturer must try to discover how his product is treated by the machines used to play it, and what he can do to make their association a happy one.

Many of the largest suppliers of blank cassettes in this country set up business here two years ago or less, which is not much time in which to evaluate a product that should—one hopes!—have a life expectancy of at least several times that. Still, reports have been coming in—from company-sponsored laboratories testing their own and competing products, and from retailers in the field with rejects on their hands. These reliability reports are a long way from being codified data, corroborated by all the other sources manufacturers can and should draw upon. Some common factors are emerging, however, particularly in the area of standards, where there is a growing demand for precise specification of cassette friction. Ampex, this nation's largest producer of cassettes and a major supplier of cassette recorders and players, will henceforth advise against the use of C-120's and C-90's in their machines. It seems that the many layers of thin tape introduce complications difficult to control (a company spokesman reports that the chance of cassette failure rises almost exponentially as playing time increases). Some of the other controversial factors in cassette design are discussed in the box on the next two pages, together with a few tips on choosing and living with cassettes.

BUT what of the lesser difficulties that plague cassette users, such as wow and flutter (caused by excessive friction or improperly controlled manufacturing tolerances) and signal dropout (caused by tape misalignment with head, faulty tape coating, etc.)? Many of these are minor manifestations of problems mentioned above. Others are traceable to the tape itself, and still others are certainly the fault of the cassette decks and players. Physical disparities between the cassette and the transport mechanism continue to occur, along with other incompatibilities.

If causes for cassette malfunction are being positively identified, cures cannot be far off. Next year we may have to worry about how many failures per month a manufacturer will tolerate when determining his product's acceptability. This year, however, the emphasis is on the best possible cassette performance, sonically and mechanically.

**CASSETTE
MALFUNCTION
AS IT RELATES
TO DESIGN
FEATURES
AND QUALITY
CONTROL**



1. The plastic *shell* that encloses the working parts of the cassette is as important to its proper functioning as any other element. Check the external aspects of any cassette that gives you trouble. Are the openings along the tape path well and cleanly formed? Do the shell's two halves meet all around the edge, and is their alignment good? Sloppy exterior detail, which can cause problems in itself, may reflect poor internal design or workmanship that will interfere directly with tape movement. In addition (unfortunately there is no way to check this by eye), the plastic material of which the shell is formed should be free of internal stresses and stable under extremes of temperature such as will likely be encountered in cars or out-of-doors.

2. The tape *pack*, smoothly wound in this photograph, may not always be so. Frequent fast-forwarding

or rewinding while searching for a specific tape selection will sometimes result in a ragged "wind" on the pack. This, in turn, will permit the misaligned turns of tape to rub against the inside surfaces (top and bottom) of the cassette.

3. The *liners* or *slip sheets* are the cassette's hedge against tape-pack friction. They can be made out of low-friction plastic, a material that has been coated with a lubricant such as graphite, or some other specially treated substance. The liner is frequently designed to have a slight curl or fold line to provide a flexible cushioning support for the tape pack and to reduce the tape-liner contact area. Accumulation of static electricity on the tape has been attributed to some types of liners. The constant rubbing of plastic tape against plastic sheet can produce static charges that may not cause mechanical trouble,

but can discharge at the head, introducing crackling noises during playback.

4. *Guide rollers* have now replaced stationary guides in most premium cassettes, since they are said to cause less tape-path friction. A few manufacturers have put flanges on their rollers—some of these are beveled, some not. In addition, some of the guide rollers are spring loaded for precise centering, and some are not.

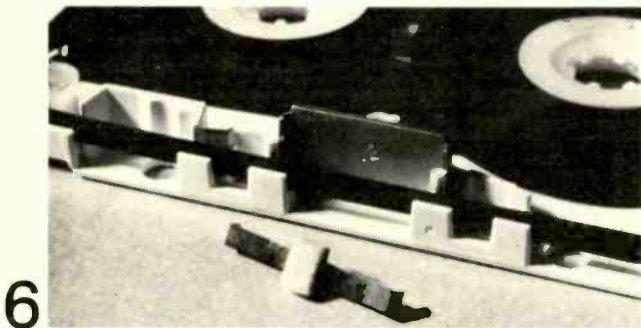
5. The *pins* on which the guide rollers turn are sometimes made of stainless steel and held in place by opposing holes in the plastic shells. Other cassettes use plastic pins that are an integral part of the molded shells. The stainless-steel faction argues that plastic-roller to plastic-pin friction is too high, and that the parts are also subject to all the imprecisions of the molding process. The



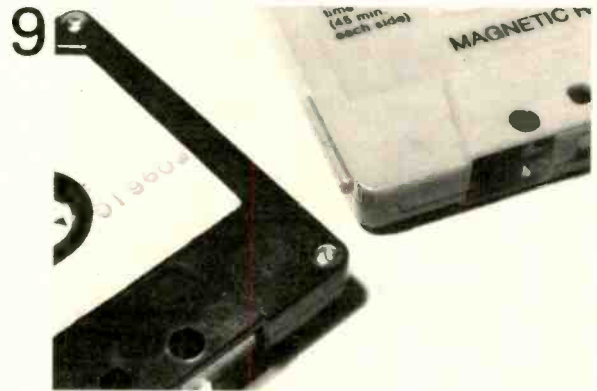
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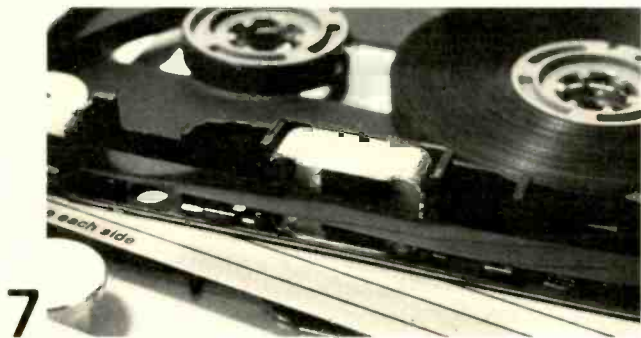
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9



7

plastic enthusiasts reply that the steel pins can easily be misaligned when they are inserted during final assembly. With premium cassettes particularly, quality control plays as big a part as design theory in this area.

6. The *pressure-pad* assembly presses the tape firmly—but not too firmly—against the record/playback head so that good tape-to-head contact can be achieved. A felt pressure pad mounted on a beryllium-copper spring that is clamped between the shells in the cassette's head opening is often used. Other designs employ foam-plastic blocks instead of metal. But whatever the design, if the pressure-pad assembly does not resist deformation caused by the sidewise pull of the tape, signal drop-outs or loss of response during record or playback may occur.

7. The *metal shield*, located just behind the pressure pad, iso-

lates the record/play head from stray magnetic fields that could induce hum during playback. The shield is most frequently flat, although a cupped shield that surrounds the whole head-gap area is shown here.

8. The *tape hubs* are usually made of Teflon or some similar low-friction material. The means used to clamp the tape to the hub should not introduce a crimp in the pack at the clamp point. The six small pins around the inner circumference of the hub engage the cassette machine's spooling shafts. The hub should turn freely, have a reasonable amount of play laterally, and a very small amount vertically (excessive vertical play can result in uneven spooling—see 2 above).

9. *Self-tapping screws* hold the shells of some cassettes together. This, in our view, is the preferred means of construction, because a

screw-fastened cassette that has jammed can be opened so that the user can at least *attempt* to put things right. The favored (and faster) method of cassette assembly, however, is sonic welding of the shell's plastic edges. There is nothing inherently wrong with this technique, provided the materials, the design, and the execution of the design are compatible with it.

As may be gathered from the foregoing, there are disagreements among manufacturers of quality cassettes as to the best way to design some of the mechanical aspects of the cassette's internal mechanism. The choices as to the type of guides, slip sheets, pressure pads, and so forth will continue to be diverse, simply because they all seem to work equally well, and each manufacturer has an investment in machinery constructed for his particular approach.

DOUG KERSHAW

—*The Bayou Paganini*

By MIKE JAHN

DOUG KERSHAW in New York is about as comfortable as a bullfrog in a crystal ballroom. Sitting in a room overlooking Seventh Avenue, killing time between newspaper interviews and a TV taping, he points out the window. "Last night I went walking down the street here," he says. "All these people! And this was the first time I've been in New York I ever really stopped and looked around. It almost scared me, you know, because this is a swamp to me. Now *my* swamp I know."

Kershaw's swamp is of the authentic kind—not, as he says, "a Walt Disney swamp." He was born January 24, 1936, in Tiel Ridge, Louisiana, and grew up on a houseboat. He had four brothers. Every morning he watched his father, a fisherman and trapper, get up and go fishing so the family could eat. Kershaw wrote about it in a song called *Louisiana Man*, which since its first appearance in 1960 has been recorded, he claims, by 850 or so performers. Kershaw has written a large number of songs, and he plays twenty-nine musical instruments. He has appeared on many TV programs, made several records of note, appeared in the film *Zachariah*, and written a book of reminiscences due for publication in October. Wearing velvet suits and dancing as though his legs were made of rubber bands while playing fiddle and singing about alligators, frogs, snakes, and swamp things in general, he has become perhaps our best-known spokesman for the Cajun life of Louisiana.

Kershaw calls his songs, such as *Louisiana Man*, "Americajun" music—Cajun with bluegrass, country, and other influences. The Cajun people were French settlers (Acadians) who were exiled from their homes in Nova Scotia and finally found new ones in Louisiana. Kershaw (*Kasha* a few



If one were to compare the picture above with that on the facing page, it would be difficult to entertain a doubt that Doug Ker-

generations back) is descended from one of the original Cajun families.

"Anything I write or sing, I do in Cajun music because I'm a Cajun. But being an *American* Cajun, I have the influence of a lot of other things." Kershaw's family spoke only French, and even today his mother speaks very little English. His father, who committed suicide when Doug was seven, didn't speak any. "The first English song I ever heard on a juke box was *Rainbow at Midnight* by Ernest Tubb. I couldn't understand a word he was saying, but I had to learn it."

After the death of his father, the family had to look for some other means of support. His mother took in laundry, and the boys did what they could. It had always been a musical family, but until that time none of them had performed professionally. Doug started shining shoes and one day decided to take his fiddle with him. "I realized about two or three hours later that there was a lot of people around me listening to my fiddle playing. They wanted me to keep playing. So I said, 'The only way I'll play is if y'all let me shine your shoes,' and I wound up making \$10.20. I brought it back home, and we cried and ate beans and everything.

"I can remember after I shined shoes and played fiddle, my mother (of course she didn't let me go by myself, I was too young) would play guitar with us. We'd play a little club in Lake Arthur, Louisiana, called the Bucket of Blood, and that was exactly what it was—screaming wild around the bandstand, and the beer bottles, and people would hit you. That was when I was about seven or eight years old."

His mother played guitar, and his three brothers took turns on guitar, accordion, and drums. Doug played fiddle.



shaw of Tiel Ridge, Louisiana, could be unfamiliar with the famed Delacroix portrait of Niccolò Paganini of Genoa, Italy.

It was then that he started writing songs. He steadfastly maintains that he has written more than twenty thousand. He used to write a lot more than he does now—say, 2,500 a year—but is down to around nine hundred. When it was pointed out to him that nine hundred songs a year is about three a day, he said, “The day I wrote *Louisiana Man* it was the seventh song I had written that day.” He traces this productivity, like he does so many other things, back to his childhood.

“When I started playing professionally, as a kid, we were just learning a few songs at home that mama taught us. However, we had to play like four or five hours at a dance, with a fifteen-minute intermission. So that means I had to learn them right on the spot. Two or three songs just don’t make it for four or five hours. I’d write them right there, one right after the other. Some I’d remember, some I’d forget. They were all similar, but pretty soon I got a bunch of different things.”

Kershaw went to school during the day and played in bands at night. He did this all the way through graduate school, earning a master’s degree in mathematics from McNeese State in Lake Charles. Eventually he found his way to Feature Records, in Crowley, Louisiana, in the early 1950’s. He made a few records for them, which led to Hickory Records in Nashville. With his brother Rusty he formed an act called Rusty and Doug and recorded a few songs. They went to Wheeling, West Virginia, in 1956 and joined the Wheeling Jamboree, a touring country-music show. “I used to dream about seeing all these big countries like Canada and Arkansas,” he said. They started playing at the Grand Ol’ Opry in 1957, and then both went into the army.

After discharge in 1960, nothing much happened for a few years until the mid-Sixties, when Doug went back to Nashville and started recording again. He signed with Warner Brothers Records, which had become one of the hot labels for pop music, and was invited to join the Johnny Cash Show, both the TV program and the traveling show. The phenomenal success of *Louisiana Man* fairly ensured his career. TV exposure didn’t hurt, either. On stage, Kershaw jumps about so wildly that he was once advertised as “The Ragin’ Cajun.”

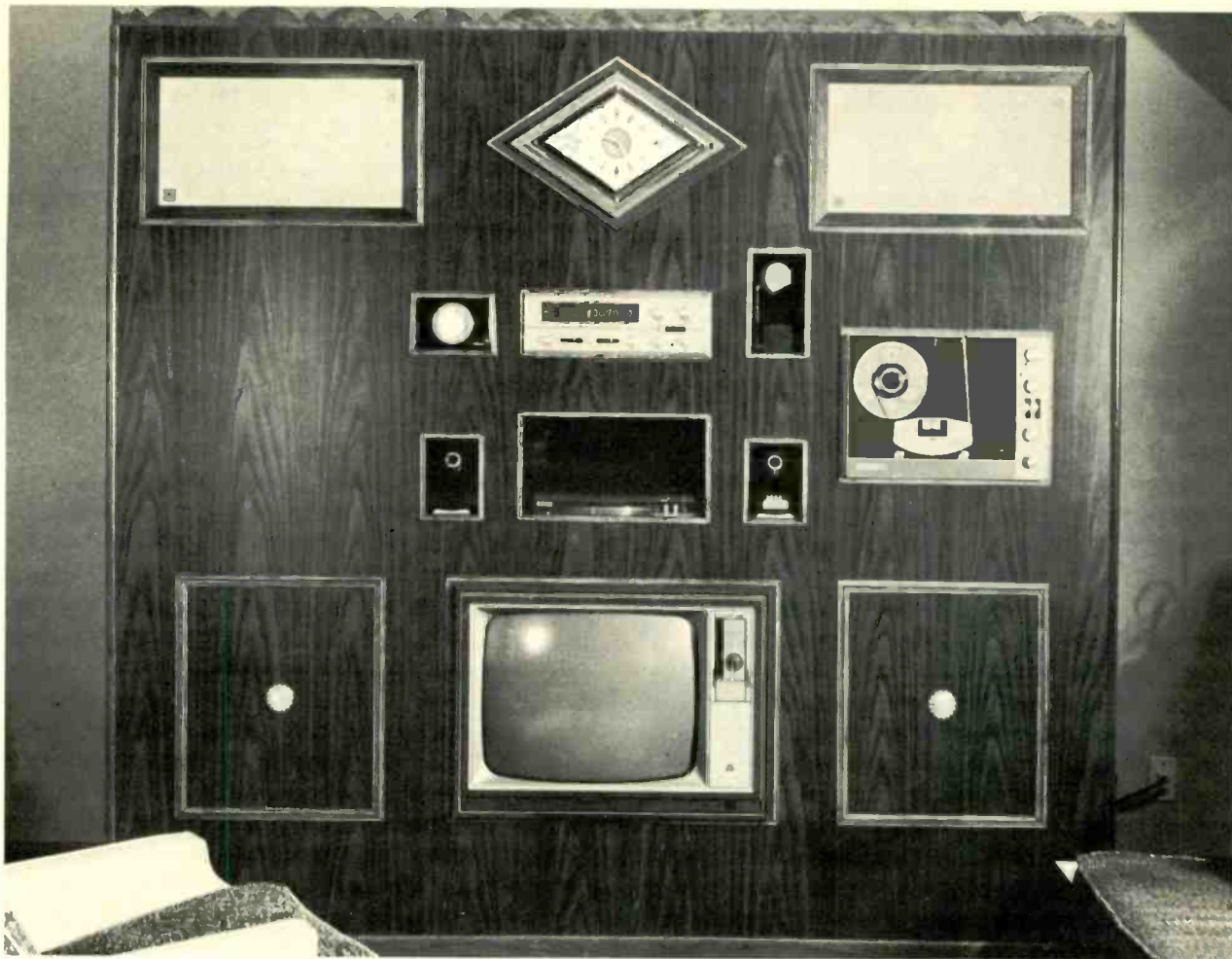
Since he became successful, a few odd things have happened. Shortly after his father died, his mother sold the houseboat that was their home for thirty dollars. “Five months ago,” Doug said recently in his New York hotel room, “this guy from Louisiana comes to Nashville and says he has seen me on television. He said, ‘I’ve come here to do something I have to do. I’ve come to give you your houseboat back.’ He’s the one who bought it. He gave it back for nothing. It’s still in the same place where my father killed himself, a place called Lowery, Louisiana.”

Kershaw now lives in Nashville with his wife Elsie and two sons. Mrs. Kershaw, a clothing designer, makes his velvet costumes and runs a custom clothing store, House of Kershaw, in Nashville (“right next to the Columbia studios”). Does he ever intend to live in Louisiana again, since he thinks and writes so much about it? “No, I’ve got it just the way I want it in my mind. I don’t want to disturb that. If I go back I may do like I used to, ignore it. If you live in Niagara Falls, pretty soon you take it for granted.”

His mother, who remarried a few years ago, still lives in Louisiana, a few miles from Lowery, where the old houseboat is. “I bought her a house one time, in 1961. Thought I would move her to the other side of the tracks. I brought her there and showed her the place, and said ‘Mama, what do you think of the house?’ She said, ‘What for?’ I said, ‘To live in.’ She said, ‘And leave my neighbors?’ So I sold it and forgot about it. I think it’s beautiful that she wouldn’t leave her neighbors. She’s safe. It’s her world. I wouldn’t disturb it. Her biggest wish, when her husband retires this year, is to build a new houseboat. They’re going to live on it and fish. That’s all she’s ever known.”

DOUg KERSHAW was in New York City recently being the Ragin’ Cajun. He left a week’s engagement at The Bitter End after one night—and some disagreement with the management. (The management of a New York City folk club has to be cautious when dealing with somebody who learned his trade at the Bucket of Blood.) And he was traveling alone, carrying his amplifier and instruments himself, probably the only star who doesn’t have at least one attendant or road manager. “I found they got heavier than the instruments. They carried my checkbooks. You really have to *earn* my distrust, but for a few thousand dollars you can do it quick.”

As for his book, which Macmillan is publishing, he seems rather happy about it. “There’s some songs in it. I guess you could call it philosophy. Everybody has thoughts that occur to them. If you go to thank God for that thought, and get down on your knees, you might forget it. But if you write it down and *then* get down on your knees, you’ve got ‘em both.” He’s been writing ‘em down for a while—reminiscences, thoughts, Cajun philosophy. He wants to call the book *Americajun*. His editors, he says, want to call it *Louisiana Man*. He might let them. “That’s their business,” he says. “They know how to sell books. I know how to sell a performance.”



INSTALLATION OF THE MONTH

ROLL-ABOUT STEREO

THE impressively assembled array of audio equipment that dominates the living room of Roland A. Le Mire in Manchester, New Hampshire, is, surprisingly, easily movable. Mr. Le Mire designed and constructed the unit of $\frac{3}{4}$ -inch plywood, then covered it with walnut Formica. Measuring 8 x 7 x 2 feet, it is mounted on six heavy casters which not only make it easy to shift about the room, but simplifies access to the equipment for adjustment and repair, considerations often overlooked in many an otherwise well-thought-out installation.

Located to either side of the ornamental electric clock (handy for taping operations) are Mr. Le Mire's two main speakers, AR-3's. A Fisher 600-T receiver set flush with the unit's Formica facing is flanked on the left by an antenna rotator and on the right by a small high-intensity lamp useful in making front-panel adjustments. Just below is a rectangular niche containing a Garrard Lab 80 automatic turntable with Shure M80E Gard-a-matic cartridge. A

frosted-glass light panel overhead within the niche provides illumination. Two Ampex 2001 microphones are housed in the smaller compartments flanking the turntable. The tape deck at right is also an Ampex, Model 2150.

The neat symmetry of Mr. Le Mire's design is continued in the placement of the Zenith Command 600 color television set at bottom-center. It is bracketed by two cabinets that provide storage space for records and tapes as well as the switch panels controlling two AR-2ax speakers in the basement playroom and a JBL L59 Festival patio speaker. The flaw in the symmetry at left center may be soon resolved: Mr. Le Mire is considering adding four-channel equipment.

A former professional musician, Mr. Le Mire has given up the grueling life of a traveling tenor saxophonist for work as a machinist with a Manchester firm. His musical tastes run from jazz to popular music of past and present.

—Paulette Weiss

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



CLASSICAL

VAUGHAN WILLIAMS' FOURTH IN A SUPERB PERFORMANCE

André Previn and the LSO pass the halfway mark in their cycle of the composer's symphonies

ONCE again, as with the "Sea" Symphony, André Previn and Sir Adrian Boult have put us in the happy position of being able to choose between two magnificent accounts of a Vaughan Williams symphony. Or rather, so far as I am concerned, of *not* being able to choose: both performances, though different in detail, are so good that I would not want to be without either. Boult's Fourth, of course, has been available since early 1969, but Previn's has just now made its entry into the domestic catalog on the RCA label.

There have been other recorded performances of the Fourth: Bernstein's for Columbia is a powerful one and still in the catalog, but it is spoiled by some self-indulgent tempos, by a breathless rush through the *Epilogo fugato* that hammers home the last nails in this vehement symphony, and, comparatively speaking, by unimpressive recording quality. The versions by the composer himself and by Dimitri Mitropoulos—as well as Boult's older mono recording on London—are all at present unavailable in the United States. The decision thus lies between Boult's Angel disc and the new one by Previn, and it might well be made on the basis of their respective couplings—RCA offers the composer's attractive Violin Concerto in a fairly good performance by James Buswell, whereas Angel's filler is the pleasant but less substantial *Norfolk Rhapsody No. 1*. (RCA, by the way, has had the wit to put the short-

er work at the *beginning* of the disc, so that you don't have to jump up at the end of the symphony to take the pickup off. I wish record companies would do this more often.)

Still, apart from such matters, there are some specific points that can be made for and against the two versions of the symphony. Boult is faster in the first movement—he has, interestingly, speeded up his interpretation since the earlier London recording, and in the process has brought it closer to Vaughan Williams' own rather hell-for-leather treatment. Previn, by contrast, holds exactly to the metronome figure in the score (dotted half-note = 96). He thereby adds a touch more of dignity, yet loses nothing in overall dramatic impact, and he is helped by an outstanding-

ly good recording, with particularly strong and vivid timpani. Boult is a shade firmer in the last four measures than Previn is.

I prefer Boult's tempo in the *Andante moderato*; it is closer to the metronome marking, and flows better. In this movement, the New Philharmonia violas give Boult some especially lovely playing, and two passages of antiphony between first and second violins (just before Figure 5 and again before Figure 12, for those who have the score) demonstrate the value of Boult's classical orchestral layout, with first violins on the left and second violins on the right. But Previn gets better as the movement unfolds: he holds the pulse more firmly at the climax,



ANDRÉ PREVİN
A firm grip on the tricky rhythms

and he fades the closing flute solo out exquisitely.

In the Scherzo, Previn's grip on the tricky shifting rhythms seems to be a little firmer than Boult's. He is more faithful to the score, too, in the Beethoven-Fifthish transition to the finale—here Boult holds the tempo back in the interest of increased tension, but consequently has to juggle the beat slightly when the finale actually begins. Throughout the rest of the finale the honors are fairly even. I am not sure whether Previn is right to play the brief reminiscence of the slow music from the end of the first movement more slowly here than at its first appearance—the metronome figure at the two places is identical, and Vaughan Williams even added a qualifier (*non troppo*) to the *Lento* the second time; Boult's more ongoing treatment fits better into the prevailing hectic context. Previn is clearly opting for a sharper contrast, and the unflagging drive with which he conducts the rest of the movement certainly enables him to achieve it.

Incidentally, the very clarity with which producer Peter Dellheim has recorded the LSO's splendid timpanist reveals a small mistake in this finale: just before Figure 5, the player gets a measure ahead for four bars, but he corrects himself quickly and no serious damage is done. I would not be surprised, since the playing of this passage is so full of life and color, if Previn were aware of the error but decided to let it go rather than put it right at the expense of inserting a less exciting take. If so, I applaud his decision, and, at any rate, the blemish is infinitesimal in the context of this worthy addition to a distinguished series.

Bernard Jacobson

VAUGHAN WILLIAMS: *Symphony No. 4, in F Minor; Concerto, in D Minor (Concerto accademico), for Violin and Strings*. James Buswell (violin); London Symphony Orchestra, André Previn cond. RCA LSC 3178 \$5.98.

ROBERT SCHUMANN AND SOPHISTICATED SIMPLICITY

Musical Heritage Society presents Jörg Demus in a remarkable introduction to the complete piano music

I MUST admit that I approached the Musical Heritage Society's new three-record album of the piano music of Robert Schumann with great misgivings. Point one: I detest compendiums. Point two: in the light of Schumann's '*finale*' in an insane asylum, the album title "Schumann and the World of Child-



JÖRG DEMUS: building another musical landmark?

hood" struck me as just too scarily apt. Point three: during my years as music critic with the defunct New York *Herald-Tribune*, I grew so tired of hearing the *Kinderszenen* at every single piano recital (in those days, every pianist was *ordered* by his manager to play the piece in his Town Hall debut recital, or his future simply couldn't be assured) that the work became, for me, a *bête noire*.

But time heals, and I am again able to listen to the *Kinderszenen*—occasionally. I still, in general, dislike compendiums, but if they could all be like this one by Jörg Demus (it is Volume I of the complete piano works of Schumann), I would certainly have to change my prejudice. For it is a remarkable album, a first glimpse of what may turn out to be a musical landmark worthy of comparison with the famed Schnabel recordings of Beethoven and the Gieseking recordings of Debussy and Ravel.

Since tone is so very important in any performance of Schumann's piano music, I should point out immediately that Demus produces an absolutely gorgeous piano tone and that the engineering on these discs is superb. The piano sounds warm, sentient, flexible, and—I cannot say it any other way—*healthy*. The room resonance is ideal, and one feels a highly sophisticated, yet simple, naturalness to it that absolutely suits the music.

Demus apparently approaches all the works with

just these qualities in mind. As he remarks in his liner notes: "It was a few years ago that I finally resolved to learn and record all the works of Robert Schumann. At first I was somewhat afraid since all of Schumann's music is extremely complex and some of his works stretch playability to its limits But I must say that my enthusiasm still increased in the course of the great task of studying this music. The reason was the great quality of even the smallest, the least known and almost forgotten piano piece of Robert Schumann."

This appreciation of things large and small, and their relationship to each other, is perhaps the most crucial factor in approaching Schumann's music, whether you are pianist, critic, or listener. For Schumann, a single tone was an important musical event. If he put two of them together, it was a beginning. If he put three together, it was a phrase, or a phrase on its way. And it mattered little, seemingly, whether he was writing music for children to play, or music for adults to play and listen to while remembering their childhood. The same internal laws obtained. It is an astonishing revelation in these performances that even the pieces we have all heard (or played) countless times in the guise of "simple pieces for piano

lessons" are highly sophisticated and elegantly composed. They fit seamlessly into the context of Schumann's music as a whole. How's that for bridging any "generation"—or "intellectuality"—gap? Robert Schumann seems to have had instinctive command of a concept only the best creative artists are able to arrive at—sophisticated simplicity.

Lester Trimble

SCHUMANN: *Complete Piano Works, Volume I. Kinderszenen, Op. 15; Kinderball, Op. 130* (four hands, with Norman Shetler); *Albumblätter, Op. 124; Album für die Jugend, Op. 68; Drei Sonaten für die Jugend, Op. 118.* Jörg Demus (piano). MUSICAL HERITAGE SOCIETY OR 400/1/2 three discs \$10.98 (plus 60¢ handling charge, from Musical Heritage Society, Inc., 1991 Broadway, New York, N. Y. 10023).

ENTERTAINMENT

THE IMPERISHABLE LENA HORNE

Buddah's new "Nature's Baby" is an astonishing demonstration of versatility in contemporary songs

LENA HORNE: impervious to the winds of musical fashion



Buddah

AH, yes, this is *some kind of woman*. I mean, for God's sake, my *mother and father* used to dig Lena Horne, and here she is, still with us, *Nature's Baby* (that's the title of her new Buddah album) singing new tunes with more understanding of their rhythmic and emotional subtleties than performers half her age—maybe even a *third* her age.

Sure, Lena Horne has always had a reputation as a consummate professional, she's always been a gorgeous creature, and she's always managed to maintain the musky essence of her style no matter what the changing winds of pop fashion have brought. But let's face it, tunes like Leon Russell's *A Song for You*, Paul McCartney's *Maybe I'm Amazed*, Elton John's *Your Song*, and Gene McDaniels' *Nature's Baby* (to name only a few) demand a musical versatility that would be rare in a contemporary of these various composers but which is absolutely astonishing in a woman of Miss Horne's seniority.

I don't want to be so indelicate as to suggest that the principal fascination of this recording is Lena Horne's staying power. Because the fact is that after you listen to it you won't give a damn *how old* she is; you will be too caught up in the delicate sensitivity, the hard-driving swing, and the plain old strutting, down-home drive she uses to bring these songs alive. Everything works beautifully. The arrangements are great, the occasional moments of Donny Hathaway's



JOHN SEBASTIAN:
gentle, whimsical,
and irresistible

piano are super, the production is outstanding, and the recording has the electric presence of a "live" date. Stick around, Lena; we still need you.

Don Heckman

LENA HORNE: *Nature's Baby*. Lena Horne (vocals); unidentified orchestra and chorus; Donny E. Hathaway, William Eaton, and Robert Freedman, arrs. *Feels So Good; A Song for You; Maybe I'm Amazed; Being Green; Your Song; Mother Time; I Wouldn't Have You Any Other Way; Only the Moon and Me; More Today than Yesterday; Think about Your Troubles; Nature's Baby*. BUDDAH BDS 5084 \$5.98, © M 85084 \$6.95, © M 55084 \$6.95.

WHAT'S "CHEAPO-CHEAPO" ABOUT JOHN SEBASTIAN?

His new album for Reprise offers ample evidence that he is an extraordinary young entertainer

I'VE never quite been able to decide whether I think John Sebastian can sing well or not. He seems to have two voices—one a soft, country-nasal anonymous puff, and the other hard and brassy, as if some overtone has taken over the fundamental. But one conclusion I have reached is that John Sebastian is an extraordinary entertainer. He's such a pleasant, gentle, whimsical fellow that few can resist him, and a "live" album such as his latest ("Cheapo-Cheapo

Productions Presents . . .") for Reprise proves the point—it is obvious that the audience was having a marvelous time.

Sebastian has recorded here many of the songs requested by his happy audience—several old rock-and-roll songs from the Fifties and snatches of still others. There are also three of the finest songs that he (or anyone else) has written in recent years—*Younger Girl, Darlin' Be Home Soon, and Younger Generation*, which boasts these uncanny lines: "And then I'll know that all I've learned my kid assumes/ And all my deepest worries must be his cartoons." Almost off-handedly, Sebastian has written by far the most insightful generation-gap song I've heard.

He also has quite a background in country music. Did you know he wrote *Nashville Cats*, the one that starts, "There are thirteen hundred and fifty-two guitar pickers in Nashville. . ."? He also does some fair yodeling on Jimmie Rodgers' *Waiting for a Train*. I could go on, but you must experience this fellow's work yourself to appreciate what a warm, friendly person he is and how he makes people feel so good they forget to check whether he's talented.

Noel Coppage

JOHN SEBASTIAN: *Cheapo-Cheapo Productions Presents Real Live John Sebastian* (vocals, guitar, harmonica); various musicians. *Mobile Line; Lovin' You; Fishin' Blues; Younger Girl; Make up Your Mind; In the Still of the Night; Blue Suede Shoes; Waiting for a Train; My Gal; Amy's Theme; Irene; Rooty-Too; Nashville Cats; Younger Generation; Darlin' Be Home Soon; Blues for Dad & JB's; Happy Harmonica*. REPRISE 2036 \$5.98, © M 82036 \$6.95, © M 52036 \$6.95.

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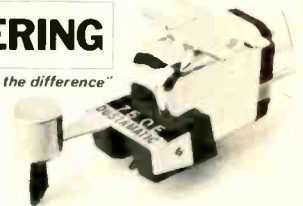
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CLASSICAL

Reviewed by DAVID HALL • BERNARD JACOBSON • GEORGE JELLINEK • IGOR KIPNIS
PAUL KRESH • ERIC SALZMAN • LESTER TRIMBLE

BACH, C.P.E.: *The Israelites in the Wilderness*. Sylvia Geszty and Catherine Gayer (sopranos); Ernst Haefliger (tenor); Hermann Prey (baritone); Berlin Academy Chorus, Berlin Radio Symphony Orchestra, Mathieu Lange cond. DEUTSCHE GRAMMOPHON ARCHIVE 2708 021 two discs \$13.96.

Performance: Excellent
Recording: Excellent

Time and again, as I listened to this first recorded representation of an oratorio by one of Bach's most famous sons, I was reminded of the British musicologist Basil Lam's devastating but exact comment on the work of a rather overrated composer: "C.P.E. Bach's paradoxes are the too-easy surprises of a style where anything may happen." *Die Israeliten in der Wüste* ("The Israelites in the Wilderness") might not unfairly be described as classical music for people who don't like classical music. The composer's spectacular but unruly talent frequently manifests itself in a disregard for accepted principles of tonal and melodic organization that must, to those impatient of such principles, appear refreshingly bold and forward-looking. But it is only when principles are degraded—usually by theorists after the event—into mechanical rules that they lose their validity. The great composers break the "rules" all the time, but they always put something new, some fresh reinterpretation of the principle, in their place. C.P.E. Bach's weakness is that he usually seems to be flouting principles for sheer devilment's sake.

Thus the listener is constantly coming upon chromatic colorations that add a degree of superficial "affect," but without the poise that Mozart's equally poignant chromaticism always preserves. He is titillated by irregular phrases that remain at the level of mere anomaly, and, unlike Haydn's dislocations of the expected, never go on to explain themselves, or is brought up short by abrupt key-changes as striking as Beethoven's but far less logical.

It is to these composers, rather than back to the fundamentally different music of his father Johann Sebastian, that Emanuel Bach's *Die Israeliten*, published in 1775, points—for he certainly was, in his way, a forward-looking composer. But if he was revolutionary, it was in the manner of certain elements in today's body

politic: he was a revolutionary without a program. And the incoherence of the result, though at first glance it may evoke the idiom of Haydn's great oratorios or of Mozart's Masonic music, is really closer to the cloying novelty of a sort of naughty Mendelssohn, or to some unimaginably expanded edition of Mozart's *Musical Joke*.

From a historical point of view it is an excellent thing that the work should be available on discs, and it is attractively done, with just the right *galant* flavor, in this Berlin performance. The choral and orchestral contributions are

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EUGENE ORMANDY
A capable, old-fashioned Bach *St. John*

strong, and most of the solo singing is splendid, though Catherine Gayer's appealing timbre is undermined by shaky vocal production. If you are not much concerned about creative discipline, or if the end of Handel's *Israel in Egypt* leaves you breathlessly wondering what happens next, the droopy beauty of this music will have its appeal. But the difference between Handel's piece and C.P.E. Bach's is the difference between the golden and the silver age. B.J.

BACH: *The Passion According to St. John* (BWV 245). Judith Raskin (soprano); Maureen Forrester (contralto); Richard Lewis (tenor), Evangelist; George Shirley (tenor); Norman Treigle (bass-baritone), Jesus; Thomas Paul (bass); Suzanne Bloch (lute); Robert Plimpton (organ); William Smith (harpsichord); Samuel Mayes (cello); Singing City Chorale (Elaine Brown, dir.); Philadelphia Or-

chestra, Eugene Ormandy cond. COLUMBIA M3 30517 three discs \$17.94.

Performance: 20th-century Romantic
Recording: Good

Of the six currently available performances of Bach's *St. John* Passion, this latest entry is the only one to represent an older style of performance, for Eugene Ormandy's is basically a full-blooded Romantic conception. That means a very large chorus indeed, mostly modern instruments (a cello in place of gamba in "Es ist vollbracht"—although there is a harpsichord as part of the continuo), and thick textures with long-line phrasing. Some influence of more current thought on style can be heard: there are few long-drawn-out ritards, for instance, and a number of chorale *fermate* are avoided. But the narrative moves in a quite Victorian way towards its conclusion, and the arias comment sentimentally.

The vocal soloists are all distinguished in their way—that is to say, Ormandy's. There may still be those who prefer this kind of treatment; for them, I can say that in its way this recording is very capably done. My own preference is for the Concentus Musicus version on Telefunken. Columbia provides a text leaflet, and a pop-type poster reproduction of the cover art. I.K.

BEETHOVEN: *Mass in C Major, Op. 86*. Elly Ameling (soprano); Janet Baker (mezzo-soprano); Theo Altmeyer (tenor); Marius Rinzler (bass); New Philharmonia Chorus and Orchestra, Carlo Maria Giulini cond. ANGEL S 36775 \$5.98.

Performance: Spirited
Recording: Big-scale

Beethoven's C Major Mass is a curious work, full of inventions and ingenuities, extraordinary juxtapositions of seemingly unrelated elements, unexpected references to the past, fugal, modal or otherwise, sensational beginnings without endings, fugues that never get off the ground, abrupt transitions, insights that come out of nowhere, and more throwaway lines than any "major" classical work that I know. Next to the most outrageous eccentricities are moments of the deepest and most intense feeling. We might well echo the bewildered Prince Esterhazy, who, after hearing the first performance of the new work he had just commissioned, was heard to say the composer, "My dear Beethoven, what is this you have done now?"

In spite of all that, the Mass in C is a work that Beethoven lovers eventually must come to grips with—but preferably in some performance other than this one. Giulini takes this extraordinary work on a superficial operatic lev-

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el. His conducting has energy and drama, but it is almost entirely imposed from the outside; he simply cannot make the work "take." But there is one aspect of this recording that is worth attention: the work of the four superb soloists. For singing freaks this is a feast, but it seems certain that Beethoven intended to set for us a more spiritual banquet! *E.S.*

RECORDING OF SPECIAL MERIT

BEETHOVEN: *String Quartets, Op. 18, Nos. 1-6.* Juilliard Quartet. COLUMBIA M3 30084 three discs \$17.98.

Performance: Excellent
Recording: Very good

Here is a late entry in the Beethoven Bicentennial Sweepstakes, but one that is nonetheless welcome despite its tardiness. The Juilliard Quartet, though generally admired, has something of a reputation for technical and ensemble achievement at the expense of soul. Everyone forgets that the Budapest Quartet once had just such a reputation (the classical-music audience does not have much longer memories than the pop)! The Budapest Quartet matured—and so has the Juilliard. This is a happy and rewarding musical evolution, because the group retains its sense of ensemble, its care in matters of dynamics, articulation, and phrasing, and its sense of larger structure, while at the same time it enriches the flow of the music with a more flexible time sense. For some reason, flexibility is least applied where one would have expected it to be most apparent: in the C Minor, No. 4. Perhaps they are wary of the common fault of over-romanticizing this piece, which is here treated in a quite classical style. On the other hand, Nos. 1, 2, and 3 and, to a lesser degree, Nos. 5 and 6, are beautifully and flowingly proportioned. This is the kind of near-perfect realization that makes one forget the playing for the music. Ditto the recording. Here is Beethoven studied and treated with respect but with no sacrifice of flexibility, warmth, and inner drama. *E.S.*

RECORDING OF SPECIAL MERIT

BEETHOVEN: *Symphony No. 6, in F Major, Op. 68 ("Pastoral").* Vienna Philharmonic Orchestra, Wilhelm Furtwängler cond. TURNABOUT TV 4408 \$2.98.

Performance: Superb
Recording: 1944, noisy

The most amazing fact about this performance is that it took place at all. Turnabout offers us no information about the circumstances of the recording, except that it was made in 1944; it seems astonishing that a performance of Beethoven's "Pastoral" radiating such exquisite and profoundly meditative calm could have been produced in what must have been close to the apocalypse of the Third Reich. Leaving such considerations aside, I can only report the highest enthusiasm for the beauty of the performance, the highest realization of Furtwängler's expressed ideal of the unity of spiritual feeling and architectural balance. It is almost literally true that no one performs this music this way any more. Furtwängler conducts *rubatos* and the musicians follow him with a remarkable unity of purpose and without any sense of calculation or strain. The whole performance truly breathes Olympian calm and spirituality.

The recording itself is tolerable, but the signal-to-noise ratio is not very favorable to Bee-

thoven's signals except in the loudest passages. A severe treble cut is probably a necessity. *E.S.*

BERLIOZ: *Damnation of Faust—Dance of the Sylphs* (see DEBUSSY: *La Mer*)

BOULEZ: *Improvisations sur Mallarmé* (see SCHOENBERG)

RECORDING OF SPECIAL MERIT

BRAHMS: *Piano Concerto No. 2, in B-flat Major, Op. 83.* John Lill (piano); USSR Radio Symphony Orchestra, Gennady Rozhdestvensky cond. DEUTSCHE GRAMMOPHON 2530 111 \$6.98.

Performance: Exciting
Recording: Good location job

When John Lill's solo record of Brahms piano music came my way I knew little about the pianist and his accomplishments and was not terribly impressed by the playing. However, this release easily explains the English pianist's first prize in the 1970 Tchaikovsky competition in Moscow. It was this performance, recorded in the Grand Concert Hall of the Moscow Conservatory during the competition, that turned the tide in his favor, and it is easy to hear why. This is, in the simplest possible terms, an overwhelming Brahms Second. The pianist's performance has tremendous scope and spirit from one end to the other. The orchestra and conductor contribute more than a little to the excitement of the occasion, although technically they are not in Mr. Lill's class. The recording, perhaps mercifully, favors the pianist and obscures some murky orchestral work. All in all, a document of an exceptional musical high. *E.S.*

BRAHMS: *Songs* (see SCHUBERT)

BRANT: *Kingdom Come for Two Orchestras and Organ.* Henry Brant (organ); Oakland Symphony Orchestra, Gerhard Samuel cond.; Oakland Youth Orchestra, Robert Hughes cond. *Machinations.* Henry Brant (organ, timpani, chimes, xylophone, glockenspiel, E-flat flute, ceramic flute, double ocarina, double flageolet, harp). DESTO DC 7108 \$4.98.

Performance: Excellent
Recording: See below

Henry Brant is an original in the eccentric Yankee-ingenuity tradition of Ives, Cage, and Partch. *Kingdom Come* is a typical Brant apocalyptic circus: a piece for two orchestras, a symphonic ensemble that plays anxious, atonal modern music, and a nutty circus band of slides, whistles, klaxons, and calliopes. In the original, one orchestra plays from the stage; the other, in typical Brant fashion, plays from the balcony. In the recording, spatial separation is achieved—not altogether happily—by putting one orchestra on each channel; the two halves were actually recorded separately and put together afterwards. The two are indeed separate conceptions; they scarcely interact at all, each doggedly pursuing its independent path right to the end. Something is, therefore, missing. It is as if the piece is all statement, all exposition; anyone can draw his own conclusions—the composer draws none. Nevertheless, the intensity and drama of this music is remarkable, and, although undoubtedly even more effective in "live" performance, it makes a deep impression in its recorded form.

(Continued on page 80)

STEREO REVIEW



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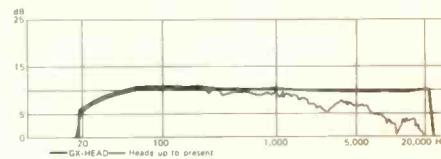
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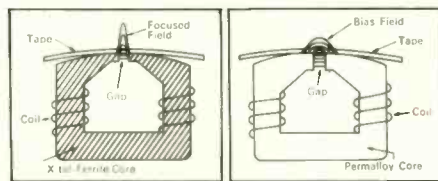
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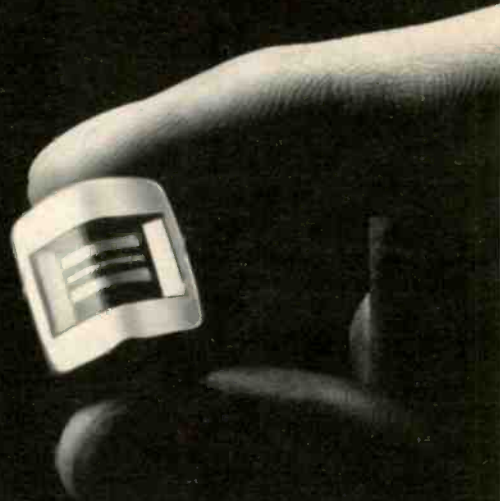
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At the May 20, 1971 ceremonies for winners of Broadcast Music, Incorporated's annual awards to student composers, honors went to no fewer than four George Crumb pupils: l. to r., winners Gerald Levinson, Andrew Frank, and Hugh M. Wolff; BMI Vice President Oliver Daniel, Mr. Crumb, BMI President Edward M. Cramer, winner David Koblitz.

Two new discs of the compelling, highly emotive music of **AMERICAN COMPOSER GEORGE CRUMB**

By ERIC SALZMAN

GEORGE CRUMB was born in Charleston, West Virginia, in 1929 and currently lives in Media, Pennsylvania (a town better known these days for stolen FBI files than for avant-garde music). He first came to attention a little more than a decade ago with a series of distinctive works based on an evocative use of suspended, sliding, or shimmering sonorities. Crumb's work, which lies somewhere between the cluster-sonority style of Krzysztof Penderecki and the isolated free sonorities of Morton Feldman, is compelling and highly emotive. Many of his pieces share certain characteristics: sensitivity to timbre, the use of suspended, vibrating sonorities, the use of the human voice even in "instrumental" works, whispered or spoken or sung fragments of Federico Garcia Lorca's poetry, and the motifs of echoes and recollections from some dimly remembered past.

All of these elements are effectively used in *Echoes of Time and the River*, one of the rare exceptions to the usual mediocrity of Pulitzer Prize winners. This beautiful work includes quotations from Lorca, bits of a hymn tune, the composer's name in Morse code, and the state motto of West Virginia chanted by the musicians: *Montani semper liberi*—"mountain men are always free." Like all of Crumb's work, this one is about the suspension of time, and, since time cannot be suspended (and even mountain men are not truly free), the total effect is deeply tragic.

Ancient Voices of Children was written in 1970 and, in some ways, shows a certain measure of evolution within the framework of Crumb's style. The work is a cycle of songs (and dances) on texts by Lorca for mezzo-soprano, boy soprano, oboe, mandolin, harp, electric piano, and percussion. It uses a good deal of overt quotation and ref-

erence including (rather surprisingly) Spanish dance rhythms. It is an intense, dramatic work, with fierce and tragic bursts and outbursts. Nevertheless, the motifs are the same: infinite tragic nostalgia perfectly expressed through Lorca's line: "to ask Christ the Lord to give me back my ancient soul of a child." The desire to arrest time and the search for lost innocence are basically the same, and, whether or not Crumb ever succeeds in finding that simplicity, purity, and innocence, there is a kind of poignancy in the attempt.

JAN DEGAETANI performs the difficult solo part magnificently and Michael Dash, the boy soprano, is equally remarkable. An excellent group of musicians under Arthur Weisberg do a fine job, and the Dolby recording is so good that the poor quality of the disc vinyl becomes disturbing. The Louisville performance is also a good one, and the recording is effective. The Nonesuch disc spreads a moderate-size work out over two sides: less than half an hour (but with so much real content perhaps it is churlish to complain). The Louisville disc does in fact include another work, but the less said about it the better.

CRUMB: *Echoes of Time and the River*. **ELLIS:** *Kaleidoscope for Orchestra, Synthesizer, and Soprano*. Joan Wall (mezzo-soprano); Louisville Orchestra, Jorge Mester cond. LOUISVILLE ORCHESTRA FIRST EDITION RECORDS LS 711 \$5.98.

CRUMB: *Ancient Voices of Children*. Jan DeGaetani (mezzo-soprano); Michael Dash (boy soprano); Contemporary Chamber Ensemble, Arthur Weisberg cond. NONESUCH H 71255 \$2.98.

Machinations is an amusing and brilliantly conceived tape piece entirely based on improvisatory "live" performances by the composer. Some of the tracks have been speed-altered; others have been left alone; the whole was "montaged" and mixed to produce the final piece. The composer calls it "a sort of last warning from the natural world to the human species—a kind of organizational underground meeting of animate and inanimate objects"—a description I cannot improve upon except to point out the basic lyricism of the piece, a striking contrast to the apocalyptic overtones.

A great deal of credit is due Gerhard Samuel and the enterprising Oakland forces, who do an excellent job. Both works are very well recorded (apart from the stereo problems of the first), and the disc is highly recommended.

E.S.

DEBUSSY: *La Mer. Prélude à l'après-midi d'un faune*. **RAVEL:** *Rapsodie espagnole*. L'Orchestre de la Suisse Romande, Ernest Ansermet cond. LONDON STS 15109 \$2.98.

Performance: Very good

Recording: Very good

DEBUSSY: *La Mer*. **RAVEL:** *Daphnis et Chloé—Suite No. 2*. **BERLIOZ:** *Dance of the Sylphs (from The Damnation of Faust)*. London Symphony Orchestra, Leopold Stokowski cond. LONDON SPC 21059 \$5.98.

Performance: Ravel fine, Debussy odd

Recording: Excellent

These two new London issues seem to be in competition with each other, but actually they are complementary. Ansermet's recording of *La Mer*, *L'Après-midi d'un faune*, and the Ravel *Rapsodie espagnole* presents the late conductor and his orchestra, the Suisse Romande, as they played in the mid-Fifties (though the sonics on this disc sound as if they have been updated). Stokowski, on the other hand, recorded *La Mer* and the *Daphnis et Chloé* Suite recently. This disc thus gives the octogenarian (at least) conductor's late-late thinking about these pieces.

Both recordings fall more into a category of special collectors' items than of records for a basic library. Ansermet's performances are clear-minded, sensitive, and comfortably within the French performance tradition for these works. They are transparent and full of vigor. On the other hand, the orchestra does not sound as opulent and suave as it did on records made a decade later. Whether this is a matter of engineering capabilities in the Fifties or of the orchestra itself is difficult to say. I suspect it is both. But anyone who admired Ansermet's kind of music-making will probably find this recording of interest.

Stokowski's approach to *La Mer* is full of surprises, not all of them delectable. His tempos are extremely slow, and many light, running melodic passages are held up for such detailed examination that they cease to run very much. The effect is studied, a word which might be applied generally to this performance. The second movement, *Jeux des vagues*, is slowed down to such a point that instead of sailing over the bounding main, as it usually does, it evokes an image of long, rather heavy ocean swells. Not much "jeux," in other words.

In the *Daphnis et Chloé* Suite, Stokowski includes the choral parts (which are often omitted) and makes of them an immensely telling part of the texture. Even here, though, there's

(Continued on page 82)



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

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



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a final oddity: a last, unaccompanied choral measure which isn't in my score of the work, and which I've never heard before. Whether the idea was Ravel's, in some edition, or Stokowski's, it wasn't a very good one. Aside from that, I find this a splendidly voluptuous reading, far more convincing than that of *La Mer*. L.T.

RECORDING OF SPECIAL MERIT

DVOŘÁK: *String Sextet, in A Major, Op. 48; String Quintet, in A Minor, Op. 1*. Members of the Berlin Philharmonic Octet. PHILIPS 839754 \$5.98.

Performance: Splendid
Recording: Splendid

To me, one of the delights of Dvořák's music has always been its prevailing sunniness and even in "tragic" moments, the composer's inclination toward transparent textures and lyricism kept his hand from growing heavy. These two chamber works (the Opus 1 representing him at nineteen years of age and lacking much of the sophistication that was to come later) are both redolent of sun and air and sweetness of spirit. The members of the Berlin Philharmonic Octet approach them with obvious affection and are easily able to carry all the music's delicacy and songfulness without ever cloying or getting otherwise out of focus. This is really great ensemble playing. L.T.

RECORDING OF SPECIAL MERIT

FREDERICK THE GREAT: *Flute Concerto No. 4, in D Major; Sonata No. 7, in E Minor, for Flute and Continuo*. Hans-Martin Linde (flute); Jörg Ewald Dähler (harpsichord, in Sonata); Hannelore Müller (gamba, in Sonata); Schola Cantorum Basiliensis, August Wenzinger cond. (in Concerto). *Prussian Grenadier Songs and Marches from the Time of Frederick the Great (Anon.)*. Gerhard Unger (tenor); Ensemble Musica Antiqua, Vienna, René Clemencic dir. DEUTSCHE GRAMMOPHON ARCHIVE 2533 059 \$6.98.

Performance: Imaginatively conceived
Recording: Excellent

Life under the rule of Frederick II of Prussia must have been anything but easy for most of the musicians in his dominion, Johann Joachim Quantz, Frederick's flute teacher and advisor, excepted. French literature and culture were espoused, except in the realm of music, where a conservative, even straitjacketed cross between Vivaldi and Tartini was the model for instrumental fare. Frederick's own compositions evolved in this mold. They are tuneful and often sprightly, and, within a quite severely limited range, do seem to express a rarefied kind of emotion. The concerto and sonata included on the first side of this disc adhere to this concept perfectly. They are also exceedingly well played by Linde on what I presume (my advance copy of the disc contained no annotations) to be the one-keyed flute of Frederick's time, and he receives first-class support.

The second side contains a varied selection of Prussian *Grenadierlieder* and marches from this same period, an area that heretofore has hardly been explored. The songs, all about heroic endeavors, weapons, and battles (two of the three accompanied by band, the last by harpsichord), are stirringly sung by Gerhard Unger. There are some fourteen marches or military pieces, mostly quite brief, which both my six-year-old son (he beating time vigorous-

ly throughout) and I enjoyed immensely. Curiously, these sound more stylistically advanced than Frederick's works on the other side. They are fun, and are beautifully recorded. I.K.

RECORDING OF SPECIAL MERIT

GRIEG: *Piano Music, Volume I. Funeral March for Rikard Nordraak (1866); Sonata in E Minor, Op. 7; (8) Lyric Pieces, Op. 12: Nos. 1-7; (8) Lyric Pieces, Op. 38: Nos. 1, 2, 4-8; (6) Lyric Pieces, Op. 43; (7) Lyric Pieces, Op. 47: Nos. 1-6; (6) Lyric Pieces, Op. 54; (7) Lyric Pieces, Op. 57: Nos. 1, 2, 4-7; (6) Lyric Pieces, Op. 62; (6) Lyric Pieces, Op. 68; (17) Slaater (Norwegian Peasant Dances), Op. 72: Nos. 2-4, 6, 8, 10, 11, 14, 16, 17. Isabel Mourão (piano). VOX SVBX 5457 three discs \$9.95.*

Performance: Warmly poetic
Recording: Very good

I am very much impressed by the warm-hued and altogether splendid pianism of the young Brazilian pianist Mme. Mourão here, but definitely *not* by the inaccurate labeling and program notes for this first of two Vox Boxes that together encompass the greater part of Edvard Grieg's solo piano music. Of this, more later. First let me say that it was a fascinating experience for me to listen to this album, and to its companion Vox Box, taking each piece in chronological order of composition. The pattern it reveals is of a Grieg who was daring and impulsive up through the early 1880's, then went through a curious falling off of vitality until the 1890's, when he experienced a renewal on a higher plane of the earlier originality.

Finland's Jean Sibelius produced vast amounts of "palm-court" salon music as a means of earning money, but he is best remembered for his striking symphonies and orchestral tone-poems. Grieg did likewise in much of his piano music, but unhappily it is the popular salon pieces that are best remembered. None of Grieg's orchestral works, not even the Piano Concerto, occupy a position in his *oeuvre* comparable to that of Sibelius' in his; and what this writer considers the best of Grieg's piano music remains for the most part unplayed, even in Norway. I have in mind the Piano Sonata (the rather labored finale to the contrary notwithstanding) and the splendid variation-form *Balade in G Minor, Op. 24* (in volume two of the Vox series), among large-scale works. Smaller-scale, but amazing in their intense evocation and their poetic distillation of folkloric essence, are the sets of pieces inspired directly by folk song, beginning with the Op. 17 Norwegian Dances and Songs (volume two) taken from the celebrated Lindeman collection published in the 1850's and 1860's. The Op. 19 *Scenes from Folk Life* (also volume two) contains the popular *Bridal Procession Passes By* and a *Carnival Scene* whose coda is a brilliant cyclic *tour de force*, and whose harmony and rhythm are of surpassing boldness. With the Op. 66 Norwegian Folk-Tunes and the Op. 72 *Slåtter*, we encounter the mature Grieg working with folk material in a manner anticipating the finest work of Percy Grainger (whom he befriended) and Béla Bartók. Opus 66 is available for the first time on records (at least in greater part) in volume two.


Then there are tucked, in among the *Lyric Pieces* and other small groupings, individual works of the most striking power and individuality. The Op. 6 *Humoresker*, early as they are, reveal all the potential that his tragically

(Continued on page 84)

STEREO REVIEW

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short-lived Norwegian patriot-friend Nordraak sensed at the time of their meeting in 1864 when Grieg was twenty-one. The last of the Op. 54 *Lyric Pieces*, *Bell Ringing*, is the equal of any of the Impressionistic pieces penned by Debussy a decade later. Comparably unique in its evocative power is *Evening in the Mountains* from Op. 68, with its haunting cow-call motif, and the dissonances in No. 3 (*Smarrold*) and No. 5 (*Halling*) of Op. 71 are fascinating.

As I indicated at the beginning of this review, Mme. Mourão's performances of the 133 pieces contained in the two Vox Boxes are models of finely honed tonal poetry and cultivated yet vital musicianship, and despite the problems presented by the faulty labeling and program annotation, I recommend unhesitatingly the purchase of both sets by Grieg buffs and lovers of fine pianism. The recorded sound is first-rate throughout.

By way of appendix, I am providing a combined errata sheet and addendum summary covering both Vox Boxes of Grieg's piano music. Beginning with volume one, the detailed contents of which I have already indicated in the review heading above: *Funeral March for Rikard Nordraak* is noted on the label, but not included in program note headings or body text. On side three, the order of performance for *Lyric Pieces* Op. 47 and Op. 68 is the reverse of that indicated on the label (Op. 68 is heard first). In volume two, detailed contents are as follows: *Four Pieces*, Op. 1, Nos. 3-4; (6) *Poetic Tone Pictures*, Op. 3, Nos. 1, 5, 6; (4) *Humoresker*, Op. 6, Nos. 1, 2, 4; (25) *Norwegian Songs and Dances*, Op. 17, Nos. 1-9, 12, 13, 15, 16, 18-25; (3) *Scenes from Folk Life*, Op. 19; *Ballade, in G Minor*, Op. 24; (4) *Album Leaves*, Op. 28; (2) *Improvisations on Norwegian Folk-Tunes*, Op. 29; *From Holberg's Time*, Op. 40; (6) *Lyric Pieces*, Op. 65; (19) *Norwegian Folk-Tunes*, Op. 66, Nos. 1-4, 6-16, 19; (7) *Lyric Pieces*, Op. 71, Nos. 1-5, 7; (7) *Moods*, Op. 73, Nos. 2-5, 7. Titles for the individual pieces within each opus number appear on the labels, save for the folk-song collections Op. 17 and Op. 66. And the Op. 17 and Op. 66 titles do not appear in the program notes or in any standard English-language music encyclopedia, so one must turn either to a complete edition of Grieg's piano works or to the symposium *Grieg*, edited by Gerald Abraham (University of Oklahoma Press, 1950). D.H.

RECORDING OF SPECIAL MERIT

HANDEL: *Coronation Anthems; Solomon: "From the censer curling rise."* The Ambrosian Singers; Menuhin Festival Orchestra, Yehudi Menuhin cond. ANGEL S 36741 \$5.98.

Performance: Majestic
Recording: Excellent

Among Handel's many choral works, surely none are grander than the four anthems he wrote for the coronation of George II and Queen Caroline on October 11, 1727. The occasion, with Westminster Abbey as the setting, involved an all-male choir of forty-seven and, rather surprisingly, a huge orchestra that is believed to have numbered anywhere between one-hundred and one-hundred-sixty players.

A smaller band seems to have been used here, in this latest recording of the four (*Zadok the priest, My heart is inditing, Let thy hand be strengthened, and The king shall rejoice*), and the choir is not all male—there is a good body of countertenors, though. The ef-

fect, however, is exceptionally satisfying on all counts. The singing is quite thrilling, Handel's sonorities making a splendid impact under Menuhin's direction. I would say, in fact, that this is the violinist-turned-conductor's most distinguished Handel disc to date. There is some competition, of course, notably an Argo disc (ZRG 5369), which features the all-male King's College Choir and the excellent English Chamber Orchestra under David Willcocks. This is also a highly stirring performance, extremely stylishly conceived, but the one hitch is the overly strident sonic reproduction, which requires a healthy top cut. Menuhin's is far easier on the ears, and he also has the advantage of including a filler, the chorus from *Solomon* which Handel adapted from a movement in his D Major Violin Sonata. Again, the performance is excellent; one might wish that Menuhin had gone even further and included *all* the rest of that oratorio, but that would be another three discs. Judging from the present one, he'd be very good indeed at such a project. I.K.

RECORDING OF SPECIAL MERIT

HANDEL: *Water Music*. Leslie Pearson (harpsichord); English Chamber Orchestra, Raymond Leppard cond. PHILIPS 6500047 \$5.98.

Performance: Excellent
Recording: Superior

As most conductors of Handel's *Water Music* have done in the last ten years or so, Leppard has opted to record a three-suite version of this score: an F Major suite for the boat ride from Whitehall to Chelsea; a more intimately scored G Major suite for dinner entertainment; and a very festive final group in D Major for the return trip. It is difficult to imagine a finer group of pieces, on water or on dry land. Leppard's direction here is expert on all counts; above all, it is superbly vital. Tempos are invariably well chosen (though I was surprised at how slowly Leppard takes the famous Air, which here receives an almost Romantic treatment). Some dynamics are a little exaggerated, and the conductor is not as generous with repeats (or, for that matter, with added embellishments) as other recorded performances. The English Chamber Orchestra, however, is superb, and the quality of sonic reproduction is simply splendid. Matching this performance up with the many competitive versions, I would rate the present one as one of the very best, alongside the splendid recording by the late Thurston Dart on L'Oiseau-Lyre 60010, still perhaps my favorite. It is interesting also to speculate about the forthcoming version by the Academy of St. Martin-in-the-Fields. In any case, one could hardly go wrong with Leppard's spirited interpretation. I.K.

RECORDING OF SPECIAL MERIT

HAYDN, M.: *Violin Concerto in A Major*. VIOTTI: *Violin Concerto No. 22, in A Minor*. Arthur Grumiaux (violin); Concertgebouw Orchestra of Amsterdam, Edo de Waart cond. PHILIPS 839757 \$5.98.

Performance: Elegant
Recording: Excellent

The score of the Michael Haydn Violin Concerto was discovered only fairly recently. Dating from the mid-1770's, it is a work very much of its own time, melodious, *galant*, and thoroughly entertaining without scaling any
(Continued on page 86)



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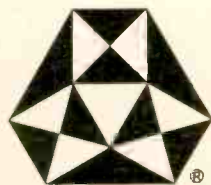
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expressive heights. The more important piece is the famous twenty-second concerto of Giovanni Battista Viotti (1755-1824). This is a work that was often in the past given to violin students (proficient ones), but it does not turn up much in concerts or even recordings these days. Essentially melancholy in mood, it dates from the early 1790's, and yet, both in its melodic content and in its technical demands, it seems often to foreshadow Paganini (Viotti, who wrote twenty-nine violin concertos, was renowned as a virtuoso). In both concertos, Arthur Grumiaux performs with superb technical control and a marvelous sense of elegance. Stylistically, both he and the young Dutch conductor Edo de Waart seem perhaps more at home with the early Romanticism of the Viotti than with the classic style of Michael Haydn, but overall these are very distinguished performances, impeccably recorded.

I.K.

HENZE: *El Cimarrón*. William Pearson (baritone); Karlheinz Zöller (flute); Leo Brouwer (guitar); Stomu Yamash'ta (percussion); Hans Werner Henze cond. DEUTSCHE GRAMMOPHON 2707 050 two discs \$11.96.

Performance: Splendid
 Recording: Splendid

Hans Werner Henze has created a strikingly colorful theatrical piece in this "Recital for Four Musicians." Like much of his music, it sounds more than a bit facile, and this always tends to put me off. In this case, however, thanks in great part to the really stunning performance of the American baritone William Pearson, who sings, speaks, shouts, falsettoes, even whistles his role with a powerful sense of drama, the piece compels attention more than it might otherwise. Henze's fashionable "avant-garde" sounds are produced by a guitarist, flutist, and percussionist who play on everything from an out-of-tune harmonium to a jew's-harp. This surrounds the voice with a kind of Kodacolor "environment," functioning pretty much in the manner of an aleatory movie score.

The premise for this piece is one of the most interesting things about it. In 1963, a Cuban-born writer and ethnologist, Miguel Barnet, met a 104-year-old negro man called Esteban Montejo in a tiny, insolated village in Cuba. Montejo was born and grew up during the time of slavery in Cuba, and became a *cimarrón* (a runaway slave). Using a tape recorder, Barnet pieced together a spoken history of this ancient man's life: what it had been like to hide in the forests for years, alone among the ghosts and spirits his superstitions provided; laboring in the scorched fields under an overseer's whip; fighting against the Spaniards in the War of Independence (1895-1898); starving in Havana as he watched the arrival of the "Yankees"; his earthy observations on religion (negative) and girls (positive). It's sonorously authentic material, and very stirring. From Miguel Barnet's resulting *Biography of a Runaway Slave*, Hans Magnus Enzensberger adapted and translated into German the passages which Henze used for this work. They make a fine libretto indeed. And if this Henze work is a little arch and glib, it is nonetheless good theater.

L.T.

RECORDING OF SPECIAL MERIT

HONEGGER: *Trois Pièces; Toccata et Variations; Sept Pièces Brèves; Le Cahier Romand; Hommage à Albert Roussel; Prélude,*

Arioso et Fuguettes sur le Nom de Bach; Deux Esquisses; Souvenir de Chopin. Jürg von Vintschger (piano). TURNABOUT TV S 34377 \$2.98.

Performance: Excellent
 Recording: Excellent

Pianist Jürg von Vintschger gives excellent performances on this Turnabout disc of most of Arthur Honegger's piano works. Interestingly, the composer cast a rather considerable proportion of these in the form of "Hommages" to such composers as Ravel, Roussel, Bach, and Chopin.

This is extremely masculine music. In the *Trois Pièces*, for example, both the *Prélude* and the final *Danse* are muscular and full of animal energy, while the middle piece (*Hommage à Ravel*) is delicate and lyrical, like Ravel. Honegger's piano music is characterized generally by this alternation between traditional French sweetness and a thumpingly sono-



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ARTHUR GRUMIAUX
Elegance for Viotti and Michael Haydn

rous kind of "art brut." It's a winning combination, and I'm glad the works are now available. I do wish, however, that the producers had listed the pieces in the liner notes in the order that they appear on the disc. It would have saved a lot of eye strain.

L.T.

JOLIVET: *Concerto for Ondes Martenot and Orchestra; Concerto for Harp and Chamber Orchestra.* Jeanne Loriod (ondes Martenot); Lily Laskine (harp); French Radio-Philharmonic Orchestra, André Jolivet cond. MUSICAL HERITAGE SOCIETY MHS 1079 \$2.98 (plus 60¢ handling charge from the Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023).

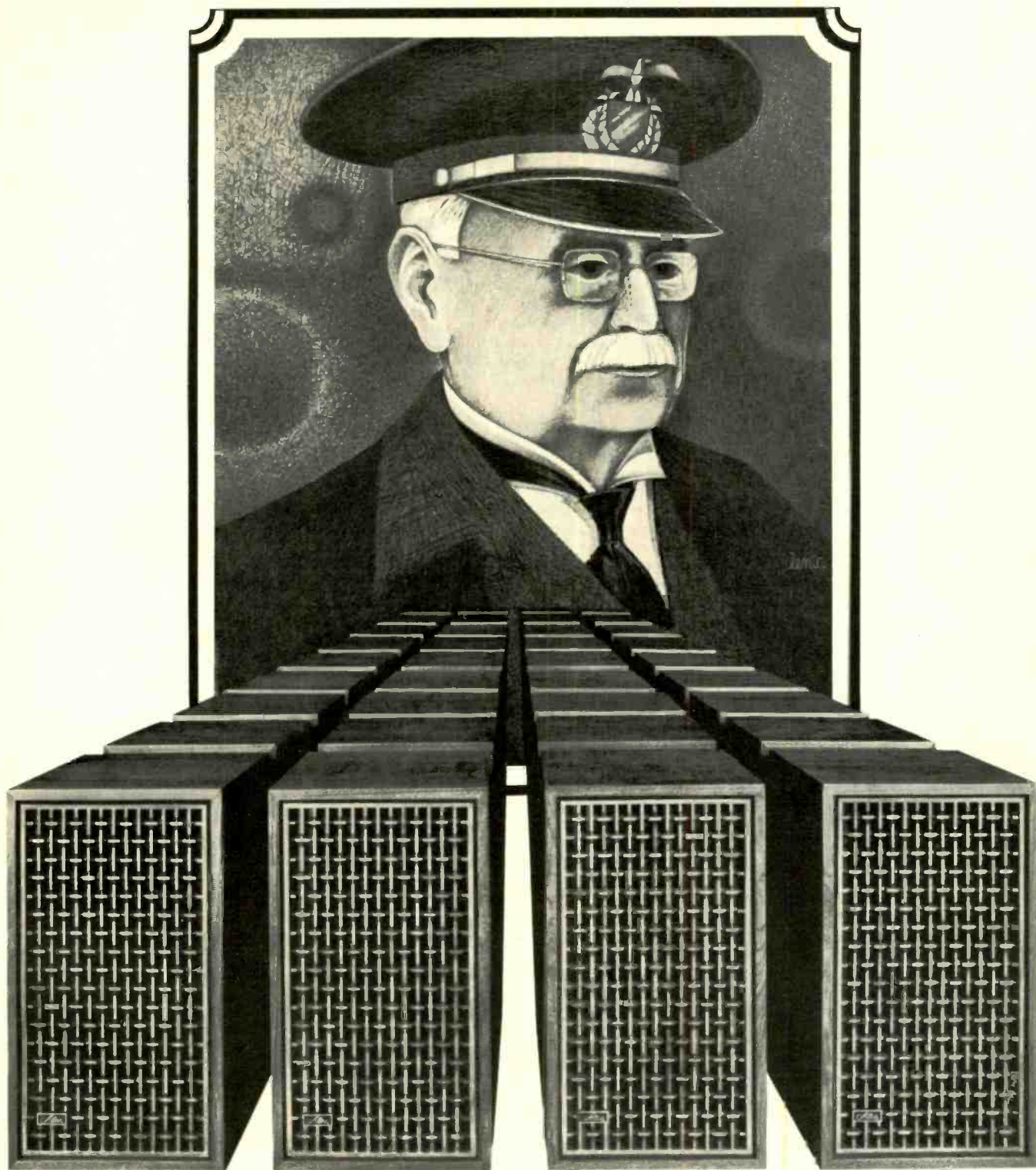
Performance: Presumably authentic
 Recording: Fair

I cannot resist quoting from the program notes for this album: "unformed, instinctive matter attempts to escape its magmatic state, but in vain . . . finally, matter penetrated by spirit possesses thought and begins to engender life. . . . The celestially pure melodic line developed by the ondes hovers for a long time at indeterminable[!] heights. However, we do not cease to hear it. . . . Never has music been more bewitching."

(Continued on page 88)

STEREO REVIEW

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Somehow I missed it all. What I thought I actually heard was some busy, pedestrian, overwrought, awkward, graceless, anxious music, not made any the more spiritual by the presence of the wobbly electronics of the ondes Martenot. The heights seemed easy enough to take the measure of; indeed, to paraphrase Lewis Carroll, I know of heights besides which this one would seem a valley. It is quite true that I never did "cease to hear it," but then, unlike the ordinary listener, I am paid to get through these records at least once, and I perform this duty with a certain grim moral conviction. No, I was not bewitched. E.S.

RECORDING OF SPECIAL MERIT

KODÁLY: *Te Deum of Buda Castle; Missa Brevis*. Éva Andor (soprano, in *Te Deum*), Alice Ekert, Klára Makkay, Éva Mohácsi (sopranos), Márta Szirmay (contralto), József Réti (tenor), József Gregor (bass); Chorus and Orchestra of the Hungarian Radio and Television, János Ferencsik cond. QUALITON LPX 11397 \$5.98.

Performance: Excellent

Recording: Excellent

These major choral works are quintessential Kodály: powerful spiritual and emotional expressions, stunningly set and orchestrated and masterfully organized. Neither is entirely new to records, but this brilliantly realized Qualiton pairing will render all previous versions obsolete.

The *Te Deum* was written in 1936 to honor the 250th anniversary of the freeing of ancient Buda Castle from Turkish rule. Though the opening triumphant trumpet fanfare and passing instrumental passages allude subtly to the national spirit, the *Te Deum* is not an expressly "nationalistic" work, but rather an uplifting and brilliantly conceived twentieth-century treatment of Gregorian and Baroque elements. (The attention of liturgical tune detectives is directed to Kodály's setting of the words "*Sanctum quoque Paraclitum Spiritum*" in measures 137-141. This is virtually identical to the *Te Deum* of Puccini's *Tosca*. A common liturgical source is certainly the most likely reason.)

The *Missa Brevis* is not really that "brief"—it has all six traditional sections of the mass, as well as a majestic orchestral *Introitus* and a closing choral *Ite missa est*. The "brevis" element probably comes from the tight organization of each section and from Kodály's total avoidance of extended and academic-sounding devices. I cannot help comparing this work with Haydn's Mass in Time of War, another stirringly emotional piece of roughly equal length: the subtitle of Kodály's *Missa Brevis* is "*tempore belli*;" it was written in the wartime year of 1944, and the repeated "*Da pacem*" exhortations in the *Agnus Dei* section poignantly express the feelings of Kodály the humanist amidst the horrors of war. Unlike the *Te Deum*, the *Missa Brevis* is entirely devoid of Hungarian elements; it clearly speaks to all mankind.

The performances are nothing short of inspired under the direction of Ferencsik, a Kodály pupil and authoritative interpreter. The chorus is superb. Though there are no showy or extended solos, the parts for the solo singers, especially the exposed passages for the three sopranos in the *Missa*, are quite taxing. All the singers deserve high praise, and the same is true of those involved in the excellent technical production. G.J.

LORTZING: *Der Wildschütz: Arias and Scenes*. Tom Krause (baritone), Count Eberbach; Gisela Schröter (soprano), Countess; Peter Schreier (tenor), Baron Kronthal; Ruth-Margret Pütz (soprano), Baroness; Arnold van Mill (bass), Baculus; Rosemarie Rönisch (soprano), Gretchen; others. Leipzig Gewandhaus Orchestra and Radio Chorus, Paul Schmitz cond. LONDON OS 26181 \$5.98.

Performance: Good

Recording: Excellent

This set of highlights rounds out the recorded representation of the music of Albert Lortzing (1801-1851), the master of German light opera. *Zar und Zimmermann* is on Seraphim; *Undine* and *Der Waffenschmid* are available on imported Odeon discs. The story of *Der Wildschütz* is a pretty wild mixture of amorous tangles and mistaken identities. It is a plot that London's synopsis (no text is provided) can only partially unravel. The music, however, is engaging all the way. Lortzing was a clever man of the theater, and, though his works depended a great deal on sight comedy, his music came from a fertile mind; it is tuneful, fresh-sounding, and colorfully orchestrated. He was a natural contrapuntist in music as well as in stage situations (diligent chorale singing set against an animated billiard game in *Der Wildschütz*), and employed sprightly patter songs Gilbert and Sullivan would have been proud of (and probably imitated). The singing, by noted operatic performers, is uniformly spirited, and the famous Gewandhaus Orchestra of Leipzig (where *Der Wildschütz* was first presented in 1842) performs in a manner worthy of its reputation. G.J.

RECORDING OF SPECIAL MERIT

MAHLER: *Symphony No. 3, in D Minor*. Norma Procter (contralto); Ambrosian Singers, Wandsworth School Boys' Choir, London Symphony Orchestra, Jascha Horenstein cond. NONESUCH HB 73023 two discs \$5.96.

Performance: Magnificent

Recording: Excellent

In terms of sound engineering, this release is a mixture of many thrilling moments with a few disappointments. As a performance, Jascha Horenstein's account of the Mahler Third Symphony is close to ideal. And at Nonesuch's bargain price, the new set deserves a clear first ranking among the seven recorded versions now available.

There are still touches, in playing or recording, for which you will have to go to the best of the other versions, Bernstein's on Columbia and Haitink's on Philips. The superbly controlled, extremely slow tempo of Bernstein's finale is unsurpassed on disc, though Horenstein's more moderate view is a tenable one and is realized with equal mastery. Haitink's reading—except in that finale, where he is disappointing—is characteristically broad and sane, and is enhanced by some splendid brass playing from the Concertgebouw.

Technically, the most substantial failing in the Nonesuch release is the lack of presence in the wild, uprushing figures in the cellos and basses that permeate the slow sections of the first movement. But though the set is licensed from a small company—John Goldsmith's giant-killing Unicorn label, which operates in London—the recording quality overall is remarkably good, and there is nothing makeshift about it. Harold Lawrence, who used to run

(Continued on page 92)

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ROBERT THURSTON DART was a man of many parts, a musical scholar, organologist, educator, reconstructor of manuscripts, harpsichordist, clavichordist, organist, conductor, and author. To music lovers in the United States, he was perhaps best known (as Thurston Dart) as a solo performer on records, of which he made a great many. To performers, musicologists, and many knowledgeable producers of classical records, he was—and, through his writings, continues to be—the most stimulating source of information about early music. There is scarcely anyone working in that field today who does not owe Dart a great debt of gratitude. For them, his slim book *The Interpretation of Music* (Hutchinson & Co., 1954; paperback, Harper Colophon, 1963) is equivalent to the Old Testament in providing the Prophet's Word.

One can say the same thing about Dart's influence as an ensemble player. Before his emergence, harpsichord-continuo realizations, both "live" and on records, were with rare exceptions utterly bland, consisting mainly of successions of sight-read block chords. I remember my own delighted reaction the first time I heard Dart's imaginative supplementary flourishes "inside" the fabric of Handel's *Concerti Grossi* Op. 6, recorded by Dart with Boyd Neel conducting his string orchestra in the early Fifties. So that was what continuo playing was all about! Largely because of Dart, the better continuo playing today has gone far beyond dull block-chord progressions. Sometimes the harpsichord player is too aggressively busy, and that, I suppose, must be laid to Dart's influence, too, but he always blended perfectly, adding to the proceedings the requisite support and variety, and an incalculable spirit as well, without ever obliterating the other parts.

Continuo playing was but one facet of Dart's accomplishment. He was the ideal musicologist-performer. His purpose was never merely to ponder the dry notes on the page; he wanted them heard. And he was able to bring them to life—brilliantly, spontaneously, and imaginatively. It made no difference whether he was performing on the harpsichord, the clavichord, or the organ, directing a small group such as the Jacobean Ensemble, accompanying one or more soloists, or conducting, usually from the keyboard. In all his recordings (and they include everything from English, French, and German keyboard music and Italian songs to the classic recording of Handel's *Water Music*) his special quality is evident.

Most of these recordings were made in the later Fifties, at the time that Dart was artistic director of the Philomusica Orchestra of London. At that time he was a Fellow of Jesus College, Cambridge, where he had been lecturing in music since 1947. He was made a professor there in 1962, and two years later he moved to London University as King Edward Professor of Music. The performing activity of the past years necessarily diminished as he set about founding and maintaining a department of music.

Life was not particularly easy for him during these years. Between the work involved in his music editing (*Parthenia*, *Parthenia In-Violata*, *Musick's Handmaid*), musicological treatises and articles, his responsibilities as secretary to the esteemed *Musica Britannica*, the recording activity already mentioned,

and his directorship of the Philomusica, his energies were often severely taxed. And there were more frustrations to come. He had hoped to be able to come to New York in the winter of 1967 to participate in a two-harpsichord-concerto performance in which I was to be the second harpsichordist. Unfortunately, because of almost insuperable difficulties at the University, the performance never took place.

THURSTON DART (1922-1971)

By Igor Kipnis



Thurston Dart with the author during recording sessions for their CBS album of works for two harpsichords

We were never to play together as duo harpsichordists in concert. But another project, a recording of music for two harpsichords, was still in the works then. It had been conceived a few years earlier by CBS's Paul Myers, and I very much liked the idea but was doubtful about Dart's reaction. He was in the United States for a series of lectures when, with some trepidation, I proposed the idea to him. To my relief and delight, Dart agreed.

The recording finally took place in England in spring 1969, a difficult period for both of us: Dart was in the midst of his work at the University and had had an exhausting trip to Rumania for some concerts; I was in the middle of a European tour. We had, of course, discussed the repertoire, but we had never sat down to play together. Two full days of rehearsing and recording had been scheduled, and despite the myriad difficulties (meshing interpretive conflicts was almost the least of the problems), the taping finally began with Dart's own reconstruction of a Handel suite for which the second keyboard

part had been lost. Here, really for the first time, I had the chance to hear the man improvise varied repeats on the spot—and naturally I was expected to follow suit.

Dart was quite professorial (verbally, not musically) during these sessions, often throwing out concepts of performance practice that were entirely new to me and expecting me to absorb them instantly—things such as playing certain French ornaments before the beat, when I had ingrained it in myself that they were to be rendered very much *on* the beat. It wasn't until the second day of sessions that I realized I was having perhaps the most valuable experience of all, a two-day lesson with Dart—under pressure! (The recording we made together is scheduled for release next January on the Columbia label.)

I ought to explain that Thurston Dart did not take harpsichord pupils. I found this out eleven years ago, when I asked him about the possibility of becoming a pupil of his. "But my dear Igor," he replied in his urbane way, "I don't have any harpsichord pupils." He suggested that since the lineage of harpsichord teaching had been broken off at the end of the eighteenth century, and that whatever methods there were today had had to be reconstructed, an ideal system of learning would be to go to the best original sources, to listen critically to other players, and to adapt and discard from it all. It is a procedure I still use. Dart, of course, was incredibly generous both with his time and his critical encouragement. If I cannot say that I was a pupil of his in any formal sense, I can certainly say that I would not be performing today were it not for him.

"I think," he once said in a letter to me, "that all a teacher can hope to do, you know, is to make it *more* possible for the pupil to find his own capabilities. One seldom operates on a higher level than that of a park gardener, cutting down undergrowth, making a bonfire here, pruning there, sweeping up a lot of rubbish, and—just once in a while—planting a seedling."

HE could be remarkably offhand about his own scholarly efforts, although he knew their worth full well. "In the new issue of *Musical Times*," he wrote me in June 1969, "I Tell All about Couperin. Well, nearly all. May amuse you." But he could be eminently practical as well. "Mind you build your programmes *sensibly*," he wrote not long after I first met him, "as though you were a chef preparing a menu. To fill your recital with an endless stream of masterpieces, brilliantly played, is like sitting down to choose from a menu of nothing but steaks. Remember to begin with a thin clear soup (not too much) and to end the first half with something they can pick their teeth over during intermission. . . . For God's sake, too, remember there's no law, of God or man, that insists all programmes should be chronologically arranged. Some people like to *begin* their meal with something savoury, like a game pâté. (In parentheses, I am alarmed by the way that all my metaphors, no matter what I'm writing about, are to do with food & drink. It shows where one's heart, as well as one's belly, is. . .)."

Thurston Dart died on March 6, 1971, at the age of forty-nine, of cancer. I, and many others, will miss not only his music but his humor and his humanity as well.

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Mercury-Philips' classical division in New York and is now general manager of the London Symphony, returned to the studio to produce it, and there are many instances of his familiar fine judgment in the engineering. Against the few moments when the string balance seems unduly backward in relation to the rest of the orchestra, the recording abounds with touches that throw new light on Mahler's dazzling orchestral gift. One that occurs very near the start is typical: the exciting clarity of the passage after Figure 1, where the contrasting timbres of crisp timpani, dully resonating bass drum, and reverberating tamtam are captured with unprecedented vividness—you can almost feel the contact of sponge drumstick-heads with the skin of the bass drum.

There are innumerable such examples. The shimmering beauty of the posthorn's faraway song in the third movement is unforgettably evoked—it is ravishingly played here by William Lang on a flugelhorn, which Jack Diether's liner notes describe as "the original designation found in the first edition of the work." And I cannot agree with my English colleague Edward Greenfield, who said in *The Gramophone* that the horns sounded too distant in passages where they are heard with the heavy brass: the recorded perspective seems to me to realize with unusual fidelity what actually happens in the concert hall.

I have dwelt at length on technical matters, for that side of the release is more controversial than its interpretive aspects. Horenstein's performance is everything you would expect from the greatest living Mahlerian. Curiously, he misses the effect of one tempo slashing boldly across another at the massed side-drum entry three-quarters of the way through the first movement. But with that small exception, his reading is a marvel of comprehension and communication. The big structures are built up with an unerring sense of proportion. Many parts of the vast first movement—especially its concluding rampage—leap from the loudspeakers with the kind of spine-tingling *élan* usually to be heard only in a "live" performance. The pastoral sections of the inner movements are immaculate in texture and irrepressibly life-enhancing in feeling. In the vocal movements, Norma Procter's admirable contralto solo and the choral contributions surpass all competition: Horenstein draws from his English boy chorists, at the phrase "*Liebe nur Gott*," a lusty ripeness of tone unheard on disc since F. Charles Adler's long-deleted Viennese performance. And the finale is shaped with masterly skill and an eloquence that loses nothing for its accompanying restraint. The London Symphony plays wonderfully throughout, and its woodwinds and horns in particular achieve prodigies of grace and delicacy.

This release would be an astonishing achievement on the part of any record company, let alone a small one. Goldsmith already deserves a Mahler Medal, and if he goes on to complete the cycle with Horenstein—the First Symphony is already available—his deserving will be beyond all reward. *B.J.*

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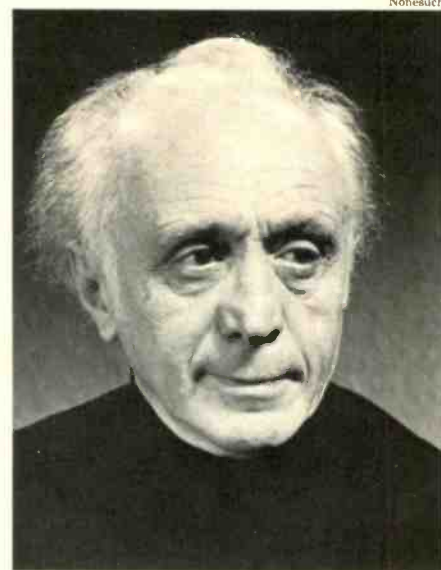
MOZART: *Divertimento, in B-flat Major (K. 287); Divertimento in F Major (K. 138)*. English Chamber Orchestra, David Blum cond. VANGUARD VCS 10082 \$5.98.

Performance: Splendid
Recording: Splendid

It doesn't take any special effort to love this

recording. Indeed, a friend of mine, seeing the album lying on a table, began immediately to exclaim how wonderful it was before he'd even heard it! I *had* listened to the record and could agree. But I was more than impressed with his assurance that these two divertimentos just *had* to be wonderful, and that he just *had* to get a copy to play for his two young sons.

Such is the fame of Mozart, and such is coming to be the reputation of the English Chamber Orchestra. These are, indeed, beautiful pieces, and the performances are in many ways more spectacular than any I've ever heard. In many fast passages, the strings play with a perfection of pitch which I wouldn't have thought possible. The style is right; the sense of ensemble is remarkable. There occur moments when, for little discernible reason, one becomes less than riveted to the music. The reason for this (a suspicion I didn't divulge to my friend) is that neither Mozart nor the performers are gods. But they come pretty close. *L. T.*



JASCHA HORENSTEIN
The greatest living Mahler conductor?

MOZART: *Quartets for Flute and Strings: D Major (K. 285); A Major (K. 298); G Major (K. 285a); C Major (K. 285b)*. Jean-Pierre Rampal (flute), Isaac Stern (violin), Alexander Schneider (viola), Leonard Rose (cello). COLUMBIA M 30233 \$5.98.

Performance: Vim and vigor
Recording: Very good

This recording of the complete surviving Mozart flute quartets probably delivers more than promised. Of the four works recorded here, only two—K. 285 in D and K. 298 in A—are surely completely authentic. Mozart is supposed to have written several such works for a certain wealthy Dutch amateur, and these were mysteriously mislaid. The Quartet, K. 285a, although certified by Alfred Einstein as authentic, does not have the musical ring of truth about it, and K. 285b seems to consist of a partly authentic Allegro and a rather dubious transcription. Mozart is known to have hated the flute, and the commission—which was supposed to have involved a whole series of concertos and quartets—bored him beyond belief. Could he himself have slapped something together? Or did he leave the job to someone else, or pretend to mislay pieces for which he was paid but never wrote?

(Continued on page 98)

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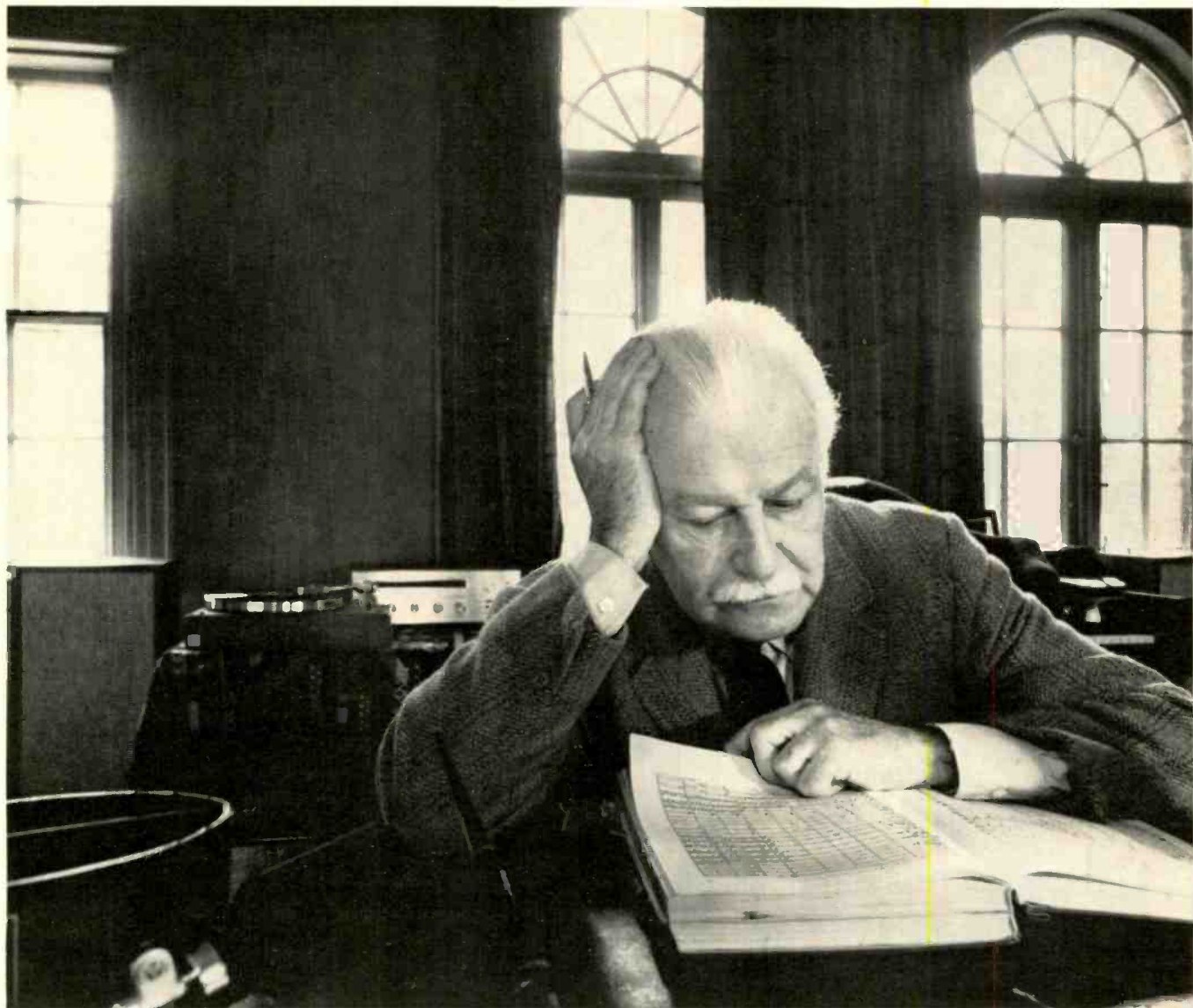
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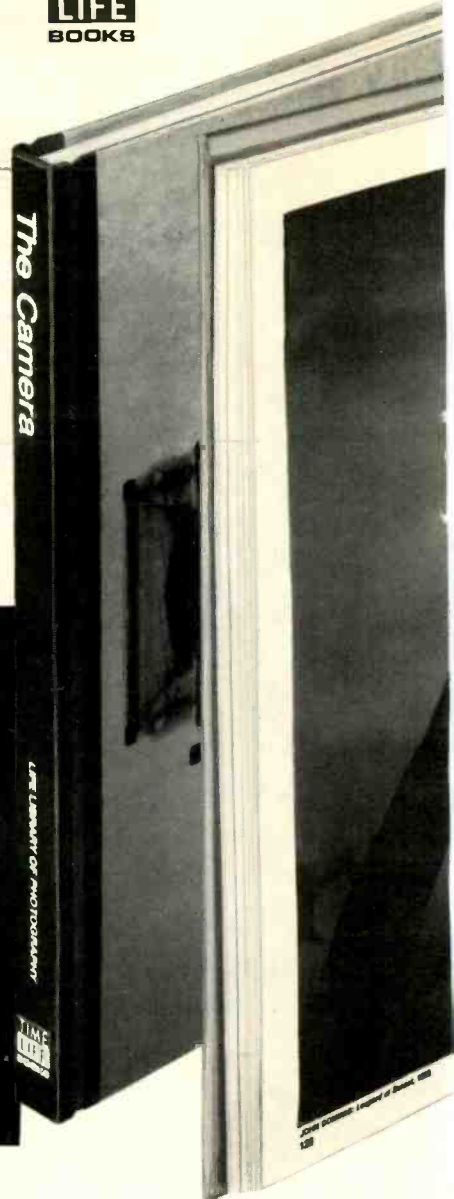
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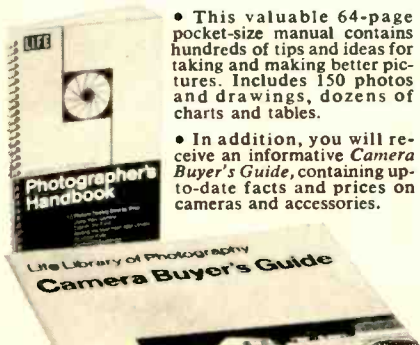
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So much for idle speculation. What does it add up to in terms of this recording? A brilliant authentic side and a rather mediocre dubious one. Everything is performed with equal brilliance and vigor, and, if the musicological niceties are not always observed (some of the eighteenth-century realities are ignored or glossed over), these are still extraordinary readings by an exceptional group of musicians. Rampal, Stern, Schneider and Rose . . . close to superstar overkill for some pleasant, sometimes minor, occasional music. Still, the spirits are high, the performance quality is exceptional, and the recording is of merit. Mozart himself could hardly have expected so much for his musical stepchildren. *E.S.*

MOZART: Symphonies: No. 35, in D Major (K. 385, "Haffner"); No. 39, in E-flat Major (K. 543); No. 40, in G Minor (K. 550); No. 41, in C Major (K. 551, "Jupiter"). Cleveland Orchestra, George Szell cond. COLUMBIA MG 30368 two discs \$6.98.

Performance: Splendid
Recording: Good

Now that George Szell has gone, it seems more imperative than ever to have his performances in one's record library. This album contains recordings of three symphonies—the exception is the G Minor—which were once in the catalog on the Epic label, but which have been unavailable for a long time. Their sonics are not quite as sparkling as those on recordings made by Columbia just before the conductor died, but they are good nevertheless. Symphony No. 40, a new issue recorded in London in 1967, has a slightly brighter sound and

comes quite close to the latest Szell recordings made in this country.

These, in any event, are all performances to treasure. There is personality in every measure. And it is the special kind of personality which exposes both the composer and the interpreter to total view: a perfect collaboration. Mozart is respected by the conductor and always keenly elucidated. But Szell is right there too, his perceptions growing more interesting and profound year by year, even in the last decade of his life. It's splendid to have a record of this growth available now—and at a bargain price. *L.T.*

RAVEL: Piano Concerto in G Major. ROUSSEL: Piano Concerto, Op. 36. Maria Littauer (piano); Hamburg Symphony, Alois Springer cond. TURNABOUT TVS 34 405 \$2.98.

Performance: Excellent
Recording: Good

RAVEL: Piano Concerto in G Major. PROKOFIEV: Concerto No. 3. Alexis Weissenberg (piano); Orchestre de Paris, Seiji Ozawa cond. ANGEL S 36785 \$5.98.

Performance: Good
Recording: Good

There are some interesting parallels between these two recordings. Both were directed by young conductors whose formative experience was gained abroad (Ozawa in the Far East and in Europe, Springer predominantly in Europe) and who have had important contact with orchestras in the United States. Ozawa, of course, has made a full-fledged career here. Al-

ois Springer, after a year as Assistant Conductor of the New York Philharmonic under Leonard Bernstein in the 1967-1968 season (a post he won in the Dimitri Mitropoulos Competition), returned to his conducting post in Europe and has not been heard much of here. That's a pity and a loss for us, for he is an extremely fine musician and worthy of far more international notice than he gets. (The liner notes for this Turnabout recording neglect to give a single word of information about him, or, for that matter, about the pianist Maria Littauer, who does such a splendid job with the Ravel Concerto!)

Judging by these recordings, neither the Hamburg Symphony nor the Orchestre de Paris is, by American standards, a first-rate ensemble. This makes the work of the conductors and soloists even more strongly a factor to be considered, for one can be sure the orchestras are not carrying anybody along on a free ride.

Of the four performances on these discs, the Littauer-Springer performance of Ravel's Concerto in G is the most satisfying musical experience. Both conductor and pianist have a conception of the work's style and substance which emphasizes its extremely refined sincerity and spins the ideas in a web of purely "musical" continuity—which is to say, they play counterpoints, harmonies, and rhythms the way they ought to be played, straightforwardly and with delicate attention to the relationship of every phrase to every other one. The Adagio movement is compellingly sensitive; the fast movements, even though the orchestra has to be dragged along by the scruff of its neck occasionally, lose not one whit of the vigor and bluesiness they should have.

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Weissenberg's playing of the Adagio, though good, does not have the beautifully pensive and concentrated feeling that makes Littauer's so affecting. He plays the movement for its graceful surface, without getting inside the melodic strands and illuminating them. Both he and Ozawa seem to have been driving at what the liner notes refer to as their "very personal, modern view" of the work, a view which doesn't fully reveal itself in practice. Actually, their reading is not terribly different from most others, for there is not all that much leeway available in this meticulously composed piece. But, to my ears, they miss much of the music's real stature. A couple of passages are Stravinsky-ized, another is made to sound a bit too close to Victor Herbert for comfort, and the great "blues" quality of portions of the third movement is wiped away. To interpret Ravel in the light of other composers—some of them lesser ones—seems a strange way to arrive at a "modern" view of him if, indeed, so modern a composer needs updating at all.

The Roussel Concerto for Piano and Orchestra is a slightly odd-ball piece, unpredictable and lumpy, sometimes bombastic, with peculiar moods and colorations which will turn off one listener and probably attract another, depending on taste. Though Roussel was hardly an amateur, there are long portions of this piece, particularly in the Adagio, which have the kind of murky, messy, semi-amateur thrust which I have heretofore associated only with Ives. I can't say I like this work, but it gives a fascinating glimpse of an unusual talent.

The Prokofiev Piano Concerto No. 3 is, of course, one of the most exciting repertoire pieces this century has produced. Weissenberg and Ozawa go at it with all sails flying, and one could hardly accuse these performers of lacking kinetic vigor. At the same time, one has a disquieting sense that the interpretive edges are largely blurred. Where precision is absolutely imperative, it is too often lacking. Again, as in the Ravel, there are cases when the music seems to have been viewed in the light of some other composer's style. Here, Rachmaninoff is the lens through which a number of passages are seen by Weissenberg. I cannot think of a lens that Prokofiev would have been less likely to sanction. L.T.

RAVEL: *Rapsodie espagnole; Daphnis et Chloé—Suite No. 2* (see DEBUSSY: *La Mer*)

REGER: *Serenades for Flute, Violin, and Viola: Op. 77a, in D Major; Op. 141a, in G Major.* John Wion (flute); Laurance Fader (viola); Stanley Ritchie (violin). LYRICHORD L1ST 7217 \$5.98.

Performance: Very good
Recording: Studio-ish

This music drives me up the wall. It consists of bouncy, coy imitations of Haydn and early Beethoven, to which have been applied odd changes of key, lots of counterpoint, and what, one supposes, passed for wit in the days of good old Kaiser Wilhelm. In fairness to Reger it must be said that these works fully anticipate some of the dreadful, jolly *Gebrauchsmusik* of Hindemith. The excellent performers certainly do what they can. The recording is clear, close, and a bit studio-ish. E.S.

ROUSSEL: *Piano Concerto, Op. 36* (see RAVEL: *Piano Concerto*)

SCHOENBERG: *Pierrot Lunaire, Op. 21.*
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Mallarmé I, II. Erika Sziklay (soprano); Budapest Chamber Ensemble, András Mihály cond. HUNGAROTON LPX 11385 \$5.98.

Performance: Superb
Recording: Splendid

SCHOENBERG: *Pierrot Lunaire, Op. 21.* Jan DeGaetani (soprano); Contemporary Chamber Ensemble, Arthur Weisberg cond. NONESUCH H 71251 \$2.98.

Performance: Excellent
Recording: Excellent

Two new *Pierrots*: both of them so very good, but each so different from the other! Anyone deeply interested in this epochal work should probably have them both, for they illuminate the music as much by their contrast with each other as by their individual excellence.

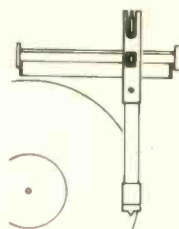
To begin with the recording by soprano Erika Sziklay and the Budapest Chamber Orchestra—it is an absolute dream of decadent drama. Sziklay's voice is sweet-edged and tender, almost like a music-hall voice except for its refinement and technical strength, and she projects Schoenberg's difficult *Sprechstimme* as if it were a perfectly natural (rather than a totally unnatural, Expressionistic) mode of communication. Without actually singing, she zooms fluidly from register to register, from whisper to chortle to wicked gasp, blending like a sweetly evil human flute with the intricacies of the chamber ensemble. She's a vocal actress, above all, and her performance is drenched with the atmosphere Schoenberg must certainly have had in mind. The sonics of the recording are clear, yet delicately "scrimmed," with a (Continued on next page)

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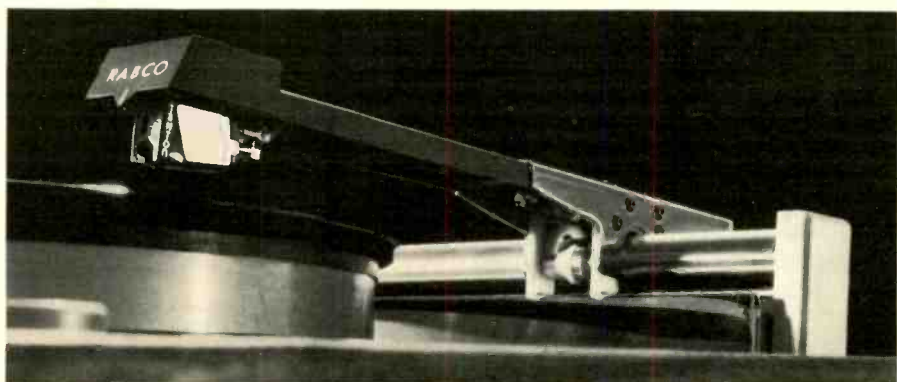


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night-time coloration over everything, as befits the moonstruck *Pierrot*.

Jan DeGaetani's performance with the Contemporary Chamber Ensemble is, it seems to me, equally adroit and accurate. But if anyone ever wants to know the difference between an American's conception of decadence and that of a sophisticated European or Central European, the whole story is here. Heard by itself, Miss DeGaetani's speech-singing sounds exquisitely apposite to the music and the texts. (Indeed, it may be a bit closer to the non-singing Schoenberg demanded than Sziklay's is). But its emotional ambiance, and that of the chamber ensemble, is something else again. When put side by side with the European performance, the American one hardly seems to portray decadence at all. Instead, it's full of rosy-cheeked health—clear-eyed, clean-cut, rational. Perhaps the Contemporary Chamber Ensemble's many performances of American "post-Webern" music in the past decade have oriented it toward a kind of anti-subjective, didactic precision which goes a little uncomfortably with Schoenberg's hyper-subjective music. There is, throughout, a certain punctilious rigidity in the instrumental playing. But, more than this, I think we Americans don't really have a full-blown conception of decadence—yet.

The Hungaroton recording features on its second side several songs by Webern and Pierre Boulez's *Improvisations sur Mallarmé I* and *II*, taken from his *Pli selon pli*. In general, these performances are less fastidious and sure than the others on the disc, though I would hardly call them poor. Stereophonically, the Boulez recording is extremely venturesome.

L.T.

SCHUBERT: *Der Schiffer; An die Musik; An die Leier; Sehnsucht; Meeresstille; Gruppe aus dem Tartarus*. BRAHMS: *Bei dir sind meine Gedanken; Der Gang zum Liebchen; O wüsst' ich doch den Weg zurück; Heimkehr; Wie Melodien zieht es mir; In Waldeseinsamkeit; O liebliche Wangen; Sapphische Ode; Verrat*. Harold Enns (bass-baritone); Peggy Sheffield (piano). ORION ORS 7040 \$5.98.

Performance: Good
Recording: Good

Harold Enns is a young American singer, winner of the San Francisco Opera Auditions in 1954, who has since accumulated considerable opera and concert experience. His voice appears to be of impressive size, and it is controlled with skill and imagination. It is particularly effective in the lower mid-range; the top is secure but not produced with complete freedom (though this is an observation quite applicable to singers far more celebrated than Mr. Enns).

The program has been intelligently assembled, exploring the artist's ability to do justice to the heroic requirements of a song like *Gruppe aus dem Tartarus* as well as showing his way with meditative utterances. Of the latter, Brahms' *Waldeseinsamkeit* comes off particularly well, but so does the contrasting, impetuous *Heimkehr*. Inclusion of such worthy but rarely encountered songs as Schubert's *Sehnsucht* (Op. 39) and Brahms's *Bei dir sind meine Gedanken* (Op. 95, No. 2) is further to the singer's credit.

The piano accompaniments are fine. In the first song, the voice is overpowered by the piano; later, a better balance is established and the engineering remains satisfactory to the

end. In sum, this is a worthy effort, but it deserves better annotative material. Only condensed English texts are supplied, and the names of the poets are omitted.

G.J.

SCHUMANN: *Complete Piano Works, Volume One* (see Best of the Month, page 70)

STOCKHAUSEN: *Stimmung*. Collegium Vocale Köln. DEUTSCHE GRAMMOPHON 2530 093 \$6.98.

Performance: Authentic
Recording: Very good

Stimmung means tuning or tuning-up; it also means mood, atmosphere, "vibes." The root word is *Stimme*, which means "voice," so it is appropriate that Stockhausen's hippie, California, good-vibes guru piece should be for chanting voices. The basis of *Stimmung* is a pure B-flat ninth chord (not B—the liner mistrans-

Nonesuch



JAN DEGAETANI
Exquisitely apposite in Pierrot

lates the German), the elements of which appear and disappear throughout. A series of "magic names," phonetic sounds, and types of vocal production are chanted out according to a scheme, and here and there we hear passages from Stockhausen's own love letters to the artist Mary Bauermeister. This is one of Stockhausen's "American" pieces: written, more or less, in Sausalito, California, and Madison, Connecticut, and based on ideas of La Monte Young, post-psychedelia, etc. As always, Stockhausen produces a striking synthesis on a huge scale, and it is possible—given the right *Stimmung*—to really get into this music. Nevertheless, its meditative qualities seem to me to be somewhat forced, and more than anything else a result of Stockhausen's incredible drive to assimilate and Stockhausenzize every conceivable kind of contemporary experience. This is a beautiful performance—the performers play a major creative role in how the music actually comes out—and equally effective as a recording; furthermore, it is probably the longest long-play yet (72' 48"), and only DGG's quality control could make it all come out so well.

E.S.

TCHAIKOVSKY: *Piano Concerto No. 1, in B-flat Minor, Op. 23*. Vladimir Horowitz (piano); NBC Symphony Orchestra, Arturo Tos-

STEREO REVIEW

canini cond. RCA VICTROLA ® VIC 1554
\$2.98.

Performance: Historic collaboration
Recording: 1941 mono re-equalized

This 1941 commercial recording is one many of us grew up with. On four 78-rpm discs, it was a great seller in its day. I still remember the arguments over whether this supercharged, energized, galvanic powerhouse of a performance was the version to own, or whether the slightly older and milder Rubinstein-Barbirolli set was really better Tchaikovsky. When LP's came in, it was eventually transferred, and then RCA issued a 1943 "live" performance with the same artists that, if for no other reason than it was "live" and similarly electrifying, superseded the earlier recording. Now here is the earlier one again. It's a great performance, no question about that, unless the combination of Horowitz and Toscanini is not your thing. Of course, sonically you have to overlook a lot. For this monophonic transfer, RCA seems to have rolled off the highs and added a low mid-range boost. This, I suppose, is intended to minimize distortion (although there is still plenty of that), but I found massed sections very artificial-sounding, with little orchestral detail coming through. The original 78's, though hardly ideal, still sound clearer and more immediate to my ears. There, too, the orchestra has the characteristics of Toscanini's sound; in the present transfer, it just doesn't sound much like the NBC Symphony or Toscanini. Horowitz, of course, can't help sounding like Horowitz, but muddy lows don't help his tone much. Neither does the flutter caused by the warp in the thin disc. Still, as a performance, this is one that ought to be heard if you don't already know it. I.K.

VAUGHAN WILLIAMS: *Symphony No. 4 in F Minor* (see Best of the Month, page 69)

RECORDING OF SPECIAL MERIT

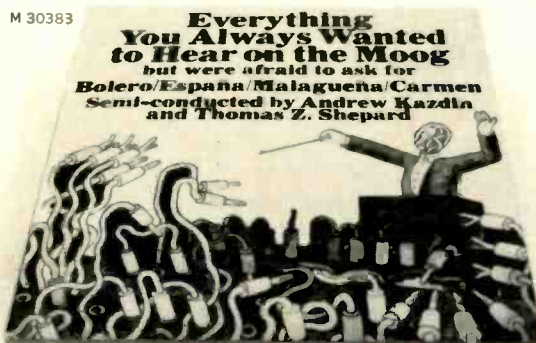
VICTORIA: *Motet and Mass*, "Vidi speciosam"; *Responsorium IV*, "Tamquam ad latronem"; *Motet "O Domine Jesu Christe"*; *Responsorium IV*, "Amicus meus osculi"; *Responsorium VI*, "Unus ex discipulis meis"; *Lectio III*, "Aleph, Ego vir"; *Responsorium IX*, "Caligaverunt oculi mei"; *Motet*, "Dum complerentur." Regensburger Domchor, Hans Schrems cond. DEUTSCHE GRAMMOPHON ARCHIVE 2533051 \$6.98.

Performance: First-class
Recording: Superior

One of the distinguishing characteristics of the music of Tomás Luis de Victoria (c. 1548-1611) is his intensely Baroque quality. In the vocal works such as one hears on this disc, the music sounds amazingly impassioned for this period: there is always either the languishing quality of a yearning for God, or a festive, rapturous spirit—both moods being far more vivid, say, than one finds in the religious settings of Palestrina, of whom Victoria was a slightly younger contemporary. It must be remembered, though, that Victoria is the perfect embodiment of the Spanish temperament. His music is an apt counterpart to the intensity of contemporary Spanish art, with its chiaroscuro effects and bleeding Christ figures.

Some of the selections on this disc are, to the best of my knowledge, first recordings, although the principal work, the Assumption Mass *Vidi speciosam* (together with the highly

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chromatic motet on which it was based), has been available before: The renditions, by a fine German choir, have all the requisite passion and spiritual involvement. If the group sounds a bit more Germanic in tone than Spanish, that is a small price to pay for such expertly conceived performances, which can stand among the best recorded Victoria available. Texts and translations are provided. I.K.

VIOTTI: *Violin Concerto No. 22, in A Minor* (see HAYDN, M.)

VIVALDI: *Concerto à 5 for Violin, Strings, and Continuo, in E Major (P. 246); Sinfonia à 4, in B Minor ("Al Santo Sepolcro," P. Sinf. 21); Concerto à 5 for Violin, Strings, and Continuo in D Major ("L'Inquietudine," P. 208); Concerto à 4 for Strings and Continuo, in D Minor ("Madrigalesco," P. 86); Concerto à 6 for Two Violins, Strings, and Continuo, in A Minor (P. 28).* Thomas Brandis (violin, in P. 246, 208, & 28); Emil Maas (violin, in P. 28); Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON 2530 094 \$6.98.

Performance: Bloated
Recording: Very good

Even though there has been no rearranging—no souped-up orchestrations—I am much tempted to list the composer here as Vivaldi-Karajan, much in the manner of Bach-Stokowski or Handel-Harty. It's Karajan's concept of Vivaldi all the way: overblown in dynamics, what sounds like a large number of strings (and a barely audible harpsichord), endless Romantic phrases pulsating through the tonal gloss, and tempos quite at variance with the eighteenth-century spirit of the scores (note the absurdly slow finale of the *alla rustica* concerto). Of course, the playing of the orchestra and the violin soloists is superb in its own way, and one can have no quarrel with the excellent choice of pieces. But Vivaldi? Never. I.K.

RECORDING OF SPECIAL MERIT

WAGNER: *Der fliegende Hollander.* Leonie Rysanek (soprano), Senta; George London (baritone), the Dutchman; Giorgio Tozzi (bass), Daland; Karl Liebl (tenor), Erik; Rosalind Elias (mezzo-soprano), Mary; Richard Lewis (tenor), the Helmsman. Chorus and Orchestra of the Royal Opera House, Covent Garden, Antal Dorati cond. LONDON OSA 1399 three discs \$17.94.

Performance: Outstanding
Recording: Excellent

I had nothing but praise for this recording when it originally appeared on the RCA Victor label (LSC 6156, reviewed in November 1961) and, rehearing it almost ten years later, I am happy to repeat it all. The Dutchman was one of George London's best roles: the music lies well for his range, and he brings the brooding, destiny-haunted character memorably alive with the expressive vocal resources he still commanded to a great degree ten years ago. The Senta of Leonie Rysanek is the perfect image of sacrificing femininity, and the role is beautifully sung; the Daland of Giorgio Tozzi is warm, human, intelligently drawn, and well vocalized, and Karl Liebl is remarkably effective in Erik's lyrical music. In their modest roles, Rosalind Elias and Richard Lewis make excellent contributions.

Antal Dorati gives us the opera uninterrupted—with orchestral interludes separating the

three acts, conforming to Wagner's original design—and makes it a totally absorbing experience. His reading is turbulent but never hysterical; the excitement he consistently imparts stems not from excessive drive but from his unerring choice of tempos and sonorities. It is odd that a conductor of such ability has been given no operatic assignments during the past ten years, which may someday be remembered as the golden age of the second-rater in operatic conducting.

Technically, the recording, an early triumph of engineering, is still impressive in its richness, depth, and imaginative realism. G.J.

WAGNER: *Die Walküre: Final Scene; The Flying Dutchman: Act 2 Duet.* Birgit Nilsson (soprano); Hans Hotter (baritone); Philharmonia Orchestra, Leopold Ludwig cond. SERAPHIM S 60167 \$2.98.

Performance: Imposing
Recording: Unspectacular but good

When I reviewed the first incarnation of this



GEORGE LONDON
A brooding, haunted Dutchman

disc (Angel 35585) in the February 1959 issue of this magazine, Birgit Nilsson had not yet made her Metropolitan debut. But these excerpts show what a remarkable artist she already was then—her superb tonal firmness and seemingly limitless reserves. But her Brünnhilde has grown in interpretive dimensions in the intervening years. The Philharmonia Orchestra under Ludwig impressed me more than it does now: it is a commendable statement of the music, but not Wagner on a Karajan-Solti level, and, of course, the sonic reproduction is also more modest in quality than are the current Wagnerian touchstones.

Only Hans Hotter's achievement here represents a distinct plus over his later work in London's complete *Die Walküre*. His Wotan combines god-like dignity and human compassion in a way unmatched by current interpreters, and a similar distinction is heard in his brooding, tragic Dutchman as well. His voice as such, on the other hand, was always a rather unyielding instrument, limited in range and ringing freedom, an inadequate servant of Hotter's remarkable intellect and interpretive powers.

This disc deserves a hearty welcome back at the reduced price; it offers Wagner-singing on an imposing level. G.J.

WEBERN: *Zwei Lieder; Fünf Canons* (see SCHOENBERG)

COLLECTIONS

RECORDING OF SPECIAL MERIT

BOSTON SYMPHONY CHAMBER PLAYERS: *Twentieth-Century American Chamber Music*. Carter: *Sonata for Flute, Oboe, Cello, and Harpsichord*. Ives: *Largo for Violin, Clarinet, and Piano*. Porter: *Quintet for Oboe and Strings ("Elegiac")*. Boston Symphony Chamber Players. DEUTSCHE GRAMMOPHON 2530 104 \$6.98.

Performance: Excellent
Recording: Excellent

One of the leading producers of new recordings of American music today is . . . Deutsche Grammophon Gesellschaft. The center of operations is Boston and, not surprisingly, we are getting a good accounting of music in New England. This record divides about evenly between Harvard and Yale (never let it be said that the Bostonians are musically parochial). Quincy Porter, the only actual academic of the three composers, was the son and grandson of Yale professors, and, after a stint in Boston as Dean and President of the New England Conservatory, became a Yale professor himself. His "Elegiac" Quintet, written shortly after his retirement and not long before his death, seems to be a kind of farewell: the third movement ends in a grim, distorted version of "Gaudeamus Igitur" and everywhere dramatic, premonitory strokes alternate with elegy and resignation. Indeed it is the drama—curiously ignored by the liner notes—that provides the major interest.

The sonata for flute, oboe, cello and harpsichord by Elliott Carter (a New Yorker but educated at Harvard, briefly a member of the Yale faculty, and certainly a New Englander by temperament) is one of that composer's most ingenious and inventive works and it is outstandingly played here. It is a curious fact of musical history that Carter received his first encouragement from Charles Ives (Yale, '98), here represented by an early and quite beautiful *Largo* for violin, clarinet, and piano. The *largo* part of the piece is actually for violin and piano alone; the clarinet chimes in only in the lively middle section. The whole forms one of Ives' simplest and most balanced compositions, and it is, the program note annotator to the contrary, quite characteristic.

The performances are outstanding, most particularly in matters of phrasing and articulation. The recordings are equally commendable sonically. E.S.

DENNIS BRAIN: *The Art of Dennis Brain, Volume Three*. Mozart: *Divertimento No. 14, in B-flat Major (K. 270)*. Ibert: *Trois pièces brèves*. Jacob: *Sextet*. Dennis Brain (horn), Gareth Morris (flute), Leonard Brain (oboe), Stephen Walters (clarinet), Cecil James (bassoon), George Malcolm (piano). SERAPHIM 60169 \$2.98.

Performance: Exemplary
Recording: Good 1957 mono

The fame of Dennis Brain has scarcely diminished since his early death in 1957, and Angel is in the process of issuing a series of old mono performances under the rubric "The Art of Dennis Brain." The recordings at hand were the artist's last; they were made for the BBC and broadcast shortly after his death in an auto accident. They show him as a superb chamber-music player, not as a soloist—all of these pieces are true ensemble works and Brain is

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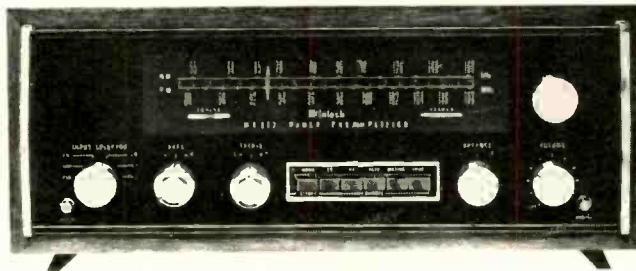


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only (but what an only!) an equal among his peers. I wish I could say I liked the music better. The Ibert is a trifle and the Gordon Jacob, dedicated to the memory of Brain's father (also an excellent horn player), is dull. The Mozart, not an extraordinary work, is quite spoiled by an "arrangement" which has little to recommend it except that it gives Brain a more prominent part than Mozart did. But the performances are excellent, and, except for the slightly hollow piano sound, the recordings are first-class mono. *E.S.*

RECORDING OF SPECIAL MERIT

BRACHA EDEN and ALEXANDER TAMIR: *Two-Piano Encores*. Rachmaninoff: *Barcarolle, Op. 5*. Khachaturian: "Fantastic Waltz," No. 3. Weinberger: *Polka and Fugue from "Schwanda"* (transcribed by the composer). Poulenc: *L'Embarquement pour Cythère*. Schubert: *Rondeau, Op. 138*. Brahms: *Waltzes Op. 39, Nos. 9, 10, 11, 15, and 16*. Arensky: *Waltz from the Suite for Two Pianos, Op. 15, No. 2*. Schumann (arr. Debussy): *Six Études en forme de canon, Op. 56, No. 2; Six Études en forme de canon, Op. 56, No. 3; Six Études en forme de canon, Op. 56, No. 4*. Bracha Eden and Alexander Tamir (pianos). LONDON CS 6694 \$5.98.

Performance: Excellent
 Recording: Excellent

Bracha Eden and Alexander Tamir, a fine two-piano team who have recorded several albums of music for London, including such large-scale works as the Bartók Sonata for Two Pianos and Percussion and the Poulenc Sonata for Two Pianos (1953), are heard on this disc in a group of encore pieces, to which they devote a full measure of polished and vigorous musicianship. Thanks to really smooth ensemble playing and to London's suave sonics, the music on this disc sounds almost as if it were being played on a single, huge instrument with 176 keys. It's an interesting illusion and not an easy one to create. *L.T.*

JAMES KING: *Operatic Scenes and Arias*. Richard Strauss: *Die Frau ohne Schatten: the Falcon Scene (Act 2)*. Wagner: *Parsifal: Amfortas! Die Wunde! Die Meistersinger von Nürnberg: Am stillen Herd*. Verdi: *Otello: Niun mi tema*. Puccini: *Turandot: Non piangere, Liù; Nessun dorma*. Puccini: *Manon Lescaut: Donna non vidi mai*. Giordano: *Fedora: Amor ti vieta*. James King (tenor); Orchestra of Bavarian Radio, Kurt Eichhorn cond. ANGEL S 36715 \$5.98.

Performance: Outstanding Strauss
 Recording: Very good

The Emperor in *Die Frau ohne Schatten* is a role with which James King has been associated for many years. The scene in which the Emperor follows his falcon through the forest is one of the most beautiful parts of the opera, and it is heard on this record in all its evocative power, with the splendors of Strauss' orchestra surrounding the ringing eloquence of the tenor's tones. For a convincing combination of musical rightness and theatrical realism, the *Parsifal* and *Otello* scenes are also impressive. However, "Am stillen Herd" is a mite heavy-handed for a young hero. And unfortunately for the music of Puccini and Giordano, King's tone production is effortful, and his sound is not sufficiently smooth and mellifluous to be idiomatically Italian. Accompaniments and sonic engineering are very good. *G.J.*

RECORDING OF SPECIAL MERIT

WANDA LANDOWSKA: *Harpsichord Sonata*. Bach: *Partita No. 2, in C Minor (BWV 826); Fantasia, in C Minor (BWV 906); Prelude, Fugue, and Allegro, in E-flat Major (BWV 998); Fantasia, in C Minor (BWV 919); Capriccio on the Departure of His Beloved Brother (BWV 992)*. Wanda Landowska (harpsichord). RCA Victrola Ⓜ VIC 1594 \$2.98.

RECORDING OF SPECIAL MERIT

WANDA LANDOWSKA: *Piano Recital*. Haydn: *Andante and Variations, in F Minor; Sonata No. 53, in E Minor (Hob. XVI/34)*. Mozart: *Sonata No. 9, in D Major (K. 311)*. Wanda Landowska (piano). RCA VICTROLA Ⓜ VIC 1535 \$2.98.



WANDA LANDOWSKA
 Two reissues of her marvelous artistry

Performance: Rich and dramatic
 Recording: Harpsichord good, piano fair

Occasional quirks of interpretation, and the fruits of a musicological judgment astonishingly keen in its time but inevitably overruled in some details by recent research, should not blind anyone to the marvelous artistry displayed in these two releases.

The harpsichord disc, devoted to Bach and subtitled—significantly, I hope—"The Landowska Collection of Harpsichord Music, Volume 1," offers playing typical of the great woman who restored the instrument to modern consciousness. It is playing of irresistibly generous response, sometimes overdramatizing the resources of the gargantuan Pleyel iron-frame instrument in a way that might have startled Bach, but always drawing its expression from a profound love and study of the music, not applying self-indulgent ideas from outside.

Mme. Landowska's piano-playing is less familiar but similarly accomplished. She never made the mistake of trying to make the piano sound like a harpsichord; and all three works on the Haydn-Mozart disc are late enough in date to warrant the choice of instrument.

The best performances on the two records are those of Bach's C Minor Fantasia, BWV 906, and the Mozart sonata. Both of them illus-

STEREO REVIEW

trate the overwhelming rhythmic impulse characteristic of Landowska at her best. The superb Bach Prelude, Fugue, and Allegro and the picturesque "Capriccio on the Departure of His Beloved Brother" are also beautifully done, and so is the very short C Minor Fantasia, BWV 919.

There are fine moments, too, in the C Minor Partita, but here Landowska's inconsistency with repeats and fallible way with ornamentation and Baroque rhythmic conventions spoils the total effect. She romanticizes the Haydn pieces too much for my taste and, once again, arbitrary decisions about repeats make it hard for the listener to know where he is.

The faults are minor; the musicianship is not. These are great bargains, and would be even at a higher price. *B.J.*

JAMES PELLERITE: *Flute Recital*. Schubert: *Introduction and Variations on "Trockne Blumen"* (D. 802), *Varèse: Density 21.5*. Bernard Rogers: *Soliloquy*. Koechlin: *Pieces for Flute and Piano*. Wilder: *Air for Flute*. Lefebvre: *Scherzo, Op. 72, No. 2*. Boehm (arr. Pellerite): *Duo for Flute and Alto Flute*. Mouquet: *Pan and the Shepherds*. James Pellerite (flute); Walter Robert (piano). CORONET 1291-S \$5.95.

Performance: Excellent
Recording: Good

Coronet Recording Co. of Columbus, Ohio, is one of a sizable number of smallish record labels throughout the country (Golden Crest would be a counterpart in the New York area) catering primarily to the secondary school and college performance market. First-rate instrumentalists associated with major university or conservatory faculties are called upon to record not only the major works of the repertoire that come within the ken of the reasonably advanced student, but also various types of "test pieces" and study works that the student would be likely to encounter with his own teacher. Nevertheless, it should be pointed out that hidden within many of these so-called "educational" LP's are first-and-only recordings of significant and interesting works. So the reader of these pages interested in searching out the unusual would be well advised to pore over the "educational" browser boxes of the university-town record shops, or their big-city equivalents, to see what he can turn up on such labels as Coronet, Golden Crest, Virtuoso, *et al.*, not to mention a sizable number of University-based or -affiliated labels specializing in repertoire uncongenial to the major firms.

As for the present Coronet disc by flutist James Pellerite and his pianist-colleague Walter Robert from Indiana University, I thoroughly enjoyed the Schubert, Varèse, and sprightly Charles Koechlin works. I enjoyed especially hearing the Schubert played with a lean, yet substantial flute tone, comparable to what might have been obtained on the wooden flutes of Schubert's day. The moody Bernard Rogers and mildly bluesy Alec Wilder pieces are best known with string orchestra accompaniment, but they come off nicely here. The Boehm Duo, of only mild musical interest, offers a nice example of well-balanced "tracking" of both parts by Mr. Pellerite. The remainder of the disc falls into the expertly played "test-piece" category.

Certainly any serious flute student would want this album, and I would add it to my own collection for the Schubert performance. The recording throughout is clean, with just the right sense of spatial "surround." *D.H.*

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The Emergence of Paul

Paul Stookey emerges from the midst of Peter, Paul and Mary with a resounding Warner Bros. album titled *Paul and*, after his recent association.

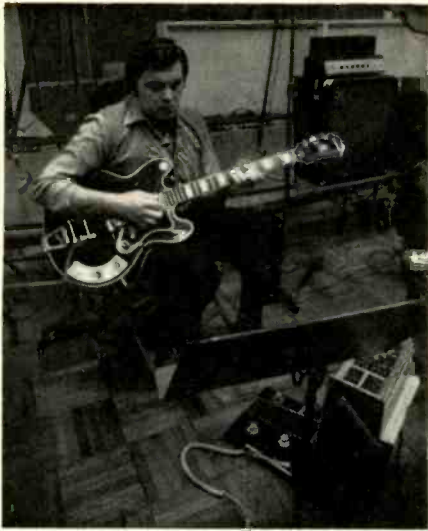
It's lovingly packed with a dozen select selections, among them "Wedding Song (There Is Love)," "Give a Damn," "Sebastian" and "Gabriel's Mother's Hiway Ballad #16 Blues."

Paul and is Chapter II of "The Decentralization of Peter, Paul and Mary." The first installment was *Mary*, a Warner Bros. album of Mary Travers delights on the order of "The Song Is Love," "Follow Me," "Song for the Asking" and "Colorado."

Mr. Stookey's episode focuses on a talent whose mellow voice and songs of feeling have ripened through a decade of singing harmony to his times. It's called *Paul and*, available on Warner Bros. records and tapes (the latter being distributed via Ampex).



CIRCLE NO. 65 ON READER SERVICE CARD



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Cabinet: Comes complete with cabinet of oiled walnut veneer hardwood at no extra cost. (Model 1520, same as above except 25 watts RMS/channel power.)



ENTERTAINMENT

POPS • JAZZ • FILMS • THEATER • FOLK • SPOKEN WORD

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

ALICE COOPER: *Love It to Death*. Alice Cooper (vocals and instrumentals). *Second Coming; Is It My Body; Sun Arise; I'm Eighteen*; and five others. WARNER BROS. WS 1883 \$4.98, © M 81883 \$6.95, © M 51883 \$6.95.

Performance: Sick
Recording: Good

If we ever get really serious about this pollution thing, one of the first items that has to go is Alice Cooper. This is the group that, you may remember, performs in drag and throws live poultry at the audience. From their photos they look like the ultimate choice for the "before" part of a deodorant commercial, and their performance here has all the allure of a rotting gardenia. It does have some unintentionally funny moments, however—particularly in *Is It My Body* ("you want?"). This plaint is apparently directed at those insensitive souls who only want the Cooper flesh and don't want to bother finding out "who I really am." Since I can't imagine even the most feverish groupie wanting to touch them without the aid of ice tongs, it may be the most pointless rhetorical question of the year. Aside from their concern about their bodies, the group also offers a tract on speed ("I'm eighteen, don't know what I want/Baby's brain in an old man's heart") and then try a little God-rock in *Hallowed Be My Name*. There's some good drumming in *Black Juju*, but it is the only bright spot in a thoroughly dismal album.

P.S. My friend Henny Penny tells me that the group doesn't really throw the poultry—the chickens make kamikaze dives into the audience to get away from Alice Cooper. P.R.

BRIAN AUGER: *Brian Auger's Oblivion Express*. Brian Auger, Barry Dean, Jim Mullen, Robbie McIntosh (vocals and instrumentals). *Dragon Song; Total Eclipse; The Light*; and three others. RCA LSP 4462 \$5.98.

Performance: Still at the depot
Recording: Gimmicky

Remember *Spellbound*? Ingrid Bergman played a lady shrink who was treating Gregory Peck for an attack of the crazies. It seems that every time Gregory got around sharp instruments, he got this strange glint in his eye, and Ingrid would nervously start patting down her

bun (every lady shrink in the movies wears her hair in a bun) while Franz Waxman's theramin-drenched score triple-underlined Gregory's every tic. At the time, and for several years after, Waxman's score stood as the ultimate "Music-to-Go-Crazy-By" album. "Oblivion Express" is just as self-consciously "weird," but a good deal more raggedly performed than Waxman's triumphant *Kitsch*. Auger seems also to have been a student of the 2001 soundtrack, the trip album recently, but to little real effect. To paraphrase Erich Segal: oblivion means not having to say you're sorry. P.R.

Warner Bros.



BEAVER AND KRAUSE
Creative electronic questing

BEAVER AND KRAUSE: *Gandharva*. Paul Beaver (Moog synthesizer, Hammond and pipe organ); Bernard Krause (Moog); various instrumental ensembles, choruses, and solo singers. *Soft/White; Saga of the Blue Beaver; Nine Moons in Alaska; Walkin'; Walkin' by the River*; and five others. WARNER BROTHERS WS 1909 \$4.98, © M 81909 \$6.95, © M 51909 \$6.95.

Performance: Pop electronic cornucopia
Recording: Excellent

On the evidence of what I've been hearing lately, it seems to be increasingly difficult to find creative ways to use electronic synthesizers. How ironic that is: the Moogs, Arps, etc., were supposed to liberate the composer, and they seem, increasingly, to be imprisoning him.

Paul Beaver and Bernie Krause, two pioneers in the use of synthesizers (and many other forms of electronics) for the coloration and artistic expansion of various forms of pop music, are still hanging in there. "Gandharva" is a

mixed bag of Beaver and Krause material, ranging from snatches of Gerry Mulligan and Bud Shank jazz to gospel choruses and pure Moog meanderings. Half the album was recorded in San Francisco's Grace Cathedral, with the enormous room's long, long echo delay producing remarkable effects not dissimilar to those created by electronic tape loops. In this case, of course—especially in Gerry Mulligan's solo work—the strange sound overlays are all created "live."

The most impressive aspect of the work of Beaver and Krause is their refusal to get locked into the now too-familiar Moog sounds. They don't always succeed in uncovering particularly provocative answers, but they keep asking good questions. And there can never be too many good questions—in pop music or anywhere else. D.H.

BREAD: *Manna*. Bread (vocals and instrumentals). *She Was My Lady; I Say Again; Come Again; Truckin'; Too Much Love; If; Take Comfort*; and five others. ELEKTRA EKS 74086 \$4.98, © M 4086 \$6.95, © M 84086 \$6.95, © M 54086 \$6.95.

Performance: Good
Recording: Excellent

Bread seems to be essentially a one-man group, and that man is David Gates. He has written many of the songs here, done all of the arrangements, and functioned as the producer. He's talented in all three areas, but most strikingly as a composer. His best songs (*Let Your Love Go, He's a Good Lad, and If*) have a decidedly commercial tang to them without lapsing into an outright pandering to the tastes of teenagers. The lyrics often get bogged down in a moony kind of sentimentality about loneliness, lost loves, and the pain caused by a lady's refusal to let her love go (i.e., say yes). The performance by the group is expert and professional, but still lacking the sort of spark that would make them unique—not an unusual circumstance in one-man groups, where one creative mind seems to be at work and the rest only tagging along. This is a nice album, but one has the feeling it's time Gates went out on his own. P.R.

THE FLYING BURRITO BROTHERS: The Flying Burrito Brothers (vocals and instrumentals). *White Line Fever; Colorado; Hand to Mouth; Tried so Hard; Just Can't Be*; and five others. A & M SP 4295 \$4.98.

Performance: Waxed country music
Recording: Very good

I know the Burritos are supposed to be the hottest thing since chili sauce for all the old folkies from the middle Sixties, but I find the group's devotion to "country" music self-con-

Explanation of symbols:

- Ⓜ = reel-to-reel tape
- ⓐ = four-track cartridge
- ⓑ = eight-track cartridge
- ⓒ = cassette

Monophonic recordings are indicated by the symbol Ⓜ; all others are stereo.

scious and a little plastic. After all, the tradition of country music is every bit as strong as the blues tradition, and there are plenty of originals around, in both cases. When I hear young performers who obviously have grown up in another environment going through such obvious contortions to duplicate the elements of a style that doesn't sound natural to them, I frankly get turned off.

I might be able to get past my initial bad vibes if the material were strong enough, or even just interesting enough to make me forget about the superficiality of the playing. But guitarist Rick Roberts' seven originals are virtually instantly forgettable, and the only mildly memorable moments are provided by Merle Haggard's *White Line Fever* and Bob Dylan's *To Ramona*. I don't, by the way, question the good intentions of the Burritos. No doubt their hearts are in the right places, but you know what they say about good intentions.

D.H.

JOHN CALE/TERRY RILEY: *Church of Anthrax*. John Cale (bass, harpsichord, piano, guitar, viola, organ); Terry Riley (piano, organ, soprano saxophone); Adam Miller (vocal). *Church of Anthrax*; *The Hall of Mirrors in the Palace at Versailles*; *The Sould of Patrick Lee*; *I des of March*; *The Protege*. COLUMBIA C 30131 \$4.98.

Performance: Endlessly dull
Recording: Very good

The collaboration of John Cale and Terry Riley was fated, I guess. Cale is a veteran of the Velvet Underground, and one of the musical darlings of those members of the underground press who love obscurity for its own sake; Riley has been trying to convince us for years that repetitiveness is next to godliness, with a series of quasi-improvised pieces that go on and on and on.

The result? You guessed it: obscure music repeated *ad infinitum*. Yes, it is "head" music; yes, it obviously assumes new dimensions when the mind is sufficiently expanded to accept the cumulative emotional impact that all trance-like music can induce. But I don't find it terribly interesting, with or without my mind in a state of expansion.

D.H.

CARPENTERS: *Close to You*. Carpenters (vocals); orchestra. *We've Only Just Begun*; *Love Is Surrender*; *Help*; *Mr. Guder*; *Close to You*; *Another Song*; and six others. A & M SP 4271 \$4.98, © 4271 \$6.98, © 4271 \$6.98.

Performance: Cloying
Recording: Expert

Squeaky-clean, that's what the Carpenters are. They look just like your average young pop-music-millionaire kids next door, and they sing just about the way you'd expect a smooth commercial entity would. That is, not too loud, not too fast, not too funky—and not too interesting. For instance, their version of Bacharach's *I'll Never Fall in Love Again* is so arch that it might tempt even a Doris Day to utter a few rude noises. Five of the songs were written by Richard Carpenter and John Bettis, and even the best of them, *Maybe It's You*, seems quite contrived. I know that there is a huge audience for this sort of middle-America hokum and that every few years a new set of juveniles and ingenues come along to persuade the old folks that young folks are just as upstanding as ever. So, even as many prefer these tours of marsh-mallow factories, I remain content in my cyni-

cal conviction that Shirley Temple was a mid-let, Deanna Durbin a forty-five-year-old castrato, the New Christy Minstrels the Stern Gang, June Allyson a notorious Mexican gun moll, John Davidson a Haitian vice king—and Debbie Reynolds wears Army shoes. I should have the lowdown on the Carpenters for you any day now.

P.R.

LEROY CARR: *Blues before Sunrise*. Leroy Carr (piano and vocals); Scrapper Blackwell and Josh White (guitars). *Midnight Hour Blues*; *Mean Mistreater Mama*; *Hurry Down Sunshine*; *Corn Likker Blues*; *Shady Lane Blues*; *Blues Before Sunrise*; *Take a Walk around the Corner*; *My Woman's Gone Wrong*; and eight others. COLUMBIA C 30496 \$4.98.

Performance: Street blues from the Thirties
Recording: Fair



CLARENCE CARTER
Meat-and-potatoes performer

Leroy Carr was thirty years old when he died in 1935, the victim of an alcohol-destroyed liver. Most of the recordings made during his relatively brief career were with the accompaniment of guitarist Scrapper Blackwell. Carr's style was rudimentary, but highly effective. He played piano with an early boogie-woogie feeling, and sang the classic blues that dominated his repertoire with a fairly high-pitched but not unappealing voice. Listening to him gives us an interesting perspective from which to view the work of, say, Fats Waller, who obviously was aware of Carr's work. But Carr, aside from the influence he had upon his contemporaries, was a popular artist who dealt for the most part with topical, man-in-the-street blues material. His work has little of the powerful emotional impact or broad universality of his contemporary Robert Johnson, and I suspect accordingly that this reissue will be of interest primarily to the hard-core blues aficionados. It is identical, by the way, except for an alternate take on *Mean Mistreater Mama*, to Columbia's previous Carr collection with the serial number CL 1799 (issued in December of 1962).

D.H.

CLARENCE CARTER: *The Best of Clarence Carter*. Clarence Carter (vocals); various instrumental accompanists. *Slip Away*; *I Smell a Rat*; *Too Weak to Fight*; *Making Love*;

Snatching It Back; *Patches*; and six others. ATLANTIC SD 8282 \$4.98.

Performance: Funky
Recording: Good

Very simply, this is a collection of state-of-the-art black pop music. Carter possesses neither the charismatic presence of an Isaac Hayes nor the high-voltage energy of a James Brown. His material is basic, down-to-earth, and, like most performers whose popularity is centered in the black community, his songs are concerned with the meat-and-potatoes problems of everyday living and loving.

Carter is an honest performer, with few tricks and, accordingly, a not especially unique musical identity. His songs are best heard as singles rather than in the connected sequence of an LP. Tunes like the rocking *Funky Fever* and *Snatching It Back* work just fine in themselves, but listening to eleven other tracks of material that is stylistically so similar is a bit too much for my tastes.

D.H.

PETULA CLARK *Warm and Tender*. Petula Clark (vocals); orchestra, Arif Mardin arr. and cond. *Let Me Be the One*; *Loss of Love*; *Cry Like a Baby*; *For Free*; *Beautiful*; *Time and Love*; *I've Got My Eyes on You*; *Maybe I'm Amazed*; and four others. WARNER BROS. WS 1885 \$4.98, © M 81885 \$6.98, © M 51885 \$6.98.

Performance: Relaxed
Recording: Good

Miss Clark approaches the material in this collection (mostly rotten, if you ask me) with the attitude of a princess who finds herself in the wrong part of town. Maybe a thing called *Cry Like a Baby* would sound like a real song in the hands of Barbra Streisand and her crew of talented aides, but I doubt it. The placid cafeteria-bland Miss Clark and crew try desperately to rock the boat, but only sink the thing. Burt Bacharach's *Don't Say I Didn't Tell You So* is the only band on this album that moves. The rest of it is so lazily done that only the laziest listener will stand for it.

R.R.

PEE WEE CRAYTON: *Things I Used to Do*. Pee Wee Crayton (vocals, instrumentals, lead guitar); Lloyd Rowe (rhythm guitar); Larry Nash (piano, electric piano); Ben Brown (bass); Robert L. Dupee (drums). *Every Night*; *But on the Other Hand*; *Peace of Mind*; *Let the Good Times Roll*; *Blues After Hours*; *You Were Wrong*; *Things I Used to Do*; *Little Bitty Things*; *S.K. Blues*; *Long Tall Texan*; *My Kind of Woman*. VANGUARD VSD 6566 \$4.98.

Performance: Things I used to hear
Recording: Okay

What's in a name? Sometimes all you ever need to know about a subject. People called Pee Wee are almost always musicians. And they're almost always country-blues artists of an age and genre approaching the classic, which means they are asking for respect. Because they've been around so long. And they have worked so hard. And they have never been given the recognition they deserve. And so it goes that history begs the younger generation to "set-a-spell" and listen to the things it used to do. Well, I've sat my spells and nodded off, paying respects to those who insist on still doing things well the way they "used" to. And frankly, all I get for my trouble is boredom and a head full of trivia, which is more trouble

(Continued on page 110)

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than a cold. At least you know a cold will go away in fourteen days if you treat it yourself (or two weeks if you go to a doctor). Great blues-picking guitarists are a plague for life.

Now Maestro Crayton is a fine blues-picking guitarist—one of the best, as a matter of fact. I not only respect Pee Wee Crayton, I enjoyed listening to this finely produced record. *S. K. Blues* is one of the most exciting and amusing cuts I've ever heard. Larry Nash's piano is so expressive as to make me positively giddy. So now I've paid my respects to Pee Wee & Co. and will file "Things I Used to Do" dutifully away on the record shelf labeled "Of Interest Historically." R.R.

CROSBY, STILLS, NASH & YOUNG: *4 Way Street*. David Crosby, Stephen Stills, Graham Nash, Neil Young (vocals and instrumentals); Jimmy Barbata (drums); Calvin Samuels (bass). *On the Way Home; Cowgirl in the Sand; Teach Your Children; Triad; 49 Bye Byes; Don't Let it Bring You Down; Carry On; Southern Man; Ohio; The Lee Shore; Chicago*; and five others. ATLANTIC SD 2 902 two discs \$9.96.

Performance: Disappointing
Recording: Very good

David Crosby has the best voice, Graham Nash is the most consistently good singer, Stephen Stills is the most volatile, but Neil Young is the only one of the four who—individually—has anything approaching style. So this album is a disappointment, for the most part, except when Young is featured singing one of his own songs. The album was recorded "live" at various concerts, and in concert they usually featured one member at a time; none of the performances recorded here captures the brightness of the close vocal harmonizing the group has done in recording studios. Young comes off well because he has style all his own and because his songs are so stylized there's just one way he or anyone else can sing them. Stills needs the discipline of the studio; his version of *49 Bye Byes* (running into *America's Children*) might have been exciting at the concert but it sounds preachy and rambling in the living room. The supporting voices behind Crosby and his *Long Time Gone* seem to collapse, and that apparently messed up his timing. The vocal harmonizing isn't very together on Stills' *Carry On* or Nash's *Pre-Road Downs* either, although Nash gets decent backing on *Chicago* and Crosby is ably helped during his moody *All Along the Lee Shore*.

The album is half acoustically-backed (the first disc) and half electric, the latter containing long, mostly dull, jams around the songs *Southern Man* (by Young) and *Carry On*.

Crosby, Stills and Nash, when they are harmonizing right, have great style collectively, and have provided some of pop music's finest moments in recent years, but apparently they need a studio to get it right. Young continues to try to sing higher than he can sing; nevertheless, an audience always has confidence in him, and his *On the Way Home* and *Cowgirl in the Sand* are far and away the best things about this album. N.C.

DADA. Dada (vocals and instrumentals). *Big Dipper; The Last Time; This Is My Song; Seed of Peace; Organ Interlude; Tonight Is*; and five others. ATCO SD 33 352 \$4.98, © M 8352 \$6.98, © M 5352 \$6.98.

Performance: Promising rock-jazz
Recording: Very good

Dada, despite the nihilistic pretentiousness of its name, turns out to be a delightful new (to me) English rock band. Like so many other current groups, it is comparatively large, with seven instrumentalists (including three horns) and two singers. And they have wisely chosen to leave their not terribly original material (mostly composed by guitarist Pete Gage, singer Paul Korda, and keyboard player Don Shinn) with a couple of outside songs from the Rolling Stones and Tony Joe White. Yet I have to view Dada as a promising, rather than a here-and-now successful, band. They have been saddled with an offensively heavy production that uses far too many electronic tricks (vocal and instrumental doubling, filtering, etc.) and whatever clear, natural sound they may have had somehow has gotten lost in passage. But the potential is there. Now if Man Ray were still around, and available as a pro-

Warner Bros.



RUSS GIGUERE
Bristling with ideas

ducer, he might have some good ideas about how to . . . D.H.

BILLY ECKSTINE: *Feel the Warm*. Billy Eckstine (vocals); Sherlie Matthews Singers (vocals); orchestra, Artie Butler arr. *Make it With You; Think About Things; Don't Leave Me; Mixed Up Girl; Third Child; Feel the Warm*; and four others. ENTERPRISE ENS 1017 \$4.98.

Performance: Big voice, little songs
Recording: Good

One by one, the old-timey singers test their well-tempered cords on rock songs. Mr. B, as the disc jockeys used to call Billy Eckstine, does better than most, having at least the judgment to choose some of the softer rock tunes (*Bread's Make It With You*, Paul Williams' *We've Only Just Begun*). I can't shake the feeling, however, that the Electric Circus regulars couldn't care less that Mr. B has recorded *Walk a Mile in My Shoes* and *Love the One You're With*. There are a few new non-rock songs that an old-timey singer can put to good use, like Nilsson's *Don't Leave Me* and Jim Webb's *Mixed Up Girl*, but not enough of them, and the album is fleshed out with chestnuts and marshmallows. Eckstine still has the

Big Voice, and sounds like a poor man's Ezio Pinza; he still handles it very well, but it is essentially an unmelodic voice and needs captivating melodies to sing. There ain't many here. Most of the arrangements are as banal as anything Les and Larry Elgart ever did, and that doesn't help much. There are still a lot of radio stations whose "middle of the road" programming calls for endless variations of *September Song*, and their records have to come from somewhere, I suppose. This is better than a medley of Beatles tunes played by Al Caiola.

N.C.

LESTER FLATT: *Flatt on Victor*. Lester Flatt (vocals and guitar); orchestra. *Cedar Hill; Pick Away; Little Cabin Home on the Hill; She's a Little Bit Country*; and six others. RCA LSP 4495 \$5.98, © P8S 1704 \$6.95.

Performance: Good
Recording: Good

Lester Flatt, late of Flatt & Scruggs, is one of the best Bluegrass performers in America. But, his new album is pretty tame stuff. The two instrumentals *Pick Away* and *Cedar Hill* are the best tracks here, and in them he conjures up the excitement and verve that I've always associated with his work. The rest of the material has the studio sheen of an off-night in Nashville. *I Can't Tell the Boys from the Girls* is only routinely snide and far from funny, and *Father's Table Grace* is pure commercial c-&-w banality. Flatt, with his previous work, long ago distinguished himself as an outstanding performer-musician of a uniquely American folk music. It is a shame to hear him succumbing to the manufactured blandishments of commercial Nashville. P.R.

RUSS GIGUERE: *Hexagram 16*. Russ Giguere (vocals and guitar); orchestra. *Now We Begin; In New Germany; My Plan; Brother Speed; Let It Flow; Pegasus*; and four others. WARNER BROS. WS 1910 \$4.98, © M 81910 \$6.95, © M 51910 \$6.95.

Performance: Promising
Recording: Excellent

This is a fresh, interesting album, filled with all sorts of innovative production effects. The many-talented Mr. Giguere wrote two of the songs in the album (they are good ones). As a performer, he is often decidedly lightweight. But as a producer (with John Boylan) he has made an album bristling with ideas. For instance, in *Brother Speed* he uses a whooshing semi-electronic backdrop of sound, suggestive of an out-of-control train speeding through an endless tunnel, that more acutely exemplifies the horrible world of the amphetamine abuser than the lyrics do. In *My Plan*, not a very interesting song, he masses huge orchestral and choral effects behind it, reducing it to a theme on which to apply extravagant variations. And, wonder of wonders, Giguere has humor. I have never heard as funny a send-up of the Motown sound as *Lover's Prayer*.

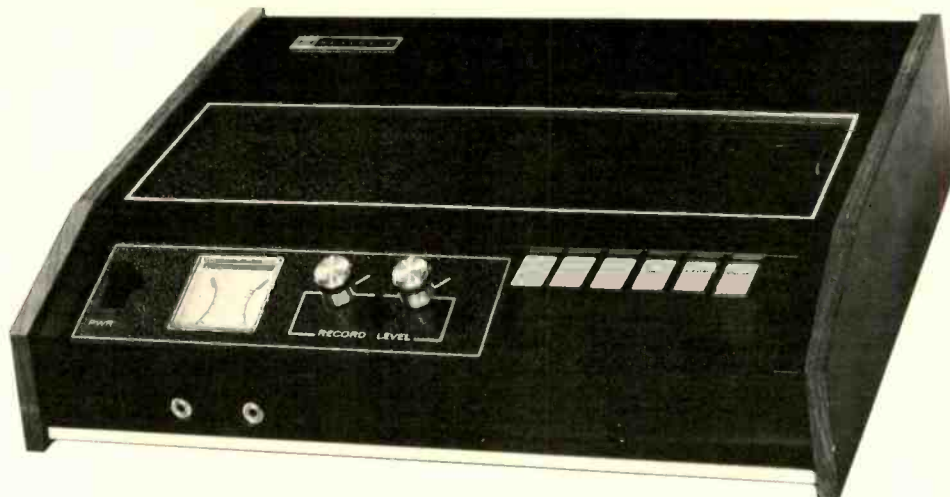
Both *Now We Begin* and *In New Germany* are good songs, and Giguere's lyrics in the latter seem especially strong. It is a protest song, but one of reasonableness, sanity, and purpose. But, sadly, the real lack in the album is material of the caliber that can match Giguere's talent for recording. It was a problem that Van Dyke Parks was never able to surmount, so I don't suppose it's going to be easy for Russ Giguere.

P.R.

(Continued on page 112)

STEREO REVIEW

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LENA HORNE: *Nature's Baby* (see Best of the Month, page 71)

LE JUKE-BOXE DE PAPA. Suzy Delair, Eddy Marnay, Ginette Garcin, Mistigri, Gina Balty, Germaine Montero (vocals); various orchestras. *En douce; Ou est-il donc?; La Java bleue; Mandarines; Sur Deux Notes*; and ten others. LONDON SW 99518 \$4.98.

Performance: Varied
Recording: Mixed

One of my fondest childhood memories is of sneaking into a theater in my town that alternated weekly bills of skin flicks, for which you had to be eighteen and *prove* it to enter, with weeks of foreign films open to all. Week after every other week I sat there absorbing what I chose to think of as culture (and, I also knew, getting to see a lot more skin casually exposed than I would in the American exploitation films). It was here that I first discovered the talents of Suzy Delair, in a film re-titled *Jenny Lamour* for America. It was a glossy murder mystery starring the great Louis Jouvet. But after my first look at Delair, Jouvet could have phoned in his part as far as I was concerned. Delair played a music-hall star and conducted her first interview *avec l'inspecteur* seated with much display of thigh and cleavage on the top of a piano. Plump as a pouter pigeon, with a sulky little mouth and a delectable *décolletage* (then a rarity among French actresses, whose mustered-up cleavage was often not as ample as the cleft in Cary Grant's chin), she captivated me at once. Later on in the movie she sang two songs, *Avec son tra-la-la* (my favorite at the time, since she performed it in a brief costume, vigorously shaking a tambourine which made ripples all along her lush figure) and the now standard *Danse avec moi*. There was an old Decca ten-inch 78 of these two songs, taken from the soundtrack, which I replaced regularly for several years as it wore out.

So who should turn up on this new collection of old French single hits? None other than—! *En douce* is the only track allotted to Suzy Delair, but she still sounds the way I remember her when she first bounced across the screen to become my first French adrenalin supplier.

The rest of this disc is pretty much a mixed bag. Mistigri sounds like one of those ladies with the large handbags who used to attend the movies with me, and Gina Balty offers a rendition of *Parlez-moi d'amour* in which you almost see the chiffon handkerchief swooping in tempo as she takes the chorus. Ginette Garcin and Eddy Marnay offer a French version of *Bei mir bist du schoen* which could drive the Germans out of Paris any day, and perhaps did. Germaine Montero turns up, but even this fine artist cannot rescue the mediocre material she is saddled with. P.R.

NICHOLAS LAMPE: *It Happened Long Ago*. Nicholas Lampe (vocals and guitar); orchestra. *Flower Garden; After the Rain; I'm a Gambler; Life of a Child*; and six others. CO-TILLION SD 9038 \$4.98.

Performance: Good
Recording: Good

The geographic search for New Sounds goes relentlessly on. Nashville, Detroit, and Liverpool have been with us for a while, and for a reason: recordings made there really do have their own special sound. But the music-biz being what it is (a definition that I'll leave to you), each year there is a brief flurry about the

new Boston or Cleveland or Vienna, Ohio Sound that can't help but bust open the charts. Lots of fashion-conscious performers rush to wherever it is hoping that something will rub off the rubes—like a hit record.

Muscle Shoals, Alabama, received the discovery treatment a few months ago. One of the first to return from there was Liza Minnelli, who announced on the David Frost show, and with enough of her customary eye-rolling and trembling breathiness to give even Geraldine Page the jitters, that the Muscle Shoals Sound was so *great* that not only was her new album (title and catalog number followed) *completely* recorded there but that *right* there on *that* stage, *that* evening, she was going to sing a song from her *new* album (title and catalog number) backed by those *wonderful* Alabama musicians. She then proceeded to unveil her new style and lo! it was the same Liza Minnelli with a guitar and fiddle in the background.

Nicholas Lampe's new album gives a much

Capitol



MANHATTAN TRANSFER
A potpourri of good-time music

clearer idea of what I take to be the Muscle Shoals Sound: a sophisticated blend of c-&-w and Cajun music. Lampe, who writes all of his own material, is a very persuasive performer, in a low-key way, who works through the Sound rather than over it. Lampe's songs are mostly gentle little excursions such as *After the Rain* and *Laughter's Secrets*, and he generates considerable warmth in his performances. The Muscle Shoals Sound, however, is not so much a Sound as an aura—and the string arrangements by Arif Mardin don't help a bit in their Mantovanized glossiness. P.R.

MANDRILL. Mandrill (vocals and instrumentals). *Mandrill; Warning Blues; Symphonic Revolution; Rollin' On; Peace and Love; Chutney*. POLYDOR 24-4050 \$4.98.

Performance: Thunderous
Recording: Good

All seven members of Mandrill play percussion instruments at one time or another, the liner credits indicated, and that put me on notice that I was in for a rough forty minutes. It turned out to be more pleasant than I expected, but, like most of my experiences with big-band rock, it was rough enough. If its seven members doesn't make Mandrill a big band, overdubs do—the sound is brassy, heavy, and

enveloping. If you like this sort of thing—and haven't been sated by Chicago, Ten Wheel Drive, the Amboy Dukes, *et. al.*—Mandrill does it competently. Almost all of side two is devoted to *Peace and Love*, a long piece of five "movements" about, well, peace and love—except it doesn't *sound* like peace and love. It sounds like fire and brimstone. There's some nice flute work here and there by Carlos Wilson, one of the three brothers who dominate Mandrill. Technical skill is evident in several places, not including the vocals (weakness on the vocals seems to be standard with big-band rock). The main thing is, Mandrill is trying to do something I don't care much about having done. N.C.

RECORDING OF SPECIAL MERIT

THE MANHATTAN TRANSFER WITH GENE PISTILLI: *Jukin'*. Gene Pistilli (vocals, guitar); Manhattan Transfer (vocals and instrumentals); various other musicians. *Chicken Bone Bone; I Need a Man; You're a Viper; Fair and Tender Ladies; Rosianna; Sunny Disposish; Java Jive; One More Time Around Rosie; Guided Missiles; Roll, Daddy, Roll*. CAPITOL ST 778 \$5.98.

Performance: Rollicking
Recording: Very good

This is a charming hodgepodge of nostalgia, nonsense, satire, and naughty-innocent carrying on, and has just about convinced me that Gene Pistilli has the best voice for rock-and-roll since John Lennon. He sounds like Joe South with—what euphemism shall I use?—biceps, or something. The other Manhattan Transfer singers are capable also—acrobatic is the word. The material demands it. The first side starts with two Fifties-style rockers, only much sexier, followed by a rousing takeoff on Twenties orchestration and vocal dabble-dabbling with Fats Waller's *You're a Viper*, sung straight and pretty above a steel guitar, followed by the country-rock *Rosianna*. The second side is even more varied, running through big-band satire with *Sunny Disposish*, a tongue-in-cheek rendering of *Java Jive* that stops just short of kidding the Ink Spots . . . or does it? Finally there are three more rockers, of which *Guided Missiles* is an amazingly incisive satire of the Fifties rock-and-roll style.

Outside of a few politicians, I can't imagine anyone so stuffy that he wouldn't enjoy this potpourri of good-time music. N.C.

MERRYWEATHER & CAREY: *Vacuum Cleaner*. Merryweather & Carey (vocals); instrumental accompaniment. *Livin' in the U.S.A.; Let it Shine; So Fine; Few and Far Between; No Worries; If I Were You*; and six others. RCA LSP 4485 \$5.98.

Performance: Help from a lotta friends
Recording: Okay

This must be a debut album because these kids are still thanking everybody for their help. Unlike those old-timers accepting Oscars who feel compelled finally to thank their agents, producers, and friends, recording personalities start out that way. By the time musicians get to the Grammy stage, they've usually been through so many agents and friends they have only their egos left. But newcomers Neil and Lynn, otherwise known as Merryweather and Carey, wish to thank so many people that they start right off with a guaranteed sale of at least one hundred albums.

That's about as good as things get. The album itself is some kind of plot. Merryweather & Carey groan and claim to be "outta sight" and sometimes Miss Carey herself sounds like a fair imitation of Tina Turner, but none of these descriptions are meant as recommendations. "Vacuum Cleaner" tidily sweeps all the droppings of the rock age into one bag. Who cares? Merryweather & Carey are going to need all the friends they can get. *R.R.*

ANNE MURRAY: Anne Murray (vocals and instrumentals); Brian Ahern arr. *It Takes Time; People's Park; One Day I Walk; Child of Mine; Sycamore Slick; Wishing Smiles Made it All True; Sing High—Sing Low; Days of the Looking Glass; A Stranger in My Place; I'll Never Fall in Love Again.* CAPITOL ST 667 \$5.98, Ⓜ 667 \$6.95, Ⓞ 8XT 667 \$6.98, Ⓞ 4XT 667 \$6.98.

Performance: Rural gentility
Recording: Okay

Anne Murray reminds me of all those wonderfully good-hearted church ladies of my youth—the ones who taught Vacation Bible School on hot summer mornings without perspiring. No matter how trying the class became, our lady of discipline smiled sweetly and continued to smell like a fresh sprinkling of Johnson's Baby Powder. Anne Murray's voice is big, firm, controlled, and naturally sweet. It is perfectly suited to nursery songs and lullabies. A perfect example of this exists on this album in Carole King's *Child of Mine*. Miss Murray sings a small duet with herself on this one and, lo and behold, sounds so much like Patti Page that I thought I saw a doggie at my window. Anne Murray's musical genre could be termed rural-

gentility, for this is the quality she brings to the entire mixed bag of selections here. *R. R.*

BRUCE PALMER: *The Cycle Is Complete.* Bruce Palmer (acoustic guitar, bass, electric guitar); various other musicians. *Alpha-Omega-Apocalypse; Interlude; Oxo; Calm Before the Storm.* VERVE FTS-3086 \$5.98.

Performance: Indulgent space music
Recording: Very good

Such nonsense. Why do record companies continue to waste their money (and production time and release quotas) on self-indulgent tripe like this? Palmer's music consists of long, long, long drone-based improvisation-style pieces for a nine-man ensemble of rhythm instruments, guitar, violin, and a couple of woodwinds. The results could be duplicated by literally thousands of faceless young musicians, and improved upon by almost any professional jazz man (or even studio man) you might care to name. But I doubt it will be possible to convince anyone who has a sufficiently cosmic sense of his own self-importance to name a composition *Alpha-Omega-Apocalypse* that he is wasting his time. Just make sure he doesn't waste yours. *D.H.*

PROCOL HARUM: *Broken Barricades.* Procol Harum (vocals and instrumentals). *Simple Sister; Power Failure; Luskus Delph; Poor Mohammed;* and four others. A & M SP 4294 \$4.98, Ⓞ 4294 \$6.98, Ⓞ 4294 \$6.98.

Performance: Poor
Recording: Good

This is one of those occasional disasters that strike all entertainers but can be averted by

shelving the album and never releasing it. Procol Harum has had a sketchy history of success, often following one fine album, such as "Salty Dog," with a mediocre one, such as "Home." They've been accused by many of interminably milking their first successes. Nevertheless, there has always seemed to be something somewhere in each album that had genuine merit. "Broken Barricades," however, has nothing whatsoever to recommend it. It is a flatulent, flaccid exercise in bombast that cannot help but damage their career. Forget about this one. *P.R.*

JOHN SEBASTIAN: *Cheapo-Cheapo Productions Presents Real Live John Sebastian* (see Best of the Month, page 72)

ALEX TAYLOR: *With Friends and Neighbors.* Alex Taylor (vocals); orchestra. *Baby Ruth; Southbound; All in Line; Night Owl; C Song;* and four others. CAPRICORN SD 860 \$4.98.

Performance: Good
Recording: Good

Alex Taylor has James Taylor and King Curtis along to help out on this one, but it is still soggy going most of the time. Alex Taylor's voice doesn't exactly turn me on, and his gravely down-home (Macon, Georgia, where this was recorded) approach definitely bugs me. I did like *Southern Kids* and parts of *It's All Over Now*, but his overall just-one-of-God's-creatures air gets to be a bit trying. There is a point where humility of this kind seems to turn into humbug. *P.R.*

(Continued on next page)

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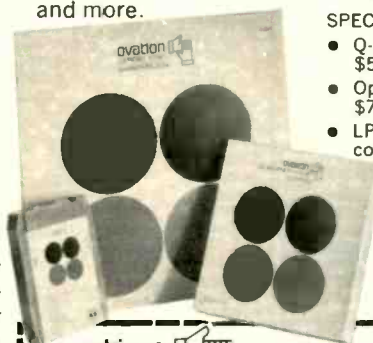
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JAZZ



THE ADDERLEY BROTHERS: *In New Orleans*. Nat Adderley (cornet); Julian "Cannonball" Adderley (alto sax); Nat Perrilliat (tenor sax); Ellis Marsalis (piano); Sam Jones (bass); James Black (drums). *In the Bag; Charterbox; New Arrival; Mozart-in'; Low Brown; R. S. V. P.; Sister Wilson*. MILESTONE MSP 9030 \$5.98.

Performance: Sixties mainstream jazz
Recording: Good but a bit thin

The Adderley Brothers were hitting their commercial peak in May of 1962, when these tracks were initially released on Riverside. Julian and Nat had pretty well worked out a potent formula of sturdy, down-home blues mixed with some of the then-current jazz styles—Horace Silver-styled blues, sliding waltzes, and hard-bop lines.

For this occasion, the Adderleys used their regular bassist, Sam Jones, with an unfamiliar rhythm section and tenor saxophonist Nat Perrilliat. The absence of the well-integrated rhythm backing they were familiar with brought things down. The Adderleys were—and are—too good ever to play bad jazz, but they can hardly be described as at the top of their form here. Brother Nat was still locked into his Miles Davis style, and although he did it well enough, he also had a tendency to get lost in his own mannerisms. Cannonball, on the other hand, was working with a fluidly original style, but he too seems to be struggling against the rhythm. In any case, the Adderleys are making infinitely more effective and attractive music today, so the reissue of these out-of-date, inferior tracks was hardly necessary. *D.H.*

JOE BAUER: *Moonset*. Joe Bauer (drums); Banana (guitar, piano); Michael Kane, Jack Gregg, and Steve Swallow (bass); Richard Anderson (harmonica). *Explosion; Five Ten; Old Shoe; Cat Gone; Moonset; Frogs; Swallows; Pelicans; Earthquake Blues*. RACCOON S 1901 \$4.98, AMPEX © M 81901 \$6.95, © M 51901 \$6.95.

Performance: Amiable jazz-rock
Recording: Very good

It's not quite clear why drummer Joe Bauer is listed as leader here, since the Youngbloods' guitarist-pianist Banana clearly dominates the proceedings. I had always suspected that Banana's orientation was toward jazz, even in his featured spots with the good-timey Youngbloods music. "Moonset" confirms it, and the only surprise is that he is so adept with both instruments. On guitar he touches everything from Wes Montgomery-ish jazz lines to flamenco, country picking, and slurry blues licks. His piano is equally fleet and equally eclectic in its sources of inspiration.

Most of the pieces are little more than improvisational launching pads, making the most effective performances those on side two, where the too little appreciated bassist Steve

Swallow plays. Side one is no slouch either, since electric bassist Michael Kane (and Jack Gregg on one track) holds his own quite well, too, thank you. This is a pleasant, if not particularly memorable, recording. Good friends who also are good musicians don't always make profound art when they get together, but they do create good vibes. Sometimes that's enough. *D.H.*

ERROLL GARNER: *Feeling is Believing*. Erroll Garner (piano); various accompanists. *For Once in My Life; Yesterday; The Look of Love; You Turned Me Around; Mood Island; Spinning Wheel; and four others*. MERCURY SR 61308 \$4.98, © MC8 61308 \$6.98, © MCR4 61308 \$6.95.

Performance: Garner goes pop
Recording: Very good

Erroll Garner goes on and on, his lag-behind, weirdly out-of-tempo style the same, his squishy chording as familiar as ever. The tunes

Columbia



CHARLES MINGUS
Sixties avant-garde jazz at its best

have changed, however, as you will note from some of the titles mentioned above. Like other jazz musicians who have carved out small niches for themselves in the popular listening audience, Garner is turning more and more to rock-based material, and finding it to be a little richer than some of his contemporaries would have us believe. Though his style has changed little over the years, Garner's artistic overview has broadened, and many of the elements which had verged on gimmickry—the out-of-time melodies, the sudden dynamic-level changes from loud to soft—have, miracle of miracles, blossomed into highly useful artistic devices. Up until recently I wasn't much of a Garner fan, but after hearing him live at the Plaza Hotel's Persian Room, and now at his very best in this collection, I'm ready to start believing, too. *D.H.*

HUBERT LAWS: *Afro-Classic*. Hubert Laws (flute); Ron Carter (bass); Dave Friedman (vibes); Gene Burtoncini (guitar); Fred Waits (drums); Richie Lindrum and Airtro Moreira (percussion); Bob James (electric piano); Fred Alston, Jr. (bassoon). *Fire and Rain; Allegro from Concerto #3 in D; Theme from Love Story; Passacaglia in C Minor; Flute Sonata in F*. CTI RECORDS CTI 6006 \$5.98.

Performance: Jazz meets the classics
Recording: Very good

Here is as peculiar a mixture of jazz and pop and quasi-“classical” music as I’ve heard in years. Hubert Laws is an exceptionally fine flutist who has been active in the New York recording studios for nearly a decade; his credentials as both a “legitimate”-style flutist and an improvising jazzman are genuine. In addition, arranger—in some cases, re-composer—Don Sebesky, like Laws, has the chops to handle a wide variety of musical styles.

The question, of course, is whether or not it works. Can the Bach C Minor Passacaglia for organ, for example, be rescored, in meaningful fashion, for a jazz ensemble? Or, better yet, *should* it be? On the evidence, I would say the verdict is inconclusive. The re-composed “classical” sections tend to sound too much like re-worked Modern Jazz Quartet pieces, and the improvisations—far and away the disc’s brightest moments—might as well have been based (as in effect they are) on simple ostinatos and repeated rhythmic patterns.

Everyone plays superbly, especially Laws, pianist Bob James, and the impeccably musical bassist Ron Carter. A few technical touches are worth mentioning: Dave Friedman’s fascinating fuzz-tone vibes on *Fire and Rain*, Laws’ electric flute on the Passacaglia. It’s hard to dislike a record which is so consistently musical. But I do wish that so much of it hadn’t been given such pretentious trappings. *D.H.*

JOHNIE LEWIS: *Alabama Slide Guitar*. Johnie Lewis (vocals and guitar); Charlie Musselwhite (harmonica, on *My Little Gal*). *Hobo Blues*; *He Met Me on a Thursday Morning*; *Uncle Sam*; *Can’t Hardly Get Along*; *My Little Gal*; *North Carolina Blues*; and six others. AR-HOOLIE 1055 \$5.98.

Performance: Bottleneck blues
Recording: Okay

Pretty specialized stuff, this. Slide guitar, in case you don’t know, identifies a style of playing in which the left hand (the hand that ordinarily stops the strings on the guitar’s frets) has a tube of metal, a bottleneck, or some similarly smooth, round object fitted over one finger. The covered finger can then slide up and down the strings, producing effects that range from Hawaiian-guitar chord glissandos to the slurred inflections of the blues.

In the hands of a master, it can be a potent style. Lewis is no master, although he is remarkably good for a previously unrecorded performer. His approach is fairly rudimentary, relying mostly upon duplication of his sung lines with unison guitar melodies and occasional chord interjections. But his emotional range and his technique are limited, and will be of interest primarily to hard-core blues freaks.

D.H.

RECORDING OF SPECIAL MERIT

CHARLES MINGUS: *Town Hall Concert*. Charles Mingus (bass); Eric Dolphy (bass clarinet, alto saxophone, flute); Clifford Jordan (tenor saxophone); Jaki Byard (piano); Dannie Richmond (drums); Johnny Coles (trumpet). *So Long Eric*; *Praying with Eric*. FANTASY JWS 9 \$4.98.

Performance: Brilliant contemporary jazz
Recording: Good

If Charles Mingus had managed to develop a somewhat more subdued personal style (and, of course, if he had matured in a radically different cultural milieu), he might very well
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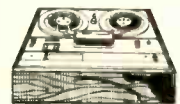
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have cooked up a blend of show-business and artistry similar to that made by Duke Ellington. Certainly the creative gifts of both men are comparable, as composers and as extraordinary instrumentalists. Unfortunately, as most jazz fans know, Mingus has been erratic in many respects, an understandable reaction to what life in America as a black artist has been like. Anyhow, Mingus was at his very best for this concert (recorded at the Tyrone Guthrie Theatre in Minneapolis, probably in 1963), spurred on by the brilliant assembly of musicians working with him.

The extremely long performance time of *Praying with Eric* (announced by Mingus as *Meditations*, and apparently retitled since Dolphy's death) makes for an awkward side break some five minutes into the piece, but better an awkward cut than a truncated version of what was a truly brilliant performance. Mingus' themes jump and spin like dervishes, driving-fast spasms alternating with sudden romantic slow sections. Dolphy does things with a bass clarinet that are almost unbelievable, then switches to flute and strains credulity even more. Coles does his Miles Davis imitations to perfection, and Jaki Byard reveals, as he has so many times, that he is one of the most underrated pianists in jazz. And Mingus—Mingus is stunning, kicking the soloists along, plucking his instrument with a titanic, surging swing that pushes the rhythm with the energy of a tidal wave; when he solos it is with the articulate facility one would expect from a violinist.

Yes, indeed, folks, we could use a few more recordings like this—true chronicles of the best avant-garde jazz of the early Sixties. And, in fact, this one apparently has been available before, in a somewhat different incarnation. It includes material released in 1963 on a United Artists recording, also titled "Town Hall Concert." So if you are a Mingus fan from way back, you'd better check your collection to avoid duplication.

D.H.

WILLIE THE LION SMITH: *Live at Blues Alley*. Willie the Lion Smith (piano). *Relaxing; Music on My Mind; Sweet Georgia Brown; Contrary Motion; Conversation on Park Avenue; Here Comes the Band; Blue Skies*; and nine others. HALCYON HAL 104 \$5.98 (postpaid from Halcyon Records Inc., P. O. Box 4255, Grand Central Sta., New York, N. Y. 10017).

Performance: Boring
Recording: Good

Willie the Lion Smith's name is a legend to jazz buffs, and only a fool would tread on his good reputation. Still, I can recommend this oddly flabby and lethargic example of his work only to those old enough to remember both Harlem and Greenwich Village as safe, fair havens on the Isle of Manhattan, when the music didn't have to be good as long as it tinkled merrily on the other side of the bar. The number of bars still playing host to those denizens of the dark who sipped old-fashioned white people like Willie tickled the ivories has dwindled to almost zero. Willie seems to know this, and although this album re-creates a world long gone but ever gentle on the mind, the music is tired. Willie seems to have given up.

R. R.

CAL TJADER: *Tjader*. Cal Tjader (vibes and organ); Al Zulaica (piano); Michael Smithe (congas); Jim McCabe (bass); Dick Berk (drums); John Rae (tambourine); "Coke" Escovedo (timbales); Pete Escovedo (congas);

unidentified horn section. *I Showed Them; Wear Your Love Like Heaven; First There Is a Mountain; What Are You Doing the Rest of Your Life*; and five others. FANTASY 8406 \$4.98, ® M 8406 \$6.95, © M 88406 \$6.95, © M 58406 \$6.95.

Performance: Tepid jazz-pop
Recording: Good

Cal Tjader was one of the first jazz players to push his music out toward the larger pop audience. A decade ago he was into Latin jazz, bossa nova, cha-cha, and God knows what else. More recently he has altered his recipe to a fairly homogeneous mix of Latin rhythms, rock tunes, and jazz improvisations.

It's an okay premise, so long as Tjader stays out of the "easy listening" bag—which he doesn't always do. Usually what happens is that the best performances are the ones—*Wear Your Love Like Heaven, What Are You Doing the Rest of Your Life, and She's Leaving Home*—that are based on strongly established melodies. The other stuff tends to drift away into a vaguely sinuous but not very attention-getting Latin swing. Good dance music, but not much else.

The only really surprising thing on this Tjader release is his first-class organ playing. I knew he was a highly competent drummer and vibes player, but had no idea he could get off so well on a keyboard. A fine talent, Tjader, but he still seems to be circling around the edges of the action.

D.H.

JOE ZAWINUL: *Zawinul*. Joe Zawinul (electric piano, composer); various other musicians. *Doctor Honoris Causa; In a Silent Way; His Last Journey; Double Image; Arrival in New York*. ATLANTIC SD 1579 \$5.98.

Performance: Solid contemporary jazz
Recording: Very good

Joe Zawinul is surely one of the top four or five jazz musicians born in Europe. He is not yet in the Django Reinhardt class, but he's getting there. After a number of years spent working the soul-jazz orchards with Cannonball Adderley, Zawinul has recently begun to dip into the headier vintage of the new jazz-rock impressionism advanced by Miles Davis. (Zawinul is now part of a new group, called Weather Report, that follows the Davis lead closely; their first recording has just been released by Columbia.)

Impressionism, in fact, is the word that keeps recurring to one who is listening to the five tracks included here (two very long ones, two of medium length, and one very short fragment)—the use of jazz improvisation and all the many new electronic devices for the exposition of what are essentially highly interior musical thoughts.

What we gradually are beginning to hear, I suspect, in Zawinul's music, in Miles Davis' music, and in most other new jazz, is the vanguard of a new "classicism"—one in which the noise elements, harmonic freedom, and rhythmic multiplicities developed by the avant-garde jazz musicians of the Sixties are becoming part of a specific, increasingly viable, and noticeably personal kind of musical vocabulary. It sounds like a very positive development to me, and suggests that the long awaited jazz renaissance may finally be taking place. Not in the form anyone expected—a true renaissance rarely does—but in a style and manner whose limits have only begun to be explored. Listen to "Zawinul" and you'll see what I mean. D.H.

STEREO REVIEW



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RECORDING OF SPECIAL MERIT

LENNY BRUCE: *The Midnight Concert.* Lenny Bruce (comedian). UNITED ARTISTS UAS 6794 \$4.98.

Performance: Vintage Bruce
Recording: Good location job

Now that Lenny Bruce has become the subject of plays and movies about his life and career, it is difficult to know how to relate to his memory. Was he a saint? A guru? A preacher? A martyr? A prophet? In some measure he was all of these, but primarily he was, after all, a comedian, an entertainer, and one tends to lose sight of that amid the welter of articles and critical analyses of him. Hearing his own voice performing his routines helps place the matter in perspective. "The Midnight Concert," recorded in Carnegie Hall on February 4, 1961, was first released some years ago under the title "Lenny Bruce in Concert," and covered in these pages by this reviewer. I found it funny then. It is interesting to listen to the same material again in light of the legend Bruce has become. Certainly he was ahead of his time, anticipated the idiom that is now part of our everyday interchange, and compulsively used the raw language that got him into so much trouble with the authorities but today is the standard vocabulary of our stage and screen. Most important of all, though, his routines remain funny. They have been plundered since by others, but nobody else has been able to deliver the same kind of material in the high-strung patter through which Bruce backed into an anecdote.

"The Midnight Concert" is a good way to encounter Bruce and his method, even though it doesn't maintain the level of, say, "The Best of Lenny Bruce" (Fantasy 7012), which has the built-in advantages of a selected anthology. But in Carnegie Hall we hear Bruce warming up the audience of 2,760 faithful followers (Robert Ruark described them in the *Saturday Evening Post* as "call girls, their business advisers, the late-night marijuana set with clean collars, some mainlining musicians . . .") and breaking down the barriers of formality imposed by a huge concert hall. "I'm relating to you," he hollers up to the balcony, "Why do you sit way up there? Is it so much less bread?" This brings down the house, in more ways than one, so that by the time their hero is telling them about how "old Jewish women are mugging Cubanos" in Miami, marveling at the ability of a middle-class mother to reject utterly the idea that her son is a homosexual, or describing the appearance of Christ and Moses in St. Patrick's Cathedral, the audience is already hanging on every word. This last is one of his boldest, brightest, and most devastating assaults on religious hypocrisy, always one of his favorite themes. It gives us the essential Bruce—iconoclastic, blasphemous, clear-sighted, and, in a very basic way, a highly moral man. P.K.

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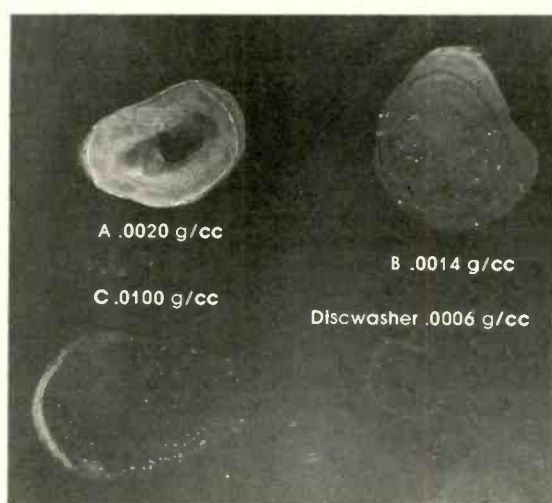
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SOME DON'T



THE ROYAL BALLET'S PETER RABBIT

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from the John Lanchbery film score

By PAUL KRESH

WHEN Beatrix Potter died in 1943 at the age of seventy-seven, she left behind a whole library of children's books teeming with tales about animals with such names as Squirrel Nutkin, Jemima Puddle-Duck, Mrs. Tittlemouse, Mrs. Tiggy-Winkle—and of course, Peter Rabbit. All these busy little creatures pursued their adventures and misadventures in the Lake District of England, where Beatrix, as a child, was sometimes taken on holidays away from her home in London, and where she ultimately bought a farm and, at age fifty, married a local lawyer named William Heelis. The exploits of Peter Rabbit alone were once privately printed in an edition of 250 tiny books with white covers, illustrated by the author in rather cloying pastel tints.

Today, only the gentlest child or most sentimental adult could be expected to sit through any motion picture (or recorded reading—there are several) in which Miss Potter's characters are allowed to converse in their peculiar Victorian idiom, but *Peter Rabbit and the Tales of Beatrix Potter*, a recent MGM movie, spares us all that. Five of the best-known tales in the series have been turned into an enchanting ballet choreographed by Sir Frederick Ashton, with dancers of the Royal Ballet and music by John Lanchbery. The animals enter (each, as in *Peter and the Wolf*, to his own musical theme) and encounter one another wordlessly in some of the most marvelous masks and costumes ever devised, against a pastel background of real Lake-District scenery reminiscent of, but less painfully pretty than, the author's drawings. The creatures, of which Mr. Ashton's own washerwoman-hedgehog, Mrs. Tiggy-Winkle, is the most skillfully portrayed, dance to Victorian tunes fastidiously set in an appropriately prim and formal score. The mice maneuver their tails to a mousy, nervous little waltz; the pigs strut to the strains of a march; the frog pursues a fish to the sound of a polka. Peter Rabbit executes a perfectly dazzling tarantella, and at the end of this full-length holiday from our contemporary



Angel Records

world, they all join in a picnic that has to be seen—and its music heard—to be believed. The whole thing is a case of anthropomorphism in reverse, for the people dancing these animal roles, despite their human costumes, never fall into the Disney-like traps that await them at every turn: they never once remind you of humans, so true to nature is every mannerism, so feral every gesture.

The score, which sounded even better on my home machine than it did in the MGM screening room coming from the four-channel soundtrack, has been whittled down and edited into a suite of ideal proportions for just plain listening. It opens with the music to which the two bad mice raid a doll house and are defeated by cheeses made of plaster, follows the episode of Jeremy Fisher and the fish, includes the dance of the squirrels and the attempt of the fox to capture Jemima Puddle-Duck for a casserole dinner, the piglings' march, the mouse waltz, and the music to which Mrs. Tiggy-Winkle takes care of the laundry, and ends with a sampling of the exhilarating picnic music that crowns the action in the movie. Embedded in this delicious pudding of a score are such delightful plums as the French tune *Mon coeur est un violon*, *A-Hunting We Will Go*, and even a brief, sly reference to the "Ode to Joy" from Beethoven's Ninth. Lanchbery, one of the world's best ballet conductors as well as a singularly adept orchestrator, draws a fine performance from the Covent Garden Orchestra. The film is the most successful yet made of a ballet, and the music from it is so choice of its kind that just writing about it makes me want to put the record on again. It is encased, by the way, in a lovely album with scenes from the film and illuminating liner notes.

LANCHBERY: *Peter Rabbit and the Tales of Beatrix Potter*. Original-soundtrack recording. Orchestra of the Royal Opera House, Covent Garden, John Lanchbery cond. ANGEL S 36789 \$5.98, © 4XS 36789 \$6.98.

FOLK



CROW DOG'S PARADISE: *Songs of the Sioux*. Henry Crow Dog (vocal and drum); Leonard Crow Dog (vocal and gourd); Al Running (water drum). *Four Peyote Songs; Wolakota (Peace Song); Jesus, Light of the World; Song for Him Who Do Not Return; Yuwipi Song; Gourd Dance;* and four others. ELEKTRA EKS 74091 \$4.98.

Performance: Authentic Sioux ceremonial music

Recording: Excellent field job

Ten miles south of a town in South Dakota called Rosebud there is a valley amid hills dotted with pine trees. At the entrance to the valley is a truck tire as tall as a man, crowned by a buffalo skull, and marked in white letters with the legend "Crow Dog's Paradise—How Kolda." In Sioux language, that means "Welcome, friend." Inside Crow Dog's Paradise, where the scenery consists of abandoned railway cars and houses and stumps of trees, live the descendants of Henry Crow Dog, the patriarch of the clan. They are full-blooded Sioux Indians who spend much of their time observing the ceremonies of their Sioux religion. Music is an important part of that religion, and so is eating the *peyote* mushroom with its high content of the hallucinogen mescaline.

On this album, richly decked out with color photographs and a fascinating text by Richard Erdoes, Henry Crow Dog and his son Leonard perform the music that is heard when the dwellers in Crow Dog's Paradise observe their ceremonies. And plaintive, encompassing, compelling music it is. There are *peyote* songs, prayers that are addressed to the sacred mushroom itself as well as to the "four directions" of the universe, making use not only of chants but of accompaniments on the gourd and water-drum and ending with the piercing sound of an eagle-bone whistle. There's a "grass dance" that stems originally from a ceremony performed by "sacred clowns." There's the "vision quest" of a song called *Hanblechia*, sung by a fasting man on a lonely hilltop, "seeking illumination through dreams sent by the supernatural powers." Other songs, called *yuwipi*, reach back farther in time than the *peyote* cult. These are chants connected with the ceremony of the sweat bath, when the sick are treated by invoking spirits to speak to the medicine man, who is bundled up like a mummy inside a blanket-covered tent filled with white steam. All is superbly recorded and annotated.

P.K.

RECORDING OF SPECIAL MERIT

HAMZA EL DIN: *Escalay: The Water Wheel*. Hamza El Din (voice and oud). *The Water Wheel; I Remember; Song with Tar*. NONESUCH H 72041 \$2.98.

Performance: Superb Nubian music
Recording: Very good

Hamza El Din is one of those extraordinary

STEREO REVIEW

seminal artists who create, almost literally without precedent, cultural aesthetics of their own. In the land of his birth—the Sudan area of the upper Nile that now has been submerged in the waters behind the Aswan Dam—music was a deeply rhythmic, functional accompaniment to everyday activities. But there was no classical music of the substance and quality of Arabic or Indian music. The oud, Hamza El Din's instrument, was not even generally used in Nubia.

Somehow, out of this background, Hamza El Din managed to study at the Conservatory of Music in Cairo, and gradually evolved a highly original, semi-improvisatory style that used the formal structures of Arabic music as a framework for the melodies and rhythms of the Nubian music he remembered from his youth. The result is an artistic amalgamation as fascinating as the mixture of, say, American jazz with Brazilian samba rhythms.

The oud has a sound almost impossible to describe—somewhere between acoustic guitar and the Indian sarod—and is incredibly soothing. Hamza El Din's playing employs the trance-like repetitions characteristic of much Eastern music, and it takes a few listenings before most Westerners can allow the music to sink through our too-busy consciousness. But it's worth the time and the effort. Hamza El Din is a great virtuoso, a master musician whose work is the aesthetic equivalent of that of a Casals or an Ali Akbar Khan. He should be heard. *D.H.*

THE VOICES FOUR: *Our Rock and Our Redeemer.* David Koffman (tenor, Fender bass, organ, piano and trumpet); Ron Isaacs (tenor and rhythm guitar); Marv Rosen (vocals); Holly Lipton (vocals); Jonathan Sachs (lead guitar); Howard Friedland (drums and tambourine). *Sim Shalom; Eyfo Heym Kol Avoteynu?; V'Taher Libeynu; Eytz Chayim Hee;* and four others. MONITOR MFS 720 \$4.98.

Performance: Uneasy alliance
Recording: Good

"In an age when everything is being questioned, when even our most basic values are under attack," the Voices Four are quoted as saying (presumably in unison), "the truth of Torah lights a path for living." Like many a young group that has passed this way, the Voices Four purport to be bringing their ancient message "wrapped in the sound of today." They sing various excerpts from the Jewish liturgy, and songs popular in Israel like *Eyfo Heym Kol Avoteynu?*, which wonders where all the Abrahams and Isaacs have gone, to a modern beat just muted enough not to wake up that fellow sleeping in the back of the synagogue. On the other hand, there is something about their syncopated musical idiom that is curiously out of kilter with "the message," and seems terribly lightweight in terms of the lines being sung—such lines as Isaiah's mighty vision of a world where swords will be beaten into plowshares. An exception is the condensed version of *Shabbat Shalom*, a "Friday evening rock service" where the music does succeed in bridging the gulf between the requirements of ritual and the rock idiom. They are at their best, though, in such popular hits of present-day Israel as *Sharm El Sheikh* and *Jerusalem of Gold*, where they can let themselves go with plenty of fervor and stop trying to mix Judaism with the popcorn. *P.K.*

(Continued on next page)

SEPTEMBER 1971



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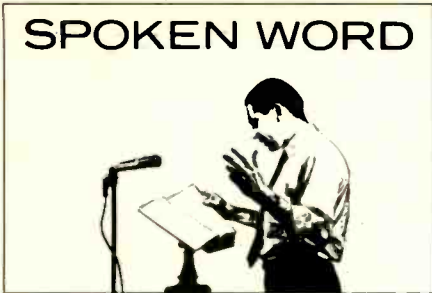


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SPOKEN WORD



RECORDING OF SPECIAL MERIT

THE EARTHY SIDE. The Movement to Preserve Scatological and Prurient Material in its Original Form (performers). *King David; There Was an Old Farmer; Dead-Eye Dick; Her Whole Estate; Love Song; Old-Fashioned Harlot; Some Die of Drinking Whiskey; Dark-Eyed Gentleman; Old Boy; Gentlemen Will Please Refrain;* and twenty-three others. P.I.P. 6804 \$4.98.

Performance: Not for the nursery
Recording: Good

Here is a lively hour of thirty-three rhymes, songs, and assorted ribaldries to delight broad minds and horrify narrow ones. From *King David*, a neat bit of prurience contrived by—of all people—Eugene Field (yes, the same Eugene Field who wrote *Little Boy Blue*), to an anonymous ballad about the efficacious properties of Lydia Pinkham's Vegetable Compound (the old remedy for "the female complaint" was 76 proof, it seems), the program rollicks and snickers its way along, exhuming many a wicked tidbit from such unlikely sources as the works of Dryden, Burns, and even thrifty old Benjamin Franklin, who evidently could toss off a four-letter obscenity with the best of them. Kipling is here too, and an off-color story Abe Lincoln was fond of telling to his cronies. Among composers there is Mozart. In such distinguished company, pornography begins to sound alarmingly respectable.

The credentials of the anonymous performers are equally lofty. There's a solo bass-baritone whose father was a clergyman and who sings professionally in church every Sunday, and the choruses are sung by a "celebrated choral group"—no names, please. And no need, I take it, to go into the contents of all the limericks, ditties, and digressions in this collection for readers of a family magazine. Suffice it to say that the stuff is vintage, and sung and recited un-self-consciously with plenty of style. As Studs Terkel says in his jaunty liner note, "Succinct and elegant are the works here. They are remembered because they are so anti-Muzakal." That they are. P.K.

THE LANGUAGE AND MUSIC OF THE WOLVES. Robert Redford (narrator); Actual "language and music" of the wolf. TONSIL RECORDS \$5.95 (obtainable from *Natural History Magazine*, 85 West 77th Street, New York, N.Y. 10024).

Performance: Ecological extra
Recording: Very good

Whither the phonograph record? In recent years, in addition to music, sound effects, and human speech, we have had the language of dolphins, the chatter of the barnyard, and the song of the whale. Now, with the current em-

phasis on ecology, such recordings are not only technically feasible but economically viable. The song of the whale, discussed previously at solemn length in this magazine, was produced by a company called CRM Books in order to raise money to help save the whale population; it later was released commercially on the Capitol label. "The Language and Music of the Wolves" comes to us courtesy of the American Museum of Natural History on a label appropriately designated "Tonsil Records," and has also just been released commercially by Columbia Records (C 30769).

Like the whale, the wolf is threatened with extinction; also like whales, wolves sing, a fact which catapulted them into the front-page columns of the *New York Times* a few months ago. The paper's chief music critic, Harold Schonberg, described one of their phrases as "a *glissando* sweep, up and down, like a very lonesome, sentimental fire siren with a soul." Mr. Schonberg went on to say, with a technical grasp few of us could hope to emulate, that "the best wolf singers start *pianissimo*, swell to a *messa di voce* to the sixth above, hold it sweetly and purely, then perhaps embellish to the upper partial before going down to a *pianissimo* and trailing off on an inconclusive microtonality near the tonic Some have a range of over an octave." Mr. Schonberg acknowledged, however, that "some wolves have it, some don't." On the record, we hear individual pup and adult howls, barking, single howls "joined to give illusion of pack howl," and, for finale, a "joint group howl." I personally found the "group howls" strangely reminiscent of Miklós Rózsa's eerie, plaintive music for *Spellbound*. I'm inclined to say in general that wolves are rather better singers than whales, but Carusos they ain't. My dog, who heard the record with me, tilted her head critically during most of the concert by her canine cousins.

The point is that, musical abilities aside, wolves are much-maligned creatures. They don't howl to frighten people, and there is no record of their ever eating a single American. They sing to converse with other wolves, to tell where they are in the course of a hunt, to mourn a dead pup, to complain of loneliness and of being lost. Robert Redford delivers a splendid narration in their behalf, warns that their function in killing off the weaklings among their prey and thus preserving the sturdiness of the stock is being vitiated as they are killed off by us, and appeals to the nation to stop. The record is thus an excellent public relations program in behalf of wolves, and a musical treat for those with an ear, like Mr. Schonberg, for soulful *glissando* swoops. My own favorite performer was a captive wolf named Dagwood, a fellow whose howls were perhaps surpassed by some of the group performers, but who seemed to be able to carry a tune better than most of the undomesticated members of the species. P.K.

RECORDING OF SPECIAL MERIT

THE TRAVELLING PEOPLE. Radio ballad by Ewan MacColl, Peggy Seeger, and Charles Parker. Ewan MacColl, Peggy Seeger, Belle Stewart, Jane Stewart, Joe Heaney, and John Faulkner (vocalists); Alfie Kahn, Bryan Daley, Dave Swarbrick, Alf Edwards, Peggy Seeger, Jim Bray, Dinah Demuth and Bruce Turner (instrumentalists). ARGO Ⓜ DA 133 \$5.95.

Performance: Authentic
Recording: Decent

From Argo, which last year offered us a "radio ballad" about the plight of the miner in the British Isles and seems to be compiling a kind of Man's-Inhumanity-to-Man series, comes another "ballad," again featuring the talents of Ewan MacColl, Peggy Seeger, and Charles Parker and dealing this time with the plight of the gypsies. It is assuredly a fascinating subject. "My mother said I never should/Play with the gypsies in the wood" turns out to have been more than a bit of doggerel; in England, that children's rhyme sums up official policy since the first "Egyptians" arrived from North India around 1440. The English never took to the "travelling people" and gave them a hard time of it from the start. In 1563, Elizabeth I ordered them to leave the country or die inside three months. Still, thousands hid out and stayed, threw in their lot with other outcasts, and interbred with them, and today there are scores of thousands of nomads in England. They make their living as migrant berry-pickers, scrap dealers, jacks-of-all-trades. And they are cordially hated.

In this radio ballad, Mr. MacColl and Miss Seeger count the ways of that hatred. They began interviewing various gypsies in Kent, in Hampshire, in Shropshire, in Westmoreland, and other provinces back in 1963, and the result is an outpouring of tales of eviction, victimization, and injustice that might goad the listener into the most righteous rage—and make him pause to think how similarly outcasts and minorities have always been treated everywhere, including right here at home. Many a respectable householder was interviewed for this show, and few had a kind word to say for the gypsies. The tales of cruelty are harrowing—a pregnant woman refused shelter or medical treatment as she is about to give birth, hungry and thirsty travelers being refused food and water, the wanderers grudging skimpy education and unsanitary living conditions, and told always to move on. As Mr. Parker points out in his liner notes, "Recent work on animal behavior shows that when a wild animal is introduced amongst domesticated animals of the same species, they will turn on him and try to destroy him." There is, in fact, a revealing similarity about the contempt of the conventional English for the gypsy ("tinker," "mumper," or "potter") and American attitudes toward the hippie—that same resentment against the dropout who is presumed to be leading a free and easy life at the expense of others who must earn their bread.

Like its predecessors in the series, this album combines marvelous original songs, folk tunes, field interviews, and a hard-hitting, unsentimental narration written with the economy and concentration of good verse in order to build a relentless impact. It isn't always easy for American ears to unravel the local dialects, and there is little by way of sweetness to relieve this bitter exposé, but in every way the treatment makes the most of its materials. Though there is very little optimism, there is much charm, especially in the songs intoned by the gypsies themselves, preserved over hundreds of years by a people who share in common with other Englishmen a regard for tradition, even though it is the tradition, in this case, of the rejected and despised. P.K.



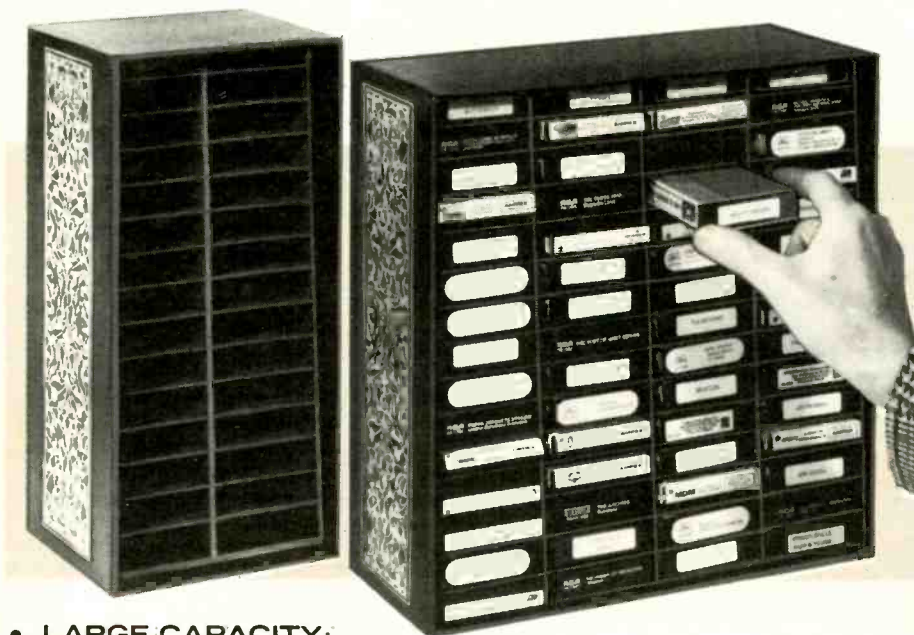
STEREO REVIEW

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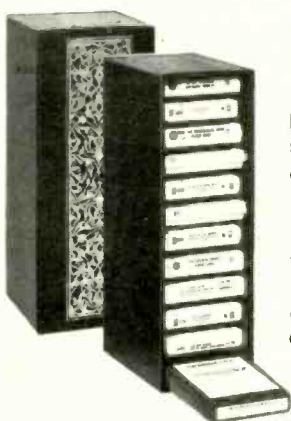
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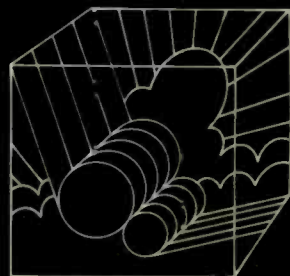
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STEREO TAPE

Reviewed by NOEL COPPAGE • IGOR KIPNIS • PAUL KRESH

RECORDING OF SPECIAL MERIT

MASCAGNI: *Cavalleria Rusticana*. Fiorenza Cossotto (mezzo-soprano), Santuzza; Adriane Martino (mezzo-soprano), Lola; Maria Gracia Allegri (contralto), Lucia; Carlo Bergonzi (tenor), Turiddu; Giangiaco Guelfi (baritone), Alfio; Chorus and Orchestra of La Scala, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON © 3581 003 \$10.95.

Performance: Impressive
Recording: Excellent
Playing Time: 79'50"

This recording of *Cavalleria*, made several years ago, is the first complete one in the cassette medium, although excerpts from it have been available for three years. The cast is first-rate: Fiorenza Cossotto is a marvelously impassioned Santuzza, and Carlo Bergonzi brings his usual sensitivity and gorgeous vocalism to the part of Turiddu. Karajan, it is true, treats the orchestral accompaniment with far more refinement than it usually receives, but he also keeps the opera moving dramatically. It is a stirring, well-detailed, and thoroughly convincing performance. Except for some tape hiss, the cassette reproduction is excellent; there is no constriction, even in climactic moments. The single tiny reel can serve as a quite superior example of how impressive cassettes are capable of sounding at this point in their development. A synopsis of the plot is included. *I.K.*

RECORDING OF SPECIAL MERIT

MOZART: *Serenade No. 9* ("Posthorn," K. 320); *Serenade No. 6* ("Serenata Notturna," K. 239). Berlin Philharmonic, Karl Böhm cond. DEUTSCHE GRAMMOPHON © DGG 3300 102 \$6.98.

Performance: Beyond cavil
Recording: Excellent
Playing Time: 51'46"

The serenades of Mozart are beyond praise: they shimmer with some of the loveliest music he ever composed. The Serenade No. 9 in D Major (called the "Posthorn" because that in-

strument makes a surprise appearance in the second trio of the second minuet in the work) was completed in 1779, in time for the end of a university term in Salzburg. What a way to end a term! The piece is in seven movements, the outer ones festive and lighthearted. Between are the two minuets, a *concertante*, a rondo, and a reflective *andantino*, each rivaling the other in splendor and musical interest. Although most of the serenades were written for outdoor performance, the "Serenata Nottur-

the town of Strauss' birth, Munich, which was originally intended as background for a film about the city. It's a pleasant waltz, with echoes of an era earlier than the time of its composition (1939). Unfortunately, the cassette reproduction is of a quality that makes it almost impossible to enjoy the performances. The general effect, which includes severely attenuated highs and a soggy bass, is something like listening to a stereo system behind several sets of closed doors. *I.K.*



FIORENZA COSSOTTO
A marvelously impassioned Santuzza

na" on side two was actually meant to be played indoors, and was scored for two little orchestras to perform in different rooms. This effect is beautifully achieved in stereo here. As for the performances, they are above reproach just as the scores they celebrate are, and the sound of the cassette is exceptionally alive and believable. Notes are included. *P.K.*

STRAUSS, R.: *Don Juan, Op. 20; München* (1939); *Rosenkavalier Suite, Op. 59*. London Symphony Orchestra, André Previn cond. RCA © RK 1163 \$6.95.

Performance: Commendable
Recording: Poor processing
Playing Time: 49' 59"

Though Previn makes *Don Juan* sound a little too glib and in too much of a hurry, his *Rosenkavalier Suite* is ideally conceived, an elegant mixture of brilliant effect and gracious relaxation. The bonus piece is a fairly brief tribute to

the town of Strauss' birth, Munich, which was originally intended as background for a film about the city. It's a pleasant waltz, with echoes of an era earlier than the time of its composition (1939). Unfortunately, the cassette reproduction is of a quality that makes it almost impossible to enjoy the performances. The general effect, which includes severely attenuated highs and a soggy bass, is something like listening to a stereo system behind several sets of closed doors. *I.K.*

COLLECTIONS

STANLEY BLACK: *Gems for Orchestra*. Wagner: *Lohengrin: Prelude to Act III*. Weber: *Invitation to the Dance*. Bach: *Air on the G String*. Bizet: *L'Arlésienne Suite No. 2: Fandole*. Glinka: *Ruslan and Ludmilla: Overture*. Tchaikovsky: *Sleeping Beauty: Waltz*. Debussy: *Clair de Lune*. Rimsky-Korsakov: *Dance of the Tumblers*. London Symphony, Stanley Black cond. LONDON © M 94045 \$6.95.

Performance: For cliché collectors
Recording: Hollow
Playing Time: 39' 41"

They're off and running on this cassette—warhorses in the stereotype sweepstakes, the endless mile from the gatepost of predictability to the finish-line of fatuity. If you simply can't go anywhere without your *Ruslan and Ludmilla Overture*, your *Sleeping Beauty Waltz*, and your *Dance of the Tumblers*, here they are, served up in portable form with frenetic tempos in Phase Four sound that ranges from claustrophobic to what might result from having an orchestra play in a giant tile bathroom. Mr. Black is a conscientious conductor and the London Symphony can make just about anything sound good, but battle fatigue seems to have caught up with everybody here. *P.K.*

RECORDING OF SPECIAL MERIT

MASTERS OF THE LUTE AND GUITAR. Milán: *Pavanas Nos. 1 in C Major, 2 in D Major, and 5 in A Minor; Fantasia in F Minor*. Narvaez: *Baxa de Contrapunto; Canción del Emperador*. Mudarra: *Pavana II de Alejandro; Fantasia que contrahaze la harpa en la manera de Ludovico*. Pisador: *Pavana muy llana para tañer; Villano, Dile al caballero*. Sanz: *Six pieces from "Instrucción sobre la Guitarra Española."* Holborne: *Galliard*. Dowland: *Captain Digorie Piper's Galliard; My Ladye Hunsdon's Puffe (Allemande); Lachrimae Antiquae Pavan; Alman*. Three other pieces. Óscar Cáceres (guitar). MUSICAL HERITAGE SOCIETY © MHC 2023 \$6.95 (plus 60¢ handling

Explanation of symbols:

- Ⓜ = reel-to-reel tape
- ⓐ = four-track cartridge
- ⓑ = eight-track cartridge
- ⓒ = cassette

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

Monophonic recordings are indicated by the symbol Ⓜ; all others are stereo.

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charge from the Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 10023).

Performance: Fresh
Recording: Excellent
Playing Time: 47' 25"

This is a most pleasant program, well varied in content and with but one exception (Alessandro Scarlatti's *Gavotte* as transcribed by Segovia) all written for guitar, lute, or other plucked instruments of the type. Óscar Cáceres, who was born in Montevideo in 1928, is a proficient performer; he seems a little more aware of stylistic details than many of his guitarist colleagues, and he has both a rhythmically alert manner and a welcome lack of romantic tendencies in his playing. Technically, he handles his instrument well, if not with the superb projection and brilliance of Bream or Williams.

The quality of sound on this cassette is really newsworthy, however. The tape, first of all, is TDK Super Dynamic Gamma Ferric Oxide, and the Dolby noise-suppression process has been utilized. The result, therefore, is both clean and unrestricted sound and no discernible hiss. I made a careful A/B comparison of the cassette and the disc version here, and the two differ mainly in the cassette's having a slightly greater bass prominence and a marginally less open quality at the high end. I can state that, heard on its own, the cassette version is astonishingly good, and even more so under the restricted conditions of listening in a car while driving. I can also attest that this particular cassette, together with another MHS release, *Las Cantigas de Santa Maria* by the thirteenth-century composer Alfonso X (MHC 2024), represent this medium at the very best I think can be attained today. Processing is excellent, except for a slight flutter at the end of the first sequence. The container, which includes a list of the contents but no notes, has a small error: the Holborne *Galliard* is placed at the start of the second sequence, not the end of the first. I.K.

ENTERTAINMENT

RECORDING OF SPECIAL MERIT

FRESH: *Fresh Today*. Fresh (vocals and instrumentals). *Desdemona; For You; Pass the Salt, Mother; Tricky Says We're Helpless; Stoned in Saigon*; and five others. RCA © PK 1628 \$6.95, © P8S 1628 \$6.95.

Performance: Spunky
Recording: Good
Playing Time: 34'04"

"I've heard it said/Old soldiers never die,/But all the young ones seem to,/And the old ones never cry. . . ." Bitter sentiments like this one are characteristic of the hard-edged numbers that make up this program by Fresh, a sassy and spirited group who mix their anti-war numbers, including *The Peasants Are Revolting* and a wonderfully insolent item entitled *Stoned in Saigon*, with jeering parodies of love songs (*Desdemona*) and black-comedy exercises on the order of *Horrible Breath*. At first this listener was sure he was going to smother under the weight of the pummeling Fresh was dishing out, but after a while, as the words came into focus and the frenzy settled into a style, they turned out to have something to say and to know how to say it unflinchingly, and they projected the emotional charge of every number in terms of its own unique musical requirements. By the time they got to "Mr. Gen-

eral, what you fightin' for?/Is it love of country, Or is it love of war?," I knew I was in the hands of a gang equipped to live up to its name. P.K.

BURL IVES: *Time*. Burl Ives (vocals, instrumental accompaniment). *Time; Real Roses; Raindrops Keep Falling on My Head; Another Day, Another Year; Snowbird*; and five others. CYCLONE © M5417 \$6.95, © M 8417 \$6.95, © M 5417 \$6.95.

Performance: A trip for the old folks
Recording: Good
Playing Time: 27' 02"

Burl Ives is preoccupied much of the time in this release with the problems of our "senior citizens," of whom he is certainly one of the youngest in spirit. In that plain-spoken, direct style which is his hallmark, he sings touchingly about the humiliations age brings ("Today in the park a young man called me sir"), pleads for understanding of the old in *Another Day,*

RCA



FRESH

A sassy and spirited group

Another Year, and points out in general how it feels when newspaper print starts getting too small and "folks speak so softly you can hardly hear them at all." To balance things, he also introduces a song called *Jenny*, which turns out to be about a love affair between a four-year-old and his three-year-old girl friend, and a final heartbreaker about a son killed in war. In between, there are, among other items, his own ponderous treatment of *Raindrops Keep Falling on My Head, Snowbird*, and *Tied Down Here at Home*, which takes him back to one of his favorite themes over the years: wanderlust. There's also a sing-along with an unidentified audience, if you care for that sort of thing. P.K.

JOY OF COOKING. Joy of Cooking (vocals and instrumentals). *Hush; Too Late but Not Forgotten; Down by Dream; If Some God; Did You Go Downtown; Dancing Couple*; and four others. CAPITOL © 4XT 661 \$6.98, © 8XT 661 \$6.98.

Performance: Ladies' lament
Recording: Good
Playing Time: 44'23"

No descriptive material accompanies this generous program of songs from the distaff side,

STEREO REVIEW

but I would suspect from listening that the girls who make up the Joy of Cooking ensemble listened carefully to the Supremes before trying out their own recipe—and then lowered everything about an octave. The fare they offer in this middle range is sad stuff: neglected ladies who resort to drinking “white wine in the morning, red wine at noon” while their husbands are traveling in Europe on business; a girl who is walking out on the man she cared for in vain, with “nothin’ of my own to lose.” In fact, like Mary McCarthy’s heroines, the girls of the Joy of Cooking seem to have been given a raw deal by the opposite sex in general, left high and dry with babies to feed, hurting inside, lonesome and discouraged. Considering this subject matter, and the banality of the tunes to which the despairing lyrics are set, they manage to keep up quite a cheerful, energetic tone throughout, as they sing of their sad lot with considerable flair. They are worth hearing for that, and for the sly mockery with which (again, like the Supremes) they undermine the self-pity of the material, suave in the midst of every shambles (even in a number called *Brownsville*), and always harmonizing coolly against well-groomed instrumental arrangements. P.K.

FILM MUSIC

RECORDING OF SPECIAL MERIT

NILSSON: *The Point!* Harry Nilsson (vocals, narration); orchestra, George Tipton arr. and cond. *Everything's Got 'Em*; *The Town* (narration); *Me and My Arrow*; *The Game* (narration); *Poli High*; *The Trial and Banishment* (narration); *Think About Your Troubles*; *The Pointed Man* (narration); *Life Line*; *The Birds* (narration); *P. O. V. Waltz*; *The Clearing in the Woods* (narration); *Are You Sleeping*; *Oblio's Return* (narration). RCA © PK 1623 \$6.95, © P8S 1623 \$6.95.

Performance: Sharp
Recording: Very good
Playing Time: 32'55"

Hitting an audience on two levels at once with a single stroke is extremely difficult, but Nilsson has scored a rare double bullseye with this little story about a round-headed boy in a land of pointed-headed people. *The Point!* was an animated cartoon movie on television and my three-year-old and I watched it squint-eyed with equal concentration. The story seems to me a bit complex for kids that age, but the neighborhood seven-year-olds loved it, and it gave adults a few things to mull over as well. As usual, Nilsson did it without being gimmicky or faddish.

The story, written and narrated by Nilsson, frames seven songs, written and sung by Nilsson, and they are as charming and as multifaceted as the story. The best one, I think, is *Think About Your Troubles*, telling how a boy's teardrops, dropping into his teacup, eventually wind up as sea water, which is chemically similar to teardrops (it would make a nice diagram in *National Geographic*). Lyrics in the other songs are skimpy, repetitive, and ambiguous—any song, lifted out of the story, will tell its own little story—and yet somehow they neatly sketch in the mood behind the adventures of Oblio and his dog Arrow. Just when you're thinking the songs are beside the point, something happens to remind you that, as the story says, everything has its point. The real question is: is it all poignant? The answer is: yes—exclamation point. N. C.

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TAPE HORIZONS

By CRAIG STARK



EQUALIZATION, LOW AND HIGH

MANY people are probably not aware that in tape recording—or audio recording of any kind—“equalization” (engineers call it “EQ”) has at least three distinct meanings. First, the term is applied to those modifications of any portion of the audio spectrum that are meant to make the recording sound better *subjectively*. Amplifier tone controls and filters permit this to a limited degree, but in a recording studio the engineer may go farther and give a 5-dB boost in the mid-range (“presence”) area to a singer’s microphone in order to make him stand out from the accompanying instruments. Or he may boost the highs or lows to “sweeten” the violins or add power to a plucked bass. The result is that the reproduced sound is made “equal” to nothing more than what he thinks his listeners want and expect to hear.

Second, “equalization” is the process of reducing high-frequency noise inherent in the tape, disc, and FM media by deliberately boosting the high frequencies before they are recorded or broadcast. When the boosted highs are restored to normal level during playback, the high-frequency noise that has been introduced during the recording and broadcast processes is cut back by the same amount.

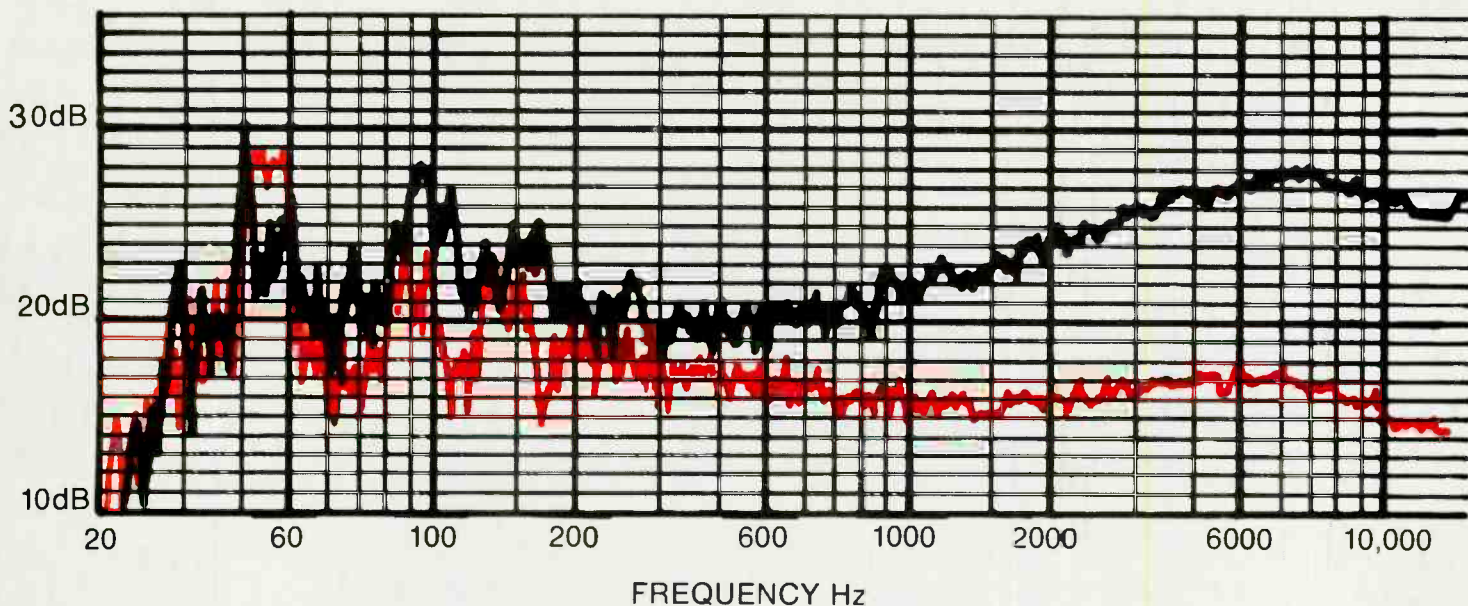
In its third sense, equalization is compensation in advance for inherent and predictable high- or low-frequency *losses* in the recording medium itself, and it is into this category that tape-recorder playback equalization circuits fall. Without them tape would sound as if you had turned your bass controls all the way down and switched in a scratch filter to cut the extreme highs as well. Why is this so? Let’s look at the low-frequency losses first.

If you played a tape on which all audio frequencies were recorded at the same level through an unequalized (“flat”) preamplifier, you’d find that from the lowest bass tones up to about 3,000 Hz the output signal would increase in strength as the frequency increased. Specifically, the rate of increase is 6 dB per octave; therefore, the output signal strength doubles every time the frequency doubles. This is because a tape playback head responds to the *rate of change* of the signal presented to it, and there are twice as many changes (alterations between positive and negative polarity) per second in the octave from 100 to 200 Hz as there are from 50 to 100 Hz. Therefore, if we take 1,000 Hz as our 0-dB reference point, the playback-head output at 50 Hz will be down by a disastrous 26 dB! We can’t boost the bass notes during recording or they’d overload the tape. So instead we “equalize” our tape-playback preamplifiers to supply the needed bass boost.

Usually, you’d hardly think of 3,180 Hz as a low-frequency tone, but that is where the “bass boost” begins for tape speeds of 7½ and 15 ips, according to the NAB standards. (It starts at 1,770 Hz for 1⅞ and 3¾ ips.) At all speeds it increases at a 6-dB-per-octave rate as the frequency falls, exactly matching the playback loss. This augmentation continues down to 50 Hz, after which it tapers off. Thus we get our bass back, but what happens to the treble frequencies? For the story of those, see next month.

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Electro-Voice
takes the first practical step:

EV STEREO-4™
compatible four channel

{*Being more a progress report than an advertisement.*}

The Promise

Thousands of people have heard 4-channel stereo reproduction at hi-fi shows and special demonstrations in the last few years. Others have read about this fascinating and rewarding technique that promises more faithful reproduction of musical performances. Early experiments have also shown 4-channel to be an effective tool in creating new sonic environments for both serious and popular musical forms. The concept has met with almost universal critical acclaim, and strong general approval.

The Problem

But alas only a handful of enthusiasts can actually enjoy this advance today. Because only a few 4-channel tapes have been produced for sale. The problem is simple, but basic: 4-channel means just that—four separate signals. And to reproduce it properly demands four of everything, right down the line.

Using four amplifier channels and adding four speakers is easy. Even creating a 4-channel tape recorder is practical (although expensive). But the stumbling block has been finding a way to put four completely independent signals in a record groove, or broadcast them over a standard stereo FM station.

And if you can't buy a 4-channel disc, or hear it on FM, the market is limited to a precious few 4-channel tape owners. But their numbers are so small that record companies just can't afford to release four

channel material. So they continue to produce 2-channel stereo that you *can* play (and that they can sell in volume).

The Way Out

Now Electro-Voice has moved to break the impasse. With a system that can offer the significant advantages of discrete 4-channel, yet is compatible with present record playing equipment and present FM broadcasting. It is called STEREO-4.

STEREO-4 is a system that encodes four channels into a stereo signal that *can* be transmitted over FM or recorded on a disc. In the home you add a STEREO-4 decoder, plus another stereo amplifier and a pair of rear speakers. The result is reproduction that closely rivals the original 4-channel sound. Four different signals from your speakers, with a feeling of depth and ambiance you have never before heard from any record.

Admittedly, STEREO-4 is not quite the equal of 4 discrete signals. But while there is some loss of stereo separation, there is no reduction in frequency response or overall fidelity. We might note that this reduced separation actually seems to aid the psycho-acoustic effect for many listeners in normal listening situations. And on the plus side, STEREO-4 offers an advantage that even discrete 4-channel cannot provide.

The Remarkable Bonus

Playback of almost all of your present 2-channel stereo library is greatly enhanced when fed through the STEREO-4 decoder. It's the result of multi-microphone recording techniques that include a remarkable amount of 4-channel information on ordinary stereo discs and tapes. Adding STEREO-4 releases this hidden information for you to enjoy.

The Details

A STEREO-4 Model EVX-4 Decoder costs just \$59.95. And with it, plus 4 speakers and dual stereo amplifiers,

you're equipped for almost any kind of sound available. Encoded 4-channel, enhanced stereo, regular stereo, *and* discrete 4-channel (assuming suitable source equipment). Even mono. So you have the one system that is completely compatible with the past, present, and foreseeable future.

The Present

And what about encoded 4-channel discs and broadcasts? Well, recording companies have already started mastering STEREO-4 records, and more are joining in. And STEREO-4 is now being broadcast in many major cities around the country.

The Future

Like you, we hope for the day when discrete 4-channel sound will be commonplace on records and FM, and your STEREO-4 decoder will be relegated to enhancing your present library. But that day will have to wait until some very knotty design problems are solved. And probably after a host of new FCC regulations define an utterly new system. Indeed, there is serious question whether these problems can be solved at all.

In the meantime, the STEREO-4 system is getting 4-channel recordings into the marketplace in increasing numbers, in a form that people can enjoy. Hear STEREO-4 at your E-V soundroom soon. And ask your local FM station for a schedule of STEREO-4 broadcasts. Or write us for complete information. It's not too soon to start planning for tomorrow.

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EVX-4 Stereo-4 Decoder

CIRCLE NO. 19 ON READER SERVICE CARD

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a GULTON subsidiary