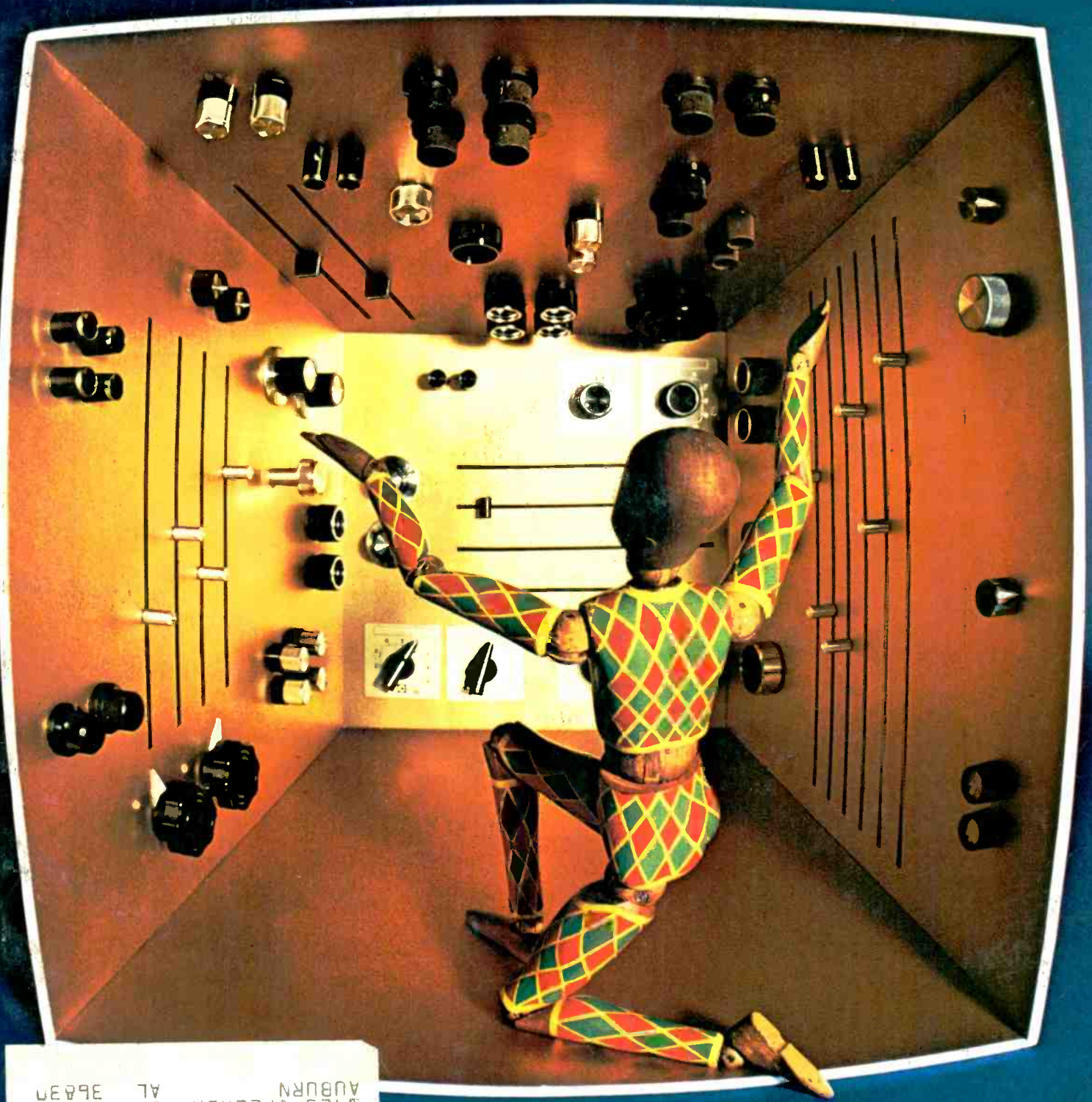


# Stereo Review

OCTOBER 1972 • 60 CENTS

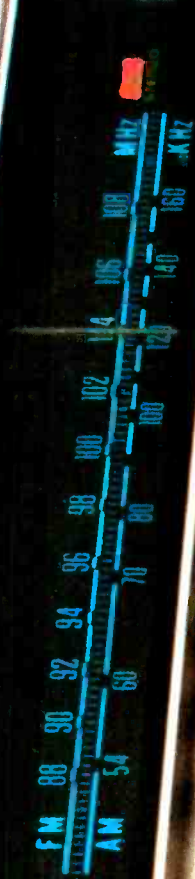
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TUNING LOOSENESS

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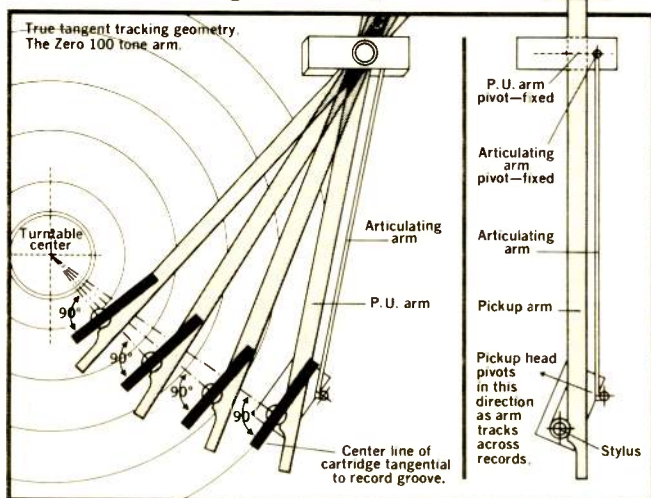
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# Stereo Review

OCTOBER 1972 • VOLUME 29 • NUMBER 4

## THE MUSIC

- SERGIO FRANCHI**  
*How an operatic tenor became a nightclub entertainer* ..... HENRY PLEASANTS ..... 54
- THE BASIC REPERTOIRE**  
*Tchaikovsky's Capriccio Italien* ..... MARTIN BOOKSPAN ..... 59
- JOSEPH HAYDN**  
*Seventy-seven years of music, mostly sunny* ..... JAMES GOODFRIEND ..... 60
- PILAR LORENGAR**  
*An interview with a versatile Spanish opera star* ..... ROBERT S. CLARK ..... 68
- CAT STEVENS**  
*A popular singer/songwriter speaks his mind* ..... ROBERT WINDELER ..... 76  
*An early retrospective of Stevens' recordings* ..... NOEL COPPAGE ..... 78
- PEGGY LEE**  
*A new Capitol album by America's première chanteuse* ..... PETER REILLY ..... 94
- MORE ON THE JOPLIN RENASCENCE**  
*A memorable concert of Scott Joplin's works is now on disc* ..... RICHARD FREED ..... 108
- A CORNUCOPIA OF MONTEVERDI MADRIGALS**  
*Philips issues complete recordings of Books VIII and IX* ..... IGOR KIPNIS ..... 130
- BEYOND THE BASIC REPERTOIRE**  
*Rossini's Petite Messe Solennelle* ..... ERIC SALZMAN ..... 145

## THE EQUIPMENT

- NEW PRODUCTS**  
*A roundup of the latest high-fidelity equipment* ..... 16
- AUDIO QUESTIONS AND ANSWERS**  
*Advice on readers' technical questions* ..... LARRY KLEIN ..... 22
- AUDIO BASICS**  
*Loudness Compensation* ..... RALPH HODGES ..... 24
- TECHNICAL TALK**  
*Specification Pitfalls; Hirsch-Houck laboratory reports on the Dual 1229 automatic turntable, the AR-LST speaker system, the Lafayette LR-440 SQ four-channel receiver, and the Realistic SCT-6 cassette deck* ..... JULIAN D. HIRSCH ..... 29
- TONE CONTROLS**  
*What you need to know to get the most from them* ..... JULIAN D. HIRSCH ..... 70
- INSTALLATION OF THE MONTH**  
*Stainless-Steel Stereo* ..... SUSAN LARABEE ..... 75
- TAPE HORIZONS**  
*Heat Can Hurt* ..... CRAIG STARK ..... 148

## THE REVIEWS

- BEST RECORDINGS OF THE MONTH** ..... 81
- POPULAR DISCS AND TAPES** ..... 87
- CLASSICAL DISCS AND TAPES** ..... 119

## THE REGULARS

- EDITORIALLY SPEAKING** ..... WILLIAM ANDERSON ..... 4
- LETTERS TO THE EDITOR** ..... 8
- BOOKS RECEIVED** ..... SUSAN LARABEE ..... 14
- ADVERTISERS' INDEX** ..... 148

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CONTRIBUTING EDITORS

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NOEL COPPAGE  
DAVID HALL  
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ELECTRONICS & PHOTOGRAPHIC  
FURMAN HEBB

ASSOCIATE PUBLISHER  
STANLEY NEUFELD

Editorial and Executive Offices  
Ziff-Davis Publishing Company  
One Park Avenue, New York, New York 10016  
212 679 7200  
Eastern Advertising Manager Richard J. Halpern  
Midwestern Office: The Pattis Group  
4761 West Touhy Ave., Lincolnwood, Ill. 60466  
312-679-1100  
Arnold S. Hoffman

Western Office  
9025 Wilshire Boulevard  
Beverly Hills, California 90211  
213 273-8050; 272-1161

Western Advertising Manager: Bud Dean  
Japan, James Yagi  
On Palace Aoyama, 6-25, Minami Aoyama  
6-Chome, Minato-ku, Tokyo, Japan  
Telephone: 407-1930/6821

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## EDITORIALLY SPEAKING

By WILLIAM ANDERSON

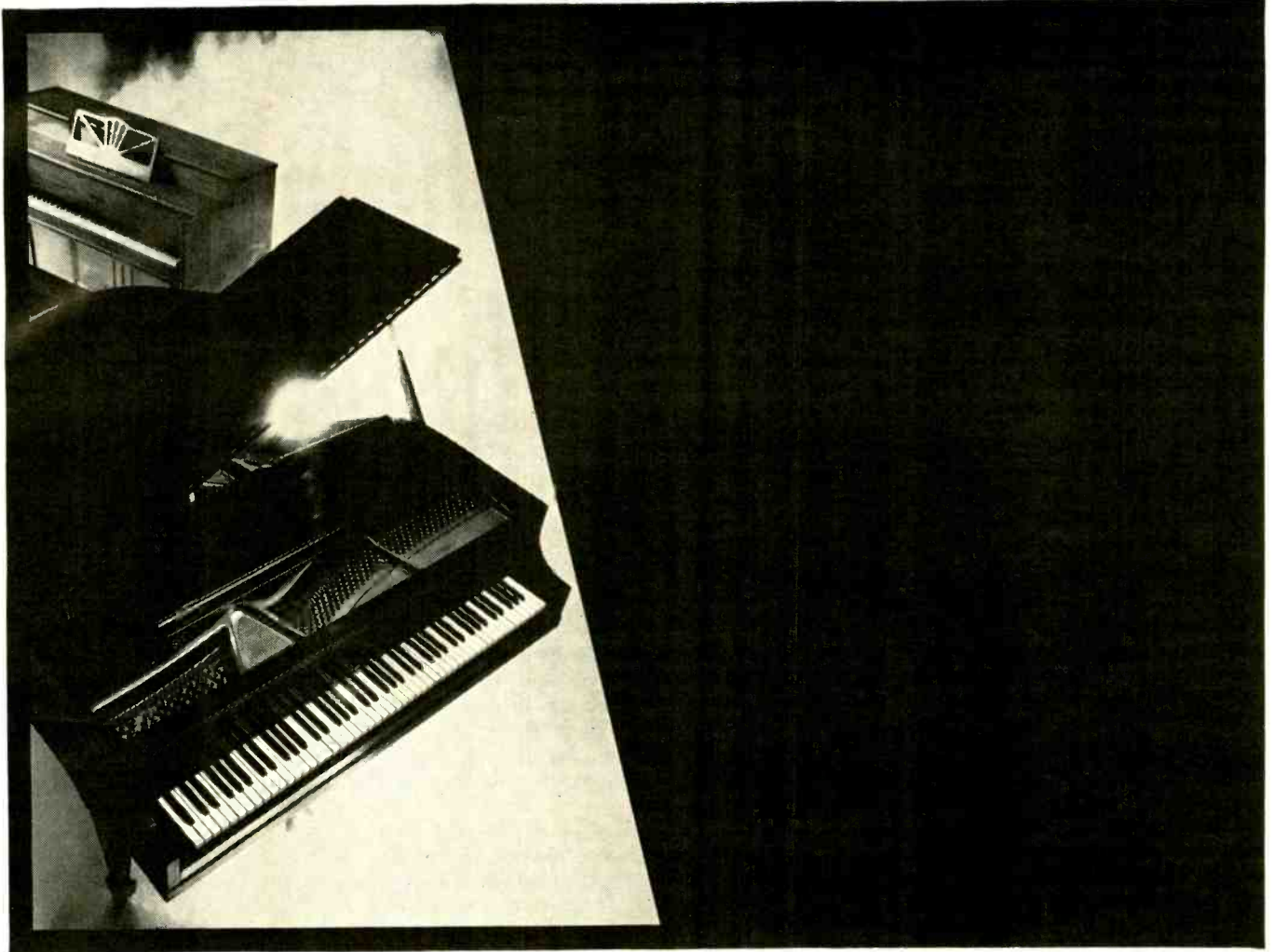
### HOME SWEET HOME

I REMEMBER seeing, somewhere back in the dim mists of time, in *Colliers* or perhaps the *Saturday Evening Post* (yes, that long ago), a cartoon that made a particularly deep impression on me: a little boy standing, back to the reader, hands on hips, looking up at his mother and father, their faces two studies in stunned surprise. The legend read simply: "I demand to be returned to my rightful parents!" Psychologist Erik Erikson, happily and usefully for us, has since put a name to the situation: identity crisis. All those (and we are legion) who, taking a good, hard, early look at their putative parents, concluded that they had been plucked from a princely heritage by the gypsies and abandoned in the ignoble ordinary will understand what it means: the identity crisis is not a struggle to *know* who we are (we already know that), but rather to *accept* who we are.

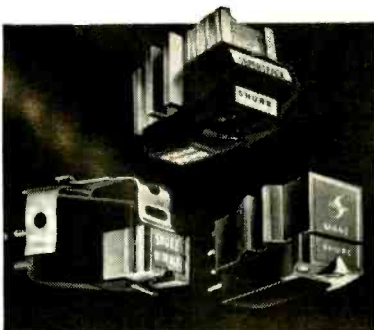
It seems to me that countries, like individuals, suffer identity crises too. Ours has lasted an agonizing two hundred years or so, and I doubt that it will be magically resolved in time for (or by) our coming two-hundredth birthday party a few years hence. However, my personal Richter scale has lately been registering a little groundswell that I would like to think is a sign of the resolution of a part of this problem in the musical sphere. The American public's increasing interest in and acceptance of such figures as Joplin, Gottschalk, Sousa, Foster, and others has a hearty freshness about it that cannot help but lend a welcome vigor to our musical life. There is quite naturally a countervailing tendency as well, a kind of bluenosed resistance to these home-grown barbarians which, for me at least, is the precise locus of America's failure so far to develop a viable, indigenous high musical culture. The rhetoric of disdain has long made good use of hyperbole, so it is no surprise to find some of our colonialists arousing themselves to outrage by what they imagine to be insupportable chauvinist comparisons—that William Billings is our American Bach, Foster is our Schubert, Gottschalk our Liszt, Joplin our Chopin, or Sousa our Beethoven. I have not myself heard such claims made, but were I to, I could easily forgive their extravagance as evidence of a heart (if not a head) in the right place. There is, however, a vast difference between claiming that a Joplin is a Chopin and being ashamed of him because he is not. What those whose taste is rather too fine and whose time too valuable for anything but certified masterpieces forget is that great composers—and great listeners—*need* minor composers. Henry James once said of novelist Anthony Trollope that his great merit was an "appreciation of the usual," and the usual does have its uses. In music as in the other arts there simply are no absolutes. We know what is excellent only because it differs from that which is not. Great composers need minor composers in order to surpass them, and audiences need them if they are to know whether they have, indeed, been surpassed. Beethoven's marches are (heresy!) adequate, but what might they have been had he heard those of Sousa? Finally, it is quite simply impossible to live our lives at sustained concert pitch—which is perhaps why God created intermissions.

We have for too long a time struggled vainly (*pace* Edward MacDowell) to construct in this country a high musical culture based on European models. Might it not be worthwhile, then (after all, we're only two centuries along), to return to those long-abandoned foundations laid by Billings, Foster, Gottschalk, Joplin, and others and simply start over? We will most certainly not end up with another Bach, Brahms, or Beethoven, but we may find our way out of what is just as certainly a cultural *cul-de-sac*. And even if the results were to be rather ill-favored things, they would at least be our own. If that be jingoism, then turn it up a little louder.





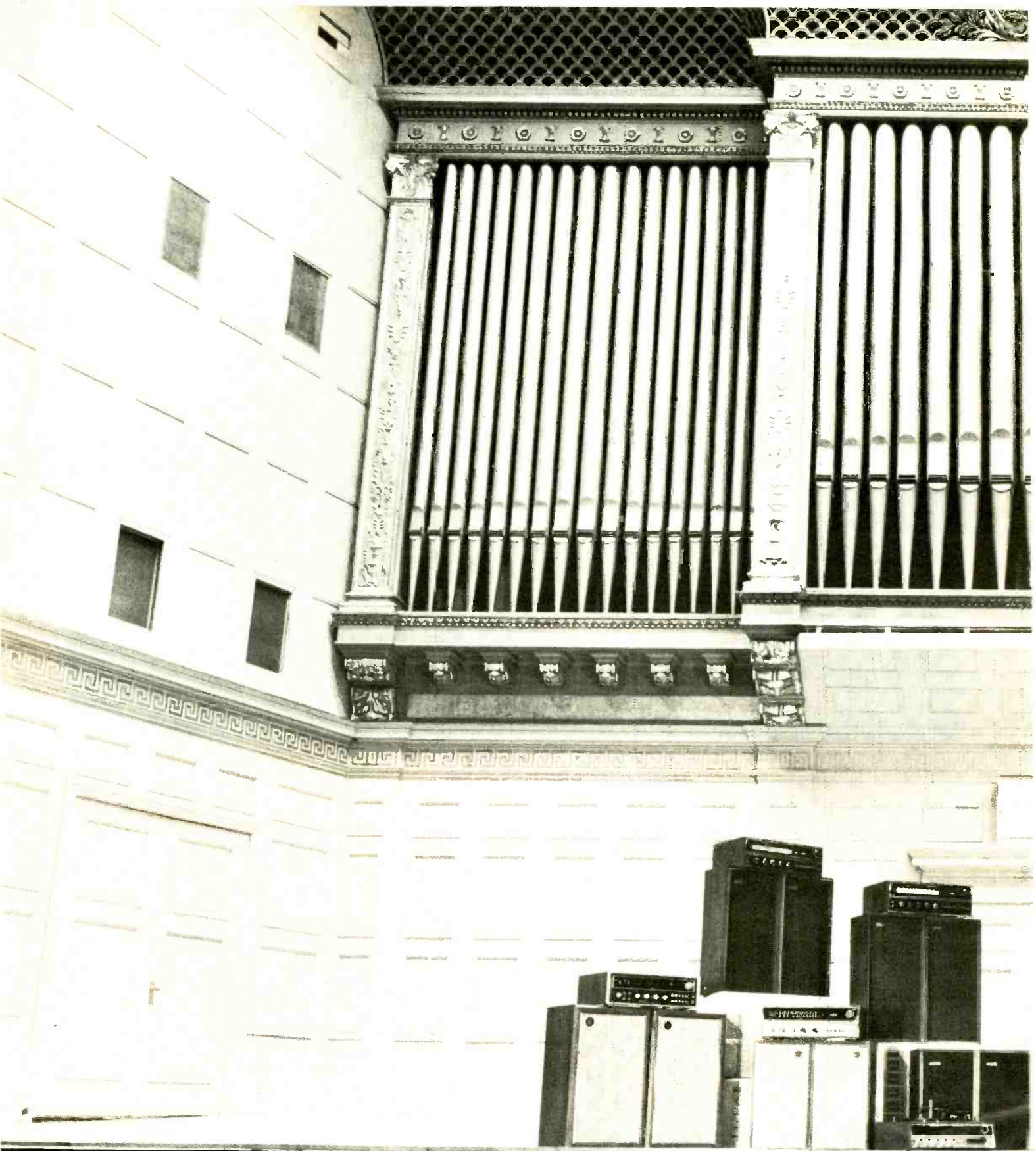
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## LETTERS TO THE EDITOR

### Rock Biggies

● Although Joel Vance tackled an admittedly broad and controversial topic with his "Who's Who in Rock Right This Minute" (August), he could have avoided much controversy by using suitable parameters to judge the current popularity of a group. In some unknown fashion he manages to leave off his list Jethro Tull (who sold 38,000 seats for their Los Angeles concerts faster than the Stones sold their 28,000), Crosby, Stills, Nash and Young (supposedly the most popular American artists at this moment), and Traffic, as well as the Allman Brothers and the Band, two of the most consistent groups over the last three years in terms of sales and critical success. In place of these groups he mentions such questionable (artistically and commercially) groups as the Kinks, Rare Earth, Mountain (defunct for the last eight or nine months), Alice Cooper, and Blood, Sweat and Tears. In his "Doorthumpers" category he could have mentioned any of the numerous relatively new groups who have had one or two successful albums and are at present building up a dedicated following, such as Hot Tuna, America, Eagles, Boz Scaggs, Hookfoot, Fleetwood Mac, New Riders of the Purple Sage, the Move, Emerson, Lake and Palmer, and others.

ROB BERTRANDO  
Santa Barbara, Cal.

*Mr. Vance replies: "The selection of artists to be dealt with in the article was based on (1) radio play, primarily FM, (2) reliable trade-paper album best-seller charts, and (3) groups whose reputations or names are likely to be familiar to STEREO REVIEW's audience, which is not the audience for Rolling Stone and its imitators. Readers were given fair warning that any group mentioned might rise or fall by the time the article appeared.*

*"Crosby, Stills, Nash, and Young have been disbanded for some time. Mountain is not defunct, though there have been personnel changes. They are still releasing records under that name. Your suggestion of the Allman Brothers is admirable, in particular the 'Eat a Peach' album, which had not been released at the time the article was written. Readers may try Jethro Tull and Traffic if they wish; I don't fancy them."*

● I have enjoyed STEREO REVIEW for what

it's worth as much as I have enjoyed *Rolling Stone* for what it's worth, but "Who's Who in Rock Right This Minute" missed the stroke of midnight by about a year. I'd like to update Joel Vance's list for straight people who don't have any idea of what's going on in rock (probably because they couldn't care less).

Of course my list would also lead off with the Stones and the Who, but I was surprised to find the Kinks on Mr. Vance's list. I'd leave them there, but for entirely different reasons. The Jefferson Airplane would be replaced by the Allman Brothers Band and J. Geils Band because the rock world isn't psychedelic anymore. The Grateful Dead and Faces would stay in the "Certified Biggies" category: everyone else is dismissed because of lack of public interest. In their place I'd put the New Riders of the Purple Sage, Savoy Brown, Traffic, and the Band. Mr. Vance can have Santana back because they tried something new which worked for a while but won't last long.

I can recommend similar changes for the remaining categories, all compiled without the use of a radio or album sales statistics, which tend to be misleading anyhow.

Mr. Vance, I rest my case. If you get much slower, they'll bury you.

FRANK BOSCOE  
Kilworthy, Ont.

*Mr. Vance replies: "If you do not have, want, or believe in radio or reliable trade-paper charts, then how do you form your musical taste—do you have friends who whistle?"*

● Joel Vance's "Who's Who in Rock" is an interesting article, but contains a slight mistake in rating the Grateful Dead along with such incompetents as Alice Cooper and the great unoriginal Three Dog Night. The last two are just popular newcomers compared with the Dead or the Jefferson Airplane. In his comments on the Dead, Mr. Vance states "(they) are laced so tight they can't breathe." He doesn't stop to consider that most other rock groups are criticized for just the opposite reason.

S. BIONDO  
Hollywood, Fla.

● I would like to voice my disgust with Joel Vance's article "Who's Who in Rock" in the August issue. I am not saying he must like all

rock groups, but how can he rate the Moody Blues as "Not-So-Biggies?" How can he call their albums overblown? And what's wrong with Mantovani? If Mr. Vance would listen to a Moodys album such as "Days of Future Passed," he would realize how beautifully composed and arranged their music can be. A Moody Blues disc cannot be tossed on a record player, listened to once, and then put back in the jacket. One must listen and let them grow on you. I do agree with Mr. Vance that the Moody Blues were bombs in 1964-1965, and that the introduction of the Mellotron helped, but some lucky groups get breaks, and the Mellotron was the Moodys'.

ROBERT KANNER  
Silver Spring, Md.

### "The Philistine Backlash"

● I must respond to William Anderson's August editorial, "The Philistine Backlash." True, we do live in a musically illiterate country which considers music a frill (witness the academic deletions when budget cuts are required for public schools). But we also have a large number of people possessed of a little musical information who are only too willing to lash out at anyone who doesn't conform to their fondest mental concepts in this area. This group of *incognoscenti* makes it difficult, if not impossible, for people to write sensibly about music. Add to this the fact that music is easier to listen to than to read about, and the problem is further compounded. It would be nice if more people would accept and listen, without having to preach.

MICHAEL C. STOUNE  
Ann Arbor, Mich.

### Jerome Kern

● I want to thank you for the feature article on Jerome Kern by Alfred Simon in the July issue of STEREO REVIEW. However, I wish Mr. Simon hadn't been so cautious in his evaluation of Kern's *Mark Twain Suite*. Granted, Mr. Simon rates high marks for disputing the general dismissal of the piece as second-rate by the critics, but in my own view, the *Mark Twain Suite* is even better, indeed, than Mr. Simon makes it out to be.

I had the disc (bought it with hard-earned teenage money years ago), but don't know where it is now, and have never heard it played since then. Frankly, I rate the Jerome Kern piece as a better work than the really phony *Lincoln Portrait* by Copland.

Obviously, then, I enter this as a plea that some good recording company issue a new recording of the *Mark Twain Suite*. American music needs all the help it can get, and such a reissue would indeed help new listeners to discover this perfectly charming piece of musical Americana.

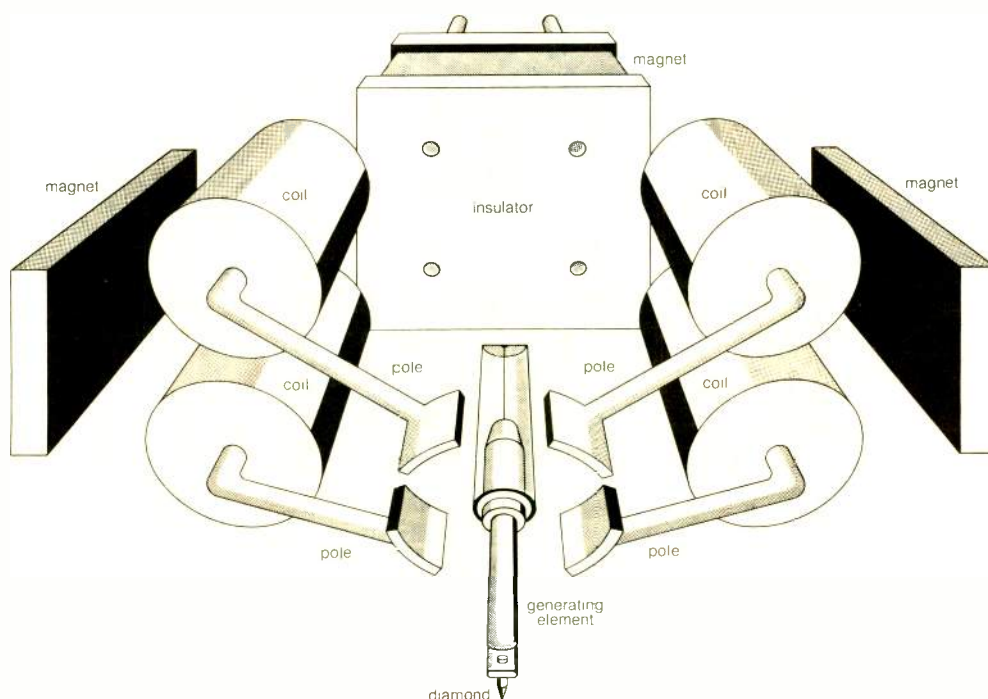
THOMAS P. McDONNELL  
Boston, Mass.

● After reading the Jerome Kern article in the July STEREO REVIEW, I hasten to add another recording to the list compiled in the section "Jerome Kern on Records." The recording is "An Evening with Jerome Kern" on United Artists 6039, released in 1959. It's no longer available, but it's well worth hunting for.

Stanley Melba produced the album as a sort of "original-cast" offering of one of the many "Evenings with Great American Composers" he was then supervising at the Cotillion Room supper club in New York's Hotel Pierre. The

(Continued on page 10)

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LUDWIG LAUDISI  
Flushing, N.Y.

### Wistful Love in Vain?

● In Alfred Simon's excellent article on Jerome Kern, I think his description of the song *In Love in Vain* as "wistful" is a mistake—but an understandable and forgivable mistake. In the film *Centennial Summer* it is sung by Jeanne Crain in a wistful manner totally inappropriate to its music and lyric context. As well as being one of Kern's loveliest, it is one of the most subtle, poignant, and tragically moving songs ever written. It doesn't contain all the overstated bathos of the much more familiar song of tragic love, *My Man*, but it does contain the most heart-tugging, soul-corning line I've yet heard in a song lyric: "It's only human for anyone to want to be in love, but who wants to be in love in vain?" Mr. Kern's music exquisitely supports the mood of pain and disenchantment Leo Robins' lyrics speak of. These lyrics state a simple truth, a painful truth, and state it well. No more eloquent testament to my point is to be found than in Mildred Bailey's version of this song. Should Mr. Simon hear this version, he would be able to discern much more than mere "wistfulness."

BILL SALTER  
Oxnard, Cal.

### Jorge Bolet

● Thank you for the interview with Jorge Bolet in the July issue of *STEREO REVIEW*. As a member of the Friends of the Symphony back in the Koussevitzky days, I can recall Maestro Koussevitzky's great respect for Mr. Bolet's artistry; it was he who persuaded Baldwin to sign Mr. Bolet as an exclusive artist. Time has proved his judgment correct, and Mr. Bolet's greatness is a fitting testimonial to the memory of his late friend.

HERBERT CLEMENT  
Great Kills, N.Y.

### Anka's Way

● In his article on Paul Anka (July) Robert Windeler makes the same mistake everybody makes when referring to the song *My Way*. Paul Anka did not write the melody for *My Way*; he wrote only the English lyrics to a song written by two Frenchmen.

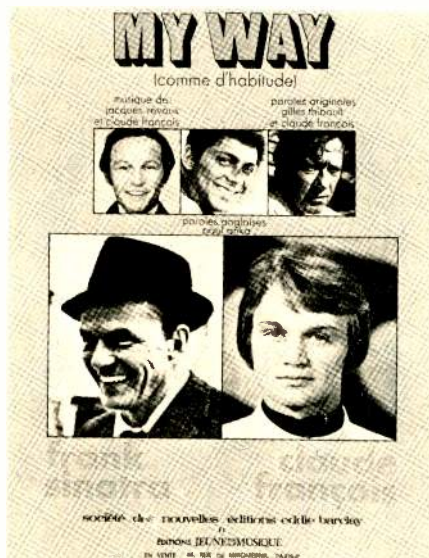
I appreciate the lyrics Anka wrote for the song (although I don't know if they are a mere translation of the original French or a completely different version), but there is no reason to call it *his* song. There have been times—once on the Merv Griffin show—when Anka unashamedly took credit for the composition of the song: Merv asked something to the effect of "How do you come up with a melody like that?", to which Anka replied something like, "I don't know, I just do." But a man of Anka's stature need not stoop to taking credit for songs he did not compose. Granted, Anka's name added to the song helped sell it, and whether he actually wrote the lyrics for Sinatra or not, it does capture a beautiful sadness that is part of the closing years of any man's career. But that's all. The

music is the work of others, and their initial concept should be respected and given credit.

B. MARCUS  
Brooklyn, N.Y.

*The Editor replies: "Mr. Marcus is correct. The music was written by Jacques Revaux and Claude François, the original French lyrics were by Gilles Thibault and François, and the original title was Comme d'habitude (As Usual). That Anka's English words and Sinatra's recording both weighed heavily in making the song a hit worldwide is indisputable: even the French sheet-music version (© 1967 and 1968 by Nouvelles Editions Eddie Barclay, Paris) headlines the English title and features Anka and Sinatra (see photo below).*

*"Anka's words, incidentally, are not mere translation. The original lyric was a grim, grey, depressing thing about a marriage or a love affair that has petered out to quotidian boredom. A better French poet once wrote 'Que la vie est quotidienne,' a sentiment which is perhaps roughly analogous to T. S.*



*Eliot's 'I have measured out my life in coffee spoons.' The lyricists for Comme d'habitude did it their way: 'I get up and I shake you./ You don't wake up, as usual./ I pull the covers over you./ I'm afraid you'll catch cold, as usual./ My hand caresses your hair./ almost in spite of myself, as usual./ But you, you turn your back—as usual.' There's much more—he gets up, makes his own coffee, goes off to work (he's late) on a cold grey day, etc.*

*"For this tristesse Anka substituted a kind of ironic victory song with a suggestion of showbiz ('I face the final curtain') ambiance. It is cliché-filled, and appropriately so, with the kind of Pal Joey bravado that is not without a certain pathos, the suggestion that if the singer can indeed boast of any victory, it is, following the scale of his life, a very small one. Or am I 'reading in'? Anyway, like Mr. Marcus, I like it."*

### Even More on the Moog

● Regarding the letter from Jeffrey Bipes Mr. Bipes, "is an incredibly complex electronic instrument. . . ." Nonsense, unless you are talking about the electronics inside and how the circuitry must look to someone who knows nothing about electronic circuits. But these are of no concern to the user.

I have been teaching people to use synthesizers for more than two years. The problems

some students have in learning to use synthesizer components fluently arise primarily because those components are perfectly simple—not because they are complex. You cannot synthesize a sound that you have not first analyzed; thus what is complex is the act of synthesis itself, not the instrument. There is enough complexity in the sound of a \$15 alto recorder to require \$10,000 worth of synthesis equipment to mimic it perfectly—and the same could be said even of a 50¢ kazoo.

Which bring us to Mr. Bipes' notion that because a synthesizer "generates a more perfect wave than a regular musical instrument" it has an "appealingly rich voice." The fact is (and I am not speaking here of abstract, non-total, "organized sound" tape compositions, but only of the rather more limited field of classical realizations, e.g. of Carlos, Ruth White, Hans Wurman, and so on) that most of the work of synthesis is devoted to finding new ways to *destroy* the "perfection" of the waveforms one is given. The sawtooth, triangle, sine, and pulse waveforms generated by Moog and Arp equipment are very nearly perfect—regular, unvarying, mathematically predictable in their behavior out to hundreds of harmonics—and numbingly monotonous. I would like to lock Mr. Bipes in a room with these sounds for twenty-four hours and then hear his estimate of their "perfection."

The dilemma of synthesizer realizations is that on the one hand you want to work with as wide a sonic vocabulary as possible, and on the other you must restrict yourself to timbres and overtone structures that *work*—that is, that have the right harmonic import when combined into chords.

By this standard, the record that occasioned all this verbiage is a fairly good piece of work. The mistake that Messrs. Kazdin and Shepard make in their album "Everything You Always Wanted to Hear on the Moog But . . ." seems to lie in their having chosen material that was already as colorful in its orchestral version as one could wish.

JIM MICHMERHUIZEN  
Arlington, Mass.

### Musical Societies

● I recently joined the Bruno Walter Society and got its latest newsletter and a list of current offerings, plus some other information on Walter. The list of LPs was an interesting one and not confined to Walter's recordings alone. I have received one BWS record, the Berg and Mozart (K. 216) violin concerti by Szigeti with conductors Mitropoulos and Walter, respectively, and enjoyed it tremendously.

The newsletter was depressing, though, since it said that only 10 per cent of the mailed brochures elicit requests for membership and only 20 per cent of that 10 per cent buy more than the introductory LP that comes with the membership fee. In other words, only 2 per cent of the inquirers are serious customers, and so many even of these let their friends tape their BWS recordings that sales are, to quote BWS, "shockingly low." It would be a shame if this practice were to scuttle the whole project, when such goodies as an "Art of Joseph Szigeti" series are promised, besides the Walter releases. The Bruno Walter Society can be reached at P. O. Box 552, Walham, Mass. 02154.

DAVID PIERCE  
Vero Beach, Fla.

*The Editor replies: "We are happy to give (Continued on page 12)"*

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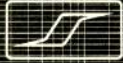
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what help we can to the musical societies who labor to keep the names and the recordings of great musicians alive, but though those who are interested in giving such organizations their support are usually intensely so, their number is never large. A 2 per cent response in the direct mail field is generally regarded as a satisfactory one, but I agree that dubbing tape copies of special releases of this nature is contemptible, often resulting in no more releases — as was pointed out in the article on the ethics of taping in our March issue."

**Composer Portraits**

● Borys Patchowsky's linoleum-cut portrait of Antonio Vivaldi is shown on page 66 of the June issue of STEREO REVIEW — but in neither that issue nor in subsequent ones have I found any mention of whether prints are available. Is it really necessary for STEREO REVIEW's art director to be so modest about his own work? I should like to have a print of this Vivaldi portrait and would appreciate your informing me if prints are available.

HELEN V. NICOL  
Gainesville, Fla.

*Prints of Mr. Patchowsky's Vivaldi portrait can be obtained by writing directly to him c/o STEREO REVIEW, 1 Park Avenue, New York, N.Y. 10016. Those readers interested in reproductions of composer portraits appearing in previous issues can get in touch with the artists at the following addresses: Jacques Hnizdovsky (Bach, December 1971), 5270 Post Road, Riverdale, N.Y. 10471; Al Blaustein (Schubert, February), 141 East 17th Street, New York, N.Y. 10003; Antonio Frasconi (Debussy, April), 26 Dock Road, S. Norwalk, Conn. 06854; Seong Moy (Brahms, August), 2231 Broadway, New York, N.Y. 10024. The portrait of Haydn in this issue was done by Thomas Cornell, Bay Road, Bowdoinham, Maine 74008.*

**Gospel Truth**

● Re Joel Vance's review of Lil Green's album "Romance in the Dark" (June): Billie Holiday did not record the same song, merely one with the same title. Lil Green was a much greater singer than Mr. Vance's patronizing review suggests. Rather than a second cousin of Billie Holiday, she's better considered a forerunner of such gifted gospel-blues stylists as Dinah Washington and Aretha Franklin. Lil Green was singing contemporary soul in 1939.

I recently read Mr. Vance's similarly uniformed essay on gospel singers in the New York Times. He is clearly a self-appointed expert on the roots of modern music, though judging by his error here and similar lapses in judgment elsewhere, he has hardly listened to, much less assimilated, the work of earlier artists. Let him stick to the likes of Cass Elliot and Neil Young. Blues and gospel have been inadequately chronicled for too long, without a switched-on newcomer succeeding the dunderheads of old.

TONY HEILBUT  
New York, N.Y.

*Mr. Vance replies: "I got my information on the tune from Leonard Feather's liner notes to the album — and I know one shouldn't trust liner notes."*

*"Mr. Heilbut likes Lil Green. Fine. Enjoy, enjoy. In the Times piece I favorably and cordially reviewed Mr. Heilbut's Columbia gospel collection, among others. I wrote that*

*I had attended black revival meetings in my teens where I heard the music first-hand. Further, I heard (on records) Leadbelly, Jelly Roll Morton, Bessie Smith, Armstrong, Lonnie Johnson, and Blind Lemon Jefferson, among many others, between the ages of five and my current thirty, and I'm still listening. But Mr. Heilbut need not infer from that that I plan to invade the gospel territory he staked out for himself with his excellent book The Gospel Sound.*

*"Cass Elliot and Neil Young are both excellent musicians and performers. Mr. Heilbut's evident contempt for music and musicians he has not yet grown to appreciate is unworthy of even a self-appointed expert. But since he seems to think it is my territory, I hereby issue him an invitation to come on over and have a little fun."*

**Callas By Request**

● The review by George Jellinek of the new album by Maria Callas (June) is sympathetic and well-written. Obviously Mr. Jellinek shares my great admiration for Mme. Callas. However, he states that in the aria from *I Lombardi* she executes a "stunning downward run of two-and-a-half octaves, ending in a subterranean F-sharp." She does indeed execute such a run; however, it actually occurs in the aria from *I Vespri Siciliani*. I must nevertheless concur with that final remark: "Who could sing like this today?"

J. EDWARD KAUFFMAN  
Philadelphia, Pa.

**Classical Crisis**

● Ever since the "classical crisis" articles began appearing in STEREO REVIEW (February 1971) and similar publications, certain improvements (or at least attempts at improvement) in classical-music recording practices seem to have been implemented. Of these, the practice of offering the "fill-up" piece first rather than at the end of the major work on a single disc has been perhaps the most successful.

One more thing which is slowly starting to be corrected is the matter of poly-lined inner sleeves and, in most cases, the lack of them. I have written to many record producers on this subject and have seen some results in recent months. Paper sleeves unlined with plastic not only attract more dust and grit, but also tend to be jammed into the jackets at the factories in such a way that they become wrinkled and leave ugly and usually noisy "paper scars" on the disc. I would gladly sacrifice the colorful covers or even the liner notes to get a clean pressing of the music I want.

DONALD F. WEEKS  
West Hollywood, Cal.

**Rock and Barbershop**

● Joel Vance's definition of rock music ("What Is [Was] Rock?") in the May issue was interesting. However, he should not have compared rock with barbershop quartet singing.

Basically, a barbershop chord is produced with a lead voice singing the melody line. The tenor part is customarily sung *above* the lead. The bass sings lower than the lead and the baritone provides those in-between notes that produce the distinctive barbershop harmony. And barbershoppers use the "true" or "pure" diatonic scale rather than the "tempered" scale.

GRAYDON BOYD  
Monterey, Cal.



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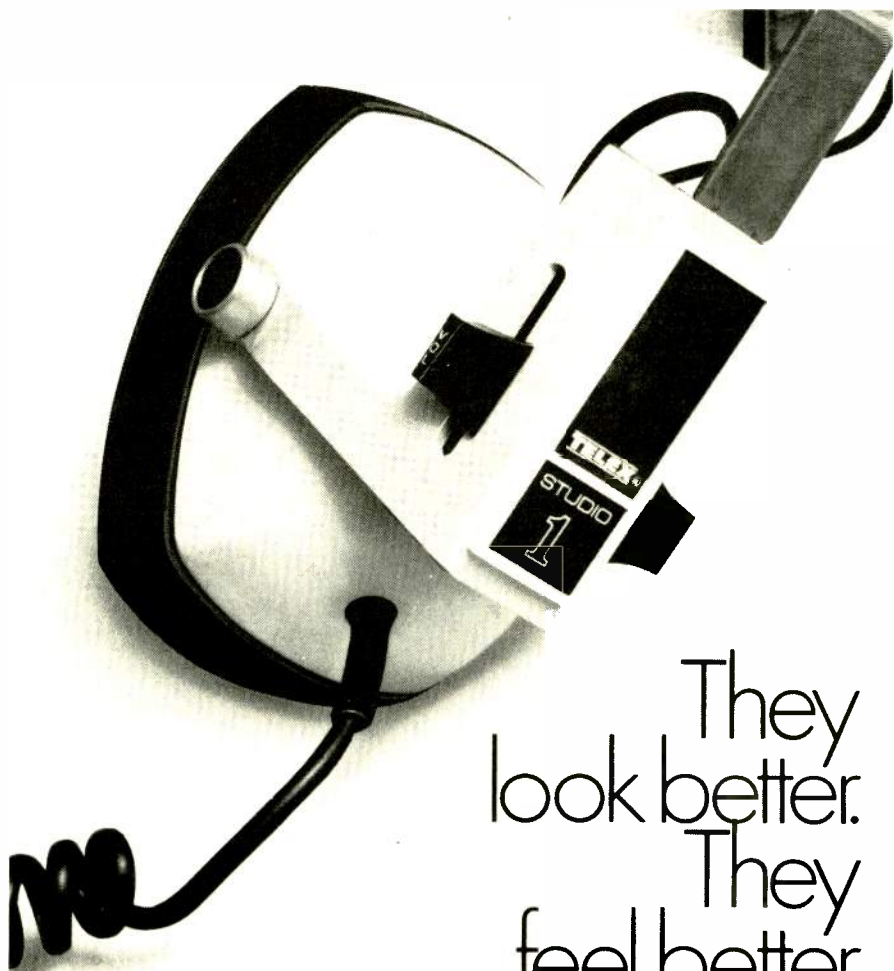
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## BOOKS RECEIVED

Compiled by Susan Larabee

● *Modern French Music.* Rollo Myers. Praeger Pub., New York, 1971, \$12.50, 210 pp.

A comprehensive and knowledgeable study of the development of modern French music from the turn of the century to the present day. The author shows music in relation to the other arts (especially poetry), society, and the cultural life of the country.

● *Stravinsky: Chronicle of a Friendship, 1948-1971.* Robert Craft. Alfred A. Knopf, New York, 1972, \$12.50, 424 pp.

● *Encounters with Stravinsky, A Personal Record.* Paul Horgan, Farrar Straus and Giroux, New York, 1972, \$7.95, 300 pp.

Both of these books cover the last several years of Stravinsky's life as observed and shared by the authors, each a personal friend and colleague of the composer. Craft's controversial account is the longer and more detailed. He has included excerpts from his personal journal, and the book is filled with fascinating stories of tours, concerts, vacations, and lunches and dinners with the major artistic and literary figures of the day. Craft is both scholarly and witty, and the book is highly readable. Horgan's *Encounters* are equally interesting, although more limited in scope. Horgan became a friend of the Stravinskys largely through their common affiliation with the Santa Fe Opera, but he had been a "fan" of the composer's since his boyhood. What these books share is the authors' genuine love and appreciation of Stravinsky and his wife Vera as people, as well as the constant awareness that he was perhaps the greatest composer of this century.

● *Bob Dylan: A Retrospective.* Craig McGregor, ed. William Morrow & Co., Inc., New York, 1972, \$10.00, 407 pp.

There's a lot of material here for someone who wants to know who said what in print about Bob Dylan and when. Strange to remember now how "controversial" Dylan's switch from acoustic to amplified guitar and away from "protest" music was.

● *Who's Who of Jazz (Storyville to Swing Street).* John Chilton. Chilton Book Co., Philadelphia, 1972, \$7.50, 419 pp.

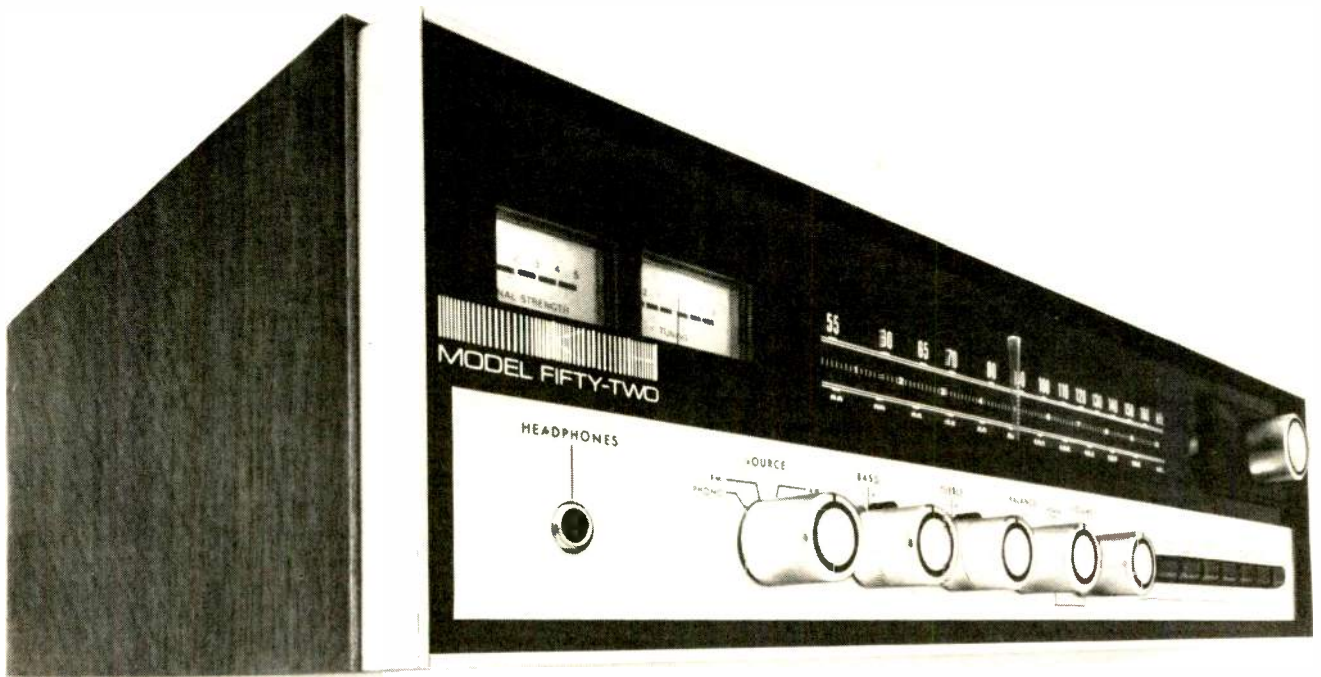
Another catalog, this useful reference work was originally published a couple of years ago in London. Chilton has collected pertinent information on over a thousand U. S. jazzmen (all born before 1920), including biographical information, band affiliations, photos, etc.

● *The Voice of the Folk: Folklore and American Literary Theory.* Gene Bluestein. The University of Massachusetts Press, Amherst, 1972, \$9.00, 170 pp.

This is a thoughtful book, about half of which is devoted to various aspects and implications of the American folksong. The author takes his basic point of view from the German historian/philosopher Herder, and illustrates the belief that a national culture, in this case American, is defined by and embodied in that country's folklore/folksongs. There is a study of the blues as a literary tradition, the poetry of rock music, and a short piece on the five-string banjo as the "focus of a uniquely American folk tradition."

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response is 20 to 20,000 Hz, with distortion less than 0.5 per cent for a 109-dB sound-pressure level. The signal handling capability is 5 volts continuous, for which the phones provide a sound-pressure level of 113 dB. The phones can handle 14-dB overloads of a transient nature without damage. The HV-1's can be driven from a source impedance of 3.2 to 600 ohms. The headset is black with natural-finish metal parts. Price: \$39.95.

*Circle 115 on reader service card*

## Norelco Model 2100 Stereo Cassette Deck



● NORELCO's Model 2100 stereo cassette deck with the Philips "Dynamic Noise Limiting System" (DNL) is now available. The DNL system can be switched in for the playback of any cassette; it operates by introducing high-

frequency attenuation above 4,500 Hz when the recorded signal on the tape falls below a certain low-level threshold (−38 dB), thereby reducing tape hiss. The low threshold level was selected so that the circuit will be effective when most needed (when the signal-to-hiss ratio is low) and yet unobtrusive in its action.

The Model 2100's transport controls are of the familiar push-key type, and include a PAUSE function. The deck has twin recording-level meters, and slider-type recording-level controls for each channel. Three special pushbuttons adjust the Model 2100's bias and playback equalization for standard cassette tapes, low-noise/high-output formulations, or

for chromium-dioxide tape. There are additional pushbuttons to switch the unit on and off, select stereo or mono mode, and activate the DNL circuits. Frequency response is 50 to 13,000 Hz  $\pm 3$  dB, and the signal-to-noise ratio is 46 dB with the DNL circuits operative. Wow and flutter are 0.18 per cent (peak-to-peak weighted), and harmonic distortion is rated at 3 per cent for a 0-VU recording level. The styling of the Model 2100 is modern, with a brushed-metal top plate and wooden end pieces. Microphone inputs are recessed below the lower left edge of the control panel. Approximate dimensions are 12¾ x 4 x 10½ inches. Price: \$219.95.

*Circle 116 on reader service card*

## Beyer ST199 Telescoping Microphone Stand



● REVOX has made available the Beyer ST199 microphone stand, an inexpensive, lightweight device that extends from a collapsed length of 17 inches to a height of 4 feet, 8 inches by means of five telescoping sections. Three legs fold down to support the assembly, as shown in the illustration. The stand weighs approximately 2 pounds, 95 per cent of which is concentrated in the base when the sections are fully extended. Price: \$13.50. Beyer has also introduced a more de luxe stand, the ST212 (not

shown), which is 7 feet, 6 inches at full extension. Its boom, which stretches up to 6 feet, is mounted on a universal joint. The boom is equipped with a 4-pound counterweight to balance the microphone used. The whole assembly, including the tripod support, collapses to an overall length of 3 feet, 8 inches. Price: \$84. Both Beyer stands are equipped with standard ⅝-inch threaded connectors to fit conventional microphone adapters.

*Circle 117 on reader service card*

## Fisher "Studio Standard" Four-Channel Receivers



● FISHER's new line of "Studio Standard" quadrasonic receivers has been designed for maximum flexibility in both

two- and four-channel installations. Switching into the two-channel mode combines the front and rear amplifiers for an effective doubling of power-output capability. Three models presently make up the line: the 304, 404, and 504 (shown). Their amplifier sections provide 15, 22, and 32 watts per channel continuous, respectively, across the full 20- to 20,000-Hz audio band, with all four channels driven simultaneously into 8-ohm loads. Harmonic distortion is rated at 0.5 per cent, intermodulation at 0.8 per cent, both with 4-ohm loads. Frequency responses fall within tolerances

of  $\pm 2$  dB from 20 to 20,000 Hz for high-level inputs, and from 30 to 15,000 Hz for the phono inputs. The IHF power bandwidths for the three receivers exceed 12 to 30,000 Hz.

The Fisher Studio Standard receivers incorporate complete facilities for discrete two- and four-channel program sources, and have built-in four-channel matrix decoders of the CBS SQ type. The Models 404 and 504 have master volume controls and single-lever "joystick" balance controls that affect all four channels. The joystick is free to pivot

*(Continued on page 20)*

# BASF jamproof cassettes.

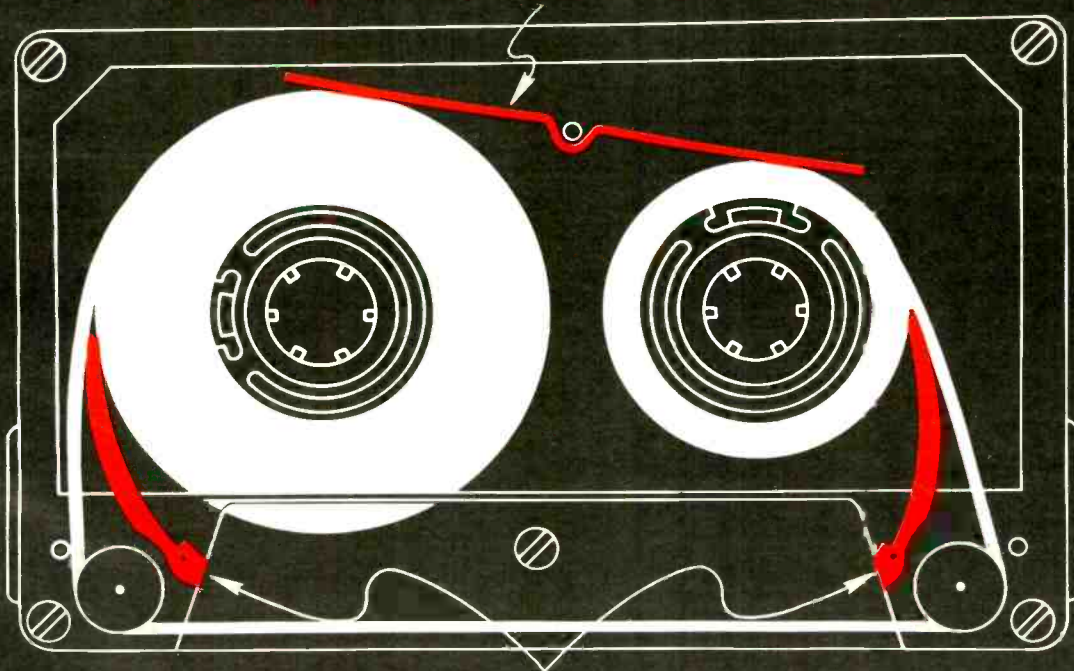
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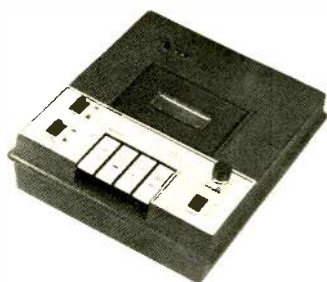
ot throughout a full 360 degrees, shifting the sound field laterally in the direction in which it is moved. The Model 304 has separate volume controls for the front and rear channels, without left-to-right balance facilities. Tone controls are similarly apportioned between the three receivers; the 304 has bass and treble sliders affecting all four channels, the Model 404 adds a mid-range control (centered at 1,500 Hz), and the 504 has separate bass and treble controls for front and rear, with a mid-range control

that adjusts all channels. Basic FM-section specifications are identical for all three: IHF sensitivity, 1.8 microvolts; capture ratio, 1.2 dB; alternate-channel selectivity, 56 dB; AM suppression, 55 dB. Image, i.f., and spurious-response rejection are 56, 100, and 88 dB, respectively. All the receivers can drive up to eight speakers simultaneously and in various two- and four-channel combinations. Their additional control facilities are similar, with such amenities as high- and low-cut filters and both signal-

strength and channel-center tuning meters provided only on the two more expensive units. Phone jacks for stereo headphones and tape dubbing—one each for the front and rear channels—are front-panel-mounted for ready accessibility. The three units all measure about 21½ x 7 x 17 inches, and range in weight from 39 to 43 pounds. Prices: Model 304, \$299.95; Model 404, \$399.95; Model 504, \$499.95. The prices include a walnut-grain wood cabinet.

*Circle 118 on reader service card*

## Advent Model 202 Stereo Cassette Player

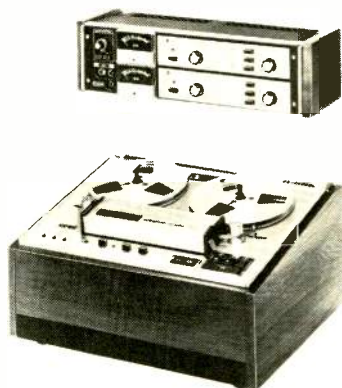


● ADVENT'S Model 202 is a stereo cassette playback-only deck with switch-

able Dolby noise-reduction circuitry. As such it is suitable for playing back both commercially prerecorded and home-recorded cassettes, both mono and stereo. It can also serve as a dubbing source for systems already equipped with separate recording facilities. Also provided is a tape playback-equalization switch with positions for CrO<sub>2</sub> and REG. Tape motion is controlled by four push keys: PLAY, STOP/EJECT, FAST FORWARD, and REWIND. There is a resettable three-digit tape counter, as well as a single output-level control that acts on both channels. Frequency response is 30 to 15,000 Hz  $\pm 2$  dB, with a signal-to-noise ratio of

the 202's electronics (without Dolby) of better than 56 dB (60 dB with switch set for CrO<sub>2</sub>). Wow and flutter are 0.15 per cent (DIN weighted), and the output is 0.58 volt from a tape recorded at standard Dolby level. Distortion in the electronics of the 202 at rated output is typically below 0.1 per cent. An automatic end-of-tape shutoff system fully disengages the tape from the head and drive components. The Model 202 measures about 10½ x 9¼ x 4 inches. Price: \$129.95. A model with a built-in stereo headphone amplifier intended for libraries and schools is available at a price of \$150.

## Dokorder 9100 Stereo Tape Deck



● DOKORDER, a respected name in tape equipment internationally, has now bowed in the U.S. with a line of equipment that includes a multi-featured, modular stereo tape deck that approaches professional standards in its control flexibility and performance. The 9100's transport is a three-motor, solenoid-operated design, with automatic reversing (via sensing foil applied to the tape) in both playback and record modes. Logic circuits are employed to govern tape motion, permitting the transport to be switched directly from fast-wind to play

and back again without passing through STOP or risking tape damage. There are six heads—two each of erase, record, and playback—to provide both tape directions of the quarter-track format with symmetrical tape paths. The machine takes reel diameters of up to 7 inches, with the tape tension switchable for 1½-mil and thinner tapes. A search mechanism working in conjunction with the index counter permits the tape to be automatically advanced in fast-wind to any preselected point, and played from there on. Automatic end-of-tape shutoff is by a photo-electric system. The transport speeds are 7½ and 3¾ ips, with wow and flutter for each under 0.06 and 0.09 per cent, respectively.

Most of the 9100's electronics are in a separate module raised above the slanted face of the transport. Here are two large VU meters, left- and right-channel recording-level controls for microphone and line inputs that permit mixing, playback-level controls, and switching and level-setting facilities for sound-on-sound and echo. Associated with the meters is a BIAS CONTROL permitting the recording bias to be adjusted for various tape types. A built-in audio-frequency oscillator is used to record a tone on the

tape, and the bias is set for the correct playback level of this tone as read on the meters. Another built-in oscillator demagnetizes the playback heads whenever desired. There are the usual line and microphone inputs (10,000 ohms), plus jacks for the direct connection of a magnetic-phono cartridge. Pushbuttons control the tape-monitoring functions, and switch the recording-level characteristics for standard or low-noise/high-output tapes.

Basic specifications for the 9100 include frequency responses of 40 to 21,000 Hz at 7½ ips and 40 to 16,000 Hz at 3¾ ips, both  $\pm 3$  dB. The signal-to-noise ratio exceeds 55 dB, and crosstalk is below -50 dB. An output level of approximately 0.78 volt corresponds to 0 VU, with a 10,000-ohm output impedance. The stereo headphone jack will drive 8-ohm phones; it has a rated output of 5 milliwatts. Fast-forward/rewind time for 1,800 feet of tape is under 95 seconds. The 9100 tape deck stands 20 inches high, and is 17¾ inches wide and 15¼ inches deep. Weight: 55 pounds. The modules are encased in walnut-finish wood cabinets. Price: \$699.95. An optional dust cover costs \$15.

*Circle 119 on reader service card*

We enjoy telling you how each aspect of the 12 year basic research program on sound reproduction contributed to the unconventional features found in the Bose 901 and 501 DIRECT/REFLECTING® loudspeakers.\* We also take pride in quoting from the unprecedented series of rave reviews because to us they are like awards won for the best design.†

However, it is important to realize that the research and the reviews are of only academic interest unless the speakers really are audibly superior. It is equally important to realize that YOU are in every sense the ultimate judge, for you are the one who lives with the sound you choose.

So—forget the rave reviews and the research and sit in judgement of two fascinating experiments. Take your most exacting records to any franchised BOSE dealer and:

1. Place the BOSE 901's directly on top of any other speakers, regardless of their size or price, and

make an A-B listening test with your records.

2. Place the BOSE 501's beside (with at least 2 feet clearance) any other speaker using woofers, tweeters and crossovers and perform the A-B listening test. (Don't ask the price of the 501 before the test!)

Then, just enjoy your records. When you finish you will know why we get much more satisfaction from our work than could ever be derived from profits alone.

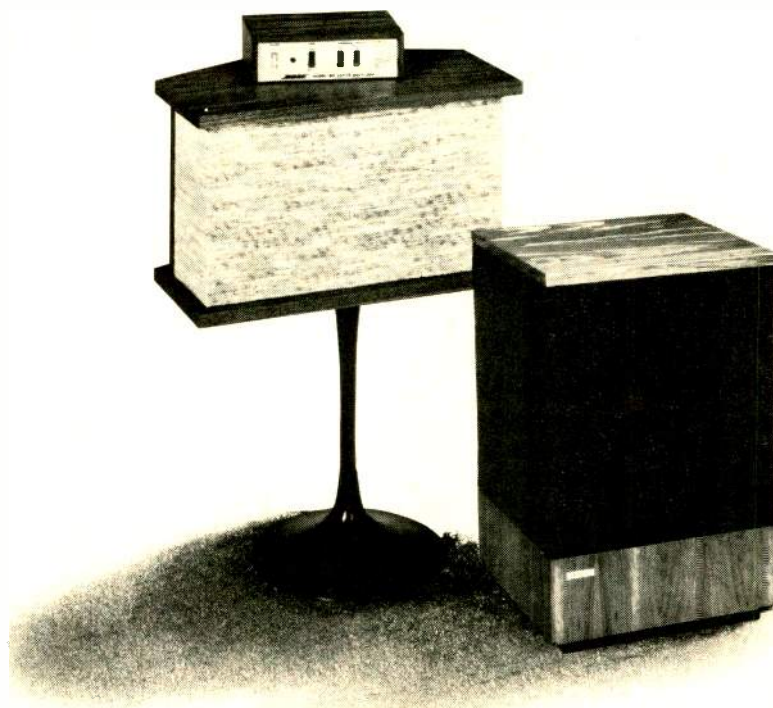
P.S. . . . . If you already own speakers, many dealers will lend you a pair of BOSE 901's for an A-B in your living room, where the acoustics are generally far superior to those of the speaker-lined showroom.

\* Copies of the Audio Engineering Society paper, 'ON THE DESIGN, MEASUREMENT AND EVALUATION OF LOUDSPEAKERS', by Dr. A. G. Bose, are available from the Bose Corp. for fifty cents.

† For copies of the reviews, circle our number on your reader service card.

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## Unless they're audibly superior it's all academic.



The BOSE 901 and BOSE 501 are covered by patent rights, issued and pending.

FOR 901  
CIRCLE NO. 13 ON READER SERVICE CARD

FOR 501  
CIRCLE NO. 14 ON READER SERVICE CARD

# IS YOUR PREAMPLIFIER AS GOOD AS YOUR EARS?



IC 150

Your first preamplifier was probably a kit or prebuilt economy model with minimum quality and just the basic features. Since then you no doubt have become more discerning and can hear more music than your old preamp "lets through". Perhaps it is hindering the development of your music appreciation?

We suggest that you consider the new Crown IC150 control center for significantly increased enjoyment. For example, does the loudness control on your present unit really do much? The IC150 provides beautifully natural compensation whatever the volume. Similarly, your tone controls may give inaccurate effects, while the IC150 has new "natural contour" exponential equalizers for correct compensation at low settings. Is your preamp plagued with turn-on thump and switching pops? Crown's IC150 is almost silent. The three-year parts and labor warranty is based upon totally new op-amp circuitry, not just a converted tube design.

Most dramatic of all is the IC150 phono preamp. No other preamplifier, regardless its price, can give you disc-to-tape recordings so free of distortion, hum or noise, and so perfect in transient response. It also has adjustable gain controls to match the exact output of your cartridge.

These are some of the refinements which make the IC150 competitive with \$400 units, although you can own it for just \$269. Only a live demonstration can tell you whether you are ready to graduate to the IC150 and explore new horizons in music appreciation. May we send you detailed product literature today?



D 150

Ask your dealer also about Crown's new companion D150 power amplifier, which delivers 150 watts RMS output at 8 ohms (150 watts per channel at 4 ohms). No amp in this power range - however expensive - has better frequency response or lower hum, noise or distortion. It offers performance equal to the famous DC300, but at medium power and price. It's worth listening into!



**Crown**

BOX 1000, ELKHART, INDIANA, 46514, U.S.A.  
CIRCLE NO. 15 ON READER SERVICE CARD

# AUDIO QUESTIONS and ANSWERS

By LARRY KLEIN *Technical Editor*



## De-warping Records

**Q.** *I recently took a summer car trip to the West and when I arrived I found that most of the records I had packed in my trunk were warped. Is there any way I can restore them to their original (physical) flatness?*

ROBERT FRIED  
Maywood, Ill.

**A.** When I last asked that same question of my discophile friends, I received a variety of answers, mostly conflicting. And so this time around I thought that it would make more sense to ask the record companies themselves. What better source for authoritative answers, right?

The most comprehensive reply came from RCA, whose general comment was that a record once warped is quite difficult to de-warp. If "cold-flow" warpage has occurred because of the strain imposed by improper storage, sometimes a strain in the opposite direction will restore flatness—a procedure that RCA refers to as "hit and miss," with little change of success. However, if the warpage was caused by excessive heat plus strain, such as might occur in a closed car, little or no hope is held out.

Angel and Warner Bros. were also helpful, but not hopeful. They suggested laying the warped record *on* (Angel) or *under* (Warners) a sheet of plate glass and exposing it to sunlight for about half an hour. Taking the best of both suggestions, perhaps sandwiching the record *between* two sheets of plate glass will do the trick. In any case, if my readers out there in record-warp land have any further suggestions, I'll be happy to pass them on.

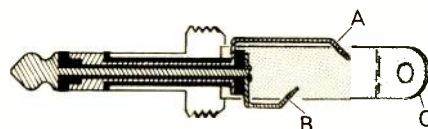
## Reversed Earphone Channels

**Q.** *I own a Pioneer receiver and Suxperex headphones. My friend has a Fisher receiver and Magnavox phones. For reasons I can't understand, his headphones are okay with his receiver, but they produce channel reversal on*

*mine. And my phones are fine with my unit, but they reverse the stereo channels with his receiver. All of this presents no real problem, but I am curious as to why it should be so.*

MICHAEL GOFFREDO  
Long Island City, N.Y.

**A.** The channel reversals come about simply because the manufacturers of headphones and receivers are not consistent in their wiring of either the receiver's headphone jacks or the headphone plugs. If you want to switch the



channels fed to each earpiece (by a given receiver), unscrew the shell of the plug and interchange the wires going to points A and B as shown in the accompanying drawing.

## Recording-Engineer Career

**Q.** *I am interested in becoming a recording engineer and would like information on how to get started in this profession. I will greatly appreciate any suggestions you can offer as to where I can get the training needed.*

JOHN VIVIRITO  
Berwyn, Ill.

**A.** Mr. Vivirito's letter is typical of many that we've received recently. Having no special expertise in the area, I turned the question over to John Eargle, who is currently with Altec Corp. and who has served as Chief Engineer of Mercury Records and with RCA, in addition to being Eastern Vice President of the Audio Engineering Society. He replied as follows:

"For those who are inclined to go to college, my advice is to major in Music and Engineering, or one of the communication fields, and to get involved with



on-campus recording activities (most schools seem to have these now). Then, when they graduate—or drop out—they have at least a working knowledge of the hardware.

“For those who do not choose to go to college, there are only the humble starts, usually with menial jobs around studios. I generally recommend that a person try to break into the recording business anywhere *but* New York or Los Angeles, since there is usually a large and experienced labor force already available in those cities. Apprenticeship in a smaller city, working into major responsibility in a small studio and then moving into one of the larger New York or Los Angeles studios, seems to me to be a far more logical approach than trying to make a start in one of the big cities.”

There is an excellent practical recording-studio training course given by the Institute of Audio Research (64 University Place, New York, N. Y. 10003), which also offers several more advanced courses on specifics of recording practice and related fields. Unfortunately the Institute does not at present have a correspondence course for out-of-towners, but the studio training course will be given as a four-week seminar in Los Angeles beginning January 8, 1973. Some correspondence schools do offer courses in audio technology not specifically geared to the recording studio, but it's difficult to judge how useful they would be in furthering a career in studio recording. *Billboard* publishes a very complete *International Directory of Recording Studios* that may be helpful to job hunters. Write to: *Billboard* Circulation Dept., 165 West 46th Street, New York, N. Y. 10036. The 1972 edition costs \$5.00 postpaid, and I'm told that supplies are limited.

#### FM Hiss Elimination

**Q.** *Congratulations on an excellent and informative article in your May issue: "Getting the Noise Out of Your System." After reading the article, I have only one question. In the section entitled "FM Hiss," it says that part or all of the problem could be from a weak antenna signal, and several cures are suggested. Not among the cures is an antenna booster or preamplifier. There are currently many types available, some designed specifically for FM. I have an FM hiss problem and would like to know whether it would be worthwhile to install one of these units.*

JEFFREY VANDERVOORT  
Ridgewood, N.J.

**A.** Probably not, since the noise generated in the preamplifier itself is usually greater than the noise in the input section of a reasonably good FM tuner. In other words, the better your tuner, the less chance there is that a preamp-booster will help.

OCTOBER 1972



**DOKORDER** introduces a new space age tape deck with the sophisticated 9100 to establish a new criterion of excellence, quality and dependability. Advance computer technology and proven audio engineering expertise combine to create a new standard in operation, reliability and performance, providing the audiophile with such exceptional features as these:

**ELECTRONIC TAPE TRANSPORT SYSTEM:** The feather-light, push-button switches are controlled electronically by the exclusive use of integrated circuits, allowing a faster, quieter and more positive response. One of its unusual capabilities includes a Fast Sensor Mechanism that stops the tape automatically in fast forward in either direction, pauses, and automatically plays back in reverse direction.

**THREE-WAY AUTOMATIC PROGRAMMING:** (1) Bi-directional Recording—automatically reverses records in the opposite direction, and stops at the end of the tape; (2) Automatic Continuous Reverse and Repeat Playback—plays continuously in both directions until you stop the tape; (3) Standard Operation—stops the tape when it reaches the end in either direction. The Photo-Electronic Automatic Shut-off Circuit will automatically stop the motors.

**OTHER FEATURES INCLUDE:** Six Heads, with four superior MBD Heads • Three Precision Motors • Tape Counter Memory • Built-In Head Demagnetizer • Bias Control, Three Oscillators • Tape Select Switch • Mixing, Echo, SOS, SWS • Tape/Source Monitor and other professional features.

For complete specifications write:

**Dokorder Inc.**® 11264 Playa Court, Culver City, Calif. 90230

Setting New Sound Standards in Tape Recorders

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CIRCLE NO. 64 ON READER SERVICE CARD

## AUDIO BASICS

By RALPH HODGES



### LOUDNESS COMPENSATION

ELSEWHERE in this issue, Julian Hirsch undertakes to explain the operation of tone controls that can adjust for response irregularities in recordings, reproducers, and even listening rooms. One kind of control he does not cover is the one that tries to deal with the response irregularities of the human ear. It is usually referred to as *loudness compensation* (though *softness compensation* might be a better term, as we shall see), and most frequently appears as a front-panel switch on preamplifiers, amplifiers, and receivers.

Even those of us with the best ears can hear only a limited range of sonic frequencies, usually specified as between 20 and 20,000 Hz. These limits vary widely with age, sex, and individual physiology. Unsurprisingly, the ear *tends* to be most responsive to the middle of that range (the frequencies from about 500 to 4,000 Hz) and is least sensitive to the extremes. However, responsiveness to any frequency appears to change in a fairly complicated way with the volume level at the ear. Experiments with a large number of test subjects have shown that, as sounds become less loud, the ability to hear extreme high and low frequencies diminishes much more rapidly than it does in the central octaves. This phenomenon has become known as the Fletcher-Munson Effect after the two researchers who compiled the first comprehensive data on it. Their work provided us with a set of frequency-response curves (called "equal-loudness" curves in this context) that indicate how the *statistically average* ear—not necessarily *your* ear—responds to different frequencies and levels.

The Fletcher-Munson Effect indicates that when you listen at low volume levels the sound will (subjectively) suffer somewhat from a loss of high-frequency brilliance and much more drastically from a lack of substantial bass. To correct for these apparent losses, manufacturers have long been accustomed to adding a loudness-compensation circuit to their equipment. The circuit acts only below a certain point in the rotational range of the volume control, and its effect is to boost the low frequencies—and sometimes the highs—more and more as the volume is turned *down*, supposedly in accordance with the aforementioned equal-loudness curves. I say "supposedly" because, in my experience, loudness circuits sophisticated enough to match the curves even remotely are rare indeed. And what may be more serious, as regular readers of this column will realize, given the variables of speaker efficiency, program-source output level, and listening-room acoustics, the physical setting of the volume control (which entirely determines the amount of boost the loudness circuit supplies) bears no predictable relation to sound output. So the compensation provided by the simple loudness switch may possibly be right by mere coincidence, but it can't be so by design. Consequently, for many serious listeners, the single most useful feature of loudness compensation is the switch that permits it to be turned off, and you should be certain that any piece of equipment you're investigating has such a switch—or no loudness compensation at all.

# The ADC-XLM "...in a class by itself."



That's the way Stereo Review described our XLM. High Fidelity headlined their review, "Superb new pickup from ADC" and went on to say, "...must be counted among the state of the art contenders." And Audio echoed them with, "The ADC-XLM appears to be state of the art."

With the critics so lavish in their praise of the XLM, there's hardly any necessity to add anything. Far better to let the experts continue to speak for us.

**Frequency response** The CBS STR-100 test record showed less than  $\pm 1.5$ dB variation up to 20,000Hz. *Stereo Review*  
...response is within  $\pm 2$ dB over the entire range. *Audio*  
Frequency response is exceptionally flat. *High Fidelity*

**Tracking** This is the only cartridge we have seen that is really capable of tracking almost all stereo discs at 0.4 grams. *Stereo Review*  
The XLM went through the usual torture test at 0.4 grams (some top models require more than a gram). *High Fidelity*  
The XLM is capable of reproducing anything found on a phonograph record. *Audio*

**Distortion** Distortion readings... are without exception better than those for any other model we've tested. *High Fidelity*

The XLM has remarkably low distortion in comparison with others. *Audio*  
At 0.6 grams the distortion was low (under 1.5 per cent). *Stereo Review*

**Hum and noise** The XLM could be instrumental in lowering the input noise from the first stage of a modern transistor amplifier. *Audio*  
The cartridge had very good shielding against induced hum. *Stereo Review*

**Price** This would be a very hard cartridge to surpass at any price. *Stereo Review*  
We found it impossible to attribute superior sound to costlier competing models. *High Fidelity*  
Priced as it is, it is a real bargain in cartridges. *Audio*

**The Pritchard High Definition  
ADC-XLM \$50.**

# *the Sansui Seven*

Here is another wonder from Sansui. Who else but Sansui engineers could have achieved it? We've highlighted seven significant features of the many that will make this total-capability FM/AM Stereo Receiver the most wanted instrument of its kind. Actually there are more than 30, many of them Sansui exclusives, that set the SEVEN off from others. Yours for \$459.95.

- 1. DIRECT-COUPLED POWER AMPLIFIER WITH AUTOMATICALLY RESTORING DOUBLE-PROTECTED OUTPUT.** Direct coupling from one end of the power amplifier to the other yields unimpaired damping factor and transient response at exceptional power bandwidth and phenomenally low distortion levels. Both quick-acting fuses and relay circuits protect both amplifier and speakers if failures occur, with automatic self-restoration if the problem is transient.
- 2. FULL-FEATURED JACK FIELD FOR DOLBY, QUADAPTERS AND MORE.** Connect any noise-reduction adapter, Dolby or other, and activate it with push-button convenience for tape recording. Go to four-channel stereo simply by connecting an adapter and rear-channel amplifier any time you wish, again with pushbutton activation. Connect two tape decks through a choice of regular pin jacks, three-contact phone jack or DIN multiple connector. Connect two phonographs. In addition, quick connect/disconnect links between amplifier and preamp sections permit separate use or addition of other add-on devices.
- 3. CERAMIC FILTERS AND IC's IN FM IF.** For exceptional selectivity and rejection characteristics with full bandwidth, minimum phase shift and remarkable freedom from distortion. The IC embodies a 3-stage differential amplifier. Two ceramic resonators filter each of three stages.
- 4. SIGNAL-GRABBING FM FRONT END WITH DUAL-GATED MOSFET, 4-GANG TUNING CAPACITOR AND WIDE-DIAL LINEAR FM SCALE.** A sophisticated two-stage RF amplifier and mixer stage uses a low-noise MOSFET in conjunction with three costly, special-purpose silicon transistors and a 4-gang frequency-linear tuning capacitor. That's why the SEVEN is outstanding with respect to sensitivity, IM distortion and image ratio, and offers a dial scale precisely calibrated in 250kHz steps for pinpoint tuning.
- 5. TRIPLE, STEPPED EQUALIZER-TYPE TONE CONTROLS.** Separate treble, bass, and midrange tone controls, the first two calibrated in 3dB steps, the midrange in 1dB steps, for custom tailoring of response across the full audio spectrum.
- 6. THREE-STAGE, DIRECT-COUPLED EQUALIZER/PREAMP AND CONSTANT CURRENT DRIVER AMPLIFIER.** High signal-to-noise ratio, high stability, extremely wide dynamic range and elimination of crossover distortion, as well as other types, all contribute to an exceptionally clean, effortless, unclipped sound. Broad frequency response beyond the audio extremes also prevents phase shift at the low or high end of the spectrum, to add to the exceptional purity of reproduction.
- 7. NEW-DESIGN, QUALITY AM TUNER.** AM reception is not just an "also" on the SEVEN: learn again how good AM can sound, at its best. An RF preselector-amplifier combines with a 3-gang tuning capacitor and an IF section that includes a 2-resonator ceramic filter for ideal bandpass characteristics. A 2-stage Automatic Gain Control Circuit acts on both RF and IF sections for constant volume regardless of signal strength. A whistle filter eliminates other-station beat interference.

**MORE THAN SEVEN**—Other features of the SEVEN include: **Sharp-cutoff, Negative-feedback High and Low Filters.** Low-distortion circuitry using especially designed transistors provide 12dB/octave characteristics.

**Brute-strength Power Supply.** High plus-and-minus DC power supplies with constant-voltage stabilization and ripple filter applied to the equalizer/control circuits, plus 4 bridge rectifiers and 2 huge 4,700-mf capacitors for the power amplifier. All for clean, rock-steady handling of signals with ample power reserve.

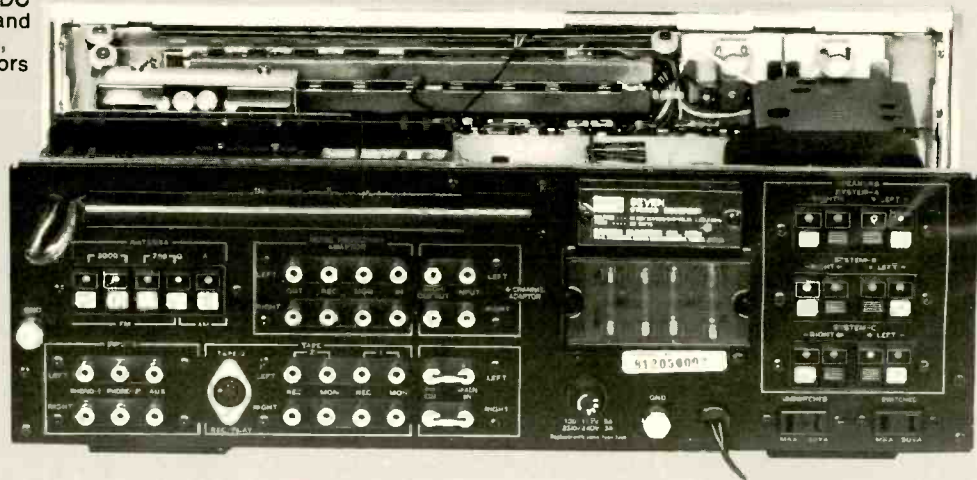
**Two Large Tuning Meters.** One for signal strength, the other for center channel, for precision tuning.

**FM Muting Switch.** Off for hunting distant stations; on for velvet-quiet tuning.

**Three-System Speaker Selector** Off for headphone-only listening; also A, B, C, A+B and A+C.

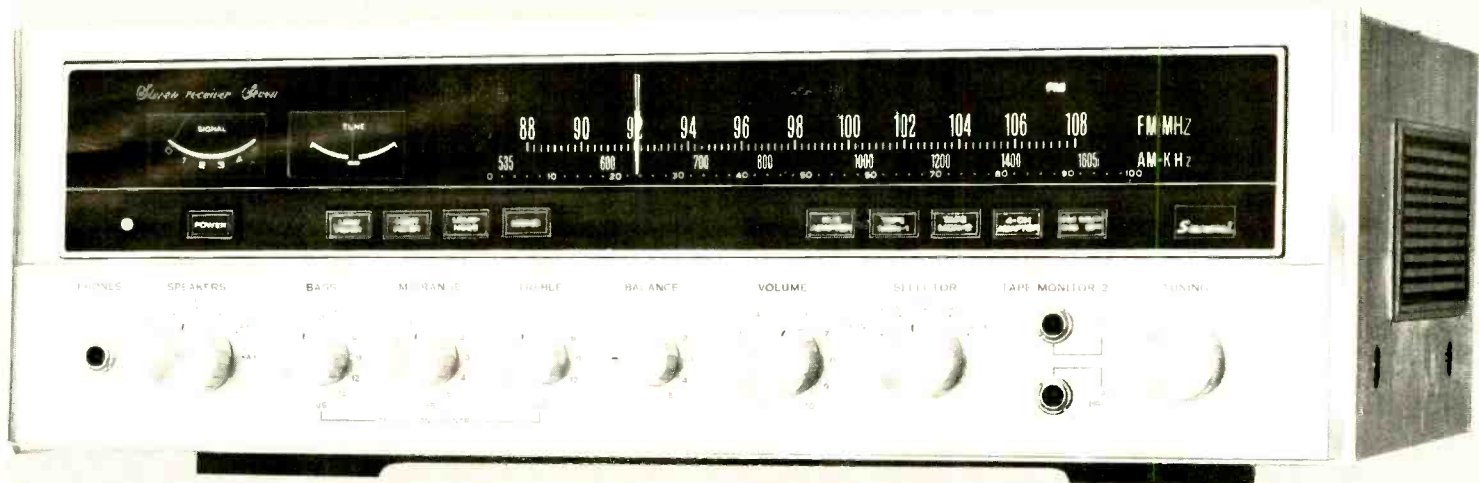
**Adjustment-free Sharp-cutoff Filter for Multiplex Carrier.** Front-panel Headphone Jack, Grounding Terminals, Switched and Unswitched

**AC Outlets, One-Touch Connector Terminals for Speakers and Antennas, 300-ohm/75-ohm FM Antenna Inputs, Loudness Switch . . . and more, more, more.**



*Sansui*

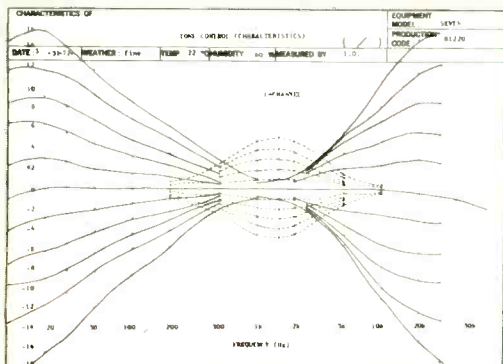
# and its seven wonders



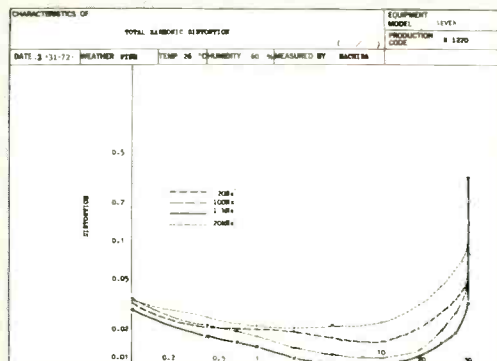
## SPECIFICATIONS

**Power Output**  
 IHF Music 160 watts, 4 ohms  
 Continuous RMS 47/47 watts, 8 ohms  
**Power Bandwidth, IHF** 10 to 50,000 Hz, 8 ohms  
**Frequency Response, Overall** 15 to 40,000 Hz +1dB, -1.5 dB (1 watt)  
**Distortion, Overall**  
 Total Harmonic IM below 0.3%, rated output  
**Hum and Noise, Overall (IHF)** 80 dB (AUX input)

**FM Sensitivity (IHF)** 1.8 microvolts  
**FM Signal/Noise** better than 63 dB  
**FM IF or Spurious-Response Rejection** better than 100 dB  
**FM Capture Ratio** below 1.5  
**AM Sensitivity** 46dB/m (bar antenna)  
**AM Selectivity** better than 30dB ( $\pm 10$ kHz)  
**Phono Input Sensitivity** 2.5 mv  
**Phono Input Maximum** 100 mv



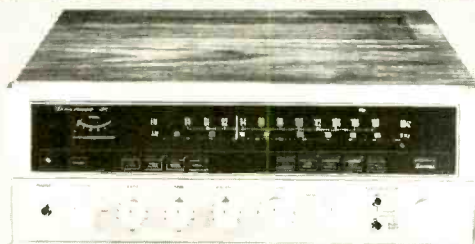
Action of the Triple-range Tone Controls



Total Harmonic Distortion vs. Power (20 to 20,000 Hz)

## THE SANSUI MODEL SIX:

There's great news for those who want the essential performance capability of the Model SEVEN, but whose power-output requirements are somewhat less demanding. Look into the Superb Sansui SIX, close relative of the SEVEN with basically the same design, features and performance capability. **\$389.95.**



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CIRCLE NO. 50 ON READER SERVICE CARD

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# TECHNICAL TALK

By JULIAN D. HIRSCH

● **SPECIFICATION PITFALLS:** Specifications are supposed to describe or define the performance of a high-fidelity component, but they often leave much to be desired. Consider, for example, the well-known IHF Usable Sensitivity rating for FM tuners. As defined by the IHF, the Usable Sensitivity is the input level, in microvolts, of a test signal deviated  $\pm 75$  kHz (equal to 100 per cent modulation) at a 400-Hz rate that produces an audio output with a combined noise-plus-distortion content of 3.2 per cent. This 3.2 per cent noise-plus-distortion signal is 30 dB below the audio output produced by full modulation of the FM carrier. This has the advantage of being a simple measurement, resulting in a single-valued “figure of merit” for rating tuner sensitivity. It has only one major disadvantage—the IHF sensitivity has little to do with the actual sensitivity of the tuner in a practical situation!

Anyone who has had the misfortune of listening to an FM broadcast with a  $-30$ -dB noise/distortion level will appreciate that this is not a reasonable basis for enjoyable listening. It might seem that a tuner with a good IHF sensitivity figure (taken at the  $-30$ -dB level) would be correspondingly good at the higher input-signal levels, and produce a more acceptable noise and distortion percentage in the output. This is not necessarily so.

In the graph on the following page the sensitivity curves for two hypothetical FM tuners are shown. Tuner A has a better IHF sensitivity than tuner B, reaching  $-30$  dB at 1.8 microvolts instead of 2.2 microvolts. Does this mean that tuner A is more sensitive than tuner B? Only if we use the rules of the “numbers game”! Continuing along both curves, you will find that beyond 2.7 microvolts, tuner B has a lower distortion (plus noise) output than tuner A, thereby enjoying an advantage of about 7 dB in this respect at any signal level likely to be encountered in practice. Tuner B, therefore, can be considered to be the

“better” tuner from the standpoint of its really useful sensitivity. Or can it?

Perhaps—and perhaps not. Much of the broadcast material on the FM band is of such quality that tuner distortions of 0.2 to 0.5 per cent are unlikely to be detectable by ear (we expect some argument on that statement!). If this is true, the two tuners might be considered as being essentially equal from the standpoints of *useful* (not *usable*) sensitivity and *audible* distortion.

As it happens, one of the most audible “distortions” in FM reception is the hiss heard along with the station. This wide-band random noise is normally much lower in level than the distortion and has little effect on the solid curves. If we remove the 400-Hz modulation from the test signal and measure the random noise in the tuner output, we obtain the dashed curves in the graph: random noise *versus* signal strength. These correlate closely with a listener’s immediate reaction to a tuner’s sound, independent of the program quality. A “hissy” background is anathema to any serious listener.

In this example, tuner B has less noise than tuner A by about 10 dB at most signal levels. It is the *quieter* tuner, as anyone can hear in a moment, and it is also probably the “better” of the two, even though it is not as impressive in its sensitivity ratings. In the

possible but unlikely situation in which tuner A has better ultimate quieting than tuner B at high signal levels, combined with somewhat higher distortion, the choice between them would not be so clear-cut.

My purpose here is to show the pitfalls of reading too much into a single performance specification figure. Keep in mind that sensitivity, however defined, is but one of *many* characteristics of a tuner, and quite possibly one of the least important! Time and space limitations restrict us, unfortunately, to the standard IHF test, plus a measurement of the noise level as shown in the dashed curves. The  $-50$ -

## TESTED THIS MONTH

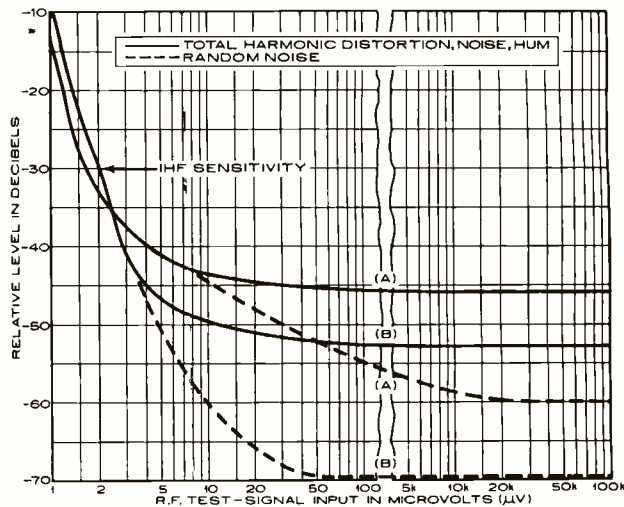
●  
**Dual 1229 Automatic Turntable  
AR-LST Speaker System  
Lafayette LR-440 SQ Receiver  
Realistic SCT-6 Cassette Recorder**

dB point on the dashed curve, which appears in this month's reports and will appear subsequently, is probably a more meaningful clue to the true sensitivity of the tuner. This is a tolerable, if not exactly noteworthy, noise level.

A letter from a reader reminds me of another very different discrepancy between a measurement and the way something sounds. In a report on a certain integrated amplifier we reported the hum level as 69 dB below 10 watts and stated that it was inaudible. Our reader disagrees. He measures the same amount of hum, but he can *hear* it, even with very inefficient speakers. He wonders if he is being *too* critical, or if we are not *sufficiently* critical. A bit of both, most likely.

The audibility of low-level hum (and -69 dB is low level) depends on many factors beyond the control of the amplifier manufacturer (it also depends greatly on the various frequencies involved, but we will put that subject aside for later consideration). Ambient noise can mask hum very effectively, and we have all the usual suburban noise sources to contend with at the lab. Perhaps our reader lives in a more isolated area.

The speakers and the listening room have a powerful effect on low-bass reproduction. His speakers, which are noted for their bass, may have interacted with his listening-room acoustics to augment the 60-Hz output by 10 dB or more (a very real figure). On the other hand, we know that our listening facility does not artificially exaggerate the low bass region, at least with most speakers we have used.



The nominally superior IHF sensitivity of tuner A bears no relation to the ultimate quieting afforded by the two tuners at more typical signal levels. Note that curves begin at -10 dB.

Our point is that the *total* performance of any audio component cannot be defined by a few measurements. Perhaps a very large number of measurements might do the job, but how many non-professionals would be able to interpret the results? There are limitations involved in any testing program, and we do our best within the framework of ours. But often a little subjective, personal reaction to a product results in the most meaningful evaluation. There will always be products that "turn us on," yet arouse violent antipathy in others, and *vice versa*. To us, that is one of the most fascinating aspects of the audio world.

## EQUIPMENT TEST REPORTS

By Hirsch-Houck Laboratories

### Dual Model 1229 Automatic Turntable



● THE NEW Model 1229 automatic turntable has now arrived to replace the Model 1219 in the Dual product line. The basic features of the 1219 are preserved in the new model. They include an 8 $\frac{3}{4}$ -inch low-mass tone arm pivoted on a gimbal-ring assembly with low-friction bearings and a combination synchronous/continuous-pole motor. Each of the three speeds (33 $\frac{1}{3}$ , 45, and 78 rpm) is variable over a nominal range of 6 per cent. As on the 1219, a lever shifts the height of the tone arm to parallel the surface of a single disc on the platter or the center disc of a stack of six. This ensures that vertical-tracking angle will be consistent for both automatic and manual operation. The cueing control on the 1229 can be used during

manual *and* automatic play, but as supplied cannot lift the arm when more than four or five discs are on the platter.

The usefulness of the variable speed adjustment has been greatly enhanced by the stroboscope markings under the 1229's platter, which are illuminated and visible through a window lens on the motor board while a record is being played. The viewing optics can be adjusted slightly for different viewing angles, although we found that the marks were visible only from an area almost directly above the unit.

The other obvious changes in the 1229 reflect the recent advances in cartridge design—particularly the low tracking forces at which many of the best cartridges can be operated. Whereas the 1219 had a tracking-force adjustment range from 0 to 5.5 grams, with calibrations at 0.25-gram intervals, the 1229 covers only 0 to 3 grams. (If your cartridge requires more than 3 grams, it probably has no business being used in a record player of this caliber. That is *not* a facetious remark; such a combination would represent poor system planning.) Between 0.2 and 1.5 grams, the tracking-force dial is calibrated at 0.1-gram

(Continued on page 32)



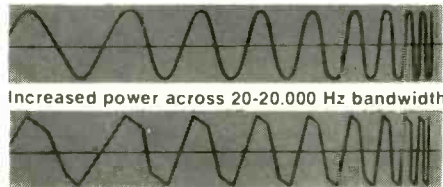
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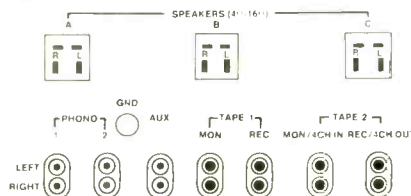
What about power? The SX-626 has 110 watts IHF; 27+27 watts RMS at 8 ohms. While the low priced SX-525 is invested with 72 watts IHF; 17+17 watts RMS at 8 ohms. And it's all clean and smooth, with minimum distortion.



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speakers and 4-channel sound. Additional refinements include: loudness contour, FM muting, click-stop tone controls, ultra wide linear FM dial scale, mode lights, hi lo filters (SX-626), oversize signal strength meter, oiled walnut cabinet.

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intervals, from 1.5 to 3 grams the marks are spaced in 0.25-gram steps. The calibration accuracy is 0.1 gram.

The anti-skating calibrations, separate for conical and elliptical styli, have been reduced in range from 5.5 grams to 3 grams, with the marking intervals matching those of the tracking-force dial. The slightly detented counterweight of the 1219, with its 0.01-gram click stops, has been replaced by a smoothly adjustable counterweight in the 1229.

In all other respects the Dual 1229 appears to be identical to the 1219. The same control system is used: a lever for selecting disc diameter, another to set turntable speed, and a third to initiate and interrupt automatic operation. During manual operation, simply moving the tone arm toward the disc starts the platter rotating. When installed on its base the 1229's entire motorboard is shock-mounted on damped springs. Approximate dimensions are 14<sup>3</sup>/<sub>4</sub> x 12 x 8 inches. The nonmagnetic platter weighs 7 pounds. Several walnut bases and plastic dust covers are available for the turntable, ranging in price from \$14.95 to \$29.95. A Danish-style base/dust cover combination is \$39.95. The price of the Dual 1229 alone is \$199.50.

● **Laboratory Measurements.** The 1229's tracking-force dial calibration typically read within 0.1 gram of the actual tracking force, and a slightly different zero-balance condition would have reduced even this insignificant error. (Arm balancing during the initial setup always requires a subjective judgment as to when the arm is really balanced; we chose the point at which the arm was just floating clear of its rest.) There was absolutely *no* detectable change in force (at a 1-gram stylus-force setting) over a full record stack (we would have been able to detect a 10-milligram change if it had occurred).

The arm tracking error was extremely low, essentially zero between record radii of 3 and 5 inches, and a low 0.25 degree per inch at a 6-inch radius. It was still a very good 0.6 degree per inch at a 2<sup>1</sup>/<sub>2</sub>-inch radius (within which few records are recorded), but increased rapidly at smaller radii. The anti-skating compensation was nearly optimum, although we found that setting the dial to read about 0.5 gram higher than the tracking-force dial tended



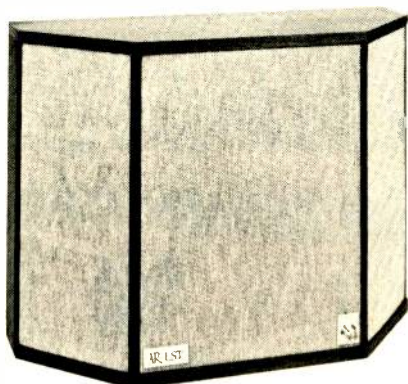
The strobe markings on the underside of the 1229's platter are for 33<sup>1</sup>/<sub>3</sub> and 45 rpm, 60-Hz (U.S.) or 50-Hz (European) current.

to give a slightly better compensation. The cable capacitance, from phono plug to cartridge shell, was 220 picofarads, an acceptable figure for most cartridges when used with amplifiers having a normal range of phono-input capacitance.

The wow and flutter were each 0.05 per cent at 33<sup>1</sup>/<sub>3</sub> rpm, and slightly less at 45 rpm. At 78 rpm the wow was 0.025 per cent and the flutter was 0.055 per cent. All of these figures represent excellent performance for a turntable. The unweighted lateral rumble was -38 dB; adding in the vertical component gave a rumble figure of -34 dB. With the CBS RRLL weighting it was -56 dB. These are among the best rumble measurements we have yet made on a turntable. The range of speed adjustment about the nominal center value was +2.8, -3.4 per cent. The change cycle in automatic operation was a brief 12 seconds—considerably faster than we measured on the 1219. There isn't much more to say except that it is apparent that one of the finest automatic turntables available has been made even better.

For more information, circle 105 on reader service card

## AR-LST Speaker System



● ACCORDING to Acoustic Research, the LST (Laboratory Standard Transducer) speaker system was designed specifically for laboratory and commercial applications (such as studio monitoring). The AR-LST provides a choice of six switch-selected, repeatable, and accurately known frequency-response characteristics. Its polar dispersion is virtually hemispherical, and its power-

handling ability is prodigious (an adjective we do not use lightly).

The walnut cabinet of the AR-LST is 27<sup>1</sup>/<sub>8</sub> inches wide, 20 inches high, and 9<sup>3</sup>/<sub>4</sub> inches deep, and the system weighs 90 pounds. A 12-inch acoustic-suspension woofer is on the center, forward-facing panel along with two tweeters with <sup>3</sup>/<sub>4</sub>-inch domes. Each of the two angled side panels holds a single tweeter and two 1<sup>1</sup>/<sub>2</sub>-inch dome mid-range drivers. The middle- and high-frequency drivers take over at 575 and 5,000 Hz, respectively. The use of multiple drivers (all of which are based on the AR-3a drivers) extends the LST's power-handling capability at middle and high frequencies to match that of the rugged AR woofer. The result is a speaker system rated to handle 23 watts continuous power, 64 watts for 30 seconds, 180 watts for 10 seconds, or 1,000 watts for 2 seconds! A fuse at the back of the cabinet protects the system against damage from a too-enthusiastic application of a super-power amplifier.

Another interesting aspect of the AR-LST is its contour balancing system. An autotransformer with taps at 1-

(Continued on page 38)

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PAT-4  
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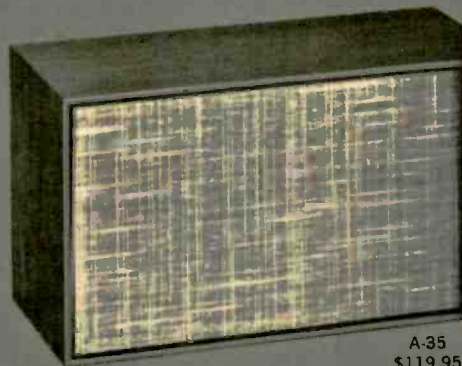
STEREO 120  
\$159.95 kit  
\$199.95 assembled



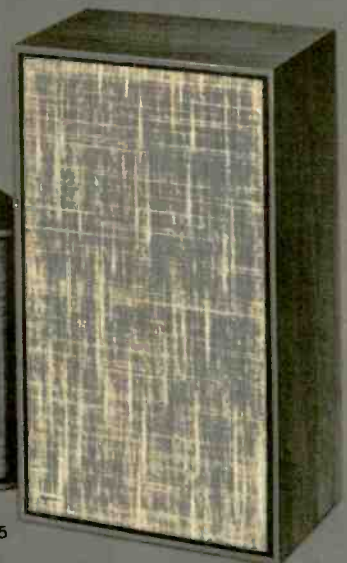
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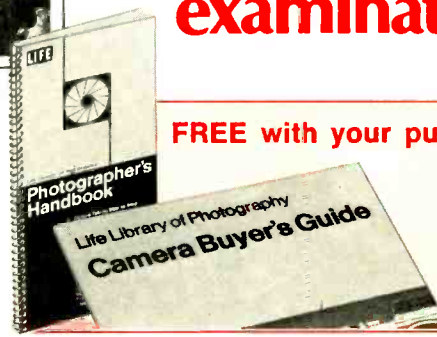
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Types of Lenses continued  
**The Long Lens**



Long lenses reach out two, sometimes to provide a greatly enlarged image of a distant object. But there are subtle qualities that can also be exploited. As lenses are better handles of their distance, depth of field comes a variety of hands. One more side effect of depth of field is that it sharp focus, the intervening foliage often can be made very shallow. Similarly, a background of branches or other distracting elements can be turned into a neutral field pressing but so that the subject itself emerges far more clearly and brightly than it appears in the scene. Finally, there is the dramatic effect of depth of field. In the extreme magnification of the photograph with a normal lens would be about the size of a dime.

These characteristics, except long lenses to portraits. Most people get close to him and their presence get come artificial. A camera is used together stay in long lens the photograph that occurs when subject nearest the camera—usually the most interesting long lenses are the 300mm and 500mm. A 500mm lens is difficult to focus on and is not very sharp.



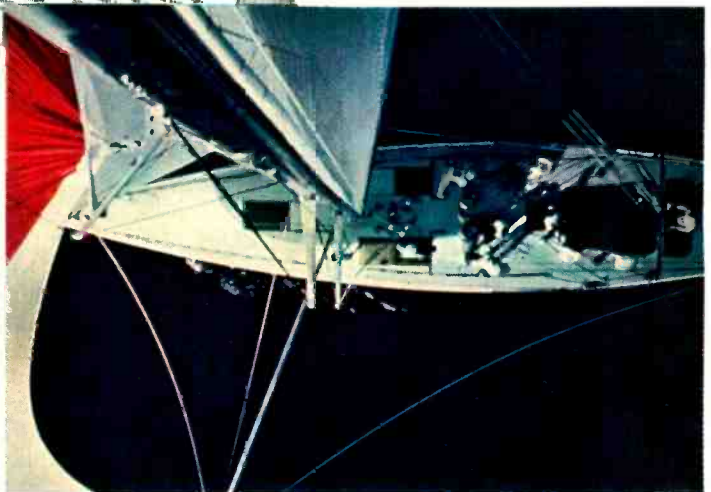
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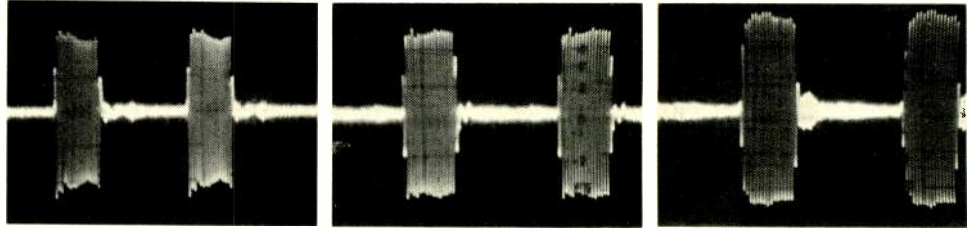


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The tone-burst performance of the LST, shown here at (left to right) 400, 1,500, and 10,000 Hz, was uniformly excellent at all frequencies.



dB intervals over a 6-dB range permits the program level to the LST's several groups of drivers to be varied by means of a single six-position switch located at the lower right of the front panel. This switch alters the relative balance of low and high frequencies with reference to the mid-frequencies by pivoting the entire response curve around the fixed mid-range. Position 1 provides a slight high-frequency lift, while position 2 (or flat) feeds 1 dB more energy to the woofer and 1 dB less to the tweeters. Higher-numbered positions successively boost the woofer and cut the tweeter, and positions 5 and 6 approximate the response of an AR-3a with its mid-range and tweeter controls in the "normal" positions. The change from any one step to the next is rather subtle, but a two-step change is clearly audible.

The impedance of the AR-LST changes over wide limits with different control settings as well as with frequency. The lower-numbered contour switch positions give an overall impedance between 8 and 35 ohms, while at higher settings the impedance is as low as 4 ohms. AR's specifications for the LST include the frequency-response and impedance curves for each switch setting. Price: \$600.

● **Laboratory Measurements.** We measured the frequency response of the AR-LST in its flattest condition (2 on the switch) and verified the effect of the other settings. The frequency response, measured with the technique described in August 1972 *STEREO REVIEW*, was very uniform in spite of some minor irregularities originating in our test setup. Including these test-setup aberrations, the response was within  $\pm 5$  dB from 33 to 15,000 Hz, and from 100 to 4,000 Hz there was only a  $\pm 2.5$ -dB variation.

The low-frequency distortion, at a 10-watt drive level, was 3 per cent at 45 Hz and 5 per cent at 37 Hz. Another measurement, maintaining a 90-dB sound-pressure level at 3 feet from the speaker, showed even lower distortion: 2.5 per cent at 40 Hz and 5 per cent at 35 Hz. Tone-burst response was uniformly excellent. An acoustic output of 90 dB at a distance of 3 feet in the octave centered at 1,000 Hz was obtained with a drive level of 3.8 volts, corresponding to about 1 watt.

● **Comment.** The measurement data give only a hint of the true quality of the AR-LST. For one thing, it has the room-filling quality of an omni- or multi-directional system, with absolutely no "beaming" of high frequencies.

In fact, sound quality does not change perceptibly over a 180-degree angle as one moves around the speaker.

The sound of the LST is as uncolored as any we have ever heard. There is no heaviness or floor-shaking bass (unless called for by the program), no lower mid-range coloration of male voices, no "presence rise" in the upper mid-frequencies, no close-up or distant quality, and no stridency or artificial brilliance. Indeed, it is more noteworthy for what it does *not* do than for what it does! Heard at normal room levels, the LST soon becomes as "invisible" to a listener as the power amplifier.

Our simulated "live-vs.-recorded" listening comparison, not surprisingly, gave the AR-LST a solid "A" rating. The superior dispersion qualities of the LST, compared with our reference speaker, caused a slight but detectable difference in the mid-range sound, an effect that is common when comparing sound sources having widely different dispersions.

We first began to appreciate the unique character of the AR-LST fully when we used it in connection with our tests of "super-power" amplifiers. Few if any speakers of comparable size can absorb peaks of 500 watts without distortion or damage, but we soon learned that the most powerful amplifiers made for home use cannot drive the LST to its limits on musical program material. More recently, we did additional listening with an amplifier rated at over 200 watts per channel (the Phase Linear 400), and once again came to realize that the combination of the AR-LST with a worthy amplifier provides an extraordinary listening experience. Such a combination almost always tempts one to listen at louder than usual levels because of the utter absence of strain and overdrive effects. Fortunately, the AR-LST can also be enjoyed with a good 30-watts-per-channel amplifier.

The AR-LST is not a speaker for everyone, as its price might suggest. However, having lived with a pair for some months, we are made constantly aware of how much we enjoy simply *listening* to them, especially after a period of enforced auditioning of other speakers of less distinction. Few speakers in our experience are so totally free of irritating qualities as the AR-LST, and this no doubt accounts for our generally choosing them from among a good number of fine speakers occupying our listening room when we turn off our test instruments and listen solely for pleasure.

For more information, circle 106 on reader service card

## Lafayette LR-440 Four-channel Receiver



● LAFAYETTE'S LR-440 is a moderately priced, highly flexible four-channel receiver with built-in decoding circuits for the SQ matrix system. In a single compact (18½

x 13¾ x 4¾ inches) unit there are a stereo FM tuner, an AM tuner, and four complete channels of amplification. In addition to the SQ decoder, there is a "Composer" circuit that serves a dual function: it synthesizes a *pseudo*-quadrasonic signal from conventional stereo programs by driving the rear channels with a "difference" (L minus R) signal, and it can also be used very effectively to decode four-channel matrix recordings (E-V, Sansui, etc.) other  
(Continued on page 42)

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**So you haven't made the switch.**

There are two plugs on Koss Quadrafones. If you haven't made the switch to 4-channel,



you only use one of them. The black one. Which you insert into your present stereophone jack on your 2-channel system. That automatically connects the two drivers in each ear cup in parallel. So what you'll have is nearly double the bass radiating area and an unbelievable increase in efficiency over the full range. Which should make the switch to Koss Quadrafones worth it even if you haven't made the switch to 4-channel.

**Volume-Balance Controls.**

Slip on a Koss Quadrafone and you'll slip into any seat in the concert hall. Because Koss

Quadrafones feature volume-balance controls on each ear cup. That puts any seat in the concert hall at your fingertips. From the middle of the concert hall one minute, to front row center the next. And you don't even have to leave the comfort of your own living room.

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With all that at your fingertips, it's hard to believe that you can buy Koss Quadrafones from \$39.95 to \$85. But it's true. And while you're on your way to hear them at your Hi-Fi Dealer or favorite Department Store, mail us a request for our full-color catalog, c/o Virginia Lamm, Dept. SR-472. You'll find a lot more from Koss that'll switch you on.



**KOSS QUADRAFONES®**  
from the people who invented Stereophones.

# Your records will appreciate Dual precision even more than you do.



Dual 1215 S, \$109.50



Dual 1218, \$155.00



Dual 1229, \$199.50



There are many different types of Dual owners. Some, such as audio professionals, want to know about every technical feature and nuance of Dual design and engineering.

Others are content with just the knowledge that they have a turntable everyone recommends as the very finest available.

But all Dual owners have two things in common: a sizeable investment in their record collection and an interest in protecting it. They all realize that since the turntable is the only component that handles records, it's the only component that can damage them.

So even if equipment details don't ordinarily interest you, we suggest you think for a moment about your investment in records and some of the unhappy things that could be happening to them. You may find the following information of considerable interest.

### It's up to the tonearm.

If the tonearm does its various jobs properly, your records can last a lifetime.

Stylus pressure in all Dual models is applied around the pivot, maintaining perfect dynamic balance of the tonearm.



The tonearm must apply just the right amount of pressure to the stylus, keep this pressure equal on both walls of the groove, and follow the stylus without resistance as the groove spirals inward. Then the stylus will be able to respond freely to all the twists and turns in the record groove.

Otherwise, there's trouble. Especially with the sharp and fragile curves which produce the high frequencies. Instead of going around these peaks, the stylus will simply lop them off. And with those little bits of vinyl go the lovely high notes, the record and your investment.

### Twin-ring gyroscopic gimbal suspension.

The gyroscope is the best known scientific means for supporting a precision instrument that must remain perfectly balanced in all planes of motion.



Gyroscope twin-ring gimbal of Dual 1229 and 1218 tonearms. Tonearm pivots vertically along axis of inner ring; horizontally along axis of outer ring. All four suspension points have identical low-friction needle-point bearings.

In the gyroscope gimbal used by Dual, the low-mass tonearm is balanced within two concentric rings, and pivots around their respective axes on identical low-friction needle-point bearings.

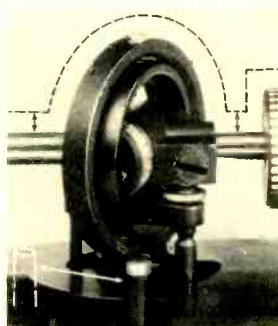
Every Dual gimbal is individually assembled and tested with gauges specially designed by Dual for this purpose. This assures that horizontal bearing friction will be less than 0.015 gram, and vertical friction less than 0.007 gram.

Only when such consistency is combined with low bearing friction can the calibrations for stylus pressure and anti-skating be truly accurate.

### Perfect vertical tracking in single play.

Ideally, a stylus should track a record at the same angle at which records are cut. But the conventional

Mode Selector of 1229 parallels tonearm to record in single play; moves tonearm up to parallel center of stack in multiple play. In 1218, the Tracking Angle Selector is designed into the cartridge housing.



automatic tonearm is designed to track at the correct angle only when playing the center record of the stack. In single play, such tonearms are tilted down.

In the Dual 1229, however, the tonearm is designed to parallel a single record on the platter. For multiple play, the tonearm is moved up by the Mode Selector to parallel the center of the stack. In the Dual 1218, a similar adjustment is provided within the cartridge housing.

### Anti-skating for both stylus types.

The elliptical stylus traces the groove wall with a narrower edge than most of the conical stylus, and thus presses slightly deeper into the inner wall of the groove as the tonearm is pulled inward during play.



Separate anti-skating calibrations for conical and elliptical styli are provided on all Duals.

As a result, more friction is created, increasing the inward pull of the groove on the stylus. The difference in this friction between the conical and elliptical stylus is very slight, but still significant with low bearing friction tonearms.

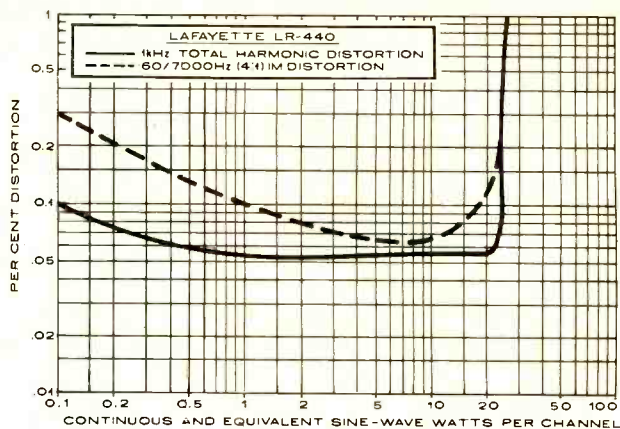
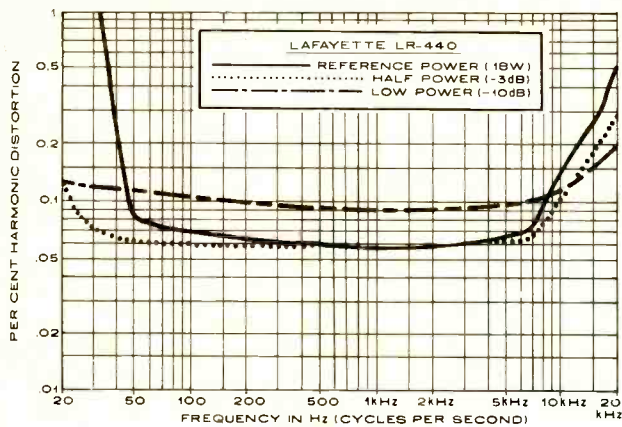
For this reason, Dual has long provided separate anti-skating calibrations for each type of stylus.

### How to learn still more about turntables.

If you want to learn more about Dual precision, we suggest you write for our full-color brochure. We'll also send you complete reprints of test reports from independent labs. And an article from a leading music magazine that tells you what to look for in turntables.

Better yet, just visit your franchised United Audio dealer and ask for a demonstration. He'll really appreciate it. Almost as much as your records will.





than the SQ, although the intended directionality may be somewhat altered. There are also inputs for discrete four-channel sources such as Q-8 cartridges and reel tapes.

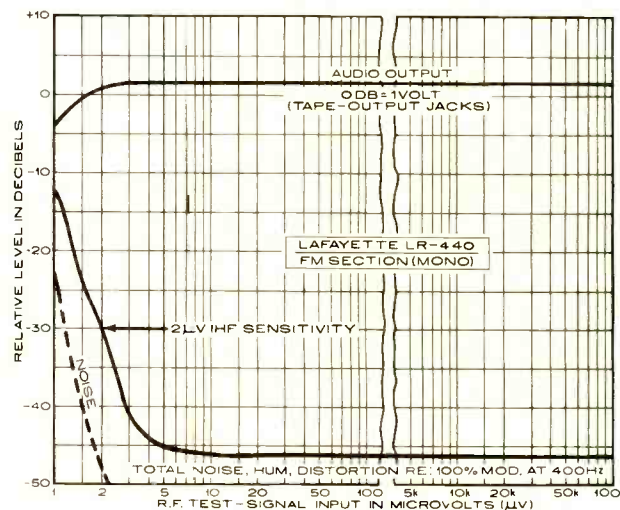
The Lafayette LR-440 has tape-recording outputs and monitor inputs for four-channel and two-channel machines, inputs for ceramic or magnetic phono cartridges, and two sets of high-level AUX inputs (all in quadruplicate), as well as the internal AM and FM signal sources. There are fuse-protected main and remote speaker outputs capable of driving a total of eight 8-ohm speakers. (If main and remote speakers are to be used simultaneously, all systems must have an 8-ohm—or higher—impedance.)

A group of four phono jacks in the rear of the receiver makes available the decoded COMPOSER or SQ outputs at a level suitable for tape recording on a four-channel machine. Alternatively, the program can be recorded on a two-channel tape deck and decoded during playback. An FM DET output jack provides a demodulated low-impedance FM signal (without de-emphasis) for any quadra-sonic FM decoder that might appear in the future.

The master volume controls for front and rear are concentric, and are used for front/rear level balancing as well as volume control. Another pair of concentric balance controls permits separate left/right balancing of the front and rear speakers. There are separate, concentrically mounted bass and treble controls for the front and rear channels. The power switch is combined with the speaker selector, feeding either, both, or neither of the two possible groups of four speakers.

The front panel has separate rows of pushbutton input selectors for the front and rear channels. When the TUNER button is engaged, a knob selects the appropriate signal—FM, FM with high-frequency blend for noise reduction, or AM. The function switch can select the unmodified front or rear inputs for two- or four-speaker listening (the appropriate volume controls are used to silence the undesired speakers), or process the front inputs through the COMPOSER or SQ matrices. With four-channel discrete signals, the channels can be reproduced in their normal configuration, or interchanged between the front and rear speakers, or the front and rear signals can be mixed and played through two or four speakers.

Pushbuttons control loudness compensation, stereo or mono mode, high-cut filter, FM muting, and separate tape-monitoring functions for the front and rear inputs. Also on the front panel are a pair of front and rear tape-output jacks, paralleling those in the back of the receiver, and a pair of front and rear stereo headphone jacks. The tuner dial scales are flanked by colored function lights on the right (PHONO, AUX, MONITOR) and the FM STEREO and ACRITUNE lights on the left (ACRITUNE is Lafayette's center-of-channel tuning indicator). A relative-signal-strength meter is used for both FM and AM. The LR-440 is supplied in a metal enclosure with wood-grain finish. Price: \$369.95. A wooden cabinet is optional at \$21.95.



● **Laboratory Measurements.** The FM tuner had an IHF sensitivity of 2 microvolts, and achieved a 50-dB signal-to-noise ratio at only 2.2 microvolts. The ultimate signal-to-noise ratio was a very good 71 dB, and the FM distortion reading was at the 0.5 per cent residual level of our signal generator. Stereo FM channel separation was good over most of the audio range. It was about 35 dB at the middle frequencies, and exceeded 20 dB from 30 to 7,500 Hz. The separation at higher frequencies (above 10,000 Hz) decreased rapidly and disappeared at about 13,000 Hz. The frequency response fell off at high frequencies, to -3 dB at 10,000 Hz and -7.5 dB at 15,000 Hz.

Other FM performance parameters of the LR-440 as measured in our lab were: capture ratio, 2 dB at 1,000 microvolts and 4 dB at 10 microvolts; image rejection, 69 dB; alternate-channel selectivity, 80 dB; AM rejection, 53.5 dB. The muting threshold was 5 to 6 microvolts, and the ACRITUNE light functioned accurately for all signals stronger than 5 microvolts. The AM tuner provided a pleasant surprise, proving to be one of the best we have encountered. Its frequency response, very flat from 50 to 4,000 Hz, was down only 6 dB at 27 and 9,000 Hz.

With two of the four channels driven with a 1,000-Hz test signal, the audio amplifiers clipped at about 23.5 watts per channel with 8-ohm loads, 30 watts into 4 ohms, and 13.6 watts into 16 ohms. When all four channels were driven, the output was 20 watts per channel into 8 ohms. Like many receivers, the LR-440 has a limited power-output capability at very low frequencies, but with 18 watts per channel as a reference full-power output (two channels driven), the harmonic distortion was under 0.1 per cent from 45 to 9,000 Hz, and under 0.5 per cent from 35 to 20,000 Hz. At lower power levels, the distortion was typically between 0.06 and 0.1 per cent

(Continued on page 48)

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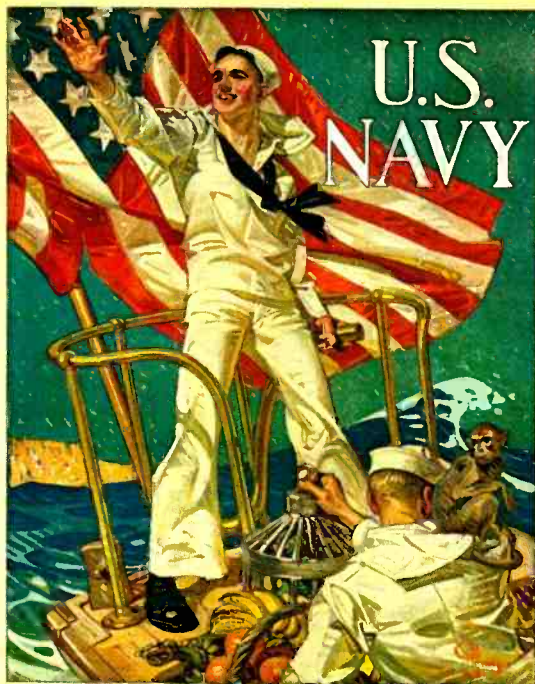


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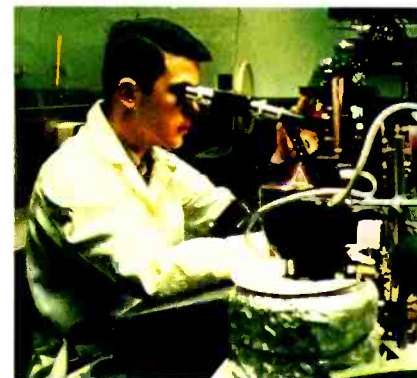
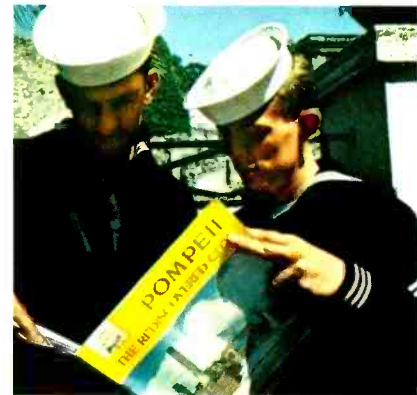
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from 20 to 10,000 Hz, rising slightly to 0.3 per cent at 20,000 Hz.

With a 1,000-Hz test signal, the harmonic distortion was between 0.05 and 0.06 per cent from 0.5 to about 22 watts per channel, and the intermodulation (IM) distortion decreased from 0.3 per cent at 0.1 watt to 0.06 per cent in the 10-watt range before rising sharply at 23 watts output. The IM distortion readings at very low power outputs were 1 per cent at 8 milliwatts and 2 per cent at 2 milliwatts.

The AUX inputs required 0.16 volt for a 10-watt output, and the magnetic-phono input required 2.5 millivolts. The respective signal-to-noise ratios were very good: 81 dB and 74.5 dB for a 10-watt output. The phono inputs overloaded at 42 millivolts, making it advisable to use a cartridge with a rated output somewhere in the 3 to 5-millivolt range. A cartridge with too low an output will not drive the amplifier fully, and too high an output will cause the preamplifier to be driven into distortion. The AUX input overloaded at 2.6 volts, but few, if any, program sources will reach that level.

The bass tone control had a sliding inflection point that ranged from about 150 to 1,000 Hz, and the treble control curves hinged at about 2,000 Hz. The loudness compensation provided a moderate boost at low frequencies, and sounded good enough that we used it frequently. The high-cut filter had a 6-dB-per-octave slope above the -3-dB point of 3,000 Hz—not an ideal choice, in our opinion. The RIAA phono equalization was very accurate, within  $\pm 1$  dB over the full audio frequency range.

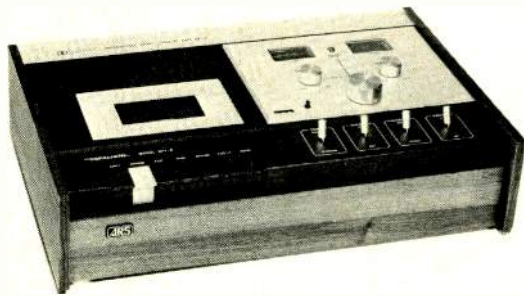
● **Comment.** The Lafayette LR-440 provides great operating flexibility at a moderate price without any serious sacrifice of performance. In some respects, such as its FM distortion, quieting, selectivity, and AM quality, this receiver ranks very high by any objective standards. Our major criticism of the receiver pertains to its use of concentric front/rear volume controls. Any change of volume requires a re-adjustment of two knobs, since (like all such control arrangements) the two do not track well when even slightly offset. On the other hand, the separate power switch means that volume-control settings need not be disturbed when turning the set on and off.

The LR-440 presents a deceptively unassuming appearance, and from a "human engineering" standpoint it is easier to use than some far more expensive units we have tried. Furthermore, it *sounded* good, and had no major vices or idiosyncrasies. For example, the FM tuning was noncritical, the effective sensitivity for a fully quieted signal was very high, and there were no problems with drift. The muting worked fairly well, although not without some thumps and noise bursts.

The matrix circuits proved to be highly effective, with the COMPOSER setting doing a good job on most quad discs (E-V and Sansui, among others) and the SQ taking care of the rest. Overall, we find the Lafayette LR-440 receiver to be a solid, honest value. It brings much of the performance heretofore obtainable only in receivers costing up to twice as much into a lower price bracket. In short, we liked it.

*For more information, circle 107 on reader service card*

## Realistic SCT-6 Cassette Deck



● RADIO SHACK's Realistic SCT-6 is a de luxe stereo cassette record/play deck with built-in Dolby B noise-reducing circuits. The transport mechanism is operated by seven piano-key levers, arranged in the sequence EJECT, RECORD, PLAY, STOP, FAST FORWARD, REWIND, and PAUSE. For fast-forward operation, the key must be held down; the rewind key can be depressed halfway for nonlatching operation, and latches when fully depressed. Most of the cassette is visible during operation through a tinted plastic window.

Toggle switches turn the recorder on and off, turn the Dolby circuits on or off, parallel the inputs for mono recording, and set the recording bias for standard ferric-oxide tapes or chromium-dioxide ( $\text{CrO}_2$ ) tapes. Two illuminated meters read both recording and playback levels. Below each meter is a channel-level control, with a range of approximately  $\pm 6$  dB about a NORMAL setting (which is slightly detented). These controls operate in conjunction with a single master-gain control that simultaneously sets the overall recording level for both channels. Also on the panel are a pushbutton-reset index counter and a recording indicator light.

Recessed into the rear apron of the recorder are the input and output jacks, plus two microphone jacks. A screwdriver-adjust control sets the level of the playback outputs. Four Dolby-calibration controls (two for recording and two for playback) are visible in the rear, and are protected with a plastic guard against accidental misadjustment. A built-in Dolby-level 400-Hz oscillator, operated by a TEST button, provides a calibration signal for the recording adjustment. Recalibration is required only when changing to a tape with markedly different characteristics from the recommended Realistic low noise and chromium dioxide tapes.

The rated impedance is 100,000 ohms for the AUX inputs and 10,000 ohms for microphones (suitable for any medium-impedance dynamic microphone). The nominal maximum audio-signal output is 0.775 volt, at a 1,000-ohm impedance. The rated frequency response is 30 to 14,000 Hz. A total of thirty-four transistors, two FET's, nineteen diodes, and one IC are used in the recorder. The Realistic SCT-6 on its attractive walnut base is approximately  $16\frac{1}{2} \times 10\frac{1}{4} \times 4\frac{1}{2}$  inches; it weighs 11 pounds, 14 ounces. Price: \$199.95.

● **Laboratory Measurements.** Using a Nortronics test cassette, we measured the playback frequency response of the SCT-6 as essentially  $\pm 1$  dB from 31.5 to 9,000 Hz. The response was down 4 dB at 10,000 Hz, relative to the mid-range level. The overall record/playback frequency response was checked with several kinds of tape, since the recommended Realistic types were not available at the time. It was immediately apparent, as Radio Shack advises, that an "extended range" tape should be used for best performance. We ran some curves with Maxell UD

*(Continued on page 52)*



Engineer Brian Morgan gets ready for on-air disc playback.

# Stanton. Everywhere you turn.



Charles Parker, Program Director, and Chief Engineer Wayne Mulligan, auditioning discs.

Hartford's "Top 40" WDRC AM/FM (serving the community for a half century!) relies on Stanton cartridges in a variety of operations.

Chief Engineer, Wayne Mulligan says "Stanton meets our stringent standards for reliability and sound quality in on-air playback and in the production of transfers."

Stanton's Model 681EE cartridge is their choice for auditioning original recordings and making transfers. Its incredible low mass moving magnetic system ( $\frac{1}{5}$  to  $\frac{1}{10}$  that of ordinary pickups) and its 10Hz to 20,000Hz response, contribute to its exceptional audio quality not only in professional but in home stereo systems, as well.

For on-the-air use, Stanton 500 Series cartridges are the choice for their ability to withstand rugged handling without sacrifice of audio quality, thus assuring high quality sound with minimum maintenance.

The Stanton Dynaphase headsets seen in both photos, enjoy professional acceptance for their true and full-bodied reproduction. They are lightweight and comfortable.

Whether it's recording, broadcasting or home entertainment, enjoy professional audio quality with Stanton products. Write for literature to Stanton Magnetics, Inc., Terminal Drive, Plainview, N.Y. 11803



All Stanton cartridges are designed for use with all 2 and 4 channel matrix derived compatible systems.

CIRCLE NO. 56 ON READER SERVICE CARD



## Don Giovanni, Eleanor Rigby, Bill Bailey

There are 57 FM stations in New York, 73 in Los Angeles, 41 in San Francisco and 37 in Chicago—all crammed between 88 and 108 MHz. With so many stations, and so little space, there's bound to be a bit of pushing and shoving. Now and again, an unfortunate overlap. A receiver with ordinary sensitivity and selectivity just won't cut it.

But Sony doesn't make ordinary receivers. It gives you a choice of six

models—all with extra ordinary tuner sections. The FET front ends, solid-state IF filters, combine to bring in even the weakest stations with an unusual immunity to overload from strong ones. Station selection on the long linear dial is razor sharp. Interference and noise have been reduced to where they can't intrude on your listening pleasure.

And the amplifier sections are equally extraordinary. They feature Sony's dual-

power-supply, direct-coupled approach. There's no coupling capacitor to stand between you and the music.

The only problem you might have is in making up your mind as to which Sony is best for you. Power and price might be a good criteria.

The top-of-the-line 6200F has 245 watts of power, \$699.50. The 6065 delivers 220 watts at \$429.50. The 6055, 100 watts at \$319.50, and the 6045,

# SONY® keeps them separate and beautiful





## & Second Hand Rose make a poor medley

75 watts at \$249.50. The 6036 is a frill-free, receiver with 44 watts of power (it does not have direct coupling) at \$199.50. The new Sony SQR-6650 provides virtually every form of 4-channel (SQ, matrix and discrete) as well as excellent stereo performance, only \$329.50. The best way to make up your mind is to visit your Sony dealer for a demonstration. Sony Corporation of America, 47-47 Van Dam Street, Long Island City, N.Y. 11111. Prices: Suggested retail. Power ratings: IHF standard constant supply method into 8 ohms.



CIRCLE NO. 54 ON READER SERVICE CARD



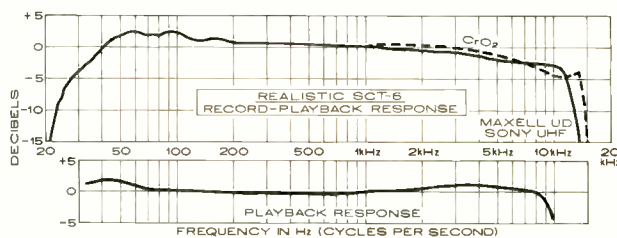
The SCT-6's two smaller knob controls are used for initial balance of the two recording channels; the large master knob then serves to adjust levels of both channels simultaneously.

and Sony UHF cassettes and achieved similar results, although the recorder appeared to be overbiased even for these tapes, which require relatively high bias levels. The overall frequency response was smooth and flat, but sloped downward with frequency to a  $-6$ -dB level at 11,500 Hz, referred to the maximum output between 50 and 100 Hz. Referred to the 1,000-Hz level, the response was  $+2.5$ ,  $-3.5$  dB from 30 to 11,500 Hz. The frequency response was not affected measurably when the Dolby system was in use. In tests with TDK SD tape, the high-frequency rolloff indicated that the SCT-6 was very much overbiased for tape of this type. We did not attempt to use other tapes which normally operate at even lower bias levels and are clearly unsuitable for this machine.



With chromium-dioxide ( $\text{CrO}_2$ ) tape (we used Irish 263, but the magnetic properties of all U.S.-made  $\text{CrO}_2$  tapes are essentially identical) there was an appreciable high-frequency improvement, with uniform response to about 3,000 Hz, a slight downward slope to 10,000 Hz, and a rather uniform output for the next half octave or so. The overall response was  $\pm 4$  dB from 26 to 14,500 Hz. The  $\text{CrO}_2$  switch position changed only the recording characteristics of the SCT-6, without affecting playback equalization. The SCT-6 required inputs of 0.7 volt (AUX) or 0.3 millivolt (MIC) for a 0-dB recording level. The corresponding maximum output was about 0.7 volt. As a result of the high bias level used, the distortion on recording was quite low with any on-scale meter reading. It was about 1.7 per cent at 0 dB and 2 to 2.3 per cent at  $+3$  dB, depending on the tape used. The usual reference distortion level of 3 per cent was not reached until  $+6$  dB, which is well off the meters' scales.

The signal-to-noise ratio, excluding frequencies below 250 Hz and referred to the 3 per cent distortion level, was 57 dB without Dolby and 62 dB with Dolby, using Maxell UD tape. The corresponding figures at the 0-dB level were 51 and 56 dB. The signal-to-noise ratio actually measured about 1-dB poorer with the  $\text{CrO}_2$  tape, although this difference was insignificant, especially in view of the superior high-frequency performance of this tape. In the fast-forward mode, a C-60 cassette was handled in 99 seconds; 105 seconds were required in rewind. The



wow and flutter were 0.03 and 0.17 per cent, respectively. These are typically good figures for a cassette deck of this caliber.

● **Comment.** When we recorded from wide-range phonograph records and compared the playback with the original, a slight dulling of the extreme high frequencies could be heard. This was apparent only on certain percussive sounds such as bells and wire brushes, and then only in an A-B comparison. Subjectively, the sound quality of the Realistic SCT-6 was "all there," very quiet and clean, and with as little audible wow and flutter as any cassette machine we have heard.

The unusual configuration of separate channel-balance controls and a master gain control was convenient to use, and the  $\pm 6$ -dB range of the balance controls appeared to be adequate. The signals from the microphone and AUX inputs mix (unlike the situation with many recorders in which plugging in a microphone disconnects the line input), but there is no independent control of microphone level. This will often require disconnecting an AUX source when using a microphone, which we judged to be an inconvenience. While recording, the playback outputs are muted, and therefore the associated receiver or amplifier monitor switch must be operated when going between recording and playback.

The Realistic SCT-6 is an excellent machine, especially in view of its moderate price. It requires a premium grade of tape (the manufacturer recommends using  $\text{CrO}_2$  tape, and we heartily concur), but comes very close to matching the audible performance of some much more expensive recorders.

For more information, circle 108 on reader service card

# Wollensak 8-track



It records your  
own kind of sound  
and plays it back  
through your own kind of system.

You've got your own 8-track recording studio with the Wollensak 8050A preamp deck. You can record onto 8-track cartridges from your turntable, receiver, tape or any sound source. And save a lot of money by doing it yourself. Then the 8050A plays back these cartridges through your stereo system. Or you can play them back in your car unit.

For recording, the Wollensak 8050A's Logic Control Circuitry includes a unique "cueing" feature that always assures you the tape is at the beginning. Accidentally erasing previously recorded tracks is a thing of the past with its automatic eject system. Dual illuminated VU meters with a

switchable automatic record level make it easy to turn out professional recordings. And you'll find the selection you want to hear right away with its fast-forward control.

Another idea: If you're getting into 4-channel sound, the Wollensak 8054 8-track playback deck will help keep your system right up to date. It plays back four separate channels for true quadrasonic sound. Or it can also play your present stereo cartridges. Nobody knows more about sound-on-tape or has more experience in tape recording than 3M Company. Find out why at your nearest Wollensak dealer.

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LONDON LETTER

# SERGIO FRANCHI

"I grew up on... Frank Sinatra and Perry Como"

By Henry Pleasants

ONE of the treasured legends of Opera has Toscanini taking the late Geraldine Farrar to task during a rehearsal of *Madame Butterfly* at the Met during the season of 1908-1909. Farrar sees fit to remind Toscanini that she is the star of this production. Toscanini responds: "Madame, the stars are in heaven."

As the story has come down to us (it is not apocryphal), Toscanini is the hero, Farrar the villain. It is fashionable nowadays—and it was Toscanini who made it fashionable—to see in the composer a divinity, in the conductor a semi-divine intermediary, and in the performer, especially a mere singer, a humble servant who renders holy scripture under conductorial inspiration, guidance, direction, and discipline.

Farrar remained unrepentant to the end of her days. "There were indeed stars in heaven," she conceded in her memoirs, "but there was also a human constellation that trod the Metropolitan boards to the renown of that institution and the gratification of the public; not to

mention the box-office."

She would find her view supported today by the personable Italian singer Sergio Franchi, who would doubtless cite it as one of the reasons why he is singing in supper clubs and not in opera houses. Another of his reasons would be that in the opera houses he would not be earning as much money.

"Toscanini was, of course, a great musician and a great conductor," he told me over coffee at the Churchill Hotel, "but he took a lot of the fun and excitement out of opera. Before his time there was a lot of difference between one singer's performance of an aria and another's. And it was that difference that made opera interesting and unpredictable.

"With Toscanini's insistence on singing everything just as written, differences tended to diminish. Everybody, today, sings correctly, more or less. But the individual singer has fewer options. Some sing better than others. But they all sing the same notes, and pretty much the same way. It tends to be dull."

He speaks of opera with the fervor of

an Italian who began his professional career as an opera singer, first in South Africa, whither his family had emigrated from Cremona, and later in Italy, singing the tenor leads in *Tosca*, *La Bohème*, *Madame Butterfly*, *Rigoletto*, and so forth. But he also speaks of opera with an Italian singer's need to have his own way with phrasing, pacing, coloring, and expression.

He has found his own way in the art of the popular singer. where, once a singer has established his credentials, he is the boss, just as he was in opera before Toscanini's time, free to shape a song or aria according to his own lights, the conductor and the backing band following his lead. Franchi was helped to this discovery by a bit of luck.

HE came to the United States in 1962, still an opera singer, and gave a debut recital in Carnegie Hall—opera arias and Neapolitan songs. He was not only a good singer, but also a very good-looking young male Italian. The first thing he knew he was on the Ed Sullivan Show, and the next thing he knew he was on the supper-club circuit, mastering a supper-club repertoire. "It wasn't difficult," he recalls. "I never had to make the transition from an Italian operatic style to an American popular style. I could always do both. As a kid in Cremona I grew up on the records of Frank Sinatra and Perry Como. And as a young man I used to work a night club in Piacenza, singing *Slow Boat to China* and *Stardust*." To prove the point, he promptly runs through the first four measures of *Stardust*—in Italian.

"But I'll tell you one thing," he continues, "singing the supper clubs is a lot more work than singing opera. At the Flamingo in Las Vegas, where I sing about three months a year, it's two one-hour sets seven nights a week. That's more singing in a week than an opera singer does in a month. And it's harder. In an opera you have pauses while the others are singing, and you have intermissions. In a supper club you're on your own every minute of the set. Of course, you earn more money, too. . . ."

"So the first thing you learn is to pace yourself, chat a bit, vary the songs so that you're not belting all the time, use a bit of falsetto, throw in some soft-shoe dancing, or play some guitar. Above all, you learn to use your voice well. A lot of singing doesn't hurt a voice well used."

Franchi has not lost his love of opera, nor his love of singing in Italian. He even sings *If I Was a Rich Man* in his current show at the Talk of the Town, and does one chorus in Italian (*Se fosse ricco*). And he closes with "*Vesti la giubba*" from *Pagliacci*.

"I'd like to sing opera again," he says, wistfully, "although not, of course, for that kind of money. . . . Maybe a charity performance."

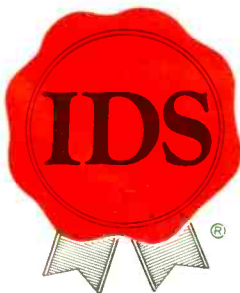
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# Tchaikovsky's CAPRICCIO ITALIEN

**T**CHAIKOVSKY spent part of the winter of 1880 in Italy, but the novelty of his surroundings did little to dispel the composer's habitual morbidity and self-doubt. On February 17 he wrote to his patroness, Madame von Meck, that "a worm gnaws continually in secret at my heart. . . . I sleep badly and do not feel that courage and freshness which I might expect under the circumstances. Only at moments can I conquer my depression. My God! what an incomprehensible and complicated machine the human organism is!"

But all was not gloom: musical ideas were stirring in him. In another letter on the following day, Tchaikovsky reported that carnival season was then in full swing, and that though this "wild folly" at first had upset and angered him, he was now growing used to it. He added that he was at work on "an Italian fantasia based upon folk songs. Thanks to these charming themes, some of which I have taken from collections, and some of which I have heard on the streets, this work will be effective."

In her biography of Tchaikovsky titled *Beloved Friend*, Catherine Drinker Bowen wrote that his hotel in Rome "was next door to the barracks of the Royal Cuirassiers, Italian cavalrymen; how surprised their plumed and resplendent bugler would have been had he known that a Russian barbarian in the Hotel Constanzi, listening every evening to his call, had copied it down for the opening fanfare to a piece for full orchestra!" Tchaikovsky completed the sketches for his "Italian Fantasia" in Rome that winter and began to orchestrate it. He finished the score back in Russia the following summer and gave it its present title.

The *Capriccio Italien* begins with the trumpet-call fanfare of the bugler of the Royal Cuirassiers as an introduction; then the strings take up a dark-hued and melancholy theme, which is developed by the orchestra. The mood then gradually lightens as the oboes announce a folk-like theme. There is a rather elaborate working out of this material before the tempo changes and the violins and flutes introduce yet another folk melody. Then there is a brisk march, followed by a return of the opening theme. A lively *tarantella* ensues, interrupted momentarily by the pastoral second melody in the oboes, and the

work ends in a brilliant Presto with a second swirling *tarantella*. Mrs. Bowen, in her biography, says:

Like other of Tchaikovsky's works that are supposed to reproduce Italian or French scenes, the *Capriccio* is strikingly Russian. When the usual waltz breaks out—(Taneyeff had been right; there is always a waltz to Tchaikovsky)—one can see the officers dancing in their most dazzling uniforms. But they are Russian officers, and beneath the clear strains of the horns one senses, somehow, the snow falling on cold and boundless steppes. . . .

**T**HE listing of currently available recorded performances of Tchaikovsky's *Capriccio Italien* occupies nearly half a column in the Schwann Record and Tape Guide. Several of them exist in different couplings, to be sure, but the interested purchaser is confronted with well over a dozen different interpretations from which to choose. My favorite among them all is Kiril Kondrashin's (RCA LSC 2323), a product of studio sessions held in New York in the early 1960's when Kondrashin had at his disposal an orchestra made up of the cream of New York's free-lance musicians. The conductor's free-wheeling approach found an instant and instinctive response in his players, and the result is a joint effort of remarkable spontaneity and vitality. The performance was once available as a reel-to-reel tape release, but that is apparently no longer the case, nor is there a cassette version of this recording. Of those performances that exist as both reel-to-reel tape and cassette releases, the one that I find most satisfactory is Leonard Bernstein's (Columbia MS 7513; reel MW 574; cassette 16 110140); an alternative choice on cassette is Antal Dorati's (Mercury 90054; cassette MCR 4-94002). Bernstein swaggers through the music—not inappropriately, but there are bound to be those who will object to his sometimes questionable liberties with tempo and phrasing and his sometimes exaggerated dynamic contrasts. For these listeners, Dorati's more objective but no less sensitive account should come closer to the mark. Dorati's is also well recorded, and the playing of the Minneapolis Symphony testifies to the high level of performance that was the norm during Dorati's tenure there.

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# JOSEPH HAYDN

Happy, pious, sane, orderly, and optimistic,  
his music is that of a winner in life's struggles

By JAMES GOODFRIEND

**F**RANZ JOSEPH HAYDN was born in 1732, when Johann Sebastian Bach was forty-seven, and died in 1809, when Ludwig van Beethoven was thirty-nine. Within those dates he encompassed the entire life and career of Wolfgang Amadeus Mozart. In every historical sense, then, the Classical period of music is the period of Haydn's development as a composer.

Haydn had very little to start from, in either the historical or the immediate sense. His family musical background was one of peasant amateurs who were able to give him a love for folk songs and the most elementary musical instruction and not much else. His later training as a young musician was so largely confined to vocal and instrumental performing that when, at the age of seventeen, he was unceremoniously dismissed from St. Stephen's Cathedral Choir in Vienna and put out on the street with nothing but the clothing on his back, he was capable of little more than being a street serenader (his first compositions were for such itinerant groups). Though he had worked with and for composers, he had to teach himself composition, and, for a time, wait on the composer Nicola Porpora as a valet in order to get him to correct his beginner's errors. Had he grown up in similar circumstances fifty or a hundred years earlier, when a sophisticated musical style held sway and talented practitioners of it existed by the hundreds, he might never have been able to become a composer at all.

But the years of Haydn's youth were, musically, neither sophisticated nor stable. J. S. Bach, for the latter part of his life at least, was an anachronistic composer, bringing to a point of ultimate perfection a style that was of little or no interest to his younger contemporaries. The style of music that grew up around him was an anti-intellectual one, disdainful of the learned techniques of counterpoint and canon ("dry and despicable pieces of pedantry," C. P. E. Bach called them) except perhaps in church music. The secular music was all very light and airy ("pretty little tunes," the elder Bach called them), lacking in both form and substance. In Vienna, the sacred music derived from Johann Joseph Fux, who

himself derived it from Palestrina without much benefit of the Baroque. In the north, C. P. E. Bach developed the "sensitive" style, full of deep emotion but lacking in spine. It was, in terms of the quality of music produced, a time of low ebb, but it was also the necessary vacuum that produced the greatness of Classicism.

**P**ERHAPS the most important figure whose music Haydn could have been exposed to in Vienna was Gluck (born 1714), but Gluck's chosen medium—*opera seria*—was not of much interest to Haydn. Handel was still alive, but he was far away in England, and it is doubtful that Haydn heard much of his music until later in life. It is doubtful too that he knew much of the great Bach, for the old cantor's fame was largely local and centered far north of Vienna. No, the compositional figures who gave Haydn his starting point were, so to speak, not only of a different cast but of a different caste: Georg Reutter, Georg Christoph Wagenseil, and Georg Matthias Monn, with the music of C. P. E. Bach hitting the budding composer like a thunderstorm a little later on.

Such was the musical wilderness from which Haydn sprang. The tool of his escape, as well as his major preoccupation for the rest of his life, may be rather baldly, perhaps oversimply, but most accurately designated as "sonata form."

There are three elements that, together, virtually define Haydn's music, and, for that matter, give us one idea of what the Classical style is all about. The first is *drama*, which is achieved through the use of any or all the basic musical elements: harmony, rhythm, melody, color. The second is *balance*, which is operable on every level of composition from the smallest phrase to the total arch of the complete work. The third, and the one that successfully reconciles the tensions created by the opposition of the preceding two, is *wit*. This does not mean extra-musical wit, or even musical jokes (though they are an aspect of it), but the sort of inventiveness that makes the musical symmetry more than a mere academic exercise. The Classical style, after





Hayden

VI.

Compton

## A NOTE ON SONATA FORM

LEAVING aside all arguments that there really is no such thing as sonata form (and such arguments are not only legion but rather convincing), the novice still needs some sort of ground plan to tell him just what is going on in a work based on the sonata principle, whether such a work be called a sonata, a symphony, a string quartet, or whatever. As in a typical Vivaldi solo concerto, the form we are talking about is the one in which the first movement is cast. There have also been slow (second) movements written in sonata form, and finales as well (and overtures, fantasias, rhapsodies, and Lord knows what else), but the original locus of the form was as the first movement of a three- or four-movement work for one or more instruments.

First, a little vocabulary to simplify discussion. Each note in a scale, and the chord based on that note, has a name of its own. These names are:

- Tonic — the first note
- Supertonic — the second note
- Mediant — the third note
- Subdominant — the fourth note
- Dominant — the fifth note
- Submediant — the sixth note
- Leading note — the seventh note

and back again to the tonic an octave higher. Now, let us assume that the work itself is in a major key. The sonata-form first movement we are examining is di-

vided into three major sections: *exposition*, *development*, and *recapitulation*.

The *exposition* begins in the tonic key, firmly establishing that key and presenting one or more themes, or musical ideas, in it. This is followed by a modulation to the dominant (the key of the fifth note up, or G Major in a work in C Major). The modulation may be brief or extended, and it may also introduce a new theme in its course. At the conclusion of the modulation we have arrived at the key of the dominant, which is then itself firmly established by harmonic means, and which may also present one or more new themes or even offer variants of the themes first presented in the original tonic (this is common in the works of Haydn). The exposition closes in the key of the dominant, and it may be repeated exactly.

Next comes the *development*, in which themes are fragmented and combined, taken through a variety of keys, and eventually, through modulation, brought back to the tonic. (A new theme may also be presented in the development as well.)

This is followed by the *recapitulation* of the exposition, which may be shortened or modified in many ways, but whose major change is that the material formerly presented in the dominant now returns in the tonic. The recapitulation closes with a *coda*, a short "rounding off" section. This may be simply an extended final *cadence*, or close, or it may pick up and restate previously heard material or even introduce something new.

Now this, as the English critic Sir Donald Francis Tovey would say, tells you no more about music than the statement "the plan of a cathedral is cruciform" tells you about church architecture. And yet, if no one tells you that a cathedral *is* cruciform, how many cathedrals must you see before you are able to make that generalization for yourself? So the above plan of sonata form *is* significant information even though it does not tell you why Haydn was a great composer, what the particular genius of his music is. You cannot tell from such a plan, for instance, whether the music is fast or slow, how many themes there are and what they are like, how fast or wide-ranging the harmonic movement is, whether the work is dramatic or lyrical, how long the movement is, or whether it is any good or not. And it is just because these things are *not* predetermined by the plan that the sonata principle left enough room for exploration and discovery to keep a number of musical geniuses busy for most of their lives.

Sonata form is not a melodic form, as, say, the theme and variations or the rondo are. It is not completely a harmonic form either, although it rests more on harmony than on anything else. For as soon as the music has modulated into the key of the dominant, a tension is set up that is not resolved until that material heard in the dominant is heard again in the tonic. It is not necessary to be a musician to perceive this; it is accepted by the ear very quickly and, once accepted, it becomes both inevitable and expected. The drama rests in *how* it happens.

all, is not unconcerned with expression. Its method is not to obviate expression, or to weaken it, but to balance it rationally. And so, the objection that Haydn had to Beethoven's Op. 1, No. 3 Trio, for example, was not that it was emotional, but that the emotion was not sufficiently counterbalanced, that it dominated the form. That, of course, was the beginning of an altogether new kind of music, but Haydn could not have known that at the time.

The sort of thing I am talking about can be found in any mature work of Haydn's. A symphony — say, No. 80 in D Minor — begins with music of overwhelming dramatic urgency, a real *Sturm-und-Drang* opening without even an *adagio* preparation. Now, in Classical style at least, the work cannot be left to proceed in that vein, nor can that supercharged emotion simply be left hanging; it must be balanced. That balancing could, perhaps, be done with a long lyrical passage, but the opening is *so* intense that it would take many measures of quiet music to cool it down, and Haydn wants to get on with things. So, instead, he switches to a dance-like theme in three-quarter time, which soon, through an

emphasis on the *oom-pah-pah*, becomes comedic and sufficiently neutralizes what has gone before that the movement can proceed. This does not make the opening drama any the less dramatic, as any listener can hear when it comes in again; it simply compensates for the musical equivalent of a blast of hot water, unexpectedly and wittily, with the equivalent of a blast of cold. It is an extreme example, even a distortion, but it is a magnification of what goes on throughout Haydn's music: a thesis and an antithesis, and the wit to join the two, together produce the synthesis that is the Classical style. That Haydn's music contains both drama and balance is what sets it off from the less professional music of the day; that it contains wit as well is what sets it off from the music that is competently professional but not great art.

**T**o understand Haydn historically we must know that, first, his greatest instrumental achievements were in the symphony and the string quartet, a little less so in the piano sonatas; and second, that when Haydn began there was no such thing as a sympho-

ny, a string quartet, or a piano sonata in the Classical sense. This is not to say that Haydn “invented” these forms. It is better to say that Haydn *developed* these media, for when he began to write they were uncodified, amorphous, and even interchangeable forms, allied to the outdoor serenades in which Haydn played; when he concluded his career, both the form and style of the symphony, the string quartet, and the sonata were set and accepted by musicians everywhere. Haydn made music once again into a detailed and complex craft.

He also made it once again into a rich and profound art, and, of course, we are really concerned with Haydn today not because he was a historical figure of importance, but because he was a great composer, because a lot of his music has survived, and because it has something to say to us today.

Within the Classical style there are certain characteristics that are peculiar to Haydn. These are splendidly delineated in Rosemary Hughes’ *Haydn* (the reader is hereby directed to that admirable book), but a brief account of them may be given here. First is simply the emphasis Haydn placed on instrumental music. Opera was the reigning form of the day. Instrumental music was either *Hausmusik* (sonatas and chamber works), entertainment for festive occasions (symphonies, serenades), or material for professional virtuosos (concertos). Haydn was no virtuoso himself, nor was Prince Nicolaus Esterházy’s Hungarian court a Mecca for traveling instrumentalists; therefore, he did not cultivate the concerto form the way Mozart, for example, did. But Haydn could not fail to notice publishers’ demands for his instrumental music, and the symphonies he wrote for his journeys to England were received in a way that could have left him in no doubt that he had brought instrumental music to previously unrealized heights not only of artistry but also of prestige.

Second, Haydn was interested in formal structure for its own sake. The outline of sonata form given here shows the freedom the plan provides, and Haydn was interested in exploring all possibilities for the sheer interest of those possibilities.

Third, Haydn’s harmony was, until the time he became influenced by Mozart, and then again after Mozart’s death, basically diatonic. The corollary of this is that he could and did make his modulations to distant keys and make them suddenly and unexpectedly when he chose to. (The essence of successful sonata style lies in the dramatic possibilities of key relationships. It stands to reason that if you are going to reach for something distant, you must be more solidly planted than if the object of your grasp is relatively near. Thus, if a movement is in the key of C Major, the feeling of that key must be firmly established in the listener’s mind if any point is to be successfully made by a modulation to the distant key of B-flat. Conversely, if the modulation is to a closely related key, the composer can take advantage of not having to sit so firmly on C Major before the modulation and can indulge in a little chromatic moving about. In general, the first of these techniques is Haydn’s, the second Mozart’s.)

Fourth, Haydn gradually brought into his music certain elements from the past. One of these was folk music, the experience of which he came by quite naturally in his childhood and which was naturally reinforced at Esterháza (which was *really* out in the sticks). Hungarian, Croatian, and Germanic folk tunes can be found in his work, and folk-type tunes are prevalent. Later on he arranged Scottish, Irish, and Welsh folk songs for publishers in Britain. The influence of folk music on Haydn, though, was largely melodic; only rarely is there evidence of gypsy-style harmonic changes, and in the Scottish folk tunes, he, like Beethoven, who also made such arrangements, scrupulously avoided the modal harmonic implications of the tunes. And that is why, to our ears, they sound more like Haydn and Beethoven than they do Scottish folk tunes.

Another of these elements of the past that Haydn assimilated was the sort of polyphony that had vanished from music with the death of Bach. Haydn gradually learned to reconcile the essentially melodic and non-dramatic contrapuntal techniques with the dramatic needs of Classical style and, in his Op. 20 quartets, even wrote fugues as final movements.



*Strong influences were exerted on the life and career of Joseph Haydn by (left to right) the composer and choir master Georg Reutter the younger, the violinist and impresario Johann Peter Salomon, and the composer C. P. E. Bach.*

A final and most important characteristic of Haydn's music is its expression of personality. The composer was fundamentally a stable, resilient, confident, and happy person, and those qualities are evident in his music. Mendelssohn was scandalized by the "gaiety" of Haydn's "Great Organ Mass," and Haydn, to his amazement, was criticized as being irreligious for the light spirit of much of his sacred music. His answer was simply that he was so buoyed up by the thought of God that the music had to be happy. Though Haydn did not lead a tragic life, he had his share of human sorrows. But his personality permitted him to take the tragedies and cope with them and, musically, to express darker feelings but balance them. Overall, and not ignoring the shadows, his music is sunny.

To Haydn, as to other composers, certain forms were more important than others. Perhaps he overrated the importance of his operatic music, or perhaps we underrate it today. Whatever the case, Haydn's operas are absent from the repertoire, and the occasional special productions do not leave one with the feeling of a dramatic masterpiece undiscovered. There are over a dozen of them (plus puppet operas), and virtually all but the last of them were first produced at either Eisenstadt or Esterháza. Thus, they are relatively small-scale chamber operas, with solos and ensemble numbers but no choruses (Prince Esterházy did not maintain a chorus). They are also, for the most part, written to secondary librettos, and though there are wonderful moments to be found in them, the theatrical sense, the ability to make the patently unbelievable both believable and immediate, is absent.

But the fact that Haydn's operas do not hold the stage today should not lead us to believe that he was an ungraceful writer for the voice, nor that individual arias are not worth seeking out. Certainly *Berenice's Scene* (sometimes listed as a cantata), the cantata with piano *Arianna a Naxos*, and the arias of Orfeo, Creonte, and Genio from the second and third acts (following the death of Euridice) of *Orfeo ed Euridice* are marvelous vocal music and not at all lacking in drama.

LEAVING opera aside, then, the most significant forms of music for Haydn were the symphony, the string quartet, and the Mass. The typical Haydn symphony is in four movements: an opening *allegro* in sonata form; a slow movement; a minuet with trio; and a closing *presto*. The first movement is sometimes (in later years, nearly always) prefaced by a slow introduction which leads without pause into the first movement proper. That is the norm, and once it was established Haydn deviated from

it only for specific reasons. One of the most interesting of the deviations is the Symphony No. 60 in C Major, called "*Il Distratto*," which has six movements. The symphony was adapted from incidental music Haydn wrote to a play of that name (originally *Le Destrain*, by Regnard), and that theatrical origin has been used as an explanation for the two extra movements. I do not think it is the reason. The symphony is an amusing work, and though some of the devices Haydn uses in it may have had their gestation in the action of the play, they work as comedy on purely musical grounds (such as the stretching out of an unresolved dominant chord into silence). The extra two movements are part of the joke. For the symphony *sounds* complete at the end of the fourth movement (which is a *presto*: we have had everything else required previously), and so the fact that a fifth movement begins at all is a surprise and a joke in itself. That movement is an *adagio*, so Haydn adds a sixth to complete the work, a *prestissimo* (a step up in speed from the *presto*).

"*Il Distratto*" is not a work for beginners in Haydn, but it is an example of the incredible variety of music to be found in the hundred-odd symphonies that Haydn composed. He is best known, of course, for the "London" or "Salomon" Symphonies, Nos. 93 through 104, and also for the Symphony No. 45 in F-sharp Minor, the "Farewell." But there is probably not a dull work among the hundred and four numbered symphonies, despite the facts that they were composed over a period of thirty-six years (as long as the entire lifetime of Mozart) and that the differences in musical sophistication between the early works and the late ones is immense.

Of particular interest, in the early pieces, are the Symphonies 6, 7, and 8, subtitled "*Le Matin*," "*Le*

*An old lithograph of the Esterházy palace in Eisenstadt; Haydn began his long service with the Esterházy's here on May 1, 1761.*





Haydn served under four Princes Esterházy and outlived three of them; the most musical was the baritonist Prince Nicolaus.

*Midi*," and "*Le Soir*." The second of these is in five movements, but the interest does not lie in that point, nor in the titles (which were Prince Esterházy's idea), but in the *concertante* style of the scoring, in which Haydn showed off many of the instruments in solo roles. Formally, the works are elementary, but that makes them only lesser works, not dull music. Also among the very early works, the Symphony No. 5 in A Major is a lovely piece of music, its movements patterned after the old church sonata, beginning with a long *adagio*. The obligato writing for horns is a device Haydn used well into his maturity.

A sampling of other Haydn symphonies might include No. 22 in E-flat Major, "*Der Philosoph*" (for its unusual first-movement *adagio* with scoring for strings, two English horns, and two French horns); No. 27 in G Major (for a lovely *andante*; the work is in three movements); No. 31 in D Major, "Hornsignal" (for the attractive and inventive use of four horns); No. 48 in C Major, "Maria Theresia" (for its bright, festive character); No. 49 in F Minor "*La Passione*" (for its unusual prevailing dark intensity, anticipating the *Sturm und Drang* of three or four years later); No. 44 in E Minor (composed after No. 49; for that very *Sturm und Drang*); No. 61 in D Major (normal in all respects, but a charming and satisfying work); No. 80 in D Minor (for its fascinating exaggerations); No. 82 in C Major, "*L'Ours*" (for its fiery excitement—when

played with trumpets rather than horns—designed to show off the Paris Orchestra; it is the first, though not the first-composed, of the six "Paris" Symphonies); and, of course, any or all of the twelve "London" Symphonies.

Most of Haydn's important orchestral works were symphonies, but they do not by any means represent all of his orchestral music. There are a few independent overtures, a whole host of divertimento-type works for various instrumental groupings, the original orchestral version of *The Seven Last Words*, several sets of dances, and more concertos than one would think. Of the latter, the best known are those for trumpet (a masterpiece), cello (in C Major and D Major), harpsichord (the greater D Major one, H. XVIII, No. 11), and horn (two, both in D Major, and both delightful). All are fine works, though without the profundity that many of the Mozart concertos possess. Those at all interested in Haydn should add to their lists the C Major and A Major "Melk" violin concertos, and, for the sheer novelty of it, one of the concertos for two liras (glorified hurdy-gurdies) composed for the King of Naples—though it is unlikely that one can find a performance on the original instruments. There are also a set of eight *Notturmi* for liras, which are among Haydn's most charming *Tafelmusik*.

Haydn's chamber music has been the subject of a sixty-five-page essay by Sir Donald Francis Tovey, who discusses many of the works briefly and with his customary brilliance. Tovey divides the quartets (for, with certain exceptions, the quartets today *are* Haydn's chamber music) into two groups, and the division is a wise and witty one. In the first group are the quartets of Op. 1 (seven of them, but one has since been adjudged a symphony), Op. 2 (six), Op. 3 (six), Op. 9 (six), Op. 17 (six), and Op. 20 (six). In the second group are those of Op. 33 (six), Op. 42 (one), Op. 50 (six), Op. 51 (seven or one, depending upon how you want to count this quartet arrangement of *The Seven Last Words*), Op. 54 (three), Op. 55 (three), Op. 64 (six), Op. 71 (three), Op. 74 (three), Op. 76 (six), and Op. 103 (one, unfinished). The division has been made after Op. 20 because, to Tovey's mind, the quartets up to that time showed a continuous development of the form and concept of the Classical string quartet, and after that further progress "is simply the difference between one masterpiece and the next."

ACCORDINGLY, to see where Haydn started we should listen first to Op. 1, No. 1 (though that may not really be the earliest of the set). What we find is a work in five movements (with two minuets surrounding a central *adagio*) which is, already, a total-

ly different kind of music than the eighteenth century had seen before. It is different because (1) it is not polyphonic, (2) the themes of its first movement are inconsequential as melodies, (3) its phrases are irregular and asymmetrical, and (4) its texture changes with great frequency and the repetition of a theme does not necessarily carry with it the repetition of the texture. It is also (to our modern ears) an unsatisfying work, because the dramatic possibilities of tonality have not yet been realized, because the slow movement is little more than an aria for first violin, because the work in general is elementary. But it *is* different. Composed within ten years (or maybe less) of the death of J. S. Bach, it inhabits a musical world light years away from his.

A step from there takes us to Op. 2, No. 4, where Haydn composes his first *adagio* in a minor key, and then something of a leap to Op. 3, No. 5, which shows the advance on what came before in this entire opus in terms of the dramatic possibilities of sonata form; it also gives us as a bonus a “*Dudelsack*” (bagpipe) Minuet. Op. 9, No. 3 advances the development, and Op. 17, No. 5 offers a work to enjoy totally and to treasure: the wit of its opening theme (when the accents are properly accented); the *pianissimo* dramatic suspense of the violin solo at the end of the development; a delightful minuet; a highly dramatic slow movement in the form of an operatic *scena* (compare it to the aria movement of Op. 1, No. 1 to see how far Haydn had come); and a finale that ends with its beginning and leaves one momentarily puzzled and, an instant later, chuckling.

Next, Op. 20, No. 2 will expose the listener to, among other things, a four-voiced fugue, which is fine and important enough in itself, but is additionally significant in that it announces the possibilities of fugal textures in works dealing with the sonata principle and heralds the use of fugal passages in a way that adds to, rather than detracts from, the drama of Classical style. From that point on, we can only choose among masterpieces. Such a choice might include Op. 33, No. 2, the “Joke” (its joke is in the finale and is a lengthier, more sophisticated, and even wittier telling of the joke that ended Op. 17, No. 5); Op. 50, No. 4, in F-sharp Minor (for its tempestuous first movement which closes triumphantly in the major, and for its last-movement fugue which makes one think of late Beethoven); Op. 51, *The Seven Last Words* (the quartet arrangement is said to be by Haydn himself from the orchestral pieces written for the Cadiz Cathedral; the seven successive *adagios* are a musical and spiritual tour de force); Op. 54, No. 1 (for a wonderfully songful and fascinating slow movement which in-



This porcelain portrait bust of Haydn by sculptor Anton Grassi was made in 1799; the composer was at the height of his fame.

corporates some beautifully shaded chromaticism *à la* Mozart); Op. 64, No. 5, “Lark” (for the most charming opening imaginable and a *perpetuum mobile* finale that calls country fiddling to mind—until the counterpoint comes in); Op. 76, No. 3, “Emperor” (for its well-known variations on the Austrian national hymn, which Haydn had composed two years earlier); and Op. 77, No. 2 (arguably Haydn’s greatest quartet; Tovey, at least, thought so).

The remainder of Haydn’s chamber music is neither as well known as the quartets (except, perhaps, the G Major Piano Trio, H. XV, No. 25, with the “Gypsy Rondo”) nor as significant as chamber music. A piano trio was, for Haydn, more an accompanied keyboard solo (with the cello getting the worst of it) than a work for three independent instruments, and the string trios are mostly early works with a leaden foot in the past. There is some wonderful music in the piano trios, though, and the interested listener might experiment with the C Major (H. XV, No. 27) or the G Major work mentioned above. There are also some fascinating sounds to be heard in the 125 works for baritone (a strange sort of viol with sympathetically vibrating strings down the back which can also be plucked), viola, and cello, which Haydn ground out for the most famous baritone soloist of all time, his employer Prince Nicolaus Esterházy.

The piano sonatas have made some gains in recent years, but are not repertoire pieces for the concert pianist today; this is a pity, for some of them are marvelous music. Many can be found on records, and the interested listener should certainly look into the two glorious sonatas in E-flat, Nos. 49 and 52; No. 20 in C Minor; No. 30 in A Major; No. 34 in E Minor; and No. 37 in D Major; as well as the Andante and Variations in F Minor (H. XVII, No. 6).

Letting the songs go with the brief mention that some of them, particularly the ones in English, are delightful if not significant, and that the Scottish, Irish, and Welsh folk-song settings for voice, violin, cello, and piano can be pure delight, it is time to turn to the Masses. Haydn wrote, in all, fourteen Masses, of which two medium-early ones are lost. The remaining twelve can be divided into two groups. The first comprises those written through 1782, before Haydn's first trip to England. They are basically Rococo works, operatically derived, and sometimes feature obbligato organ passages. Probably the two best are the *Missa Cellensis* (*Mariazellermesse*) and the *Missa St. Caeciliae*, the latter a long and festive work, as befits the festival of the patron saint of music.

The six works that form the second group, composed between 1796 and 1802, are something quite different. They are symphonic Masses, which also assimilate to their own purposes massive Baroque counterpoint. The symphonic-dramatic elements are, of course, a transference from Haydn's own instrumental music; the Baroque contrapuntal elements, though, are the result of his hearing the

oratorios of Handel in England and also, most probably, his study of some of Bach's music (he is known to have acquired at one time a score of the B Minor Mass.)

These later Masses are laid out on a large, dramatic scale, their *Kyries* frequently in sonata form, the solos severely restricted and replaced by the free and supple use of a quartet of soloists played off against the frequently contrapuntal choral work. The inclusion of brass and percussion emphasizes the dramatic qualities. Though Haydn sets the texts movingly in these works (in the earlier Masses textual interpretation was often absent), they are basically religious affirmations rather than mystical statements. Haydn suffered not at all from religious doubt, and his musical tributes to God were as real and heartfelt as those of any Baroque master.

The "Nelson" Mass is the best known of these works and the one to hear first. From its opening ominous notes, outlining in descent the chord of D Minor, the work is a gripping and exciting experience. The "Mass in Time of War," composed while the French armies under Napoleon were at the Austrian border, also has a presence and a power all too easily felt today, particularly in the concluding *Dona nobis pacem* with its trumpet and timpani calls. The last of the group, the *Harmoniemesse* (so called because of the large wind band in the orchestra) is a more serene work but a magnificent one nevertheless. And one cannot conclude an article on Haydn without mentioning the two great oratorios he composed after his return from England to his homeland, *The Creation* and *The Seasons*. They are among the great musical treasures of the world, and they exemplify the consummate mastery of the composer in his last years.

It is perhaps easy to see Haydn as someone quite foreign to us today, a man who was wiggled and liveried for most of his life, a servant, independent (and then only relatively so) only when aged, his music composed for church and court, and only rarely for ordinary audiences. But look at it this way. His position was not so different, probably no more obsequious, than that of a highly-paid music director of a television station, or a second vice-president of General Motors. The plan of his life is also familiar to us; Horatio Alger wrote and rewrote it many times, changing only the details. And the music is the product of the man; how can it be foreign to us? Haydn was a practical man looking for success and happiness in this world, and also a great artist looking for self-fulfillment and recognition. He succeeded on virtually all counts, and did it without seriously compromising himself. We ought to be happy that *one* of our boys made it.

### BY WAY OF HOBOKEN

THE catalog of Haydn's works, of which the second volume (dealing with the vocal works) was published only last year, carries the name of Anthony Van Hoboken, abbreviated "H." The works are classified according to type or group (Roman numerals) and then listed in approximate chronological order (Arabic numerals)—with some exceptions. The reasons for the approximations and exceptions is that Hoboken has taken over several numbering systems previously established by publishers of Haydn's works, which were set up before we knew much about the correct chronology. The Hoboken numbers for the symphonies are the same as our customarily used numbers; so are those for the sonatas. There is, however, a new chronological listing of the sonatas which assigns new numbers to the works and promises some confusion; one should try to double-check which system is being used when considering a recording of the piano sonatas. The string quartets are more commonly known by opus numbers, and the concertos by key and instrument. Hoboken numbers will be found useful, however, in distinguishing between two such works in the same key and in differentiating between the many divertimentos, trios, dances, etc.

# Pilar Lorengar

"Spanish musicians must be flexible"

By ROBERT S. CLARK



PILAR LORENGAR is not unique, I keep telling myself. After all, in this age of international operatic personalities who perform in a dozen languages and hop from capital to capital like singing Henry Kissingers, it is really not terribly surprising that a Spanish soprano—one who can sing Pablo Luna's showstopper "*De España vengo, de España soy*" ("I come from Spain, I am of Spain") so as to leave no doubt that she does and is—has become a permanent member of the Berlin Opera Company and, at the Metropolitan Opera in New York, is heard principally in Mozart, Wagner, and Puccini. Nor is there anything unique about her voice, I tell myself: there have been others who possessed the security and sheen for the highest reaches of Beethoven's *Missa Solemnis*, the effortless flow for Pamina in *Die Zauberflöte* and Eva in *Die Meistersinger*, and the dramatic sock for Tosca. And, contrary to legend, a great many professional musicians are, like Miss Lorengar, people of genuine charm and inner contentment. But then I think back to the day I sat with her and talked for two hours and more, and I recall that when you are in her presence you have no doubt whatever that as an artist and a human being she is one in a million.

I began by asking her to trace her steps from Spain to Berlin. "I had a cosmopolitan upbringing," she told me, in English delightfully spiced with hints of the lands of her birth and of her adoption. "We traveled a great deal in Europe—it was very exciting for me as a child. And I received my musical education in Germany and England. Spanish musicians *must* be flexible, because so little of

the international repertoire is ours. We must extend ourselves to the repertoire of all nations. Fortunately, a lyric soprano voice such as mine transcends national styles. I feel I can sing roles that are suited to my voice no matter what language they are in. The important thing is that the role must lie right for me—it must have the proper line for my voice. I have about thirty roles in my repertoire—though, of course, in any one year I do only about fifteen of them.

"I started, like so many Spanish singers, doing zarzuelas in the early Fifties. It was hard work: we sang two performances a day every day of the week, one beginning at about seven and the other at eleven or eleven thirty. Even then I knew my way was outside. It was when I heard Elisabeth Grümmer that I discovered which direction I wanted to go—I wanted to sing like that. Later we appeared together, at my Salzburg debut in 1960, in Mozart's *Idomeneo*. She was Electra and I Ilia, under Ferenc Fricsay. We become good friends—she is a wonderful person. In the Italian roles I used Renata Tebaldi as a model. I admired Elisabeth Schwarzkopf's singing, too. In Spain I knew her recordings of Strauss songs and others." Smiling, she added, "I didn't have any idea how to pronounce her name back then!

"And Maria Cebotari was an important influence. Shortly after I came to the Berlin opera, I did *Butterfly* in German there, and several critics compared me to Cebotari. When I was planning my recital album of opera and operetta arias ["Prima Donna in Vienna"], I chose a number of things from Cebotari's repertoire, because



they suited me as well." Does she harbor ambitions to sing operetta roles on stage? "Yes—I would like to do *Fledermaus* and *The Merry Widow*.

"I met my husband in Berlin, and we now make our residence there. As a permanent member of the Berlin company, I spend about five months a year there. I come to New York for two and one-half months or so, and I appear occasionally elsewhere—Chicago, Covent Garden, La Scala, Vienna. I really don't like being like the *escargot*—snail, you call it?—carrying my house with me all over the world. I prefer to divide the year mainly between just two or three places. You can't say yes to everything that is offered you."

I asked her to talk about her principal roles in Berlin. "Oh, there are many—Fiordiligi, Pamina, the Countess, and Elvira in the Mozart operas; Violetta, Desdemona, and Elisabetta di Valois of Verdi; Elsa and Eva of Wagner; and Butterfly, Tosca, and Manon Lescaut of Puccini. Manon Lescaut is a role of great scope: it gives you a chance to live just about every kind of experience possible in a performance. You *must* be an accomplished actress to do it successfully. No, I have never done the Massenet *Manon*: I think Puccini's is much stronger. I love Puccini—but it must be done with taste.

"And of course in Berlin I get a chance to do many unusual things that you do not hear over here, because with our subsidy system we do not have to worry about sold-out houses. Hindemith's *Mathis der Maler*, for example: I did the role of Regine, with Dietrich Fischer-Dieskau in the title role, in a very beautiful production in Berlin in 1960. It is a marvelous score, very lyrical: it is a classic, really. Berlin has also offered me the opportunity to do twelve-tone operas. But I have refused. I am a very natural woman of feeling, and must develop a bond with the music of a role before I undertake it. I did not do so with those contemporary pieces."

It was inevitable that, in discussing the Berlin Opera, the name of Lorin Maazel, music director of that ensemble, should come up. "It is exciting to work with him—he is full of ideas." She ticked off the productions in which she had appeared with Maazel as conductor: *Manon Lescaut*, *Lohengrin*, *Falstaff*, and *La Traviata*, the last having been the basis of a highly praised recording with Giacomo Aragall as Alfredo and Fischer-Dieskau as Ger-

mont. Were there other conductors for whom she felt a special affection? She named Sir Thomas Beecham, Leonard Bernstein, Karl Böhm, and Sir Georg Solti, with whom she has just completed a recording of Beethoven's Ninth. "Solti is so human and helpful. Of course you want to do all you can for every conductor, but Solti is special somehow; he works with you and inspires you to do your best."

The subject raised, I asked what else was on her non-operatic agenda. "I haven't much time—and I don't really like the work of learning something new, for I am a bit lazy. I will continue to do the Ninth, the *Missa Solemnis*, the Verdi Requiem. I would like to do a New York recital—next year, perhaps—but only if I have the time to prepare it thoroughly. I need four or five weeks of doing nothing else to prepare a recital. It would include some old Italian *bel canto* songs, operatic arias, some lieder—Schubert, Schumann, Strauss—and Spanish songs by Granados and Falla. I would like to take it on tour elsewhere in America, too. BBC-TV filmed the Covent Garden production of *Così fan tutte* in which I appeared, and I would like to do more of that kind of thing. Did you see the film *Sunday, Bloody Sunday*?" I said I had. "Do you recall the *Così* trio that was heard off and on throughout? That was me," she said, with a broad grin, "with Yvonne Minton and Barry McDaniel!" It was easy to see that she was very proud of this assignment.

How does she go about learning a new part? "First I try to get a recording with a strong conductor; I listen closely to all the music, not just my role. Then I begin to work with my accompanist-coach at the Berlin Conservatory. I work every day to find out whether or not I *can* sing it. I learn quickly, but as I said I am lazy and need someone to push me a little. If I am feeling tired I will cancel sessions with my coach—and then as my engagements approach, I am in a big hurry. This is why I prefer to do just one thing at a time. Naturally I get involved in things I do not expect to, in more than one thing at a time. But I do need a little quiet in my life."

**T**HINKING that a superb exit line for a reporter who had probably imposed upon his subject for long enough, I put my pencil away and closed my notebook. But I could not go without recalling for Miss Lorengar what I thought had been an especially felicitous touch in one of her performances I had seen. It was in the second act of the Metropolitan Opera's atmospheric production of *Die Meistersinger*, when Walther (Sándor Kónya), alone in the darkened Nuremberg street with Eva (Miss Lorengar), tells her of the failure of his trial song before the mastersingers earlier that day. He grows more excited, remembering his anger at Beckmesser's malice and the mastersingers' obtuseness. Suddenly the night watchman's horn is heard offstage. Walther wheels in the direction of the sound, drawing his sword as if to defend himself against physical attack by the Nurembergers who had rejected him. There is a brief rest in the music at this point, and into that interval Miss Lorengar had injected a tiny cascade of laughter that wonderfully conveyed Eva's amusement at Walther's discomfiture and her affection for him too. It was an especially illuminating moment in a beautiful performance. "Oh, you liked it?" she said, positively glowing with pleasure at the compliment. That phrase she had used earlier—"a very natural woman of feeling"—came to mind once again, a description of Pilar Lorengar upon which no mere journalist could improve.

#### PILAR LORENGAR ON RECORDS

- **BEETHOVEN:** *Symphony No. 9 ("Choral")*. Minton, Burrows, Talvela; Chicago Symphony Orchestra, Georg Solti cond. (To be released by London.)
- **ROSSINI:** *Stabat Mater*. Minton, Pavarotti, Sotin; London Symphony Orchestra, István Kertész cond. LONDON OS 26250.
- **"PRIMA DONNA IN VIENNA."** Opera arias from *The Marriage of Figaro*, *Fidelio*, *Der Freischütz*, *Tannhäuser*, and others; operetta arias from *Der Zigeunerbaron*, *Eva*, *Zigeunerliebe*, and others. LONDON OS 26246; ® L 90201; © M 31201.
- **VERDI:** *La Traviata*. Aragall, Fischer-Dieskau; Deutsche Oper Orchestra, Lorin Maazel cond. LONDON OSA 1279 two discs; ® D 90161; © D 31161. **Excerpts:** OS 26193; © M 31192.
- **MOZART:** *The Magic Flute*. Deutekom, Burrows, Prey, Talvela, Fischer-Dieskau; Vienna Philharmonic, Georg Solti cond. LONDON OSA 1397 three discs.

# Julian Hirsch examines a few of the good technical reasons for getting to know your

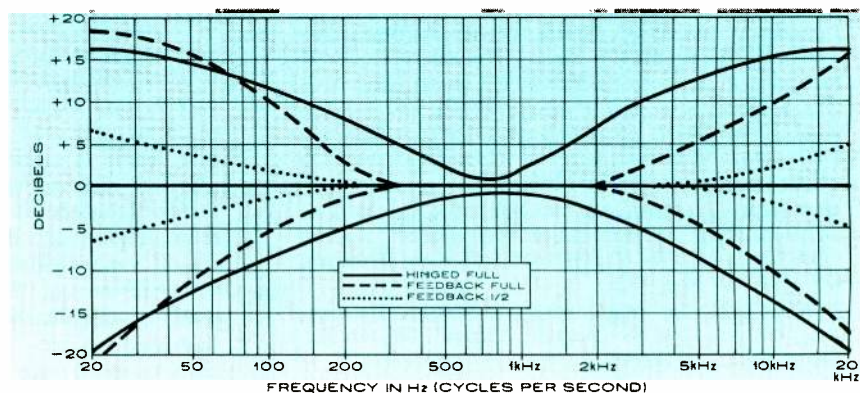
I CAN remember as though it were yesterday my very first tone-control experience. My father brought home from an auction what appeared to be an antique grandfather's clock. But my grandfather would never have acknowledged such a clock, for it was electrically driven, and the space normally occupied by the pendulum and weights housed instead a genuine twelve-tube, AM superheterodyne radio. (Old-timers among my readers will be interested to learn that the audio section had push-pull 2A3 power-output tubes and a pair of 81 rectifiers.)

In addition to the usual tuning, volume, and on/off switches, there were two extra controls. One was a two-position toggle switch, and the other—which seemed to interact with the toggle switch—was a rotary knob. After much experimentation (I was already into that at the age of eight), I found that one combination of control settings would further deepen the already wonderfully resonant voice of Jack Armstrong, the All-American Boy ("Have you tried Wheaties, the best. . ."). The only other setting that really worked merely altered the Z-Z-Z-Z quality in the sound of Buck Rogers' disintegrator-ray gun. These two achievements impressed me, even then, as being of rather marginal utility.

I must admit that, until fairly recently, my feelings about tone controls had not changed much over the years. It's not that I was traumatized at an early age by inadequate tone controlling, but simply that tone controls, to my ears, never really got any better; they simply did not do anything worth doing.

However, at the time Acoustic Research made available the first acoustic-suspension woofer, I (and a lot of other early audiophiles) discovered that it was suddenly possible to boost the low bass without also boosting mid-bass boom. This led me to speculate that tone controls were not, *in and of themselves*, the culpable parties, but that speakers (and later I added phono cartridges as well) were also to blame for both the screech (from emphasis of high-frequency peaks) and boom that seemed to be the inevitable consequences of tone controlling.

Fig. 1. The two curves for feedback tone controls show their tendency to act further toward the frequency extremes for small amounts of boost and cut. So-called hinged controls merely pivot around a nominal fixed frequency (about 800 Hz here).



Now that speakers and phono cartridges with flat, non-peaky frequency responses are available at almost all price levels, tone controls for the first time stand a fighting chance of being worth the panel space they occupy. When handled gently but firmly, with taste and discretion, tone controls today provide the occasional opportunity to enhance the sonic fidelity of even the best sound system, and at the very least help correct some of the frequency-response aberrations so audibly obvious in many current tapes, discs, and broadcasts.

Unfortunately, these new opportunities find most audiophiles still in the camps of the extremists. On the one hand is that large group of wide-eyed newcomers to the wonderful world of audio. For them, the bass and treble controls are open invitations to turn their sensitive new \$1,000 component systems into boomy, screechy jukeboxes. And on the other hand are their easily intimidated opposite numbers who view tone controls and equalizers as sacrosanct symbols (but only when fixed at center zero) that all is right—and will remain right—with their systems.

Increasingly, though, there are beginning to appear those more judicious audiophiles who prefer the middle ground of a rational approach to tone controlling. In order to swell their ranks, we've asked Julian Hirsch to spell out the answers to some of the more esoteric technical questions these controls raise in order to provide some practical guidance both on the choice and the use of tone controls for your next receiver or amplifier.

LARRY KLEIN, *Technical Editor*

IT MAY seem strange that tone controls and other frequency-response-modifying devices are receiving so much attention from today's equipment designers. The explanation for this compulsion to unflatten, mould, trim, or beef-up the theoretically flat curves of amplifiers can be found in

# TONE CONTROLS

the grim realities of music recording and playback.

Suppose the entire recording and playback process, from microphones through the listener's loudspeakers, had essentially "flat" frequency response—say, 20 to 20,000 Hz  $\pm 1$  dB. Would there then be any justification for the existence of tone controls? Yes, if for no other reason than the unpredictable effect of the listening environment on the frequency response *at the listener's ear*. Acoustic room resonances in the bass or lower mid-range, or high-frequency absorption by room furnishings, can profoundly alter the sonic balance and justify (or even require) the use of some correction in frequency response. Another variable, and one not at all under the listener's control, is the acoustics of the recording studio or concert hall as transferred to tape—and then to disc—by the recording engineer, whose taste in musical balances simply cannot duplicate that of the many possible listeners. The application of proper tone-control equalization in the home can correct for this, often making an unsatisfactory recording into a listenable one.

Not all types of tone controls, certainly, are equally effective in correcting for different situations. The most common configuration, the one found in almost every amplifier or receiver from the department-store "brown goods" variety to the most expensive audio components, uses two knobs (or sliders) to adjust bass and treble responses separately. At one time these controls commonly had a "hinged" response characteristic—they boosted or reduced the output above and below a frequency of say, 800 to 1,000 Hz—as shown in the solid lines of

the graph, Fig. 1. Nowadays, most tone controls use feedback circuits that are designed to leave a wide segment of the mid-frequency range unaffected, as shown in the dashed and the dotted lines in Fig. 1. Some feedback controls are occasionally referred to as "Baxandall" types after their designer. Further, knob rotation also has the desirable effect of sliding the point (or *turnover frequency*) at which the control action begins, so that boost and cut at the frequency extremes is possible with little or no effect on the mid-range, where the bulk of the program content lies.

However, a common fault of tone controls, even of the feedback variety, is their tendency to affect too wide a band of frequencies. A typical problem of this sort is shown graphically in Fig. 2. Let us say that a boost in the low bass (under 100 Hz) is needed to compensate for the speaker systems, the room, or both. Most tone controls, even if they are capable of supplying the required boost, will also increase the output in the 200 to 300-Hz region. The result is a tubby, unnaturally heavy sound, particularly objectionable when reproducing male voices. Again, at the other end of the frequency range, where many (if not most) speakers can profit from a boost above 10,000 Hz, the treble tone controls usually affect frequencies an octave or so lower. The usual effect is an unpleasant shrillness that is likely to be more disturbing than the original deficiency in the highs.

One solution is to design the turnover frequencies near the upper and lower limits of the audible frequency range (for example, at 100 Hz and 10,000

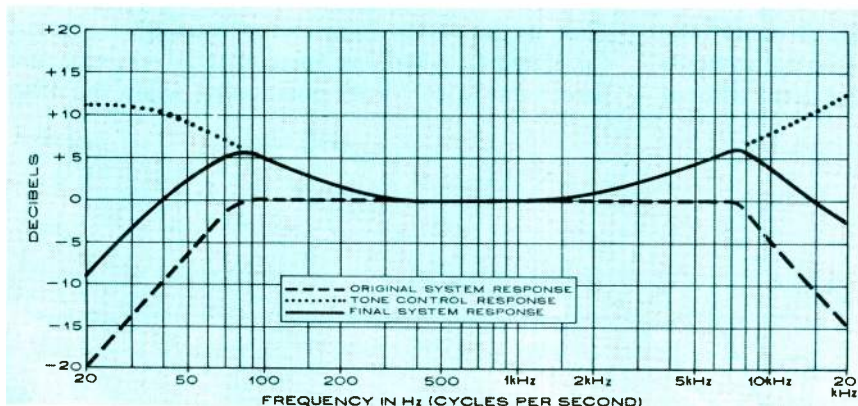
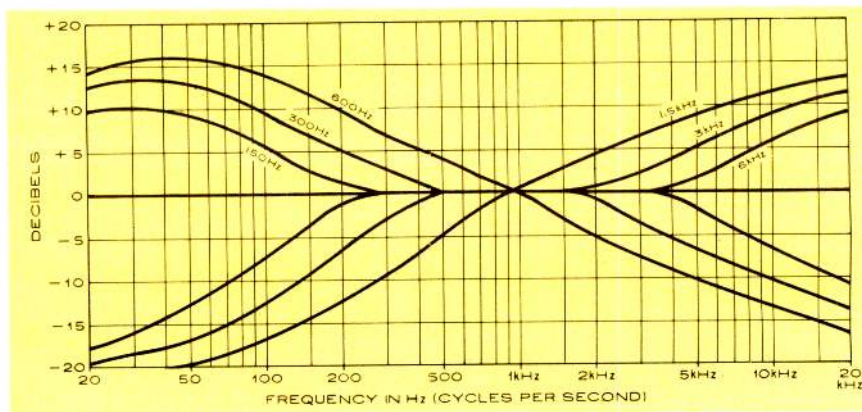


Fig. 2. Ordinary bass and treble controls act over too broad a range to correct for abrupt frequency-response irregularities (the dashed curve). These curves and others that follow have been simplified for clarity.

Fig. 3. Amplifiers that have switch-selected turnover points can produce curves like this. High and low-frequency boost and cut are available with the choice of the effect on the mid-range left to the user.



Hz in the case cited). But since under other circumstances we may want conventional tone-control characteristics, they should also be available. Some amplifiers achieve this by providing a choice of several switch-selected turnover frequencies for each tone control. We then have a variety of response characteristics, as shown in Fig. 3.

One frequency-response compensator, manufactured by Sonic Research Company, has four control knobs. Two provide more-or-less normal but widely spaced turnover frequencies, and the others affect only extremely low and extremely high frequencies. As shown in Fig. 4, such a device is able to correct the response deficiencies shown in Fig. 2 without undesirable side effects.

Another variation on the conventional bass and treble tone-control configuration is the addition of a third "mid-range" control, affecting several octaves and usually centered between 500 and 1,500 Hz. The mid-range control tends to be most useful for changing the overall tonal balance of the program itself, since it is effective in a region where most speakers have their best characteristics already, and is much too broad to compensate for room acoustics.

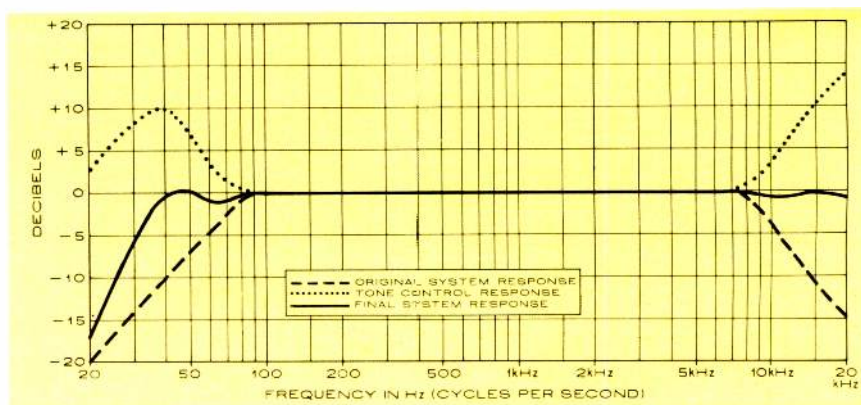
Sometimes the problem is more complex, involving a peak or dip within the normal response limits of the system arising from a speaker characteristic or perhaps a room resonance. These irregularities may span an octave or two almost anywhere in the audio range, and none of the tone-control systems mentioned so far are likely to correct them without

undue effect on other frequencies. Here the so-called "graphic equalizer" may be a solution.

A graphic equalizer can be thought of as a multi-band tone control, with separate adjustments (usually by vertical sliding controls) in five to ten contiguous frequency bands. The general shape of the response curve resulting from the settings can be visualized from the positions of the control knobs; hence the term "graphic equalizer." Although these equalizers—particularly those divided into ten octave-wide bands—offer unparalleled control flexibility, they require correspondingly greater care and judgment on the part of the user. Fig. 5 shows some of the response curves possible with a typical five-band equalizer. Needless to say, a near-infinite variety of curves is possible. Also, the relatively narrow frequency band over which each control is effective often makes possible the sort of correction illustrated in Fig. 4.

Most stereo amplifiers have ganged controls that affect the bass and treble responses of both channels simultaneously. A few provide separate controls for each channel. In the early days of stereo, it was not unusual to find pairings of dissimilar speakers, with each channel sometimes requiring different types of compensation. Today, matched speakers are the rule, and there is little need for individual channel equalization, except when the two stereo speakers must occupy acoustically dissimilar locations in the room. In some such installations—as, for example, when one speaker receives bass reinforcement from corner positioning while the other

Fig. 4. Many tone-control circuits cannot adequately correct for the most common problems. The type of tone-control response required for common speaker/room-acoustics problems is shown by the dotted line.



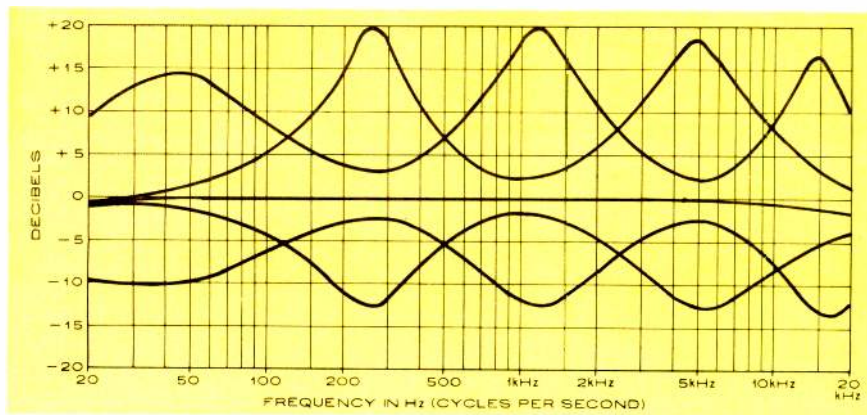


Fig. 5. A family of curves typical of those produced by multi-band "equalizers." The more divisions (and knobs) in the audio band, the sharper and narrower the humps and the dips.

has to cope with a mid-wall location – separate tone controls for each channel may be of some value.

What about high and low filters? The high-cut and low-cut filters built into most amplifiers and receivers can be considered as specialized tone controls designed for a specific type of correction. The intended purpose of the high-cut, or scratch, filter is to attenuate the high frequencies to reduce the various high-frequency noises that afflict records, tapes, and FM. In a past Technical Talk column (STEREO REVIEW, May 1971) I discussed the characteristics of a good filter system, and pointed out how most available scratch filters failed to do their intended job. Briefly, the frequency beyond which the response is attenuated should be moderately high (5,000 to 7,000 Hz, at least), and the slope of the filter response should be at least 12 dB per octave beyond this "cut-off" point. However, most filters, in order to avoid circuit complexity, have a 6-dB-per-octave slope, which limits their effectiveness in noise reduction. Sometimes the high-frequency cut-off is set as low as 3,000 Hz, which is a perfect example of "throwing out the baby with the bath water," because an excessive loss of all highs is the price paid for a quieter background. Since most tone controls also have 6-dB-per-octave slopes, it is often possible to get as good results with the treble roll-off as with the high-cut filter – even better, with some types of feedback tone controls. Fortunately for all concerned, the high-frequency noise level in much high-fidelity program material is acceptably low without any further treatment.

At the low-frequency end of the spectrum, the problem is turntable rumble (or low-frequency noise on the record) usually occurring at 30 Hz or below, although some very inexpensive record changers may have considerable rumble as high as 100 Hz. Most musical program material has little or no audible content below 50 Hz, and the response of many speakers falls off rapidly below that frequency anyway. This, combined with the generally high quality of modern turntables, has simplified the lot of the equipment designer, since a 6-dB-per-octave slope beginning at 70 to 100 Hz can frequently eliminate whatever rumble is present without an obvious change in sound quality. However, if you have speakers with a strong response down to 30 or 40 Hz, and you like to hear (and feel) the lowest octave of recorded sound, the sacrifice of even 6 to 10 dB at the bottom end can be undesirable. There are a few amplifiers that have rumble filters with 12-dB-per-octave slopes (at least one has an 18-dB-per-octave slope) beginning as low as 40 Hz, and these are nearly ideal in their action. Fig. 6 illustrates the idealized response of low- and high-cut filters with different slopes and cut-off frequencies. Note that the steeper characteristic provides equal or greater reduction of the unwanted signals, with substantially less sacrifice of program content.

Most speaker systems provide some means of adjusting the level of their high-frequency drivers (and sometimes of the mid-range speaker in three-way systems) relative to the low frequencies. This may take the form of a rotatable knob that varies the

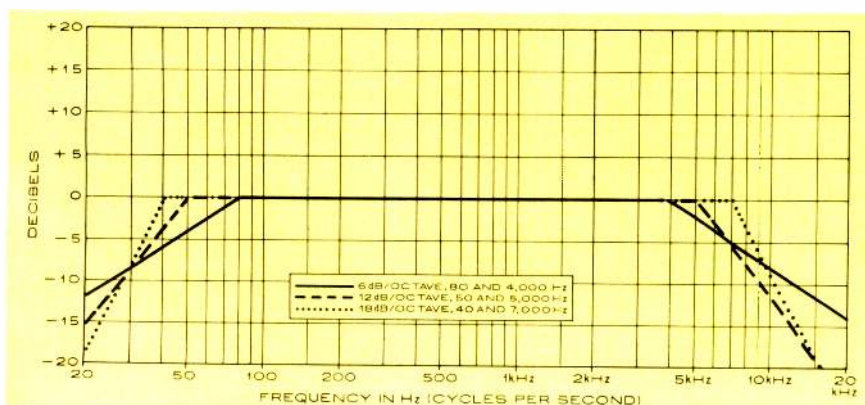


Fig. 6. The high and low filters found on today's equipment ranges from the excellent to the useless. The faster the roll-off in a filter, the greater the effectiveness in separating the noise from the music.

tweeter level from maximum to fully off, or it may be a switch with two or three level settings at intervals of 1 to 3 dB.

Such speaker controls do not duplicate the functions of amplifier tone controls. Their intended purpose is to correct for the frequency-response effects of a given listening environment. For example, a speaker with a uniform output at all frequencies may, with its control(s) wide open, sound too bright in a sparsely furnished room, and some reduction of the tweeter level may improve the situation. On the other hand, since most speaker controls tend to emphasize or de-emphasize a band of frequencies rather than inject a slope into the response as tone controls do, the range and areas of adjustment may have little relationship to the total equalization needs of an audio installation. In our experience, the speaker's controls should be set for flattest overall frequency response if the manufacturer supplies this information, and any further tonal modification should be done with the electronic—tone-control—part of your system.

The electronic equalizers supplied with some speaker systems also have frequency-adjusting controls. In general, they are designed to do the same job—only more flexibly—as the controls on a conventional speaker. They are not intended to substitute for a good tone-control system in your amplifier or receiver.

**T**HERE are some pitfalls to avoid when using tone controls, and these are particularly serious when it comes to the *amount* of boost and cut provided as contrasted to the *frequencies* at which they take place. Typical tone controls are designed to boost or diminish the response by 10 to 15 dB at about 50 and 10,000 Hz. This, for most purposes, is a perfectly adequate range. The few controls that can boost the extremes as much as 25 dB or more should be used cautiously to avoid amplifier overload. Keep in mind that a 10-dB boost means a *ten-fold increase* in amplifier power output, and a 20-dB boost calls for a *hundred-fold increase*! Most amplifiers operating at an average output of perhaps one watt can easily be driven to ten watts; few could handle 100 watts, especially at their high- and low-frequency extremes.

For the same reason, it is usually unwise to try for additional boost from your tone controls when a speaker equalizer is in use. These devices may already provide 15 dB or more of additional gain at very low and very high frequencies! If your speakers can absorb the full output of your amplifier without damage, the most serious result of excessive equalization will be audible distortion. On the other

hand, a powerful amplifier adjusted to provide treble boost can destroy the tweeters of many speaker systems that could handle full power under normal conditions.

Lacking a "perfect" audio system, most of us can benefit from a good tone-control or equalizer system. As we have shown, some controls are far more effective than others, but you should not expect sonic miracles from any of them. Simple amplifier tone controls can make a dull conventional speaker system sound brighter, and may even force a bass-deficient speaker into producing a reasonably satisfactory sound. However, such a speaker will still be no match for another that does *not* require 5 to 10 dB of electronic assistance.

Although the sound of a mediocre system can often be improved with conventional tone controls, making a good system sound *very* good calls for greater refinement. Tone controls capable of modifying the frequency extremes without affecting the middles can sometimes perform the audio equivalent of converting a sow's ear into a silk purse. For example, in our simulated "live-vs.-recorded" loud-speaker listening tests, we use an octave-band equalizer to match the response of the test speaker as closely as possible to that of the original program. Our purpose, of course, is to determine where the test speaker departs from flatness, and by how much. But the interesting point is that we can often achieve a nearly perfect simulation of the original program—something that few speaker systems can do unaided!

Occasionally you may encounter a record or tape that seems to have been created by an engineer who suffers from a severe high-frequency hearing loss, and which is therefore uncomfortably shrill. Basic tone controls will often make such a recording at least listenable, if not a thing of pride and joy. But the reverse situation (a recording lacking highs) is not always as amenable to correction, since the necessary treble boost may produce an intolerable hiss level.

Finally, some FM broadcasts, for various reasons, have an appreciable loss of response above 10,000 Hz. Sometimes the source of the loss is the tuner's multiplex filter: it is supposed to remove 19-kHz pilot signals from the audio outputs, but it may work at lower frequencies. More commonly, however, it is the broadcast signal itself that is at fault (see "The Infidelity of FM," February 1972 issue). Ordinary tone controls are ineffectual in dealing with this (see Fig. 2), but a system with the type of response shown in Figs. 4 or 5 can make FM broadcasts sound as crisp as your finest records—which is the best most of us can hope for.



INSTALLATION OF THE MONTH

# STAINLESS STEEL STEREO

**C**ONVENIENCE played an important role in the selection of his equipment's housing for Walter D. Kradin of Forest Hills, New York. Mr. Kradin prefers to listen to his stereo from the sofa, so a nearby coffee table provided the ideal installation site. Mr. Kradin, who is a mechanical engineer and consultant, bought the stainless-steel Parson's table directly from the manufacturer, and then had the control panel, of heavy-duty red Formica, custom-made and cut to fit the table and the equipment. He and a friend installed the components. The table top is 80 x 24 x 2 inches, and it can be fitted with a Lucite cover for use as a regular coffee table.

At each end of the table is a Revox A77 tape deck. Expanded-scale meters above the decks monitor the a.c. line that powers the components. (Bolted under the table is an autotransformer that

serves to adjust the line voltage when variations occur.) At the approximate center of the table is a Miracord 50 H turntable, for which Mr. Kradin has provided two cartridges, the Shure V-15 Type II (Improved) cartridge, and a Pickering model XV-15/750E. To the right of the turntable and separating it from the tape deck is a Crown D 150 power amplifier. Below the Miracord is a Sherwood SEL-300 digital-readout stereo FM tuner, and to the left of the turntable is a Crown IC 150 preamplifier.

Flanking the bookshelves in the lower photo are two Altec Barcelona 873A speakers. Two additional remote speakers, the AR 4x models, are hooked up to the system and installed in the bedroom.

Mr. Kradin, a bachelor, enjoys a wide variety of music. He prefers opera and other classical recordings, but he also listens frequently to "light" rock and folk albums.

—Susan Larabee

# CAT STEVENS

“In school I was ‘the artist boy.’ I was beat up, but I was noticed.”

By ROBERT WINDELER



THE suite at New York's St. Regis Hotel is full of the trappings and personnel that seem inevitably to surround a pop-music superstar. Arrangements and musical instruments are strewn around the room. There is a manager, bearded and dressed in a mid-morning dashiki of many colors; a press agent; another agent busily booking a U.S. tour (Hawaii is out, he and the star decide, because mainland-quality backup musicians can't be provided in time); and a fresh-faced, long-haired American girl whose present function is merely decoration. A record player provided by one record company plays the newest Stevie Wonder record (provided by another record company, and not Stevie Wonder's either). Musicians and friends stroll in at odd moments.

At the center of all this activity and attention sits Cat Stevens, slight, intense, black-bearded, and hiding behind impenetrable dark glasses until the final five minutes of the interview. His heritage is an exotic mixture of Swedish and Greek, and it shows in the very dark hair and eyes, the fine features, and the Scandinavian-textured but olive-toned skin. He tries to think of himself as merely a singer-songwriter (not necessarily in that order, however), but he is widely regarded by others as nothing short of a phenomenon.

Already, with only his fourth U.S. album in release on the A & M label, he is accounted by many the most sensational British import since any one-fourth of the Beatles. And, as a result of his albums, "Tea for the Tillerman" and "Teaser and the Firecat" among them, and such singles as *Father and Son*, *Peace Train*, and *Morning Has Broken*, he is, to put it mildly, in demand—for concert tours in the great halls of the world, U.S. nightclubs, and—now that his two-year A & M contract is up for renewal—by other recording companies. This trip to New York ("the first time I've really been able to enjoy myself here") was to have been mostly fun, but the bidding among record companies has been furious. If he wants to see a show, he merely names the show; if he wants to go to breakfast, lunch, or dinner, he merely names the restaurant; or if he wants to make records for the next five years, he merely names his terms—almost. This is understandable in view of the fact that each of his records approximately doubles the sales of his previous one. Although his slightly ethereal good looks, his straightforward acoustic guitar, and lyrics that at least dance around the edges of saying something put him solidly in the current pop-music mainstream, his appeal is broad and broadening to include both the underground and middle-aged establishmentarians.

Cat Stevens accepts his lot with comparative calm, saving his nervous energy for writing, recording, and performing his music, partly at least because his present success is, in a way, a comeback. Several years ago Cat Ste-

vens was a star in Britain. But he had little personal control, dozens of technically adept but unsympathetic backup musicians he didn't need, and managers who treated him, as well as his songs, as just so much raw material. His voice was younger and smaller, and his appearance and presence—by his design or that of his backers—was strictly shallow late-1960's swinging London. He had a breakdown, tuberculosis, a collapsed lung, and spent several months in a sanatorium. When he came out, he discovered that the other half of being a sudden star is to be, just as suddenly, a has-been.

"It's strange—to some people it looks like two big blocks of time," he says of his two singing careers. "But not to me. I'm short-sighted in a long-sighted way. Each song I write, for example, is a short sequence, and when I'm doing it, I think of nothing else; yet I hope all the songs add up, move along in order. All that time in the hospital, I was thinking, working, and when I came out, I was further along. My next LP, for example, is very different from the others. Some people will like it, and other people will not. I've got this sound people associate with me, and yet I want to move and change. What I want them to see in all my work is *clarity*. I can't stand music that is unclear." He gestures toward the record player and says, "Stevie Wonder is getting all wrapped up in a slightly misty sound, whereas before he was very clear. Maybe he's going through it to get himself somewhere else, and we don't see the end of it yet. A lot of people are getting a bit misty just now with the synthesizer. I've started working with one, but before I put my finger on it, I had to walk around it a few dozen times to see what I thought it could do. I listened to other things, and now I think I know how to use it."

He won't talk about changing his name to Cat Stevens, what it was before, or what the name means now. "I've been Cat Stevens for about seven years now, and that's it. Talking about it is the same as trying to describe what you felt before you were born."

CAT STEVENS was born Steven Giorgiou (he's still called Steve by close friends) in July of 1948 in the Russell Square area of central London, the second son of his parents, who own the Moulin Rouge restaurant there. "I still go there a lot, and I'd like to get a house there sometime." His parents are considering building an apartment house near Russell Square. Steve went to local West End schools, got into trouble constantly, and did poorly in everything but art. "I wanted to be a cartoonist," he says. But during a one-year course at Hammersmith College of Art all that changed: "I somehow got into music, writing my own songs. Other people didn't feel for the songs the way I did, and so I had to start singing them myself; it  
(Continued on page 78)





was the only way I could do it." He signed with English Decca and started on his first career. Although he had to forsake art as a profession, he still designs and draws his own album jackets, and these days he is getting even more involved with painting, currently Japanese art "because it is so simple." He says. "I love the idea of sitting in some part of Europe, the Mediterranean maybe, painting the landscape." But since he's only twenty-four, that kind of life is at least a few years off.

Cat is hard put to analyze what he's trying to do with music. "I just let it happen. I feel that it's so much more reliable that way than to try to apply whatever intelligence measurement to it. The best thing about what I am doing is that I can release a record and it can create vibes all over the world at the same time. That's the greatest thing about music on records: it breaks barriers down. Music has joined us together more than anything.

One of Cat's own compositions, *Peace Train*, is sometimes interpreted as a meaningful plea or as a profound expression of optimism. Not so, says Cat. "The lyrics are used strictly as a vehicle for the melody. I had the melody, liked it, and wanted something a little happy and upbeat for a change, and nothing too specific, which *Peace Train* isn't."

In composing he almost always starts with the melody first. "Sometimes maybe a title, and then the title and the tune become interwoven, but the lyrics are always last. I still have lots of old songs which I haven't done yet. My

new LP contains a lot I wrote two years ago—the time wasn't right then, but they just rolled off when I recorded them this time."

Cat says he doesn't record the work of other composers "for the same reason as in the beginning nobody did mine—I am not the best person to interpret somebody else's songs." The one important exception is a certain kind of standard that is in the public domain—old hymns. He found the beautiful *Morning Has Broken* in an old church hymnbook one day, "had no doubt about its loveliness," and put chords to it—keeping, however, its original lyric intact. His own favorite musicians include Sly, John Lennon ("he always seems to come through for me"), Biff Rose on his first album, and Leo Kottke.

**T**HE worst thing about stardom, Cat feels, is that "people look at me as if to say 'are you human?' They see an image, not me. Even at a party, standing before me, they don't see me—which ought to be quite simple. I'm not godly. I'd like people to see godliness *in* me, but not a god."

The most noticeable change in Stevens' life since his second success is a large house he bought in Fulham, Southwest London. "It's all done up, but I won't be there more than a year. I don't like to stay in one position too long. I do like *homeliness*, however; I like to have a home and know it's there." He's installing a recording studio in the house now, and one of his dreams is to provide all the

## Cat Stevens— An Early Retrospective

By Noel Coppage

**M**ANY have picked up scraps of the story by now; at the age of nineteen (in 1967), Cat Stevens had written three of the songs on the British charts. His own recording of *I Love My Dog* (on Deram) was "number one and still climbing," as George Carlin used to say, and his recording of *Matthew and Son* and the Tremeloes' recording of *Here Comes My Baby* weren't far behind. America had not yet heard of him, but the lad was an overnight wonder in England, and he has hinted, in the laconic and infrequent interviews he has granted in the last few years, that it was another of those "too-much-too-soon" stories. It is said that studio smart-asses wouldn't even speak to him, and it is obvious to anyone who listens to his albums then and now that Stevens had little to say about how those early songs were recorded.

We can surmise that the pop-star treatment was torture to the sensitive young man. We can also surmise that something had to give from the evidence that something *did* give—his physical health. He contracted tuberculosis. Odd. Judy Collins came down with the same disease at a time when her life, personally and professionally, was in turmoil. It isn't all *that*

common a disease these days, and since it attacks the lungs which pump the air past the vocal cords, it is presumably one of the ailments that singers dread most—if they really like being singers. But in both these cases, the illness gave the singers a second wind, providing a moratorium from the rat race, a time in which to think things through.

Popular mythology has it that the recuperative period was the turning point in the life of Cat Stevens—and in some ways it was: his first album after that ("Mona Bone Jakon") was on a different label (A & M) and was so much simpler and cleaner than the previous records that it seems likely Cat demanded full control of the recording sessions this time. The illness unquestionably affected his lyrics, too, for such lines as "My baby will be waiting there/With a yellow ribbon in her hair" and "School is out now, we're gonna have some fun/We're gonna make like we're the only ones" were never to appear again. His lyrics became more reflective, less sure of themselves. And yet, it is not at all surprising that the boy who wrote songs like *Lady* and *I'm So Sleepy* should become the man who wrote songs like *Moonshadow* and *Wild World*. Once you've developed the knack—admittedly no easy task—of listening through the horrendous glop of the overarrangements of the early albums "Matthew and Son" and "New Masters" (especially the latter), you realize he was no pimply male teenybopper. There are songs, such as *I'm So Sleepy* and *Blackness of the Night* (it still sounds brand new), in which the listener can sense, as he sometimes can with classical music, how a melodic theme inspired the composer to invent a secondary theme based on the first one's climactic bars.

Heavy stuff for a kid who, producers and audience alike assumed, just wanted to be a pop star.

Stevens' maturity as a *vocalist* didn't suddenly happen as a result of his illness. The turning point in his singing occurred before that, between "Matthew and Son" and "New Masters." In the earlier album, he seemed to be trying to hide the attractively furry raggedness that now distinguishes his vocals. He was holding back, trying for a more "pleasant" sound than he



was comfortable making. There is a bit of this too-careful modulation in "New Masters" also (try *I'm Gonna Be King*), but by and large it had disappeared, and *Moonshadow* and *Blackness* are sung (but not arranged!) the way he would do them today.

Of course, as I've already pointed out, it's almost impossible to hear *what* he sounds like in "Matthew and Son," and difficult enough in the case of "New Masters." The bloated arrangements in "Matthew" are nondescript—rockin' with the (1967) trend here and brandishing an arty bank of George Martin cellos there; the only thing consistent about them is that they always bury the lyrics. The arrangements in "Masters" are uniformly lush, the approximate consistency of a slightly fatigued prune whip. Still, I don't know of many 1972 songs, however arranged, that top *Blackness of the Night* as it's pre-

music on every track for some of his recordings. He even played drums on a track for his first American album, "Mona Bone Jakon," though he had never played before. "I just picked up the drumsticks and used my natural instinct."

Other than the new house, he doesn't think his life has changed. "I've been lucky, but I was lucky all the way through school, and I've always been in a position where people were following me and observing what I was doing. In school I was 'the artist boy.' I was beat up, but I was noticed." The pop-music marathon and the night-person lifestyle suit him. "I'm too nervous to get tired. I can't stop. There's something that's going on inside me—or outside—pushing."

"The flint of my life is girls," he says. "They ignite me. But I don't see myself getting into any kind of marriage scene. It would be totally impossible, too restricting and unchangeable. Besides, I don't think I'm very easy to live with—I find it difficult even for myself."

His current album was still unnamed at the time of this interview. "It took a long time to do, about three months constantly. But I saw this LP more clearly before, during, and after making it than any of the others. One day in my office I almost went berserk I saw it so clearly and was so afraid I couldn't do it. Then I got more and more relaxed, in a position to say 'this is what I want to do, to forget what everybody else says. Lyrically this album is very visual, a series of little pictures and stories. 'Tea for

the Tillerman' had that, too—you could see the settings.

"The freedom to do what you want to do comes from the discipline of whatever you're doing," he says. "One reason I love Britain and London is that—it's a little like Germany in this respect—there are so many restrictions and yet so much comes from it. It's like Russia in the time of the czars. There was so much royalty and repression, and yet there was all this beautiful freedom in music and the ballet.

"I love America and have always, constantly, been more aware of America than England. I think that's why I am accepted so totally here. I have been embarrassed by some of the things about English music. Sometimes you go to ridiculous extremes in America—in music and everything else—and then you look at them, don't know what to do with them, and so you throw them away. The English don't ever reach those extremes."

Cat feels that America, which he has toured from Carnegie Hall to the Troubadour, will in time become less self-involved. "It is seeing itself for the first time from other countries' point of view." But like most lovers he also has a scathing criticism or two. Cat walked out of the Carnegie Hall program "An Evening with Groucho Marx" at intermission not long ago, feeling that Groucho was playing the wrong hall to the wrong audience on the wrong night. "You Americans have this lust for demolishing something you've constantly built up. Next you'll be going to Carnegie Hall to see the President die."

served in "New Masters." Even with a mushy arrangement, it has a melody that compares favorably with the bulk of Jacques Brel's work, and the lyrics, though no threat to the reputation of Yeats, are almost as pretty as some of Byron's: "In the blackness of the night I see a sparkle of a star/From a sweet, silver tear of a child/She's clutching a photograph of long, long ago/When her parents were happy—she's too young to know. . . ."



After Cat won fame on A & M, Deram Records re-released "Matthew and Son" and "New Masters" as a two-record set, then brought out a third album, "Very Young and Early Songs." This appears to be the result of an intensive search through all the tapes he left on the premises. Since only four of the songs were written in 1967, the album for the most part is not as early as "Matthew and Son." It sounds like a reject version of "New Masters," having the same cello-rich embellishments, but it contains two songs, *Here Comes My Wife* (1968) and *Where Are You* (1969), that might compare with Stevens' off-hand work today—if he *did* any off-hand work today. It also contains some trite stuff, such as *Image of Hell*, that I expect Stevens hoped he'd heard the last of. And it contains *Come on Baby*, which could be an outtake from "New Masters."

although it sounds identical to *Shift That Log* in that album. These moderately young and fairly early songs provide some documentation about an intellect that sought, in those days, to go beyond such lyrics as "Ah got you under mah thumb" or "Ain't it great to get stoned," but mostly the album merely documents how earnestly record companies slam the barn doors after the horse, or the Cat, has made his escape.

**M**OST Americans first heard of Cat Stevens when FM stations started playing cuts from "Mona Bone Jakon," the first album on A & M and the first post-hospital recording. From the first tinkle of Cat's seedy guitar playing the introduction to *Lady D'Arbonville* it was clear that the album was going to be as clean as a surgeon's scalpel. There were flute accents here and there, and even strings in some of the ballads, but all the background stuff was *background* stuff, with Stevens relying mostly on his own voice and piano, the somewhat more conventional (than his) guitar picking of Alun Davies, and John

business; that Stevens, had he wanted to, could have been among the best of the young, white blues singers.

Happily, he didn't want to be. A young, white, blues singer is by definition an actor, an illusionist, but Stevens connects well with his audiences in part because he convinces them he's real. As soon as they could hear him, they started becoming convinced, and "Mona Bone Jakon" is where they started hearing him. People believe him, I think, because he doesn't make extraordinary claims, doesn't pose as a Messiah. He doesn't write the tumble-of-words kind of "poetry" excoriating all the values the world had adopted before he arrived on the scene; he does not write any new verses in the "I've found it" cant of the middle-class *guru*—in *I Wish, I Wish*, he lets "I wish I knew . . ." trail off into the fade-out.

The songs of "Mona" were better than the previous songs. They, like their arrangements, were simpler—Stevens seemed to be writing now like a man who realizes he does have time, after all, to work out each idea fully instead of having to launch a rocket with every chord. There is no doubt that the illness had something to do with that. *Lady D'Arbonville* turned out to be a success musically, although it must be regarded as an experiment lyrically. *Maybe You're Right, Trouble*, and *Katmandu* each had some outstanding feature of music *and* words that was head-turning, and *Fill My Eyes* and *Lillywhite* needed to steep in the listener's mind for a time—maybe weeks—to be fully appreciated. *Time* may have been a mistake, one of those moody jazz-grounded experiments that everyone, even Gordon Lightfoot, seems determined to try at least once. (Continued overleaf)

Mona Bone Jakon



Ryan's bass. It is almost an exquisite little album, with melodies that charm slowly and left-handedly, with the Stevens vocal style fully realized, and with sly revelations—such as the one in his rendering of *Pop Star*, a bit of tough humor about the

# Cat Stevens— An Early Retrospective

(Continued from previous page)

"Tea for the Tillerman" is so good and so well known that most commentary about it now would be superfluous. It has a fuller sound than "Mona," although its arrangements are by no means cluttered. The logical assumption is that Stevens in "Mona" was being a bit reactionary—had to swing the pendulum all the way back to be sure he had a good grip on it—and in doing "Tea" he was confident that he could add sounds and maintain control. His piano was brought up a bit; he did more vocal overdubbing, and, in a song like *Wild World*, the pickers were allowed to cut some figures.

I'm still a bit sad that everyone in the world isn't humming *Sad Lisa* (even though the melody is a bit too baroque for most hummers, it was the melody of the year), but the outlandish popularity of *Longer Boats*, another of my pets, is some consolation. *Longer Boats*, Stevens has said, is about flying saucers, in whose existence he believes. He has been telling concert audiences that he later wrote another verse to make that clear (it says if you look up you may see them looking down), and he's supposedly been working on another song about flying saucers.



Following up "Tea" was something like the problem the Who faced in following up "Tommy." Almost anything would be a disappointment, and "Teaser and the Firecat" was, to some degree. In following up "Tommy," the Who resorted to a "live" album, certainly the easiest way out. "Teaser" is not a "live" album, but it reads like one, with songs recorded in a sequence that has up-tempo pieces waking up the "audience" after the ballads have lulled them into mellow-mellow land. *Changes IV* provides a raucous change of pace between the peaceable *If I Laugh* and the almost painfully lovely ballad *How Can I Tell You*. Turn the disc over and *Tuesday's Dead*, another of Cat's forays into Latin rhythms, snaps your eyes open again before *Morning Has Broken* calms you. So it goes, but it is an album of quite some substance. Songs like *If I Laugh*, *How Can I Tell You*, *The Wind*, and *Morning Has Broken* contain some of the

finest melodies I've ever heard on a single pop album and have me speculating again that Cat may be in a class by himself—or maybe in a class by himself with Joni Mitchell—in the art/science of constructing melodies for pop songs. One of the nicer people I've met through the mails, a young lady in California, is a devotee of lieder, especially the songs of Mahler, and she assures me that if Cat Stevens had lived in the right time and place, his songs would now be sung by Dietrich Fischer-Dieskau.

Stevens' main strength as a songwriter, aside from his marvelous ability to construct melodies, lies in his own desire for growth. He's willing to take risks. He has tried bossa nova, calypso, and other exotic rhythms; he's tried standard-beat rockers; he's done something approaching an art song; he's written at least one song in the twelve-measure blues motif; he's even, in

## CAT STEVENS



*Rubylove* (in "Teaser"), done something Greek-sounding with a couple of bouzoukis. Not every venture is a success, but Stevens at a very early age has earned more respect than several of our aging rock stars who keep rewriting their first hits.

His main weakness is that he tends to fall into banality at times, and this shows in some lyrics. It shows particularly when he tries to write Moody Blues-style lyrics—let's-wrap-up-the-universe-in-three-verses-and-a-bridge. *Changes IV* is an example. His best lyrics seem to have been knocked out in a few minutes and don't pretend to be anything much beyond verses that will be sung for a few months and then forgotten—which is, after all, the natural lot of most pop music. Stevens is not a verbal genius, but he is sometimes lucky enough to encounter inspiration. When that happens he can, as I said, be almost as pretty as Byron, or he can chase a small to middling insight all the way back into the crannies of the psyche, depending on the form the inspiration takes.

His strength as a performer is his voice. He has been blessed with an interesting one, lower-pitched than most, with a weather-beaten fringe around it, and he has just enough taste and technique to keep it out of trouble. He has a tendency (which seems to be diminishing) to supplement the lyrics of his songs with "Oh yes" and "Ooh-woo." That could be maddening if he let it get out of hand the way Sam Cooke did and José Feliciano still does. But he always pulls up short of that, and I can only conclude that taste comes to his rescue.

It says something about the times when we consider how much we have come to expect of one so young as Cat Stevens. Years ago we made LeRoy Anderson rich and famous for writing melodies *alone*—many of them inferior to Cat's melodies—and now we routinely nitpick about words. I'm not saying it is a bad situation—a world without *any* attempt at critical judgment would be a pretty squishy place. But I *am* saying: How old is a young artist nowadays? How long can they last, the John Lennons and the Cat Stevenses who have come so far in so little time? Time, as they say, will tell, and maybe Cat was stuck into our time with us for the purpose of making it a little more livable. He does.

**CAT STEVENS:** *Very Young and Early Songs*. Cat Stevens (vocals, piano, guitar); orchestra. *Here Comes My Wife*; *Lovely City*; *The Tramp*; *Come On and Dance*; *Image of Hell*; *Where Are You*; *It's a Super Duper Life*; *A Bad Night*; *Come On Baby*; *The View from the Top*. DERAM DES 18061.

**CAT STEVENS:** *Matthew and Son*. Cat Stevens (vocals, guitar); instrumental accompaniment, Mike Hurst and Alan Tew, arrangers. *Matthew and Son*; *I Love My Dog*; *Here Comes My Baby*; *Bring Another Bottle Baby*; *I've Found a Love*; *I See a Road*; *I'm Gonna Get a Gun*; *School is Out*; *Baby Get Your Head Screwed On*; *Speak to the Flowers*; *Hummingbird*; *Lady*. (Now sold as a two-disc set with "New Masters" below.)

**CAT STEVENS:** *New Masters*. Cat Stevens (vocals, guitar); orchestra. *Kitty*; *I'm So Sleepy*; *Northern Wind*; *The Laughing Apple*; *Smash Your Heart*; *Moonstone*; *The First Cut Is the Deepest*; *I'm Gonna Be King*; *Ceylon City*; *Blackness of the Night*; *Come On Baby (Shift that Log)*; *I Love Them All*. A two-disc set with "Matthew and Son." DERAM DES 18005-10.

**CAT STEVENS:** *Mona Bone Jakon*. Cat Stevens (vocals, guitar, piano); other musicians. *Lady D'Arbonneville*; *Maybe You're Right*; *Pop Star*; *I Think I See the Light*; *Trouble*; *Mona Bone Jakon*; *I Wish, I Wish*; *Katmandu*; *Time*; *Fill My Eyes*; *Lillywhite*. A & M SP4260.

**CAT STEVENS:** *Tea for the Tillerman*. Cat Stevens (vocals, guitar, piano); other musicians. *Where Do the Children Play?*; *Hard-Headed Woman*; *Wild World*; *Sad Lisa*; *Miles from Nowhere*; *But I Might Die Tonight*; *Longer Boats*; *Into White*; *On the Road to Find Out*; *Father and Son*; *Tea for the Tillerman*. A & M SP4280.

**CAT STEVENS:** *Teaser and the Firecat*. Cat Stevens (vocals, guitar, piano); other musicians. *The Wind*; *Rubylove*; *If I Laugh*; *Changes IV*; *How Can I Tell You*; *Tuesday's Dead*; *Morning Has Broken*; *Bitterblue*; *Moonshadow*; *Peace Train*. A & M SP4313.

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



## CLASSICAL

### JOAN SUTHERLAND SURPASSES HERSELF IN A NEW *LUCIA*

*London Records presents, to the greater glory of Donizetti, an uncut version of the opera*

**M**ORE THAN ten years have elapsed since Joan Sutherland's first recording of Gaetano Donizetti's *Lucia di Lammermoor*. That performance (London OSA 1327, reviewed here in January 1962) captured a dazzling but not yet fully seasoned portrayal. It is therefore a pleasure to report that Miss Sutherland's new recording of the opera for London, enriched as it is by ten years of intensive absorption in the part, is a considerable improvement on what was already something of a musical landmark. Certainly she is even more stunning vocally now: her intonation is virtually flawless, her tone rich and evenly produced, her passagework dazzlingly accurate, and the embroidery not only secure but in excellent taste. Furthermore, and perhaps even more important, she has developed a less mannered and altogether more human view of the character of Lucia—there is simply more involvement, more emotion, more expressive nuance in the new recording (the recitatives in the Mad Scene illustrate this most clearly) than in the previous, now comparatively monochromatic, performance. Though Callas and Sills, in their separate ways—dramatic intensity and sustained theatrical interest—still score points that remain beyond Sutherland's reach, in coming to terms with the purely musical challenges her superior vocalism permits her to reign supreme.

It is evident that Miss Suth-

erland works more effectively under her husband's firm direction than she did under John Pritchard's inconsistent leadership in the earlier set. I have some reservations about certain points in Mr. Bonynge's direction—the rushing at the conclusion of the Wedding Scene, for example, and the fact that Edgardo's sudden appearance earlier (just before the Quartet) comes off with less than full dramatic impact. However, whenever Lucia is involved in the action, the conductor is in excellent control and provides model support.

There are, refreshingly, no weak elements in the casting. The bright, ringing sound of Luciano Pavarotti, his unmannered delivery, and his finely shaded *piano* singing are joy to the ear. The *mezza-voce*

opening of his "*Tu che a Dio spiegasti*" in the final scene is beautifully accomplished, even though he does not sustain the entire scene as movingly as others have before him. Because those "others" are such as Di Stefano, Bergonzi, and Cioni, I hesitate to proclaim Pavarotti's interpretation of the role of Edgardo as the all-time best on records, but his is certainly as good as any.

Sherrill Milnes sings a roof-raising B-flat (!!) in the Storm Scene duet, and he concludes his "*Si tradirmi*" duet with Lucia with a blazing (and, I think, unnecessary) interpolated high A-natural. I mention these because I sense something exhibitionistic in the performance as a whole. Mr. Milnes



JOAN SUTHERLAND  
*An outstanding Lucia*

has a splendid voice, and he uses it boldly and effectively; what I miss in it is vocal refinement. I miss nothing whatsoever in the voice of Nicolai Ghiaurov; his smooth artistry raises the role of Raimondo to a level seldom encountered anywhere. Tenors Ryland Davies and Pier Francesco Poli are very good, and, aside from a futile effort to make the role of Alisa a little more than supporting, Huguette Tourangeau also acquits herself capably. Orchestra and chorus are first-rate, and the engineering expert and realistic. To the greater glory of Donizetti as well as the greater pleasure of the listener, the performance is uncut. In all, an outstanding *Lucia*.

George Jellinek

**DONIZETTI: *Lucia di Lammermoor*.** Joan Sutherland (soprano), Lucia; Luciano Pavarotti (tenor), Edgardo; Sherrill Milnes (baritone), Enrico Ashton; Nicolai Ghiaurov (bass), Raimondo; Huguette Tourangeau (mezzo-soprano), Alisa; Ryland Davies (tenor), Arturo Bucklaw; Pier Francesco Poli (tenor), Normanno. Chorus and Orchestra of the Royal Opera House, Covent Garden, Richard Bonyngé cond. LONDON OSA 13103 three discs \$17.94, ® R 90210 two reels \$21.95, © D 31210 \$14.95.

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## THE PRECOCIOUS MASTERY OF SHOSTAKOVICH'S FIRST

*A new recording of a "perfect" work is quickly impressive and thoroughly convincing*

SHOSTAKOVICH'S Symphony No. 1 is one of the major musical miracles of this century. How *could* an eighteen-year-old composer write such a work for his conservatory graduation piece, a symphony displaying the utter sureness of technique, style, and substance one would expect and admire if it came from the hand of a sixty-six-year-old master composer — which is to say Shostakovich himself in 1972? At eighteen, the composer was already fully formed, and though he has written a huge body of works since the Op. 10 Symphony, nothing he has done has contradicted the direction he set for himself at that early point, and nothing, large or small, has really excelled it. The First Symphony is, to my mind, a perfect work, and what mortal can improve on that?

Melodiya/Angel has just released a new performance of the First Symphony by Yuri Aranovich and the Moscow Radio Symphony Orchestra. It is extremely compelling. In many subtle and indescribable ways it differs from the interpretations we are used to in this country and, as well, from the type of interpretation I've heard from other Soviet

conductors. It is dramatic, intense, lyrical, and yet essentially non-Romantic. There is no slanting toward satirical or sardonic sentiments either, and no case-hardened "realism." I have heard dressier performances of this music, but I've never encountered one which impressed and convinced me more quickly and more thoroughly.

The *Overture on Russian and Kirghiz Folk Themes* is, as the liner notes describe it, an "occasional" piece. Lots of color, good orchestration, and lively, exotic tunes. It's very well done — but it is the Symphony I'll remember.

Lester Trimble

**SHOSTAKOVICH: *Overture on Russian and Kirghiz Folk Themes*.** Moscow Radio Symphony, Maksim Shostakovich cond. *Symphony No. 1, in F, Op. 10 (1924-1925)*. Moscow Radio Symphony, Yuri Aranovich cond. MELODIYA/ANGEL SR 40192 \$5.98.

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## POSTHUMOUS MAHLER FROM GEORGE SZELL

*Minimum bathos, maximum communication in a disc version of a 1967 broadcast of the Sixth*

IN A little bonus interview disc that comes with Columbia's new release of the Mahler Sixth Symphony, George Szell observes that he was never caught up in the "Mahler cult" that has been a feature of our domestic musical landscape for the past decade and more. This explains, for me, how the late conductor was able, in his Mahler performances (whether in concert or on disc), to achieve the most searching illumination of the score and a resultant maximum communicativeness with a minimum of self-indulgent bathos.

I find the Sixth both the most consistently inspired and the most accessible of Mahler's "middle-period" symphonies, and have derived great pleasure from the superb recorded performances of Bernstein with the New York Philharmonic and Solti with the Chicago Symphony — the one almost grimly impassioned, the other breathtakingly brilliant. The present recording of the Sixth is drawn from a 1967 public concert taped for broadcast syndication. (If there are more tapes of this quality of sound and performance in the Cleveland Orchestra Syndication Service vaults, let us please have them!) It belongs in the company of Bernstein and Solti not so much for its intensity of expression or its dazzlingly brilliant orchestral work, but for the light Szell and his players shed on every facet of this complex and fascinating score. In the interview

disc, the conductor remarks that he seeks a chamber-music style in orchestral performance, that he wants the players to listen to each other as well as to watch the baton. This is perhaps why most of the finest Szell-Cleveland Orchestra performances never sound strained or overblown despite their tautness and brilliance.

And that is also precisely wherein the special character of this Mahler Sixth lies: there is no attempt to blow the climaxes up to hysterical proportions; rather, from first to last, there is a constant sense of the work's totality in every dimension—tempo, harmonic-polyphonic texture, and melodic line. Thus, the many quiet episodes of the symphony are permitted to achieve their own poetic impact rather than seeming to be mere islands of calm between tornadoes of tonal cataclysm. Dr. Szell is singularly effective in clarifying unmistakably the thematic and motivic links between the first two movements and the finale, and he allows the slow movement to make its own points as a poignant intermezzo. In short, Szell has here gone beyond the merely exciting aspects of the Mahler score and made of it a most absorbing musical experience.

I have always cherished my copy of Szell's 1959 Epic disc of the two definitively complete movements of the Tenth Symphony (in the Krenek-Berg editing), and I am delighted to see them resurrected as the fourth side of this set. The recorded sound from Cleveland's Masonic Auditorium holds up excellently.

David Hall

**MAHLER:** *Symphony No. 6, in A Minor ("Tragic"); Symphony No. 10, First and Third Movements.* Cleveland Orchestra, George Szell cond. COLUMBIA M2 31313 two discs (plus 7-inch bonus disc containing Szell interview) \$11.96.

## POPULAR

### THE ISLEY BROTHERS POP THAT THANG

*Their latest release may bring them the attention a good, distinctive sound deserves*

THE Isley Brothers are major figures in contemporary pop music, and have been since the Fifties. They aren't as well known as they should be because they don't make enough personal appearances and they have the unsettling habit of surfacing with an explosive hit every four years or so and then promptly submerging again. Their best-known chart busters are *Shout, Twist and Shout, This Old Heart of Mine, It's Your Thing, I Turned You On,*



THE ISLEY BROTHERS: Rudolph, O'Kelly, and Ronnie

and their version of Stephen Stills' *Love the One You're With*. Ronnie Isley has one of the most remarkable voices in the whole of soul: in the upper register it is as powerfully compressed and focused as a laser beam. In the middle register it is mellow and persuasive, and he uses it, high and low, like an instrument. Their sound, in short, is not only good but distinctive, and the Beatles, Blood, Sweat & Tears, and countless black singers have been influenced by the Isleys.

In the early Sixties they hired, fresh off the bus from Seattle, a youngster named Jimi Hendrix as their lead guitarist. Hendrix was in the Isley band for two years and made his first records with them. During that time, Ronnie and Jimi made a show-piece of the Isley ballad *Feels Like the World*: Hendrix would play a line, Ronnie would answer with his voice, and then sing another phrase which Hendrix would answer. In stage shows today, Ronnie sings an entire chorus on the tune as Hendrix would have played it.

After 1968, when they came back to prominence with *It's Your Thing*, the Isleys cut only their own material, but following *Love the One You're With* in 1971 they began interpreting other writers' songs as well. Now comes a second album using that approach. Tied mostly to Carole King material, it will, I most sincerely hope, bring the Brothers the widespread recognition they deserve as artists. Their version of *It's Too Late* is distinctive and individual; the medley of Miss King's *Sweet Season* with their own *Keep on Walkin'* works perfectly. Even better, the quality of their songs seems to have improved. *Love Put Me on the Corner* is a beautiful



20th Century Fox

Impresario Bill Graham and staff (left) and a stage-full of jamming rock groups (right) on the night the Fillmore West closed.

ballad, *Work to Do* is a nice little grinder, and *Pop That Thang* is a great, thumping, sexy *thang* in the tradition of their earlier hits. This one is a don't-miss album. *Joel Vance*

**ISLEY BROTHERS:** *Brother, Brother, Brother*. Ronnie Isley (lead vocals); Rudolph Isley and O'Kelly Isley (supporting vocals); instrumental accompaniment. *Brother, Brother; Put a Little Love in Your Heart; Sweet Season/Keep on Walkin'; Work to Do; Pop That Thang; Lay Away; It's Too Late; Love Put Me on the Corner*. T-NECK TNS 3009 \$5.98, Ⓜ M 83009 \$6.98. © M 53009 \$6.98.

## THE LAST DAYS OF FILLMORE WEST

*The three-disc farewell to the rock tabernacle is probably better than the concerts were*

**B**ILL GRAHAM gets things done. The enormously ambitious recording project that preserves the last days of the Fillmore West bears his autocratic stamp just as certainly as the Fillmore operations themselves did—and it comes off just as smoothly. Technically, the release is nothing short of a masterpiece. It is by far the most beautifully recorded “live” rock music I’ve ever heard. In fact, it is engineered better than many studio recordings. Of course, everyone admits it may actually sound better than the concerts did: Graham, honest to a fault, points out in the accompanying booklet that the tapes were carefully remixed and, in some cases, over-dubbed. Still, it is a remarkable engineering achievement.

It is also no small artistic achievement. Abrasive or not, Graham somehow always managed to cajole or frighten rock musicians into playing better for him than they did for other promoters or even, in

some cases, for their record companies. Hot Tuna, for example, plays better here than it does on any of its solo albums, with Papa John Creach taking a particularly notable violin solo. The groups Lamb and It's a Beautiful Day turn in fine performances, and Stoneground, a group with a rather modest reputation, does a stoned-Baroque run-through of *Passion Flower* that must be one of the best rock performances of the year. The Grateful Dead drive the audience to an absolute frenzy with their hammering version of *Casey Jones*. And Santana sounds properly raw and mean in closing out the more or less “formal” performances at Fillmore West. The sixth side of the three-disc album is the very last thing that happened there, a jam session featuring Boz Scaggs, Taj Mahal, and the Elvin Bishop Group.

It seems a pity that some of the action from the Fillmore East couldn't have been included too, and a shame that some fine musicians who played both of the Fillmores so many times are not represented—I'm thinking of such Graham mainstays, at one time or another, as the Jefferson Airplane, Ritchie Havens, and the Allman Brothers. Still, the album is a beautifully packaged tribute to the main elements—artists, promoters, and audience—that made rock and the Fillmores go so well together.

*Noel Coppage*

**FILLMORE—THE LAST DAYS:** *Live Performances at the Fillmore West*. **Lamb:** *Hello Friends*. **Elvin Bishop Group:** *So Fine; Party Till the Cows Come Home*. **Malco:** *Pana*. **Sons of Champlin:** *Poppa Can Play*. **It's a Beautiful Day:** *White Bird*. **Quicksilver Messenger Service:** *Fresh Air; Mojo*. **Grateful Dead:** *Casey Jones; Johnny B. Goode*. **Hot Tuna:** *Keep Your Lamps Trimmed and Burnin'*. **Santana:** *Incident at Neshabur; In a Silent Way*. **Tower of Power:** *Back on the Streets Again*. **Boz Scaggs:** *Baby's Callin' Me Home*. **Cold Blood:** *I Just Want to Make Love to You*. **Stoneground:** *Passion Flower*. **New Riders of the Purple Sage:** *Henry*. FILLMORE Z3X 31390 three discs \$12.98.



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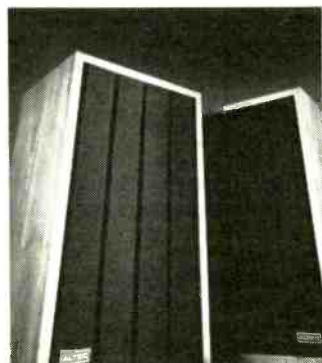
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# RECORD REVIEWS POPULAR

ROCK • JAZZ • FILMS • THEATER • FOLK • SPOKEN WORD

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

## RECORDING OF SPECIAL MERIT

**DAVID ACKLES:** *American Gothic*. David Ackles (vocals, piano); orchestra, David Ackles arr. and Robert Kirby cond. *American Gothic*; *Love's Enough*; *Ballad of the Ship of State*; *One Night Stand*; *Oh, California!*; *Another Friday Night*; *Family Band*; *Midnight Carousel*; *Waiting for the Moving Van*; *Blues for Billy Whitecloud*; *Montana Song*. ELEKTRA 75032 \$5.98.

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

Singer-actor David Ackles has himself a big album, more important than it is good, but good enough. Drawing on a staggering variety of sources, he has written a group of songs that practically recount the entire white experience in pop music. The influence of the musical theater is strong in several of the tunes, and the ten-minute *Montana Song* recalls the techniques of Gershwin and the flavor of Copland. There's even a hillbilly sacred number—*Family Band*—which I hope is a joke. And more: some uncategorizable stuff such as *Oh, California!*, an ecology song for singer and full orchestra with a wry humor, the title song, and *Blues for Billy Whitecloud*, which tap Ackles' storytelling ability, and even—in *Another Friday Night*—a better-than-average "working-class hero" song.

There are mistakes, of course. The recording lacks vitality, probably because it incorporates black influences only on a second- or third-hand basis: *Montana Song* is essentially pompous; *Oh, California!* invokes too much Tom Lehrer-style cuteness, and the arrangements—all by Ackles—are just slightly overblown. I'm particularly bothered by a dominating piano. But the songs are extraordinary. *Love's Enough* and *One Night Stand* are genuinely beautiful love songs, both simple but quite different from one another. *Waiting for the Moving Van*, telling the story of

another middle-class marriage gone down the drain, has some exceptionally subtle melodic passages. And the allegorical *Ballad of the Ship of State* sets a high mark for protest songs. Ackles' vocals sound something like a cross between Rusty Draper and Richard Burton. If that seems like a horror to contemplate, don't contemplate it until you've heard it. It works. The album is almost as good as its songs—and that's very good indeed. N.C.



DAVID ACKLES  
*Songs recount white pop musical history*

**ALICE COOPER:** *School's Out*. Alice Cooper and his Band (vocals and instrumentals). *School's Out*; *Luney Tune*; *Gutter Cat vs. the Jets*; *Street Fight*; *Blue Turk*; *My Stars*; *Public Animal*; *Alma Mater*; *Grande Finale*. WARNER BROS. BS 2623 \$5.98, Ⓟ L8 2623 \$6.98, Ⓞ L5 2623 \$6.98.

Performance: **Kid stuff**  
Recording: **Very good**

Alice Cooper is one of the means by which rock recharges its batteries from time to time. Alice and his band are calculated to outrage and alienate all adults and establishment figures (rock *has* to persuade itself, periodically, that it is outlaw music), and in concert Alice appears as a whip-wielding transvestite leading what appears to be the world's creepiest pack of hoods. The idea is to offer a dark alternative to Grand Funk Railroad. It's basic, gimmicky, pimply rock and roll for a basic audience, high school kids. Everyone else keep out, says the music. Little Richard used to scream the same thing at my parents.

Given that function in the grand scheme of things, Alice Cooper doesn't have to be good. In fact, like Grand Funk (which is in no way funky, by the way), the band stands a better chance if it is technically deficient. A band gets adopted by a more sophisticated audience—as the Who did—if it plays too well. Alice doesn't sound very distinctive, and probably never will. Vocals are buried deep in the instrumentals, which take Grand Funk's Wall-of-Noise approach. Riffs and textures can be almost fascinating, but there is little individual playing worth listening for. The songs aren't outstanding, either—they're often pretty dire, but there is always a raw vitality that won't be attenuated and serves as the essential link between this scruffy bunch of aging brats and an audience that presumes itself up-and-coming (if only deep down . . . like, you know, inside) in the unwritten annals of outlawry.

This album, in that context, is one of the most successful theme albums I've heard (and seen) in a long time. To help evoke the theme visually, the jacket folds down into a school desk, complete with carved initials on a top that lifts up to reveal the record, a slingshot and other toys, a report card, and a pair of disposable panties. To help play out the theme musically, there are snatches of Bernstein's *West Side Story* spliced in here and there, along with several tough-kid songs Alice dashed off for the occasion. With adults becoming more and more difficult to shock, the album—and Alice's appearance generally—is an example of how far a band has to go nowadays to achieve the notoriety Elvis achieved with a mere wriggle of the hips.

N. C.

**THE ALLMAN BROTHERS BAND:** *Eat a Peach*. Allman Brothers Band (vocals and instrumentals). *Ain't Wastin' Time No More*; *Les Brrrs in A Minor*; *Melissa*; *Mountain Jam*; *One Way Out*; *Trouble No More*; *Blue Sky*; *Stand Back*; *Little Martha*. CAPRICORN 2CP 0102 two discs \$9.95, Ⓞ J 80102 \$9.95, Ⓞ J 50102 \$9.95.

Performance: **A bit loose**  
Recording: **Very good**

This is the Allman Brothers' second two-disc album, and it was taped partly on stage and partly in the studio, both before and after the death of Duane Allman. Undertaking two double-length albums within a few months is probably unwise in the best of circumstances, and was, I think, foolhardy in view of the tragedy that hit this particular band. "Eat a Peach" sounds like a rush job. What's the point of rerecording *Trouble No More* when the band couldn't improve on the superb ver-

### Explanation of symbols:

- Ⓜ = reel-to-reel stereo tape
- Ⓢ = eight-track stereo cartridge
- ⓐ = stereo cassette
- Ⓞ = quadrasonic disc
- Ⓡ = reel-to-reel quadrasonic tape
- ⓑ = eight-track quadrasonic tape
- ⓐ = quadrasonic cassette

Monophonic recordings are indicated by the symbol Ⓜ

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

sion in its first album? The point probably is a shortage of material, which also explains the inclusion of the two-part, thirty-four-minute *Mountain Jam*, occupying two full sides. The jams, and some of the songs, stretch out solos too long, dwell too long on riffs that really aren't that interesting, and rely too heavily on repetition. *Ain't Wastin' Time No More*, *Melissa*, and *One Way Out* are fine, reminding me once again why I once thought this would be the best blues band since Joe Turner's. But schedules and accidents are messing things up. Greg Allman should call a creative timeout, getting his troops together to discuss discipline, tightness, and new material. And, although I doubt it will happen, I'd like to see a slide guitarist in the band again, to recapture at least some of the grace that Duane once provided. N.C.

**DAVID AXELROD:** *Messiah* (A rock interpretation of Handel's "Messiah"). Orchestra, Julian "Cannonball" Adderley cond. RCA LSP 4636 \$5.98, © P8S 1868 \$6.98.

Performance: **Hallelujah bore-us**  
Recording: **Competent**

Ronald Budnik, the producer of this disc, writes: "On this album is the work of George Frideric Handel, as interpreted by David Axelrod, an artist of this century who shares the same bold, energetic sense of pride as the great composers of the past. Until now an attempt to condense and modify this classic work on a contemporary level has been avoided, probably because of its prominence and singular distinction. It is hoped that Axelrod's work will bring to light and punctuate the creative acumen of Handel in what is considered his finest—the MESSIAH."

Aside from the fact that Mr. Budnik's prose style leaves me feeling much like the TV dyspeptic who "can't believe I ate the whole thing," his assertion that this is the first "contemporary" rendering of the *Messiah* is as inaccurate as his assumption that Handel needs to be parsed by Axelrod to be acceptable to today's audiences. If that were so then it would follow that we should get Andy Warhol to give us his "contemporary" version of the Mona Lisa so that we can enjoy it. That sort of insistence on "relevance" is foolishness of a most extravagant kind. *Messiah*, of course, is a masterpiece, pure and simple. As such, it is imperishable. It may seem boring to some ears, but to say that on that account it must be recomposed to the lowest common musical denominator is to support the myth that all great art must be readily "accessible."

"Interpretation," particularly in music, is quite another thing. It is a valid way of creating accessibility for audiences in their own times. "Contemporary" interpretations of the *Messiah* have probably been around for the last two hundred years (my own favorite is Beecham's juicily Victorian one, which has all the sturdy charm of a North-of-England choral society and orchestra singing and playing their heads off, after what I always imagine to have been a roast-beef-and-Yorkshire-pudding dinner). The "authentic" interpretations, often featuring instruments that haven't been heard since George III gave up flute lessons, have recently found favor. And I do agree that the time is ripe for a rock interpretation.

Unfortunately, Axelrod's is not it. He hasn't interpreted this work. He has stuccoed over a cathedral until it looks like a grotesque 1972 high-rise. He says he uses Handel's melodies and counterpoints, which came

as a useful admission to me, since I didn't recognize anything until the "Hallelujah Chorus," in which some of the scoring for electric guitar and flute and the dispirited singing called to mind a mod Salvation Army band playing to a pier full of derelicts. The album is a total misfire from conception to execution, and a distortion of a grand creative design. Somehow, "Cannonball" Adderley got trapped into this, and he deserves your deepest sympathies. P.R.

**BREAD:** *Baby I'm-A Want You*. Bread (vocals and instrumentals). *Mother Freedom; Baby I'm-a Want You; Everything I Own; Daughter; This Isn't What the Government; I Don't Love You*; and six others. ELEKTRA EKS 75015 \$5.98, © 85015 \$6.98, © 55015 \$6.98.

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

Bread has the same happy catholicism that the Lovin' Spoonful had: sweet-with-strings

Columbia Records



DELANEY & BONNIE  
*Powerhouse performance*

ballads, politely raunchy social and personal declarations, and messin'-around tunes, of which *Everything I Own*, *Mother Freedom*, and *I Don't Love You* are examples.

*Daughter* is the best band, both for the imagination of its characterization and for what the character has to say (in this case that "love is not out of style"). The group is self-sustaining, having taken care of its own songwriting, arrangements, and production. Juggling these responsibilities, they have still come out with a get-to-you album, which most artists who play many roles can't bring off. Nice going, boys. J.V.

**FRANK CHACKSFIELD:** *New York*. Frank Chacksfield and His Orchestra. *Broadway Medley; Harlem Nocturne; Chinatown, My Chinatown; Manhattan; Slaughter on Tenth Avenue*; and five others. LONDON SP 44141 \$5.98.

Performance: **Musical tourist trap**  
Recording: **Very good**

I hope any Londoner who happens to purchase this album by Frank Chacksfield and His Orchestra isn't expecting us New Yorkers to keep up this pace day after day if he actually comes over for a visit. I mean, Mr.

Chacksfield's *Broadway Medley* alone, coming after the traffic sounds with which this racy little tour of Fun City opens, is enough to leave most of us panting: he simply roars through flashy settings of *Broadway Rhythm*, *Sidewalks of New York*, and *The Bowery*. After this breathless romp, we proceed to 125th Street with *Harlem Nocturne*, spend three minutes and two seconds in *Chinatown, My Chinatown* (and you can have it, Mr. Chacksfield), and lurch drunkenly to Hell's Kitchen for a four-and-a-half-minute version of *Slaughter on Tenth Avenue*, which is quite enough considering the way Mr. Chacksfield wields a musical knife. Then it's back to Harlem on the "A" train (all spiffed up and newly painted—Mr. Ellington never had it so good). Following a light sprinkling of musical garlic in *Spanish Harlem*, we get a medley of tunes from *West Side Story* (Bernstein could learn plenty on the subject of orchestration if he'd only listen to Mr. Chacksfield's fancy improvements on him). A couple of chilly minutes with *Autumn in New York*, and it's time to *Give My Regards to Broadway*—not a moment too soon, as the Phase Four sound closes in over your head like a subway tunnel for a deafening finale. Oh, to be far, far away in Merrie Englede, now that Chacksfield's here! P.K.

#### RECORDING OF SPECIAL MERIT

**DELANEY & BONNIE:** *D & B, Together*. Delaney and Bonnie Bramlett (vocals); various musicians. *Only You Know and I Know; Wade in the River Jordan; Sound of the City; Well, Well; I Know How It Feels to Be Lonely; Comin' Home* and six others. COLUMBIA KC 31377 \$5.98, © CA 31377 \$6.98, © CT 31377 \$6.98.

Performance: **Good and tight**  
Recording: **Good**

Delaney & Bonnie have been good since their first album four years ago. They choose their sidemen carefully, write acceptable material, and give it a powerhouse performance. They haven't changed their style, haven't made any mistakes; they know who they are and don't pretend to be anyone else. I imagine that their recording sessions are as satisfying to the musicians involved as their records are to the listener.

This album, like their other albums, is consistently good—and add that one of their great strengths has always been the arrangements of the tunes. They have attracted such "friends" as Eric Clapton, Leon Russell, and Little Richard to collaborate with them on songs and in the studio at various times. This album is more of the same, but Delaney & Bonnie are among the few musicians about whom "same" is not a disappointing word. Keep on doin'. J.V.

**DOCTOR HOOK:** *Doctor Hook and the Medicine Show*. Doctor Hook (vocals); instrumental accompaniment. *Sylvia's Mother; Marie Laveaux; Sing Me a Rainbow; Hey, Lady Godiva; Four Years Older than Me; Mama, I'll Sing One Song for You*; and four others. COLUMBIA © CT 30898 \$6.98, © CA 30898 \$6.98.

Performance: **Patent medicine**  
Recording: **Good**

Doctor Hook (and Doctor of what, I wonder), as shown in a tiny photo on the cassette-box (Continued on page 92)

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cover with his ragged little group looking as though they have just dropped (or been thrown) out of one society or another, is a fellow with feelings that are subject to getting stepped on. This is clear from the first in the song called *Sylvia's Mother*: a nameless hero is given a rough time over long distance by a lady who takes sadistic delight in informing him that her daughter Sylvia is about to marry some boy from Galveston and won't even come to the phone. We are then introduced to *Marie Laveaux*, an understandably popular girl who is described as a "lovely witch" and evidently quite a match for her lover Handsome Jack. After that, there are wholesome songs about a girl named Josie, who is good at cheering up men when they're glum; Lady Godiva, taunted by Doctor Hook and his friends as she rides by naked and vulnerable on her horse; and Judy, a waitress who apparently wants Doctor Hook and his friends out of her restaurant. In addition to Doctor Hook's phone call to Sylvia's mother, there's another to his own, as person-to-person as country music can get, and calculated to break the hardest heart. By some medical fluke, mine remained intact. P.K.

**FANNY:** *Fanny Hill*. Fanny (vocals and instrumentals). *Knock on My Door; Blind Alley; The First Time; Rock Bottom Blues; Wonderful Feeling*; and six others. REPRISE MS 2058 \$5.98. ⓑ M 82058 \$6.98. © M 52058 \$6.98.

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

Male-chauvinist pig that I am, there's always something about watching female musicians that gives me the giggles. No sooner did Evelyn uncase her magic violin, or Ina Ray Hutton begin to jiggle her baton and her buttocks in time, than I broke out in series of hoots that would do no credit to a weak-minded redneck. So sue me. It's a character defect on my part, I know, but luckily it's never interfered with the enjoyment of listening to any number of superb female musicians on recordings.

Fanny isn't superb. But these four girls are often very good, and since I've never seen them, there was no coarse tendency to chuckle as I listened to them. The standout of the group, both in vocals and in composing, is June Millington, and her best effort is her own *Sound and Fury*. The recording is sonically a relatively elaborate job, produced in London and beautifully engineered. The album title is a tease, something which Ms. Hill never gave herself time to be. P.R.

**FILLIMORE—THE LAST DAYS** (see Best of the Month, page 84)

**LESTER FLATT:** *Kentucky Ridgerunner*. Lester Flatt (vocals, guitar); Nashville Grass (banjo, fiddle, guitar, bass, dobro); various other musicians. *Roll in My Sweet Baby's Arms; You're Still Mine Tonight; Backin' to Birmingham; I'll Be Over You; Flatt Lonesome; Kentucky Ridgerunner; Jesus Gold*; and three others. RCA LSP 4633 \$5.98. ⓑ P8S 1865 \$6.98.

Performance: **Blues-grass?**  
Recording: **Excellent**

To anyone wondering whether Lester Flatt would leave Bluegrass exactly as he found it, this is Flatt's answer, or perhaps the first installment of his answer. Without bending the style out of shape, this album broadens the

scope of Bluegrass and avoids some of the clichés of that stylized form.

The new direction is especially evident in two tunes, *Flatt Lonesome*, an instrumental written by Flatt and Burkett (Uncle Josh) Graves and featuring Graves' dobro, and *Kentucky Ridgerunner*, written by Lana Chapel. *Lonesome* is a curious blend of Bluegrass and blues, with the dipping, sliding dobro backed by some definite blues improvisation on the piano. It isn't unusual for blues to be adapted (swallowed up is more often the case) to Bluegrass—many of the Jimmie Rodgers tunes Bill Monroe converted to the style were blues songs—but it is a bit dazzling to hear Bluegrass sounding bluesy instead of the other way around. Then *Ridgerunner* comes along and unexpectedly slips into a minor key in a way quite uncharacteristic of Bluegrass. There's the presence of drums, and there's something a bit odd about *Jesus Gold*, too, but I haven't pinpointed that yet. Both *Lonesome* and *Ridgerunner* are unqualified successes, in my judgment, and, although much of the remainder seems to be filler, it is pleasant filler. I can't wait to hear what some fellow purists think of this album—or to hear what Flatt's going to do next. N.C.

**RON GOODWIN:** *Somebody Named Ron Goodwin Plays Somebody Named Burt Bacharach*. Orchestra, Ron Goodwin, arr. and cond. *The Look of Love; Walk On By; Alfie; I Say a Little Prayer*; and six others. CAPITOL ST 11012 \$5.98.

Performance: **"Roll 'em!"**  
Recording: **Superb**

Burt Bacharach's career, so far, reads astonishingly like the scenario for one of those Alice Faye/Don Ameche or Betty Grable/John Payne or June Haver/Dan Dailey movie musicals of the Forties. After what seems to be about five minutes of early struggle, Bacharach becomes the Musical Director for a great international star (Marlene Dietrich), begins to collaborate with another man of talent (Hal David) who perfectly matches lyrics to his melodies, writes songs for an exotic and gutsy black singer (Dionne Warwick) who catapults him onto the charts with a string of hits, conquers previously aloof Broadway (*Promises, Promises*), goes on to write film songs that become instant standards (*Raindrops Keep Fallin' on My Head, Alfie*), and, though known to be the ultimate in catnip to the ladies, finally settles down in a happy marriage to a beautiful movie star (Angie Dickinson) and buys a stable of thoroughbred racehorses.

So far we seem to be about three reels into *The Burt Bacharach Story*. "Plot conflict" will have to be introduced if his life story is ever to reach the screen. Therefore I expect to see in the papers soon that Burt has decided that he no longer needs Hal David, that he has taken to hurling spitballs at his audiences, and that he is often seen falling-down drunk in his box at Santa Anita in the company of a starlet from Tijuana. Angie, at the height of her success, will call a special meeting of all the studio heads to inform them that she is retiring from pictures to try to save Burt from himself. Things will go from bad to worse, and no one will hire Burt anymore. Finally, one night after Burt has humiliated Angie at an important dinner party by throwing chicken bones at her and the host, Dionne will try to convince Angie that, to preserve her own san-

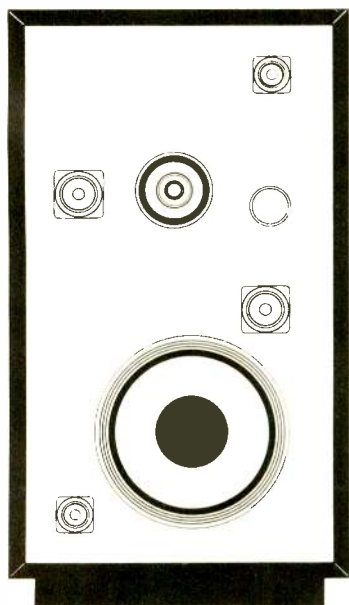
(Continued on page 96)

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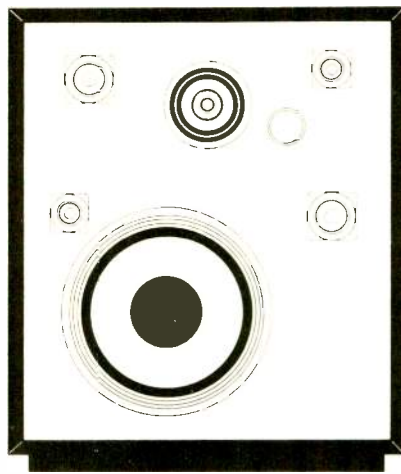
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## Rectilinear III



# PEGGY LEE

...and that old vocal eroticism

Reviewed by PETER REILLY

**N**ORMA DELORIS EGSTROM from Jamestown, North Dakota" is the adroitly titled umpteenth album by that phenomenon of American pop music, Peggy Lee. It is adroit because it reminds us with startling economy that hers is a career that started somewhere back in the mists of the big-band days and continues, apparently on into tomorrow, as a model of quality and intelligence. The general mood of the music has darkened considerably over the years, so there are no more light-hearted throw-aways such as *Why Don't You Do Right?*, *Mañana*, or *The Doodlin' Song*; Peggy Lee has become the supreme September singer.

For some years now her best material has been that which allows her to project the ripe autumnal womanliness of someone who has been glad, been sad, and often been had, but who has extracted a wry wisdom from it all. It never sinks to the level of slobbery "torch" singing, but is instead a mature style that evokes the occasional hectic flare-up of a distant summer's memories, the increasing drudgery of simply living, and perhaps, ever so slightly, a dread of the fast-approaching winter. Peggy simply has no competition as America's *première chanteuse*; and though as an artist she is vastly different from Edith Piaf—with a mere tonal flick, for example, she can establish as deep a dramatic mood as Piaf ever could with a roar—yet there are many similarities: the perfectionist devotion to craft, the unmistakably individual sound, the ability to create a whole scenario out of a single song. And all this marvel of communication comes across as a one-to-one relationship no matter how large the audience or how worn the recording.

By the standards Peggy Lee herself has set (no others can take her measure), the new album isn't particularly outstanding. But, as always, there are three or four stunning bands—*I'll Be Seeing You*, *I'll Get By*, and *Someone Who Cares* here—that reach

the highest level of her accomplishments, and that is high indeed. Again, however, as she has in the past, she has thrown in a ring-er. This one is called *Superstar*, the morning-after lament of a deposed groupie who used to pick up her pop idol between shows—but now he don't write or phone no more. It is a fair-enough performance, but since Peggy's personal aura is so strong and so firmly established, it's about as incongruous as hearing Miss Greer Garson recite *I Got You, Babe!* against a background of palm-court strings.

In the old favorites *I'll Get By* and *I'll Be Seeing You* she is, of course, close to perfection—"of course," because when Peggy sings a song she feels close to, no matter how many (often *too* many) times you think you've heard it, you really haven't. It's an experience akin to that of having driven for years over the same deadly familiar road in a Volkswagen, and then to have Miss Lee invite you to cover the same route in her Rolls Royce. The perspective, the feel, the very view are so different that the road will never seem the same.

**C**LASS, in every aspect, has always been a Lee hallmark. She is at her classiest—and sexiest—here in *Someone Who Cares*. She treats the mounting emotional lyric lines with the leisurely expertise of a Colette heroine, all the while underlining them with that insistent vocal eroticism she is famous for, finally exploding into a rock coda. *Just for a Thrill* is a different kind of sexiness, reminiscent of her earliest recording days, the long, lazy jazz line projected with great humor and immaculate musicianship. *Razor* (*Love Me As I Am*) is more vintage Lee—only she, I think, could so nonchalantly drop the line "You can love me as I am/Or goodbye" and still leave so many inviting options open. *It Takes Too Long to Learn to Live Alone*, on the basis of its iambic title alone, ought to be

prime material for her, but for some reason—the music, perhaps—it gets a bit sudsy.

In the sense that the release of *any* Peggy Lee album is of interest, this one is too. That it isn't her best isn't as important as that she continues to add to a body of work that is already, in many ways, a classic. But "classics" are not what the music biz is all about—or at least what record companies *think* it is all about. They are so in thrall to the fabled mystique of the "youth market" that a Peggy Lee by any other name simply would not be recorded. Peggy is the great exception, a survivor in an unfriendly environment, though far from an anachronism. Every few years or so she pops up with a genuine chart hit. Her records enjoy a consistent, if not overwhelming, sale, and a large part of that springs from the fact that she is an honest-to-God trouper. She has never abandoned the clubs and is not above playing one-nighters. Her act is of necessity super-smooth Hollywood/Vegas, for that's what the customers at the high-priced spas expect. It is easy to be a little put off by the average Lee personal appearance. She wings into view all of a piece, rather like a fully dressed set on a turntable stage, and remains all but stationary throughout. The lighting complexities alone would do credit to the Hayden Planetarium, and all the rest runs with the chill, glittering efficiency of a sequined computer. But, after I've left a performance, I can always see her point. She operates out of a self-created world, and to get the dramatic effects she wants she must control it absolutely. Such perfectionism, of course, has also always been a great asset in the making of her albums, as this one gives evidence.

**B**UT the future, they argue, lies with acceptance by the younger generation. Who sees her in Vegas, New York, or Miami? All the over-the-hill gang that still thinks Tony Bennett or Robert Goulet or Steve & Eydie is where it's at, that's who. All too true—except that in Peggy's case it doesn't compute. First, I don't think it *matters* whether you are young or old; if you know quality, you will like Lee. Second, Lee is a performer who radiates honesty; no age limit on that. Third, she knows and loves music and communicates that love. Last, she is a superior actress (ever catch her in the film *Pete Kelley's Blues?*) who gives a hell of a performance every time out. If I thought that people, young or old, would ever stop responding to such an arsenal of talent, I would be tempted to throw in my lot with the morons at either pole: those who claim that everyone under thirty is a drug-crazed degenerate, or their opposite numbers who want everyone *over* thirty put out to pasture. One thing these groups have in common is that they don't *listen*—to anything. But in every generation there are those who *do* listen—and one listen is all Peggy Lee needs.

**PEGGY LEE:** *Norma Deloris Egstrom from Jamestown, North Dakota*. Peggy Lee (vocals); orchestra, Artie Butler arr. and cond. *Love Song*; *Razor* (*Love Me As I Am*); *When I Found You*; *A Song for You*; *It Takes Too Long to Learn to Live Alone*; *Superstar*; *Just for a Thrill*; *Someone Who Cares*; *The More I See You*; *I'll Be Seeing You*. CAPITOL ST 11077 \$5.98.



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puts more engineering in so you get more music out.

ity, she must leave Burt. But Burt, in shame, will have already disappeared. Angie, to preserve her own sanity, will bury herself in the work-work-work of a return to screen stardom in an Academy-Award-winning role. Years will pass. One day Burt will be recognized on a shabby street by one of his old horses. Marlene will seek him out in his dingy room and beg him to conduct for her at her Twenty-Fifth Gala New York show. That night will find Burt shaky, but determined, as he makes his way to Marlene's on-stage piano. When the curtain rises the spotlight will pick out *Angie* (who to preserve her own sanity has been starring across town at the Copacabana), not Marlene! Angie will be singing *Raindrops*, "their" song, into Burt's eyes as Hal and Dionne applaud wildly from the audience and Marlene smiles wisely from the wings. Fadeout.

Before the cameras roll, I'm sure Ron Goodwin will be signed to do the score. This album already sounds like excerpts from it. Goodwin's bland, lump-in-the-throat arrangements of practically everything, including *Raindrops*, make full use of a drooling string section, and it is all gauged to float around the ear without ever entering it, like pastel stage mist. I'm not the biggest fan of Bacharach's work to begin with, and this album did nothing to win me over. I *am* a fan, however, of George Martin's production and sound work here, which strikes me as well-nigh perfect.

P.R.

#### RECORDING OF SPECIAL MERIT

**JAKE HOLMES:** *How Much Time*. Jake Holmes (guitar and vocals); various other musicians and singers. *Trust Me; Wasp; Just as Lost as Me; How Much Time; Cross My Heart; I'm Feelin' Fine*; and four others. COLUMBIA C 30996 \$4.98.

Performance: **Sophisticated folk-rock**  
Recording: **Very good**

What makes Jake Holmes' music attractive to me is its flat-out honest romanticism. He is one of the few surviving Blecker-Street folkies who have managed to hold on to the clear, unembarrassed love of life—and love of love—that was almost drowned out by the high-decibel rock of the middle and late Sixties. Holmes' music can have a harmonic sophistication that is rare in the folk style, but the lyric is always at the heart of his music, and he is not above a touch of whimsy in such songs as *I'm Feelin' Fine* and *Wasp*.

This is not a dynamite record, not a superstar performer. But Jake Holmes is a dependable, entertaining professional. Sometimes I wonder if pop music couldn't use a few more like him.

Don H.

**HOT TUNA:** *Burgers*. Hot Tuna (vocals and instrumentals). *True Religion; Highway Song; 99 Year Blues; Sea Child; Keep on Truckin'; Water Song; Ode for Billy Dean; Let Us Get Together Right Down Here; Sunny Day Strut* GRUNT FTR 1004 \$5.98, © P8FT 1004 \$6.98, © PKFT 1004 \$6.98.

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

Jorma Kaukonen's vocals, with their raked-over quality, his way of manipulating distortion-fed electric-guitar chords, and Papa John Creach's fiddle all combine to give Hot Tuna a choppy, gritty sound. It takes some getting used to, but I think I'm finally making it. I

liked this album better than any of the group's previous efforts—this is the one in which the group balances its acoustic and electric elements, and in which Creach's fiddle is used to advantage—scratching in a long line here, an accent mark there, a whirlingig there. Still, the band sounds a bit sterile in some spots, and careless in others, as if everyone is trying to improvise, but without taking any unnecessary risks. Like the other Hot Tuna albums, it sounds as if very little planning went into it.

Good things happen, nevertheless: the slow build-up of instruments in *True Religion*, the thoroughly stoned guitar solo in *Sea Child*, the downright weird vocal harmonies in *99 Year Blues*. The album isn't as well thought out as I'd like, but the material is pretty good, and the performances have a kind of offhand charm.

N.C.

**ENGELBERT HUMPERDINCK:** *Live at the Riviera, Las Vegas*. Engelbert Humperdinck (vocals); orchestra. Laurie Holloway cond.



ELTON JOHN

*Everybody decided to have a good time*

*Release Me; It's Impossible; My Wife the Dancer; My Prayer*; and seven others. PARROT XPAS 71051 \$5.98.

Performance: **Beaming**  
Recording: **Booming**

Here we have the soft-core Tom Jones in a "Live and S.R.O." recital at the Riviera in Las Vegas. Jones' more inflamed fans are given to pelting him with their panties. Humperdinck (*né* Dorsey), however, has been programmed by their shared Svengali, Gordon Mills, who produced this album, to present a more "romantic" image. The act is Vegas de luxe, which means a tinny, booming recorded sound; a great deal of chit-chat, including narcissistic double-entendres: a girl taken from the audience to sit on stage as Mr. George sings to her; and a long "hit medley" of unrecognizable "hits."

There is absolutely nothing to say for or against Humperdinck. He is a competent, and dull, singer; his act is glacially smooth, and the audience to which it is aimed seems to love it. Gordon Mills is more interesting than the stars he has created. An English version of Presley's Col. Parker, he is less flamboyant personally but equally shrewd—perhaps shrewder, for he has created *two* great box-

office attractions out of the same performing *persona*: singing stevedores with severe cases of the cutes. The major stylistic differences between the two is that Humperdinck beams amiably and incessantly no matter what the song while Jones sweats and grinds away frantically to prove that it's what's up front that counts—sort of Sacred and Profane Love, you might say. Currently Mills is said to be warming up another bombshell in England, not of the Jones-Humperdinck variety. He is obviously an extremely cautious businessman, since there would seem to be millions still to be made from the dynamic duo. But then again, perhaps not. The public stops buying even the most craftily packaged goods at some mysterious point that no one has yet gauged accurately. Rudy Vallee was the Tom Jones of his day. Where is he now? Or Dick Haymes? Or Johnny Ray?

"The Wheel of Fortune," as Kay Starr used to holler in the Fifties, "goes spinning around. . . ." Ten to one Mr. Mills will cash in when it stops. Would you believe Rumpelstiltskin? Soames Forsyte? How about Gilbert O'Sullivan?

P.R.

**THE ISLEY BROTHERS:** *Brother, Brother, Brother* (see Best of the Month, page 83)

#### RECORDING OF SPECIAL MERIT

**ELTON JOHN:** *Honky Chateau*. Elton John (vocals and piano); various musicians. *Honky Cat; Mellow; I Think I'm Going to Kill Myself; Susie; Rocket Man; Salvation; Slave; Amy; Mona Lisas and Mad Hatters; Hercules*. UNI 93135 \$4.98, © 893135 \$6.95, © 293135 \$6.95.

Performance: **Back in shape**  
Recording: **Excellent**

Apparently Elton John and lyricist Bernie Taupin made all their mistakes on their last album. "Honky Chateau" is delightful, deadpan, straight-ahead, colorful—aw, gee, it's just swell. The title tune owes a lot to *Way Down Yonder in New Orleans*, but what the hell? The arrangements bubble and pop, John is in fine form and firm control, and everybody seems to have decided to have a good time and not get too serious. *Mona Lisas and Mad Hatters* vies with the title tune as the best cut on the album. It's good to hear Elton John again.

J.V.

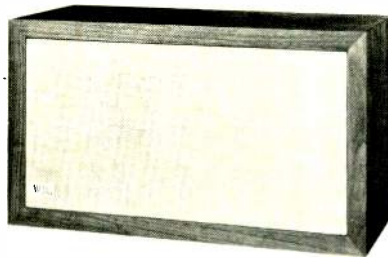
**TOM JONES:** *Close Up*. Tom Jones (vocals); orchestra. *Witch Queen of New Orleans; Tired of Being Alone; Woman You Took My Life; If; All I Ever Need Is You; You've Got a Friend*; and four others. PARROT XPAS 71055 \$5.98.

Performance: **Dowager's delight**  
Recording: **Excellent**

Tom Jones' career has been well managed, obviously, for commerce's sake. Album after album, someone (Gordon Mills produced this one) finds a sufficient number of fairly good songs that haven't been recorded to death by other people, and a few that have, and the housewives apparently love it. Here the sleepers are *I Won't Be Sorry to See Suzanne Again*, which should hit Middle America right in the breadbasket, Kevin Johnson's *Woman You Took My Life*, which the same audience would laugh at if Ernest Tubbs recorded it, and Redbone's *Witch Queen*, well liked by disc jockeys.

(Continued on page 98)

“Many professional audio people, including our reviewer, use the AR-3a as a standard by which to judge other speaker systems.” *Electronics Illustrated, March 1972*



From the beginning, AR speaker systems have been characterized by independent reviewers as embodying the state of the art in home music reproduction.

**Standard of performance**

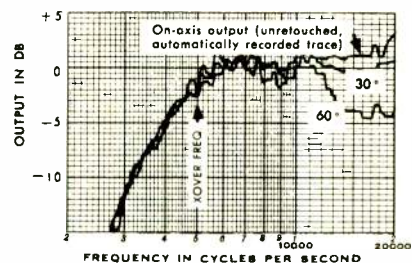
Soon after the AR-1 was introduced, as AR's first “top-of-the-line” speaker system, the *Audio League Report* stated, “We do not specifically know of any other speaker system which is comparable to [the AR-1] from the standpoint of extended low frequency

1954. The AR-1 upset many previously held notions about the size required for a speaker to be capable of reproducing the lowest audible frequencies. The ‘book-shelf’-size AR speakers set new standards for low distortion, low-frequency reproduction, and in our view have never been surpassed in this respect.”

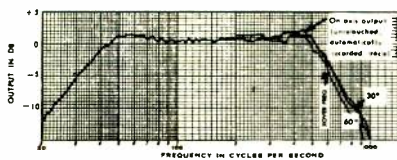
**Durability of accomplishment**

AR's research program is aimed at producing the most accurate loudspeaker that the state of the art permits, without regard to size or price. *Consumer Guide* recently confirmed the effectiveness of this approach, stating that “AR is the manufacturer with the best track record in producing consistently high-quality speakers,” and summarized their feelings this way:

“The AR-3a was judged by our listening panelists to be the ultimate in performance.”



Frequency response of AR-3a tweeter: top curve measured on axis, middle and lower curves measured 30° and 60° off axis, respectively.



Frequency response of the AR-3a 12-inch woofer, radiating into a 360° solid angle (hemisphere).

The AR-3a is the best home speaker system that AR knows how to make. At a price of \$250 (in oiled walnut), the AR-3a represents what *Audio* magazine recently called “a new high standard of performance at what must be considered a bargain price.”

response, flatness of response, and most of all, low distortion.”

**Seventeen years later**

In a recent review of the AR-3a, published in *Stereo Review*, Hirsch-Houck Laboratories made the following observation:


“For the benefit of newcomers to the audio world, the AR-3a is the direct descendant of the AR-1, the first acoustic suspension speaker system, which AR introduced in

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It's the management of Jones' career artistically that bothers me. He has forged his own vocal style, and—to his credit—did that reasonably subtly; he has not exploited some freakish characteristic of his vocal apparatus as pop singers used to do in the days of Kay Starr and Tony Bennett. But Tom's style is his main problem—and it has inherent credibility gaps. The sad, almost sobbing way of capping off each inflection is its undoing. If a supposedly joyful bonbon like *Kiss an Angel Good Morning* is given that treatment, then who's to believe Tom really has any emotional commitment to all those *sad* songs he sings? Not me.

N.C.

**JOHN KAY:** *"Forgotten Songs and Unsung Heroes."* John Kay (vocals and guitar); orchestra. *Two of a Kind; I'm Movin' On; Walkin' Blues; Many a Mile; To Be Alive;* and four others. DUNHILL DSX 50120 \$5.98. Ⓜ M 85120 \$6.98, Ⓞ M 55120 \$6.98.

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

This is an album that supposedly celebrates John Kay's heroes, although I think the subjects might have second thoughts about that after listening to it. Kay includes himself among his heroes, but also finds room for works by Patrick Sky, Richard Fariña, and Hank Snow. Kay's songs are the weakest of all, but they benefit from the way he perks up when performing his own material. Everything else has him in either a whining or a roaring mood. Fariña's *Bold Marauder*, an excellent song, is performed as such a "downer" that after five minutes the listener becomes as torpid as the performance. Hank Snow gets a mournful run-through with two songs, *I'm Movin' On* and *You Win Again*, and the effect is less c-&-w than s-&-m. Which only figures, I guess, when you consider that Mr. Kay's music publishing company is called Black Leather Music, Inc.

P.R.

**MICHEL LEGRAND:** *Brian's Song.* Orchestra, Michel Legrand cond. *Brian's Song; Summer of '42; Wuthering Heights; Pieces of Dreams; Picasso Summer; The Windmills of Your Mind; Theme from "The Go-Between"; What Are You Doing the Rest of Your Life?;* and three others. BELL 6071 \$5.98, Ⓜ M 86071 \$6.98, Ⓞ M 56071 \$6.98.

Performance: **Likable but mundane**  
Recording: **Good**

Michel Legrand is an excellent musician and a versatile arranger whose own movie scores are lush and serviceable but sometimes distracting. Nothing he has ever composed for movies compares to the work of such great movie composers as Bronislaw Kaper, David Raksin, or André Previn on a good day. But when he is good, he is very, very good, as the theme from a disaster called *Pieces of Dreams* demonstrates. In this album, Legrand presents a mixed bag of his movie themes—often stirring, sensitive, and involving, but more often fancied up with unnecessary frills and showy effects (the use of a bloated French chorus of "hummers" is nauseating). The uncredited vocal on *I Will Say Goodbye* is like a rejected cut from an old Claudine Longet album; the piercing, numbing, and totally uninspired arrangement of the now tiresome *Windmills of Your Mind* is a waste of good plastic; the *Summer of '42* theme is taken at a badly judged tempo and over-orchestrated to boot, and has what is probably Le-

grand's worst piano playing on records (he sounds like Carmen Cavallaro); the theme from the TV show *Brian's Song* is about as schmaltzy as you can get and a good example of what I mean by distracting, for it suggests nothing of the mood that is supposed to be the focus of a story about two football players and their extraordinary friendship.

Among the nice things on the album, however, are the haunting, slightly Gothic vibrations that build eerily in the *Theme from "The Go-Between"* (it was better in the film, where Legrand used the harpsichord for suspense); a beautiful jazz waltz called *The Deep Blue C* that displays some real piano work instead of tinkling embroidery; and the swell of horns alternating with strings on *Pieces of Dreams*. Considering the stuff that is crowding the market, including movie themes whose sole purpose is to get a hit record on the charts, this album is a comforting thing to have around, even with its drawbacks. When Le-

Atlantic



GRAHAM NASH & DAVID CROSBY  
*They blend the familiar and the unknown*

grand fails, he is still several steps ahead of most of his contemporaries.

R.R.

**MARJORIE MCCOY:** *The Other Side.* Marjorie McCoy (vocals); instrumental accompaniment. *The Thrill is Gone (From Yesterday's Kiss); The Morning After; High Heel Sneakers; Chains of Love; Help Me Make it Through the Night; Shores; Once upon a Time; Summertime, You Don't Love Me Today; My Sweet Lord.* CAPITOL ST 840 \$5.98.

Performance: **Youthful bathos**  
Recording: **Not so good**

I like Marjorie McCoy. I like the way she starts off each song like Peggy Lee. But just when I get the comfortable feeling this bliss is going to continue, she slumps into a white soul sound. Then I realize she is not about to replace Peggy Lee after all. Nor is she about to replace Janis Joplin or any other Queen of White Soul. She appears to be more of a white tornado, swirling through a repertoire of rather mundane songs, whipping them into an instant frenzy of soapy emotions and then, poof!—disappearing. Down the drain she goes, leaving behind a momentary sensation that something happened. But maybe it's just the memory of a passing headache. The only moment on this new release where Miss

McCoy holds one's attention is *The Morning After*, on which she does her best Peggy Lee-Nancy Wilson impression. If Marjorie is to succeed at all in the highly competitive world of female vocalists today, she had better resign herself to singing in this area of blues-ballads and be done with it. She has nothing new to bring to the golden-oldie *High Heel Sneakers*. And it doesn't help that David Cavanaugh and his pals make too many arrangement waves of their own, often leaving poor Marjorie McCoy alone and stranded somewhere out there on the beach of the Sea of Bathos.

R.R.

#### RECORDING OF SPECIAL MERIT

**GRAHAM NASH/DAVID CROSBY.** Graham Nash and David Crosby (vocals and instrumentals); various musicians. *Southbound Train; Whole Cloth; Blacknotes; Strangers Room; Where Will I Be?; Page 43; Frozen Smiles; Games; Girl to Be on My Mind; The Wall Song; Immigration Man.* ATLANTIC SD 7220 \$5.98.

Performance: **Friendly persuasion**  
Recording: **Excellent**

There's a harmonica playing, whining away in a reverie of contemporary western blues. The sound could only belong to Graham Nash. The song is his own *Southbound Train*, and in reality it is a pretty good introduction to one more disc of the lavish blues-rock congeries of Crosby, Stills, Nash and Young. This group blends and marries constantly: we are offered the group together, alone as soloists, or in combinations of two and three. The latest combo puts Graham Nash together with David Crosby singing and playing their own songs. And I can only say bravo! This album is their best. It is exciting because of its enigmatic combination of the familiar and the unknown. The sounds, the style, and the flavor are familiar Crosby-Stills-Nash-Young, but the unfamiliar element is the sense of real theater that is here. Nash provides the "ifs and onlys"; Crosby deals in answers. Side one keeps the listener in a lonely funk: it is quiet and pensive in its shifting musical colors. Side two explodes in an unexpected four-alarm fireworks display of tricky tempos, enticing lyrics, and wonderfully warm harmonies. Nash and Crosby! I'm still a disciple.

R.R.

**TOM RAPP/PEARLS BEFORE SWINE:** *Beautiful Lies You Could Live In.* Tom Rapp and Pearls Before Swine (vocals and instrumentals). *Snow Queen; A Life; Butterflies; Simple Things; Everybody's Got Pain; Epitaph; Bird on a Wire;* and four others. REPRISE Ⓞ M 56467 \$6.95, Ⓜ M 86467 \$6.95.

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

Pearls Before Swine never sounds the same twice. That's because it is never the same group twice: the swine may remain the same, but the pearls come and go, except for Tom Rapp. And Rapp never sounds quite right; he hasn't enough vocal ability for his own songs. Rapp's songs are unique, sad little vignettes whose lyrics are not just intelligent but sometimes poetic. His melodies are just adequate, but even they have a minor-key subtlety—sometimes—that lets you down easily. *Butterflies* and *Island Lady* are my favorite selections, although Rapp's vocals are particularly

(Continued on page 100)

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grating in the latter. The group as constituted here cannot begin to give Rapp the instrumental help he had in his "The Use of Ashes." These arrangements don't seem to have much in common with the material, or much energy. So it goes when your talent is as delicate as that of Tom Rapp, and so it most likely will continue to go. N.C.

**RECORDING OF SPECIAL MERIT**

**ROLLING STONES: Hot Rocks 1964-1971.** Mick Jagger (vocals and harmonica); Keith Richard (lead guitar); Brian Jones (rhythm guitar, harmonica); Mick Taylor (rhythm guitar); Bill Wyman (bass); Charlie Watts (drums, percussion); other musicians. *Heart of Stone; Time Is on My Side; Play with Fire; Satisfaction; As Tears Go By; Get off My Cloud; Mother's Little Helper; 19th Nervous Breakdown; Paint It, Black; Under My Thumb; Ruby Tuesday; Let's Spend the Night Together; Jumping Jack Flash; Street Fighting Man; Sympathy for the Devil; Honky Tonk Women; Gimme Shelter; Midnight Rambler; You Can't Always Get What You Want; Brown Sugar; Wild Horses.* LONDON 2 PS 606/7 two discs \$9.96, Ⓢ A8T 4201 \$9.98. © AC 4201 \$9.98.

Performance: **Mile-Stones**  
Recording: **Good**

This is London's ultimate repackaging of Stones hits. For those who don't have the original "greatest hits" albums, or who want a retrospective of the Stones' career, this collection serves admirably. London has even managed to get *Brown Sugar* and *Wild Horses* for the reissue, though they originally appeared on the Stones' own label.

"Hot Rocks" is the cream of the cream; *Under My Thumb* is the only item that was not a major hit for them, though it's fine on its own. *Play with Fire*, written by Keith Richard under the name of Nanker Phlegge, is gorgeous. The Stones have nailed down the title of World's Tightest and Most Exciting Rock And Roll Band, and there are many, many great moments here—the fey whoops on *Brown Sugar*, Charlie Watt's surprise floor-toms on *Ruby Tuesday*, Keith Richard's perfect riff on *Heart of Stone*.

I experienced two disappointments. First, *The Last Time* is not included; it was one of their smash hits (*Play with Fire* was the flip) and has one of Richard's best solos, a question-answer routine in which he asks the right questions and gives the right answers. Objection two is that Brian Jones' fine harmonica playing is heard nowhere on this album; to get that you have to go to the great ride-out on *What a Shame*.

Though the Stones are the WTAMERARB (see second paragraph above), the quality of their songwriting fluctuated (and fluctuates). Beyond this retrospective, I suggest Stones converts get the "Between the Buttons" album, where they concentrated on playing their best, and the material gives their musicianship a solid base to build on, instead of tying it down. It's their best LP, with the possible exception of "Sticky Fingers." J.V.

**THE STAPLE SINGERS: Beatitude: Respect Yourself.** The Staple Singers (vocals); orchestra, Al Bell arr. and cond. *This World: Respect Yourself; Name the Missing Word; I'll Take You There; This Old Town; We the People;* and four others. STAX STS 3002

\$5.98, Ⓡ X 3002 \$5.95, Ⓢ ST 8 3002 \$5.98, © STC 3002 \$5.98.

Performance: **Jet-lag gospel**  
Recording: **Okay**

After a tepid opener, *This World*, this album rolls along with all the thrust of a lazy Mississippi paddle-wheeler going in for repairs. Naturally there is a message wrapped in the lyrics of each track—a message of peace and love. But it has about as much effect as hearing your mother warn you to brush after meals. The female vocalists in the Staple Singers lay on a lot of breathless phrasing that implies sex rather than salvation, but I guess I'm getting accustomed to hearing the name of the Lord chanted to a bump and grind. Just recently, sweet Shirley Jones stepped to center screen on TV and screamed "Jesus Christ!" Fearing temporary insanity, I waited to see what would happen next. It was nothing more than an opening gambit in *Jesus Christ Superstar*. No lightning struck the TV then—or my turntable now. R.R.

**RECORDING OF SPECIAL MERIT**

**JOHN STEWART: Sunstorm.** John Stewart (vocals, guitar); Russ Kunkel (drums); Larry Knechtel (piano); Buddy Emmons (pedal steel guitar); Mike Deasy (guitar); various other musicians. *Kansas Rain; Cheyenne; Bring it on Home; Sunstorm; Arkansas Breakout; An Account of Halley's Comet; Joe; Light Come Shine; Lonesome John; Drive Again.* WARNER BROS BS 2611 \$5.98, Ⓢ M 82611 \$6.98, © M 52611 \$6.98.

Performance: **Ragged but right**  
Recording: **Excellent**

Lonesome John still deserves more attention than he gets, and this album, though flawed, may hook a few new listeners for him. Light is the theme, and it comes from sources varying from Halley's (misspelled on the jacket) Comet in Kentucky to the sun "storm" in Oklahoma to the light that shines for Joe (no fixed address), a lonesome songwriter who is described in the most impressive ballad here. Mostly, though, the light slants in through the windows of various travelin' vehicles—how could a man write lonesome songs without also writing travelin' songs?

Technically a poor singer, with a voice that just plain gives up if it has to shift gears too rapidly, Stewart is nonetheless a convincing interpreter of his own material, and he certainly has a sound that's all his own. As a songwriter he is equally erratic, but very good when he is good. He has a knack for following a so-so verse with a sensational chorus gussied up with some background singers and the kind of expensive pickers he hired for this one. Here, *Joe*, *Kansas Rain*, and *Cheyenne* build up unrealistically high expectations for the listener, who will grumble that the choruses are saving the necks of several other songs—and can't even do that for the title ditty. But there are a lot of interesting things going on here, even if some of them are under no apparent control. And no one can claim to fancy lonesome pickers without sooner or later giving John Stewart a hearing. N.C.

**STEPHEN STILLS: Manassas.** Stephen Stills (vocals, guitar, mini-Moog); various instrumentalists. *Song of Love; Rock and Roll Crazy's; Cuban Bluegrass; Jet Set (Sigh); Fallen Eagle; So Begins the Task; Hide it So Deep;* (Continued on page 102)

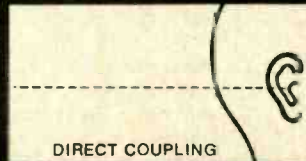
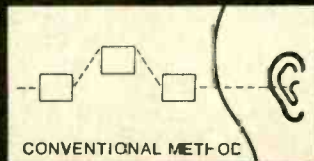
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Performance: **Too much is enough**  
Recording: **Good**

Stephen Stills is a talent, but not so great a one that he can spread himself out over a two-disc album, despite the energetic panting and twanging of his many sidemen. As a writer, Stills is better in gulps than in the whole bottle (much less a case of the stuff); too much room gives him too much room to be trite. There are some good tunes here—*So Begins the Task, It Doesn't Matter, Johnny's Garden*—but the album was intended to be a huge tenderloin and turns out to be a platterful of watercress sandwiches.

Neil Young was only a visiting sheik to Crosby, Stills, Nash & Young. The new duo album by Crosby and Nash may prove that Graham Nash was the dominant talent all along. J.V.

**ALEX TAYLOR:** *Dinnertime.* Alex Taylor (vocals); instrumental accompaniment. *Change Your Sexy Ways; Let's Burn Down the Cornfield; Comin' Back to You; Four Days Gone; Payday; Who's Been Talkin'; Who Will the Next Fool Be; From a Buick Six.* CAPRICORN CP 0101 \$4.98, Ⓢ M 80101 \$6.98, Ⓣ M 50101 \$6.98.

Performance: **Missing something**  
Recording: **Very good**

Alex Taylor's voice is potentially more interesting than those of his brothers James and Livingston. Blues-influenced and mellow, it has a certain curled-lip quality that suggests that Alex is a little more positive than they about projecting his identity. Yet something is held back. He doesn't give the impression, as James and Livingston do, that it's just too unutterably painful to let it out. He almost fools you into believing he's giving all he's got and it just isn't all that much. But for whatever reason, this holding back prevents him from really delivering the goods. The only way to have salvaged the album would have been to boost Taylor's vocals in the mixing in an attempt to make him do electronically what he won't quite do emotionally. But the mixing has gone the other way. The backup instruments are excellent, but much too loud in relation to the vocals. Ultimately, of course, Alex will have to bring his own voice up with his own equipment—and I don't mean lungs and vocal cords. N.C.

**DIONNE WARWICKE:** *Dionne.* Dionne Warwicke (vocals); orchestra, Burt Bacharach, Don Sebesky, and Bob James arrs. and conds. *One Less Bell; Be Aware; Hasbrook Heights; Close to You; The Balance of Nature; I Just Have to Breathe;* four others. WARNER BROS. BS 2585 \$5.98, Ⓢ M 82585 \$6.98, Ⓣ M 52585 \$6.98.

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

Dionne Warwicke plays it safe. She never plunges to embarrassing depths and never makes any major mistakes. But on the other hand, she never rises to surprising new heights, either. Here she is again, nestling comfortably and predictably in the embrace of seven new songs by Bacharach and David (and three by less well-known composers),

and the result is pretty much what we've come to expect. I'm not complaining. Her easy-to-take, easy-to-shake vocal technique is not tiresome, but by repeating herself and skirting challenges, she's impaling herself on the horns of a musical dilemma. Is she really a good singer or is she popular because we know exactly what to expect and know she will never let us down? Personally, I feel that her work is somewhat comparable to that of her mentors, Burt Bacharach and Hal David: it is likable largely because it all sounds exactly alike. They are all three getting to be like worn bedroom slippers.

On this disc, the songs are listenable, but I can't tell them apart. And with the exception of *One Less Bell* (which Barbra Streisand does better than anyone else, including Dionne), Hal David has never written a first-rate lyric line. His love songs spill over with unbridled bathos and trite observations; his lighthearted up-tunes squeak with trivia (witness *Hasbrook Heights*, which is pleasant but thoroughly forgettable). Even when I find myself singing the tunes (*Close to You* keeps going through my mind), I know I am remembering Bacharach, not David. Can you honestly admit you can sing by heart the complete lyrics to any Bacharach song? Listening to seven new ones on this disc, I can only regret that Bacharach never had the good fortune to work with a great lyricist like Dorothy Fields or E.Y. Harburg.

The arrangements on this set are first-rate—they throb with humor and sensitivity. Dionne sings temperately, with sweetness and conviction. It is a nice record to have around, but it doesn't wear any new grooves in my gray matter. It merely supports my contention that things are still swell in the Bacharach-Warwicke-David conglomerate and may never change. R.R.

**MASON WILLIAMS:** *Sharepickers.* Mason Williams (vocals, guitar); Rick Cunha (vocals, guitar); other musicians. *Here I Am Again; Largo De Luxe; Yo-Yo Man; Linda Crest Lament; Poor Little Robin; A Little Bit of Time; Little Beggar Man/Hamilton County; Godsend; Train Ride in G; Orange Blossom Special.* WARNER BROS. Ⓢ M 51941 \$6.98, Ⓣ M 81941 \$6.95.

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

This isn't so much a Mason Williams album as a team effort by his vaguely defined troupe. Rick Cunha's vocals and guitar are heard almost as much as Williams' are, and old-folkie-turned-TV-singer Nancy Ames warbles wordlessly on one selection. The album's quality is about as variable as you'd expect of such a committee piece. It starts out fine, with Williams picking and singing *Here I Am Again* ("playing with my loneliness again"), a charming song, and continues nicely with his guitar and strings doing *Largo De Luxe*, but then things systematically disintegrate. Williams' guitar piece, *Train Ride in G*, picked me up a bit, but a vacuous version of the old fiddle tune *Orange Blossom Special* ended the album by putting me right back down again. Williams remains a fascinating writer, better-than-average picker, and easy-to-take singer, but in my judgment he still hasn't managed to put a pittance of his talent on records. N.C.

**EDGAR WINTER'S WHITE TRASH:** *Road-*  
(Continued on page 104)



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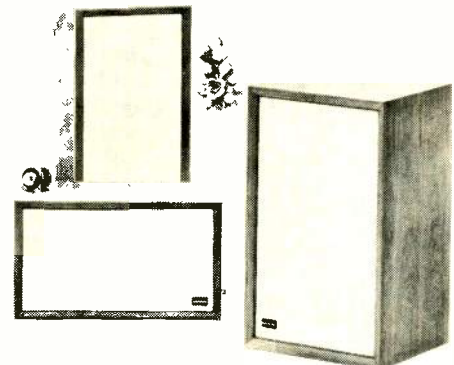
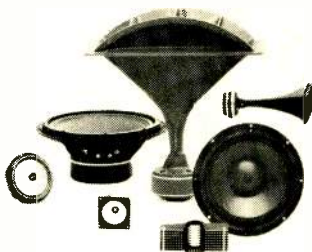
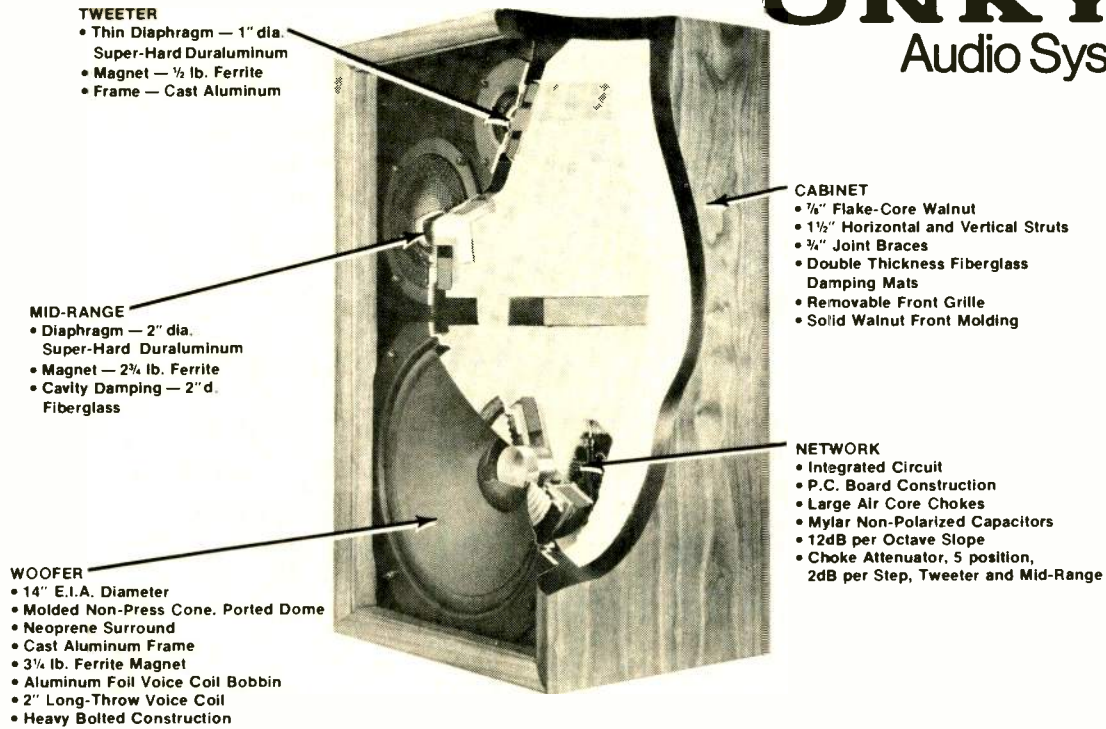
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work. Edgar Winter (vocals, sax, piano); White Trash (vocals and instrumentals). *Save the Planet: Jive, Jive, Jive; I Can't Turn You Loose: Still Alive and Well; Back in the U.S.A.; Rock and Roll, Hoochie Koo; Tobacco Road; Cool Fool; Do Yourself a Favor; Turn On Your Lovelight.* EPIC KEG 31249 two discs \$6.98. Ⓢ EGA 31249 \$7.98, Ⓞ EGT 31249 \$7.98.

Performance: **Okay**  
Recording: **Okay**

Everybody huffs and puffs here, and the audience appears to have been blown down and bowled over, but it sounds mostly as if everyone ran out of breath very soon and was still trying to play and sing. This is a "live" recording. The excitement and presence of such occasions don't always survive the translation to vinyl, and perhaps that's why what comes over on these discs doesn't come off. There are good moments—Edgar Winter's parallel scat-singing to his piano playing on *Tobacco Road*, for example—but they are rare. Winter's brother Johnny makes a guest appearance on *Rock and Roll, Hoochie Koo*; but for all his reputation, Johnny Winter has never exploded on records the way he does for the crowds in "live" appearances. One's final impression of the set is that there was a hell of a dance in the gym, the band was outasite, and everyone had a real good time—and if anybody ten years from now took a trip in a time machine back to that night they would wonder what they had been so excited about.

J.V.

**JESSE COLIN YOUNG: Together.** Jesse Colin Young (guitar and vocals), Scott Lawrence (piano), Jeffery Myers (drums), Richard Earthquake Anderson (harmonica), Peter Childs (dobro), Eddy Ottenstein (guitar), Jerry Corbitt and Suzi Young (background vocals), Ron Stallings and John Wilmeth (horns). *Good Times; Sweet Little Child; Together; Sweet Little 16; Peace Song; 6 Days on the Road;* and five others. RACCOON/WARNER BROS. BS 2588 \$5.98, Ⓢ M 82588 \$6.98, Ⓞ M 52588 \$6.98.

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

Young put out a solo album some years ago called "Soul of a City Boy" that had a fine version of *Black Eyed Susie* and a collection of his own tunes. Then, as now, he had a most ingratiating voice, and I always thought that because of it he would do something fine. He did, with the Youngbloods' *Get Together*, a song that had been tried by so many other artists and had been so consistently a failure that, despite its quality, it began to be one of those "jinx" pieces (Dionne Warwick and Billy J. Kramer ran afoul of Bacharach-David's *Trains and Boats and Planes*; Aretha Franklin and the Band collapsed under *The Weight*).

But Young's easy style is sometimes so lackadaisical that I get the impression he is ready to doze off (or will make me do so). *Together* is so relaxed that it's background music. There is no fire in it, no energy, no eagerness; the lyrics are bland and so are the melodies. His non-attempt at Chuck Berry's *Sweet Little Sixteen* takes all the fun and wit out of the song, and it is played at a tempo that sounds as if Young were trying to learn it. Too bad. Maybe next time.

J.V.

(Continued on page 106)

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## FOLK



**FINBAR FUEY: *THE Irish Pipes of Finbar Furey.*** Finbar Furey (Irish pipes and whistle); Eddy Furey (guitar). *Rakish Paddy; The Hag with the Money; Castle Terrace; Madame Bonaparte; The Young Girl Milking Her Cow; Fin's Favourite;* and seven others. NONESUCH H72048 \$2.98.

Performance: **Furey's feat**  
Recording: **Very good**

The Nonesuch "budget" Explorer Series continues to be the world's best musical travel buy. This time out we go to Ireland for a bagpipe recital which, on the face of it, might not sound particularly appealing. Irish bagpipes, however, are more delicate and sophisticated than other peoples'. They also are virtually impossible to play, relying, unlike Scottish pipes, on a bellows rather than the lungpower of the player. There are keys like the keys of a clarinet for playing the melody on a pipe called a chanter, and three drones to provide the harmony. The player sits with the bellows under his right elbow and the bag under his left arm. He picks out the tune on the chanter with both hands and does the harmony at the same time with the edge of one hand.

Finbar Furey apparently can make his set of Irish (they're also called "Uilleann") pipes do anything, and using only a whistle and guitar for variety, manages to pump out an entire concert here. There are reels, jigs, and stepdances; a ballad about a young girl milking her cow which, it is hinted, might have political overtones; a ditty in praise of England—of all countries; and a "set-dance" called "Madame Bonaparte". How Mr. Furey manages to control his bagpipes and a whistle at the same time is his secret, one I'm sure I wouldn't understand even if he explained it to me. At any rate, the results are fascinating. The Irish believe that the bagpipes can be mastered only in maturity. Mr. Furey must be prematurely mature—his age is twenty-one. P.K.

### RECORDING OF SPECIAL MERIT

**GREATEST FOLKSINGERS OF THE SIXTIES.** *You Were On My Mind* (Ian and Sylvia); *Now That the Buffalo's Gone* (Buffy Sainte-Marie); *Walk Right In* (The Rooftop Singers); *East Virginia* (Joan Baez); *Old Blue* (Cisco Houston); *I-Feel-Like-I'm-Fixin'-to-Die Rag* (Country Joe and the Fish); *John Henry* (Odetta); *Sitting on Top of the World* (Doc Watson); *Travelling Riverside* (John Hammond); *Pack Up Your Sorrows* (Richard and Mimi Fariña); *There but for Fortune* (Phil Ochs); *Violets of the Dawn* (Eric Andersen); *House of the Rising Sun* (Jack Elliott); *Crazy Words - Crazy Tune* (Jim Kweskin and the Jug Band); *Candy Man* (Mississippi John Hurt); *Erie Canal* (The Weavers); *Greenland Whale Fisheries* (Judy Collins and Theodore Bikel); *Well, Well, Well* (Bob Gibson and Hamilton Camp); *Rambling Boy* (Tom Paxton); *La Bamba* (José Feliciano); and eleven

others. VANGUARD © M 517/8 \$6.95, © M 817/8 \$6.95.

Performance: **Big-name festival**  
Recording: **Good**

When I finally located a magnifying glass strong enough to reveal the contents of this generous double-length program, as described in tiny type on the box cover, I discovered that the album justifies its title. Most of the songs are solid folk classics worthy of their all-star interpreters. It's a real thrill to hear Ian and Sylvia, followed by Buffy Sainte-Marie in a dirge for the vanished buffalo, followed by Joan Baez and Cisco Houston; then Country Joe and the Fish in their famous anti-Vietnam-war song *I-Feel-Like-I'm-Fixin'-to-Die Rag*; and Judy Collins teaming up with Theo Bikel for a plea to save the whales from the Greenland Whale Fisheries; and Hamilton Camp and Doc Watson and Tom Paxton and Bob Dylan and Tommy Makem and José Feliciano and Pete Seeger—you name 'em, they're all likely to be here on this cassette. Also in this super-festival of folk stars are a couple of numbers and groups who don't really belong—both out of their league and in the wrong department. I am thinking of the New Lost City Ramblers and Flatt and Scruggs, whose country style disrupts the pattern, and the Staple Singers, whose gospel approach surely would sound more at home in another compilation. Aside from this mild complaint, I found this a wonderful collection, a retrospective that speaks well for the contributions to music of many outstanding performers of the Sixties. P.K.

**BETSY RUTHERFORD: *Traditional Country Music.*** Betsy Rutherford (vocals, guitar); various musicians. *Faded Coat of Blue; Rain and Snow; John Hardy; Tramp on the Street; Blue; Drunkard's Doom;* and four others. BIOGRAPH © RC 6004 \$5.98.

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

Betsy Rutherford is the niece of Fields Ward, a singer who should be heard by anyone who fancies mountain music. Betsy deserves a listen, too, although I wish the charm of a song had taken precedence over whatever kind of academic yardstick was used in the selection of the material for her album. She sounds to me as if she didn't consciously *learn* anything about music; she simply soaked up the influences that come with having an uncle like hers and staying put in such a place as the Virginia mountains. Her voice has a slightly pinched-in quality—I wouldn't want to listen to it all day long, but it is a quality that I associate with mountain women.

It's good to see *Faded Coat of Blue* and *Tramp on the Street* (with a melody similar to the old hymn, *We'll Understand It All Bye and Bye*) preserved on a new piece of plastic, but we really didn't need another version of *Blue*, the hound-dog song (this one striving mightily to sound different from the others) or *Will the Circle Be Unbroken. Amazing Grace* is in no immediate danger of being lost, either, but this version is interesting in that it shows how loose and strange-sounding the old-time mountain harmonies were. The backup vocals and instrumentals, by Tim Woodbridge, Art Bryan, John Coffey, Pete Colby, Neil Rossi, and Rusty Strange, capture the true flavor of the pre-Bluegrass string band. N.C.

(Continued on page 110)

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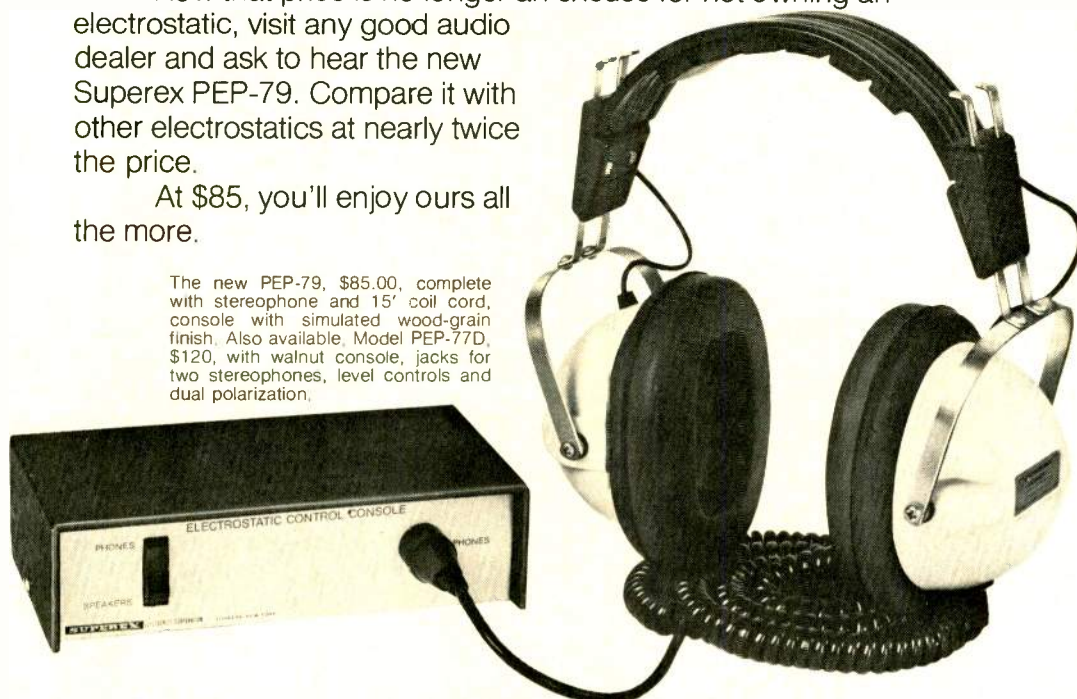
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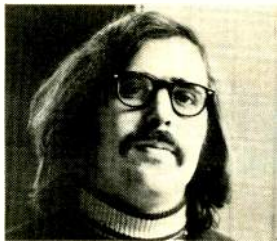


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## MORE ON THE JOPLIN RENASCENCE

Reviewed by RICHARD FREED

LAST October 22, to celebrate the New York Public Library's publication of Vera Brodsky Lawrence's two-volume edition of *The Collected Works of Scott Joplin*, the Library's Music Division presented an invitational concert of Joplin's music, and those who were there are still remarking on the evening as one of the most memorable events of the season. A substantial portion of that concert was taped, and Nonesuch Records pressed the disc as a gift to the Library; it bears the Library's own label, it will not be distributed commercially, and there are only a thousand copies to go around. The price is steep—a \$10 contribution to the Library—but the lure is the first opportunity to have a recording of some of the music from Joplin's opera *Treemonisha*.

The three choruses on this disc could well represent the first performance of any part of *Treemonisha* since Joplin's death. It was just sixty years before this concert that Joplin published the opera himself; he also sponsored the only performance it received during his lifetime, an unsuccessful presentation without scenery or orchestra in 1915. It was not until this year that *Treemonisha* received its belated premiere in fully staged form—the Morehouse College production last January in Atlanta, with the music orchestrated by T. J. Anderson, was received rapturously by critics and others who made the pilgrimage to attend—and there were six more performances in August at Wolf Trap Farm Park in Vienna, Virginia, using a new orchestration by William Bolcom. There have been rumors since last winter of an impending recording of either the complete opera or a single disc of excerpts from it; so far neither has materialized, but on the Library disc there are three choruses cited by critics who reviewed the Atlanta premiere as outstanding segments of the score.

Though the *Treemonisha* excerpts are presented here with only piano accompaniment, and the recorded balance is less than ideal, the infectiousness of the material is apparent at once. (The rhythmic clapping and occasional stamping during the encore of *We're Goin' Around* come from the members of the sophisticated invited audience, some of whom even joined in the dancing on the stage!) Equally apparent is that it is nonsense to refer to *Treemonisha* as a "ragtime opera" or a "folk opera." As William Bolcom has observed in commenting on his experience in orchestrating the work, there is not a single rag in the entire score. And it is about as much a "folk opera" as *Boris Godunov*—even less, in fact, since Moussorgsky did use actual folk tunes in *Boris*. What we have here is music by a

serious and highly original composer who was no mere concocter of tunes; though Joplin elevated his piano rags to quite an exalted level, he did not attempt to make an opera by slapping a bunch of them together.

Various listeners may find various influences in the music. One composer who came to my mind while I was listening to these excerpts was—quite surprisingly, if only fleetingly—Frederick Delius, whose *Appalachia* and *Koanga* were almost certainly unknown to Joplin, and whose use of "ethnic" material was, of course, quite pointed. Joplin, on the other hand, worked unselfconsciously in forms in which he was comfortable, with no emphasis on or striving for "local color."

*We're Goin' Around*, as indicated above, is the kind of number that sweeps the audience right along with it, beginning modestly, then gathering momentum for an effect both ingratiating and exhilarating. Like the celebrated hopak in *The Fair at Sorochinsk* (since Moussorgsky's name has already been invoked), it brims with good spirits. *Good Advice* is a sermon with congregational responses—not a caricature, but with humor nonetheless. According to Harold C. Schonberg's *New York Times* review of the Atlanta premiere, "the audience went out of its mind after hearing 'A Real Slow Drag' . . . harmonically enchanting, full of the tensions of an entire race, rhythmically catching. It refuses to leave the mind." Even without the orchestra and the stage action, the excerpts here give ample evidence that none of this enthusiasm is misplaced: it is a pity, though, that the text could not be provided, for it isn't very clear.

The extremely welcome—if all too brief—sampling of *Treemonisha* is by no means the only attraction of this record, on which eight of Joplin's intriguing piano pieces are played by three different performers, two of whom have been especially identified with the sudden Joplin renaissance. It was Joshua Rifkin's first Nonesuch record of piano rags (H 71248), released in 1970, that started the whole thing as far as the public is concerned, and William Bolcom was one of the prime movers in the resurrection of *Treemonisha*: having fallen in love with the score several years ago, he worked with T. J. Anderson in preparing the Atlanta premiere before undertaking the new orchestration for the Wolf Trap production, and he has also played some of the piano rags on his own Nonesuch disc (H 71257) and in concert. Mary Lou Williams, of course, is a prominent figure in jazz and a remarkable pianist by any standard. The disparity between Bolcom's and

Williams' styles is striking, but it has always been a measure of the substance of a musical work that it sustains its validity under varied interpretive approaches.

Since seven of these eight pieces (all but *Pleasant Moments*) have also been recorded by Rifkin in his two Nonesuch collections (Volume Two is H 71264), the Library disc offers opportunities to compare the pianists directly in some of the same works, as well as with each other generally, in terms of style. Joplin buffs equipped with the three Nonesuch releases may also note a certain mellowing on Rifkin's part since his initial venture: there is greater flexibility in his "live" version of the *Magnetic Rag* than in his studio version (H 71248). Miss Williams' performances are brilliant, high-spirited, and fun; if her approach seems perhaps too jazz-and-blues oriented, there is no denying its exuberance.

It is as natural for such a program as this to begin with the *Maple Leaf Rag* as it is for a Sousa disc to start off with *The Stars and Stripes Forever*, and the honor of execution in this case fell to Bolcom. To these ears, his approach is the most persuasive. His version of *The Ragtime Dance* contrasts sharply with Rifkin's (H 71248), suggesting that he took more to heart Joplin's admonition, quoted by Rifkin, that "It is never right to play 'Ragtime' fast." Bolcom is more relaxed and more genial, without seeming the least bit contrived, and his foot-stamping in the pauses at the end (which Rifkin leaves entirely empty) seem in keeping with the spirit of the work.

SPIRIT is evident here in abundance, as are dedicated musicianship and a feeling of excitement described quite aptly in Vera Lawrence's notes as "electrifying." Altogether, this is quite a package: eight of the piano rags played in a fascinating variety of contrasting styles, plus a tantalizing taste of *Treemonisha*. Whatever may follow in the way of Jopliniana, this treasurable disc will retain its uniqueness—and the price is modest enough when one considers what enthusiasts have paid and are paying for "pirate" recordings of events of much less cultural significance.

**AN EVENING WITH SCOTT JOPLIN.** "Live" recording of the concert at the Library and Museum of the Performing Arts, Lincoln Center, New York, October 22, 1971. *Maple Leaf Rag* (1899); *Solace: A Mexican Serenade* (1909); *The Ragtime Dance* (1906); William Bolcom (piano). *Elite Syncopations* (1902); *Pleasant Moments* (1909); *Pine Apple Rag* (1908); Mary Lou Williams (piano). *Bethena: a Concert Waltz* (1905); *Magnetic Rag* (1914); Joshua Rifkin (piano). *Treemonisha* (excerpts—1911): *The Corn Huskers—We're Goin' Around* (a ring play, soprano and chorus); *Good Advice* (baritone, chorus); *A Real Slow Drag* (soprano, mezzo-soprano, chorus); Barbara Christopher (soprano), Clamma Dale (mezzo-soprano), Michael Gordon (baritone), Dennis Moorman (piano), chorus, John Motley director. **NEW YORK PUBLIC LIBRARY NYPL SJ \$10.00** (available postpaid exclusively from the Library & Museum of the Performing Arts, Music Division, 111 Amsterdam Avenue, New York, N. Y. 10023).

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## THEATER • FILMS

**CABARET (John Kander-Fred Ebb).** Original-soundtrack recording. Liza Minnelli, Joel Grey, Greta Keller, others (vocals); Ralph Burns orchestrator and cond. ABC ABCD 752 \$6.98, ⑧ 8022 752 \$6.98, ③ 5022 752 \$6.98.

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

This disc is a recorded footnote to a brilliant film, but it will be largely unsatisfying to admirers of the original Kander-Ebb Broadway score, which is available on Columbia and is the one that you should own. The film's director, Bob Fosse, made the decision to retain only the musical numbers performed at the show's Kit-Kat Club, and to discard "book" songs, the convention on which the Broadway musical rests. Seeing the film demonstrates the validity of that viewpoint for cinematic purposes; however, it results in a rather skimpy record album. Fosse's only departure was to use *Heiraten (Married)* from the stage version, but in the film it shrinks to a background radio performance, sung in German by Greta Keller. As the emcee, Joel Grey handles his by now famous numbers well, but not as well, I think, as he did in the original recording. Liza Minnelli is Sally Bowles here, and for once her hyperthyroidal and artificial personality suits the role. She sings well and excitingly in *Money, Money*, but her touted showstopper *Cabaret* reminds me of a desperate Luise Rainer trapped in an elevator.

The film is a brilliant piece of work but this album is a disappointment. *P.R.*

**GREASE (Jim Jacobs-Warren Casey).** Original-cast recording. Carole Demas, Barry Bostwick, Adrienne Barbeau, Timothy Meyers, and others (vocals); Orchestra, Michael Leonard arr. and cond. MGM 1SE 34 OC \$6.98, ⑧ C 813034 \$7.95, ③ C 513034 \$7.95.

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

If you were unlucky enough to suffer through *Grease*, a noisy, artificial, and totally expendable off-Broadway trifle about the Fifties, you might be charitable enough to give it one more chance via this original-cast recording, which is several cuts above the quality of the show itself. If you loved it, you'll buy the disc anyway. If you never heard of *Grease*, you might be vaguely amused. Any way you cut it, *Grease* is yesterday's French-fried potatoes.

You remember the Fifties, when we were all younger and less sophisticated and a great deal more stupid than we are now. It was that do-nothing, know-nothing, be-nothing decade of doing the bop at sock hops in the gym in charcoal gray suits and orchid corsages, of necking in drive-in movies starring Fabian and Annette Funicello, of faking I.D. cards to get into some smoky dive that should have been condemned by the fire department just so you could drink beer and dance with some

pubescent girl to the worst music ever written. It was a period of Uncle Miltie, Kula, Fran and Ollie, Sandra Dee playing Gidget, souped-up cars that sounded like demolition sites on wheels, smoking in the locker room after baseball practice, pimples, and an almost total deterioration of the brain.

I do not remember one single thing about that awful period with any fondness, so perhaps I am not the perfect person to review this record fairly, but I can tell you that if you do not agree with me, you will find it all here — songs about girls getting pregnant by creeps named Freddy, love songs to '51 Fords, nostalgic hymns to Elvis Presley and the Hully-Gully and slumber parties. It is trash, of course, but right on. I can't wait to burn my copy, but what do I know? If your musical taste still relishes *Sh-Boom* by the Crewcuts and *The Purple People Eater* by Sheb Woolley, this atrocity is for you. *R.R.*

**INNER CITY (Helen Miller-Eve Merriam).** Original Broadway-cast recording. Joy Garrett, Carl Hall, Delores Hall, Fluffer Hirsch, Linda Hopkins, Paulette Ellen Jones, Larry Marshall, Allan Nicholls and Florence Tarrow (vocals); orchestra, Clay Fullum cond. RCA ③ OK 1047 \$7.95, ⑧ O8S 1047 \$7.95.

Performance: **Inappropriate jollity**  
Recording: **Very good**

The set of *Inner City*, a self-styled "street cantata" that lingered for a while on Broadway, consisted of a pile of beautiful junk including automobile parts, covers of garbage cans, bereft bicycle wheels, and abandoned bedsprings. Against this background, a mostly black cast sang songs about life in the black ghetto based on Eve Merriam's book of rhymes called "The Inner City Mother Goose," with lyrics provided by Miss Merriam and tunes by Helen Miller. One can get a good idea of the show without seeing it from this cassette of the score sung by the original cast. I'm not entirely sure it's an idea worth getting; we have gotten it before so often! Here is Mary, Mary's garden growing like a garbage dump; city children complaining about the lack of space and the sad quality of smog-darkened sunshine; the local hooker defending her way of life and the pusher defending his ("You make it your way, I'll make it mine"). There are songs about elevators that don't work and paint peeling off walls and rats biting babies—all this in jolly little paraphrases of nursery rhymes that are meant to convey the bitter irony of it all but mostly succeed in making us wonder if the jingle isn't rather a feeble form for petitioning on so grim a subject.

Carl Hall's *Street Sermon* is an exception, perhaps because it doesn't rhyme and isn't cute, but lays the whole problem on the line in plain, fierce prose. I liked the score best when the coy catalog of complaints relented and Linda Hopkins movingly sang a number called *Deep in the Night*, a nocturne on the subject of loneliness—which lends itself better to balladry than tenant complaints. And even those have been filed in better shows than *Inner City*—*Aint Supposed to Die a Natural Death*, for example, alongside which Miss Merriam's Mother Goose stands as embarrassingly gawky and synthetic. The cast under Tom O'Horgan's headlong direction delivers all this with an overwhelming energy that almost makes you forget how thin and second-hand the material is. Almost, but never quite. *P.K.*

## JAZZ



**MARIAN McPARTLAND: A Delicate Balance.** Marian McPartland (piano); Jay Leonhart (bass); Jimmy Madison (drums). *A Delicate Balance; Freedom Jazz Dance; Solace; El Condor Pasa; Something; God Bless the Child;* and four others. HALCYON 105 \$4.98.

Performance: **Fine**  
Recording: **Clean**

Marian McPartland is a friendly jazz pianist. The best way to hear her would be in a small club with your best girl. Her version of *El Condor Pasa* is thrice blessed—by her own playing, by the happy and athletic bass and drums, and by the melody, a South American folk tune onto which Paul Simon grafted sappy lyrics. *Freedom Jazz Dance* is the best cut on the first side; the other selections there are, to me, extended noodling. *God Bless the Child* is potentially the best thing on the album—the first half of the performance is economical and true, getting out all the bitter hipness that is in the tune, but the second half is flowery. *Something* is something that's being cut by everybody, and when a tune gets to be mandatory, the interpretations given it are likely to be obvious or easiest-way-out.

Miss McPartland plays electric and acoustic (right word?) piano; though she has a command of the former, I have always thought it a bastard instrument, and I much prefer her on the latter. But she's easy to take at all times, and what she's dishing out doesn't hurt. She obviously had fun making this album, and that comes across too. *J.V.*

**BUDDY RICH: Rich in London.** Buddy Rich (drums); various other musicians. *Dancing Men; The Word; That's Enough; Little Train; Two Bass Hit; Theme From "Love Story"* and three others. RCA LSP 4666 \$5.98, ⑧ P8S 1895 \$6.98, ③ PK 1895 \$6.98.

Performance: **Screeeeeeeeeeee!**  
Recording: **Good**

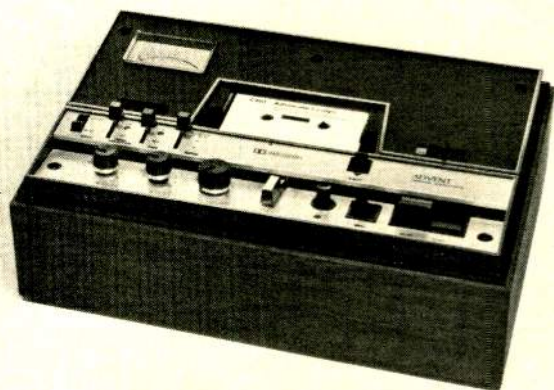
There's nothing on this album you can't hear Doc Severinsen play on the Carson show six nights a week, if that's your idea of jazz. Most of the album sounds like Les Brown & His Band of Renown playing Bob Hope off stage once too often. The fault is almost entirely in the arrangements; every brass-section cliché of the last twenty years has been written into the charts. John LaBarbera has written several undistinguished tunes and also arranged the *Love Story* theme on which Pat LaBarbera (some relation, I assume) takes a tenor-sax solo in which he goes for the tone quality that can only be described as salivaphone.

Rich is a skillful and flashy drummer, and he doesn't do much here except to be skillful and flashy. I suspect that for his purposes the rest of the band might as well be composed of skillful kazooists. This is bad jazz. *J.V.*

(Continued on page 112)



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## SPOKEN WORD



**THE GOLDEN AGE OF COMEDY.** Weber and Fields, Fanny Brice, Eddie Cantor, Amos 'n' Andy, Henny Youngman, Abbott & Costello, Judy Canova, Eddie Mayehoff, Wally Cox, Alice Ghostley, Myron Cohen, The Three Haircuts (Sid Caesar, Carl Reiner, and Howie Morris), Bob and Ray, Lord Buckley. RCA Ⓜ LPV 580 \$5.98.

Performance: **Depths and heights**  
Recording: **Excellent restoration**

Well, RCA is out with another compilation of treasures from the archives in its Vintage Series, and it's Looking Backwards time again. This time the subject is comedy, and no effort has been spared to bring you Abbott and Costello, Amos 'n' Andy, Eddie Cantor, and Henny Youngman, among many others, just as they were, with reams of annotative material and photographs of everybody. The question is, will it make you laugh? About half-way through "The Golden Age of Comedy" I began to have serious doubts. The dialect humor of Weber and Fields at a "feetball" game in "Princenten" had already fallen flat; Fanny Brice singing *I'm an Indian* succeeded only in recalling grim afternoons at my Uncle Abe's; Eddie Cantor's *Tips on the Stock Market* seemed to be distinguished only by its resemblance to the truth of the matter. Abbott and Costello came on telling such jokes as "Once upon a time there was two Irishmen . . . now look how many there are," and I was about ready to call it a day. But then things started looking up. Judy Canova did a funny turn with Mel Blanc in her raucous-rustic vein, Eddie Mayehoff tackled and brought down executive pomposity with a morale-building speech to the company staff. Wally Cox related some of the doomed adventures of his sad-sack friend Dufo, and Alice Ghostley sang the *Boston Beguine* that made her reputation in "New Faces of 1952." My spirits rallied.

Myron Cohen told about the garment-center manufacturer who came back from the Vatican and was asked by a colleague, "What kind of a fellow is the Pope?" (Answer: "A thirty-nine short.") The "Three Haircuts" brought back memories of "The Show of Shows": Bob and Ray did in the whole long dreadful line of poetry readings on the air to music; and Lord Buckley (of whose jargon I have never been able to make much) delivered his famous jive version of Mark Antony's speech from *Julius Caesar*.

One thing is certain: hearing old comedy routines on a record evokes a number of reactions, and only one of them is amusement. Another is nostalgia. Still another is bewilderment over the kind of things that once, presumably, made us all laugh. Each age, I guess, must take its humor in the fashion of the times. Yesterday's comic routine is as outmoded as its hemlines and hairdos. Only the cloth out of which comedy is cut at any given moment remains the same. P.K.

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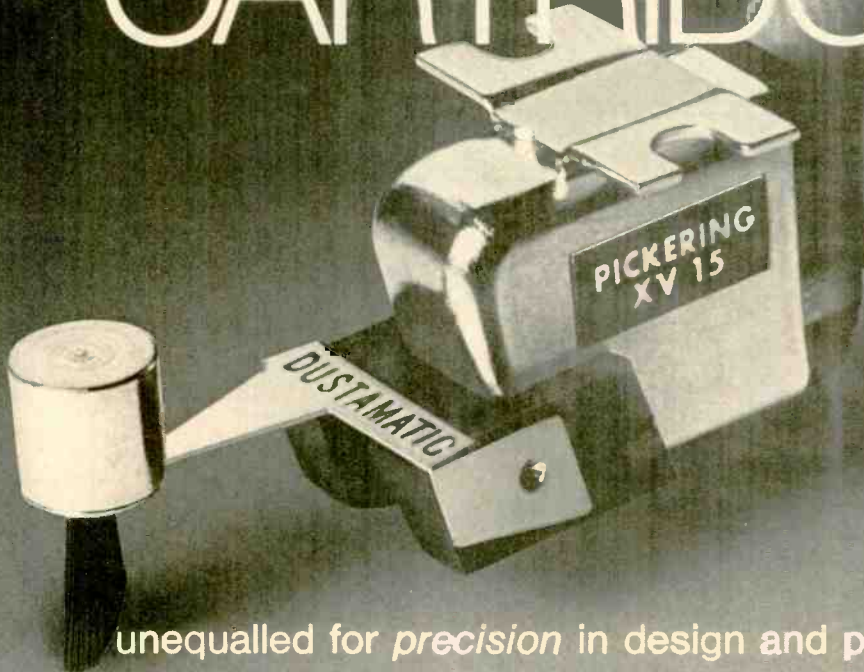
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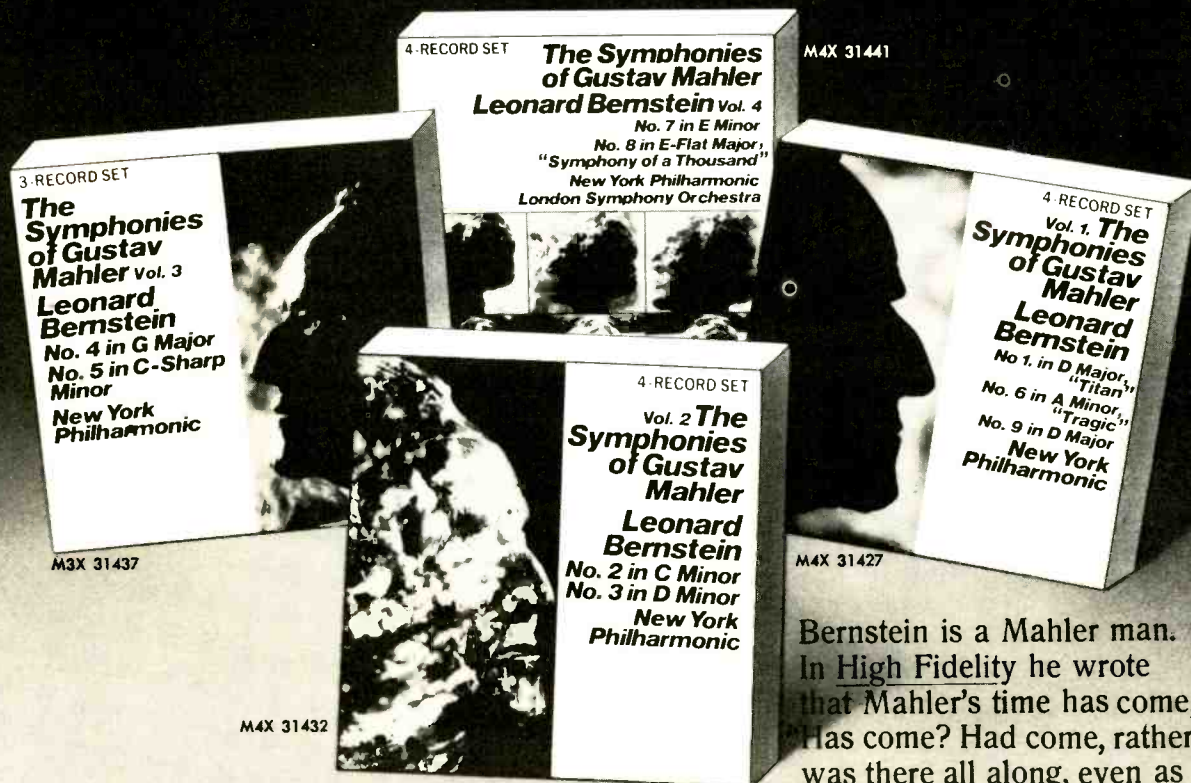
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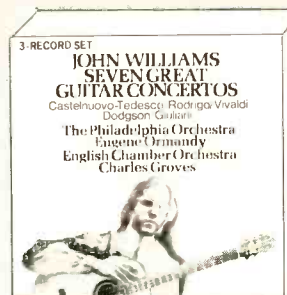
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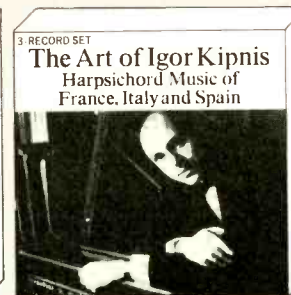
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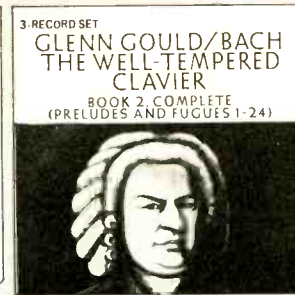
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## RECORDING OF SPECIAL MERIT

**BACH, J. S.: Cantatas: No. 9, "Es ist das Heil uns kommen her"; No. 10, "Meine Seele erhebt den Herren"; No. 11, "Lobet Gott in seinen Reichen."** Soprano soloist from the Regensburger Domschatzen (in Nos. 9 and 10); soprano soloist from the Wiener Sängerknaben (in No. 11); Paul Esswood (countertenor); Kurt Equiluz (tenor); Max van Egmond (bass); King's College Choir, Cambridge (in Nos. 9 and 10); Wiener Sängerknaben and Chorus Viennensis (in No. 11); Leonhardt Consort (augmented), Gustav Leonhardt cond. and organ continuo (in Nos. 9 and 10); Concentus Musicus Vienna, Nikolaus Harnoncourt cond. (in No. 11). TELEFUNKEN SKW 3/1-2 two discs \$11.96.

Performance: **Superior**  
Recording: **Superior**

**BACH: Cantatas: No. 23, "Du wahrer Gott und Davids Sohn"; No. 159, "Sehet, wir gehn hinauf gen Jerusalem."** Ursula Buckel (soprano); Eva Bornemann (alto); Johannes Hoefflin (tenor); Jakob Stämpfli (bass, in No. 23); Frankfurt Kantorei; Deutsche Bach Solisten, Kurt Thomas cond. MUSICAL HERITAGE SOCIETY MHS 1242 \$2.99 (plus 65¢ handling charge from the Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023).

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

## RECORDING OF SPECIAL MERIT

**BACH: Cantatas: No. 32, "Liebster Jesu, mein Verlangen"; No. 57, "Selig ist der Mann."** Elyly Ameling (soprano); Hermann Prey (baritone); German Bach Soloists Chorus and Orchestra, Helmut Winschermann cond. PHILIPS 6500 080 \$6.98.

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

### Explanation of symbols:

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

The Telefunken release, the third volume in that company's projected set of the complete Bach cantatas, maintains the high quality of the previous two volumes, which means that these are performances that are essential for the serious Bach collector. The approach simulates the kind of performance Bach might have had in his own day in the size of the forces, the types of voices and instruments used, and the stylistic practices of that time. Soprano solos are taken by boys, a fact that may distress listeners who prefer the rounder

smaller-scaled, but seem a little restricted in expressivity in this performance. In any case, all three works are well worth hearing, and they are beautifully recorded; texts, annotations, and miniature scores are included in the package.

The Musical Heritage Society release of Cantatas 23 and 159 stems from the European company Cantata, which has also been involved in a large-scale Bach cantata recording project over the last dozen years or so, with the discs appearing in the U.S. on a number of labels. This coupling, which combines two cantatas written for the last Sunday before Lent, was in fact originally released in Europe ten years ago. The tone of both works is in keeping with the anticipated Passion: No. 159 contains a bass aria, "Es ist vollbracht," that can be singled out as one of the most haunting in Bach's entire cantata output. The style of performance here (by a slightly older Bach conductor) is far more lyrically inclined than the newer Harnoncourt-Leonhardt approach is, but it is also rather turgid and thick in sound because of more Romantic phrasing (though it is not generally a Romantically inclined performance). The singing and instrumental playing are perfectly respectable, but the end result is not nearly as stimulating as the Telefunken set. For No. 159, there is a splendid performance on L'Oiseau-Lyre (S 295) with Janet Baker and John Shirley-Quirk; for just the bass aria, there is Fischer-Dieskau's version (Angel S 35698). Sonically, the Musical Heritage Society release is good if not outstanding, and texts and translations are provided.



ELLY AMELING  
Rates superlatives in Bach cantatas

tones of the female voice; on the whole, however, the anonymous boys who do the job here are exceptional (the one in Cantata No. 11 is just a bit beyond his capabilities), and surely no one could object to the sensitive exposition of the alto parts by Paul Esswood on these four sides. Both the tenor Kurt Equiluz and the bass Max van Egmond are among the best Bach singers to be heard today, and the singing of the respective choirs, barring a few balance problems in the choral movements of Cantatas 9 and 10, is first-class. Likewise, the clarity of the orchestral playing is remarkable. If any criticism can be made at all, it would pertain to a slight lack of warmth in the performances of the two earlier-numbered cantatas. Perhaps because Cantata No. 11, the Ascension Oratorio, is more brilliant in scoring, it also makes a grander impact. Number 9, written for the sixth Sunday after Trinity, and No. 10, a German Magnificat, are

Finally, there is another record in Philips' series of what may become a formidable Bach cantata collection conducted by the obocist Helmut Winschermann (who, incidentally, plays solo oboe on the Musical Heritage disc). The performance here lies somewhere between that of the other two issues: stylistic details are superbly handled, the phrasing is, like that on the Telefunken set, carefully delineated, but the approach is more warmly lyrical, and the recitative accompaniments are less dry. The musical highlights include a delightfully bouncy soprano-baritone duet in No. 32 and, in No. 57, a gorgeous soprano aria, "Ich wünschte mir den Tod." Hermann Prey seems a bit lacking in dramatic involvement, but Elyly Ameling's contributions rate superlatives. Equally impressive are the playing of the chamber orchestra, and the smooth, warm sonics. This disc, which includes texts and translations but no annotations, belongs to the increasing list of the best Bach cantata performances on discs. I.K.

(Continued on next page)

# Luciano Berio's Sonic Labyrinth

Reviewed by  
ERIC SALZMAN



AS many STEREO REVIEW readers are no doubt aware, I am of the firm view that the development and renewal of musical expression in the late twentieth century will come about, in great part at least, through the evolution of new forms of music theater. Works like Luciano Berio's *Laborintus II*, just out in an excellent recording on the RCA label, are major early steps in this direction.

My personal connection with this piece goes back to 1967 when it had its American premiere on a bill with my own *Foxes and Hedgehogs*. Both works deal with language—heard, overheard, understood, incomprehensible—as part of the larger experience we call music. Both break quite definitely with the canons and strictures of international serialism. And both orchestrate the performance situation in the direction of new music-theater forms. So this is a highly personal recommendation for a multi-faceted work that is fascinating, even perplexing, in the tension between its Old-World origins and its New-World (in the metaphorical as much as literal sense) form.

*Laborintus II* is, in Monteverdi's term, a *rappresentazione per musica*. It was commissioned by French Radio-Television for the seven-hundredth anniversary of Dante's birth, and it is a piece about language and culture. The texts, from the poem *Laborintus* by the Italian poet Edoardo Sanguineti, are already a palimpsest of fragments of Dante, the Bible, bits of Eliot and Pound, and, of course, Sanguineti himself. The piece is for singing, speaking, playing, dancing—and electronic playback. The singing parts were written for members of the Swingle Singers, and the narrator is Sanguineti himself. The music, like the texts, is an overlay of elements ranging from pop to Stravinsky to Monteverdi—all most skillfully managed. The verbal texts are the springboard for everything else: from them arise the singing sounds and, on another level, the instrumental and electronic music. This line of connection between verbal expression, phonemic spoken sound, and music is perhaps Berio's most remarkable compositional contribution and is characteristic of most of his best works.

The problem of sorting out language and meaning and music in this work is not an easy one. No texts of any kind are provided, and the basic language of the piece is, of course, Italian, with bits of Latin, French, and English thrown in, the latter almost as unrecognizable as some of the sly stylistic allusions. Some of the confusion is, of course, built into the piece. This is *not* a narrative; one does not get a story, but rather a tapestry of sound and meaning that parallels and interacts with the texts. But—and this is the rub—if confusion, complexity, and incomprehensibility are part of such a structure, there must be clarity and comprehension to set it off. In short, a clarifying involvement will certainly be difficult for the non-Italian speaker to obtain. Still, everyone (well, *almost* everyone) recognizes "*Lasciate ogni speranza*" and I think the careful listener will be able to pick up the basic themes and motifs well enough to stay with Sanguineti and Berio on this rather personal Dantesque journey.

BERIO's earlier music-theater work with Sanguineti, *Passaggio*, is in fact an *anti-opera*—and so, it would appear, is his more recent *Opera* produced at Santa Fe. *Laborintus* seems to me to be a genuinely renovative work in its mixture of verbal expression, simplicity as well as complexity, and tradition—its use of Dante's journey (significantly, the *Vita Nuova* is the principal source) is a metaphor for the road that we all must follow.

Certainly the piece works simply as *sound* and can be enjoyed on that level. The performers are excellent—the Swingles' singing is particularly impressive and surprisingly apt—and, except for an occasional non-Dolby hiss level, the recording is excellent. This appears to be the original French radio recording, but it may in fact be a remake; in any case, it is well produced.

**BERIO: *Laborintus II*.** Christiane Legrand (soprano); Janette Baucomont (soprano); Claudine Meunier (contralto); Edoardo Sanguineti (speaker); Ensemble Musique Vivante. Luciano Berio cond. RCA I.S.C. 3267 \$5.98.

## RECORDING OF SPECIAL MERIT

**BACH-WALTON: *The Wise Virgins* (Ballet Suite).** SCARLATTI-TOMMASINI: *The Good-Humoured Ladies* (Ballet Suite). Cleveland Orchestra, Louis Lane cond. COLUMBIA M 31241 \$5.98.

Performance: **Splendid**  
Recording: **Splendid**

These lovely ballet scores were derived with beautiful craftsmanship from the music of J. S. Bach in one instance and Domenico Scarlatti in the other. Tommasini's score for *The Good-Humoured Ladies* is excellently turned-out, functional dance music. But the William Walton Suite is much more than that. In assembling and re-composing excerpts from various Bach cantatas and other works for *The Wise Virgins*, Walton did an inspired piece of musical editing and orchestrating, in which his own British elegance of style takes the music out of the church and into the theater while, at the same time, making the various pieces hang together as a new composition. It's an incredible demonstration of taste and expertise, this Suite. Few composers could have done the job so well.

Both works are stunningly played by Louis Lane and the Cleveland Orchestra and the recording is excellent. L.T.

**BAZELON: *Symphony No. 5*.** Indianapolis Symphony, Izler Solomon cond. *Chamber Concerto* ("*Churchill Downs*"). Ensemble, Irwin Bazelon cond. COMPOSERS RECORDINGS, INC. CRI SD 287 \$5.95.

Performance: **Superb**  
Recording: **Stunning**

Irwin Bazelon is an unusual American composer in quite a few ways. To begin with, he earns his living from composing! Not from concert works, naturally, but from film scores and theater music. In the process of composing and conducting these, Bazelon has accumulated immense expertise in the use of instrumental ensembles. The orchestral color in both works attests to this.

Yet, despite the attractiveness and seeming directness of Bazelon's melodic gestures, textures, and harmonies, there is an elusive quality to his music. The composer creates original moods of mystery and suspense—original not so much because of the basic materials from which they are made, but because of the juxtaposition of elements. On the surface, every instant seems frank and straightforward. But the "message" of this music is not straightforward. Like certain Abstract Expressionist painters who spread or splatter paint on their canvases with spontaneous, energy-loaded gestures—having the gestures and colors themselves form the abstract meaning of the painting, and taking it for granted that the viewer will look deeply into the painting to find this meaning—Bazelon creates a fluent, muscular, "physical" sequence of events which to some extent have to be linked by the listener's own receptive apparatus. Given the vivacity of Bazelon's materials, however, one could enjoy the music for its surfaces alone, without ever penetrating the scrim which they constitute.

The "*Churchill Downs*" Chamber Concerto carries these characteristics into another dimension, where Bazelon's sense of the drama and excitement of horse-racing (one of his passions) and New York City (another) is made amply manifest. This is a high-energy

(Continued on page 122)



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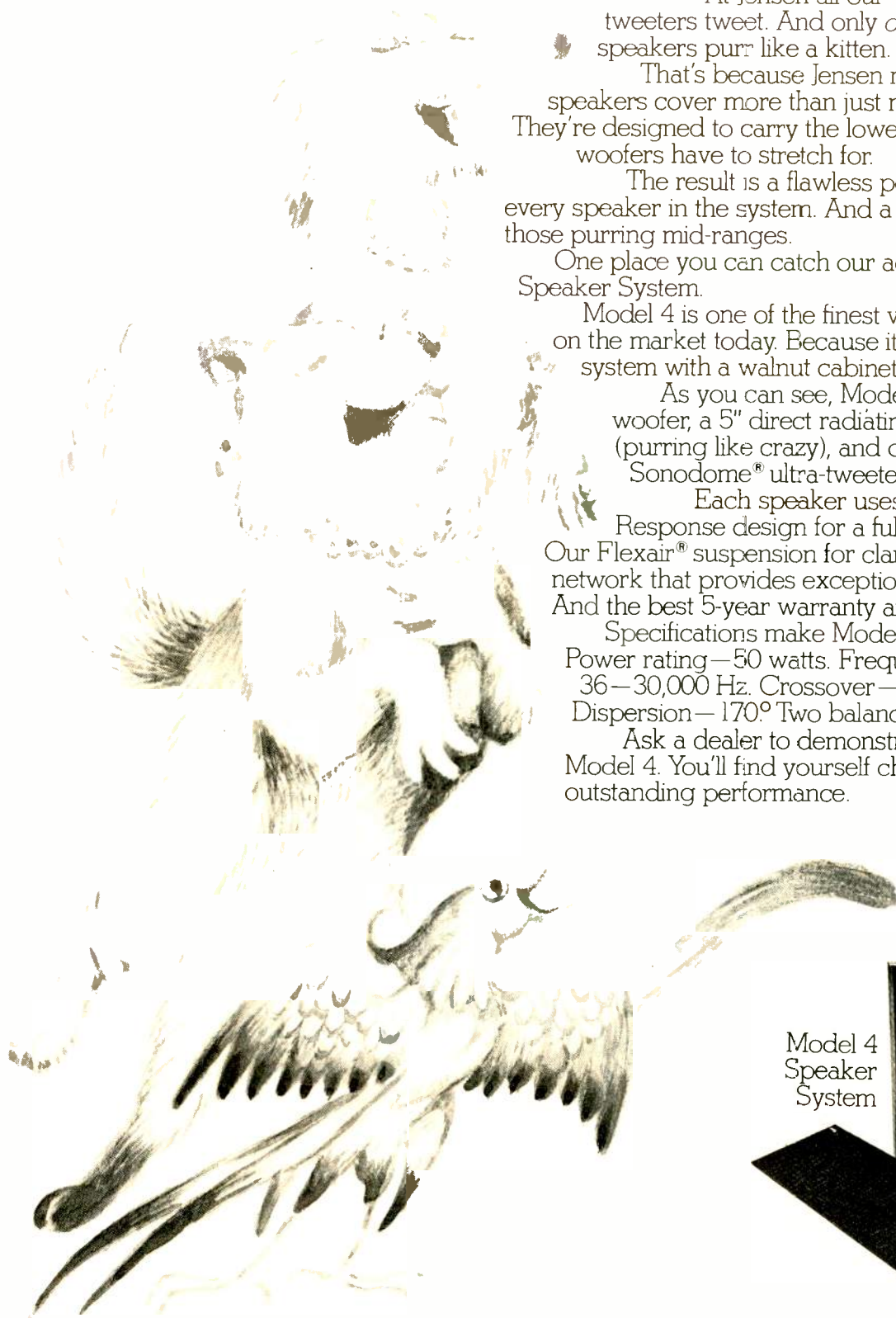
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The interpretation of Bazelon's Symphony by Izler Solomon and the Indianapolis Symphony is a joy. This is the first recording the Indianapolis orchestra has made in some time, I believe, and I hope they will make some more in a hurry. Bazelon himself conducted the "Churchill Downs" Concerto, and the performance is brilliant. *L.T.*

**BERGER: Three Pieces for Two Pianos.** Paul Jacobs and Gilbert Kalish (pianos). *Chamber Music for Thirteen Players.* Ensemble, Gun-

ther Schuller cond. **DONOVAN: Music for Six.** Ensemble, Gunther Schuller cond. *Five Elizabethan Lyrics.* Adele Addison (soprano); Galimir String Quartet. CRI SD 290 \$5.95.

Performance: **Mostly excellent**  
Recording: **Excellent**

This CRI disc represents the welcome reissue of a record originally produced on the Columbia label as a result of an award from the Walter W. Naumburg Foundation. It restores to the catalog several works which eminently deserve to be there, perhaps foremost among them Arthur Berger's delightfully jazzy *Three Pieces for Two Pianos*. Richard Donovan's well-made and often affecting music provides a splendid contrast with Ber-

ger's sometimes whimsical but always structured fantasy. Most of the performances are fine, but that of Donovan's *Five Elizabethan Lyrics* leaves quite a bit to be desired. *L.T.*

**RECORDING OF SPECIAL MERIT**

**CHOPIN: Ballade No. 3, in A-flat Major, Op. 47; Berceuse, in D-flat Major, Op. 57; Mazurkas: B-flat Major, Op. 7, No. 1; A-flat Major, Op. 59, No. 2; Nocturne in A-flat Major, Op. 32, No. 2; Scherzo No. 1, in B Minor, Op. 31; Waltzes: E-flat Major, Op. 18; A-flat Major, Op. 42; A-flat Major, Op. 69, No. 1; E Minor, Op. Posth.** Artur Rubinstein (piano). RCA © RK 1236 \$6.95. © R8S 1236 \$6.95.

Performance: **Vintage Rubinstein**  
Recording: **Good**

This second of two cassette programs assembled from Artur Rubinstein's recordings of the early and late Sixties offers a richly varied and welcomingly unacknowledged program, in which the most lyrical of the *Ballades* and the singularly tender *Berceuse* contrast with the most brilliant of the waltzes and the cracklingly dramatic B Minor Scherzo.

Rubinstein is in top form all the way, with the Scherzo performance heading the list, in my estimation—a literally hair-raising interpretation. Equally miraculous is his way with the ultra-familiar E-flat "Grande valse brillante," which—with canny use of *rubato* and *ferrate*—he turns into a perfect little *scena* comparable to Weber's celebrated *Invitation to the Dance*.

The sonics are crisp and intimate yet amply full-bodied. Regrettably, side one of my review cassette was afflicted with slight but audible flutter; side two was free of any defect. *D.H.*

**RECORDING OF SPECIAL MERIT**

**CHOPIN: Mazurkas: Op. 67, No. 2; Op. 56, No. 2; Op. 67, No. 4; Op. 68, Nos. 2, 1; Op. 33, No. 1; Op. 30, Nos. 3, 2; Op. 33, No. 4; Op. 68, No. 4. Prelude in C-sharp Minor, Op. 45; Ballade in G Minor, Op. 23; Scherzo in B Minor, Op. 31.** Arturo Benedetti Michelangeli (piano). DEUTSCHE GRAMMOPHON 2530 236 \$6.98.

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

These beautiful performances of the *Ballade* and *Scherzo* can best be described as intimacy projected on a large scale. I can't think of anything more ideal for these larger works of Chopin. Michelangeli has all the necessary power and virtuosity at his command, but these are never on display for their own sake. When they do erupt—at the end of the *Ballade*, say—the impression is one of tremendously disciplined and poetic power.

On the other hand, the *Mazurkas*, with much less in the way of dramatic or virtuosic impact, seem deliberately underplayed. These are very intimate, inward poetic performances that make only a very subtle appeal. The essential dance quality is missing, and I think this is a major shortcoming. In compensation these performances have simple, deep-felt feeling and the most exquisite musical shape.

The recorded piano sound is gentle, sweet, and without brilliance, but effective enough for these performances. *E.S.*

**CHOPIN: Polonaise in A-flat Major, Op. 53 ("Heroic"); Mazurka in B-flat Major, Op. 7, No. 1; Nocturne in E-flat Major, Op. 9, No. 2;**

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Performance: **Variable**  
Recording: **Fair**

In every way, this is a well-planned mix of the most popular Chopin. Cliburn's way with the composer, however, is uneven. Some pieces, for example the "Raindrop" Prélude or the B-flat Minor Scherzo, reveal considerable insight. Yet much of the rest of this "Chopin's Greatest Hits" collection sounds temperamentally phlegmatic, without an inner spark. It is not *bad* Chopin, just not very exciting or interesting. The cassette reproduction of the piano is a bit glassy, probably because of a bit of flutter, and tape hiss is evident. I.K.

**COPLAND:** *Piano Sonata; Passacaglia; Four Piano Blues; The Cat and the Mouse*. Robert Silverman (piano). ORION ORS 7280 \$5.98.

Performance: **Splendid**  
Recording: **Splendid**

I hope this Orion recording gets the wide distribution it deserves, for it is one of the finest displays of pianism—to be more specific, "Copland pianism"—that I have heard in many a year. The Canadian pianist Robert Silverman (presently on the faculty of the University of Wisconsin at Milwaukee) has penetrated some of the mysteries of Copland's early and middle-period piano styles which are seldom plumbed because pianists don't suspect they're there. Among these is the "blues" element, which is obvious in pieces with titles such as *Four Piano Blues* but less apparent (yet, ironically, more prominent) in the *Piano Sonata*. Silverman has all the special attributes needed for this music: strength, precision, control, warmth, *élan*, and lots of technique. He can be light-hearted while delivering Copland's tightly controlled ideas, a virtue of special value for interpreting this composer. He can produce a piano tone that is strong without being cold, or hard, or fat, and that again is of particular relevance here. In short, Robert Silverman must be counted among a still surprisingly small group of pianists who play Copland's music the way it really should be played, as one who reveals facets of Copland that some of the others haven't caught. The recording, made by the Yehudi Menuhin Foundation, is sonically a beauty. L.T.

**COPLAND:** *Rodeo: Four Dance Episodes; Billy the Kid (Ballet Suite); Appalachian Spring (Ballet Suite); El Salón Mexico; Dance from "Music for the Theatre."* New York Philharmonic, Leonard Bernstein cond. COLUMBIA © MGT 30071 \$7.98.

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

This is an admirable Copland collection, featuring five of the composer's most popular pieces. Bernstein, of course, has digested this music thoroughly, most notably in the exciting rhythmic portions of the two cowboy ballets. Rhythm, too, is well handled in *Appalachian Spring*, but the conductor's mentor,

Serge Koussevitzky, brought far more tenderness and personal expression to that score than one hears in this performance. Sonically the cassette, which is Dolbyized, reproduces well, especially in the quieter passages, where orchestral clarity is excellent. In loud sections, things seem to tighten up, and the perspective seems to change to a more distant and less detailed one. That, of course, may be a fault of the original recording. I.K.

**DEBUSSY'S GREATEST HITS:** *Clair de lune; Rêverie*. Philadelphia Orchestra, Eugene Ormandy cond. *Prelude to the Afternoon of a Faun; Nuages; Fêtes; La Mer: Dialogue of the Wind and the Waves*. Boston Symphony Orchestra, Charles Munch cond. *The Girl with the Flaxen Hair; Golliwogg's Cakewalk*. Ja-

scha Heifetz (violin); Brooks Smith (piano). *La plus que lente*. Jascha Heifetz (violin); Emanuel Bay (piano). RCA © RK 1221 \$6.95.

Performance: **Glamour package**  
Recording: **Mechanical problems**

With the exception of *Nuages* and *Fêtes* (two of the *Nocturnes*), the *Afternoon of a Faun*, and the final movement from *La Mer*, the popular Debussy presented here has been glamorously arranged, either for orchestra or for violin solo, from piano originals. It may not be a way of getting to know Debussy as he hoped to be heard, but, viewed as an introduction to the composer, "Debussy's Greatest Hits" may very well make an impression. Certainly the performers are expert, though

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"... distortion ... was as low as we can go with the present equipment! There's no need to present a frequency response curve ... since it is perfectly flat ... to beyond the limits of our generator! Hum and noise figures were below anything we have encountered before. Breakup, as when an opera singer hits her high C, need never happen again, for now there is the Phase Linear amplifier and when that enormous reserve of power is needed, the 700 is capable of handling practically anything you care to feed it."

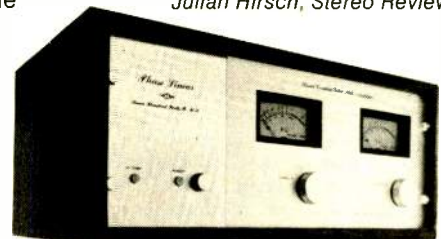
C. G. McProud, Audio

"Based on its sound quality only — regardless of price or power output — the 700 is in our opinion an excellent buy, and probably also a must with the majority of acoustic suspension loudspeakers and the new "hybrid" electrostatic reproducers so popular these days. At about \$1.00 per watt ... the Phase Linear 700 amplifier is probably the best bargain on the market today."

Editor, Hi Fi Newsletter

"WE WONDER IF 700 WATTS IS ENOUGH!"

Julian Hirsch, Stereo Review



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far more idiomatic Debussy may be heard elsewhere.

Charles Munch's contribution cannot be faulted, but it is not only in his rendering of a movement from *La Mer* that the cassette submitted for review suffered quite badly from *mal de mer*. Because of what I must assume to be internal friction problems, the tape did not move across the playback head at a constant rate of speed. Check your copy by running it fast-forward before buying it, if you can; mine wouldn't budge! RCA's sound is otherwise satisfactory without in any way being indicative of what the best cassettes are capable of today. I.K.

**DONOVAN:** *Music for Six; Five Elizabethan Lyrics* (see BERGER)

**DONIZETTI:** *Lucia di Lammermoor* (see Best of the Month, page 81)

#### RECORDING OF SPECIAL MERIT

**DUNSTABLE:** *O Rosa Bella; Ave Maris Stella; Alma Redemptoris Mater; Sancta Maria Succurre Miseris; Veni Sancte Spiritus—Veni Creator Spiritus*. **JOSQUIN DES PRÉS:** *Petite Camusette; Coeurs Desolez; La Déploration sur la Morte de Johan Okeghem; Vive le Roy; El Grillo; La Bernadina; Basies Moy; Fortuna Desperata; Ave Maria*. Purcell Consort of Voices, Elizabethan Consort of Viols; Andrew Davis (organ); John Sothcott and Bernard Thomas (recorders); Bernard Thomas (shawm); Roger Brenner and Peter Goodwin (sackbuts); Grayston Burgess dir. ARGO ZRG 681 \$5.95.

Performance: **Superior**  
Recording: **Superior**

John Dunstable (d. 1453), one of the most important English composers of the early fifteenth century, spent most of his career as a chapel musician of the Duke of Bedford in Paris. Josquin des Prés worked mainly in Italy despite his French origins, and he is acknowledged the most significant composer of his age. Both Dunstable's flowing polyphonic style and Josquin's expressive powers are well demonstrated by the choice of repertoire contained in this collection, most of it familiar from other anthologies. There are a number of highlights, including the courtly elegance of Dunstable's popular *ballata*, *O Rosa Bella*, and the intricate isorhythmic motet, *Veni Sancte Spiritus*, which is combined with the hymn *Veni Creator*. As for Josquin, the repertoire includes some instrumental pieces (such as the zestful *Vive le Roy* fanfare) in addition to vocal works. Among the latter are the marvelously affecting *Déploration sur la Mort de Okeghem* (a lament for Josquin's great contemporary and teacher) and the delightful, slightly satirical *El Grillo*. Josquin's well-known *Ave Maria*, interestingly, is performed here with two additional voice parts taken from a contemporary manuscript. The performances are a model of how this music should sound; they are marvelously stylish and very courtly in "affect"; in the vocal pieces, instruments are quite properly used to double the vocal lines. Texts are provided, and the sound is spectacular. I.K.

#### RECORDING OF SPECIAL MERIT

**GRIEG:** *Piano Concerto in A Minor, Op. 16*. **SCHUMANN:** *Piano Concerto in A Minor, Op. 54*. Stephen Bishop (piano); BBC Symphony

Orchestra, Colin Davis cond. PHILIPS 6500 166 \$6.98, Ⓜ 1. 5166 \$7.95, Ⓜ 7300 113 \$6.95, Ⓜ 7300 113 \$6.95.

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

**GRIEG:** *Piano Concerto in A Minor, Op. 16; Six Poetic Tone Pictures, Op. 3*. Viktor Yereshko (piano); Moscow Radio Symphony Orchestra, Gennady Rozhdestvensky cond. MELODIYA/ANGEL SR 40193 \$5.98.

Performance: **Extrovert**  
Recording: **Full-bodied and bright**

I have followed with interest the laudatory reviews of the collaborations of young American-born Stephen Bishop and Colin Davis in the concertos of Beethoven, Stravinsky, and Bartók, but this review disc represents my first experience of their remarkable teamwork. From where I sit to listen, the advance



Neville Marriner (right) with Argo's musical director Andrew Raeburn

notices are more than fulfilled, recalling for me the equally celebrated and now legendary recorded performances of Artur Schnabel and Malcolm Sargent in the Beethoven concertos and of Alfred Cortot with Sir Landon Ronald in the Schumann.

The Bishop-Davis combination brings just what is wanted for an ideal interpretation, to my way of thinking, to both the Grieg and Schumann works, and the Schumann especially: that is, impeccable fluency and elegance combined with uninhibited poetic communication. Unlike the Schumann, the Grieg Concerto can stand a brilliant and extroverted reading, which it certainly gets at the hands of yet another young Soviet pianist, Viktor Yereshko, with fine orchestral support from Gennady Rozhdestvensky. But I find the more poetic reading of Bishop and Davis even more to my liking.

Dyed-in-the-wool Grieg fanciers are faced with a dilemma between the couplings here, for Yereshko offers the first complete recorded performances of the Six Poetic Tone Pictures, Op. 30, written when the composer was barely twenty (Isabel Mourão played only Nos. 1, 5, and 6 in the comprehensive Vox-Box survey of Grieg's solo piano music, SVBX 5457/8). The spirit of Schumann's smaller

piano *morceaux* is evident in Grieg's Op. 3, particularly in No. 4 of the set; a touch of drone fifths in the next-to-last of them imparts one of the few suggestions of "Norwegian" flavor.

While Stephen Bishop and Colin Davis are tops for me among couplings of the Grieg and Schumann concertos, it is only fair to mention that the competition is sufficiently varied and formidable enough to satisfy tastes other than my own in the matter: there are Fleisher-Szell (Odyssey), Anda-Kubelik (DGG), and Katchen-Kertész (London), for example. Final word: contrary to what Philips' program notes say, the premiere of the Grieg Concerto in Copenhagen was played not by the composer but by Edmund Neupert, to whom the work was dedicated. D.H.

**HANDEL:** *Water Music*. Ferenc Liszt Chamber Orchestra, Frigyes Sándor cond. HUNGAROTON LPX 11567 \$5.98.

#### RECORDING OF SPECIAL MERIT

**HANDEL:** *Music for the Royal Fireworks; Water Music*. Academy of St. Martin-in-the-Fields, Neville Marriner cond. ARGO ZRG 697 \$5.95.

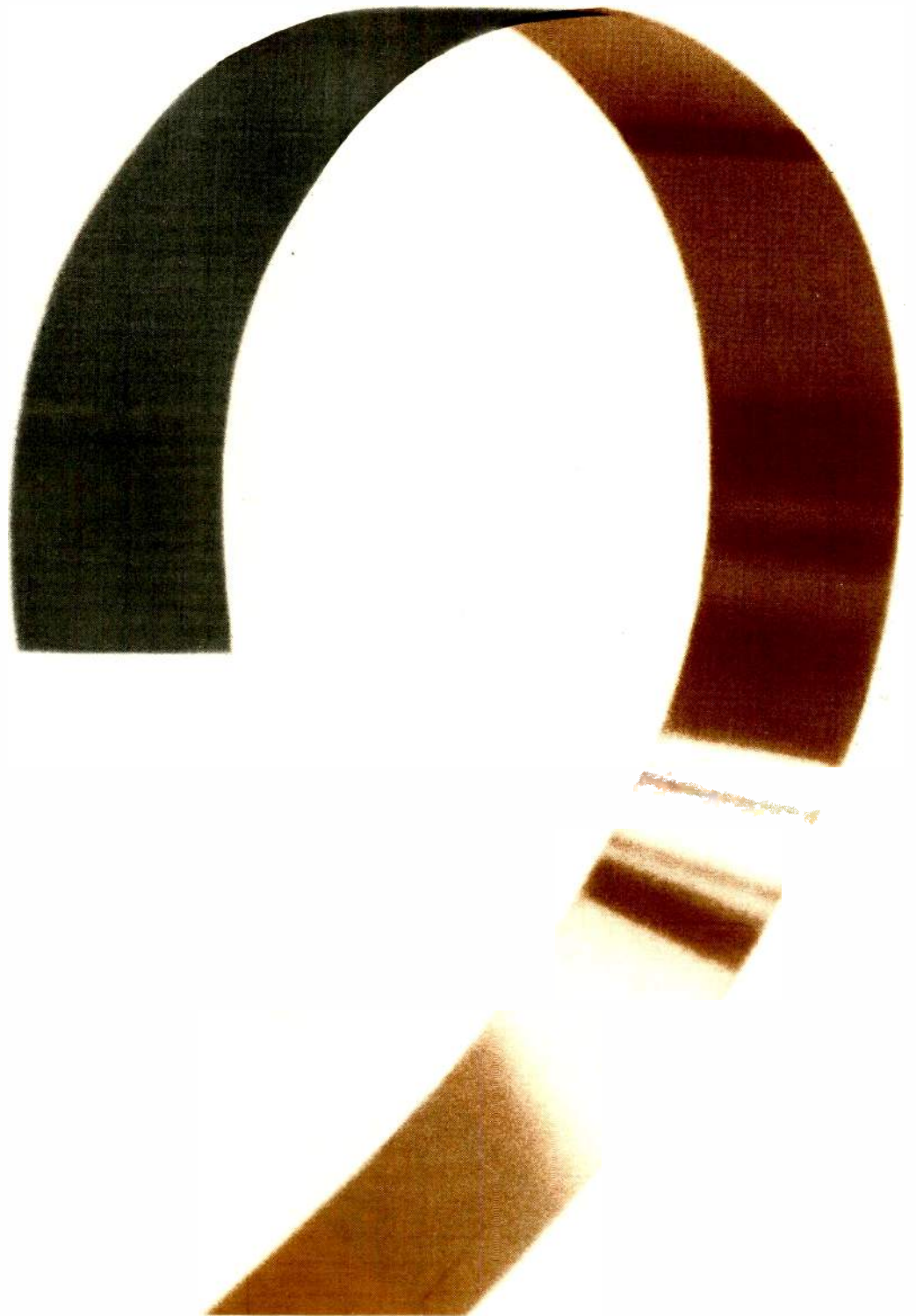
Performance: **Sándor commendable, Marriner at the top**  
Recording: **Both excellent with minor reservations**

The Hungarian *Water Music* album makes the claim that this is one of that country's first endeavors to produce a stylistically proper chamber-orchestra performance of Baroque music. As such, it is an interesting and commendable effort, although it would have had far more impact had it appeared some twenty years earlier when there was relatively little being recorded that reflected authentic performance practice. What do the Hungarians do? Well, they embellish considerably—almost with a vengeance, one might add—and that results in a lot of both solo and orchestral additions. The intent is good, but I have the feeling that the lily is at times a little gilded. There are some miscalculations, such as giving a section of the Air to the harpsichord to play solo (how far would that have carried on the Thames that famous day, I wonder), and the players seem mentally a bit hidebound by what the editor of the music, László Czizda, has asked of them. By that I mean that the execution is sometimes stiff, and the phrasing foursquare. Also, for some curious reason, the opening of the Overture is played without double-dotting. Still, there are some very interesting things done here. Were one to hear such a performance "live," it might be an eye-opener, but on discs, at least, there is formidable competition, not only in the area of stylistic practice (including such things as added embellishments) but also refinement of instrumental playing. Except for a slight sense of multi-microphoning, with some resulting artificial balances, the sound is very good and clean.

The new Argo *Water Music* has all the proper stylistic ingredients, but they do not call attention to themselves. Rather, one is aware here of a superb chamber orchestra rendering a familiar score with uncommon verve and tonal beauty, and immaculate instrumental precision. This is indeed a refined performance, but it is also a gay, bouncy, and sensitive one that is among the very finest available

(Continued on page 129)

**While other companies have been killing themselves to invent new oxides, why has Capitol been working on the old one?**



# Introducing the perfected



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Other companies aren't getting the kind of performance out of iron-oxide that we are. No wonder they've switched to different materials.

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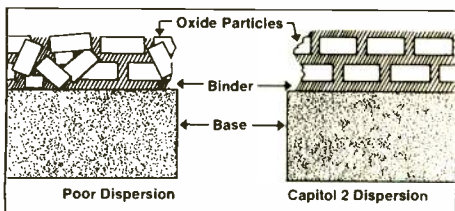
3. Iron-oxide is less abrasive than other oxides.

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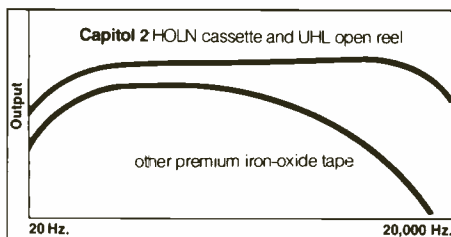
We get more energy from each iron-oxide particle by keeping the particle size small, and dispersing those particles evenly, so that small particles don't lump together to act like larger ones. The process we use is secret, but the results aren't secret:

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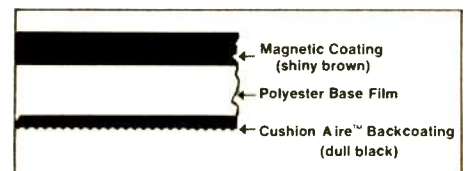
The side of the new tape that faces the heads is a shiny brown, and not as dark as most tapes. The shiny mirror-smooth tape finish improves high-frequency response by improving head-to-tape contact. And it also helps reduce friction between tape and tape heads. (Friction is a major cause of squeal, modulation noise, and head-wear. Capitol 2 doesn't wear heads the way chromium dioxide does.)

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Just as the side of the tape that touches the heads should be smooth, the texture of the back of the tape should have a controlled roughness that improves handling characteristics.

So Capitol puts the carbon into its new Cushion-Aire™ backcoating. The new black backcoating not only prevents electrostatic charges from building up, but improves the handling



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tional premium tapes at high frequencies, where it really counts). For many reasons, they're the best cassettes you can buy.

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Recorders with a 2-position bias switch should use the "standard" position. Recorders with 3-position switches should use the middle position. Recorders with no switch are okay as is.

**Capitol HOLN cassettes are jamproof.**

The Cushion-Aire™ backcoating not only improves cassette winding, it makes cassettes jamproof.

The texture of the backcoating assures that the tape will always wind smoothly with no steps, protruding layers, and other pack irregularities that cause, among other things, jamming.

So Capitol HOLN cassettes just don't jam.

**The perfect cassette package: the Stak-Pak™**



If you've ever tried to locate a cassette in a hurry, or pick one from the bottom of a pile, or put one away in an orderly fashion, you'll appreciate the Stak-Pak.

It's modeled after something you find around the house: the chest of drawers.

The Stak-Pak is, very simply, a double drawer. It holds two cassettes. But the unique part of it is that Stak-Paks slide together and interlock to form a chest of drawers. The more you have, the higher your chest of drawers. Each cassette is neatly filed away in its own drawer.

Of course, Capitol 2 cassettes are also available one at a time, for those who prefer it that way.

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Capitol 2 UHL is the perfected reel tape. At 15,000 Hz (at 3¾ ips) the new tape is, on the average, 4.5 dB more sensitive than the top tape made by the best known brand. The same new use of iron-oxide that made the perfected cassette tape possible has made the perfection of the open-reel tape possible as well. And the Cushion-Aire backcoating greatly improves handling. In addition, the backcoating provides excellent winding properties under all conditions and thus it prevents deterioration in storage.

Capitol 2 UHL is the best open-reel tape there is. But you may not always need the best there is. If your recorder is an older model, or if it's biased for standard tape, you may want something a little less expensive than Capitol 2 UHL, at least some of the time.

So we make Capitol 2 High Performance open-reel tape. It's an all-purpose tape, but made with the same regard for quality as Capitol 2 UHL.

**The world's most acclaimed cartridge.**



The Capitol 2 Audiopak® is the world's most popular cartridge, long a favorite not just with consumers, but with broadcast studios and duplicators. The cartridge tape is a special formulation of iron oxide, different from the new Capitol 2 cassettes and reels. It is specially lubricated (that's why it's often called 'lube tape').

Capitol 2 Audiopak cartridges are the standard against which all other cartridges are measured.

**The price, perfected.**

There's a special introductory offer on Capitol 2 HOLN cassettes that would be hard to pass up, even if you didn't know how good the tape itself is.

Your dealer will sell you four Capitol 2 cassettes, 60's or 90's, your choice, packaged in two Stak-Paks, for the price of three cassettes alone.



**How to find Capitol 2.**

Capitol 2 is new. Not all stores stock it yet. If you can't find it, write us, and we'll send you the name of a dealer near you. There's no point in our coming out with the perfect iron-oxide tape unless you can find a place to buy it.

**Capitol 2™**

Capitol 2 is the family name that includes Ultra-High Output, Low-Noise reels, High-Output, Low-Noise cassettes, Audiopak® professional 8-track cartridges, and High-Performance, All-Purpose reels.





on discs today (along with the recorded versions by Dart, Leppard, and Menuhin). The Marriner performance also can be recommended for its "filler" (actually it begins the disc): a first-rate interpretation of the *Royal Fireworks Music* in the strings-plus-wind-and-brass version. The ordering of the three *Water Music* Suites is a little curious, however, for the opening Overture (F Major Suite) falls in the middle of the second side, and a D Minor movement (Gavotte) which is tacked on at that side's conclusion sounds anticlimactic. There are two other musical questions: no timpani are used in the final Menuet of the *Royal Fireworks Music*, and the fugue of the *Water Music* Overture does not go directly into the ensuing *Adagio e staccato* but instead has a brief cadence tacked onto it. These points ought to have been clarified in the liner notes. Otherwise, this is a superb recording, sonically and musically. The clarity of the instrumental body is particularly outstanding, but I did detect some rumble (outside street noises?) from time to time. *I.K.*

**HAYDN: *Die Erwählung eines Kapellmeisters (Cantata); Three Choral Works: Svanisce in un momento; The Storm; Chor der Dänen.*** Klára Takács (soprano); Katalin Szökefalvy-Nagy (soprano); Attila Fülöp (tenor); János Sebestyén (harpsichord); Budapest Madrigal Choir, Ferenc Szekeres cond. HUNGAROTON LPX 11527 \$5.98.

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

These little-known works by Haydn appear to be among relatively recent discoveries in Hungary's Széchenyi Library. The cantata dealing with "The Appointment of a Conductor," which occupies side A, is conventional and not particularly amusing: a mythological setting and a rather trivial situation. The three brief choral works on the reverse side are far more interesting. Two of them are descriptive storm choruses. "Svanisce in un momento" (which means "It vanishes in a moment," not the fanciful and rather baffling "enervated moment," as the jacket has it) was written in Italian in 1784; *The Storm* dates from the London visit of 1792. In their dramatic effectiveness both recall the late Masses and anticipate Beethoven. The triumphant *Chorus of the Danes* comes from the incidental music to a forgotten play (1798). The soloists in the Cantata are quite good, and the choir is excellent. Unfortunately, texts are not supplied, and the enunciation is nowhere clear enough to convey the meaning. *G.J.*

#### RECORDING OF SPECIAL MERIT

**HAYDN: *L'Infedeltà delusa.*** Emilia Ravaglia (soprano), Vespina; Elisabeth Speiser (soprano), Sandrina; Umberto Grilli (tenor), Filippo; Giorgio Grimaldi (tenor), Nencio; Robert El Hage (bass), Nanni. Orchestra of the Haydn Foundation, Rome, Antonio de Almeida cond. MUSICAL HERITAGE SOCIETY MHS 1262/3/4 three discs \$8.97 (plus 60¢ handling charge from the Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023).

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

Haydn composed a dozen or so operas and, in his capacity as *Kapellmeister* at the Esterházy court, presided over the production of countless others. Though this might be an

impressive entry in some other composer's biography, in the light of Haydn's staggering symphonic, choral, and chamber music output we need constant reminding that he was also a prominent operatic personality in his time.

It is significant, then, to encounter the first recording of *L'Infedeltà delusa*, a comic opera in two acts written in 1773, and the work that led the visiting Empress Maria Theresia to remark: "If I want to hear a good opera, I go to Esterháza." According to annotator H. C. Robbins Landon, "As an opera, *L'Infedeltà delusa* is perhaps the finest Haydn ever wrote." It is an engaging work indeed, particularly in its entertainingly comic second act. The five characters, all earthy Tuscan country folk, are lively and colorfully delineated, especially Vespina, who is called upon to appear in various disguises (*à la* Despina in Mozart's then unwritten *Così fan tutte*), and to assume various dialects and mannerisms.



LEOPOLD STOKOWSKI  
*The old wizard still casts his spell*

There are several effective arias and expertly composed ensembles, and the orchestral writing is a delight throughout.

As a theatrical work, however, the opera seems somewhat less than the sum of its parts. It does not reveal Haydn as the possessor of first-rate theatrical instincts. His *recitativos* (which are accompanied here by the proper continuo of harpsichord and cello) are too lengthy, and in the arias bright musical ideas are frequently weakened by repetition. But because of its inventiveness I am happy to have discovered *L'Infedeltà delusa* and will gladly hear it again. In sum, it is historically significant and reaffirms Haydn's enormous versatility and expertise, but it is not an operatic masterpiece.

The singers are all satisfactory, and Miss Ravaglia, as Vespina, is an expert comedienne as well. Basso El Hage has a marvelous Osmine-type aria of rage, which encompasses at least two octaves. The high extremes tax him somewhat, but he does it well enough. Though not the last word in tonal refinement, the orchestra performs efficiently. In any case, producers and performers are to be praised for the enterprise, not singled out for finicky criticism. The opera is given on five record sides. Side six offers an alternate

(and fuller) version of the Overture and two alternate arias. Proper identification of these, however, is omitted from the annotations either through accident or carelessness. *G.J.*

**HOIBY: *After Eden.*** London Symphony Orchestra, Lawrence Foster cond. **RIETI: *Capers.*** London Philharmonic Orchestra, Jorge Mester cond. DESTO DC 6434 \$5.98.

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

Desto Records has produced an attractive two-part ballet package here. *After Eden*, by the American composer Lee Hoiby, was commissioned by the Harkness Ballet Company for a *pas de deux* choreographed by John Butler; *Capers*, a set of *divertissements* by Vittorio Rieti, was choreographed by Brian Macdonald for the Joffrey Ballet.

Hoiby's music is elegantly crafted, conservative in style, and understated in sentiment. Like the music of some British composers, it operates within a rather polite framework of expression, and one could easily mistake its emotional reticence for pallor. The best way to understand it, I find, is to put on my Vaughan Williams hat when I begin to listen; then the discreetly controlled passions show forth with their actual, and rather surprising, strength.

Rieti's language is European neo-Classic, and his score is more conventional in terms of ballet-music expectations. It "dances" (whereas the Hoiby "sings"), and with skillful sophistication. *Capers* is a pretty and a professional score, but rather routinely balletic.

Conductors Jorge Mester and Lawrence Foster both draw splendid playing from these first-rate London orchestras. The recorded sound is excellent. *L.T.*

#### RECORDING OF SPECIAL MERIT

**IVES: *Second Orchestral Set (1909-1915).*** **MESSIAEN: *L'Ascension (1933).*** London Symphony Orchestra and Chorus, Leopold Stokowski cond. LONDON PC 21060 \$5.98.

Performance: **Spectacular**  
Recording: **Spectacular!**

The old wizard Stokowski at ninety can cast every bit as potent a spell as he did in his supposed prime with the Philadelphia Orchestra at forty. The testimony offered here is Landon's remarkable recording of Charles Ives' Second Orchestral Set (1909-1915) coupled with the orchestral version of Olivier Messiaen's early organ work, *L'Ascension* (1933).

This is Stokowski's second recording of *L'Ascension*, the first having been with the New York Philharmonic for Columbia in 1949. This reading is slightly slower in pace than that earlier version, but the sensuous sound and incandescent brilliance of the orchestral playing—most notably of the brass and woodwinds in the first movement and the strings in the finale—recreate to the life the legendary "Philadelphia sound" for which Stokowski was so famous in his heyday.

But it is the Ives Second Orchestral Set, both as musical substance and sonic realization, that is the real meat of this album. The strong populist strain in Ives (he believed in deciding major issues by direct referendum and that no one should have an individual property right of more than \$100,000) comes through in the titles of the three movements: 1. *An Elegy to Our Forefathers* (at one point called *Elegy for Stephen Foster*), 2. *The* (Continued on page 131)



PHILIPS RECORDS

## A CORNUCOPIA OF MONTEVERDI MADRIGALS

Impressive rightness of expression characterizes Raymond Leppard's presentation of Books Eight and Nine

Reviewed by Igor Kipnis

OVER the last couple of years—perhaps even since 1967, when the four-hundredth anniversary of his birth was observed—Claudio Monteverdi has again come to the respectful attention of the musical public, and, as a result, record buyers have had a hitherto unequalled opportunity to sample his work in ever more stylishly conceived performances. Among the most significant of these recordings are several each of his opera *Orfeo* and the *1610 Vespers*, plus individual issues of two other operas and even a complete recording (by Musical Heritage Society) of the *Selve Morale e Spirituale*, a vast and important sacred collection.

There has been no dearth either of madrigal discs, some of them very fine indeed, although by and large these have been compilations of selections taken from the composer's nine-plus books rather than complete recordings of one or more of those books. That one lack—a really good, large-scale madrigal package—has now been completely rectified by the release of a five-record album by Philips of performances under the brilliant supervision of Raymond Leppard.

Contained complete in this massive project is the eighth book of Monteverdi's madrigals—they alone take seven sides—as well as the posthumously issued ninth book, the 1632 collection of *Scherzi Musicali*, and another eight madrigals printed in various publications during the composer's lifetime. The eighth book, however, is the principal attraction. It was published in 1635 when Monteverdi was seventy-one, and it is divided into two parts—the *Canti Guerrieri* and the *Canti Amoriosi*, the songs of war and love—and the variety represented is extraordinary. The term *madrigal* is extended to include the use of continuo and even obbligato instruments, and the range of forces involved extends from pieces for two tenors

and continuo (such as the incredibly virtuosic *Mentre vaga angioletta*) through the use of six-part chorus (the magnificent *Hor che'l ciel*) to secular cantata (*Il combattimento di Tancredi e Clorinda*) and a single-act opera (*Il ballo delle ingrato*).

Monteverdi is generally considered to be a musical revolutionary, and one reason for this is the emphasis he put in his music on the importance of the text. He took his ideas from the rhythms of classical poetry and applied them to composing, paying particular attention to expressing the "affect" of the text. In particular, he adapted the *stile concitato* (agitated style), using rapidly repeated notes to express warlike passions. This technique may easily be perceived in the *Canti Guerrieri*, in which love is equated symbolically with battle, but it is often recalled as well in the gentler and even despairing love lyrics of the *Canti Amoriosi*.

The remaining madrigals, canzonets, and *scherzi musicali* contained on sides eight through ten are on the whole of smaller scale, but they nonetheless maintain an incredibly high level of inspiration. There are, for instance, the effervescent *Alle danze* for three male voices and continuo, that charming duet between a shepherd and shepherdess, *Bel pastor*, and one of the most popular of Monteverdi's madrigals (along with the *Lamento della ninfa* in Book 8), *Zefiro torna, a ciaccona* for two tenors.

All of the works mentioned—and, indeed, a great deal more—have been recorded previously, some of them, as in the case of the *Lamento della ninfa*, in quite a number of Monteverdi madrigal collections. This applies as well even to some of the extended sections—for example, *Il combattimento* and *Il ballo delle ingrato* of Book 8. But Raymond Leppard's integral version for Philips is so superbly realized that his recording, even were it *not* such a complete document, would lead the field.

Perhaps the most impressive attribute of these performances is the rightness of verbal expression, the sense of lyricism, flow, rhetoric, dramatic surge—in short, the pacing. The singers, among whom tenor Robert Tear must perhaps be given the lion's share of praise, are wonderfully skilled; they all sound completely at home with this often difficult repertoire. In addition to Tear's excellent work, there are fine contributions by soprano Sheila Armstrong and bass Stafford Dean. The strings are modern ones, but, overall, Raymond Leppard (who directs as well as plays some of the harpsichord continuo) avoids *too* anachronistic a sound—the harpsichord realizations are not as flagrantly and flamboyantly technicolored as they are in some of his seventeenth-century operatic productions, for example. This is, in sum, a really *splendid* album which, in spite of its size and cost, is commended to the serious attention of every Monteverdi enthusiast—and beyond. The reproduction is equally distinguished, and there are texts, translations, and Leppard's own very readable annotations as a bonus.

MONTEVERDI: *Madrigals, Book VIII, "Madrigali Guerrieri et Amoriosi": Sinfonia; Altri canti d'Amor; Hor che'l ciel e la terra; Gira il nemico; Se vittorie si belle; Armato il cor; Ogni amante è guerrier; Ardo, avvampo; Il combattimento di Tancredi e Clorinda; Il ballo (per l'Imperatore Ferdinando); Altri canti di Marte; Vago augelletto; Mentre vaga angioletta; Ardo e scoprir; O sia tranquillo il mare; Ninfa che scalza il piede; Dolcissimo uscignuolo; Chi vol haver felice; Non havea Febo ancora; Perche t'en fuggi, o Fillide; Non partir, ritrosetta; Su pastorelli vezzosi; Il ballo delle ingrato. Madrigals, Book IX. Bel pastor; Zefiro torna; Alcun non mi consigli; Di far sempre gioire; Quando dentro al tuo seno; Non voglio amare; Come dolce hoggi l'auretta; Alle danze; Perchè se m'odiavi; Sì, sì ch'io v'amo; Su, pastorelli vezzosi; O mio bene. Scherzi Musicali (1632): Maledetto sia l'aspetto; Quel sguardo sdegnosetto; Eri già tutta mia; Ecco di dolci raggi—Io che armato sin hor; Et è pur dunque vero. Madrigali del Signor Cavaliere Anselmi (1624): O come vaghi; Taci, Armelin. Quattro Scherzo delle ariose vaghezze . . . di Carlo Milanuzzi (1624): Ohimè ch'io cado; La mia Turca; Sì dolce è il tormento. Arie de' diversi raccolte da Alessandro Vicenti (1634): Più lieto il guardo; Perchè se m'odiavi (solo version); Su pastorelli vezzosi (solo version). Sheila Armstrong, Angela Bostock, Yvonne Fuller, Heather Harper, Anne Howells, and Lillian Watson (sopranos); Alfreda Hodgson (mezzo-soprano); Anne Collins and Helen Watts (contraltos); Luigi Alva, Ryland Davies, Bernard Dickerson, Alexander Oliver, Robert Tear, and John Wakefield (tenors); Stafford Dean and Clifford Grant (basses); Members of the Glyndebourne Chorus; Members of the Ambrosian Singers; Robert Spencer (lute); Osian Ellis (harp); Raymond Leppard, Leslie Pearson, and Henry Ward (harpsichords); Joy Hall and Kenneth Heath (cellos); Adrian Beers (double-bass); Ubaldo Gardini (Italian-language coach); English Chamber Orchestra, Raymond Leppard cond. PHILIPS 6799 006 five discs \$34.90.*

*Rockstrewn Hills Join in the People's Outdoor Meeting*, and 3. *From Hanover Square North, at the End of a Tragic Day, the Voice of the People again Arose*.

Musically, we have in the first movement an interweaving of Foster and Foster-style tune fragments over a slow, bell-like *ostinato*. The second movement was developed out of one of four ragtime studies dating from 1902-1904, with the hymn-tune *Bringing in the Sheaves* playing a prominent role. The finale, based on an actual incident which Ives experienced on the day of the torpedoing of the *Lusitania* in 1915, provides a listening experience of truly cosmic dimensions, equaled in the Ives repertoire only by the end movements of the Fourth Symphony (also superbly recorded by Stokowski, for Columbia).

It is fascinating to compare this new Stokowski reading of the Second Orchestral Set with the Morton Gould-Chicago Symphony disc premiere of the work in 1967 (RCA LSC 2959). Gould clearly reacts to the nervous energy of the Ivesian rhythmic scheme, and hence offers us a leaner and somewhat cleaner treatment of the ragtime movement. For some reason, however, he does not include the gay wordless choral interjection toward the end, as is indicated in the photocopy of the Ives manuscript. Happily, Stokowski does so here, and to delightful effect.

Where Gould responds to Ives' nervous energy, Stokowski responds profoundly to the visionary aspect of the composer's musical language, both in the impressionistic opening movement and in the cosmic grandeur of the finale—from the awestruck and humble invocation of the *Te Deum* by a unison chorus, to the overwhelming apotheosis of *In the Sweet Bye and Bye* sounding forth in the most expansive possible orchestral sonorities. It is also perhaps to Ives the fellow-organist (Ives played at New York Central Presbyterian at the turn of the century) that Stokowski responds, as one can hear from his handling of the bass lines throughout.

Deserving equal credit with Maestro Stokowski for this recording are the members of London's Phase-4 engineering team, who, with a welcome absence of the gimmickry that sometimes has marred their work, have produced a recorded sound of astounding richness, transparency, dynamic range, and spatial illusion—the last being absolutely essential for a fully effective realization of the Hanover Square finale. This is no recording for puny playback systems! Though it will sound effective on any reasonably good equipment, its effect when heard on the best simply begs description. *D.H.*

**JOPLIN, SCOTT:** *Treemonisha; Various Rags* (see Popular Review Section)

**JOSQUIN DES PRÉS:** *Instrumental and Vocal Works* (see DUNSTABLE)

**KAGEL:** *Acustica (1968-1970)*. Cologne Ensemble for New Music (Christoph Caskel, Karlheinz Böttner, Edward Tarr, Wilhelm Bruck, Vinko Globokar), Mauricio Kagel director. DEUTSCHE GRAMMOPHON 2530 227 two discs \$13.96.

Performance: **Indistinguishable from the music**  
Recording: **Admirable**

Every Tuesday evening, my music-theater group, Quog, sponsors a drop-in improvisation session which often—not always—results

OCTOBER 1972

Music and motion pictures have had a long and formidable association. Shostakovich, Prokofiev, Walton, Copland, and Vaughan Williams number among the great classical composers who contributed to the film medium almost as profoundly as they did to formal concert repertoire. A grand alliance, indeed.

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131

in a sound exploration session much like that recorded here. I have no idea exactly how this piece was put together; in contrast to our collective and quite spontaneous efforts, *Acustica* comes with a composer credit, and the piece has dates attached—which must prove something. I can say that our improvisations are generally a lot more musical and certainly much less unpleasant than *Acustica*. I can also state pretty confidently that such activities have value for the participants, and, in certain circumstances, for others present—as exploration, as an ongoing exercise in listening, inventing, and relating. However, captured in the permanent form of a recording and played back in one's own quarters, an apparently successful "live" sound-making set can turn out to be a pretty grim experience. *Acustica* is abstract, unpleasant, chaotic, and, in this form at least, meaningless (potentially meaningful effects like the solo harmonica or the distorted Bach chorale at the finish only end up sounding cheap). Against this can be set certain qualities of sonic invention and, perhaps, ear-cleaning. Not quite enough to justify or encourage suffering of four sides of confusion about the function of the recorded medium. The disinterested are therefore warned. The interested would be far better advised—I mean this quite seriously—to go out and make some *Acustica* of their own; this is something to participate in, not to listen to. E.S.

#### RECORDING OF SPECIAL MERIT

**LISZT:** *Réminiscences de Don Juan, for Two Pianos; Tscherkessenmarsch for Piano, Four Hands; Réminiscences de Norma, for Two Pianos; Sonnambula Fantasy for Piano, Four Hands.* Richard and John Contiguglia (pianos). CONNOISSEUR SOCIETY CS 2039 \$5.98.

Performance: **Excellent**  
Recording: **Very attractive**

Richard and John Contiguglia are twins, excellent pianists, and a marvelous four-hand (one- or two-piano) team. They have come up with an excellent set of Liszt transcriptions—adapted by the composer himself for two pianos or one piano, four hands. Liszt is given as the composer—in place of the old-fashioned hybrids Liszt-Mozart, Liszt-Glinka, and Liszt-Bellini. I think this is justified; these are typical Lisztian creations, taking off from the original themes in a brilliant, original, and highly effective manner. These expanded versions, although almost certainly adapted from the "original" two-hand versions, have merit and easily enough individuality to stand on their own. And they are brilliantly played—beautifully shaped and technically superb, with near-perfect ensemble. The recording is also excellent, with only a bit of grit—vinyl noise apparently—to mar the listener's pleasure slightly. E.S.

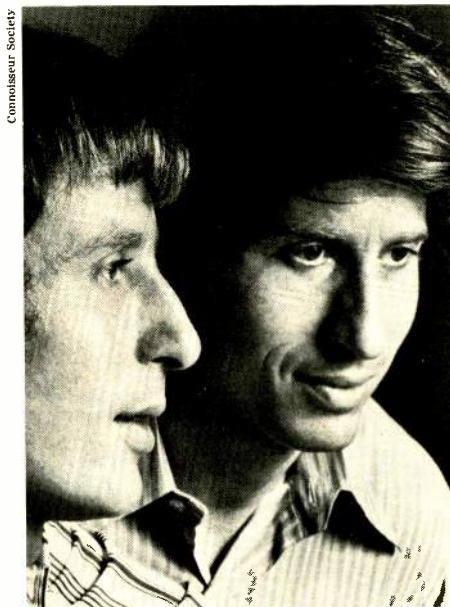
**MAHLER:** *Symphony No. 1, in D Major.* Royal Philharmonic Orchestra, Erich Leinsdorf cond. LONDON SPC 21068 \$5.98, © L 75068 \$7.95.

Performance: **Excellent**  
Recording: **Beautifully clear**

From time to time I have issued pleas for Mahler recordings that utilize modern recording technology to clarify the richness of his orchestration. Mahler was a remarkable orchestrator, to be sure, but he was also a restless innovator, always revising his own or-

chestrations, often in rehearsal. So quite often Mahler's music does not balance itself; it must constantly be shaped and reshaped to suit the musical and acoustical situation at hand. The Mahler symphonies particularly lend themselves to the notion that a recording should not attempt to reproduce someone's idea of what "live" sound would be but should present the best possible documented "record"—the *mot juste*—of the music and of the performance.

In many respects, these objectives are realized very well in this recording. It may lack some of the excitement that a great "live" performance can bring to this overwhelming, overbalanced, flawed masterpiece, but such a performance can succeed magnificently in the "live" situation but fail to hold up as a recording. This is the reverse case: a good, solid large-scale recording, beautifully engineered—musically and electronically—with



RICHARD AND JOHN CONTIGUGLIA  
*Near-perfect ensemble in Liszt*

scope, dimension, clarity, and a good deal of power. Leinsdorf and these excellent English musicians succeed in sorting out the vastly overlong and difficult finale to this remarkable work, and the sonics of this recording are not the least of its attractions. E.S.

**MAHLER:** *Symphony No. 6; Symphony No. 10, Movements 1 and 3* (see Best of the Month, page 82)

**MAHLER:** *Symphony No. 7.* Bavarian Radio Symphony Orchestra, Rafael Kubelik cond. DEUTSCHE GRAMMOPHON 2530 238/9 two discs \$13.96.

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

Renewed acquaintance confirms the general impression of this performance that I reported when I compared it, in its original format as part of the Kubelik Mahler-symphony cycle, with the recent Solti-Chicago version. The sheer biting drive of Kubelik's third movement (the *Schattenhaft* scherzo) out-Solti even Solti, though both conductors seem to me to fly in the face of Mahler's instruction, which is "Flowing, but not fast," and Kubelik is admirably crisp in the first movement. Kubelik has the better recording, Solti the better

orchestra. But interpretively, Bernstein's richly detailed, comprehensively plotted performance remains my favorite, and Haitink's more coolly lyrical reading runs close. B.J.

#### RECORDING OF SPECIAL MERIT

**MENDELSSOHN:** *Sextet in D Major, Op. 110; Quartet No. 3, in B Minor, Op. 3.* Werner Haas (piano); members of the Berlin Philharmonic Octet. PHILIPS 6500 170 \$6.98.

Performance: **Exemplary**  
Recording: **Beautiful**

Chamber music devotees should prize this record. I'm not overly fond of the Sextet, which has always struck my ears as Mendelssohnian *Gebrauchsmusik*, long on technique and short on memorable ideas, but the musicians here give it a performance which is letter-perfect and, at the same time, fluent and relaxed. The Quartet is a far more compelling piece, and the ensemble, according it the same treatment they gave the Sextet, make it a real musical experience. Haas, though in no respect superior to the other players, is marvelous to hear in a chamber-music context. His fingerwork and his tone are so refined, lyrical, and elegant that they fit into the ensemble with a lightness and a transparency not often heard in performances of chamber music for strings and piano, an intrinsically unwieldy medium. The recording matches the tonal qualities of the instruments with its own bright opulence. To my mind, Philips is producing many of the finest-sounding records on the market these days. L.T.

**MESSIAEN:** *L'Ascension* (see IVES)

#### RECORDING OF SPECIAL MERIT

**MONTEVERDI:** *Virtuoso Madrigals. Se vittorie sì belle; Non voglio amare; Vaga su spina ascosa; Zefiro torna e'l bel tempo rimena; Augellin; Ninfa che scaliza il tempo del'Qui deh meco l'arresta! Dell' usate mie corde; Ah! com'a un vago sol; O mio bene; Zefiro torna e di soavi accenti; Mentre vaga Angioletta; Introduzione al ballo/Ballo.* Nigel Rogers and Ian Partridge (tenors); Christopher Keyte (bass); Colin Tilney (harpsichord); Werner Kauffmann (organ, harpsichord); Heinrich Haferland (gamba); Eugen Müller Dombois (lute); Michael Schäffer (chitarrone); Helga Rehm and Günter Klein (violins); Gudula Lehman-Grube and Elisabeth Hahn (recorders); Käthe Wagner (dulzian); Hans Koch (violone); Monteverdi Choir of Hamburg, Jürgen Jürgens cond. DEUTSCHE GRAMMOPHON ARCHIVE 2533087 \$6.98.

Performance: **Highly virtuosic**  
Recording: **Excellent**

One somehow does not expect to see the word "virtuoso" used in connection with something as staid-sounding as early seventeenth-century madrigals. Yet, considering the extraordinary vocal agility required of the singers in this collection, no other description is really apt—this is really virtuoso material. One need hear only the opening piece, *Se vittorie sì belle*, or the incredible *Mentre vaga Angioletta*, both for two tenors and continuo, to appreciate this aspect of Monteverdi's style. Of course, not everything here will have you sitting on the edge of your chair as these two selections do. Some are gentler in mood, but one notices that even in the well-sung choral pieces, which are nicely added for vari-

ety, there are also some extremely florid lines.

The performances, especially by tenors Nigel Rogers and Ian Partridge, make the most of the album title. They are often faster than the ones to be heard in the Leppard anthology of Monteverdi madrigals for Philips (see review on page 130), and they are indeed exciting; Leppard's approach is to concentrate more on variety of "affects," lyricism, and smoother pacing. The sound here, a bit drier and more close-up than in Leppard's version, is outstanding and features a particularly appealing array of continuo instruments, including harpsichord, virginal, organ, lute, chitarrone, dulzian, gamba, and violone. Texts and translations are provided. As a selection of mainly late Monteverdi madrigals, this disc is an intriguing one and can safely be recommended to those looking for a sampling rather than an extensive, integral set. I.K.

#### RECORDING OF SPECIAL MERIT

**MOZART:** *Horn Concertos: No. 1, in D Major (K. 412); No. 2, in E-flat Major (K. 417); No. 3, in E-flat Major (K. 447); No. 4, in E-flat Major (K. 495); "No. 5," in E Major (fragment, K. 494a). Concert Rondo in E-flat Major (K. 371, arr. Marriner).* Barry Tuckwell (French horn); Ensemble of the Academy of St. Martin-in-the-Fields. Neville Marriner cond. ANGEL S 36840 \$5.98.

Performance: **Superb**  
Recording: **Superb**

Barry Tuckwell, one of the world's leading horn virtuosos, makes his debut on Angel records with these performances of four Mozart horn concertos and two shorter pieces, one of which (the Concert Rondo in E-flat, K. 371) exists only in sketch form so far as the orchestra is concerned, and was completed by conductor Neville Marriner in a superb and convincing job of restoration.

This recording presents a very elegant joining of talents. Tuckwell plays the horn as if it were the easiest instrument in the world rather than one of the most treacherous, producing a light, lyrical tone with fluency and nuance, and phrasing at every moment with fine, engaging musicianship. The same laudatory things can be said about conductor Marriner and the members of the Academy of St. Martin-in-the-Fields ensemble. There is a sense of innate subtlety, spiritual comfort, and rapport in all these performances. The recording captures this beautifully, and on many counts I can call this one of the most endearing records I've heard in some time. L.T.

**MOZART:** *Wind Concertos. Flute Concerto No. 1, in G Major (K. 313):* Andreas Blau (flute). *Flute and Harp Concerto in C Major (K. 299):* James Galway (flute), Fritz Helmig (harp). *Oboe Concerto in C Major (K. 314):* Lothar Koch (oboe). *Clarinet Concerto in A Major (K. 622):* Karl Leister (clarinet). *Bassoon Concerto in B-flat Major (K. 191):* Günter Piesk (bassoon). *Sinfonia concertante in E-flat Major (K. Anh. 9, K. 297b):* Karl Steins (oboe); Herbert Stahr (clarinet); Manfred Braun (bassoon); Norbert Hauptmann (horn); Berlin Philharmonic. Herbert von Karajan cond. ANGEL SC 3783 three discs \$17.94.

Performance: **Nineteenth-century sumptuous**  
Recording: **Good in the same way**

The words under the "Performance" rubric  
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at the head of this review will perhaps sufficiently indicate that Karajan's kind of Mozart is not mine. These performances are mostly very beautiful, but in a droopy, breathily Romantic way that suits the music ill. The string tone is richly laden with vibrato, and the dynamics seem always to be on their way somewhere without ever quite arriving, so that contrasts are obscured and, in the end, "a vast similitude interlocks all." The soloists, who are, I take it, Karajan's first-desk men, play along with the maestro's view, offering a great deal of instrumental polish but very little individuality.

Technically, too, the orchestral contribution is not all that it should be. There is nothing as spectacularly bad as the almost total absence of ensemble that disfigured some movements in Deutsche Grammophon's Seifert-Karajan disc of the horn concertos. But chords are often fuzzily attacked, bobbles in the orchestral horns have gotten through the editing process, and tempos—most strikingly at the start of the Clarinet Concerto—are sometimes wayward for the first few measures of a piece.

In the stylistic sphere, trills are consistently taken without the initial upper note and also—no less curiously—without a turn at the end, except in the Flute and Harp Concerto, where the soloists for once appear to have been given license to do something their own way. And almost all of the cadenzas—most of them contributed by the soloists—are too long.

By comparison with the rival set on Turnabout, this new one is one disc shorter (though, of course, still more expensive) and omits the horn concertos. On the other hand, it has the advantage of presenting the D Major Flute Concerto (K. 314) in its original version as an Oboe Concerto in C Major. In any case, the Turnabout set, though economical, is a mixed bag in terms of performance quality, and its best feature—Jost Michaels' lovely account of the Clarinet Concerto—can be bought separately in a coupling with an equally good Clarinet Quintet.

So, if you want to acquire the finest versions of these wonderfully tuneful Mozart works, you will have to do it piecemeal. Apart from that Michaels disc, my recommendations would be Holliger on Philips for the Oboe Concerto, Marion on Nonesuch or Baker on Vanguard for the First Flute Concerto, Brooke on Seraphim for a goodish Bassoon Concerto coupled with Brymer's excellent Clarinet Concerto, De Peyer on London for an even better Clarinet Concerto, probably Baker and Jellinek on Bach Guild for the Flute and Harp Concerto, and the Angel disc conducted by Barenboim for the *Sinfonia concertante*. There is also a good Ristenpart performance on Nonesuch of the *Sinfonia concertante* in its original form, with flute instead of clarinet. Happy hunting! *B.J.*

**NARDINI: Sonata in D Major (see TARTINI)**

**PAGANINI: The 24 Caprices, Op. 1.** Itzhak Perlman (violin). ANGEL S-36860 \$5.98.

**PAGANINI: The 24 Caprices, Op. 1.** Ruggiero Ricci (violin). EVEREST 3313 \$4.98.

Performance: **The palm to Perlman**  
Recording: **Angel excellent;**  
**Everest fairly good**

When Ruggiero Ricci's recording of the Paganini *Caprices* was first released on two London discs (252 and 264) in the early long-

play era, Itzhak Perlman was little more than a tot—but a fiddling tot, to be sure. The Everest reissue disc now offers the same Ricci recording compressed onto a single disc. Its sound, electronically rechanneled for stereo, is quite serviceable, though the Angel disc is clearly superior in resonance and tonal warmth.

In the performance, too, Angel is the winner. Ricci has always been a violinist of astounding technical prowess, and he performs some of these *Caprices* in a spellbinding fashion. But his main concern appears to be technique—above all, velocity. Clean intonation and clarity of articulation are frequently sacrificed to speed. With a technique that is no less assured, Perlman brings more variety (in terms of bowing and tone color) to his playing and displays cleaner articulation and a phrasing that is more expressive and more fastidious as well.



ITZHAK PERLMAN  
*Fastidious phrasing in Paganini Caprices*

Both discs offer more than seventy-two minutes of playing. For the benefit of those yearning for even more unaccompanied Paganini, I should point out that Paul Zukofsky, in his outstanding performances of these works (Vanguard 10093/4), observes a few repeats that Messrs. Ricci and Perlman choose to omit—but at the cost of another record. For a one-disc collection of these violinistic sizzlers, the Perlman version is the most appealing current choice. *G.J.*

**RIETI: Capers (see HOIBY)**

**RIETI: The Music of Vittorio Rieti, Vol. 3.** *Chorale, Variations and Finale; Valse Fugitive; Three Vaudeville Marches.* Gold and Fisdale (duo pianos). *Piano Concerto No. 3.* Ornella Santoliquido (piano); Orchestra Sinfonica di Roma, Nicolas Flagello cond. SERENUS SRS 12033 \$6.98.

Performance: **Superb (side one)**  
**to good (side two)**  
Recording: **Excellent**

The recording of Vittorio Rieti's music for two pianos, in this stunning set of performances by Gold and Fisdale, shows the composer's very best side. The music is elegant,

charming, a bit *recherché*, and utterly winning. The *Chorale, Variations and Finale*, hardly less than the gentle *Vaudeville Marches*, have playfulness and wit, and all within a very cultivated musical context.

The Piano Concerto No. 3, alas, is a dud, showing the other side of the composer's personality, where, in a larger format, his charm tends to turn a bit vapid. The recording is splendid, though the Orchestra Sinfonica di Roma sounds a bit ragged at times. *L.T.*

**SCARLATTI-TOMMASINI: The Good-Humoured Ladies (see BACH-WALTON)**

#### RECORDING OF SPECIAL MERIT

**SCHUBERT: Sonata in A Major (D. 574, "Duo"); Fantasia in C Major (D. 934).** David Oistrakh (violin), Frieda Bauer (piano). MELODIYA/ANGEL SR 40194 \$5.98.

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

Back in the middle 1950's I produced for Mercury an identical coupling of these pieces with Rafael Druian and John Simms. So fond memories were not only aroused but transcended by the superb performance recorded here by David Oistrakh and Frieda Bauer. It is a hallmark of Oistrakh's superb musicianship that, for all of the dazzling virtuosity he can let loose on a concerto (the Sibelius, for instance), he is and has remained a marvelous chamber-music player, and clearly he has found a topnotch collaborator in Mme. Bauer.

Though Oistrakh and Bauer make a brave attempt to expand the musical dimensions of the A Major Sonata through the use of repeats in the end movements, it is pretty hard to make this work from the period of the "little" C Major Symphony into a big-scale affair. But with the C Major Fantasia, in seven connected sections, we are in the world of the great Schubert trios and *Die Winterreise*, and here Oistrakh and Mme. Bauer come superbly into their own with a performance that is both powerful and ravishing. They convey beautifully the transition from the charming Hungarian touches early in the piece to the dark drama implicit in its developmental episodes. The slow sections, based on the song *Sei mir gegriisst*—and even some bits of empty virtuosic writing—come across delectably, and the final march variant that concludes the work (some have called this episode vulgar) is played with all the infectious gaiety and brilliance it demands.

I enjoyed this record thoroughly, and I hope many others will, too. The recorded sound is full and brilliant—and a trifle reverberant, as with most Russian solo and chamber-music recordings of recent times. *D.H.*

#### RECORDING OF SPECIAL MERIT

**SCHUBERT: Songs after Goethe Poems.** *Schäfers Klagelied; Nachtgesang; Der Sänger; Nähe des Geliebten; Der Fischer; Meeres Stille; Heidenröslein; An den Mond (2); Wandrers Nachtlied; Rastlose Liebe; Erbkönig; Gesänge des Harfners.* Dietrich Fischer-Dieskau (baritone); Gerald Moore (piano). DEUTSCHE GRAMMOPHON 2530 229 \$6.98.

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

Full German and English texts are supplied with this disc, but there are no notes, so some

background information is in order. In all, there are seventy-one Schubert settings of Goethe poems, including some poems set twice or more. Some are distinctly "feminine" songs, including the very first (1814) Goethe setting, *Gretchen am Spinnrade* (quite a beginning, one might be prompted to add!), so the present collection of fifteen would seem like a generously representative batch with a male interpreter.

Actually, the disc is limited to the years 1814 and 1815, the latter year being particularly significant for no fewer than thirty Goethe settings. The level of musical inspiration runs extremely high. *Erlkönig* is the peak, but the passionate *Rastlose Liebe*, the two different and wonderfully evocative settings of *An den Mond*, the folklike *Der Fischer* and *Heidenröslein*, and the majestic *Wandrer's Nachtlied* and *Meeres Stille* are, in their different ways, all exceptional songs.

The disc has been drawn from the mammoth two-volume set of Schubert songs by these master interpreters. Fischer-Dieskau offers a superb delineation of *Erlkönig's* three characters, his tone in the meditative songs is glowing, and his command of dynamic and expressive nuances is masterly. He offers so much persuasive artistry as to render any possible reservations niggling. Gerald Moore's collaboration is a model of clarity, expressiveness, and sophistication. This is an intelligently planned collection; lieder fanciers who may be reluctant to acquire the twenty-five-disc Schubert collection by this eminent pair should not hesitate to get this one. *G.J.*

**SCHUMANN:** *Études symphoniques, Op. 13* (with posthumous variations); **ABEGG** *Variations, Op. 1*. Claudio Arrau (piano). PHILIPS 6500130 \$6.98.

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

Claudio Arrau has never been a favorite of mine among the veteran superstar pianists: I find much of his interpretation on the cold and somewhat mannered side. So it is a wry sort of pleasure to be able to eat my words, and to commend his new recording of the Schumann Symphonic Études as among the very best ever. Only a certain lack of surge in the exuberant finale keeps me from calling it the single best.

As originally published, the Symphonic Études did not include five additional and predominantly ruminative variations composed by Schumann for this work. Brahms, however, in his capacity as editor of the collected edition of Schumann's works published after the composer's death, did include the extra variations as an appendix. But it appears to be up to the performer to decide where to place this extra fifteen minutes of excellent Schumann, should he opt for an integral presentation. Arrau does a very canny and effective job in this respect, most notably in pairing the second and fifth posthumous variations between the seventh and eighth of the études, so that this whole section of the work becomes a kind of slow-movement centerpiece.

Arrau tops off this singularly satisfying artistic achievement with an ABEGG Variations rendering of the utmost tenderness and charm. Good sound all the way, rich in timbre, clean in texture. *D.H.*

**SCHUMANN:** *Piano Concerto in A Minor, Op. 54* (see GRIEG)

OCTOBER 1972



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**SHOSTAKOVICH: *Symphony No. 1; Overture on Russian and Kirghiz Folk Themes*** (see Best of the Month, page 82)

**SHOSTAKOVICH: *Symphony No. 5, in D Minor, Op. 47***. U.S.S.R. Symphony Orchestra, Maksim Shostakovich cond. MELODIYA/ANGEL SR 40163 \$5.98.

Performance: **Authentic**  
Recording: **Good to very good**

We have become so used to a fast, hectic, frenetic, exhilarating Shostakovich Fifth that this measured reading comes as something of a shock. But even if we didn't know it was directed by the composer's son, it would have claims to authenticity on the grounds that it adheres to the score, most particularly in matters of tempo. The first movement has a solemn, measured tread; the finale is dignified and rather grand. Some will find it a bore without the usual thunder. Frankly this more "honest" and authentic approach also shows up some of the not inconsiderable weaknesses of the music. Nevertheless, this is pretty much the way the piece should go and interested parties should take note.

The orchestra is just a bit less polished but possibly more expressive in this music than some of its Western counterparts, and the recording is good. *E.S.*

#### RECORDING OF SPECIAL MERIT

**STRAUSS, R.: *Capriccio***. Gundula Janowitz (soprano), the Countess; Dietrich Fischer-Dieskau (baritone), the Count; Peter Schreier (tenor), Flamand; Hermann Prey (baritone), Olivier; Karl Ridderbusch (bass), La Roche; Tatiana Troyanos (mezzo-soprano), Clairon; Arleen Auger (soprano) and Anton de Ridder (tenor), Two Italian Singers; Karl Christian Kohn (bass), the Major-Domo; David Thaw (tenor), Monsieur Taupe. Bavarian Radio Symphony Orchestra, Karl Böhm cond. DEUTSCHE GRAMMOPHON 2709 038 three discs \$20.94.

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

In his outstanding volume *The Operas of Richard Strauss*, William Mann advances the plausible view that *Capriccio* "in the stricter sense is not part of the Strauss operatic canon at all . . . (it) was to be a private entertainment to his own pleasure." Surely the fact that *Capriccio's* single act requires well over two hours to perform argues against its dramatic practicality. Besides, very little beyond intelligent conversation really happens during these two hours and fifteen minutes—a span Puccini found ample for the manifold drama of *La Bohème* or *Tosca*.

Be that as it may, *Capriccio* is a masterpiece of sorts. The libretto by the devoted Straussian Clemens Krauss, however insufferably verbose, served the composer's purposes as admirably as other verbose librettos which preceded it in the legitimate Strauss canon. And there is no question about it: the composer is at his zenith here. The orchestra, reduced to appropriate eighteenth-century dimensions, sounds ravishing, and the scoring is enriched by instrumental touches the eighteenth century could not have dreamed of. The elaborate vocal ensembles are effortlessly developed, and the last scene, introduced by a magical prelude, offers yet another Straussian glorification of the soprano voice. It is a masterpiece, to be sure, but one for the professional

musician and the advanced music lover. Familiarity with the German language is essential here, and so is the ability to "catch" Strauss's many musical allusions and quotations.

This is the opera's second complete recording and, like its predecessor (Angel 3580, mono), a brilliant one. Among other things, *Capriccio* is a conductor's tour de force, and its mercurial passages are articulated with remarkable clarity in this performance. The experience of conductor Karl Böhm with this music goes back almost to the time of its creation, and his loving dedication to it is evident. In the central role of the Countess, in whom the spirit of Opera is personified with its eternal words-versus-music conflict, Gundula Janowitz radiates an enchantment that is almost visible. Peter Schreier and Hermann Prey do not invest the roles of the Composer and the Poet with the charm Nicolai Gedda and Dietrich Fischer-Dieskau brought to them



GUNDULA JANOWITZ  
*A radiant Countess in Strauss' Capriccio*

in the earlier set, but their contributions are nonetheless stylish and enjoyable. Fischer-Dieskau sings the part of the worldly Count here, and projects the character—who is more involved in skirt-chasing than in aesthetics—vividly. In the role of the theater director La Roche (a colorful figure reportedly based on Max Reinhardt), basso Karl Ridderbusch is vital and rich-toned. Tatiana Troyanos as the actress Clairon, Karl Christian Kohn as the Major-Domo, and Arleen Auger and Anton de Ridder as the "Italian singer" caricatures are all excellent.

I admire the virtuosic skill that went into the creation of this "Conversation Piece with Music," and the present recording belongs on the shelf of every Strauss devotee. DGG's sonics deserve the highest possible praise. The opera itself, however, continues to arouse only a cool response in me. It is interesting to see cultivated and urbane characters on stage engaging in intelligent conversation. But this is no substitute for dramatic conflict, which for me is essential to opera. *G.J.*

#### RECORDINGS OF SPECIAL MERIT

**STRAVINSKY: *Symphony in C; Concerto in D for String Orchestra; Circus Polka***. Berlin

Philharmonic, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON 2530 267 \$6.98.

Performance: **Stellar**  
Recording: **Stellar**

**STRAVINSKY: *The Star-Spangled Banner*** (*harmonized and orchestrated by Stravinsky*). CBC Symphony Orchestra; The Festival Singers of Toronto, Elmer Iseler dir. **Four Russian Songs**: Adrienne Albert (mezzo-soprano); flute, harp, and guitar acc. **Four Russian Peasant Songs for Equal Voices with Four Horns**. Gregg Smith Singers, Gregg Smith dir. **Renard (1962 Version)**. George Shirley and Loren Driscoll (tenors); William Murphy (baritone); Donald Gramm (bass); Toni Koves (cimbalom); The Columbia Chamber Ensemble. **Zvezdoliki ("Le Roi des Étoiles")**. CBC Symphony Orchestra; Festival Singers of Toronto. **Babel**. John Colicos (narrator); CBC Symphony Orchestra; Festival Singers of Toronto. **Ave Maria**. Festival Singers of Toronto. **Credo (1964 Version)**. Gregg Smith Singers. **Pater Noster**. Festival Singers of Toronto. **Chorale Variations on Bach's "Vom Himmel hoch da komm' ich her"** (arr. Stravinsky). CBC Symphony Orchestra; Festival Singers of Toronto. Igor Stravinsky cond. COLUMBIA M 31124 \$5.98.

Performance: **Superb**  
Recording: **Splendid**

The Berlin Philharmonic's interpretations of Stravinsky's *Symphony in C*, *Concerto in D for Strings*, and the *Circus Polka* are almost irresistibly attractive, even though Karajan's overlay of Viennese whipped cream at times gives the Stravinsky style a slightly suspicious flavor. The sound of the full Berlin Philharmonic, and of its string section alone, is gorgeously rich, bright, and resonant, and the constant blending of precision with opulence and vigor is a delight not to be forgone. In this recording, the ensembles play with the elegant perfection of a string quartet in fast passages, and they produce an almost indecently beautiful tone in sections of massed harmonies. Karajan's tempos are marvelously apt, too, which counts for a great deal in Stravinsky.

In all candor, however, I must say that Karajan seems at times to think he is conducting Richard Strauss, Mahler, Tchaikovsky, or Stravinsky's own *Symphony in Three Movements* rather than the works actually at hand. But his dynamism and his obvious enthusiasm, conviction, and meticulousness are winning. I'd hazard a guess that even Stravinsky purists will enjoy this recording, though they may have to swallow hard a few times.

There will be no such stylistic problem, obviously, with the Columbia recording entitled "Stravinsky Conducts Stravinsky," a collection of his choral music which gives a fascinating overview of part of the composer's output in this realm. It includes a number of very rarely heard works, plus several not previously released by Columbia.

This is far more than just a sampler. It comprises relatively large-scale pieces such as *Renard* and the Variations on "Vom Himmel hoch" as well as many shorter ones, among them Stravinsky's controversial arrangement of *The Star Spangled Banner* (I wish it were our "official" version), a lovely *Ave Maria*, and the very unfamiliar *Zvezdoliki* ("Le Roi des Étoiles"), which reveals a brief instant in which Stravinsky sounded more like Honegger than like himself.

The performances are splendid. Adrienne  
(Continued on page 138)



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Albert sings the *Four Russian Songs* exquisitely; the chamber accompaniment sounds deliciously perfect and airy. Works sung by the Gregg Smith Singers and by the Festival Singers of Toronto are models of fine choral singing. The only point at which any small lapse takes place occurs in *Renard*, where a subtle raggedness is sometimes apparent. But, on the whole, this is an exemplary recording, an item for everyone's collection. *L.T.*

**TARTINI:** *Sonata in G Minor ("Devil's Trill"); Sonata in G Minor, Op. 1, No. 10 ("Didone abbandonata"); Pastorale in A Major; Sonata in C Minor, Op. 1, No. 8.* Andrej Lütschg (violin); Claude Starck (cello); Bernhard Billeter (harpsichord). MUSICAL HERITAGE SOCIETY MHS 1322 \$2.99 (plus 65¢ handling charge from the Musical Heritage Society, 1991 Broadway, New York, N. Y. 10023).

#### RECORDING OF SPECIAL MERIT

**TARTINI:** *Sonata in G Minor ("Devil's Trill"); Theme and Thirty Variations from "L'Arte dell'arco".* **NARDINI:** *Sonata in D Major.* **VITALI:** *Chaconne in G Minor.* Eduard Melkus (violin); Lionel Salter (harpsichord, in Tartini); fortepiano, in Nardini; organ, in Vitali); Karl Scheit (lute, in Vitali); Waltur Schulz (cello, in Tartini); Alfred Planyavsky (bass, in Vitali). DEUTSCHE GRAMMOPHON ARCHIVE 2533 086 \$6.98.

Performances: **Both stylish**  
Recordings: **Both excellent**

All three composers represented here, Giuseppe Tartini (1692-1770), Tommaso Antonio Vitali (1663-1745), and Pietro Nardini (1772-1793), are well known to violinists, who often use their works (the Vitali *Chaconne*) to start off recitals. Almost invariably, however, performances (including virtually every recording) are based on nineteenth-century editions with a plethora of unstylistic features, including piano accompaniment. The Tartini Theme and Thirty Variations, for example, was abbreviated and adapted by Kreisler for his Variations on a Theme of Corelli (Tartini took his theme from one of Corelli's violin sonata). Here, one at last has an opportunity to hear the original, with correct execution of the ornaments, proper phrasing and articulation, and suitable continuo instruments. Both discs are important additions to the catalog. The all-Tartini collection on Musical Heritage contains four excellent examples of this important eighteenth-century composer's work, including a very charming four-movement *pastorale* and the well-known sonata based (by a publisher) on the Dido story. Andrej Lütschg, about whom the jacket reveals nothing except that he plays on a 1734 Stradivarius (it sounds like an unaltered or restored instrument), has a good technique, but his tone, possibly because of his use of little vibrato, is a trifle edgy. Except for a lack of embellishments in repeats, something that Tartini in his violin treatise specifies as being necessary for the proper performance of such music, his playing is very stylish. He conveys an admirable sweetness, and his collaborators are perfectly respectable, if a bit foursquare in rhythm.

Eduard Melkus, who has established quite a reputation as an interpreter using both Baroque violin and bow, displays consummate stylistic command, as well as a more extrovert personality. His "Devil's Trill" sonata (so called because Tartini claimed the devil ap-

peared to him in a dream and played the violin) is rather faster and more diabolic in impact than Lütschg's version. Comparing the two approaches, one could say that Melkus is more exciting but also more restless, whereas Lütschg plays in a more contained and lyrical manner. The variety of continuo accompaniments, which are very effectively rendered, adds somewhat to the value of the Archive release. Both discs are excellent sonically. *I.K.*

**TCHAIKOVSKY:** *Symphony No. 4, in F Minor, Op. 36.* **SCRIABIN (arr. Stokowski): Étude in C-Sharp Minor, Op. 2, No. 1.** American Symphony Orchestra, Leopold Stokowski cond. VANGUARD □ VSQ 30001 (SQ) \$6.98, □ L 715 \$7.95.

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



EDUARD MELKUS  
*Diabolical fiddling in the Devil's Trill*

**TCHAIKOVSKY:** *Symphony No. 4, in F Minor, Op. 36.* Royal Philharmonic Orchestra, Anatole Fistoulari cond. LONDON SPC 21063 \$5.98.

Performance: **Rather staid**  
Recording: **Highly detailed**

I am not much taken with either of these recorded performances—with the interpretation of what I regard as Tchaikovsky's finest and most organically unified symphony (I refer not to the impressive but obvious "Fate" motive in the brass, but rather to the descending four-note germinal progression that opens the main body of the first movement and the beginning of each successive movement). Stokowski plays pretty fast and loose with tempo fluctuation in the end movements (and winds up the disc with an excruciatingly lush transcription of an early Scriabin étude); but he does get some mighty vital and juicy playing out of his orchestra of predominantly young musicians. Anatole Fistoulari takes a decidedly more foursquare and essentially uninteresting view of the music. His end movements convey none of the drama, let alone the sheer brilliance, I hear in my currently favored recording—DGG's, with Karajan and the Berlin Philharmonic—not to mention what I have

enjoyed in the past from Kurt Sanderling and the Leningrad Philharmonic (Decca mono) or Mengelberg and the Amsterdam Concertgebouw (Columbia 78's).

As for recording, the London Phase 4 sound is loud, brilliant, and highly differentiated in focus and localization of the various orchestral choirs. The homogeneity of the *tutti* orchestral climaxes suffers somewhat as a consequence.

A word on quadrasonics: I have sampled quite a variety of available classical material both on disc and on discrete four-track cartridge, and the major effect I discern in playback thus far in standard-repertoire symphonic works is an "enlargement" of the stereo sound field, engendered by the signal fed to the rear speakers. When equipment is properly balanced, this "enlargement" will not in any way affect the clarity of the musical textures coming from the front speakers. It will, in some instances (as in the Boulez recording of Stravinsky's *Petrouchka* for Columbia), change the illusory vantage point of the home listener from an "ideal first balcony" to an "ideal twelfth-row orchestra" seat. However, I emphasize that this is just one listener's experience in a particular studio/living-room ambience. Others with differently set-up equipment and differently scaled and shaped living rooms may have quite different listening experiences. Vanguard, in its quadrasonic recording of Stokowski's American Symphony Orchestra, has done no monkeying around, but has simply used the back speaker signal as a means of "enlarging" the listening environment. This is readily apparent when one suppresses the rear speakers or plays the quadrasonic disc in two-channel stereo mode.

The recording has plenty of body and presence, most notably but not unpleasantly so in the right-front-channel timpani. *D.H.*

**VITALI:** *Chaconne in G Minor* (see TARTINI)

**WAGNER:** *Die Meistersinger (scenes).* *Flied-ermonolog; Gut'n Abend, Meister* (with Göta Ljungberg, soprano); *Schusterlied; Wahn-monolog; Grüß Gott, mein Junker* (with Rudolf Laubenthal, tenor); *Abendlich glihend* (with Lauritz Melchior, tenor); *Aha! Da streicht die Lene; Quintet* (with Elisabeth Schumann, Lauritz Melchior, Gladys Parr, Ben Williams); *Euch macht ihr's leicht; Ver-achtet mir die Meister nicht.* Friedrich Schorr (baritone); London Symphony Orchestra; Berlin State Opera Orchestra; Albert Coates, Lawrance Collingwood, Leo Blech, and Sir John Barbirolli cond. SERAPHIM 60189 \$2.98.

Performance: **Superb**  
Recording: **1927-1931 vintage**

If I may quote from my review of this collection when it first appeared on the higher-price Angel COLH 137 (July 1964): "There has never been a greater *Helä.nbariton* than Friedrich Schorr in his prime. The strength, evenness, and warmth of his vocal tone, the control of his delivery, the clarity of his enunciation, the artistic quality of his phrasing—all these, as Schorr displays them, lie beyond the gifts of the singers who have inherited his roles. . . . It is a revelation to hear Wagner's melody ennobled by this kind of legato singing."

Since the disc captures virtually all of Schorr's recorded portrayal of Hans Sachs in an admirably flowing continuity (even though its components were recorded in different

(Continued on page 140)

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places at different times under four different conductors), it strikingly exposes the gap that separates excellence on the Schorr level from the unexciting adequacy offered by the long list of Sachsés who have passed through the world's opera houses during the last decade or so. Impressive contributions by Lauritz Melchior and Elisabeth Schumann (she in that unsurpassed opening of the Quintet!) add even more luster to this exceptional release. The orchestral sound is, of course, dated. Informative notes and full texts are supplied.

G.J.

### COLLECTIONS

**ANTONIO DE ALMEIDA:** *Almeida in the Underworld*. **Offenbach:** *Orpheus in the Underworld: Overture*. **Hérold:** *Zampa: Overture*. **Auber:** *The Bronze Horse: Overture*. **Thomas:** *Mignon: Overture*. **Gounod:** *Faust: Ballet Music*. New Philharmonia Orchestra. Antonio De Almeida cond. RCA © RK 1232 \$6.95 Ⓜ R8S 1232 \$6.95.

Performance: **French favorites with flair**  
Recording: **Good**

These are French favorites that take us back to earlier days of the *Opéra Comique*, when Offenbach was turning out operettas like saucages seasoned to the taste of a public which asked only for the sight and sound of wit and elegance. The four overtures heard on this cassette represent four triumphs: *Orpheus in the Underworld*, with the can-can that still brings down the house in the ballet *Gaité Parisienne*; *Zampa*, an opera of the supernatural by Louis Hérold that was the hit of its day; Auber's "fairy opera" *The Bronze Horse*; and Ambroise Thomas' *Mignon*, which has had, through no fault of its own, to withstand the dubious honor of being Adolph Hitler's favorite musical work.

If these overtures have ceased to sparkle for us the way they did for their original Gallic audiences, it is no doubt because the radio has been relentless in pouring their coquettish charms into our ears. Yet they remain splendidly fashioned, stunningly groomed little works, and Antonio De Almeida and the New Philharmonia coax them to life sounding years younger and extremely pleased to be in each other's pretty company. The ballet music from Gounod's *Faust* was composed only in response to popular demand: Parisian audiences disapproved of the absence of a ballet, so he wrote the Walpurgis Night scene to placate them. It remains a diverting suite—more so *in toto* than when excerpts are snipped from it—and balances a politely ingratiating program especially well.

P.K.

### RECORDING OF SPECIAL MERIT

**THE MUSIC OF LEONARD BERNSTEIN.** *Candide: Overture; On the Town: Times Square, 1944; On the Waterfront: Symphonic Suite; Fancy Free: Excerpts; West Side Story: Symphonic Dances*. Royal Philharmonic Orchestra, Eric Rogers cond. LONDON © M 94048 \$6.95.

Performance: **London in New York**  
Recording: **Superb**

It's become so much the fashion to belittle Leonard Bernstein's contributions to American music that it's good for us champions of his talents to have this little box as a kind of musical hand grenade ready to hurl at his detractors. Even those who shrug off Bern-

stein's achievements as a composer usually grant his mastery of the resources of the orchestra, and this is displayed here to marvelous effect by the Phase Four recording (in Dolbyized sound). But there's much more to a Bernstein score than the ingenious use of instruments, as this program so sparkingly attests. The explosive vitality of his overture to *Candide* might be matched against any great overture to a theater work in the repertoire—and make many of them sound pallid and un-inventive by contrast. The "Times Square" ballet music from *On the Town* is a triumph of wit and tantalizing rhythmic complexity. The excerpts from *Fancy Free* are even more infectious. The suite from *On The Waterfront* shows Bernstein's ability to write powerful music in another vein entirely—this time for a movie about waterfront politics, a score that added much to the strengths of a memorable film, and which also holds up arrestingly as pure music. The symphonic dances from *West Side Story* are offered complete, in the composer's arrangement: it not only unifies the tuneful riches of the score for that prophetic musical but tingles with life in an idiom that exactly reflects the New York City of the Fifties which inspired it.

Considering that idiom, it is really astonishing how thoroughly the Royal Philharmonic and Eric Rogers have managed to be faithful to it here. Over the years I have often been disappointed with the efforts of other conductors to match Bernstein's way with his own merchandise; almost always, they seemed to fall below the level of intensity and energy needed for the occasion. Mr. Rogers, who sometimes takes things at an even faster clip than the composer, has turned the trick laudably. He has transformed his British players into a team that sound as though they've spent all their lives on the island of Manhattan. The sound of the orchestra is glorious, and particularly brilliant in Phase Four, which has improved vastly since the days when it made everything sound as though you were hearing it in an empty movie house. At times Mr. Rogers not only comes close to the composer's own sure-footed way with these scores, but almost surpasses him in sheer exhilaration and delight in their rambunctious originality. Rogers doesn't just conduct Bernstein; he appropriates him.

P.K.

**E. POWER BIGGS:** *Music for Organ, Brass and Percussion*. **Gigout:** *Grand Chorus in Dialogue*. **Dupré:** *Heroic Poem*. **Campra:** *Rigaudon*. **Widor:** *Lord, Save Thy People*. **R. Strauss:** *Processional Entry*. **Purcell:** *Antiphonal Voluntary*. **Karg-Elert:** *Praise the Lord with Drums and Cymbals; Triumphal March*. **Clarke:** *Trumpet Voluntary*. E. Power Biggs (organ of St. George's Church, New York City); Columbia Brass and Percussion Ensemble. Maurice Peress cond. COLUMBIA © MT 31193 \$6.98. Ⓜ MQ 486 \$7.98, Ⓜ MA 31193 \$6.98.

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

E. Power Biggs has recorded a number of albums featuring organ and brass—this one most recently. The repertoire, save for the Campra, Clarke, and Purcell pieces, which are Baroque, is late-nineteenth-century or contemporary, although hardly modern in style. Some of the pieces, for example the Dupré and the Richard Strauss, were originally written for this combination of instruments, but the majority of the repertoire has had in-

struments added to the keyboard part. I can't say that the general run of this material thrilled me to any great extent, though it certainly is loud and—for want of a better word—ceremonious. In truth, the effect seemed to me pompous to the extreme, with the Strauss Processional Entry (is this the 1909 *Feierlicher Einzug der Ritter des Johannerordens?*—the cassette, which has no annotations, gives only the English title) being perhaps the best piece musically. After a certain amount of listening, the material, with all its empty pomp and bombast, begins to have a certain amusing "camp" quality about it.

I suppose that on a wide-open disc, the overall effect must be quite sensational in sound, at least, but the cassette lacks the ultimate in transparency. Its sonics, however, are quite good for this medium, and Dolby processing has removed potential hiss. There is also an excellent sense of stereo spread. Finally, I should mention that the brass playing is accurate and quite brilliant, although the overall performances seemed to me rather stiff. As mentioned, there are no notes and no mention of the sources, not even to indicate that the correct title of Clarke's *Trumpet Voluntary* is really *The Prince of Denmark's March*. I.K.

**RECORDING OF SPECIAL MERIT**

**JULIAN BREAM:** *Recital*. **Rodrigo:** *Concierto de Aranjuez*. **Britten:** *The Courty Dances from "Gloriana."* **Vivaldi:** *Concerto in D Major, for Lute and Strings (P. 209)*. Julian Bream (guitar and lute); Melos Chamber Orchestra. Colin Davis cond. (in Rodrigo); Julian Bream Consort (in remainder). RCA © RK 1052 \$6.95.

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

There are several versions available on cassette of the Rodrigo Guitar Concerto, an unprofound Spanish pastiche whose main purpose seems to be entertainment, and which at least for me didn't wear very well with repeated hearings. Julian Bream's performance, first issued on discs a number of years ago, is quite enough to make it worthwhile hearing again. The same caliber of playing is heard on the second sequence; both the Britten and Vivaldi are most enjoyable small ensemble pieces, and Bream and his group are in marvelous form. The cassette is not as bright-sounding in the treble as the original discs, and my copy had a slight warble at the very end of the Vivaldi Concerto. I.K.

**JULIAN BREAM AND JOHN WILLIAMS:** *Julian and John*. **Lawes:** *Suite for Two Guitars (arr. Bream)*. **Carulli:** *Duo in G Major, Op. 34 (ed. Götze)*. **Ravel (arr. Bream):** *Pavane pour une infante défunte*. **Granados (arr. Pujol):** *Goyescas; Intermezzo*. **Albéniz (arr. Pujol):** *Córdoba*. **Sor:** *L'Encouragement, Op. 34*. **Falla (arr. Pujol, rev. Bream):** *La Vida breve—Spanish Dance*. Julian Bream and John Williams (guitars). RCA © RK 1230 \$6.95, © R8S 1230 \$6.95.

Performance: **Variable**  
Recording: **Very clear**

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Albéniz transcription did I get a sense of these artists "hanging loose," instinctively attuned to the soul of the music. The William Lawes and Ravel performances seemed to me to be generally ill at ease.

The recording is exceptionally clean and clear—so much so that every movement of finger on fretboard is audible to the point of distraction. D.H.

**RECORDING OF SPECIAL MERIT**

**DUETS WITH THE SPANISH GUITAR.** Ibert: *Entr'acte*; Villa Lobos: *Bachianas brasileiras No. 5: Aria*; Desportes: *Ronde; Pastorale joyeuse*; Ovalle: *Azulão; Tres pontos de santo*; Chopin (arr. Almeida): *Prelude, in E Minor, Op. 28, No. 4*; Almeida: *O Caçador*; Gossec (arr. Almeida): *Tambourin*; Henrique: *Boi Bumbá*; Fauré (arr. Almeida): *Sicilienne*; Barroso: *Para niñar*; Ravel: *Pièce en forme de habanera*; Braga: *Maracatiú*. Laurindo Almeida (guitar); Martin Ruderman (flute); Salli Terri (vocals). ANGEL © 4XS 36050 \$6.98, ® 8XS 36050 \$6.98.

Performance: **Perfect program**  
Recording: **Superb**

Every once in a while a program is put together with such taste and sensibility that the elements in it outshine themselves—like jewels in a sumptuous dark setting, framed and lighted by a master of design. Some of the material in this Spanish-flavored musicale devised by guitarist and arranger Laurindo Almeida is familiar through long acquaintance, but never have these selections been shown off better than here. Even Chopin glows with a renewed brilliance as his *Prelude in E Minor* displays its fragile melody on the flute to the subtlest of strummed chords on Almeida's guitar. From the Spanish musical literature of the French school come such delicacies as Fauré's *Sicilienne* from his music for *Pelléas et Mélisande* and Ravel's *Pièce en forme de habanera*—neither ever intoned more seductively than they are here. Even the *Aria* from Villa-Lobos' overexposed *Bachianas brasileiras No. 5* gleams with a special depth as Almeida plays and Salli Terri sings a version that the Brazilian composer himself made for voice and guitar. All the songs, in fact, are Brazilian: *Boi Bumbá*, a dance-song with a pagan approach to the Biblical subject of a sacred ox; Almeida's own *O Caçador*, a song that mocks a hunter who would hunt in the forests of love without his gun; Ovalle's *Azulão*, a song about a message-bearing bluebird who must carry a lover's importunities to his beloved, and the same composer's *Tres pontos de santo*, three songs about Afro-Brazilian folk spirits. On the purely instrumental side are such delights as Desportes' *Ronde* and *Pastorale Joyeuse*, Gossec's *Tambourin* and Ibert's *Entr'acte*, with its wistful echoes of seventeenth-century theater music. It is hard to know which to praise loudest—the pieces, the arrangements, the singing by Miss Terri, or the velvet tones evoked from their instruments by Ruderman and Almeida. At any rate, it's amazing how much voluptuous sound can be coaxed from a flute and a guitar when the right lips and fingers are in control. And most satisfying of all is the sequence of selections, providing at once the continuity and contrast to keep one's attention riveted to the music throughout. The sound, too, is very fine. The liner notes, alas, were cut off after page one by a careless printer, at least in the cassette I heard. P.K.

**ANTHONY NEWMAN: Music for Organ.** Dandrieu: *Livre d'Orgue—Basse et Dessus de Trompette; Fugue a 4*. J. S. Bach: *Trio Sonata No. 4, in E Minor*. Franck: *Chorales Nos. 1 in E, 2 in B Minor, 3 in A Minor*. Liszt: *Fantasy and Fugue on BACH*. Anthony Newman (organ). COLUMBIA M 31127 \$5.98.

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

This is a rather peculiar recording. It is difficult to know just what Anthony Newman was aiming at, but my guess is that he was attempting some kind of registrational demonstration or tour de force. In everything except the Bach Trio Sonata (which was performed on the von Beckerath organ in St. Michael's Church, New York), he used the Noack organ in Trinity Evangelical Lutheran Church, Worcester, Mass. Either this instrument has a special capacity for producing aggressively tart sounds, or Newman, by his choice of stops, makes it seem so. (I suspect the latter, since even the Bach Trio Sonata sounds unduly astringent in parts.) In any event, the Romantic works, when they reach for sonic grandeur, are likely to set your teeth on edge, if they don't drive you out of the room. Elsewhere in these pieces the sound is simply mediocre and unappealing.

I have no quarrel with Newman's playing. He is a remarkable technician. But something is awry. This is not an ideal demonstration of either the Baroque or the Romantic organ. L.T.

**THE PEKING OPERA.** Ensemble of the Peking Opera of the Chinese People's Republic; Orchestra, Houan Kuai Ti cond. *The Court of the Phoenix; The White Serpent; Moonlight on the Springtime River; The Farewell to the Favorite; The Return of the Fisherman; The Three Scourges; Song of the Yunan Province; Dance to a Drum*. SERAPHIM ® 60201 \$2.98.

Performance: **Enlightening sampler**  
Recording: **Good**

In Chinese opera, in case you didn't read about it when President Nixon was over there, everything is *symbolic*. Red means courage. Black stands for violence and vigor. Malign characters have triangles painted around their eyes. A whip symbolizes a horse. Four black banners are a sea or a river in which the hero has thrown himself. Even hair is fraught with meaning—the careless character wears his moustache turned down, the crafty one wears his turned up. Gestures, too, have myriad defined meanings: boredom is shown by contracting the hands and brow, a circular movement of the hand over the breast indicates meditation . . . but why go on? The important thing is that this sort of formal conventionality extends only in part to the music. Four to eight musicians accompany the singers, who must signal to the orchestra when a speech ends and an aria is to begin by prolonging the last word—and the last note when the music is to stop and speech to resume again. The musicians play without a score, facing the audience. Every character has his or her own motif, as in Wagner or *Peter and the Wolf*. Gongs, drums, and cymbals accompany attacks and conflicts, and such passages often border on cacophony. Lyrical and expressive passages, however, are quite delicate.

This record makes a useful introductory sampler of the whole subject. Recorded at the (Continued on page 144)

# The Art of IMRE PALLÓ

Reviewed by  
GEORGE JELLINEK

*Imre Palló costumed  
for the role of Háy János.*



"IMRE Palló—Baritone" is the simple title of the Hungarian label Hungaroton's new release numbered 11569. It contains eleven opera arias, some familiar, some less so—all sung in Hungarian. "Who on earth would buy a thing like that?" you might ask with some justification. Well, I don't know who will buy it, but I know I shall always treasure my copy.

Imre Palló, now eighty-one, is something of a cultural hero in Hungary, a nation that happens to take its heroes (cultural or otherwise) quite seriously. He was a member of the Hungarian State Opera for fifty (!) years. One of his first assignments was to do the Prologue at the world premiere of Béla Bartók's *Bluebeard's Castle* in 1918. This is a speaking role, omitted in recordings, and young Palló was chosen on the strength of his clear and flavorful enunciation.

I was too young to witness his spectacular rise: his creation of the title role in *Háy János* at the 1926 world premiere of that Kodály opera, his celebrated Falstaff when that Verdi opera entered the Budapest repertoire. But as the strange and incurable fascination of opera began to cast its spell over me some thirty-five years ago and my knowledge of the repertoire deepened, I found more often than not that Imre Palló was the link. He was the first Rigoletto I ever saw, the first Germont, Renato, and Di Luna. I discovered Rossini's playful Figaro through him, and my idealistic, impressionable student heart was inflamed by his visionary Rodrigo in Verdi's *Don Carlo*. Since the Budapest Opera had an unusually varied repertoire, I discovered all sorts of oddities, such as Purcell's *Dido and Aeneas*, Moussorgsky's *Khovanshchina*, and Respighi's *La Fiamma*—and this baritone idol of mine was there every time! He was a handsome man and for me the embodiment of strength, courage, and virility. First impressions being overwhelmingly important, the aural sensation of his voice remained with me long after my departure from Europe as a youth. In time, I would discover singers with larger and more resonant voices, possessing techniques even more refined than his (not many) or more impressive stage presence (even fewer), but I always retained an indelible memory of Palló's dashing figure and dependable artistry.

He was an impressive man outside the theater as well, a man of great integrity. During the trying years of Hungary's Nazi-

dominated government he not only withstood all pressures but generously aided colleagues in need or threatened with persecution. After World War II, the grateful nation showered decorations on him and, for a brief period, he became the director of the opera house he had served so long with so much distinction. Thirty years after the premiere of *Háy János*, Palló re-created his famous role in the opera's first complete recording (1956). He was already sixty-five, but four years later he was still able to add a new role to his enormous repertoire in the first Budapest staging of Britten's *Albert Herring*.

Here is a little sidelight to illuminate the kind of man he was. When his father died in the Thirties, Palló began to feel remorseful: he remembered that "the old man" would have preferred the career of a lawyer for his son. So, to honor his father's memory, the baritone who was idolized at home and much admired in many European countries embarked on night studies which eventually earned him a doctorate in law. He never practiced it, but his name would thereafter appear on all programs as "Dr. Palló Imre" (family names come first in Hungarian usage).

What this Hungaroton release fails to indicate is that all of these selections date from the artist's later phase, including the Recruiting Song from the aforementioned *Háy János* set. According to my calculation, Palló was at least fifty-five when he recorded most of these excerpts. The voice was still robust and wide-ranging, but it no longer had the smooth and cultivated sound which once caressed my perhaps less critical but eagerly responsive ears.

Occasionally, nowadays, some of my readers and radio listeners pay me the unusual and almost disbelieving compliment: "Mr. Jellinek, you write and talk as though you really loved opera!" I do. And only I know to what extent Imre Palló is responsible for this.

**IMRE PALLÓ: Recital.** Arias from Verdi (*La Traviata*, *Simon Boccanegra*, *La Forza del Destino*, *Don Carlo*, and *Falstaff*), Puccini (*Il Tabarro*), Gluck (*Iphigenie en Aulide*), Wagner (*Tannhäuser*), Moussorgsky (*Khovanshchina*), Erkel (*Bánk Bán*), and Kodály (*Háy János*). Imre Palló (baritone); various orchestras and conds. HUNGAROTON LPX 11569 \$5.98.

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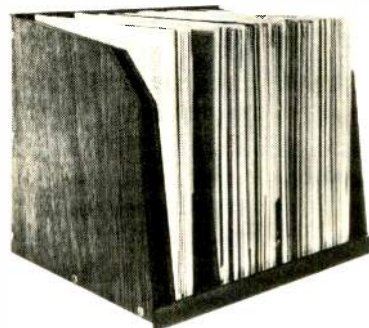
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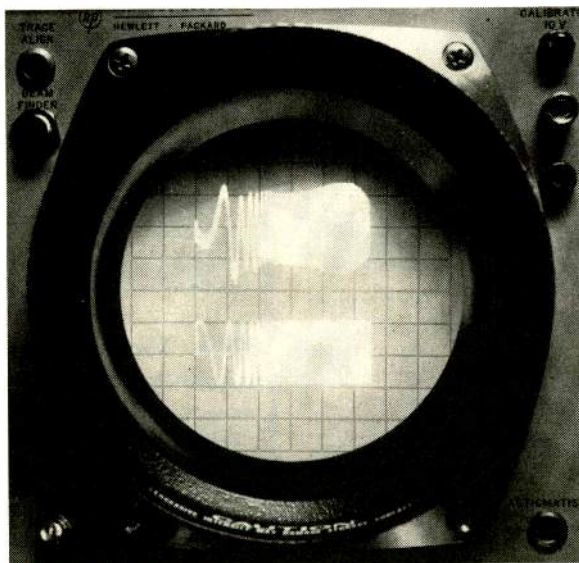
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Paris International Festival of Dramatic Art in 1955, it offers scenes and interludes from a number of operas—forest music evoking the songs of birds in an instrumental solo of great subtlety from *The Court of the Phoenix*; a scene from the opera *The White Serpent*, the story of two snakes who transform themselves into beautiful girls to taste the joys of human happiness; a fifteenth-century air played on woodblocks, a flute, and two-stringed violins; *Farewell to the Favorite*, a scene wherein a king's mistress takes her life when her ruler is ambushed by enemies; and much more. Most accessible to Western ears are *Moonlight on the Springtime River* and *The Return of the Fisherman*, both ancient airs the placidity of which is in sharp contrast with the emotionality of the operatic scenes. You may never want to hear another Chinese opera after this taste of the idiom, but at least you'll have a fair idea of the sort of thing you would be missing. P.K.

**QUADRAPHONIC SOUND**—The Vanguard Quadrasonic Demonstration Album. "Sound Effects and Light Music": Actual Sounds of Trains Passing By; Actual Sound of Tree Being Cut Down; *Stanotte sentirai una canzone* (Yoko Kishi Bracardi, and T. Otawa, vocals); *Jealousy* (Tokyo Cuban Boys, T. Misago cond.); others. **Bach:** *Organ Works: Toccata and Fugue in D Minor; Fugue in G Minor; Fantasia and Fugue in G Minor.* Takashi Sakai (organ). VANGUARD □ SQX 3X \$5.98.

Performance: **Thrill a minute**  
Recording: **Superb**

The "surround stereo" of the SQ system is finally being pressed onto some interesting records for us to play on all our shiny, brand-new equipment. This fascinating "quadrasonic demonstration album" from Vanguard certainly is a good way to put your system through its paces. The material ranges from the ridiculous to the sublime. The program starts with the inevitable locomotive roaring through your living room, the obligatory tree being cut down and landing with a crash an inch or two from your toes, and a "mill in the forest" with a background of elfin music that would probably nauseate Snow White herself. Then a Japanese singer sings an Italian song with an accompaniment that sounds as though it's under your window, if not your feet, and a group called the Emotions bring you up to date with something called *The Time Machine*.

All well and good, but the real thrill is yet to come. This is a perfectly stunning series of familiar works by J. S. Bach played on the organ by a formidably gifted Japanese musician named Takashi Sakai. Believe me, the organ never had it so good! Always one of the most difficult instruments to record, the organ usually comes over sounding like a calliope with a summer cold. This time you'd swear you were in Milan Cathedral, if not Radio City Music Hall. The walls really "melt away," just like in those fruitfully worded advertisements. The dazzling strands of the fugues emerge pure, clear, separate, and exalted. No passage blurs over, mutters, or turns to tin; the sound is sheer heaven. If this sampler is a fair index, the Vanguard catalog, which offers such challenging works for the four-channel medium as the Berlioz Requiem and the Mahler Third Symphony on discs, should keep the initiate into "quadrasonic" safely at home, hemmed in by his loudspeakers, for quite a few nights to come. P.K.



# BEYOND THE BASIC REPERTOIRE

By ERIC SALZMAN



## ROSSINI'S PETITE MESSE SOLENNELLE

"GOOD LORD, here it is complete, this poor little Mass. Is it really sacred music that I have made, or merely a musical desecration? I was born for *opera buffa*, as Thou knowest. A little learning, a little heart, nothing more. So blessed be Thou and lead me to Paradise."

Thus Rossini, with typical mordant wit and self-deprecation, inscribed his *Petite Messe Solennelle*, "the final sin of my old age." More than thirty years earlier he had abandoned the stage and retired from the world of music. He lived part of the year in Paris and the rest in his villa in Passy, composing only "occasional" pieces—minor musical matter for amusement. But the Rossini case is not really so simple. This so-called "Little Solemn Mass" lasts almost an hour and a half—and is not always so solemn besides. Its "little learning" includes fugal choruses, a Bachian contrapuntal keyboard prelude, a striking sense of large-scale form, and a highly sophisticated and original harmonic palette.

In spite of the odd circumstances of its composition and its present obscurity, the *Petite Messe* enjoyed considerable popularity and esteem in the nineteenth century. It was first performed on March 14, 1864, at the town house of Rossini's friends and admirers, the Count and Countess Pillet-Will, on the occasion of the consecration of a private chapel. As specified in the original score (Rossini was later persuaded to orchestrate the work), there was a tiny chorus of eight and an accompaniment of two pianos and a harmonium.

One of the most curious aspects of the work—and not the least of its charms—is its instrumentation. Rossini clearly preferred the keyboard original, since he orchestrated the music only reluctantly and on the condition that it was not to be performed in this form while he lived.

The instrumentation is not at all the only original thing about this remarkable work. Even today the harmonic writing

is striking and piquant. The most extraordinary modulations are handled with consummate ease and artistry, and, best of all, this newly rich harmonic palette in no way disturbs—indeed, it reinforces—the superb and equally original melodic invention. It is not hard to understand why Meyerbeer was overcome, why critics and fellow composers begged Rossini to go on, to lead the way. The old French and Italian schools were apparently played out and Wagnerism was in the ascendant. The *Petite Messe Solennelle* adumbrates a new non-Germanic style: rich, melodic, immensely skillful, yet natural and really fresh. But there was no school to follow, no new style, no more "sins" from Rossini's old age. Only in the late works of Verdi—who, oddly enough, was reported to have criticized the *Petite Messe*—does one find a continuation of the style.

The two available recordings of the *Petite Messe* both use the original instrumentation—the orchestral version used to be available on a Period recording, but that one has long since disappeared. Of the remaining sets, the more narrowly accurate is the Musical Heritage version (MHS 1021/2), but the preference must nevertheless go to its competitor. The solo singing on the Everest version (S 441/2)—by Renata Scotto, Alfredo Kraus, Fiorenza Cossotto, and Ivo Vinco—is (minus a scoop here and there) first-rate, and Giulio Bertola's quite sensitive direction permits the work to breathe. Edwin Loehrer and his Swiss forces, although more precise in detail, are much more up-tight about tempos and phrasing, and the music suffers. Loehrer uses, as specified, a very small chorus, and they are recorded with almost too much clarity; their tone quality is not attractive. On the other hand, the Italian chorus is larger and mushier, not really an improvement. There is thus ample room for a first-class recording. But, in the meantime, one can get a good idea of this work from the Everest set.



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# TAPE HORIZONS

By CRAIG STARK



## HEAT CAN HURT

EVERY few months the postman brings me another letter from a disturbed reader who thinks his tape machine gets excessively warm during long periods of operation. Although such complaints are relatively rare, they are perplexing enough for those few who make them to warrant discussion.

The sources of heat in modern open-reel tape decks are: motors, power resistors (used to set the proper voltages for the reel motors), and electromagnetic solenoids (which in "pushbutton" decks hold the rubber roller against the rotating capstan, disengage the brakes, operate the tape lifters, etc.). The heat is dissipated by fan blades attached to the rear shaft of the capstan motor (when there is more than one motor), and by the larger metal surfaces of the transport, which act as heat sinks. Professional studio machines, with their oversize motors and massive metal castings, are less prone to developing high temperatures, but this kind of construction is impractical for home machines because of its added size, weight, and cost. Thus, a substantial amount of heat can build up when an audiophile tape deck is in continuous service, particularly during slow-speed recording with decks that change the capstan-motor speed (and therefore the fan speed) to obtain dual-speed operation.

What sort of damage can heat do, and what amount of heat is potentially damaging? A number of my correspondents have worried about using their tapes on decks that become uncomfortably warm to the touch after several hours' operation. While I have never observed any immediate harm from this practice, it is true that heat can increase print-through (noticed usually as the "pre-echo" of a loud note further along on the tape) and does tend to help dry up the chemical plasticizer used in acetate-backed tapes. Over a period of time this makes such tapes less supple, increasing the problem of maintaining tape-to-head contact. Excessive heat will also dry out lubricants and accelerate the deterioration of the recorder's electronic components. Certainly a reel of tape that has just been played or recorded should not feel any more than *slightly* warm.

What can be done about excessive heat? First of all, don't hesitate to write the manufacturer about your problem, mentioning all relevant details. And be careful in installing your deck. Most tape machines have an air intake on the back—the hot air is blown out one or more of the sides—and if rear access is even partially blocked (by being flush against a wall or flat on a carpet), heat problems are inevitable. In some installations an accessory cooling fan may be a wise investment (the Rotron "Whisper Fan" is one available in many audio stores). If you've yet to buy a tape deck, do what you can beforehand (perhaps a home-trial period arranged with the dealer) to determine its suitability for long recording sessions. Finally, don't overlook one further heat risk: in those decks that can be left in the record mode while the tape is stopped, the erase head may become hot enough to damage the stationary tape during long pauses.

## STEREO REVIEW AUGUST 1972 ADVERTISERS' INDEX

READER SERVICE NO.	ADVERTISER	PAGE NUMBER
1	A.D.R. Audio .....	140
2	Acoustic Research, Inc. ....	97
	Advent Corporation .....	111
3	Akai America, Inc. ....	11
4	Altec .....	86
5	Angel .....	131
6	Audio Dynamics Corporation .....	25
7	Audio Import Corporation .....	143
8	Audio Warehouse .....	100
9	BASF Systems .....	19
10	BSR(USA) Ltd. ....	112
11	Baltimore Stereo Wholesalers .....	92
13,14	Bose .....	21
103	British Industries-Garrard .....	2
67	Capitol Audio Tapes .....	125, 126, 127, 128
	Columbia Records .....	118
15	Crown .....	22
16	Deutsche Grammophon .....	122
17	District Sound .....	106
18	Dixie High-Fidelity Wholesalers .....	142
20	Dokorder, Inc. ....	23
22	Dual .....	40, 41
23	Dynaco, Inc. ....	33
12	ELAC Division, Benjamin Sound Corporation .....	95
19	Electro-Voice, Inc. ....	4th Cover
21	Empire Scientific Corporation .....	9
24	Empire Scientific Corporation .....	139
25	Finney Company .....	102
26	Heath Company .....	114, 115, 116, 117
27	Illinois Audio .....	142
28	International Hi-Fi Distributors .....	102
	International Preview Society .....	89, 90, 91
	Investors' Diversified Services, Inc. ....	55, 56, 57
29	JVC America, Inc. ....	137
	Jack Daniels Distillery .....	135
30	Jenson Manufacturing .....	121
31	KLH Research & Development .....	15
32	Kenwood Electronics, Inc. ....	58
33	Koss Electronics .....	39
34	Lafayette Radio Electronics .....	109
35	London Records .....	141
36	London Records .....	131
43	Marantz, Inc. ....	13
68	Maxell Corporation .....	144
37	Midwest Hi-Fi Wholesalers .....	106
38	McIntosh Laboratory, Inc. ....	104
39	Norman Laboratories .....	141
42	Onkyo Audio System .....	103
45	Panasonic .....	101
44	Phase Linear .....	123
41	Pickering & Company, Inc. ....	99, 113
46	Rabsons' 57th Street, Inc. ....	142
47	Rectilinear Research .....	93
48	Revox Corporation .....	28
49	Rose Discount Record Store .....	140
50	Sansui Electronics Corporation .....	26, 27
	Schieffelin .....	43
100	Scott, Inc., H.H. ....	6, 7
51	Sharpe Audio Division, Scintrex Inc. ....	12
52	Sherwood Electronic Laboratories .....	2nd Cover, 1
53	Shure Brothers .....	5
54	Sony Corporation .....	50, 51
63	Sony/Superscope .....	104, 131
55	Sound Reproduction, Inc. ....	92
56	Stanton Magnetics, Inc. ....	49
57	Stereo Corporation of America .....	112
58	Superex .....	107
59	TDK Electronics .....	105
60	TEAC Corporation of America .....	3rd Cover
61	Tandberg of America, Inc. ....	85
62	Telex .....	14
63	Telex .....	24
	Time-Life Book Division .....	34, 35, 36, 37
65	Tokyo Shapiro .....	100
	U.S. Navy .....	44, 45, 46, 47
	U.S. Pioneer Electronics .....	31
22	United Audio .....	41
66	Wollensak 3M Company .....	53
	CLASSIFIED ADVERTISING .....	146, 147

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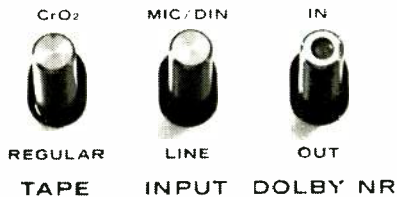
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TEAC Corporation, 1-8-1 Nishi-Shinjuku, Shinjuku-ku, Tokyo, Japan  
TEAC EUROPE N.V., Kabelweg 45-47, Amsterdam - W 2, Holland  
in Canada: Whet Electronic Development Corp., Ltd., Toronto



### Some Salient specs:

Frequency response: 30-16,000 (with CrO<sub>2</sub> tape)  
Signal-to-noise ratio: 58dB (with Dolby)  
Wow and Flutter: 0.15%

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

**Either way  
you get the  
world's first  
universal  
four-channel  
decoder.**



**EVR-4X4**  
Four-Channel  
AM/FM Receiver  
\$249.95

**EVX-44**  
Universal  
Four-Channel  
Decoder \$99.95

Now Electro-Voice offers our new universal decoder circuit built into both a stereo receiver and a 4-channel decoder.

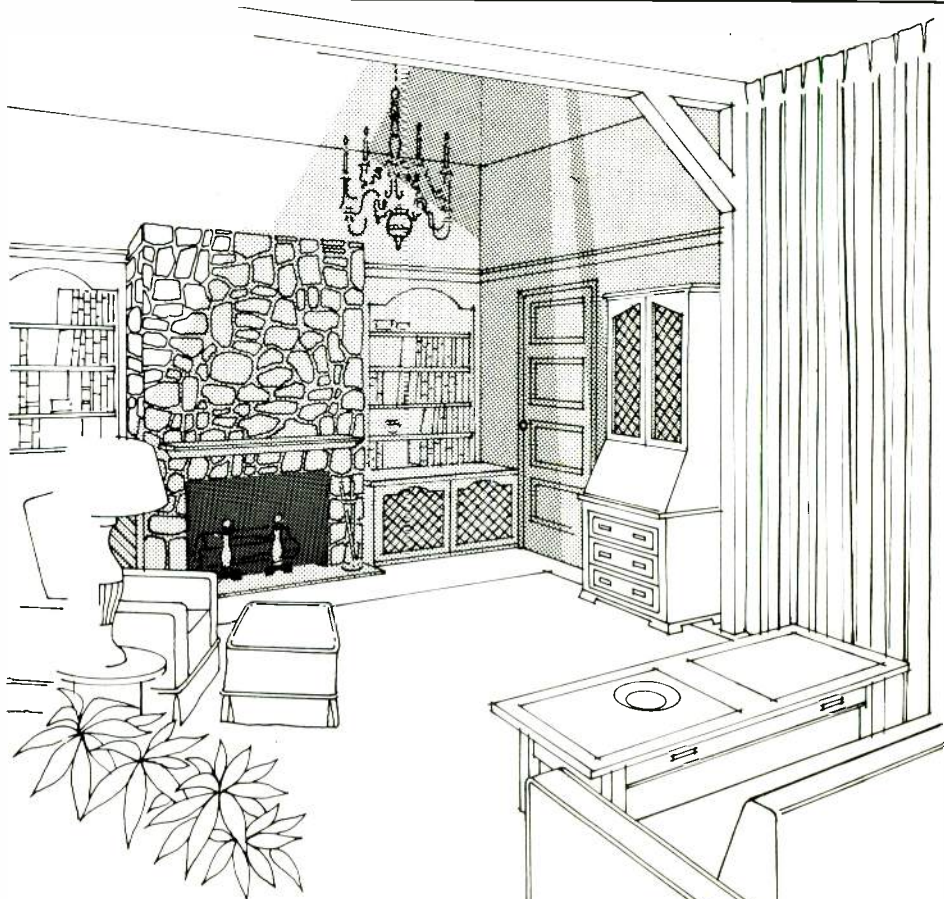
The EVR-4X4 Receiver has every needed feature for 2- and 4-channel sound. Yet it costs no more than many 2-channel units that offer half the pleasure. And it will properly decode any matrix 4-channel input without switching. Ideal for playing SQ\*, Stereo-4t, or any other matrixed records, tape, or FM sources.

The EVX-44 Universal Decoder creates a 4-channel control center for existing stereo equipment. Just add a second stereo amp and two more speakers. Unique separation enhancement circuit automatically adjusts front-back separation as required by program material.

Both the receiver and the decoder are also designed to accommodate 'discrete' inputs like 8-track tape if you wish. Hear the finest in four-channel sound at your Electro-Voice showroom. Where the excitement is!

*E-V 4-channel products are produced under U.S. Patent No. 3,692,886*

*\*T.M. CBS, Inc.  
†T.M. Electro-Voice, Inc.*

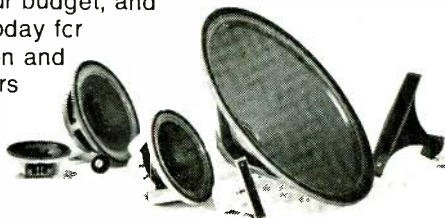


## Herewith, five helpful ideas for adding music without disturbing your decor.

**PROBLEM:** How do you add a stereo (or 4-channel) system to your living room without upsetting the appearance of the room or adding unwanted furniture?

**ANSWER:** Use Electro-Voice Custom Loudspeakers that mount almost anywhere. For instance, you can build them into a present bookcase, mount them into a wall (perhaps behind a semi-transparent drape), mount them in a closet door, even put speakers in the ceiling, or install them in existing furniture.

There are sizes and models of E-V Custom Loudspeakers to fit your available space, your budget, and your taste in sound. Write today for complete catalog information and a list of Electro-Voice dealers who'll help you put hi-fi in its place...in your home.



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In Europe: Electro-Voice, S.A., Römerstrasse 49, 2560 Nidau, Switzerland  
In Canada: EV of Canada, Ltd., Gananoque, Ontario

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