

HIGH FIDELITY

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How to Judge an Amplifier

Boulez: Composer into Conductor

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Mail this coupon for your free copy of The Fisher Handbook 1968. This 80-page reference guide to hi-fi and stereo also includes detailed information on all Fisher components.

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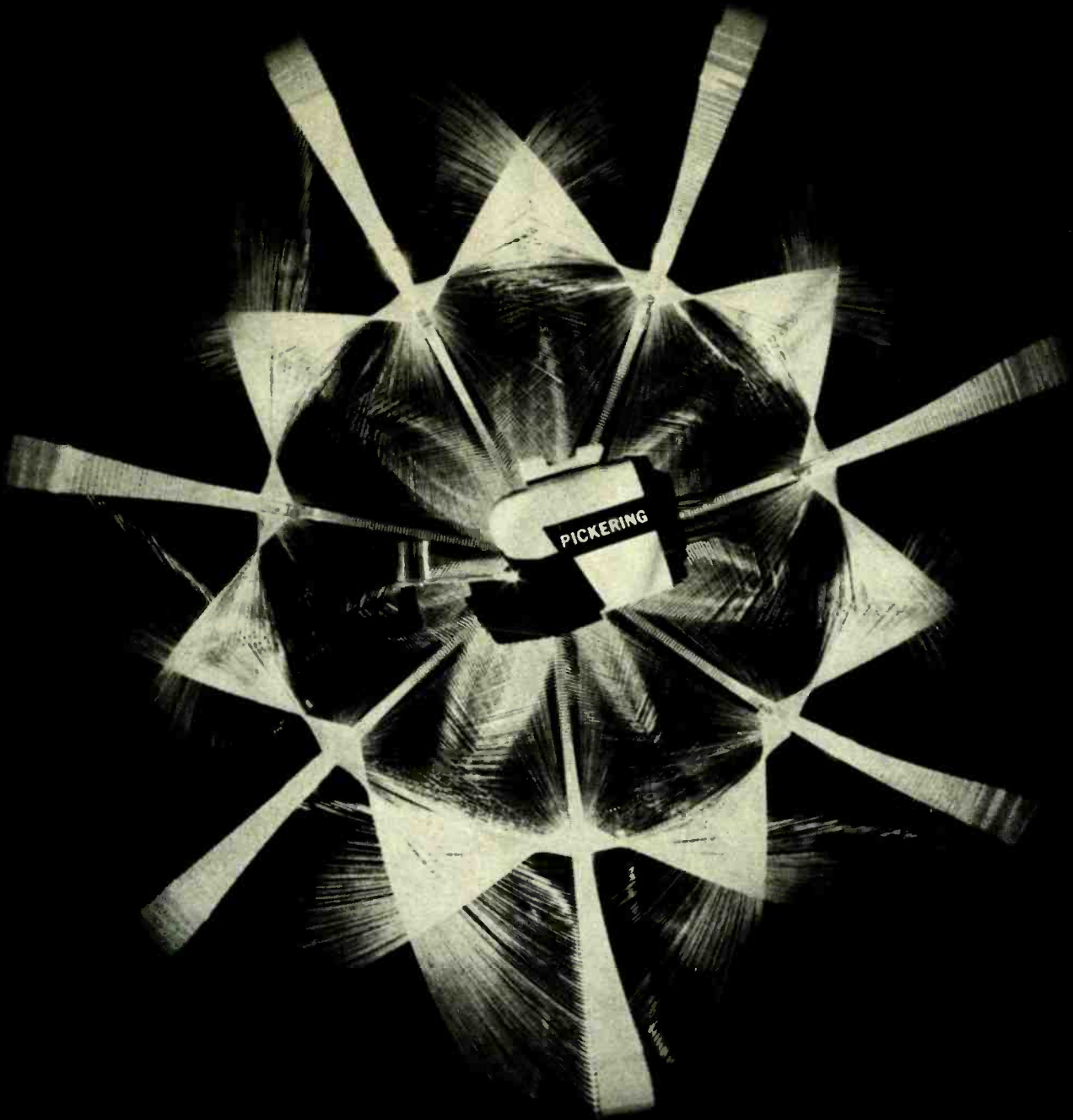
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For free literature, write to Pickering & Co., Plainview, L.I., N.Y.

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MUSIC AND MUSICIANS

OUR CORRESPONDENTS REPORT FROM TORONTO, LONDON, BERLIN, AND TOKYO... 22

TOM SWIFT AND HIS ELECTRIC EVERYTHING Morgan Ames
Electronic musical instruments finally make it big 46

BOULEZ, THE CONDUCTOR Claude Samuel
Once an esoteric, avant-garde composer, he's now a box-office draw as a maestro..... 58

MUSIC FROM CANADA Alfred Frankenstein
The best is yet to come..... 86

JUST ADD AMPS Gene Lees
Electronics and musicianship have created the most original big band since Sauter-Finnegan..114

AUDIO AND VIDEO

NEWS & VIEWS *Is FM replacing discs in the home? . . . H-K adds tape recorders*..... 38

EQUIPMENT IN THE NEWS *The latest in quality components* 40

VTR TOPICS Norman Eisenberg *Among the new video machines: cartridges*..... 44

HOW WE JUDGE AMPLIFIERS, PART I: POWER Edward J. Foster
The beginning of a two-part article..... 52

BUDGET YOUR STEREO DOLLAR WISELY Robert Angus
Some rules of thumb for all pocketbooks..... 63

EQUIPMENT REPORTS..... 67

Sherwood S-7800 *A receiver with extra hook-up possibilities*

Jensen 1200-XLC *The company's largest speaker system*

ADC 10E-Mk II *An updated pickup*

Compass Triphonic 75 *An unusually designed mod rig*

RECORDINGS

REPEAT PERFORMANCE *Everest reactivates the Ricordi opera catalogue*..... 34

FEATURE REVIEWS 75

The delicious nonsense of Ponchielli's *La Gioconda*

Busoni's gigantic Piano Concerto

OTHER CLASSICAL REVIEWS..... 78

THE LIGHTER SIDE *The Beatles . . . Frank and Nancy Sinatra . . . Janis Ian*.....117

JAZZ *Duke Ellington . . . Intercollegiate Music Festival*122

FOLK *Judy Collins . . . Flatt and Scruggs*.....124

THEATRE AND FILM *Michel Legrand . . . Hair . . . Hello Dolly*125

THE TAPE DECK R. D. Darrell *The cassette repertoire expands . . . Three-hour (open) reels*..129

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Coming Next Month In

HIGH FIDELITY

look out, Mahler, here comes FRANZ LISZT

Is Liszt the next composer to be awakened by the kiss of performers and record companies? Is there anything to value in the output of the Old Charlatan, who could have shown Barnum a few tricks as a showman, who could have made Don Juan envious as a lover (yet lived in sin with one of Europe's ugliest women for thirteen years), who could have given Richelieu some hints as a high-living cleric—yet whose music takes almost as much space to list in *Grove's Dictionary* as that of Bach, Mozart, and Beethoven combined? Is there more than bombast behind the bombast? Yes, writes pianist David Bar-Illan, who indicates that among his fellow concert artists a Liszt revival is starting to boil. Yes, says Bernard Jacobson, who rates the available discs. No, argues Herbert Russcol, in the first psychoanalytic approach to Liszt in literature. You won't want to miss our big Liszt Issue coming next month.

HOW WE JUDGE AMPLIFIERS

Part II: Preamplification

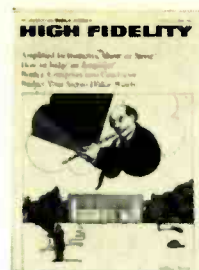
The second half of Ed Foster's article, which begins this month, will be presented in April. It tells you the scientific, no-holds-barred methods HIGH FIDELITY and CBS Labs employ in rating the control functions of all amplification units: preamplifiers, integrated amplifiers, and receivers.

MEET SAM

Sam, the latest addition to our family, may be ugly, but he proved indispensable in helping us to put out the first equipment report on headphones we have ever run. Invented by CBS Labs for NASA's space program, this Simulated Acoustical Mannekin—hence, Sam—not only hears, but can speak. Read what he has to say about the Beyer DT 48 headphones.

RECORDING WITHOUT MIKES

There is a record company that specializes in recording its sessions without using microphones. Instead, the instruments are wired and plugged directly into the console. Both traditional and specially made instruments are used, and both classical and popular music is taped in this manner. And see how they manage with voices!



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RAVEL
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("ITALIAN")
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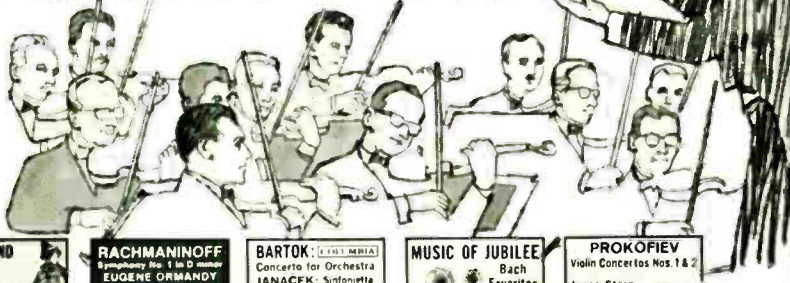
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PIANO
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plus Hungarian Rhapsody No. 2
9 MORE
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ORMANDY
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COLUMBIA RECORD CLUB, Terre Haute, Indiana 47808

1

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(Please Print) First Name Initial Last Name

Address.....

City.....

State..... Zip Code.....

Do You Have a Telephone? (Check One) YES..... NO

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SEND THIS RECORD AS MY FIRST SELECTION

3 SEND MY RECORDS AND ALL FUTURE SELECTIONS IN (check one box)

Stereo Regular High-Fidelity

234-3/G2

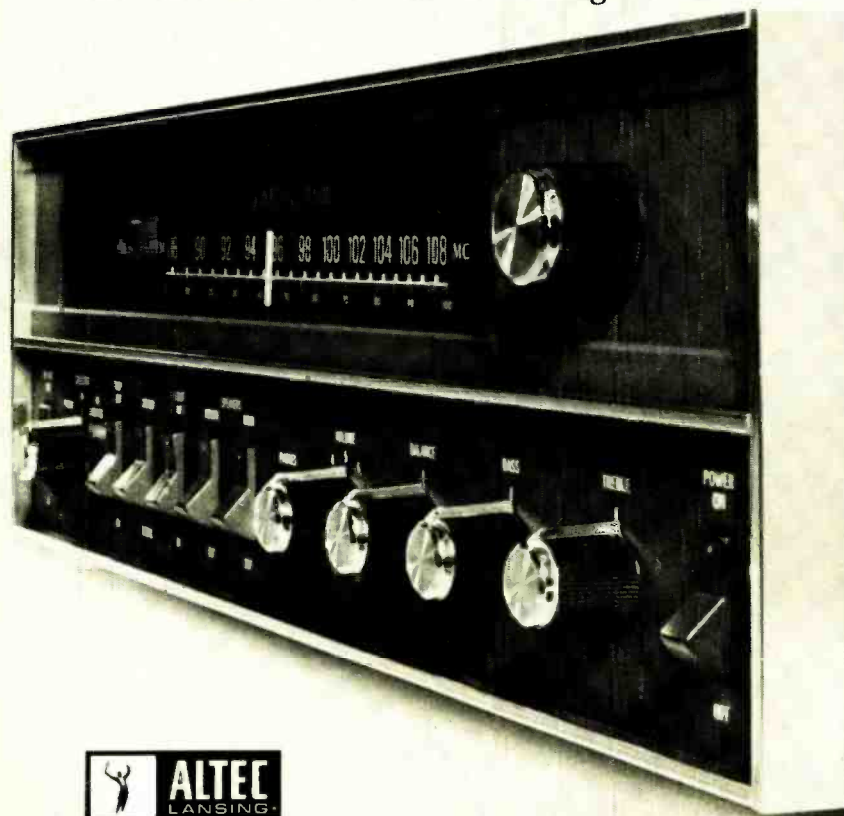
CIRCLE 13 ON READER-SERVICE CARD

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CIRCLE 3 ON READER-SERVICE CARD

LETTERS

Success Has Spoiled Rock

SIR:

Your so-called "Rock" issue [November 1967] was purely pathetic. Might I suggest, in the future, that you leave such articles to people who know what they're writing about—preferably to individuals under fifty.

Glenn Gould's professorial put-down of the Beatles in his article "The Search for Petula Clark" serves only to show his own severe limitations. He is clearly the kind who parses a Shakespearian sonnet and finds it lacking. Was his description of *Strawberry Fields* meant to be witty? Or does he suffer from the common dog-in-the-manger hang-up of the technician toward the creative? Too bad Mr. Gould couldn't have done the article on Simon and Garfunkel. Those old-hat English majors turned song-writers would surely be his cup of tea. They are as much "today" as your beloved Cole Porter and Lorenz Hart: overly cute, overly (tough guy) sentimental, and with such divinely clever rhyming dictionary lyrics.

In many ways, this lamentable issue topped itself in Gene Lees's article. With brilliant insight he compares Hart's *Too Good for the Average Man* to the Beatles' satire. This is truly a master stroke! That oh-so-witty, oh-so-well-and-neatly-rhymed, oh-so-metrical attack on the dead horses of the time has as much relation, say, to *A Day in the Life* as a Walt Disney drawing to a Marc Chagall.

Well, what's the use? You'll clearly never get the point. Just don't put out any more issues under misleading titles like "rock." You draw readers, like me, who don't know whether to laugh or cry at your patronizing, dear-old-days ignorance.

Dee Boyle

Penny Lane, Wis.

Mr. Lees replies: "Normally I can't be bothered answering idiotic letters. But I anticipated that this one would come. If Mr. Boyle hadn't written it, some other walking, conditioned reflex would have. So I think it requires a reply.

"Nobody writing for that issue is even approaching fifty. I'm thirty-five, Glenn is thirty-four, and though I have not asked Miss Ames her age (since she's a lady), I know it's under thirty. She grew up on rock-and-roll, in fact.

"I am becoming vastly bored with the current arrogance of the very young, who mistake ignorance for originality, lack

Continued on page 10

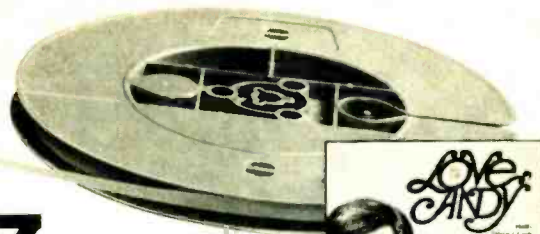
HIGH FIDELITY MAGAZINE

Columbia Stereo Tape Club

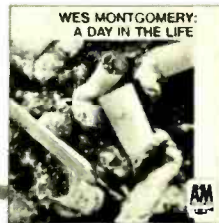
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HOW MANY OF YOUR FAVORITE ARTISTS DO YOU SEE on this page? Which of these superb pre-recorded stereo tapes would you like to add to your own collection? The famous Columbia Stereo Tape Club, which sells more 4-track stereo tapes than any store in the country, now offers you a remarkable opportunity to take any five of these tapes... **ALL FIVE FOR ONLY \$2.97!** That's right, 5 STEREO TAPES FOR \$2.97, and all you need do is agree to purchase as few as five more tapes during the coming year.

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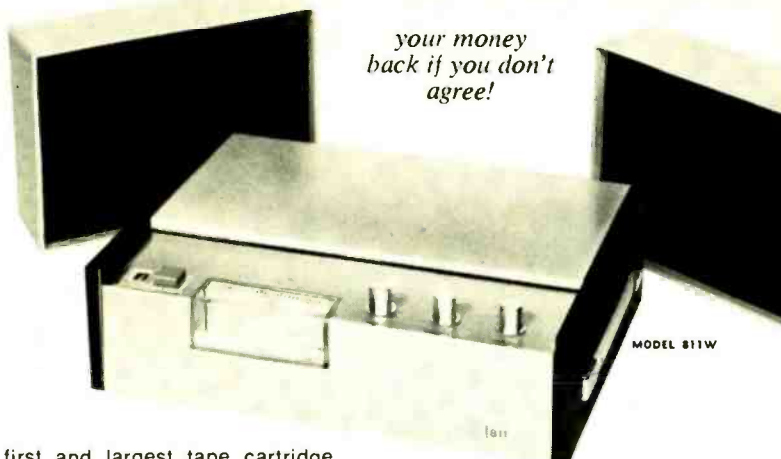
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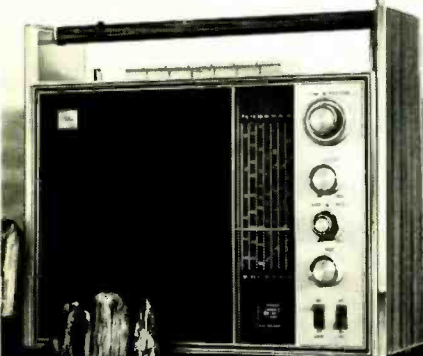
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CIRCLE 58 ON READER-SERVICE CARD

LETTERS

Continued from page 8

of experience for perception, and a sullen, pointless intransigence for revolutionary courage. My comparison between the Beatles and Hart (I did point out that the lyric in question was dated, pertinent to its time and not ours) was indeed apt. It is Mr. Boyle's lack of range that makes it impossible for him to see this.

"Finally, anybody who can call Glenn Gould, one of the great revolutionaries in 'classical' music and one of the great creative minds of our time, a 'technician,' indicates nothing but the poverty of his own aesthetic sensitivities. Mr. Boyle is, in other words, a square, and quite bloody assertive about it.

"I once had high hopes for this generation of the young, but I am losing it quite quickly. I thought they might avoid the terrifying errors of the generation ahead of me, the generation I am still fighting, the generation entrenched in power. I at least have tried to understand what makes that generation tick. But the approach to history by the likes of Mr. Boyle (and by all too many kids from his generation) is to ignore it. And, as has been pointed out, he who ignores history is doomed to repeat it. What the young want today is to be told how great, brilliant, humanitarian, and creative they are, when all too many of them are merely phony. I am increasingly unimpressed by the posturings of pipsqueaks. "Later, sonny."

Gold or Brass?

SIR:

Bravo C.L.O.! His appraisal of "golden age" vocalism ["A Plain Case for the Golden Age," October 1967] was quite accurate and fair. I would like to put in a good word for Giangiacomo Guelfi—a very impressive baritone in the theatre even if he is not another Ruffo.

Ronald Kuenzel
Milwaukee, Wis.

SIR:

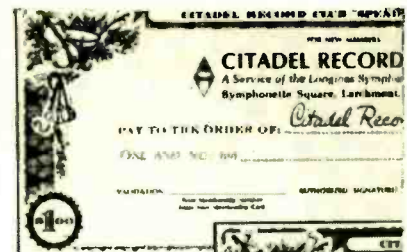
I read with interest Mr. Osborne's article on "Golden Age" singers. He cites the superiority of that period by choosing a handful of baritones rather than exploring all vocal ranges. As a result, Mr. Osborne's argument becomes as absurd as if he had said romantic music is better than baroque, and then proceeded to select a few works of Brahms as examples.

Mr. Osborne ignores the fact that many of his colleagues feel the "Golden Age" to be a period of little more than concert-in-costume. As a member of the younger generation, I am grateful to live in an age where opera is often regarded as a theatrical experience rather than a mere concert. I am quite certain that a Zeffirelli *Falstaff* or a Wieland Wagner *Parsifal* would not have been possible in the "Golden Age."

Michael Mark
Minneapolis, Minn.

Continued on page 14

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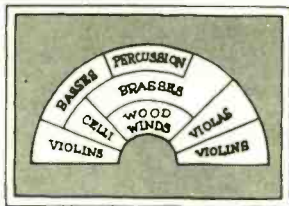
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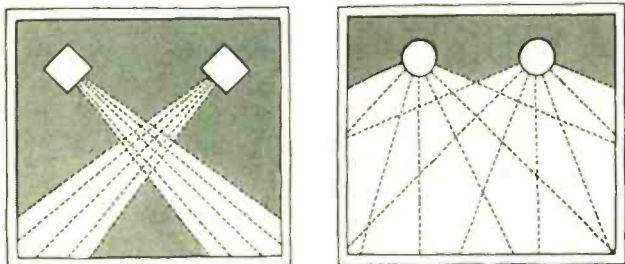
Next, there is the patented acoustic lens. As music moves into the upper reaches of the treble range, where essential harmonics become inaudible except on the line of an ever-narrowing axis, this lens



CIRCLE 27 ON READER-SERVICE CARD

systems reproduce it, be stereophonic.

restores the full musical dispersion of the orchestra in the concert hall. The tight, 'beaming' highs of conventional speakers let you hear the total harmonics of violins, oboes, flutes and violas in only



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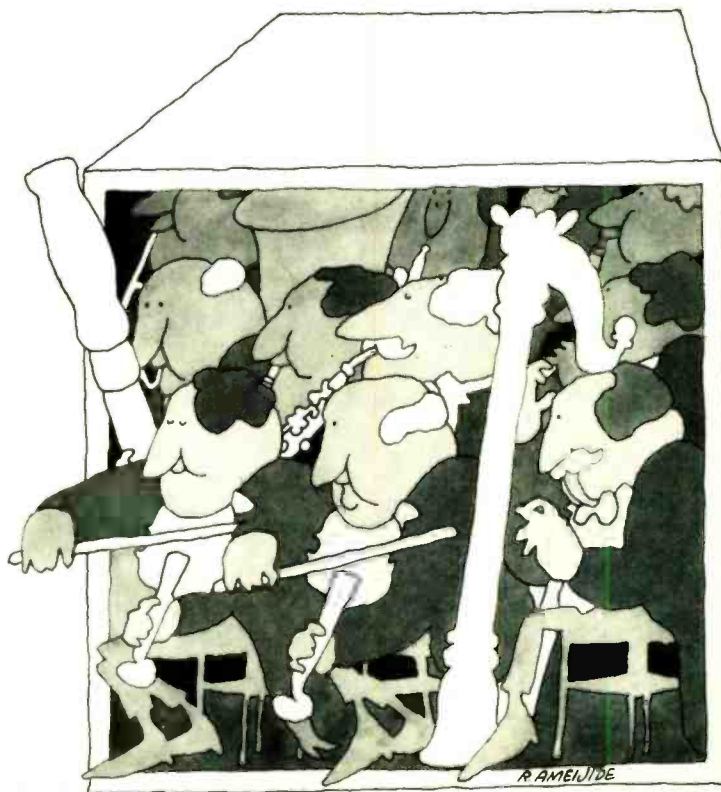
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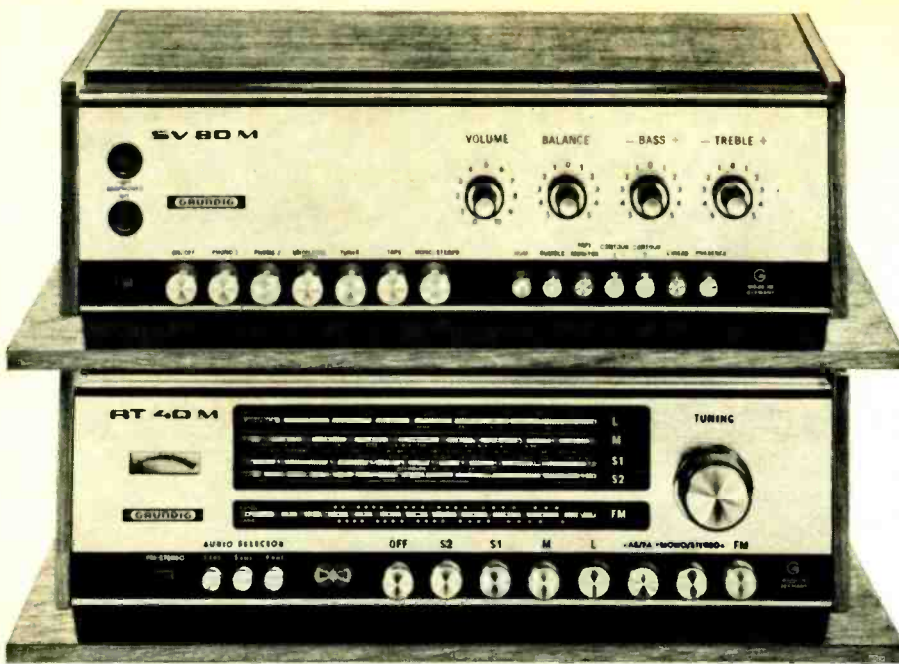
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CIRCLE 27 ON READER-SERVICE CARD

MARCH 1968

Continued from page 10



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SIR:

I had an opportunity to talk with the engineer who worked for the editor of the Toscanini Victrola reissues that I reviewed in the August issue; and I learned from him that he had, under the editor's instructions, put in treble boosts but not bass cuts. He suggested a possible explanation of the bass cuts that I had heard: the new playback head in the machine on which he had played the tapes probably had a characteristic different from that of the original head, and that the difference included the reduced bass I had heard.

B. H. Haggin
New York, N.Y.

Where There's Life

SIR:

In addition to cheers, huzzahs, and general congratulations, I should like to extend my personal thanks to you and to David Hamilton for his article, "Time-Life's 'Story of Great Music'—A Cautionary Tale" [December 1967]. I had nearly recovered from the music "appreciation" farce of college days when the Time-Life series came along to remind me just how much ponderous drivel about music is being distributed.

If no more, Mr. Hamilton deserves the Purple Heart for continuing to submit to the kindly ministrations of Time-Life: I returned the first two albums, and have since been spared further disappointments. Lest anyone berate Mr. Hamilton for being too critical of the great service Time-Life is rendering to the cause of serious music, let me assure him that there are many like me who welcome this well-administered blast at an all-too-common substitution of verbiage and decoration for enlightenment.

Allen Watson III
San Leandro, Calif.

SIR:

For two months I looked forward to David Hamilton's article on Time-Life's "Story of Great Music." As a subscriber to HIGH FIDELITY for several years, I have been hoping for guidance in the enjoyment of classical music without success. In desperation, I subscribed to the Time-Life series only to learn that I have not been listening to the history of music, but to arbitrary musical ages represented by questionable selections.

Mr. Hamilton claims that Time-Life provides the untrained listener with very little help in getting closer to the music. Since I prefer writers who build rather than tear down, I have an assignment for Mr. Hamilton—a two-year series in HIGH FIDELITY entitled "How to Appreciate Good Music" with a limited listing of suggested discs. Perhaps he will be able to succeed where others have failed.

LeRoy W. Van Kleeck
Avon, Conn.

Continued on page 16

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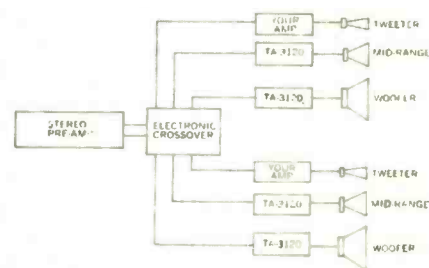
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SONY®

Continued from page 14

Sbolodaya

SIR:

May I suggest that you stop lending your authority to bogus-foreign-language titles of Russian operas? I refer to *Le Coq d'or* and *Pique Dame* (which many suppose to be French: it is German, the French equivalent being *La Dame de Pique*). Why not *The Golden Cockerel* and *The Queen of Spades*, if you do not like *Zolotoy Petushok* and *Pikovaya Dama*?

Mr. Conrad L. Osborne gets into a terrible tangle with his recent review of the latter work [November 1967], mostly using the German form, but once in English shorn of its definite article. There being *no* definite or indefinite article in Russian, it must be supplied in translation. As for "Ghermann," which Mr. Osborne supposes to be the hero's name, there is only one "N" in the Russian form, and the "G" is only the Russian way of replacing the "H," nonexistent in Russian.

May we expect to read Mr. Osborne's review of some future Soviet political opera on the subject of Adolf Ghitler—or of a Soviet musicological study of the *Muzika Feierverka* by Georg Fridrikh Ghendel?

Arthur Jacobs
London, England

China Devil

SIR:

I've been a subscriber to HIGH FIDELITY for years—and I was about to resubscribe until I read the article by Bengt Higer ["The Shackled Muse: Music in China Today," October 1967]. Sure, let's be sophisticated and let's not "be beastly" to Mao Tse Tung; but comparing that butcher to India's holy men and talking about his "radiance," etc., is a bit too much.

Christopher Sergel
Fairfield, Conn.

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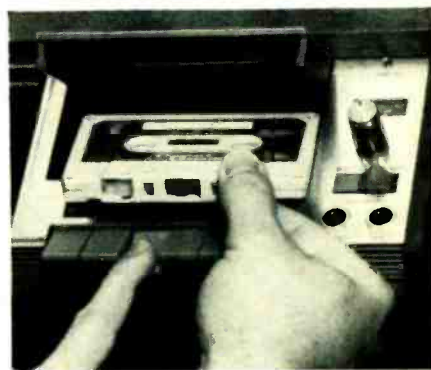
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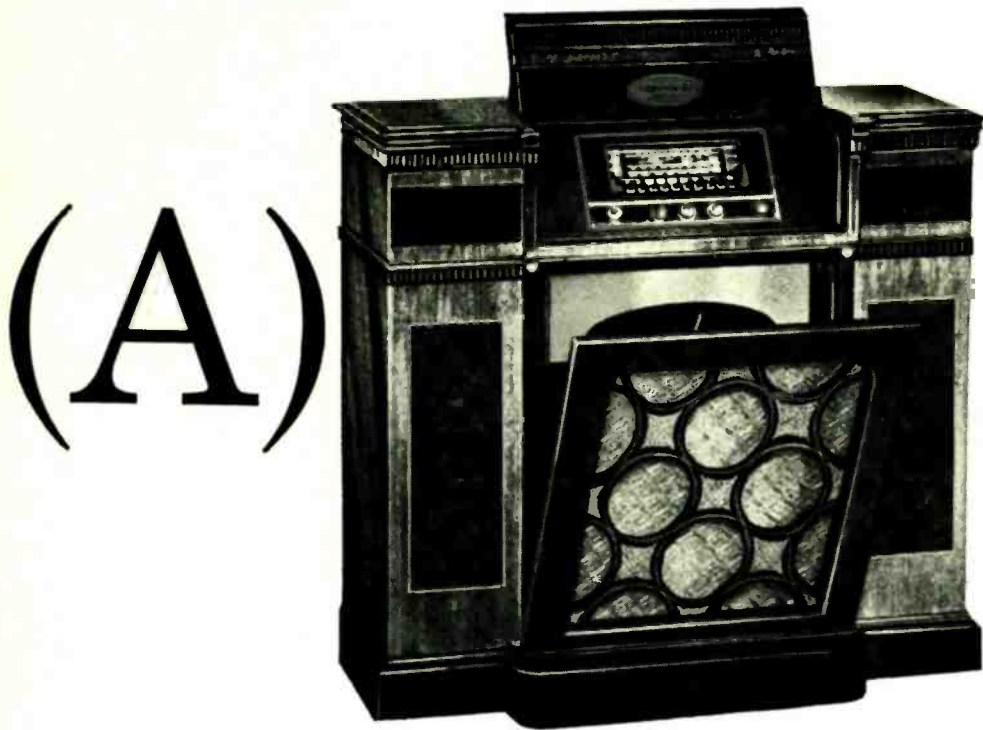
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into the State-of-the-Bag)



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think of which should have been made but haven't.)

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NOTES

FROM OUR CORRESPONDENTS



At left, Seiji Ozawa of the Toronto Symphony and composer Messiaen; below, recording in progress—Yvonne Loriod (Mme. Messaien) at the piano.



RCA, Messiaen, and Ozawa Meet to Sing a Song of Love

TORONTO

"Don't worry. The *maître* is much more satisfied than he pretends to be!" As a French-speaking observer, I thus took the liberty of reassuring Seiji Ozawa, conductor of the Toronto Symphony, and Peter Dellheim, RCA Victor recording producer, after they'd finished the first day's taping of Olivier Messiaen's *Turangalila-Symphonie*. The composer, who speaks no English, was himself on the scene, as were, as usual, the two Loriod sisters—Yvonne (his wife and most faithful interpreter) at the piano and Jeanne at the seraphic Ondes Martenot.

In a strenuous four hours, the orchestra had recorded the first five of the ten movements of this monumental ninety-minute-long work. *Turangalila*—which Messiaen describes as "a song of love, a hymn to joy"—is written for a very large orchestra that includes an unusual "Oriental" percussion section requiring seven performers. The recording sessions (there were three altogether) took place in Massey Hall, an old Victorian structure in downtown Toronto whose acoustical qualities had led Stravinsky to choose it for several of his recordings. In the same hall the Toronto Symphony had played the work in concert on the two evenings preceding the start of recording—a kind of "Messiaen week" (which, incidentally, coincided with the composer's fifty-ninth birthday, December 10). Concerts and recording were a joint TSO-RCA project sponsored by the Canadian Centennial Commission. The record is expected to be available in April, a two-disc album with the fourth side devoted to Toru Takemitsu's *November Steps*. The latter work, commissioned by the New York Philharmonic for its current 125th anniversary season, was also recently played

Continued on page 24

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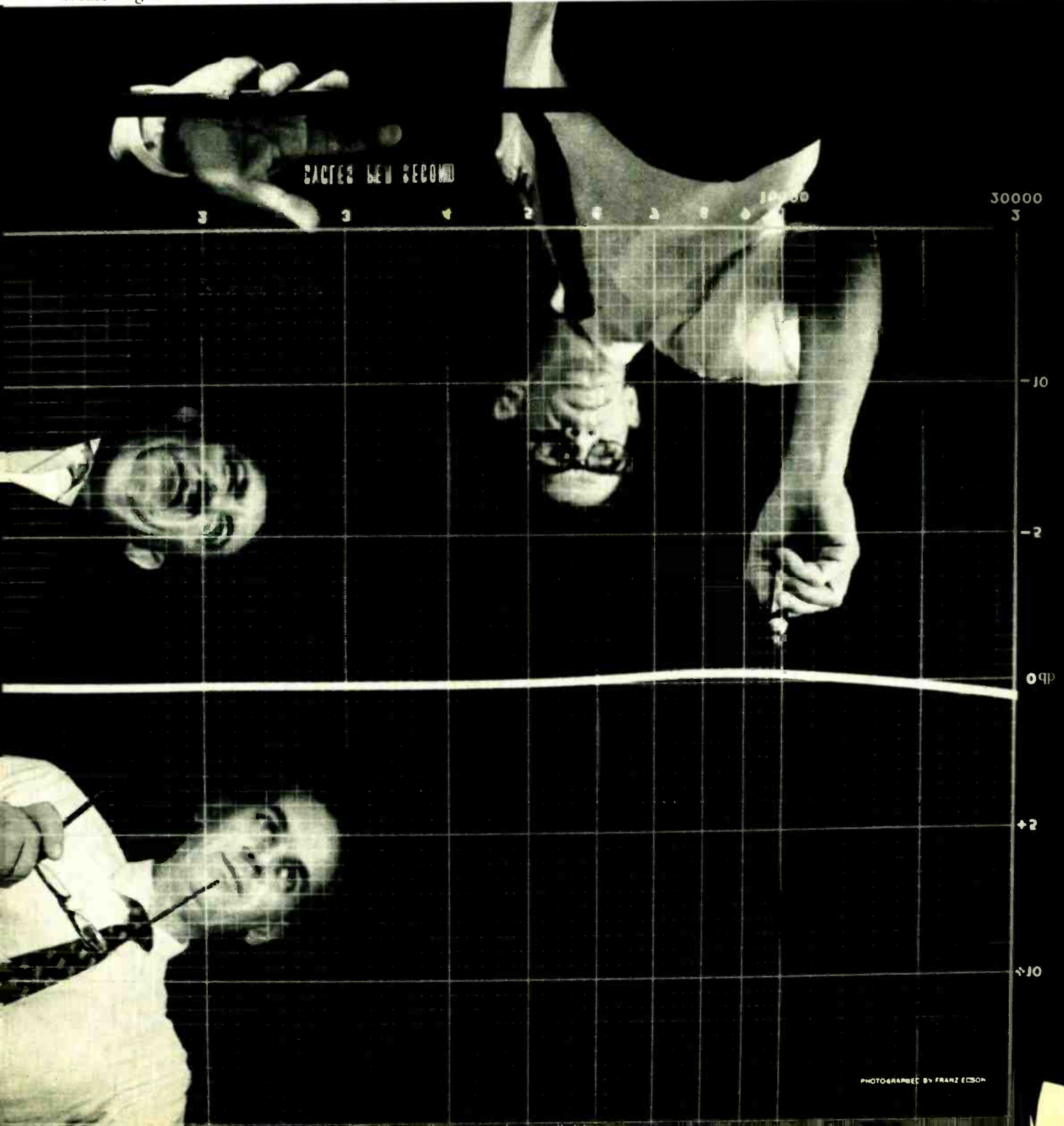
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NOTES FROM OUR CORRESPONDENTS

Continued from page 22

by the Toronto Symphony—the joke here is that since Seiji's arrival in the city the Japanese population has doubled.

The RCA set will be the second recording of *Turangalila*. Written twenty years ago on commission from the Boston Symphony, it was first recorded in Paris by the ORTF Orchestra under Maurice Le Roux, that time too with the Loriod sisters and under Messiaen's supervision; the Véga album can be obtained on special order.

A Thousand Sounds and a Side Drum.

The Toronto sessions involved fairly long takes, each followed by a playback attended by the conductor, the first-desk players, and a few visitors. Messiaen remained in the control room throughout, seated between two large specially designed RCA loudspeakers, his large score on his knees (though he told me he knows it almost by heart). Every other minute (or thirty seconds) during playbacks he would approach Dellheim and Ozawa with comments and demands, more comments and more demands. In spite of the language barrier, the composer made himself very clearly understood by gestures and by pointing out passages in the score. "Too much trumpet here . . . not enough second violins there . . . the oboe's breath is too anxious. . . ."

Slight details interested him enormously, and sometimes it seemed that his superprecision was carried a bit too far. For instance, he noticed that he could not hear the side drum in the fourth movement. Dellheim checked the score (429 pages) and observed that the instrument was played during a very loud passage by the whole orchestra and furthermore that it was marked *pianissimo*. But Messiaen insisted. With what is called in French *une patience angélique*, Dellheim and Ozawa consented to another take, as they had done all evening.

By the time the fifth movement was completed (and twenty takes had been made) everybody was exhausted—except Messiaen and his wife, who remained in the room playing and singing Strauss waltzes on an upright piano. I asked the composer if he expected the listener actually to hear all of the thousands of sounds he had assembled in his *Turangalila*. He answered, very solemnly: "It is to be hoped. Each detail has its importance. Take away one sound of maracas, and you will notice its absence."

The composer had been nervous throughout the session—"I always am every time one of my works is played, especially when a recording is made"—but he told me that all in all he was "very satisfied" with the recording, as he had been with the two concerts and with the performance by Ozawa in Japan five years ago. Of the conductor he spoke without reservations: "He is a real genius. Toronto people have a treasure!"

CLAUDE GINGRAS

Continued on page 26

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NOTES FROM
OUR CORRESPONDENTS

Continued from page 24

LONDON

Jacqueline
And Sir John

"How do you follow her?" That was the question put to Sir John Barbirolli during rehearsals for EMI's recording of Haydn's D major Cello Concerto. Jacqueline Du Pré was the soloist, and Barbirolli had in fact done wonders in following even her most expansive phras-

ing. "It's simple," he explained. "If I were playing the cello, that's how I'd do it myself!" And let it be remembered that Barbirolli, like Toscanini, was himself originally a cellist.

The recording came as one of the climaxes of what was something of a Du Pré week in England. Not only had she given a concert performance of the work with Sir John (a program identical to his very first one with the London Symphony, forty years earlier to the day) but she had been the subject of a televised hour-long BBC film entitled *Jacqueline*. "You know," Sir John had said in the film, "she's sometimes now accused of excessive emotion, but I love it. Because when you're young you should

have an excess of everything. If you haven't an excess, what are you going to pare off as the years go by?"

We in the recording studio, like television viewers, saw the emotion vividly enough during performances, but in both circumstances the astonishing thing was the quick transmutation back and forth from great artist to lighthearted girl. The very opening of the film showed her on a train, thrumming her Stradivarius like a jazz bass and singing a French pop song, then cut dramatically to the fierce-eyed queen of the cello grappling majestically with the Saint-Saëns Concerto. Her husband Daniel Barenboim, before conducting a languorously beautiful account of the Elgar concerto with her, explained how they had met, most unromantically, in part through EMI's arrangements for recording them together (excellent matchmaking) and partly through sharing the after-effects of glandular fever. The actual meeting took place at the home of the Chinese pianist Fou Ts'ong, at Christmas 1966, when in Barenboim's words "instead of saying good evening, we played Brahms. This is how we got to know each other."

Barenboim was in Los Angeles when the Haydn was recorded, but Jacqueline (the Christian name is almost obligatory, as the film makers acknowledged) was in characteristic form—jolly girl, great artist, now one, now the other. After a heart-searing take of the Haydn slow movement, she returned to the control room. "Can't you do something about those plastic chairs?" she asked of Allen Stagg who was at the controls for these sessions. "They stick to you," she added, laughing: "All through that slow movement I had prickly heat in my bottom!" Stagg offered a new chair or, alternatively, talcum powder.

Seating Plans and Special Effects. As in the recording of the Haydn C major Concerto (with Barenboim conducting the English Chamber Orchestra) Jacqueline was sitting, not apart, but in the center of the orchestra. As she had explained on the film: "I don't really like recording studios; they feel like lonely places. And stuck out in front of the players I just didn't feel very happy, especially as there weren't any people in front to play to. So we suddenly thought it would be nice for me if I could sit in the middle of the players."

So it was again for the Haydn D major. Allen Stagg, long experienced in his own recording studios, has just recently joined EMI and it looks as if he may be bringing some new ideas with him. In the Haydn he was especially concerned about conveying the right scale of sound for something that is virtually a chamber work. Suvi Raj Grubb, the recording manager in charge of the sessions, is also quite a technician, and preliminaries took very little time indeed. At the first session the whole of the first movement and most of the second were completed. I noted a little scribble on Grubb's score here and there: "Sir John sings," it said. Sir John's unscripted vocal contributions sometimes

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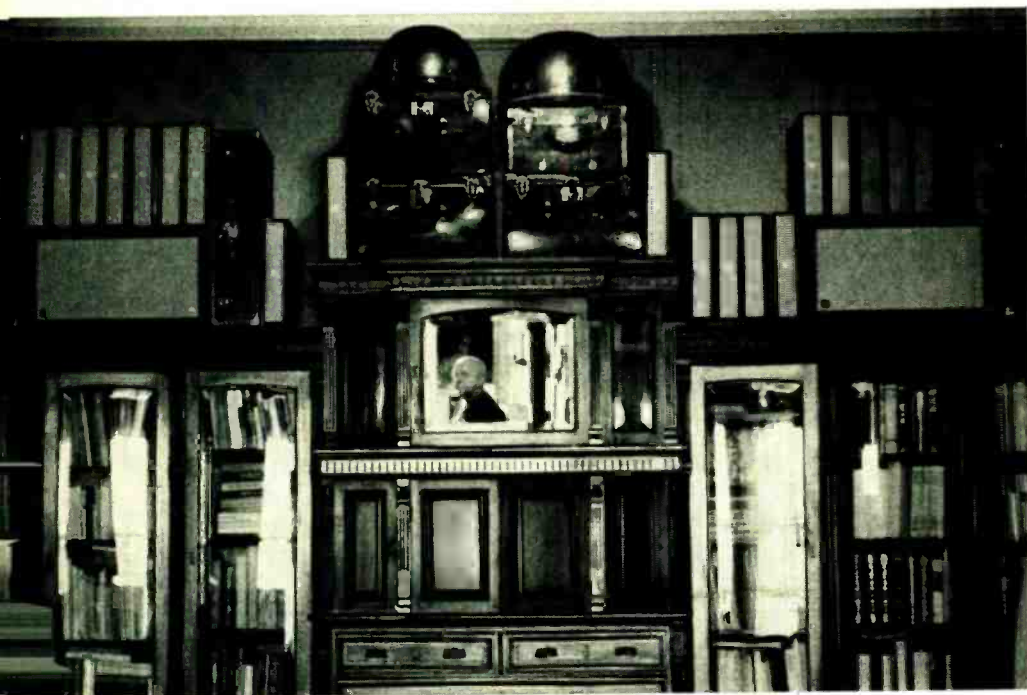
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CIRCLE 1 ON READER-SERVICE CARD

NOTES FROM
OUR CORRESPONDENTS

Continued from page 26

have to be left on the finished tape, and maybe some of Jacqueline's expressive sniffs will be too.

Sir John had come to London from Vienna specifically for the anniversary concert and recording session. He was then going back immediately to complete a whole series of Brahms sessions with the Vienna Philharmonic—all four symphonies and the two overtures to be issued as a four-disc album within the year. "We enjoy his passion," explained one of the musicians in the orchestra to

Kinloch Anderson, EMI's producer for the Brahms. Barbirolli seems to be one of those whom the years have not at all led to "pare off" the emotions.

Culshaw, Britten, and Billy Budd. Links between the recording world and television also played their part in another major recording event. Signs of the times perhaps? John Culshaw, now, as everybody knows, head of music programs for BBC Television, returned to his old haunts by special arrangement to act as Decca/London's recording manager for Benjamin Britten's opera *Billy Budd*. The composer—who was also conducting—had chosen a cast almost identical with that which took part in a BBC

Television film of the work just a year before. That film has been universally recognized in Britain as the finest opera presentation yet seen on television here, and there was no doubt that the earlier preparation helped to ensure a smooth run during the Kingsway Hall sessions.

For this, his Decca/London swan song, Culshaw decided to adopt a new technique. By design, the takes were longer than ever before, sometimes as long as thirty-eight minutes. Culshaw had agreed on this policy with Britten beforehand, and so the sessions were divided specifically between rehearsals and recordings. The first two were wholly taken up with rehearsing Act I, and the next three for recording it. Then again, two rehearsal sessions were devoted to Act II and three to recording it. The strain was considerable, Culshaw admits, but he feels the results came off. Britten has always hated being interrupted during performances in the recording studio, and the new conditions this time were a step towards the ideal for him. There was a crisis just before the tenth and final session, when he sprained his back, but after a rest he manfully coped with the last session and the last twenty minutes of music.

Culshaw's reactions at the end were bathed in his admiration for *Billy Budd* itself. "The most powerful of all Britten's operas," he pronounced, and the recorded version could go a long way to convincing music listeners generally. The revised two-act version is used instead of the original four-act scheme. As Culshaw says, some wonderful things are lost, but the drama is made tauter, the thread more closely followed. In a recording, he points out, the emotions of central characters can be conveyed in close-up, just as they can in television. *Billy Budd* has its large-scale effects, but intimate emotions are also vital.

On the question of stereo staging Culshaw has again worked closely with Britten himself. Broadly, the layout agreed on put the quarter-deck to the right and the main deck to the left; most of the production followed from that. But when the scene changed to Captain Starry Vere's cabin, there was no question of limiting the stereo spectrum. The whole "stage" was used from left to right. On the more controversial question of sound effects, Culshaw has deliberately limited himself. You may get the scampering noises of powder-monkeys rushing to action-stations; but, as he says, there is no need for the sound of men marching about in the scene before Billy's execution because Britten's music tells the whole story.

The cast is, naturally, headed by Peter Pears as Starry Vere. As in the television film, Peter Glossop sings the name part, and others include Michael Langdon as Claggart; John Shirley-Quirk, Bryan Drake, and David Kelly as the principal officers; and Gregory Dempsey, David Bowman, Owen Brannigan, and Robert Tear as members of the crew. The orchestra is the London Symphony. With any luck the album will be appearing later this year. EDWARD GREENFIELD

Continued on page 30

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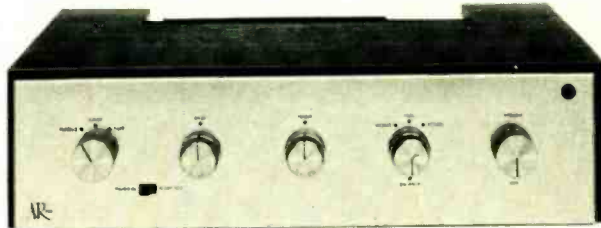
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BERLIN

Rheingold From Karajan

The evening I drove back from the Ruhr through snow, sleet, and heavy fog to attend a final recording session here for Deutsche Grammophon's new *Rheingold*, I heard en route that the Düsseldorf airport, along with several others, had been closed tight for three days. I speculated on what effect, in these jet-age days of here today, Guam tomorrow, the wretched weather all through Germany had had on DGG's schedule, for Herbert von Karajan had assembled his stellar cast from among singers of various nationalities whose multitudinous engagements in one place after another force them to rely on air travel.

Sure enough, the morning I arrived at the Jesus-Christus-Kirche in the Dahlem section of Berlin, the DGG representatives showed signs of having gone through something of an ordeal. Everyone had eventually turned up on time, although in some instances this had meant flying to an unplanned intermediary destination and then taking a train. This in itself involves certain problems, for any non-German traveling to isolated Berlin by surface routes has to get out at the border and get himself an East German transit visa. On top of the meteorological harassment, Dietrich Fischer-Dieskau, the recording's Wotan, had broken a bone in his foot and had to face the microphones with that extremity in a cast. I must say the injury seemed to have no effect on his performance!

Ten years ago, the London/Decca *Rheingold* from Vienna, with Solti and Flagstad and a lot of other top names, became a sort of phonographic milestone, thanks to John Culshaw's imaginative and at that time quite novel employment of stereo possibilities. I had assumed that the DGG team—Karajan regulars Otto Gerdes, Gunter Hermanns, and Wolfgang Lohse—would have studied that recording to the extent of committing it to memory. Either I labored under a misapprehension, or the Deutsche Grammophon people did an excellent job of dissembling: I was told simply that they had gone about this recording strictly according to the dictates of their own independent artistic consciences, with no extraneous influences or comparisons. Herr Gerdes, in fact, said that with the exception of a few specific effects, they had striven for a very direct, forthright recording, with no particular exploitation of stereophonic legerdemain.

As in the case of last year's recording of *Walküre*, the singers will also form the cast at the premiere of Karajan's stage production to be given at this year's Easter Festival in Salzburg. Aside from Fischer-Dieskau, the cast includes Robert Kerns as Donner, Donald Grobe as Froh, Gerhard Stolze as Loge, Zoltán Keleman as Alberich, Erwin Wohlfahrt as Mime, Martti Talvela as Fasolt, Karl Ridderbusch as Fafner, Josephine Veasey

as Fricka, Simone Mangelsdorff as Freia, Oralia Domínguez as Erda, and Helen Donath, Edda Moser, and Anna Reynolds as the Rhine maidens. As in *Walküre*, the Berlin Philharmonic backs them up.

Harps and Homework. At the risk of causing the DGG authorities possibly to bar me from future sessions, I shall here reveal one trifling departure from Wagnerian purism. Last year in Salzburg, when I noticed four harps in the *Walküre* pit, it occurred to me to wonder whether Karajan had doubled the number required by the score. When I found four harps present for the *Rheingold* sessions, I sneaked a look at the conductor's score, and discovered Wagner himself had called for six, plus a seventh to accompany the Rhine maidens. When I taxed Gerdes with this, he said wearily, "Just you try to round up seven harpists all at one time who meet the maestro's standards." Fair enough (although London/Decca did manage to produce the required seven harps for Georg Solti). When the Rhine maidens mounted the stairs to the choir loft to record their trio, one of the harps and harpists hiked along with them.

Between now and Easter, the singers can literally memorize Karajan's interpretation, thanks to little battery-powered tape recorders equipped with cassettes of the DGG recording especially prepared for the purpose. When they arrive in Salzburg, they will have the Karajan conception so thoroughly in their memories that far fewer musical rehearsals will be necessary. PAUL MOOR

TOKYO

New Up-Tempo In Nippon

The sudden upsurge in the Japanese record business that began last May flourished unabated at the year's end—and shows every sign of continuing throughout the current year.

It all began when Kawade Shobo, a Tokyo book publisher, brought out a biography of Beethoven accompanied by two five-inch LPs containing the Fifth Symphony and *Coriolan* Overture and priced at only 680 yen (\$1.88). About 400,000 sets were snapped up. In June, Kawade followed up with a similar Schubert release. Although the price for the Schubert was raised to 980 yen (\$2.72), 310,000 sets were sold to avid purchasers. The Kawade Musical Library has now stabilized its monthly release at 200,000, with plans to continue the series until May 1969.

The Commercial Front. For many years record collecting in this country was an expensive hobby. When the first Japanese full-size mono LP was released in 1951 at an equivalent of \$7.50, the man-in-the-street who earned an average of \$40

Continued on page 32

HIGH FIDELITY MAGAZINE

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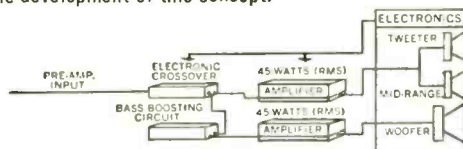
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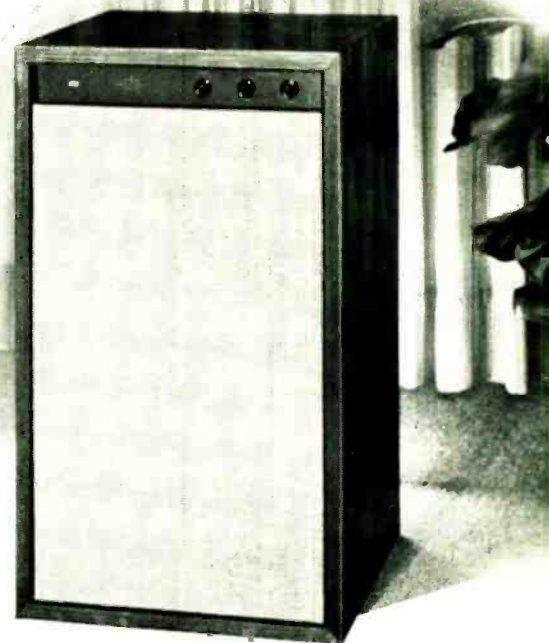
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NOTES FROM OUR CORRESPONDENTS

Continued from page 30

a month had to skip a good many lunches to buy it. The price for 12-inch mono discs has since fallen to \$4.00 and that for stereo from the initial \$7.88 to \$5.00; during the same period the average monthly income has risen to \$100. Even so, records are not items that most Japanese can afford to acquire casually.

Yet—oddly from an American point of view—neither record clubs nor discount houses are part of the record scene. As a spokesman for Japan Columbia put it: "The mental climate is a curious one.

Collectors here attach such value to their hobby that they consider it almost a sacrilege to buy records at a discount, and to many people 'discounted' is synonymous with 'defective.'" Again, a representative of the Japan Phonograph Record Association says: "The cheaper the record, the slower the sales—that has long been a maxim in the industry here. The success of Kawade is simply the proverbial exception." Actually, Kawade seems to have tapped a market new to classical discs, although the Japanese record business in general has been growing at a rapid pace for some time. There are now about five thousand record stores (more than 800 in Tokyo alone), and figures for 1967 indicate a

production of 100 million copies of some 10,000 releases.

More than 90 per cent of the Occidental music released represented Japanese pressings of American and European recordings; of the some 700,000 imported discs (1966 figures), the vast majority were language-teaching sets. Japan exports some domestic records, mainly of light and popular music, but it is known that export figures fall considerably short of the amounts paid out to foreign firms for recording rights. (This imbalance, however, is more than offset by the export of electronic equipment: in 1967, Japan exported, for example, about one million record players alone, worth approximately \$80,000,000.)

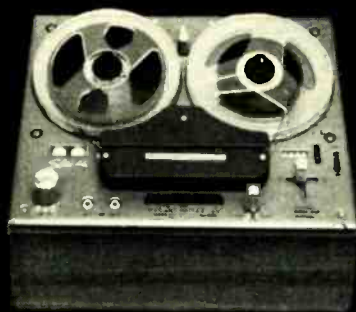
About a century ago Japan imported German music teachers along with European music, and these instructors continued to dominate Japanese conservatories and music academies for many years. Partly as a result, most Western music heard here is dominated by the German classics. Though the Japanese are often regarded as a particularly contemporary-minded people, Beethoven is always a best-seller. Last year Japan Columbia's two top items were the Beethoven Fifth and Sixth Symphonies, both by Bruno Walter and the CBS Orchestra. Of best-sellers released by Japan Gram-mophon and Toshiba (which presses Angel recordings) eight were Karajan discs, mainly of Beethoven. And Japan Columbia found a strong Furtwängler revival, even in spite of the outdated sonics of the latter's discs.

The Creative Face. The Japanese recording of European music is not exactly new. From the late 1920s through the 30s quite a few such albums were made, including, in 1929, the first recording anywhere of Mahler's Fourth Symphony. However, neither the recordings nor the performances in those days were of high quality. After the war, the idea of recording performances of European music by Japanese artists was dropped, and it is only in the last few years that it is again gaining currency. The catalogue of Japan Columbia presently lists twenty-eight Japanese-made recordings by native performers; Toshiba, twenty-nine; King, fifteen; and Japan Victor, sixteen. These figures include some works by Japanese composers of serious music as well as Western classics. A few records by visiting foreign artists are also being made, as Japan Columbia's discs with flutist Jean-Pierre Rampal and King Records' recital by guitarist Narciso Yepes. At the moment, few Japanese recordings of serious music are exported (the complete Sibelius Symphonies by Akeo Watanabe and the Japan Philharmonic released in America on Epic is one notable exception), but efforts in this direction are on the increase.

For example, the Japanese affiliate of America Columbia has already taped the Juilliard Quartet in Schubert's *Tod und das Mädchen* and the Venice Ensemble in Vivaldi's *Four Seasons*. Japan, in other words, is on the way to becoming a competitor of some importance on the international recording scene.

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REPEAT PERFORMANCE

A SELECTIVE GUIDE TO THE MONTH'S REISSUES

APPARENTLY feeling far from nonplused by its massive relaunching of the Cetra opera catalogue last spring, Everest has now gained access to the operatic recordings produced by the Italian music publishing firm of Ricordi in the late Fifties. The five performances just reissued—Donizetti's *Lucia di Lammermoor* (439/2), Paisiello's *Barber of Seville* (443/2), Rossini's *La Cambiale di matrimonio* (446/2), Cherubini's *Medea* (327/3), and Pergolesi's *La Serva padrona* (445/1)—were all originally taped by Mercury Records, and until quite recently they were available on that label (in fact the Mercury pressing of *Medea* is still listed in Schwann). Each recording, now budget-priced at \$2.50 per disc, is worth serious consideration by any collector who might have missed out the first time round.

The *Lucia*, of course, is the only standard work here, and must compete with a number of rival versions. But Renata Scottò's intense yet delightfully musical interpretation of the mad heroine makes this set a very attractive contender—it is certainly far preferable to the other budget entry on Victrola. Unfortunately, all the usual cuts are taken (except for the central portion of the Mad Scene); and while Giuseppe di Stefano (Edgardo) and Ettore Bastianini (Enrico) give forthright, idiomatic performances, they are not as consistently satisfying as Miss Scottò. Still, a sound investment if you're in need of a *Lucia*.

Paisiello's *Barber* is something more than a mere historical curio. Besides affording interesting comparisons with Rossini's more familiar version, the opera's low-keyed comedy and lyrical miniatures have an appealing eighteenth-century charm that somehow seems closer to Beaumarchais's world than does Rossini's broader treatment. The performance is a superb one with stylish singing from Graziella Scutti, Nicola Monti, and Rolando Panerai and with precise, affectionate leadership from Renato Fasano. A pity so many cuts had to be made in order to fit the two-disc format.

The Rossini and Pergolesi works are a bit more special. *La Cambiale di matrimonio* was Rossini's first opera—actually not a bad job for an eighteen-year-old tyro, and giving more than a few hints of what was shortly to come from this composer's pen. It's fairly thin stuff though, and the polished work of Scottò, Monti, Capecchi, and Panerai does not wholly disguise the fact. Pergolesi's *La Serva padrona* strikes me as even thinner, and its false reputation as the first *opera buffa* seems to die hard. Scottò and Sesto Bruscantini do their level best by the material and give a

performance that has yet to be bettered. The scrupulous Fasano presides in both these recordings.

Medea is Maria Callas' show and she brings to it her usual blend of highly charged dramatic excitement and uneven vocalism. Scottò's touchingly sung Glauce excepted, the other singers are decidedly mediocre and Serafin's conducting is on the stodgy side. Callas fans should not be deterred, however; this is one of her greatest roles.

All the Ricordi recordings were made in true stereo and Everest has done a decent enough job in transferring the tapes to new pressings. In comparison with the original Mercury discs, however, there is a noticeable decline in definition and clarity.

ENESCO: *Sonata for Violin and Piano, No. 3, in A minor, Op. 25. JANACEK: Sonata for Violin and Piano.* Rafael Druian, violin; John Simms, piano. World Series PHC 9084, \$2.49 (stereo only) [from Mercury MG 50090, 1954].

Both these interesting sonatas are products of a well-assimilated national idiom. Exactly what makes the Enesco peculiarly "Rumanian" and the Janáček unmistakably "Czech" is hard to pin down, so cleverly have the composers digested the musical styles and turns of speech indigenous to their native countries. While Enesco's impassioned statements do not actually quote folk melodies, the rhythms, harmonic colorations, and general musical phraseology are closely patterned after Rumanian folk music.

Janáček's Sonata lacks such immediate melodic appeal and spicy local atmosphere: like the vocal lines in his operas, its epigrammatic terseness seems to be distilled from the rise and fall of the Czech language. But the music strikes a note of pathos which is, in its own laconic way, intensely moving. Druian and Simms bring formidable techniques and sympathetic insights to both works, and the reprocessing preserves the bright sonics of the original Mercury mono pressing.

MASSENET: *Scènes pittoresques; Scènes alsaciennes.* Orchestre de la Société des Concerts du Conservatoire de Paris, Albert Wolff, cond. Stereo Treasury STS 15033, \$2.49 (stereo only) [from London CS 6139, 1956].

The seven orchestral suites Massenet wrote between 1865 and 1881 seem to comprise practically all of his nonvocal creative efforts (in 1903 he produced a piano concerto, a work about which I'm almost as curious as about Mascagni's Symphony in C minor). *Scènes pit-*

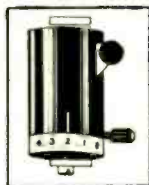
Continued on page 36

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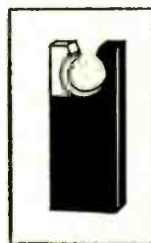
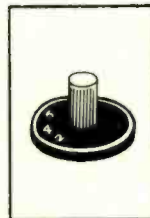
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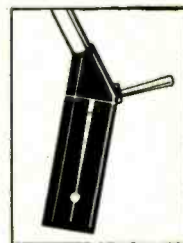
A much appreciated feature built into all BSR McDonald automatic turntables is the Cueing and Pause Control Lever. It permits pausing at any listening point and then gently permits the tone arm to be lowered into the very same groove. Positioning of the stylus anywhere on the record is accomplished without fear of damaging the record or the cartridge.

To achieve the ultimate in performance, BSR McDonald has brought to perfection the Anti-Skate Control. This adjustable dynamic control applies a continuously corrected degree of compensation as required for all groove diameters. It neutralizes inward skating force and eliminates distortion caused by unequal side wall pressure on the stylus. All of the BSR McDonald automatic turntables incorporate anti-skate.



After the last record has played on any of the three BSR McDonald automatic turntables, the tone arm automatically returns to the Locking Rest. In conjunction with this action, the On-Off-Reject lever automatically shifts into the Off position which securely locks the tone arm in its cradle to protect it from accidental drops and resulting stylus damage.

All BSR McDonald automatic turntables have a Clip-In Cartridge Head. This lightweight tone arm head, with finger lift and clip-in cartridge holder, provides universal mounting and quick change facility. It can accommodate practically every contemporary cartridge currently on the market.



**This unique tone arm
makes BSR McDonald
a sound investment.**



Please send free literature on all the new BSR McDonald automatic turntables.

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Address

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McDONALD

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BSR McDonald 600 • Suggested Retail Price \$74.50

CIRCLE 9 ON READER-SERVICE CARD

LET THE BUYER BEWARE!

CAVEAT EMPTOR

The Roman phrase "Caveat Emptor" cautions the purchaser to examine the article he is buying, and act on his own judgment, and at his own risk! We print it here as a reminder to you, hopefully a happy owner of a Shure Stereo Dynetic® cartridge, that the superior performance of all Shure cartridges depends upon the Shure Stereo Dynetic Stylus assembly—and alas, there are indeed imitations.

May we caution you that an inferior replacement stylus can audibly detract from and significantly reduce the cartridge's performance, and increase record wear. Obviously, if an imitation Stereo Dynetic stylus is used, we cannot guarantee that the cartridge will perform to published specifications. Accepted no substitute.

LOOK FOR THIS WORDING ON THE BACK OF PACKAGE

THIS DYNETIC STYLUS IS PRECISION MANUFACTURED BY SHURE BROTHERS, INC.

It is your assurance that the stylus you buy will enable your cartridge to perform up to Shure standards . . . *incompatible* Shure standards, that is.

INSIST ON SHURE REPLACEMENT STYLUS

SHURE BROTHERS, INC.
222 Hartrey Ave., Evanston, Illinois 60204

Manufactured Under One or More of the Following U. S. Patents and Other Patents Pending.
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D 183,368, D 186,168, D 187,229, D 187,230,
D 189,144, D 193,006, D 193,007, D 193,854,
D 193,934.

CIRCLE 51 ON READER-SERVICE CARD

toresques (Suite No. 4) is a tasteful if rapid compendium of four tone poemlets, but the *Scènes alsaciennes* (No. 7) deserves an occasional hearing on pop programs. In the third movement, entitled *Sous les tilleuls*, a solo cello sings a typically long-lined melody in the composer's most graceful feminine vein—it could have come straight out of *Werther*. Elsewhere we have flavorful descriptions of an Alsatian village on a Sunday morn. celebrations in the local cabaret, and a sprightly festival scene, all of it attractively painted and fastidiously orchestrated. I can imagine more evocative performances than Wolff gives us here, but they will do—as will the subdued albeit reasonably full-bodied sound.

MOZART: *Quartets for Piano and Strings: No. 1, in G minor, K. 478; No. 2, in E flat, K. 493.* George Szell, piano; members of the Budapest Quartet. Odyssey 32 16 0139, \$2.49 (mono only) [from Columbia ML 4080, 1953; recorded in 1946].

"The intimacy of feeling expressible through the subtleties of a team of combined solo players"—so writes scholar H. C. Colles on the topic of chamber music, and this highly prized collectors' item is that definition's aural corollary. The Budapesters weave patrician performances from some of Mozart's finest thoughts on the subject and Szell collaborates to perfection. Snap up this classic before it disappears again—definitely a cornerstone for any chamber music collection. The remastering has been most expertly handled.

ROSSINI: *La Cenerentola* (excerpts). Giulietta Simionato (ms), Ugo Benelli (t), Sesto Bruscantini (b), et al.; Chorus and Orchestra of the Maggio Musicale Fiorentino, Oliviero de Fabritiis, cond. London OM 36026 or OS 26026, \$5.79 [from London A 4376/OSA 1376, 1964].

Cenerentola is an especially difficult opera to excerpt: there are very few arias and one delicious ensemble tumbles after the other in such profusion that any selection is likely to seem arbitrary. London has skimmed off the cream from its complete recording, wisely concentrating on Giulietta Simionato, here near the end of her career. Her *Cenerentola* positively radiates good nature and lively spirits and, considering her basically dramatic mezzo equipment, she negotiates the florid music with amazing ease and crispness. Occasionally one has the impression that she is simply shaking her voice lightly over a few really tricky *gruppetti*—the vocal quality suddenly becomes breathy, and you have a suspicion that you're not hearing all the notes—but one is mightily impressed by the over-all expertise of her performance.

Before putting down \$5.79 for this disc, however, it might pay to investigate Everest's reissue of the old Cetra *Cenerentola*, two discs for substantially the same price. The sound is considerably inferior to London's and the supporting singers (with the exception of Cesare

Valletti's stylish Don Ramiro) are grim, but you do get about half the score plus Simonato as she sang the role fifteen years ago: the voice has a beautifully rich, mellow sheen to it, warm and even over its full two-and-a-half octave compass. This is spectacular Rossini singing.

STRAUSS, RICHARD: *Elektra: Recognition Scene; Die Frau ohne Schatten: Barak, mein Mann; Der Rosenkavalier: Da lieg' ich.* Christa Ludwig, mezzo; Walter Berry, bass-baritone; Orchestra and Chorus of the Deutsche Oper (Berlin). Heinrich Hollreiser, cond. RCA Victrola VIC 1269 or VICS 1269, \$2.50 [from Eurodisc 71186/71187, 1964].

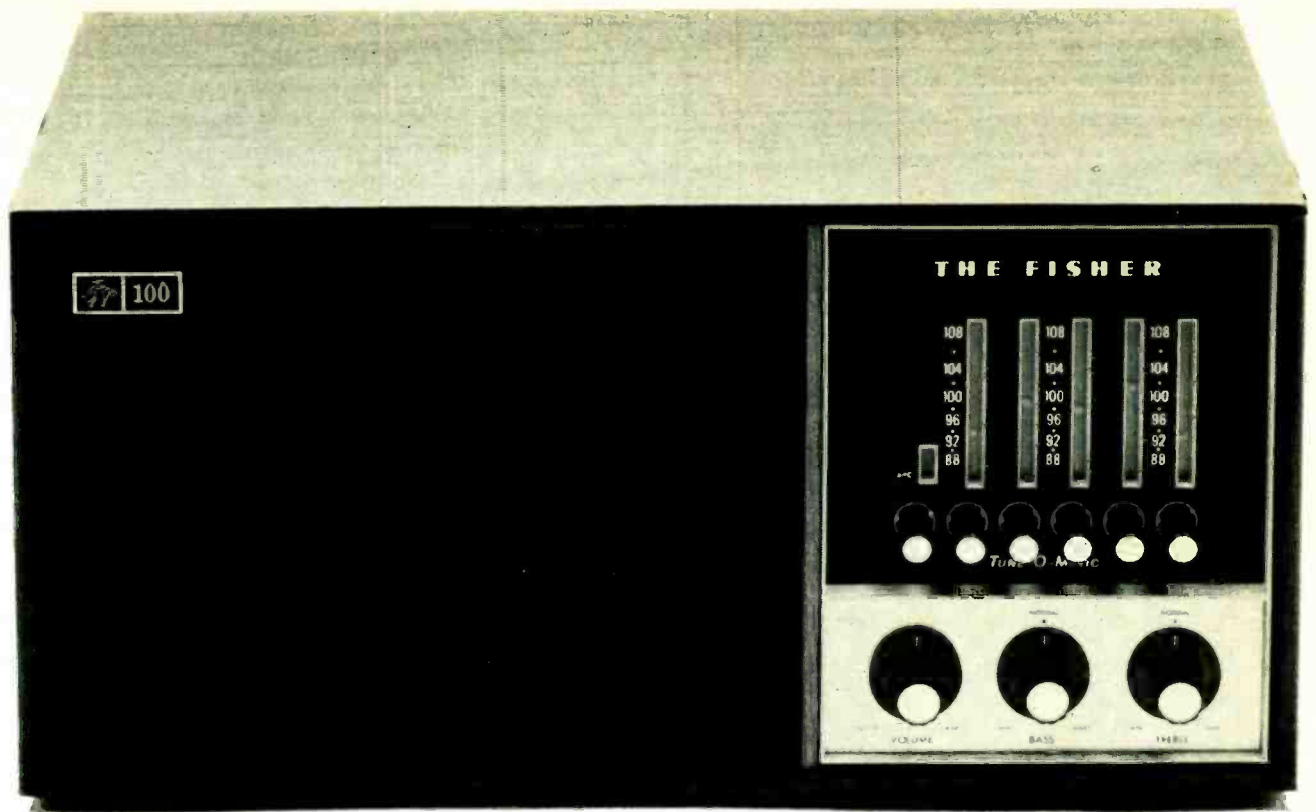
The big item here is the Recognition Scene from *Elektra* and it is sumptuously sung by the present artists. As with Miss Ludwig's recent recording of Brünnhilde's Immolation Scene, one wonders if she is not pushing a good thing by subjecting her luscious mezzo to the rigors of *Elektra's* high-lying lines. Doubts also arise over Mr. Berry's Ochs: he presents a pleasurable portrait of the Baron in the Act II finale, but his voice really seems too light for the part. Perhaps this gifted husband and wife team are extending themselves a bit in their search for a repertoire mutually congenial for joint appearances.

The duet of Barak and his wife from *Die Frau ohne Schatten*, however, leaves no room for second thoughts—the warm, uncomplicated dyer and his intense, slightly hysterical wife lie well within the vocal and temperamental strengths of these two artists, and the excerpt is a treasureable memento of their brilliant Met performances last season. Hollreiser's accompaniments sound rather turgid, but the sound is first-class; no texts or translations.

STRAVINSKY: *Apollo; Renard.* Soloists; Orchestre de la Suisse Romande. Ernest Ansermet, cond. Stereo Treasury STS 15028, \$2.49 (stereo only) [from London CM 9152/CS 6034, 1956].

Ansermet's extensive recorded repertoire of Stravinsky serves as a useful foil to the composer's own versions, even if the veteran Swiss conductor rarely matches Stravinsky's authoritative vitality. The *Apollo* reading boasts rather more expressive string playing than the recent official recording from Columbia, although Ansermet tends to let the rhythmic impetus become slack and the textures are exceedingly bass-heavy (a fault, perhaps, of the recording).

The *Renard*, however, is quite marvelous—if Stravinsky's barnyard humor strikes you as funny. This piece has always left me unamused for all its ingenuity and droll instrumental touches. Ansermet's soloists (Michel Sénéchal, Hugues Cuenod, Heinz Rehfuss, and Xavier Depraz) are about the best I've ever heard and they extract a maximum of wit from the peculiar tale. At its budget price, the disc makes sense for anyone in search of two contrasting bits of key Stravinskyana. PETER G. DAVIS



13 1/2" WIDE, 6 1/2" HIGH, 6 1/4" DEEP.

The world's smallest hi-fi system, 1/2 actual size.

Before the new Fisher 100, small radios weren't hi-fi systems. They were distortion machines that produced shrill, tinny treble and muddy bass. The kind of sound that serious music lovers find intolerable for extended listening.

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It may be the world's smallest hi-fi system, but it's also one of the best.

(For more information and a free copy of The Fisher Handbook 1968, an authoritative 80-page guide to hi-fi and stereo, use coupon on magazine's front cover flap.)

Fisher Radio Corporation, 11-35 45th Road, Long Island City, N.Y. 11101

The Fisher

CIRCLE 31 ON READER-SERVICE CARD

EICO MOVES TO NEW HEADQUARTERS

WE RECENTLY WATCHED New York City officials take the pink ribbon off Eico's spanking new plant at Flatlands Urban Industrial Park, a sparsely inhabited section of southeast Brooklyn. Although Eico has outgrown four New York area locations, its latest move was prompted by an unusual reason: the United States government requisitioned its Flushing factory for a post office, and stereo had to make way for stamps.

Eico's new 100,000-square-foot facility provides five times the space of its previous location, ensuring sufficient room for future expansion. One wing of the spacious, air-conditioned building houses executive, design, and engineering offices, and a formidable array of IBM 1311 magnetic disc computers used for inventory control. The main production area stretches for hundreds of feet; sunlight streams in from wall-length windows that reach up to a twenty-foot ceiling. Nearly three hundred workers sit at six assembly lines using the latest construction techniques. One large contraption, for instance, solders the connections on the underside of a printed circuit board in less than thirty seconds by skimming it over a molten solder bath. Appropriately, an elaborate assortment of Eico's own scopes and meters is used for testing and quality control.

On one busy production line you can watch Eico's "Cortina" solid-state stereo receiver, amplifier, and tuner kits being turned from a bag of parts into a completed



Eico president Harry R. Ashley.

unit—wired versions now account for forty per cent of the company's component sales. On other lines you can see test, ham, and citizen's band equipment evolving. Also made here are Eico's new solid-state mini-kits for hobbyists and tinkers, including such items as a voice-operated switch or an FM wireless microphone—all priced under \$10.

In all, the new factory presents quite a contrast to the ten-by-twenty-foot store in which Eico was born in 1945.

FM REPLACING DISCS AS MAIN HIGH FIDELITY PROGRAM SOURCE?

ARE DISCS TAKING SECOND place to FM as the main source of reproduced music in the home? You might think so from rumors currently bruited about the audio field, based mainly on the fact that this past Christmas season saw the sales of FM receivers actually outrun record players for the first time. To check the accuracy of these reports and the meaning of this trend, we recently polled a sampling of dealers in several key cities.

While eighty per cent of all *complete systems* sold from September through December 1967 contained a turntable or record changer, the percentage that included tuners or receivers ranged from seventy (according to the smaller dealers) to ninety (according to the largest dealers). Separate amplifiers during this period appeared in ten to fifteen per cent of the sales of complete systems, and the even more separate power amplifiers plus preamplifiers accounted for only three to eight per cent. Five to ten per cent of the complete systems sold included tape recorders or decks. Note that we are referring here only to complete systems. That in itself explains a great deal.

For instance, those few who do not buy record-playing equipment as part of a system are primarily purchasers of less expensive gear. They are on a budget and generally plan to add a turntable—usually an automatic—at a later date. Also, "complete systems" would include any high fidelity program source plus separate

speakers. After high quality, brand-name transistor stereo receivers first began to permeate the high fidelity market, some unknown genius discovered that if you added two inexpensive but good-looking speakers, you could sell an awful lot of equipment. "As recently as 1960," recalls Lafayette Radio Electronics executive Harold Weinberg, "FM could be found in perhaps only ten per cent of the new systems sold. If a man wanted to buy a receiver instead of an amplifier, he knew it would cost him anywhere from \$50 to \$100 extra, and the receiver wouldn't be as good as his amplifier. So what he did was to buy his record player, amplifier, and speakers, and add FM at a later date—just as people are doing with tape today." And just, we might repeat, as a few budget-minded customers are doing with record-playing equipment.

The compactness of the receiver is only one reason for its "easy sell." Today's FM stereo receiver frequently performs as well as comparably priced separate tuners and amps; and, as one Washington, D.C. dealer observes, "it looks a lot like a radio"—which opens up a new high fidelity market.

If FM has been able to step up from ten per cent to eighty per cent or more in less than a decade, what can be expected of tape? "Tape is now roughly where FM was ten years ago," a Boston dealer notes. "It comprises a very small part of total system sales, but many cus-

Continued on page 40

The new Fisher XP-18 is a large speaker system. The kind that was in fashion years ago. Before audiophiles even admitted that a bookshelf speaker could conceivably produce good bass.

Times have changed. And bookshelf speakers now provide good, even great bass response. (We should know, we make some of the best.) But one thing hasn't changed—to achieve the *ultimate* in bass response you still need large bass speakers. And that means large speaker systems.

The Fisher XP-18 is large (29 $\frac{3}{8}$ " x 30 $\frac{1}{2}$ " x 16 $\frac{1}{4}$ " deep). It has an 18-inch woofer for frequencies below 150 Hz. It also has an 8-inch lower mid-range for 150-1500 Hz, a 5 $\frac{1}{4}$ -inch upper mid-range for 1500-3000 Hz, and two 2-inch dome

tweeters which reproduce the rest of the audio spectrum.

Of course, we're not saying that the new XP-18 is exactly like the old-fashioned large speakers, good as they were. There are things about the new system that took years to perfect. Like the 7-element crossover which provides an extremely smooth transition at crossover points. And like mounting the speakers in separate chambers to avoid interacting resonances.

But we are saying that the XP-18, at \$349.95, produces the kind of sound that has always been identified with large speaker systems.

And always will be. **The Fisher**



Announcing the great bass revival.

FOR MORE INFORMATION, PLUS A FREE COPY OF THE FISHER HANDBOOK 1968,
AN AUTHORITATIVE 80-PAGE REFERENCE GUIDE TO HI-FI AND STEREO, USE COUPON ON MAGAZINE'S FRONT COVER FLAP.

FISHER RADIO CORPORATION, INC., 11-35 45TH ROAD, LONG ISLAND CITY, N. Y. 11101. OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG IS. AND CITY, N. Y. 11101.

CIRCLE 31 ON READER-SERVICE CARD

tomers who buy a system for Christmas can be expected to come back six months later for a tape deck." He believes that if manufacturers can find a way to build tape into some other component as an integral part of the system, tape can experience the same kind of phenomenal growth. "Harman-Kardon has started in that direction by adding a cassette system to a stereo compact," this dealer points out. "The cassette player lends itself to inclusion in a receiver or with an automatic turntable because of its convenience and small size. You could never do the same thing with a conventional tape deck, and that's why I expect the cassette to be the instrument which will make tape competitive with records."

FM has long meant Free Music to many audiophiles. Some dealers in our survey expressed concern that if the trend to receivers continues, they will lose sales of records, tapes, turntables, and replacement styli and pickups. We don't see it that way. First of all, most systems already in use are equipped to play records, whether they include an FM unit or not. Secondly, a significant proportion of receiver-only "complete system" sales comes from those with tight budgets. And thirdly—and this is the clincher—sales of automatic turntables, cartridges, tape decks and recorders, prerecorded tapes, and records were by the end of 1967 all running well ahead of 1966 figures, with gains estimated at up to ten per cent.

HARMAN-KARDON LAUNCHES TAPE RECORDER LINE

OPEN REEL TAPE RECORDERS are being added to the product line of Harman-Kardon, known up to now for its electronic components and speaker systems. Two models have been announced so far: the TD3 and the TD2, priced at \$199.50 and \$149.50 respectively. The former is a three-head deck (erase, record, playback) that runs at three speeds ($7\frac{1}{2}$, $3\frac{3}{4}$ and $1\frac{7}{8}$ ips), uses a hysteresis-synchronous motor, and offers multiple-track facilities in addition to regular stereo and mono record and playback. According to an H-K spokesman, the playback head in this unit "has the narrowest gap in the consumer field—only 1 micron." This narrow gap is designed to provide better frequency response and lower distortion in the highs; the unusual shape of the head—from the top it looks like a V instead of the customary U—is said to improve the "contour relationships" between head and tape, a factor that relates mainly to smoother bass response.

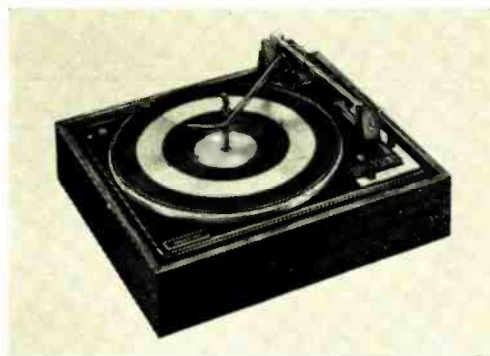
The lower-priced model uses two heads—erase and combined record/playback—and an induction motor. It also runs at three speeds but lacks the direct-monitor and multi-track facilities of the TD3. Its head has a 2 micro gap, which is closer to what is customarily found in machines of this class. Both the TD3 and the TD2 are decks—that is, they do not have power amplifiers or speakers but rather are intended for hooking up to an external sound system.

CIRCLE 152 ON READER-SERVICE CARD

FIRST DETROIT SHOW DOUBLES EXHIBITION SPACE BEFORE OPENING

ADVANCE RESPONSE by manufacturers planning to exhibit at the first high fidelity show to be held in Detroit (on March 15, 16, and 17) has been so good that it will occupy twice as much space as originally planned, according to director Teresa Rogers. The Detroit show now will occupy the thirteenth and fourteenth floors of that city's Statler Hilton hotel. Upwards of fifty organizations (including HIGH FIDELITY) will be exhibiting. Admission is \$1.25.

EQUIPMENT *in the* NEWS



BARGAIN RECORD PLAYER

New from Allied Radio is the Model 919 four-speed automatic turntable which, together with a stereo pickup (choice of Empire, Pickering, or Shure—all with elliptical stylus), is going for only \$49.96. An optional wood base and dust cover cost an additional \$4.95 each. The new turntable, made in England for the Allied line, permits single-play or automatic stacking, and also will repeat a record continuously, if desired. It has a built-in cueing device, anti-skating, and a clip-on head for quick cartridge changing.

CIRCLE 145 ON READER-SERVICE CARD



LEAR JET OFFERS CARTRIDGE MODELS

Among the new endless loop eight-track cartridge tape models offered by Lear Jet is the \$139.95 Model HA-20, a three-piece ensemble designed for home installation. One walnut-finished cabinet houses the player deck and its controls; two more cabinets contain the stereo speaker systems. The amplifier in the control unit, says Lear Jet, also can accept signals from external sources, such as a tuner. Controls include volume, tone, stereo balance, and push-button program selector. Similarly styled, but designed for mobile installation, are three more Lear Jet cartridge players—one for tape only, one with built-in AM radio, and one with built-in FM radio. Prices, respectively, are \$119.95, \$144.95, and \$169.50.

CIRCLE 146 ON READER-SERVICE CARD

Continued on page 42

SUPERB

superb (soc-purb), **adj.** 1. Possessing or exhibiting nobility of birth, mien, position or character. 2. Of supreme excellence, goodness, value or beauty of the highest quality.

You might feel "Superb" too strong a word to use in describing an FM/stereo receiver. But then you haven't heard the Studio Pro 120. It was born rich in a 30-year tradition of excellence. It is equal or superior to receivers costing up to \$600, yet it is priced at only \$379.50**. Its performance specifications have been certified by Nationwide Consumer Testing Institute, Inc., a subsidiary of United States Testing Company, Inc. — to give you proof positive that it will perform exactly as we say it will. Is superb too strong a word to use in describing the Studio Pro 120? Listen to it and we think you'll agree "Superb" is the word. Your franchised University dealer is waiting to show it to you.

UNIVERSITY® SOUND

A DIVISION OF LTV LING ALTEC, INC.
9500 W. Reno Oklahoma City, Oklahoma



UNIVERSITY STUDIO PRO 120

THE ONLY *Certified* RECEIVER
STATE OF THE ART STEREO



The speaker systems shown are University's Mediterraneans, also superb.

**Manufacturer's suggested resale price.

AMPLIFIER SECTION: IHF Power Output: 120 watts total, IHF Standard at 0.8% THD, 4 ohms (60 watts per channel). RMS Power Output: 8 ohms: 30 watts per channel at 0.3% THD. Frequency Response: +0, -3 dB from 10 Hz to 100 kHz. Power Bandwidth: 10 Hz to 40 kHz, IHF Standard. Intermodulation Distortion: Less than 0.5% at any combination of frequencies up to rated output. Tone Control Range: ± 18 dB at 20 Hz and 20 kHz. Damping Factor: 50 to 1. Noise Level: (Below rated output) Tape monitor: -83 dB — Auxiliary: -80 dB — Phono: -60 dB — Tape Head: -63 dB. Input Sensitivity: (For rated output) Tape Monitor: 0.4 Volts — Auxiliary: 0.4 Volts — Tape Head: 1 mV at 500 Hz — Phono: 4 mV at 1 kHz. Input Impedance: Phono and Tape Head: 47,000 ohms — Tape Monitor: 250,000 ohms — Auxiliary: 10,000 ohms. Load Impedance: 4 to 16 ohms. FM TUNER SECTION: Sensitivity: 1.6 μV for 20 dB of quieting, 2.3 μV for 30 dB of quieting, IHF. Frequency Response: ± 1/2 dB from 20 to 20,000 Hz. Capture Ratio: Less than 1 dB. Image Rejection: Greater than 90 dB. IF Rejection: Greater than 90 dB. Separation: 40 dB at 1 kHz. Selectivity, Alternate Channel: 55 dB. Drift: 0.1%. Distortion: Less than 0.5% at 100% modulation ± 75 kHz deviation. Multiplex Switching: Fully automatic logic circuit. GENERAL: Dimensions: 4 1/2" H x 16 3/8" W x 12" D (including knobs). Weight: 17 lbs. Amplifier Protection: Three 1-ampere circuit breakers. Complement: 31 Silicon & MOSFET transistors, 21 Diodes, 2 integrated circuits (each containing 10 transistors, 7 diodes, 11 resistors).

Desk C81

CIRCLE 60 ON READER-SERVICE CARD

EQUIPMENT IN THE NEWS

Continued from page 40

LOW COST BULK TAPE ERASER

From Robins Industries comes word of a compact, low-cost bulk tape eraser. The Model TM-88, weighing only two pounds, is claimed to be capable of erasing an entire reel of tape in seconds. The switch is in the handle. List price is \$17.50.

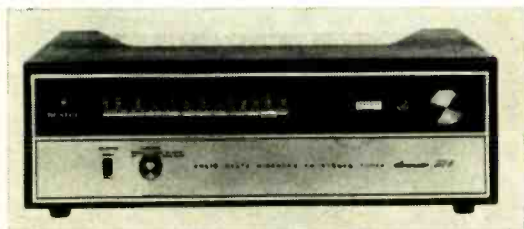
CIRCLE 147 ON READER-SERVICE CARD



PORTABLE CASSETTE RECORDER

Latest firm to join the Philips cassette tape trend is Optacord of New York, distributors for the Loewe Opta organization of West Germany. Its entry is the Optacord 451, a cassette tape recorder that runs on flashlight or rechargeable batteries as well as on 110 or 220 volts AC. In addition, a 12-volt adapter permits using it hooked into an automobile's electrical system. The Model 451 features a VU meter, separate volume, tone, and recording level controls, and built-in five-inch speaker. Supplied with a remote-control mike, one blank 60-minute cassette, and a patch cable, the 451 is priced at \$99.95.

CIRCLE 148 ON READER-SERVICE CARD



ANOTHER TUNER FROM SCOTT

Scott's latest tuner is the solid-state Model 315B, which incorporates an integrated circuit IF strip that contains the equivalent of twenty transistors in ultra-compact form under the chassis. The front end uses field-effect transistors. The set, retailing at \$199.95, switches itself to stereo mode when tuned to a stereo broadcast. A stereo indicator light comes on at the same time. Rated sensitivity is 2.2 microvolts.

CIRCLE 149 ON READER-SERVICE CARD



BENJAMIN DEBUTS NEW MIRACORDS

Two more Miracord automatic turntables have been added to the line handled by Benjamin Electronic Sound. The Model 620, priced at \$89.50, offers push-button control, anti-skating, and built-in cueing. It plays single records manually or up to ten in automatic sequence. It also plays one side of a record continuously, if desired. The Model 630, costing \$119.50, has all the features of the 620 plus a pickup head adjustment for stylus overhang which may be set by reference to a retractable pointer on the turntable deck-plate. The higher-priced unit employs a dynamically balanced platter, lathe-turned from a nonferrous casting.

CIRCLE 150 ON READER-SERVICE CARD



H-K ANNOUNCES "TOTAL" SYSTEM

Harman-Kardon has taken the wraps off its Model SC-2520 which—offering stereo FM, four-speed record player, and stereo cassette tape recorder—is described as a "total" system. The control center is topped by a Garrard automatic fitted with a stereo pickup. The sloping front panel contains both the stereo receiver and the cassette tape machine. The latter may be used for recording any signals playing through the system; it also is a playback device for those programs as well as for prerecorded cassettes. The FM section of the SC-2520 is rated for 2.9 microvolts IHF sensitivity, and features a center-of-channel tuning indicator and a stereo broadcast indicator that works in conjunction with an automatic mono-to-stereo switching circuit. The amplifier is rated for 30 watts output (15 watts per channel) music power into 8-ohm speaker systems. Two matched speakers are supplied; each is an air-loaded, two-way reproducer with 8-inch woofer, 3-inch wide-dispersion tweeter, and dividing network. A stereo headphone jack also is provided. List price of the complete SC-2520 is \$479. Without the speakers, the control center alone—as Model SC-25—lists for \$399.50.

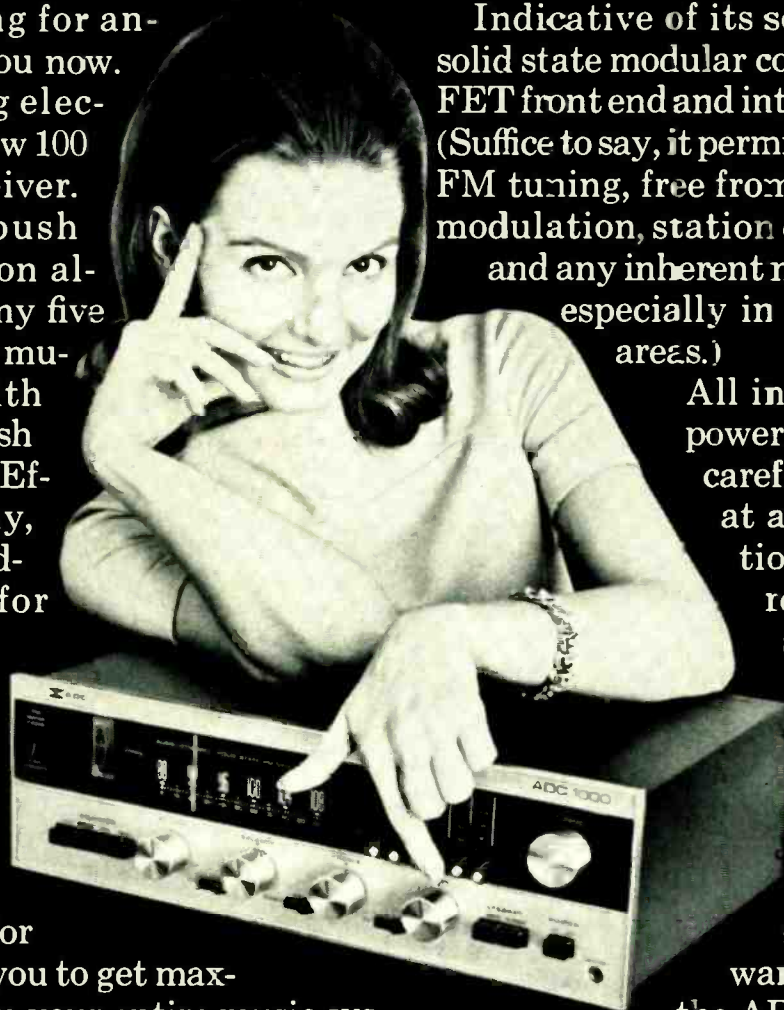
CIRCLE 151 ON READER-SERVICE CARD

Take a poke at your favorite FM station



If you're a well-versed music lover there have probably been times when you felt like strangling the dial on your FM receiver. Tuning back to Bach, forward to Beethoven, losing one station while searching for another, is all behind you now. ADC is introducing electronic tuning in its new 100 watt FM stereo receiver. This Dio-Matic push button tuning section allows you to pre-set any five FM stations and have music as you like it with one little poke or push of a finger. Instantly. Effortlessly. (Naturally, there's a smooth gliding manual tuner for dialing all the other stations.)

And what's more, the ADC 1000 is all professional. It represents the heart of a total music center for your home, enabling you to get maximum enjoyment from your entire music system. And, the complete unit has been engineered with your comfort in mind. All function controls are positive smooth-action push buttons.



We've even added selector push buttons for two individual sets of speakers, for sound here, there or everywhere.

There are full tape facilities including a tape head input and, of course, a headphone socket for your own private world of entertainment.

Indicative of its solid performance is its solid state modular construction including an FET front end and integrated circuits.

(Suffice to say, it permits perfect FM tuning, free from cross modulation, station drift and any inherent noises... especially in urban areas.)

All in all, the ADC 1000 is a powerful 100 watt (IHF) unit, carefully designed to perform at an extremely low distortion (less than 0.3%). The result is a more superior sound.

Crisp. Alive. Brilliant. Absolute!

This week, drop in at your local ADC dealer and take a poke at your favorite FM station. We'll bet you'll want to lay both hands on the ADC 1000 after that.

Oh yes, one more thing. A two year guarantee. That's so you won't want to take a poke at us. Price: \$379.95. Walnut case optional.

Price: \$379.95. Walnut case optional.



The ADC 1000 Push Button Stereo Receiver

Audio Dynamics Corp., New Milford, Connecticut 06776

pretty
clever...
those
fellows at
Superex



First they put a woofer/tweeter in their stereo headphones to provide a full range of response without distortion. They also added a complete crossover network right in the earpiece... for an authentically fine speaker system in miniature. Just what the true stereo buff ordered!

Then they extended their line in depth for the Hi-Fi enthusiast and for Education, Broadcast, Aviation, Marine and Communications use.

Now, they've developed a great new model, the ST-PRO-B... just about the last word in a professional quality headphone.

Pretty clever, those fellows at Superex. All they do is give you the edge in quality, value and forward-looking audio engineering. Ask your dealer for a demonstration.

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SUPEREX ELECTRONICS
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CIRCLE 55 ON READER-SERVICE CARD



by Norman Eisenberg

New Models Bring Video Tape Closer To Home and School

RECENT ANNOUNCEMENTS from several firms of new machines in the offing make it clearer than ever that video tape recording is being increasingly aimed towards the consumer and educational fields. Full details on all models are not yet available, but here's a quick roundup.

Ampex offers several new models, expanding this company's total line of VTRs at both ends of the marketing spectrum. One eye-catcher is the VR-5000, priced at \$995 and weighing sixty-two pounds (which makes it the lowest-cost and the lightest-weight Ampex VTR yet offered); a camera to use with it brings the price to just under \$1,400. The VR-5000—which can play through and record from any standard TV receiver—runs at 9.6 inches per second and uses 1-inch wide tapes; it remains compatible with previous Ampex VTRs. Also new is Ampex' VR-7800 series, which ranges in cost from \$9,500 to \$16,500 depending on features. More than one hundred integrated circuits are included in its design; and it happens to be the first VTR marketed that allows instant change to either of the two video scanning systems used here and abroad.

From Arvin comes word of a color VTR employing the Newell principle (see "VTR Topics," August 1967 and January 1968). Company spokesmen emphasize the machine's use of a handy cartridge that "enables all members of the family to operate the unit." At a private preview held at the television studios of WFBM, Indianapolis last December, the Arvin unit was put through its paces of recording and playback from live camera and from broadcast television, plus playback of a prerecorded video cartridge tape.

Video in cartridge form figures too in the VTR system expected from PlayTape "sometime" this year. Unless we guess wrong, this system—if it is indeed tape rather than small film—will utilize either the Newell idea or something very much like it.

Linear scan (similar to that used in ordinary audio tape machines) for video also is in the news. All-American Engineering, a firm in Wilmington, Delaware is readying itself for the manufacture and distribution of the PAR Ltd. VTR. This machine is the four-year-old descendant of a model we first saw demonstrated by its inventor, Stewart Hegeman, who used an ordinary audio deck modified and speeded up for video work. Potentially one of the most compact of VTRs, the AAE/PAR machine reportedly will enter the market this year at under \$500.

The same general scanning principle appears in a new VTR announced by Akai Electric of Japan. Like the AAE/PAR, the Akai uses ordinary quarter-inch-wide tape. Weighing only fifty pounds and just a shade larger than a typical home audio deck, it is expected to cost about \$400. Akai promises a color model to follow, priced not much higher.

Finally, enter a brand new firm in VTRs—Diamond Power Specialty Corporation, a Babcock & Wilcox subsidiary, which has been manufacturing closed-circuit cameras for some time. DPS recently demonstrated three VTRs that can record sight and sound simultaneously, or the video first and the audio later. The decks, said to be compatible with "all cameras and existing TV equipment," have the stop-action feature. Prices are about \$1,000, \$4,000, and \$8,500, for models DP-1, DP-2, and DP-3 respectively. The DP-1 uses 1/2-inch tape and, with an adapter, will record color. Both the other models boast higher video resolution and use 1-inch wide tape on standard NAB reels. They too can be adapted for color.

CIRCLE 38 ON READER-SERVICE CARD →

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TOM SWIFT AND HIS ELECTRIC EVERYTHING

BY MORGAN AMES

ARISTOTLE REMARKED in *Ethics* that "Youth sins by excess." In today's ear-pretzeling, superamplified world of rock music youth has outdone itself. But before one nods his ringing adult ears in self-righteous agreement, let it be remembered that children have always loved noise, from the clanking of spoons to the banging of screen doors, and adults have always had to endure it. The sore spot today is that technology and economics have made youth's traditional excesses difficult to escape. What's more, social dynamics have lent the noise a pseudo-aesthetic form, a formal organization of disorganization.

When a child's toy drum becomes too much for

harried mother, fresh out of aspirin, she can either run the child and his torture kit into the back yard or (on non-Spock days) take it away from him. But there's little that can be done about the teen-age son whose well-being depends excruciatingly upon experimenting with his shiny new amplified guitar at home—together with his friends and *their* amplified instruments. "But Mom, why can't you understand?" sighs the son with traditional contempt and delusions of originality. "This kind of sound is what's happening today." The question is not whether or not Mom understands; the question is, can she endure? She had better, for the son is correct in one respect, despite the worn out Mad-Ave. phrase which still sounds dewy fresh to his ears: amplified music *is* what's happening. There's no realistic possibility that it will fade. It has barely begun.

Like most things, electronic amplification of music can be used for good or ill. Its very existence constitutes a development probably even more radical than the harpsichord's displacement by the piano. Amplification can change not only volume levels but whole harmonic overtone structures. Whether it will produce a great body of music, as the piano has done, remains to be seen, and is largely dependent upon the skill and seriousness of the musicians who turn their attention to it. There is evidence that a

Today's rockers have accomplished what yesterday's avant-garde couldn't: they have made electronic musical instruments both a big business and a widespread source of aesthetic experiment

growing number of serious musicians—classical as well as pop—are interesting themselves in amplified music, with exciting and intriguing results. On the other hand, amplification has attracted hordes of incompetent players, lured simply by the endless sonic gimmickry made possible by electronics. Their world is a sort of vast science-fiction kazoo. Between the two extremes lie the thoughtful moderates, drawing from both ends.

While interest in amplified music had been developing for some years, it was the Beatles, in 1964, who really turned on the juice, launching what was to become a gigantic industry: amplified instruments and speaker systems. Youth reacted intensely to the fact that these four young men came out on a stage and made as much noise as they wanted—an ecstatic, undreamed of amount of noise, with no parent to stop them. Annual unit sales show that while 700,000 guitars were sold in 1963, the figure polevaulted to 1,065,000 during the Beatle year of 1964. "Self-made music," states the American Music Conference, "ranks behind only reading and card playing among the nation's most popular participative leisure-time activities. Sales of new musical instruments, sheet music, accessories, etc. in 1966 surpassed the dollar volume of all records sold and the combined dollar volumes of all spectator sports. Sales also exceeded the hobby industry's estimate of 1966 . . . by approximately three million dollars."

The nation's twenty-four million teen-agers now hold between thirteen and eighteen billion dollars in their restless pockets, and if it is aural volume they want, they shall have it. An entire industry, many of its leaders parents whose hearing is being impaired as their profits swell, has sprung up to accommodate all that lovely money.

TODAY ALMOST EVERY instrument can be amplified, from drums to balalaikas, either through new instrument design or through the less expensive process of adding an electronic pickup which hooks into a speaker. One New Jersey instrument company, Danelectric, is promoting its new electric sitar while simultaneously waving an American flag: "You Don't Have To Be Hindu To Play the Coral Electric Sitar."

Since amplified instruments equate into power packs and loudspeakers, a new marriage has taken place: component manufacturers and instrument companies, both building equipment for the new power-hungry generation.

This fat field has lured such high quality sound firms as James B. Lansing, Jensen, and Rheem-Roberts into the arena. Instrument manufacturers

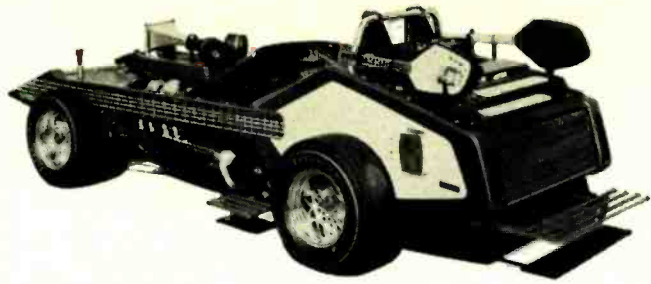
are quoted as expecting a billion dollar season this year, with a definitive emphasis on amplified instrument systems. "Musicians have proved willing to spend the money for the equipment," says J. B. Lansing spokesman George Augspurger. "We have never thought of this market before. While most speaker manufacturers have had some experience with electronic organs, traditionally such companies have designed speakers in terms of quality tone generation, not peak volume capacity."

Equipment produced for amplified instruments should not be associated with home high fidelity playback systems. High fidelity systems are built to reproduce faithfully sound from program sources, such as discs and tapes, that are final finished entities. On the other hand, the amplifier/speaker systems used in conjunction with electronic instruments are themselves part of the program source, emphasizing (or even contributing) distortion, hum, buzzing, graveling, and an entire catalogue of dismaying effects.

Instrument amplification systems also act as public address systems for live performances. The equipment is both transistorized and tubed, but it is primarily notable for its sophisticated circuitry, capable of creating both dizzying effects and great wattage outputs. Stan Cutler, director of engineering at Vox Musical Instruments, echoes the new wired, rigged, and rumbled industry by saying: "We're all competing for the decibel. The trend is towards louder and louder sound." It was Vox that outfitted the Beatles when they came to America with 240-watt peak power equipment—four 12-inch speakers, two high frequency exponential horns, and dual crossover networks. Vox, in turn, was launched by the success of the Beatles.

The question of wattage is a nervous one at this point in the industry, and the last to know about it are the watt-happy young people who buy the systems. High wattage is not all it's cracked up to be, and the industry is squirming under the need to devise a method of standardization. Though youth claims the amplified scene as their own special turf, they are taken in with ease by manufacturers. The president of a major company told me: "I recently showed my son an amplifier that produced seventy-five watts. He tried it and was dissatisfied because it didn't have enough power. Later I showed the same amp but told him it produced 100 watts. He loved it. So you see, we're all lying about the wattage our amps produce. Something has to be done about it." There's more to the matter than dishonesty. Companies have a very real problem in calculating just how much wattage their speakers can handle. Says Augspurger: "The speaker is by its very nature an extremely wasteful device. There's much loss

TOM SWIFT AND HIS ELECTRIC EVERYTHING



of energy between what goes in and what comes out. If we pump in a hundred electrical watts, we will produce something like five acoustical watts. While these instrument speakers are designed to put out as much acoustic power as possible, we're never really sure what their capacities are. Some meaningful method of rating wattage is desperately needed."

While puzzling out the problem, JBL has outfitted one popular group, Paul Revere and the Raiders, with a custom system which undergoes incredibly rigorous workouts. At outdoor shows, with screaming young fans adding their own electrical energy, the Raiders have experimented with four large drivers—each a theatre-type high frequency horn which, running near capacity, can produce up to ten acoustic watts. (In order to get your bearings, note that a full symphony orchestra, playing loudly, normally produces only five or six acoustic watts.) To please stridency seekers, such as lead guitar players, JBL makes a speaker that deliberately emphasizes response in the presence range, virtually eliminating mellowness. However, for instruments producing deeper tones, such as bass guitars and portable organs, JBL recommends a different speaker, designed with a special woofer for the bass range.

The entry of J. B. Lansing Sound, one of the most prestigious high fidelity manufacturers, into the field of speakers for amplified instruments occurred four or five years ago. JBL discovered that many West Coast musicians using electric guitars and basses were feeding their output through conventional JBL speakers. So long as these JBL high fidelity speakers were used by professionals for studio recording work, the speakers were successful. But soon young rock groups began using such speakers for in-person appearances. After some months of varying peak loads and bursts of intentionally elevated power, the regulation JBL speakers broke down from sheer overload of power. "The young players are geared to loudness," says Augspurger. "If their speaker admits a fifty-watt maximum, they'll reach for sixty-five. They will take the risk in order to play one decibel louder than their competitors. When they were using our standard high fidelity speakers, the result was similar to what would happen if you took a Rolls-Royce and put a Boeing jet engine in it." With speakers torn and damaged because of their inability to hold up under these overpowering conditions, JBL decided to research the new field. It was already evident that players would pay gladly to get the loudest sound. JBL's answer was the

D130F thirty-watt speaker with a quoted ability to withstand isolated peaks of seventy-five to 150 watts. Faced with the demand for even more sound power, JBL made further modifications in the D130F: the speaker's mechanical suspension was strengthened; the voice coil assembly was redesigned to withstand higher temperatures; and the relationship of the voice coil to the magnetic structure was arranged so that there was less chance of the voice coil scraping against the pole pieces. Three years ago, JBL entered the market with a whole line of speakers specifically designed for amplified instruments.

AS ELECTRONIC INSTRUMENT companies have increased their maximum volume capacities and created an arsenal of sonic gimmicks (reverb, tremolo, fuzz tone, treble expand, and more), deformity of sound has become not a limitation but a lure. Young players insist upon it. Companies boast that their equipment is "designed in distortion." An Oregon amplifier company, Sunn Musical Equipment, proclaims that with one of its systems, the 100S, "you can actually feel" the sound . . . "you get ear-splitting treble." Are you still with us, Mom? The trend in naming models is hardly a surprise. Rheem Manufacturing Company has introduced two amplifiers in the 100-watt, \$1,000 range: the Brute and Super Brute. For the less brutal, prices slope downward.

Because speaker and amplifier companies are painfully aware of their young customers' general ignorance about maintenance of complex equipment, they protect themselves as best they can. Fender Musical Instruments, a once small, now million-dollar enterprise, makes no bones about its policy. While its amplifiers come with a one-year "warranty," its tubes are underwritten for only a nervous ninety days. Although this type of warranty is fairly standard throughout the electronics industry, its terms are more likely to be acted upon by buyers of amplifier/speakers than by patrons with gentler fidelity needs. Lansing initiated a rather touching plea for gentleness in the form of a fourteen-step advice sheet entitled *Ways To Play as Loud as Possible Without Damaging the Speaker*. Item II is particularly educational: "Do not use your amplifier/speaker for a bar . . . for beach parties . . . an open back cabinet does not contribute much toward keeping the water and sand out. . . ." JBL feels that in the past year, as young groups have realized that the only sensible way to maintain gigantic volume levels is to use

more speakers rather than to overuse few speakers, the manufacturers have received fewer calls for repairs.

For those who resist the law of supply and demand, prices of instrument amplifiers may appear outrageous. The peasant can acquire a modest system, primarily suitable for home use (if you happen to live in an elevator or similar-sized quarters) in the vicinity of \$200 or \$300. Prices do not include instruments. \$500 will buy you something that will decently fill a medium-sized saloon with sound. But if you want power, think in no less than \$1,000 terms. And if you get a hit record, it's time to bequeath the \$1,000 system to your little brother (and time for Mom and Dad to reconsider the therapeutic aspects of an extended vacation in Peru). The Youngbloods, an upcoming group recording for RCA Victor, use custom-made electrical equipment worth \$12,000 and carry it everywhere. In California, the all-amplified band of Bill Page uses \$20,000 worth of equipment. The more complex the setup, the wilder the possibilities for getting weird effects. Put a bunch of this equipment into a recording studio, then add the incredible sound gadgetry which is a side skill of any good studio engineer, and you have the weird world of new pop records. The Beatles summed it up succinctly during a session for their recent album "Sergeant Pepper's Lonely Hearts Club Band," when after recording a song in the studio they entered the recording booth and said to the engineer, "Now let's see how we can screw it up."

Although the current appetite for rock seems lively, as reflected in the prices of sound equipment, the fact remains that the industry situation is quite different today from what it was three years ago. The original hysteria to supply the overwhelming demand has calmed. Says Jerry Hershman, president of Goya Music, a major manufacturer of classical, folk, and electric guitars: "Until this year, we were two years behind in filling our orders. The number of kids buying guitars may seem endless but it's not. Enough of them have now purchased instruments and systems so that the tremendous pressure has cooled down. And don't forget, girls don't buy electric guitars. They have other things on their mind." While a million guitars are still sold annually, any industry dependent upon youth must suffer youth's whims. Hershman goes on: "At one time the solid body electric guitar was most fashionable. It suddenly lost popularity with the Beatles' use of the hollow body instrument. Many guitar companies got stuck with huge inventories of the passé solid body models. We did. Fender did too, but they survived the crisis, despite the small size of their company at that time, because they had already gotten into the production of amps. The best trend detectors are the retail stores, such as Manny's and Henry Adler in New York. We listen to them because they deal with the kids directly. And even now, what's happening musically in England affects the entire pop music world."

Amplified music has survived the convulsions of

being born. Now it has begun to branch. In certain areas, where music serves basically as an adjunct to electricity, amplification grows daily more gross and desensitizing—to accommodate a cross section of players and listeners of all ages who were born and trained to want it that way. In other areas, a mature study of the uses of amplification beyond the production of mere volume is under way; electronics is used to enhance the beauty of music. For all the chin-up talk about rock as an art form, talk put forth mainly by a disoriented adult music world, the fact is that the two branches of amplification are widely disparate, with little to say to one another. With few if any exceptions, the new pop player is content to execute his craft at a subskilled level. He and his fans remain strangely untouched and disinterested in music as such. Theirs is the world of sonics, a world whose implications the parent generation is so loath to face that it would rather live with the lie of calling it art.

At the other end of the scale exists a world of skilled and mature musicians and a sophisticated and inquisitive audience, both young and old, waiting and watching to see what comes of the world that one company refers to as Ampliphonics.

While most professional musicians have reacted slowly and shyly to amplified instruments, there are some notable exceptions. Don Elliott, a superb musician-singer as well as a leading composer-arranger of music for TV commercials, was one of the first to recognize the value of the electric bass *when played by a skilled musician*. "In our work, speed counts," he says, "so we have to use pros."

In Long Beach, California a new method of sound reproduction, known as the Barcus-Berry Recording Process, is stirring what may be the most significant



Bill Page, leading his New Ampliphonic Orchestra.

waves yet in the quality area of amplification. Created by audio engineer Les Barcus and violinist John Berry, the system eschews microphones, utilizing musical instruments with a new transducing system which feeds directly to a recording console only the sound produced by the instrument. While no change is made in the method of playing, the appearance of the instruments is strictly outer space. (After all, a sound box can be made of nearly anything; in the Andes, Indians make a sort of banjo out of the shell of the armadillo.) But since the Barcus-Berry Process transfers signals directly from the instrument to a recorder, the shape of the instrument means little except in terms of convenience to the musician. Any "sound" that enters the air is extraneous to the recording process. The Barcus-Berry Process picks up musical vibrations and ignores everything else, including valve noise, bow noise on a violin, and so on. Since ambient noise is no factor, the verbose musician may even talk while recording is in progress. The process—developed originally for recording—is not limited to recording, and indeed is now branching out into sound-reinforcement and live performances of all types of music. For instance, chamber music, often struggling to project as well as to blend diverse instruments, may now be presented before large audiences with perfect balancing. Rather than changing the sound of an instrument, the process presents it without artificial noise, still reflecting the personality and talent of the individual player.

According to musicians who have used the process, the music recorded has achieved extraordinary performance realism. Frequency response is very wide; dynamic range is greatly increased and under full control of the musician; and most important, recordings are largely free of distortion. It is probable that very few people—including musicians—have ever heard the "true" sound of a musical instrument, since there is always a large amount of instrument noise present. The one limitation of the Barcus-Berry Process is that it demands superior recording equipment and musicians to produce the quality of music that it makes possible. To envision a six-chord rocker let loose amid such refined equipment as that of the Barcus-Berry Process is a horrendous thought. Equally horrendous is the thought of a masterful musician fumbling his way through the middle of an amplified rock-and-roll session.

It becomes obvious that there is no one direction for amplified music. It will get better and it will get worse and, as with all enterprises of man, most of it will fall unwittingly into the dead center of mediocrity and boredom. The self-demanding young musician, a Martian in his own generation, will be forced by his own inquisitiveness to pursue the significant side of electronics, and eventually be remembered for it. As for the parents of the proud owners of today's sanctified, glorified, proselytized, incorrigibly predictable and largely misused amplified torture kits, may they look forward to the golden age of senility when, with any luck, they will go peacefully and gloriously deaf.

"We should have an

SONNY STITT

Jazz saxophonist Sonny Stitt was an early convert to amplification—"the best thing that's happened to the saxophone," he calls it. Stitt is especially impressed by the ability it gives the player to add octaves above and below the one being played.

BILL PAGE

A reed player and consultant to the Vox instrument company, Bill Page heads a fourteen-man band, all-amplified. His system, a Vox invention called Stereo Multivoice, enables him to play eight instruments at the same time; as he describes it, "There are eight tabs to work with and I can play unison in four different octaves." He can also switch to a popular Vox accessory, the wah-wah pedal; attached to the clarinet, it gives that instrument a coarse, raspy sound.

ROLAND KIRK

Roland Kirk, saxophonist and devotee of unusual instruments, feels that it's important "to know how to use the world of amplification to our advantage." For Kirk himself, however, the advantage is theoretical: he's blind; the jazz music he plays is strictly non-commercial; and when he gets on the job he can't "be worrying whether the equipment is going to work."

GABOR SZABO

Hungarian jazz guitarist Gabor Szabo specializes in "controlled distortion," taking advantage of usually unwanted frequencies. Szabo holds a certain note, turns towards his amplifier/speaker, and regulates the feedback with a special volume control on his instrument. "On a good night I can get two or three notes going at the same time," he says. Rock-and-roll players also are familiar with feedback effects, but some of Szabo's weird (and genuinely musical) improvisations would put many rock players to shame.

BOOTS RANDOLPH

Country and western saxophonist Boots Randolph is an advocate of the Varitone, which enables the saxophone to compete in volume with other electrified instruments. "About time," Randolph says; "we've been having to blow our brains out just to keep up."

open mind about electronic instruments”

ROLAND KIRK



PAGE

JOHN BEAL

John Beal, a bass player with a degree from Juilliard, works with Stokowski's American Symphony Orchestra as well as with jazz groups. He has devised a way of amplifying his stand-up bass by using separate pickups on each string. While a regulation electric bass cannot be bowed, Beal's instrument can be either bowed or plucked, amplified or naturally.



STITT

ELLIS

Photo: Sy Johnson

DON ELLIS

One of the few large groups seriously interested in exploring the aesthetic possibilities of amplification is the big band of trumpeter Don Ellis. Their instruments include the Fender electric piano, an electric keyboard instrument called the Clavescion, and a whole sax section which can be amplified or not at will; drums are not amplified, but four percussionists are sometimes employed at once. Ellis uses the tape echo delay on his own amplified trumpet for such sophisticated purposes as playing complex canonic figures.



RANDCLPH

BEAL

KIRK



SZABO

HOW WE JUDGE AMPLIFIERS

The performance criteria and test methods described here are those used by the author and his associates at CBS Laboratories in preparing data for HIGH FIDELITY's equipment reports

BY EDWARD J. FOSTER

AT THE HEART of every sound system, from a pocket transistor radio to the costliest stereo setup, is an amplifier, or at least something that accepts signals from a program source and builds them up to the electrical level capable of driving speakers. In the present two-part article we will describe how we rate this critical function—this month considering power amplification, next month, preamplification-control. The remarks that follow apply to all forms of amplifiers, whether preamp and power amp are offered as two separate components, or combined in a single chassis and known as the integrated amplifier, or further combined with a tuner to form a receiver.

Because amplifiers are complex instruments, and because they are offered in different forms and with varying capabilities and features, there is room for both confusion and disagreement over terms, test methods, and the evaluation of test data. In our view, reports of amplifiers and discussions of their behavior are meaningful to the music listener only to the extent that they permit a comparison of models on the basis of objectively conceived and derived data (tests should be, as much as possible, the same for all units) and can be related to listener-significant factors. For reasons which will become clearer later on in this discussion, we eschew, for instance, music power tests in favor of continuous power data, and have made other deliberate choices as to what constitutes a meaningful test report.

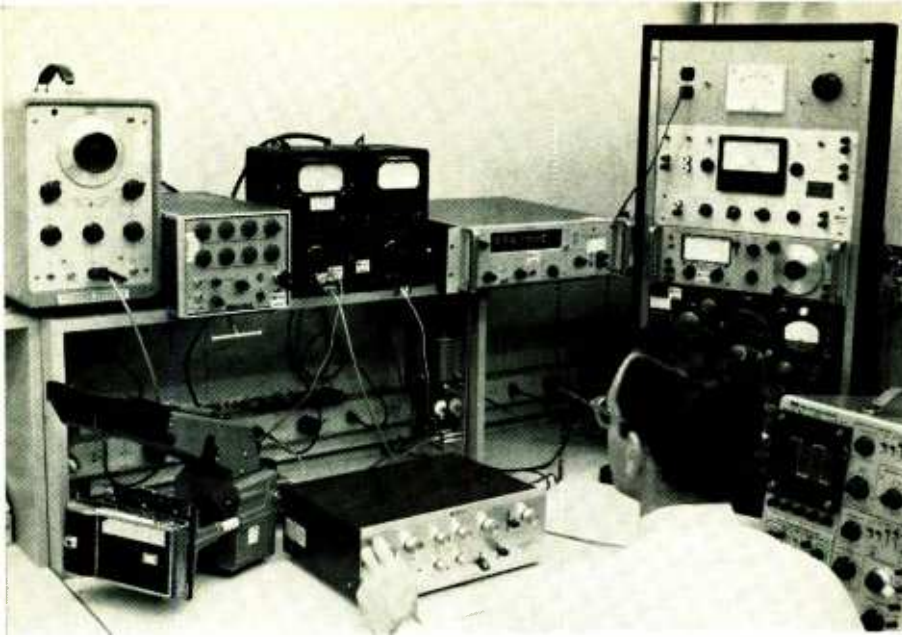
Most of the choices, by the way, are based on the standard for amplifiers, IHF-A-201, published in 1966 and available for \$2.00 from the Institute of High Fidelity, Inc., 516 Fifth Ave., New York, N.Y. 10036. Though this standard goes a long way towards providing for uniform testing, as a compendium of varying viewpoints it sanctions a variety

of measurement and specification techniques. We endorse and use several.

Power—The Watts that Drive the Speaker

The actual work an amplifier does is gauged by its power output, expressed in watts. Continuous or RMS power is the amount of wattage an amplifier can deliver at its rated distortion for a substantial period of time. "Substantial" here means thirty seconds or more. Music power is the amount an amplifier can deliver for very short periods of time, say 1/20 second. The argument for a music power rating is that for normal speech or music use the amplifier delivers a very small average power (a watt or so) but it is called upon to deliver from ten to one hundred times that much power for short periods during transients.

The difference in the power rating that can be derived by using the two methods on the same amplifier may be as much as 3 dB—or twice the amount of power! What causes the difference? Generally, it's the degree of regulation in the amplifier's power supply, that section of the circuit which produces the "B plus" DC voltage for the amplifier's operation. At the end of the power supply, there is normally a large capacitor which serves as a "storage tank" of electricity. As the amplifier draws more power to supply the speaker, the "tank" starts to be drained. It must be refilled by the power supply. If the refilling can keep up with the draining, the pressure (voltage) in the tank remains the same, and the amplifier *can continue* to supply the amount of power being called for. However, if the tank is being emptied faster than it is filled, the voltage drops—and so does the amount of power being delivered. In any amplifier, at some point the fill rate equals



An amplifier under test at CBS Laboratories. Instruments used meet or exceed IHF requirements; for many tests some gear has been especially designed. Equipment is recalibrated frequently to specific standards. Distortion in signal sources is under 0.01 per cent, and meters can register as low as 0.05 per cent. Special pre-equalizers, accurate to within 0.2 dB, are used with automatic curve tracing equipment to plot a complete response pattern rather than an oversimplified curve drawn through a few isolated points. Line voltage (120 volts AC) is continually monitored and adjusted if necessary. Load resistors are noninductive and are mounted on massive heat-sinks which are force-cooled to maintain 1 per cent accuracy, even when dissipating 100 watts of power per channel.

the drain rate. The amount of power that the amplifier can continue delivering at that point is the continuous power rating. By way of contrast, the amount of power that can be drawn from a completely filled tank for a small fraction of a second is the dynamic or music power rating.

Aside from its being a less rigorous test, the music power method lends itself to fairly subjective procedures with the result that comparison among different amplifiers becomes meaningless. The IHF Standard lists two types of music power measurements. One way is to measure short term power at the distortion which occurs shortly after a transient signal is fed to the amplifier. The second way is to replace the built-in power supply of the amplifier with a perfectly regulated external one (that is, one capable of keeping the "tank" full regardless of the amount of power drained) and then measure continuous power. Music power is then defined as the lower of the two readings derived by these methods.

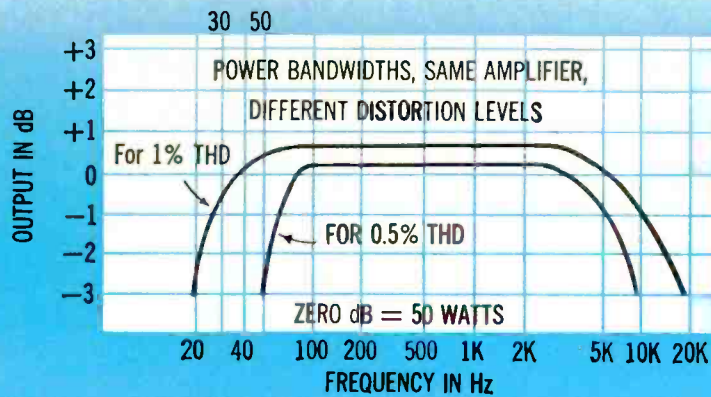
Actually, in the former test the exact time at which the distortion is measured, and the way it is measured, are both open to argument. The second method introduces what is really a modification in the design of the amplifier in order to perform the test, although the actual consumer product will not incorporate that modification. The second method thus turns out to be a test of a nonexistent product. Moreover, inasmuch as the amplifier was not, by definition, designed to deliver continuous power at its music power rating, it can be damaged by that very test, if testing is conducted conscientiously. Needless to say, both CBS Laboratories and HIGH FIDELITY Magazine long ago agreed that the most valid power test of an amplifier is the continuous power method.

We make and report six measurements of power output, using a low distortion 1-kHz signal which is connected to a high level input such as "tuner" or

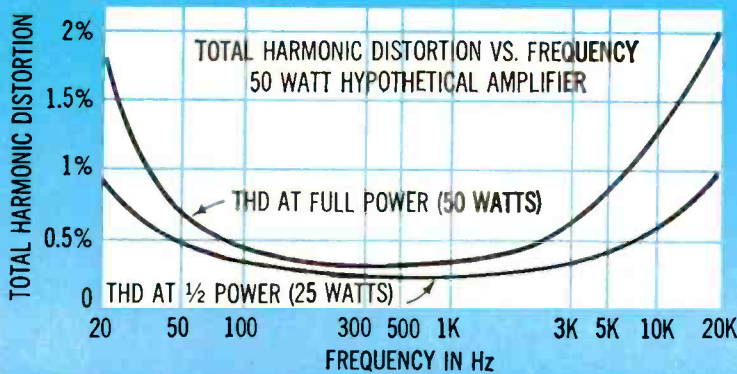
"aux." The tone controls are set in their indicated flat positions, all filters are switched out, and the level control is set at maximum. (These are, by the way, standard conditions for all tests.) We connect an 8-ohm load to each amplifier channel output since the majority of loudspeakers are rated at this impedance. Occasionally, for special purpose amplifiers—such as packaged systems tailored to a specific loudspeaker—a load other than 8 ohms is used.

Driving only the left channel, we raise the input signal level until the output signal just begins to "clip"—that is to say, it cannot reach maximum amplitude sinusoidally; the crests of the wave (as observed on an oscilloscope) look a little crushed instead of rounded. Clipping can be heard as high harmonic distortion: a French horn at clipping might sound like a kazoo, a flute like a factory whistle. In most modern transistor amplifiers, clipping occurs very sharply at a specific level, above which the distortion increases drastically.

The input level is next reduced until the amplifier barely comes out of clipping. At this point the power output and the corresponding total harmonic distortion are measured and reported. The test is then repeated on the right channel alone; and then on each channel in turn while both are driven simultaneously. By comparing the left-channel figures with the right-channel figures, you can ascertain the degree of matching between them. If the circuitry has been designed to be independent of component tolerances, the two channels should be able to deliver substantially the same power. Further, by comparing the figures made while only one channel was driven with those made when both channels were delivering power, you can evaluate the merit of the amplifier's own power supply, that "tank" mentioned earlier. If the supply is well regulated, each channel should deliver the same amount of power whether the other is driven or not,



Same amplifier can produce two different power bandwidth curves, depending on amount of distortion allowed. In this unit, for instance, doubling the distortion results in a curve from 20 Hz to 20 kHz. At the lower distortion level, the amplifier bandwidth spans a more limited range, from 50 Hz to 10 kHz. Presumably, a manufacturer can rate his amplifier for any distortion percentage he chooses. In high fidelity units, however, this rarely exceeds 1 per cent.



Harmonic distortion curves for same amplifier. The rise in distortion at the extreme low and high ends of the audio band is generally normal, but the rise to above 1.5 per cent at 50 watts output—taken together with the power bandwidth curves—indicates that this particular amplifier has been overrated by its manufacturer. That is, it is a "50-watt amplifier" with respect to 1 per cent distortion only from about 35 Hz to 7,500 Hz. For this amount of distortion, however, it is a genuine 25-watt amplifier from 20 Hz to 20,000 Hz.

and with distortion that is not appreciably higher than that measured for each channel driven alone.

The final two power measurements are made at the manufacturer's specified distortion level. If the manufacturer has not specified the distortion level, we use a one per cent reference, which, as present-day amplifiers go, is a fair outside amount. Each channel is driven individually, and the level is raised until the measured distortion of the output signal equals the distortion level specified by the manufacturer. The power level at this point is measured and reported. This power rating may be slightly higher or lower than the clipping power just measured—depending upon the characteristics of the amplifier when driven at high levels and the distortion claim of the manufacturer.

In evaluating these test results and comparing them with manufacturer's ratings, some related points should be considered. For one thing, the line voltage level often plays a large part in power rating. Our measurements are made at a line level of 120 volts. At 115 volts the maximum power may be 8 per cent less and at 125 volts the power may be 8 per cent more. Thus a 50-watt amplifier may deliver from 46 to 54 watts depending on line level. You might say that if the manufacturer's specified power is no more than 5 per cent or 10 per cent greater than measured power, he has rated his product fairly.

The load into which the amplifier works also enters the picture. Consider a stereo amplifier capable of delivering 10 watts per channel into an 8-ohm load continuously. Its music power may be 20 watts per channel into 8 ohms. When driving a

4-ohm load it is possible for it to deliver twice that amount of power, that is, 40 watts per channel. Now, if you combine both channels, this becomes an "80-watt music power" amplifier. Finally, although it is not recognized by the IHF and is not used by IHF members, there is a rating called "peak power," and our simple 10 watt-per-channel amplifier can grow to a "160-watt peak music power" Goliath!

Distortion—Unwanted But Inevitable

Two types of distortion are measured and reported: harmonic and intermodulation (IM). In general, distortion refers to any signals in the output which were not present in the input. Ideally, at every instant in time the output signal should duplicate exactly the input signal, only more powerfully. Any so-called "nonlinearity" in the amplification produces distortion. A dramatic example is the clipping mentioned earlier.

We measure harmonic distortion by feeding a pure sine wave, from a special oscillator, into a high level input of the amplifier which is driving an 8-ohm load. Then, by tuning a distortion analyzer—which is monitoring the output—to the same frequency as the signal, we effectively remove the true signal from the output. What remains in the output signal is the distortion, hum, and noise of the amplifier itself. The level of these spurious signals, referred to the level of the true signal, we report as a percentage of harmonic distortion. After taking measurements at about every octave from 20 Hz to 20 kHz, we plot a running curve of "per cent har-

monic distortion vs. frequency" from the data. The measurement is made for the left channel and right channel separately at the manufacturer's "full power" rating and then repeated at "half power."

Occasionally, the sample under test will clip before the manufacturer's power rating is reached. If so, we will measure harmonic distortion at a power level just below clipping—a situation that bespeaks an overrated amplifier. Such a unit can deliver performance, but not at the power levels implied by its published specifications.

Note that our harmonic distortion data, based on the IHF standard, often is abbreviated as THD, which stands for *total* harmonic distortion. This means that in addition to its actual harmonic contents, the amplifier's hum and noise—which contribute to audible distortion—are being accounted for. The fact is, two amplifiers with the same "harmonic distortion" will measure differently if one has more hum or noise (i.e., a poorer signal-to-noise ratio) than the other. For example, if the signal-to-noise ratio of an amplifier were 60 dB, the THD would have to measure at least 0.1 per cent even if there were no harmonic components at all. For a 50 dB S/N amplifier the basic level of THD would be about 0.3 per cent. Of course, a high quality amplifier usually will have both low distortion and a high S/N ratio.

Whereas harmonic distortion is measured with a single test tone, intermodulation distortion is measured using a mixture of two tones—normally 60 Hz and 7,000 Hz, with the lower frequency four times stronger in level than the higher frequency. A completely distortion-free amplifier would pass only these two signals. However, if the amplification is not linear, the two signals will "beat" or intermodulate, with the result that in addition to the original two frequencies new sum and difference frequencies (7,060 Hz and 6,940 Hz) will appear in the output. Intermodulation—measured on an IM analyzer—is generally shown as a function of the output power level. Our measurements are made from about 1 watt to the overload point of the amplifier, where distortion characteristically rises very steeply. The measurements are repeated for 4-, 8-, and 16-ohm loads, unless the manufacturer specifies that the set is not recommended for use with all three loads.

Distortion curves are clues to amplifier performance. Normally, the curves of THD rise (showing more distortion) at the very low and very high frequencies, although in the very highest quality amplifiers these curves remain flat (and very low in level) throughout the entire 20-Hz to 20-kHz bandwidth. Again, normally, the harmonic distortion curve runs higher at full power than at half power. When the reverse occurs (rarely), you can be sure that hum and noise are being measured rather than distortion components.

The IM curve should be flat with increasing power until near the clipping level, when it characteristically rises abruptly. A rise in IM at lower power levels,

where the amplifier normally works, indicates "cross-over distortion," which can lend an annoying "hardness" to the sound. By noting the point at which the IM curve (at any impedance) breaks upward, you can gauge how much power is available to drive any speaker system. Generally, but not necessarily, the power available from solid-state amplifiers is greatest at the lower impedance of 4 ohms, and least at 16 ohms. However, the amount of distortion is also generally least for the higher impedance loads. And since 16-ohm speaker systems generally are of high efficiency, the relatively lower power available to drive them presents no real problem.

Power Bandwidth—Determined by Distortion

The power measurements discussed so far are all made at 1 kHz, which really tells us little more than what's happening at the mid-frequency area of response. A measurement that covers a broader response range of power output is the power bandwidth curve, which tells you how much power the amplifier can deliver at its rated distortion at different frequencies. For this measurement, we feed one of the amplifier's high level inputs from a low distortion oscillator, raising the input signal strength until the output reaches the manufacturer's rated distortion. We now measure the power level reached, and compare it with the manufacturer's rating. Any difference in levels is expressed in dB. Thus, if the amplifier has been rated for 50 watts at 0.5 per cent distortion but—at some frequency—it can deliver 55 watts at that distortion, then that point on the curve would be a bit higher, +0.4 dB. We repeat the measurement at different frequencies until we reach the lowest and the highest frequency at which the amplifier can deliver *half* its rated power at its rated distortion. The response range between these two points—which are the -3 dB levels on the graph—is the power bandwidth. Thus, a power bandwidth of, say, 40 Hz to 8 kHz for that same 50-watt amplifier would mean that the amplifier could deliver 25 watts or more at 0.5 per cent distortion at any frequency between 40 Hz and 8 kHz. Remember, where the graph shows +dB, the amplifier is better than its rating, and where the graph shows -dB the unit can't deliver full power at its rated distortion.

You must be careful, when judging amplifiers by the power bandwidth rating, to keep in mind that power bandwidth is measured against the manufacturer's ratings. The very same amplifier could have quite different power bandwidth ratings depending on how stringently the manufacturer chose to "spec" the unit. For instance, our hypothetical "50 watt at 0.5 per cent distortion" amplifier might have a power bandwidth of, say, 20 Hz to 20 kHz if the manufacturer had called it a "50 watt at 1 per cent distortion" amplifier. Thus when interpreting this rating, refer to the specified distortion level at which the curve was taken. In comparing two amplifiers, be sure they are in the same power class and have the same

BY CLAUDE SAMUEL

BOULEZ

THE CONDUCTOR

A controversial composer becomes a celebrity maestro



UNTIL 1956, Pierre Boulez had never conducted a symphony orchestra. Five years later, he was invited by Karajan to conduct in Salzburg, and Wieland Wagner had already proposed that he take over the podium of the Bayreuth Festspielhaus. Today, pursuing one of the most brilliant careers of our time, he conducts what he wishes, when he wishes, where he wishes. With a repertoire carefully self-defined to include the most modern works with the great classics, Pierre Boulez draws capacity audiences in London as in Berlin, in New York as well as Tokyo—a success usually reserved for specialists in flashy concertos and warhorse symphonies.

When Boulez first began to attract interest as an orchestral conductor, one leaped to the conclusion that his growing reputation could be explained by his fame (or, perhaps, notoriety) as a

composer. Many music lovers, allergic to Boulez' own works, salvaged their consciences by discovering behind this mysterious and somewhat suspect name a musician whom they could finally understand. Then his success grew, the repertoire expanded, and Pierre Boulez commanded attention in places where new music had never penetrated. The conductor no longer needed to rest on his reputation as a composer to fill concert halls. And, curiously enough, his detractors of yesterday, who had completely demolished the *Marteau sans Maître*, began to complain that Boulez was now lost to music—that he accepted too many concert engagements and that he no longer had time to compose.

No one knows better than Boulez himself that there exists a real problem in balancing the activity of a composer with that of an orchestral con-

ductor. But in order to understand his problem, which involves his particular conception of the orchestral conductor's job, one must go back in time and trace the history of this extraordinary career.

There was, to begin with, a preparatory phase: Boulez' sojourn in the Jean-Louis Barrault—Madeleine Renaud Company. For ten years, beginning in 1946, Boulez was music director for this group and consequently conducted the music for a variety of productions. At the time Boulez himself considered his work at the Théâtre Marigny as of little importance, merely the direction of rather modest "*musique de scène*," played by smallish ensembles. The young musician of those years had neither the training nor the desire to make conducting his chief profession. He had simply accepted a job, to earn a living, among people of the theatre whom he loved.

In retrospect, one sees now the importance of the association between Boulez and Jean-Louis Barrault, for from it grew the famous series of concerts of the *Domaine Musical*. From 1954 onwards these concerts permitted audiences to become acquainted, perhaps even familiar, with the music of Schoenberg, Berg, and Webern—most of whose work (particularly that of Webern) had not yet been played in France, and to hear the latest efforts of the younger composers.

During the first two seasons, Boulez delegated the task of conducting the concerts of the *Domaine Musical* to others, and in fact it was only by chance that his own debut on the podium came about. On March 21, 1956 Hans Rosbaud had been scheduled to conduct at the *Domaine* concert the French premiere of Boulez' *Marteau sans Maître*, of which he had given the world premiere on the preceding June 18 at Baden-Baden. When, at the last moment, Rosbaud was forced to cancel his appearance, Boulez took over for him.

There was another unexpected experience the next year and it too was a decisive one. In preparation for the world premiere of his *Visage Nuptial* at Cologne in December 1957 Boulez had coached the chorus. He had also discovered himself in considerable disagreement with the conductor engaged for the performance. The upshot was that, again at the last moment, the composer took on the role of conductor.

Shortly after this event Heinrich Strobel, a friend of Boulez and music director of both the Baden-Baden Radio and the Donaueschingen Festival, arranged a number of conducting engagements for him. The next year he made his first festival appearance, substituting for an ailing Rosbaud with the Orchestra of the Belgian Radio at Aix-en-Provence. A few months later, he again replaced Rosbaud, this time at the Donaueschingen Festival. Even a much more experienced conductor might have regarded this as a particularly risky task. The program consisted of five works, including Bartók's *Miraculous Mandarin* which Boulez had never conducted and for which he was allowed only an hour of rehearsal time. According to the Paris music critic Sylvie de Nussac (whose book *Entretiens avec Pierre Boulez* will be pub-

lished shortly) Boulez was in a state of extreme nervousness before the performance. Apparently, however, the young conductor's tension was of the kind that generates an all-out effort on the part of orchestral players. De Nussac quotes Boulez as saying that the Bartók "was one of the best performances I've ever given."

THE DONAUESCHINGEN CONCERT completed the period of apprenticeship. Boulez continued to replace Hans Rosbaud (by this time a very ill man, in and out of hospitals), notably with the Amsterdam Concertgebouw and thereafter for the concerts of the *Domaine Musical*. Eventually, he found himself inundated with invitations to conduct, many of them from organizations completely indifferent to modern music but suddenly aware that to engage Pierre Boulez was both to demonstrate their good will towards contemporary art and to assure the commercial success of their enterprises. Boulez turned down a good number of these offers; with a scorn for compromises which he has never lost, he either gave a flat refusal or demanded working conditions and a program unacceptable to the organizers.

Other invitations struck him as of major importance. It was, for example, of great interest to him to conduct the *Rite of Spring* at the Salzburg Festival, with the Vienna Philharmonic—all the more so in that this *Rite* was given with the impressive ballet choreographed by Maurice Béjart. It was equally of interest to accept the invitation of the Paris Opéra to conduct *Wozzeck*.

The latter invitation had a very special significance. The Opéra had never performed *Wozzeck*, an omission that Georges Auric, on taking over as Administrator of the National Opera in the spring of 1962, felt should be immediately rectified. A production of Berg's opera thus became the symbol of the renascence of a house famous for its conservatism. In other quarters *Wozzeck* was of course viewed quite differently, and Boulez as its conductor was the subject of daily diatribes from "the righteous defenders" of French musical life.

In fact, all conditions conspired to make a success of the ten performances of *Wozzeck*, which took place in November and December 1963—the scenery designed by André Masson, the production directed by Jean-Louis Barrault, and an excellent cast headed by Helga Pilarczyk in the role of Marie and Heiner Horn as Wozzeck. To deal properly with this large-scale undertaking, completely new for him (he had never conducted an opera before), Boulez asked for forty rehearsals—a very modest request compared with the 130 rehearsals that Erich Kleiber obtained in 1925 for the world premiere in Berlin but an incredible demand in relation to the working procedures of opera houses in general and the Paris Opéra in particular. But Georges Auric wished to make his point with distinction; he accepted Boulez' conditions. (Actually, Auric confided to me on the night before the opening: "You should realize that the musicians weren't really obliged

BOULEZ



Auerbach

to comply. As far as union regulations are concerned, they could have refused. But they recognized the importance of this production and Boulez excited them.”)

It is completely true that Boulez “excited” the somewhat blasé members of the Opéra orchestra. He excited them because these musicians—who are excellent players, though too often compelled to plod through routine work under the direction of run-of-the-mill bureaucrats—found in this opera a task in proportion to their talent and to their ambitions. Thanks to Boulez, they came to a fuller understanding of the music itself—this complex language of Berg, far removed from their regular preoccupations—and they knew too that their smallest lapses would be noticed immediately by a musician whose sharpness of ear had become proverbial. They also knew that besides the often ruthless demands he made of them, Boulez always took their side in dealing with the Administration. Moreover, Boulez’ intransigence could be justified on artistic grounds; he imposed on himself a similar rigorous discipline, based upon a deep knowledge of the score, and he considered himself less a paternalistic “maestro” than a comrade engaged with the orchestra in a common endeavor.

Since the beginning of his career, Boulez has always maintained this attitude towards the men he conducts. He knows exactly what he can demand of the players and forgives no weakness, but he treats them as colleagues, he understands their problems, and he is always ready to defend their possible claims. Musicians are not readily deceived in such things—and it is for both human and artistic reasons that Boulez has become one of the most popular conductors among orchestra performers.

TO RETURN TO *Wozzeck*, the Paris performances had a public acclaim that went far beyond expectations, and they served to propel Boulez from clandestine success to public approval. All the doors of Parisian institutions opened to him: the Opéra once again for a second series of *Wozzeck* and for an evening of Stravinsky ballet choreographed by Béjart and including *Noces*, *Renard*, and the *Rite of Spring* . . . radio and television . . . the Société des Concerts du Conservatoire. . . This state of affairs would have continued if certain policy changes within the Ministry of Cultural Affairs had not brought about a disagreement between Boulez and André Malraux, and if Boulez had not then decided to

take up residence abroad. Only recently, however, Malraux has asked Boulez to join Jean Vilar and Maurice Béjart in a triumvirate to run the Opéra. If Boulez accepts, that would surely lead to a renovation of the institution.

As soon as he had left Paris, Boulez found himself much in demand as a conductor. His explanation for this is revealing: “I have not exerted myself to make a conducting career . . . except for my own music. But throughout the world there is such a lack of decent conductors that if you are just a little better than the majority, if you work hard, if you have a sense of responsibility, you are in demand. That shows you what a sad state the profession is in.”

He was shortly conducting major orchestras in Berlin, Amsterdam, and London. In Frankfurt he took up Wieland Wagner’s production of *Wozzeck*, and in 1965 he made a resounding debut in the United States as conductor of the touring BBC Symphony. However, the major event in Boulez’ international career was undoubtedly his arrival at Bayreuth.

Wieland Wagner had nourished the project for several years. Boulez’ original interpretative approach seemed to fit logically into the plans for a renovation of Wagner. Wieland had already taken the purists by surprise with his concepts of staging; he had shocked them by calling upon Béjart to do the choreography in *Tannhäuser*. Convinced that a Wagner festival, more than any other, should fight against sclerosis by taking risks and by betting upon new values, Wieland was unmoved by indignant reactions. At the outset of Boulez’ career, Wagner therefore chose to place a new bet. The Frenchman at first refused, but Wieland suspected that his resistance would weaken with time. On the death of Knappertsbusch in 1965, he asked Boulez to take over the direction of *Parsifal*.

After much deliberation, Boulez accepted for the following season. Consternation broke out among the old-guard Wagnerians—followed by an anxious, somewhat quizzical anticipation. When Pierre Boulez took his place for the first rehearsal, in a hall already filled with critics, the atmosphere was heavily expectant. However, the game was won, just as it was in Paris with *Wozzeck*, as soon as the orchestra men realized that the Festival director had not invited an avant-gardist intent on creating a sensation, but an extraordinarily gifted conductor who knew exactly where he wanted to lead them. Once having dissipated the orchestra’s reservations—as well as those of the singers, which were considerable—Boulez knew how to convince the Fes-

tival public. It must be acknowledged, however, that along with the approval came a definite sense of surprise. This production of *Parsifal*—an opera always entrusted, at Bayreuth and elsewhere, to Wagnerians of the most impeccable antecedents—gradually took on a new quality. The somber sonorities of Knappertsbusch were lightened, the heavy orchestral textures gained a new clarity, and the sound shimmered in a less restrained ambience. As for the tempos, they were slower than one would have supposed from Boulez, but even so a good ten minutes were cut from each act. Here again, there was less lofty repose, more liveliness. The *Parsifal* of Knappertsbusch was the celebration of a religious ceremony; that of Boulez strove rather to illuminate the nature of human passions.

Finally, even purists admired, if not the over-all conception, the sheer sound of the orchestra, and the critics evidenced an enthusiasm almost unprecedented in the annals of Bayreuth. Unfortunately, the instigator of the event was no longer around to enjoy its climax; Wieland Wagner had just entered a Munich clinic, where he died a few weeks later.

His death canceled a number of projects on which he and Boulez had been expected to collaborate, in particular Berg's *Lulu* at the Vienna Opera, *Pelléas et Mélisande* at Covent Garden, and *Don Giovanni* in a German opera house. Nevertheless, Boulez' career as a Wagner conductor was not interrupted: in April 1967 he conducted *Tristan* in Japan with the Bayreuth company, then *Parsifal* again at the following Bayreuth Festival. Everyone is anxious for him to take on the *Ring*, and the present directors of the Bayreuth Festival hope that this will happen as soon as possible. Boulez, however, has said: "Not before 1970."

Needless to say, Boulez' presence at Bayreuth excited international interest. On this occasion it was pointed out that before *Parsifal*, Boulez had not conducted a single Wagner opera, nor even expressed the desire to do so. Neither had he shown any particular predilection for Wagner. Still, if he approached *Parsifal* more as a questioner than as an initiate, he was soon deeply involved in an intense study of a music which could enable him to place in perspective the post-Wagnerian composers who up to this time had most interested him—that is, the three great Viennese. Moreover, in his whole tenure as a conductor Boulez has always sought to build bridges—to come to a fuller understanding of the present by virtue of knowing the traditions of the past, to shed light on the past through the insights of an artist himself immersed in the creative activity of today's world.

After *Parsifal*, the pace of Boulez' career continued, if anything, to accelerate. When Otto Klemperer fell sick on the eve of a series of Beethoven symphonies he was to conduct in London, it was Pierre Boulez who was invited to replace him; when George Szell learned that Boulez was unexpectedly free for a month, he had him brought to Cleveland. And when the BBC orchestra made an important tour in Russia, it was Boulez who

went along—especially to reveal to Russian audiences an unfamiliar modern repertory.

All these engagements, some sixty to seventy concerts yearly, naturally were to lead Boulez to the recording studio. He made several records, principally of contemporary music, for the French firm Véga, but it was his version of the *Sacre du Printemps* that almost overnight revealed to the general public the measure of a conductor whose interpretations could still disturb, even disquiet. In fact, this *Sacre* (issued in America on the Nonesuch label) demonstrated with particular clarity the special nature of Boulez' artistic temperament, the mingling of a rigorous sense of structure with flashes of penetrating forcefulness. After so many correct but arid *Sacres*, or fervid but inchoate readings, this was the *Sacre* of an inspired builder—a *Sacre* biting, cruel, struck through with savage blows and feline clawings—and sustained, from the first note to the last, by a rhythmic control of impressive vigor and sureness. The recording of this *Sacre* marked the first great milestone in a discographic career that is today being followed on an entirely different scale. Last year his CBS recording of *Wozzeck* was widely acclaimed, and Boulez has now signed an exclusive contract with that company. He has already recorded Debussy, Berlioz, and Webern—tomorrow perhaps Beethoven and Wagner?

IN SHORT, Pierre Boulez has embarked upon a path to fame that is the secret ambition of any musician. But this success also includes a certain bondage, and it cannot be ignored that the production of Boulez' own works has dangerously slackened over several years.

One is given to ask if this is a deliberate choice by the composer—if he has opted, quite consciously, for conducting as against composition. I feel that I can say no to this question. Boulez has abandoned nothing at all; moreover he is trying at present to arrange his conducting engagements over five months of the year in order to devote more than half his time to composing. Boulez is aware that his own creative work is marking time, but he is also firm in his insistence that having undertaken a conducting career he will be a true conductor and not merely a skillful baton waver. To know Boulez is to know that he hates amateurism, that he scorns the well-intentioned but ignorant, and that he believes in the value of hard work. He feels that the vocation of a conductor cannot be a sideline; it has either to be fully assumed, at the risk of accepting certain sacrifices, or it should be abandoned.

Finally, Boulez understands how enriching his experience as a composer can be to his experience as a conductor, and vice versa. He seems to share the opinion of Stravinsky, who said to me one day: "The best conductors are composers—Mahler, Strauss, Boulez." (Did he add: "And myself?" I could not swear that he didn't.) Boulez conceives of conducting as the bringing out of a series of

structures. And who is better able to understand the sense of these structures than one whose profession it is to arrange them?

Boulez has said: "I try to give importance not to rhetorical sentiment, but to a musical structure—especially in conducting Mozart. Mozart's music, for me, is not a kind of pleasing salonlike gentility, or even a deeper emotional expressiveness, but, above all, especially in his later works, which I prefer, a marvelous musical structure."

The example of Mozart, intentionally chosen, is particularly striking, for no one will deny the importance of "structures" in the works of Berg or Stockhausen. But who will dare to affirm that the reading of "structures" is the essential element in an interpretation of Mozart? And who would accept the primacy of structure over expressive meaning? Boulez answers this objection by explaining that the structure is linked to expressive content—and that if "such-and-such a musical structure was chosen, it was because it best responded to the feelings one wanted to transmit." He continues: "One cannot be content to 'be expressive' without knowing where the musical phrase is going. For myself, I like expression to be reflected precisely by the way in which the phrase is cut, by proper accents placed at the right moments, etc." His attitude is summarized in this formula: "To interpret is to describe a structure as a function of its expressive power."

In speaking of structure, Boulez is thinking not only of a certain rhythmic cell or melodic phrasing, but also of the over-all structure of the score. And one of the essential merits of his interpretations is the insertion of each musical instant into a consciously reflected development. While so many conductors highlight a *forte* in order to move or astonish, without giving any suggestion that they know what is to happen three measures later, Boulez makes clear at each moment his understanding of the score as a whole; it is in this way that his readings convey a sense of exceptional rigor and depth.

This approach also corresponds, in Boulez, with an original technique of conducting. The "originality" is hardly surprising, as Boulez never formally studied conducting. Therefore he had to solve each technical problem (particularly that of gesture) for himself; even more difficult, in the contemporary music in which he specialized there was no tradition whatsoever. The new pieces, given their complex notation, require rhythmic clarity and independent arm movement to an extreme degree. For this reason Boulez' gestures are extremely precise and give the impression of describing constantly the succession of musical structures—a fascinating spectacle, which has been compared (not maliciously) to a semaphore. Boulez does not overplay the dramatic side of conducting, although his movements can be brutal, and he abstains from trying to simulate nuances with clownlike mimicry. He does not, however, neglect the intensive look, for he believes in the power of communication by the eye.

For an orchestral player, this is the clearest and most stimulating method, as well as the most com-

fortable. All the details of execution are explained during rehearsals, which Boulez protracts as long as necessary, and which he sometimes breaks up into rehearsals with the individual orchestral choirs. During the performance itself, each conductorial signal corresponds to a perfectly identified sound event. If the musician catches the semaphore message, no accident can happen! And from the proper translation of signals arises the exact reconstruction of structures—that is, the explosion of the music into its poetic and expressive form.

It is evident that this represents a profound transformation of the profession of conductor, raising questions of the conductor's intellectual attitude towards the score as well as his physical gestures on the podium. This change has interested enormously the musicians willing to study it, and especially the numerous young composers who, also feeling a necessity to conduct, have asked Boulez' advice. In June 1965 Boulez gave them an answer by organizing, in Basel, a course in the conducting of contemporary music—marvelously rich sessions during which Boulez exposed each step in the conductor's function, analyzing scores and commenting on the effectiveness of this or that gesture (supported by a live ensemble). It is obvious that modern scores necessitate such explanations and, for this purpose, Boulez has devised what he calls a "signaling code," which allows one to conduct safely a score including simultaneously fixed and free tempos. It is with aleatory music that the conductor's intervention is doubtless the most interesting, where "the instrumentalist depends entirely on a gesture—that is, he becomes like the key of a keyboard." This is where Boulez' signaling code is truly the modern method for conducting orchestras.

For Boulez, however, there is no watertight distinction between the way to conduct a Beethoven symphony and a score of Stockhausen. To solve the technical problems inherent in the performance of modern music can considerably aid a conductor who turns to the classic repertory. This is exactly what happened to Boulez, who had completely established the bases of his conducting technique when he took up the classics and the romantics. It was surely thanks to this technique that he acquired such rare precision, clarity, and faithfulness to the score in his interpretations of the standard repertoire.

Is it necessary to specify the ingredients of Pierre Boulez' standard repertoire? It includes, without limitation, the symphonies of Haydn as well as those of Beethoven, the concertos of Mozart, and the *Brandenburg* Concertos of Bach; but it excludes, without regret, music judged by Boulez to be "doubtful": Verdi, Tchaikovsky, Bruckner . . . and this list is also without limitations.

This means that in the choice of his repertory Boulez draws his self-portrait, in the same way that he reveals in his attitude as a conductor—in his lucidity, his rigorous organization, his ruthless exactingness, his profound sense of human relations, and his love for his work—the true driving forces of his personality.



BUDGET YOUR STEREO DOLLAR WISELY

BY ROBERT ANGUS

SHOULD you use a \$75 cartridge with a \$60 turntable? Will a pair of speakers that cost \$150 sound right with a \$250 amplifier? What about speakers priced at \$500 each used with an amplifier costing half that amount? Isn't there any rule of thumb for the uninitiated?

There is, or to be more precise, there are—a few. To begin with, back in high fidelity's monophonic days, budgeting for a system was quite simple. Considering the three main building blocks—record player, amplifier, and speaker—you could assemble a well-balanced system by spending about equal amounts on each. (At the time, FM tuners and tape recorders were considered extras, and thus to be calculated aside from the basic system.) The mono budget, in effect, could be figured as a simple ratio of 1:1:1.

Then came stereo, with the need for new and/or additional equipment—and the ratio was upset. Speakers cost no more than they had before, but suddenly you needed two of them. Stereo amplifiers did cost more than, but not twice as much as, mono units. And while cartridge prices went up slightly, turntable and record changer prices remained about the same. As dealers and the public got used to the idea of stereo, a modified version of the 1:1:1 ratio appeared—something like 1 (record player) : 1½ (amplifier) : 2 (speakers). Until recently, this formula generally prevailed: that is, if you asked most owners of a high fidelity stereo system how they had apportioned their funds, chances are you'd learn that a little less than half of the total budget went for loudspeakers, the remainder divided between amplifier and record-playing equipment.

It is now apparent that something new has happened to upset the revised ratio between record player, amplifier, and speakers—and that something is the stereo FM receiver. Until quite recently, most audiophiles considered stereo FM an adjunct to a home stereo system. By the end of last year, however, at least eighty per cent of all systems sold were based on a stereo receiver—a combination stereo FM tuner and stereo control amplifier on a

single chassis. Obviously, then, a new formula is needed.

The change has certainly not simplified matters: you can't, for instance, solve the problem merely by inserting a new number or two into your addition column. For there are all kinds of receivers, depending on how good (and costly) the FM section is, how good (and costly) the amplifier section is, and whether or not the unit provides AM reception too. Bear in mind that a higher-priced receiver does not necessarily contain both a better tuner and a better amplifier than a lower-priced receiver. Sometimes, yes—but often the higher-priced receiver may contain only a more sensitive tuner, teamed with the same amplifier as that in the less expensive model. Or conversely, the less sensitive (and cheaper) tuner may be paired with a more powerful amplifier. Any of these possible combinations is valid, any of them "works," but don't expect the proportion of a stereo budget representing the cost of a receiver to be a fixed, immutable figure.

Fortunately, though it's hard to evolve a new budget ratio, it's not impossible—at least on an average basis, and allowing for some "cost tolerances," some plus or minus dollars to go along with the plus or minus decibels. To illustrate: on today's market, you can get a decent system for about \$310: this price covers \$60 for an automatic turntable with stereo cartridge; \$100 for a pair of small speakers; and \$150 for a minimal, but respectable, FM stereo receiver. Better systems start at about \$520, which includes \$90 for the automatic turntable and cartridge, \$180 for the speakers, and \$250 for the receiver. De luxe systems built around a stereo receiver start these days at about \$915; this figure can be broken down into \$425 for the receiver, \$150 for automatic turntable and cartridge, and \$340 for loudspeakers. (If you're a holdout for separate components in *your* dream system, you'd better be prepared to spend approximately \$2,000—\$325 for stereo preamp, \$395 for power amplifier, \$165 for turntable and arm, \$65 for stereo cartridge and \$400 for stereo tuner, with the balance, about \$650, going

SAMPLE STEREO BUDGETS (built around stereo FM receivers)

Component	Low-priced: \$310 to \$380	Medium-priced: \$500 to \$630	Medium-high priced: \$835 to \$1,240	Deluxe high-priced: \$1,500 to \$2,400
Record player	\$ 60	\$ 80—\$110	\$135—\$160	\$ 160—\$ 300
Receiver	\$150—\$200	\$240—\$280	\$340—\$600	\$ 340—\$ 600
Speakers (2)	\$100—\$120	\$180—\$240	\$360—\$480	\$1,000—\$1,500

In computing the above chart, we used average retail prices rather than manufacturer's list prices. Receivers, in particular, frequently sell for as much as twenty per cent below list price. Many dealers charge list price for a turntable, but include a cartridge for anywhere from one cent to five dollars. It is on this basis that record player prices above have been computed. Note too that the "record player" price-spreads cover the option of manual turntable, arm, and top-quality pickup.

for loudspeakers; or you can drop the tuner and put more money into still better speakers.)

In the three hypothetical systems using a receiver, note that the cost of speakers accounts for roughly thirty-three per cent of the total, with that share declining as the over-all cost of the system goes up, while the tuner-amplifier section accounts for about forty-seven per cent of the total. (In a system made up of strictly separate components, up to fifty-six per cent will go for preamp, power amp, and tuner.) The record-playing equipment accounts for the rest. In other words, if you're dealing with *average* systems—low, low-medium, or medium in over-all price—you can figure these days on spending about one-third of your funds on loudspeakers, slightly less than half on the receiver, and about one-fifth to one-sixth for record-playing equipment.

As a result, we can generalize on a new budget formula of 1:3:2 for record player, receiver, and stereo speakers respectively. On this page, we've drawn up some sample budgets based on typical systems. A quick glance at these will show that the new ratio is at best an approximate one, and that it has greater validity at the bottom of the scale than at the top. In fact, as system prices go up, the *percentage* of the total spent on record player/arm/cartridge can decline by as much as fifty per cent. At the same time, the speakers' share of the total may climb from about one-third to nearly one-half while the amplifier-tuner's share remains relatively constant.

But note that the relationship between speakers and amplifier can modify even the new formula. Acoustic suspension speaker systems have become increasingly popular in recent years. These low efficiency speakers require more powerful amplifiers to drive them than do higher efficiency speakers. Since the cost of an amplifier goes up as the manufacturer adds watts, you'll find that the efficiency of the speakers can affect budget proportions.

To put it another way, there are two ways you can achieve a comparable level of sound volume and quality in your listening room. One is by using low efficiency loudspeakers with a high-powered amplifier; the other is by using high efficiency loudspeakers with a lower-powered amplifier. The buyer of a pair of low efficiency speaker systems may pay \$400 for them, then need to spend another \$450 for a receiver that includes an amplifier capable of providing the 25 watts per channel needed to drive them. His neighbor may like the sound of two high efficiency speakers costing \$600 or a bit more; he may have to spend only \$250 on a stereo receiver which will provide all the power—say, 15 watts per channel—he needs.

There have been dramatic changes in loudspeakers themselves which relate to budgeting. Until recently, most audiophiles considered \$80 to \$90 about the rock-bottom price for a loudspeaker system that could qualify as high fidelity equipment. In the past year or so, we've seen several speaker systems bearing price tags of \$50 to \$60 which produce genuinely good sound. In a city apartment, for example, a pair of these, with a quality receiver and record changer, could afford much enjoyment. The cost of such a system, of course, would be proportioned differently from our basic formula.

Let's get back now to the buyer who chooses an amplifier rather than a receiver around which to build his music system. He still can go by the older 1:1½:2 ratio. If he later wants to add a stereo tuner, it would be reasonable to expect him to select one comparable in quality with his amplifier. In this case the cost of the tuner would be added to that of the amplifier and the ratio would again become 1:3:2, the same as that for a system incorporating a receiver. The total amount spent for the system made up of entirely separate components may come to more, but the *proportions* of the budget allotted

to the three major "blocks" of the system stay about the same.

However, there again are exceptions. Your particular geographic location may affect the amount you'll have to pay for a tuner. If you live in the deserts of Arizona, for example, you may have to buy the most expensive FM tuner on the market in order to pull in a station, even though a comparatively inexpensive amplifier enables you to enjoy music from your records. Conversely, in big cities, where there are plenty of signals to choose from and sensitivity is less important, you may be able to save money by buying a tuner of considerably less sophisticated quality than your amplifier.

BEYOND THE BASIC elements of a stereo system there are extras which should be budgeted for but about which it's impossible to generalize. Take, for instance, the FM antenna. It may cost you nothing (many manufacturers include with their receivers a folded dipole antenna adequate for FM listening in most urban areas), or it may cost as much as \$150. The antenna you need is determined mainly not by the quality of your receiver or tuner (though lower-sensitivity tuners may require more help from an antenna than others), but by your location in relation to the FM stations you listen to. That same listener in the Arizona desert with the best available tuner may still need an expensive tower and signal booster in order to pick up any station; a city dweller may need costly coaxial cable to ward off FM ghosts, and he may want an antenna rotator to enable him to pick up stations from the surrounding suburbs as well as those in town. And a suburbanite with an average tuner may find that the simple folded dipole pulls in all the stations he wants to hear without fading or distortion.

What about AM reception? Inasmuch as the high-quality AM-only tuner is a thing of the past, you will have to take FM (whether you want it or not) to be able to get decent AM facilities. Prices for AM/FM tuners and for receivers providing both modes vary so widely that there's no practical way of estimating this cost in your budget.

The problem in connection with tape equipment is even more difficult. Some dealers advise customers looking essentially for a music playback system to buy a deck that can be incorporated into the audio system permanently. To match the fidelity of your tuner (assuming you plan to tape off the air) or your amplifier (which will be used to play tapes back), one New York dealer suggests that you pay at least as much for the tape deck as you did for the tuner or amplifier. If you want a complete recorder (with its own loudspeakers but not necessarily with the frills described below), figure on spending proportionately more.

Frills in tape recording may be such convenience features as automatic threading and shutoff, automatic reverse, or automatic voice control; or such operational features as photo sync, sound with sound, illuminated VU meters, and multiple speeds.

Each feature costs money (some cost more than others) and there's no way of guessing what one man will want on his tape machine and another can do without. Here you'll have to consider your own preferences and determine your own budget.

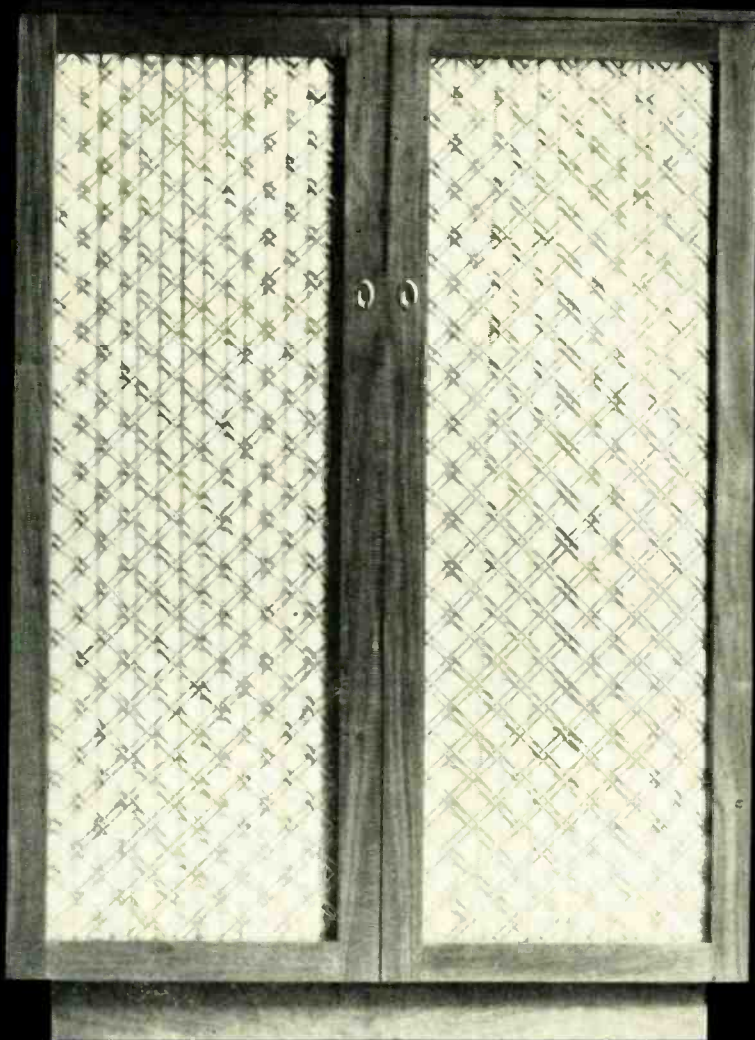
What about outdoor or extension speakers? As our society becomes more affluent, the second pair of speakers becomes more and more common. In some cases, these may be older speakers, once part of a main component system, which have since been retired to bedroom, den, or rec room; in others, they may be patio or outdoor systems. In either case, these speakers do not come under the provisions of an ordinary budget. Indoor auxiliary speaker systems usually go into locations where the demands for sound quality are less stringent than they are in the living room or major listening area; hence any reasonably good-sounding speakers will do. The cost of outdoor speakers depends on a number of factors. One \$24.95 speaker system we know of provides highly acceptable sound, better than that afforded by a \$75 outdoor speaker—but the former is a patio speaker covering a relatively small listening area, while the latter can blanket a football field with sound. Besides reflecting sound coverage patterns, outdoor speaker prices usually indicate the degree to which speakers can withstand the elements: some of the less expensive models are designed for use only in fair weather.

Stereo earphones are another accessory item outside the purview of a standard budget. Here again, price indicates not only sound quality and performance, but also durability—and comfort.

Finally, some advice for the shopper who may be unfortunate enough to encounter an unscrupulous dealer. When a dealer sells you a \$350 stereo receiver and a \$100 automatic turntable complete with magnetic cartridge and base, and then proposes to sell you two loudspeakers for \$50, the time has come to be suspicious. There are such things as bargains in high fidelity, but speakers at \$25 to \$30 each that are capable of revealing all the purity of sound of a \$350 amplifier-tuner combination are unusual, to say the least. (If you accept such an offer, or if you take advantage of one of the package deals in which two low-cost speaker systems are thrown in free with the purchase of a stereo receiver and automatic turntable, at least do so with your eyes open—knowing that you will later have to substitute better quality speakers in order to get the full potential from your system.) At the opposite extreme, a dealer may offer you a well-known receiver or amplifier of modest price, and then try to convince you that you must have a really fine automatic turntable and a pair of expensive speakers for quality results. Again, keep that 1 (record player): 3 (receiver): 2 (speakers) ratio in mind.

Most dealers will help you buy a balanced system. For your part, decide the total amount you want to spend before you walk into a shop—then spend it judiciously according to the formula suggested here that best meets your individual situation. This way you can keep the salesman, and your budget, in line.

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HIGH FIDELITY

EQUIPMENT REPORTS

The consumer's guide to new and important high fidelity equipment

SHERWOOD S-7800 RECEIVER



THE EQUIPMENT: Sherwood S-7800, a stereo receiver (AM, stereo FM, and integrated amplifier on one chassis). Dimensions: 14 by 4½ by 16½ inches. Price: \$409.50 for chassis; \$418.50 in simulated walnut metal case; \$437.50 in hand-rubbed walnut cabinet. Manufacturer: Sherwood Electronic Laboratories, Inc., 4300 North California Ave., Chicago, Ill. 60618.

COMMENT: Sherwood's new S-7800 looks very much like its earlier receivers, but the tuner section has been beefed up with integrated circuits in the IF strip and with field effect transistors in the front end. These innovations apparently have improved many areas of tuner performance a jot or so over what they used to be. As for the amplifier section, Sherwood rates its power output in several ways; taking the one most closely related to our method (continuous or RMS power into an 8-ohm load), we get just about on-the-nose confirmation of the manufacturer's specifications. That is to say, Sherwood claims 40 watts continuous power for 0.6% distortion on each channel taken separately; we get 38.3 watts on left, 41.9 watts on right channels respectively.

The attractively styled set has an ample array of controls. At the left of the tuning dials (for FM and AM) a dual-purpose tuning meter shows center-of-channel for FM stations and maximum deflection for AM signals. To its right, a red indicator lights up when a stereo FM station is tuned in. At the same time the set automatically switches itself to stereo operation—unless you pull out the balance control which converts everything to mono. Two large knobs at the right handle tuning and power/loudness respectively. Additional controls, grouped across the lower portion of the panel, include: level adjustments for the preamp section (to balance the volume from your phono pickup to match that of the set's FM section for a given setting of the loudness control); interstation hush (to reduce the noise between stations); program selector; bass and treble tone controls (operating on both channels simultaneously); channel balance (which doubles as a stereo/mono switch); tape monitor; high frequency filter; and a pair of speaker selectors. There also is a stereo head-

phone jack. The speaker switches, incidentally, let you run two separate pairs of stereo speakers independently: either pair may be on or off and neither position of either switch affects the headphone output. What's more, you also can connect a mono speaker independently of either pair of stereo speakers. This output arrangement lends the S-7800 a degree of versatility unusual in a receiver: you can pipe stereo to two different rooms, mono to a third room, and still listen privately over headphones—all at once. Or you can use the extra speaker hookups to beef up the stereo in one big room, or to experiment with surround-sound effects. Just make sure you don't exceed the impedance matching limits spelled out in the owner's instruction booklet. (Actually, if you do, the set will turn itself off rather than become damaged, thanks to its protective circuitry.)

Speaker connections, and the usual inputs from such sources as turntable (with magnetic pickup), tape recorder, and any auxiliary (high level) source are at the rear, where you'll also find the outputs for feeding to a tape recorder. The set has a built-in loopstick antenna for AM plus terminals for an optional long-wire AM antenna. For FM, both 75-ohm and 300-ohm terminals are provided. There also are two AC convenience outlets, one switched.

Anyone looking for a good, all-around receiver need have no doubts about the S-7800. Its amplifier section is powerful and clean enough to drive any speaker system(s) and its controls all respond accurately and correctly. The FM section is above average on most counts. We noted the high sensitivity and low THD measurements made at the lab and then checked out the set on the wideband FM facility recently set up as part of the High Fidelity Cable system. We were able to log the high number of clean stations



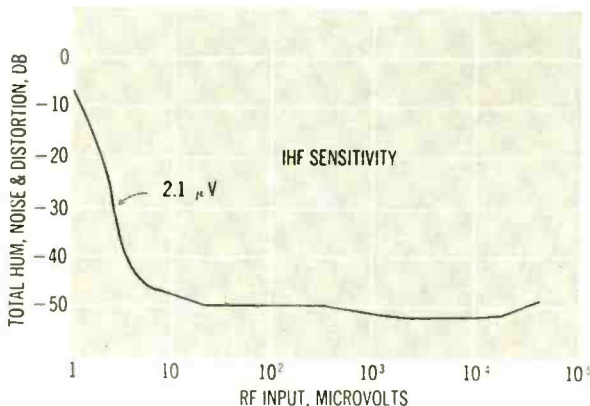
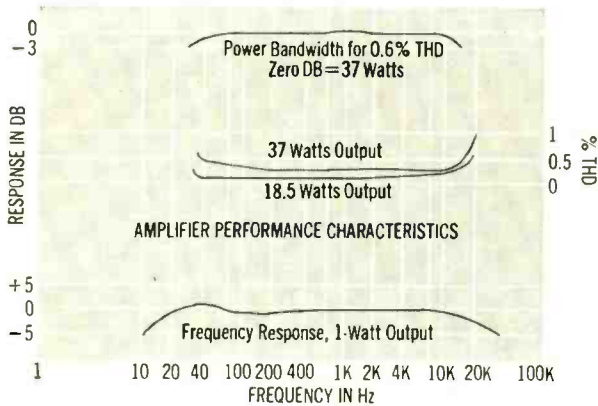
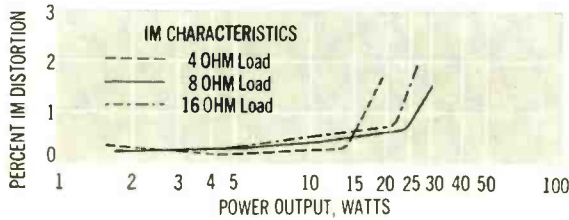
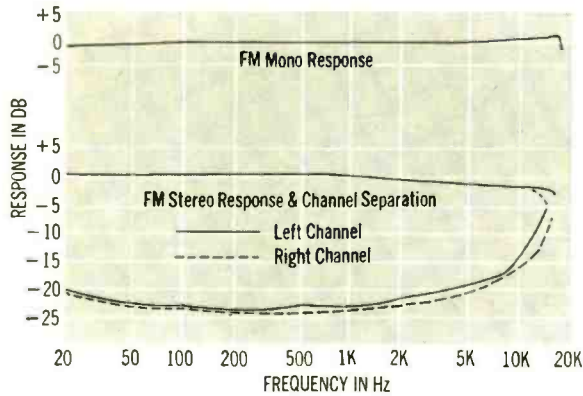
Square-wave response to 50 Hz, left, and to 10 kHz.

REPORT POLICY

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normally provided: thirty-eight, including thirteen in stereo FM, which compares favorably with that of any tuner or receiver we've yet tested. The set's tuning dial is one of the easiest to use: quite wide, plenty of space between the numerals, and very legible markings in divisions of ten between the numerals. And for those interested, the AM section of the S-7800 strikes us as better than average—it seemed, even with its own built-in antenna, to pull in more stations that sounded better than the AM sections of most other sets.

CIRCLE 141 ON READER-SERVICE CARD



Sherwood S-7800 Receiver

Lab Test Data

Performance characteristic

Measurement

Tuner Section

IHF sensitivity	2.1 μ V at 98 MHz; 2.0 μ V at 90 MHz; 2.1 μ V at 106 MHz
Frequency response, mono	\pm 1.5 dB, 20 Hz to 17 kHz
THD, mono	0.26% at 400 Hz; 0.33% at 40 Hz; 0.22% at 1 kHz
IM distortion	1.3%
Capture ratio	2 dB
S/N ratio	61.5 dB
Frequency response, stereo, l ch	+0.5, -3 dB, 20 Hz to 16 kHz
r ch	+0.5, -3 dB, 20 Hz to 13 kHz
THD, stereo, l ch	0.88% at 400 Hz; 0.35% at 40 Hz; 0.44% at 1 kHz
r ch	1.5% at 400 Hz; 0.40% at 40 Hz; 0.40% at 1 kHz
Channel separation, either channel	22 dB at mid-frequencies; better than 11 dB at 10 kHz
19-kHz pilot suppression	41 dB
38-kHz subcarrier suppression	43 db

Amplifier Section

Power output (at 1 kHz into 8-ohm load)	
l ch at clipping	34.4 watts at 0.20% THD
l ch for 0.6% THD	38.3 watts
r ch at clipping	36.1 watts at 0.25% THD
r ch for 0.6% THD	41.9 watts
both chs simultaneously	
l ch at clipping	32.0 watts at 0.18% THD
r ch at clipping	34.4 watts at 0.17% THD
Power bandwidth for constant 0.6% THD	30 Hz to 16.0 kHz
Harmonic distortion	
37 watts output	under 0.6%, 30 Hz to 14.5 kHz
18.5 watts output	under 0.6%, 20 Hz to 20 kHz
IM distortion	
4-ohm load	under 0.8% to 16 watts output
8-ohm load	under 0.8% to 24 watts output
16-ohm load	under 0.8% to 22.5 watts output
Frequency response, 1-watt level	+0.5, -2.5 dB, 13.5 Hz to 21 kHz
RIAA equalization	+0, -2.5 dB, 20 Hz to 20 kHz
Damping factor	66
Input characteristics	
phono (mag)	Sensitivity 1.2 to 4.8 mV
aux	115 mV
	S/N ratio 53 dB
	59.5 dB

JENSEN 1200-XLC SPEAKER SYSTEM



THE EQUIPMENT: Jensen 1200-XLC, a full range speaker system in enclosure. Dimensions: 40 inches wide; 30½ inches high; 22¾ inches deep. Price: \$895. Manufacturer: Jensen Mfg. Div., The Muter Co., 6601 So. Laramie Ave., Chicago, Ill. 60638.

COMMENT: Like many other speaker manufacturers, Jensen produces its share of compact or bookshelf speaker systems but also sees enough of a market for large systems to justify designing and producing them too. Thus the 1200-XL series, available in three decor styles. The "C" after the nomenclature stands for contemporary; there also is a 1200-XLM (M for Mediterranean), and a 1200-XLE (E for early American). The XLM is in pecan wood and has a figured decoration over the front grille fabric; it also is ¾-inch higher than the contemporary model. On the early American unit, in "distressed pecan," wooden spindles run vertically over the front grille. This model stands 1¼ inches higher than the contemporary version. Prices are the same for all three models, and so are what's inside them and how they sound.

Which is, in a word, great. These systems have a big, open, clear and very natural sound from top to bottom of the musical spectrum. They also are highly efficient, which means you can drive them to (large) room-filling volume with relatively little amplifier gain. They also are very robust and can take up to 100 watts per channel of amplifier power—just in case you like to be generous and let the neighbors down the block share your listening pleasure.

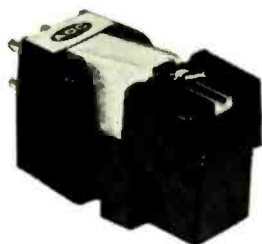
Each 1200-XL system contains seven speakers: four 15-inch woofers, a horn-loaded midrange driver, a horn-loaded super-tweeter, and a direct-radiating "ultra tweeter." Crossover frequencies at 500, 4,000, and 10,000 Hz are provided by a network inside the enclosure. Controls at the rear let you adjust mid-frequency and high-frequency balance. Input impedance is 8 ohms. Connections are made to screw terminals marked for polarity. Each speaker system weighs just over 240 pounds.

The bass response of a 1200-XL goes all the way down to 20 Hz, although from about 28 Hz and below

it becomes increasingly mixed with some harmonics. The doubling, in any case, does not become evident unless you drive the system abnormally hard, and it is generally less severe than on most systems. To put it another way, the 1200-XL's bass is as good as anything we've yet auditioned, and certainly better than most. The mid-bass is clean, well-defined, and nicely balanced with everything else. The midrange and highs are exemplary, with no apparent peaks or dips to beyond audibility, no harshness at the critical crossover points, no honking or screeching, and virtually no directive effects until near 10,000 Hz. The sound above this frequency becomes noticeably narrower in its dispersion pattern, and a rolloff becomes apparent at about 13 kHz. White noise response varies according to the settings of the rear controls; we finally hit on positions (for both midrange and highs) that were backed off from full rotation by about one-eighth of a turn. These settings, at least in our room, produced a very smooth, uncolored response on both white noise and on program material.

Actually it is in handling musical material that the 1200-XL really can show off. We heard these systems at high fidelity shows and were fairly impressed, but wished aloud that we could hear the same setup in better acoustic surroundings—i.e., a larger room in a quiet house. Well, we finally have got our wish and all we can do is repeat: great. These systems provide a "you are there" kind of sound, and yet they don't suffer from musical dropout at softer listening levels. Transients come through beautifully; the spectrum always is balanced; instruments and voices sound about as natural as you could want. It goes without saying, but we'll say it anyway, that these speakers are among the best available; they can serve as professional monitors or as the mouthpieces of the finest home music systems. Well—what would you expect from a pair of speakers that cost about as much as a small car and take up nearly as much space?

CIRCLE 142 ON READER-SERVICE CARD



ADC 10E-Mk II CARTRIDGE

THE EQUIPMENT: ADC 10E-Mk II, induced magnetic stereo cartridge fitted with diamond elliptical stylus. Price: \$59.50. Manufacturer: Audio Dynamics Corp., Pickett District Rd., New Milford, Conn. 06776.

COMMENT: The Mark II version of the Model 10E is ADC's latest to use the "induced magnet" movement. The stylus cantilever is surrounded by a tiny magnet

and extends, at its pivot point, into a small iron tube. An initial flux thus is set up which, when varied by the stylus vibrating in the record groove, induces signal voltage in two sets of coils within the cartridge. Lower mass (as compared with moving magnet types) and higher compliance are claimed as the chief advantages of this movement. Inasmuch as compliance measurements are far from standardized, our lab made no attempt to relate its own compliance measurements (28×10^{-6} cm/dyne both laterally and vertically) to the manufacturer's claim of 35, but the lab did feel that this pickup—by any standard—has extremely high compliance. Minimum force needed to track critical portions of the test records (bands 6 and 7 of CBS STR 120, and the glide tones on STR 100) was only 0.5 gram, the lowest force yet reported. For normal use, in a high quality arm, a force of 1 gram was found to be optimum. The lab advises that while this pickup works beautifully in a good arm, it should not be used in an inferior arm. The critical shape of

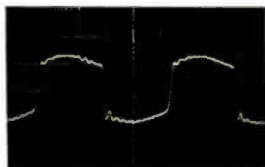
the elliptical tip, the low mass, and the very high compliance all demand an arm that has excellent balance, very low pivotal friction, anti-skating, and of course the ability to track at 1.5 grams or less.

Output voltage of the 10E-Mk II was 4 mV and 3.5 mV on left and right channels respectively. The former figure is exactly as specified; the latter a jot less, but the difference is of no consequence. Left channel frequency response ran, within plus 2.5 dB, minus 1.5 dB from 30 Hz to 17 kHz. The very low end rose to 3 dB below 30 Hz, while the high end peaked in the 18 kHz to 20 kHz region. On the right channel, the response ran within plus 2.5 dB, minus 1.5 dB, from 40 Hz to 17 kHz. The bass rose to 3.5 dB at 20 Hz, and the high-frequency peak was seen at 19 kHz. These are very good response characteristics for a cartridge, by the way. The high-end peak in the 10E-Mk II, so often noticed in magnetic pickups, represents a good compromise between getting the resonance just beyond the upper signal limits typically found on commercial discs while still providing a healthy amount of high-end response. The square-wave pattern of the 10E-Mk II shows very little ringing and a generally smooth, extended high end.

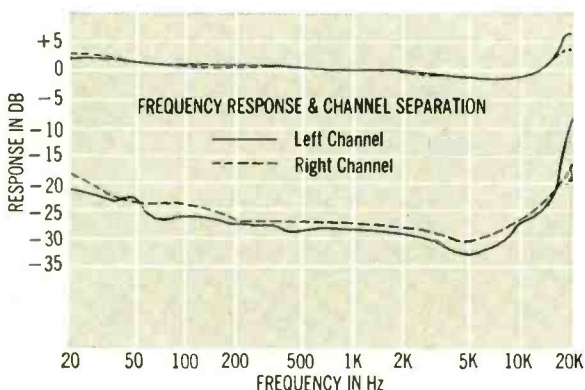
Separation between the pickup's two channels averaged 30 dB across most of the musical range, and was still better than 20 dB at 30 Hz and at 15 kHz. Harmonic and IM distortion both were lower than average. The pickup had a vertical angle of 20 degrees and its low-frequency resonance (in the SME arm) occurred way down at 7 Hz where it would hardly affect the normal (20 Hz to 20 kHz) range.

The measurements indicate a superior pickup, and our listening tests bear out this verdict. The 10E-Mk II "sounds" as good as the best we've yet auditioned and—installed in a good arm—tracks the most demanding passages we could find for it to play. It has a full, well-balanced, and natural output from top to bottom of the musical spectrum and—like other top quality models—elicits such clean response from older mono discs that you may think they're brand new.

CIRCLE 143 ON READER-SERVICE CARD



Response to 1-kHz square wave.



REPORTS IN PROGRESS

Altec 711B Receiver
BSR TD-1020 Tape Recorder

TEST REPORT GLOSSARY

- Bias:** 1. anti-skating; a force applied to counteract a tone arm's tendency to swing inward. 2. a small amount of voltage applied to a device to prepare it for correct performance.
- Capture ratio:** a tuner's ability, expressed in dB, to select the stronger of two conflicting signals. The lower the number, the better.
- Clipping:** the power level at which an amplifier's output distorts.
- Damping:** a unit's ability to control ringing.
- dB:** decibel; measure of the ratio between electrical quantities; generally the smallest difference in sound intensity that can be heard.
- Doubling:** a speaker's tendency to distort by producing harmonics of bass tones.
- Harmonic distortion:** spurious overtones introduced by equipment to a pure tone.
- Hz:** hertz; new term for "cycles per second."
- IF:** intermediate frequency, into which the RF is converted by a tuner.
- IM (intermodulation) distortion:** spurious sum-and-difference tones caused by the beating of two tones.
- k:** kilo-; 1,000.
- m:** milli-; 1/1,000.
- M:** mega-; 1,000,000.
- μ (mu); micro-; 1/1,000,000.
- Pilot and sub-carrier:** (19 kHz and 38 kHz); broadcasts signals used in transmitting FM stereo; must be suppressed by receiver.
- Power bandwidth:** range of frequencies over which an amplifier can supply its rated power without exceeding its rated distortion (defined by the half-power, or -3 dB, points at the low and high frequencies).
- RF:** radio frequency; the radiated energy of a broadcast signal received by a tuner.
- Resonance:** a tendency for a device to emphasize particular tones.
- Ringing:** a tendency for a component to continue responding to a no-longer-present signal.
- RMS:** root mean square; the effective value of a signal that has been expressed graphically by a sine wave. In these reports it generally defines an amplifier's continuous, rather than momentary, power capability.
- Sensitivity:** a tuner's ability to receive weak signals. Our reports use the Institute of High Fidelity (IHF) standard. The smaller the number the better.
- Sine wave:** in effect, a pure tone of a single frequency, used in testing.
- S/N ratio:** signal-to-noise ratio.
- Square wave:** In effect, a complex tone, rich in harmonics, covering a wide band of frequencies, used in testing.
- THD:** total harmonic distortion, including hum.
- Tracking angle (vertical):** angle at which the stylus meets the record, as viewed from the side; 15° has become the normal angle for the cutting, and thus the playing, of records.
- Transient response:** ability to respond to percussive signals cleanly and instantly.
- VU:** volume unit; a form of dB measurement standardized for a specific type of meter.

TRIPHONIC 75 RECEIVER/SPEAKER SYSTEM



THE EQUIPMENT: Triphonic 75, a four-piece receiver/speaker system consisting of stereo tuner/amplifier plus mixed-channel bass speaker and two treble speakers. Dimensions: receiver unit, 14 by 9 $\frac{3}{4}$ by 4 $\frac{1}{8}$ inches; bass speaker, 10 by 14 by 5 inches; each treble speaker, 14 by 7 $\frac{1}{2}$ by 3 $\frac{1}{2}$ inches. Price, complete system: \$399.95. Manufacturer: Compass Communications Corp., 27 Haynes Ave., Newark, N.J. 07114.

COMMENT: The Triphonic 75 must surely be the most unusually designed system now on the market. Its control panel at first glance resembles that of any conventional receiver, with an FM tuning dial, signal and stereo indicators, and a normal complement of the usual controls—for receiving FM and for running a control amplifier to which speakers are connected and into which an external record player and tape recorder may be plugged. There is a front panel stereo headphone jack and a speaker off-on switch, so that headphones or speakers, or both at once, may be heard.

What's really different about this set, however, is its amplifier section. Instead of two normal amplifying channels, for driving two full-range speaker systems, the Triphonic 75 uses three amplifier channels—two for the left and right channel treble, and the third for the mixed or combined bass from both channels. The treble, for each channel, is fed to left and right speakers; the mixed bass, separated by an electronic crossover, is fed to a common bass speaker. Strictly speaking, this is not really "three-channel" stereo; it is still two-channel stereo, but radiating from three physically discrete sound sources. These, by the way, may be located wherever convenient—they are compact and light enough to fit readily into many a spot on bookshelves or even hung on the wall. Of course, the treble units should be separated. The bass unit can be placed just about anywhere.

Some comment on the controls is in order. The FM dial indicator is a continuous horizontal marker, pointed at one end—the same type used on the speedometer on some cars, where it makes no sense because this type of indicator is basically an aid to manual adjustment and not a quick readout device. On a tuner, of course, it makes good sense because that arrow tip pinpoints FM frequencies most precisely. The interstation muting knob, called the QT (quiet tuning) control, can be adjusted to silence the rushing noise between stations but still permit marginal-strength signals to be received, if desired. Pulling out this knob converts the set to mono FM; leaving it in lets the set respond automatically to mono or stereo FM as the case may be. The channel balance control knob also can be pulled out to convert the amplifier to mono, desirable when playing a mono record via a stereo pickup. The loudness control is just that—it is not a pure volume control, but does introduce some bass boost at low listening levels. The selector switch has five positions: tape head, phono, FM, auxiliary, and tape play (tape preamp or line output). The treble and bass tone controls operate on both channels simultaneously. The rear

panel contains the stereo inputs corresponding to the selector switch positions, plus a stereo output for feeding signals to a tape recorder. Each of the three speaker outputs is fused, as is the main power line. A 300-ohm antenna connection, and three AC outlets (two switched, one unswitched) are provided.

From the description of the Triphonic's novel circuit design, one would expect some unusual looking response curves and test data—and that we got, including some results that look poor indeed when evaluated by conventional or standard criteria. But—how much this data reflects novel, if deliberate, design and how much it reflects actual performance is a nice question to which, frankly, we do not have a definite answer. All in all, it would seem that the data indicates both. For instance, take that broad rise in the bass response of both the tuner section and the amplifier. It can be argued that such a characteristic is needed to drive the bass speaker. This is plausible enough in an "integrated design"—but what about that rise in distortion at the low end—as seen in both the distortion curves and in the spike-and-curve of the 50-Hz square-wave photo? This is clearly more distortion than is customarily found and even if it can be attributed to deliberate design intent, it does make one wonder. At any rate, there is also a fair amount of distortion evident in the response as it approaches the extreme high end of the audible range, which limits the clean performance of the system to a relatively restricted bandwidth, or to less than room-filling volume, or both—depending on the program material chosen.

This was verified in listening tests. At normal or lower volume levels, in an average small room, the system sounded pleasant enough and did have an effective stereo spread, but it seemed to us to just fall short of delivering what might be called, by comparison, an "authoritative" performance. The deepest bass was either muddled or lacking in tonal definition, and the top highs, while smooth enough, lacked that final bite. Of course, much of this reaction depends on your frame of reference. If you come to the Triphonic system from a good component system you probably will discern these things fairly readily. On the other hand, if you stack it up against a typical package set you will probably prefer the Triphonic.

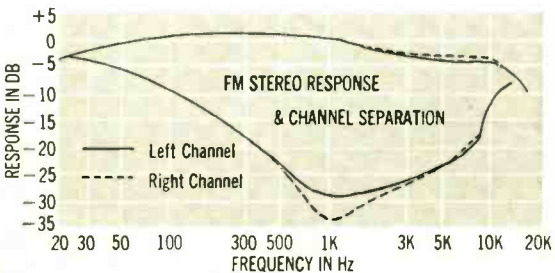
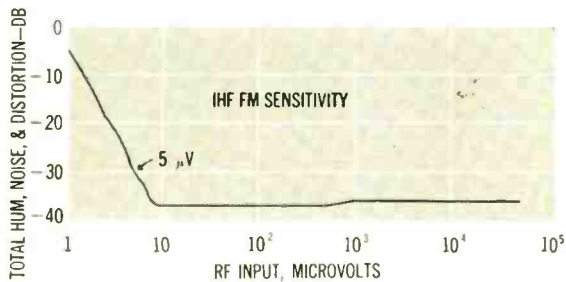
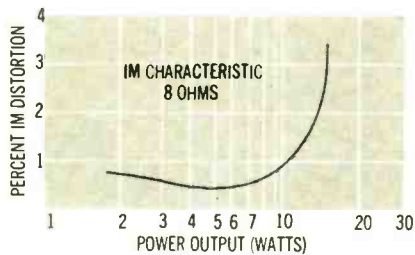
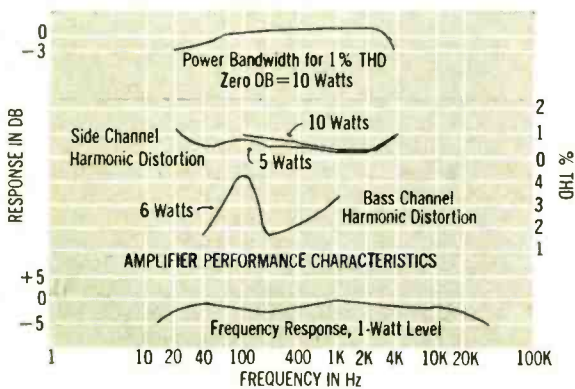
Speaker response was estimated to extend from just below 50 Hz to 12 kHz. At 48 Hz, doubling is very pronounced. This lessens somewhat as you go up the scale, although some of it is still evident at 70 Hz. At 100 Hz, some slight distortion is evident, and there is a roughness in the 300 Hz to 400 Hz region. The midrange is smooth and level, with a gentle rolloff apparent from about 6 kHz and upward. Dispersion is generally good, with a gradually narrowing effect from 6 kHz upward. White noise response was moderately smooth but had traces of "hardness" which could be heard from different parts of the listening area.

The tuner had fair sensitivity and distortion that was somewhat higher than we've been accustomed to measuring on components. On the other hand, it had a very good capture ratio and balanced (if

rolled off) response on both channels. Channel separation for stereo broadcasts, while not great, was adequate. All told, the tuner should prove fair enough for decent reception in average-strong signal areas.

To sum up: while design innovations, and attempts to broaden the sound spread—such as using a three-sound-source instead of a two-sound-source system—intrigue us and indicate a healthy attitude of exploration for new vistas in home reproduction, we do note limitations from a high fidelity standpoint in this particular attempt. The Triphonic 75 is well constructed, and has a few very worthy control features—its station tuning arrangement is especially good. It is versatile enough to serve as a home music system center, and it is generally easy to listen to if one doesn't "push" it to its maximum performance limits. That is to say, while pleasant enough at average levels, it just doesn't make much of an acoustic showing at high levels, especially in a large room. For our tastes, it seems more suitable as a good "second system" for den or bedroom.

CIRCLE 144 ON READER-SERVICE CARD



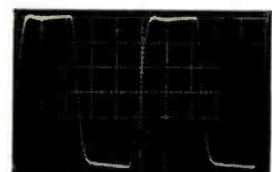
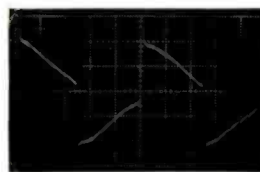
Lab Test Data

Tuner Section

Performance characteristic	Measurement
IHF sensitivity	5 μ V at 98 MHz; 5 μ V at 90 MHz; 17 μ V at 106 MHz
Frequency response, mono	+2, -7 dB, 22 Hz to 10 kHz
THD, mono	1.7% at 400 Hz, 2.0% at 40 Hz; 1.8% at 1 kHz
IM distortion	3%
Capture ratio	2.5 dB
S/N ratio	58 dB
Frequency response, stereo, l ch	+2, -5 dB, 20 Hz to 11 kHz
r ch	+2, -5 dB, 20 Hz to 11 kHz
THD, stereo, l ch	2.2% at 400 Hz; 4.7% at 40 Hz; 0.96% at 1 kHz
r ch	1.8% at 400 Hz; 3.6% at 40 Hz; 1.2% at 1 kHz
Channel separation, either channel	better than 25 dB at mid-frequencies; better than 15 dB, 200 Hz to 9.2 kHz
19-kHz pilot suppression	46 dB
38-kHz subcarrier suppression	62 dB

Amplifier Section

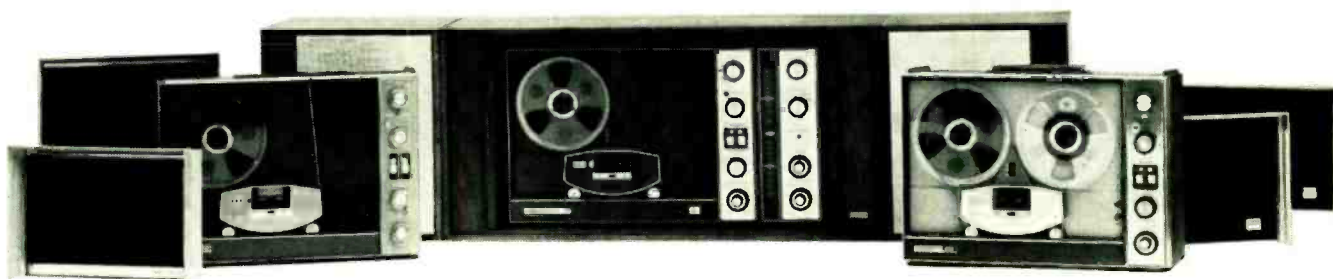
Power output (at 1 kHz into 8-ohm load)		
l ch at clipping	10.6 watts at 0.42% THD	
l ch for 1% THD	12.5 watts	
r ch at clipping	11.4 watts at 0.35% THD	
r ch for 1% THD	13.8 watts	
both chs simultaneously		
l ch at clipping	8.0 watts at 0.47% THD	
r ch at clipping	8.2 watts at 0.47% THD	
center (bass) channel at clipping	8.4 watts at 2.1% THD	
Power bandwidth for constant 1% THD	20 Hz to 3.5 kHz	
Harmonic distortion		
10 watts output, side ch	under 1%, 100 Hz to 4 kHz	
5 watts output, side ch	under 1%, 100 Hz to 4 kHz	
6 watts output, ctr ch	4.2% at 100 Hz; 1.7% at 40 Hz	
3 watts output, ctr ch	4.2% at 100 Hz; 1.7% at 40 Hz	
IM distortion		
8-ohm load	2.4% at 0.125 watt output; under 1% to 10 watts output	
Frequency response, 1-watt level	+0, -3 dB, 20 Hz to 20.3 kHz	
RIAA equalization	+0.75, -2 dB, 32 Hz to 20 kHz	
NAB equalization	\pm 2.5 dB, 36 Hz to 20 kHz	
Damping factor	50	
Input characteristics	Sensitivity	S/N ratio
mag phono	2.3 mV	44 dB
tape head	2.2 mV	43 dB
aux	210 mV	61.5 dB
tape amp	197 mV	61.5 dB



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AMPEX

MARCH 1968

73

his "pacing" and "structure," to make it one with the logical motives and actions of the characters. In *Gioconda*, as in many earlier Italian operas, there is hardly any such pretense: now comes a mezzo aria (the tenor leaving the stage for no good purpose other than that of letting her sing it), now comes a Confrontation Duet, etc., etc. The key to whether or not one can accept all this is in the music. *Gioconda's* sacrifices will be credible to anyone who is moved by the lines written for her great moments.

And I do not see how the music can be gainsaid. It fails at one or two important moments—Barnaba's "*O monumento*" never turns into the really powerful monologue it is trying to be, despite several good ideas, and the love music for Enzo and Laura is pretty cheap stuff—an obvious echo of the "*Lontano, lontano*" duet in Boito's *Mefistofele*, but by no means as good. But there is a vitality and theatricality in the score that is otherwise equaled only by Verdi's. I think of the festive choruses and dances in the first act, similar to those in *Forza del destino*, and superior to them, too; of the wonderful pulse and flow of so many of the arias and duets; of the Dance of the Hours, which is overfamiliar for the excellent reason that it is as good an opera ballet as any ever written; and especially of the magnificent concerted finale to Act III, which is surpassed only by Verdi at his greatest. Here is the sort of moment for which this kind of opera exists—all the emotional tensions pulled into a huge ensemble, complex and yet dominated by a single memorable theme, which is used to tremendous effect on the final page of the act, when it is stated by the orchestra as a sort of emotional summary of the momentous scene. How well Ponchielli met the occasion may be realized when one compares Giordano at his very best, attempting precisely the same effect at the end of Act III of *Andrea Chénier*, and falling far short of Ponchielli's achievement.

It is an unfortunate fact that no recording has yet been cast with the all-around excellence the piece asks for. The roles of La Cieca and Alvisé are particularly apt to cause trouble, for major singers are jealous enough of their positions to avoid them. The others suffer from today's simple shortage of good singers—more and more, the opera that affords us our last chance for a "six-star evening" has become yet another opera cast around the leading soprano.

That is to some extent the case here, but the soprano is at least the authentic article. *Gioconda* has become of late years Renata Tebaldi's most successful role: it suits her temperamentally, the fourth act in particular giving her the opportunity to project the sort of character she understands best. And while not all of the role sounds easy or beautiful in her voice, it has called forth singing that is big, confident, and commanding. In communicative terms, it is far superior to her *Don Carlo* Elisabetta, the only other role she has recorded complete in recent seasons.

The true prima donna is not the singer who vocalizes most perfectly, but the one who conveys something vital with or without vocal perfection. Tebaldi has never been a "great vocal actress" of the Callas sort, but a large share of her immense likability, her capacity for inspiring loyalty, has been in the impression of direct, sincere belief that she has always made on her audiences. One feels she loves the music, was born to it, and wishes to proselytize for it. This has been particularly true of her singing of *verismo* roles and of parts that smacked of Nineteenth-Century Grand Drama. Her Adriana Lecouvreur, for example, though it marked the low-water point of her Met career from a vocal standpoint, became in Act IV a real tragic heroine through her obvious identification with and commitment to the role.

The same sort of identification and commitment have marked her *Gioconda*—which also rises to true heights in the last act, a remarkable piece of operatic performing from any standpoint. Here she conveys the impression of true belief, not pretended belief or belief assumed for the evening, and in its presence there emerges the authentic prima donna—something quite distinct from the puffy fabrication (accomplished or not) that so often passes for real.

The singing itself is not, I grant, the sort of vocalism given us by la Tebaldi of fifteen years ago. On the other hand, it is far more impressive than we could possibly have expected five years ago, and is always big and vital. Much of it has some edge and shrillness to it, though this can impart an excitement of its own, and more than one energetic assault on a top B flat or B falls short enough to be bothersome. But as soon as she arrives at the key pages of the score—as early, for instance, as "*Ah! o cuor, dono funesto!*" near the end of Act I—we know that she is splendid in the role. She flings herself into the big shouting match with Laura, ending with a very moving moment at "*Son la Gioconda.*" She is at her best throughout the fourth act: "*Suicidio!*" is most impressive, and the changing moods of the solo recitatives are most persuasively projected. All this is not the safest singing in the world, what with chest tones carried full well past their home territory and that large, steely sound belted out with abandon. But far better this than something tentative and flaccid; she takes a rightful place beside the foremost *Giocondas* of recent years, by whom I mean Milanov and Callas (neither of whom, regrettably, is in good form on her up-to-date recording of the opera, though the young Callas can be heard on the Cetra set).

The rest of the cast is less impressive; in fact, the only other singer really close to the vocal demands of his role is Robert Merrill. Even he is at less than his past best, the top sounding quite dry and hollow at several points; but the voice is of the proper caliber, fat and firm, and his presentation is reasonably effective in a general way. Certainly he is a Barnaba on a major-league level.

Marilyn Horne's vocal capacities are well known, but Laura shows mostly her

limitations, partly vocal (the sound is not round and warm enough, the line not even and sweeping, as it should be), partly temperamental (she doesn't seem to have enough empathy with this kind of music to cut loose with it). She is not helped by a too fast tempo in "*Stella del marinar.*" The other female principal, Oralia Dominguez, is only adequate—she has neither the calm beauty of tone nor the legato for a memorable "*Voce di donna.*"

Nor does Carlo Bergonzi make much impression as Enzo. The voice sounds dry and strained at nearly all the climactic moments, and the care with which he phrases the lyric passages (characteristically, he's at his best for "*Cielo e mar*") is but partial compensation in a role that calls for an open, ringing voice. There still isn't an outstanding Enzo on records, though our two best "Italian" tenors (Corelli and Tucker) number it among their best roles.

The Alvisé, Nicolai Ghiuselev, alternates some very impressive sound with moments of almost amateurish awkwardness. He is yet another of our young basses who employs an exaggeratedly *cupo* approach to the top, and then brings this down almost to the middle of his range. He secures a large, black tone which is a good sort for the part, but one longs for some real singing above middle C, and one or two of the passages around C sharp and D really should have been redone. His singing has weight and some temperament, at least.

Fortunately, this less than overwhelming cast is in good conductorial hands. Lamberto Gardelli seems to have an excellent feeling for the score; the conducting has great snap and vigor, but a good *col canto* give too. Because of this, even the less well-sung sections have enough basic life to keep the thing going. Although there are one or two sloppy moments in the first act, everyone jumps up and keeps running and no great harm is done. Chorus and orchestra do their work with enthusiasm and solidity. While the recorded sound has too much empty-hall reverberation, it is satisfyingly large-scale and unmarred by attempts to persuade us that the phonographic medium is the message.

If all this sounds like less than the ideal *Gioconda*, it must be kept in mind that both the RCA Victrola and the Angei are even lesser than ideal: that the older London version is very unevenly cast; and that the Cetra, though in many respects the best of the performances, is badly outdated from the sonic standpoint. And among the choices of Tebaldi and the well-past-their-primes Callas and Milanov, it's Tebaldi that I, for one, shall be listening to.

PONCHIELLI: *La Gioconda*

Renata Tebaldi (s), *La Gioconda*; Marilyn Horne (ms), Laura; Oralia Dominguez (c), La Cieca; Carlo Bergonzi (t), Enzo Grimaldo; Robert Merrill (b), Barnaba; Nicolai Ghiuselev (bs), Alvisé; Chorus and Orchestra of Accademia di Santa Cecilia, Lamberto Gardelli, cond. LONDON A 4388 or OSA 1388, \$17.57 (three discs).



Pianist John Ogdon: grandeur with grace.

BUSONI'S CONCERTO: A GRAND-SCALE WORK IN A FIRST RECORDING

by Bernard Jacobson

EVEN WITH THE usually revivifying experience of a birthday centennial just two years behind him, Ferruccio Busoni is represented in the Schwann catalogue on only four discs. Yet this neglect of one of the greatest musicians of his day is less surprising than it might appear. With talents as broad in scope as they were deep, Busoni has always been more highly esteemed in other fields than composition. He was probably the finest pianist since Liszt, and as a teacher of pianists he wielded a comparable influence; he was a conductor of enthusiastic though less far-reaching gifts; he was a theorist of bold imagination and profound philosophical insight—witness his *Sketch of a New Aesthetic of Music* (available in a useful Dover paperback, *Three Classics in the Aesthetics of Music*, which also includes some of Debussy's *Monsieur Croche* writings and Ives's *Essays Before a Sonata*); and, like Liszt again, he was a transcriber for whom transcription was no mere craft but an art. The fact is, however (as the Little Orchestra Society's recent New York performance of the opera *Turandot* may have brought home to concertgoers), that he was also a considerable composer.

Now Angel is releasing the long-awaited first recording of the Piano Concerto, whose sheer size—nearly seventy minutes long with five movements, of which the last introduces a male chorus singing a text from the Danish poet Oehlenschlaeger's *Aladdin*—has inhibited record companies for years.

For that matter, opportunities to hear the work live have not been exactly copious. In New York, for instance, there have been precisely two and one-fifth of them. On January 26, 1966, sixty-two years after its completion, it was given its New York premiere at a Carnegie Hall concert sponsored by the Busoni Society—Gunnar Johansen was the soloist, and Daniell Revenaugh conducted the American Symphony Orchestra. Twelve days later, in the same hall, Pietro Scarpini played it with the Cleveland Orchestra under George Szell. And on March 2, 1966, again in Carnegie Hall, the second of its five movements figured, in solo piano form, as an encore at a recital given by the young British pianist John Ogdon.

Thereby hangs the happiest part of the present tale. Ogdon is far and away the finest exponent of this enormous work I know of. I have heard him play it once in London and once (in a reading brilliantly conducted by Franz-Paul Decker) in Rotterdam, and none of the other performances I've encountered, either here or in Europe, has come near to emulating his. The qualities that mark Ogdon out as predestined master of the Busoni Concerto are breadth and serenity of style; the ability to listen to himself and to his fellow-musicians; and a transcendent technique, which does not confuse amplitude and brilliance of tone with mere loudness. These are all qualities in short supply among our present glut of percussive young lions of the keyboard—and they

are qualities that contemporary accounts show to have been characteristic of Busoni's own playing.

Ogdon is also a very sensitive and expressive player, but of these accomplishments he has comparatively little need in this assignment. It may as well be said that the Piano Concerto is neither the best nor the most typical Busoni. The composer himself regarded it as a résumé of his style which he had to get out of his system before he could go on to new things.

For all that, it is a work of constant fascination and—with all its obvious eclecticism—genuine originality. The two scherzo movements show Busoni's melodic invention in the best possible light. This is generally his weakest aspect, but it is here camouflaged by unflagging rhythmic zest and bolstered by one or two quotations from Italian folk and popular song. The Germanic side of his cosmopolitan musical character emerges in the first and last movements, in which classical limpidity of line merges with Oehlenschlaeger's metaphysics in an individual and engaging blend. The central slow movement, entitled *Pezzo serioso*, starts off in a vein oddly prophetic of Prokofiev and builds to a climax of Brahmsian nobility.

All these aspects Ogdon encompasses with apparent ease, alternating grandeur with crystalline grace as the music demands. And, praise be, the engineers have solved the taxing problems of balance with perfect discretion, with the result that in the many places where the

soloist accompanies the orchestra with arabesques and passage-work the piano is always perceptible but never obtrusive. After the New York premiere, one critic hailed the piece as the *ne plus ultra* of the romantic piano concerto. That is, as precisely as possible, just what it isn't, and this performance and recording present it as just what it is: a sort of festival for piano and orchestra—or, as Busoni himself put it, a concerto in the original sense "signifying a cooperation of different means of producing sound." (Busoni's ideas about the origins and development of concerto form were rather peculiar, but that needn't concern us here. His own Concerto works, and that is all that matters.)



Ferruccio Busoni: again making news.

The quality of the orchestral playing is a pleasant surprise, indeed a relief. Daniell Revenaugh is a founding director of the Busoni Society and an unquestionably devoted Busonian, but his unsure direction of the New York performance largely sabotaged Gunnar Johansen's gallant assault on the solo part. Here, however, no doubt helped by a more adequate rehearsal schedule, he has contrived an accompaniment of considerable character and sweep, though he is far from rivaling the effervescent precision of Decker's Rotterdam performance.

The fourth side of this memorable two-record set offers an impressive glimpse of Busoni's mature style, in the *Sarabande and Cortège* he wrote in 1919 as a study, or "reduced model," for the opera *Doktor Faust*. Here his mastery of the essential art of transition may be observed in its most potent generative force. Revenaugh leads a persuasive performance. Altogether these records admirably demonstrate that, even if Busoni's time is unlikely ever to come in quite the way Mahler's has, he nevertheless has much of value, and much that is truly his own, to offer.

BUSONI: *Concerto for Piano, Orchestra, and Male Chorus, Op. 39; Sarabande and Cortège, Op. 51*

John Ogdon, piano; Royal Philharmonic Male Chorus and Orchestra, Daniell Revenaugh, cond. ANGEL SBL 3719, \$11.59 (two discs, stereo only).

CLASSICAL

ANERIO: *Vivean felice (The Story of Adam and Eve); La Conversione di S. Paolo*—See Carissimi: *Baltassar*.

ANON.: *The Play of Herod*

Ensemble Polyphonique of the French National Radio, Charles Ravier, cond. NONESUCH H 71181, \$2.50 (stereo only).

Let me make it clear from the first that this is not the same *Herod* presented by the New York Pro Musica to the modern world several years ago. In his notes for the Decca recording of the Pro Musica performance, W. S. Smoldon pointed out that there are a dozen or so medieval dramas about the Coming of the Wise Men. The version he transcribed came from the so-called Fleury Playbook, which also contains other similar plays. The Fleury version of *Herod* is an elaborate and highly developed work which, nevertheless, Smoldon says, draws on certain core elements common to all the Magi plays.

This newly recorded *Herod* is evidently based on one of the other versions, although Nonesuch's notes clearly indicate the Orleans MS 201 (the Fleury book) as the source. The notes do not tell us, however, how radically the Nonesuch play—the Ravier fragment as it were—differs from the Pro Musica *Herod*. Here we have only the story of the Wise Men and the Shepherds. While the first episodes follow the Fleury version quite closely (despite considerable cuts in the first appearance of the Magi), from there on less than half the text remaining in the Fleury version appears, with the dramatic scene between Herod and his son omitted altogether. The music too differs considerably both in detail and occasionally in entire compositions—for instance the Magi's final chant, "*Nos sumus*." The Decca version also includes a second play, the Slaying of the Innocents, highlighted by Rachel's moving lament for her children. This is, of course, absent from the Nonesuch disc.

Ravier's "realization" contains some interesting ideas about the rhythmic interpretation of chant, lending a rather charming if sometimes lopsided effect to the music. Like the Decca performance this one would seem to be based on a staged version as there are lots of interpolated processions and instrumental interludes. In these, Ravier's nervous

rhythms, jingly instrumentation, and quick tempos have a somewhat Oriental flavor which occasionally savors of the caravans and dancing girls in a Cecil B. DeMille epic.

Those who have seen the Pro Musica's stunning production of *Herod* and hope to find it duplicated here at a lower price will be disappointed, but listeners with no preconceived ideas should very much enjoy the disc. Certainly anyone interested in early music or liturgical drama will want both versions, not only for a comparison of the plays but also for the fascinating differences in performance practice they display. S.T.

BACH: *Christmas Oratorio, S. 248*

Elly Ameling, soprano; Helen Watts, contralto; Peter Pears, tenor; Tom Krause, baritone; Lübecker Kantorei; Stuttgart Chamber Orchestra, Karl Münchinger, cond. LONDON A 4386 or OSA 1386, \$17.57 (three discs).

At first glance, the *Christmas Oratorio* might seem to be merely six loosely connected independent cantatas. We know, however, that they were composed in 1734 for six related occasions: the three days of Christmas, New Year's Day, the Sunday after New Year, and Epiphany. Even if Bach himself had not applied the title "Oratorio" to the set, internal evidence proves conclusively that they are to be considered a cohesive whole. The key relationship of the six cantatas (D major, G major, D major, F major, A major, and D major) is simply a variation of a standard cadential formula, with a brief excursion into the refreshing key of F in number four. (This key, by the way, is also the most natural key for horns, featured in this cantata only.)

The four parts of the Christmas story, as taken from St. Luke and St. Matthew and augmented by reflective poetry and chorale verses, are related consecutively in the six cantatas. The first tells of the birth of Christ in Bethlehem, the second and third deal with the angels' announcement to the shepherds in the fields, the fourth with the shepherds' visit to Bethlehem and the naming of the child, and the fifth and sixth cantatas relate the popular story of the visit of the gift-bearing kings from the East.

While it is true that most of the choruses and arias in these six cantatas were "borrowed" from previously composed secular cantatas, the job was so masterfully done that the mood and spirit of each piece perfectly matches its new setting in virtually every instance. It is difficult for a modern-day listener to understand how Schweitzer could consider the whole something less than an artistic success and even recommend cutting any or all of the arias.

London's excellent performance joins two other first-rate recordings—Richter's on Archive and Kurt Thomas' on the imported Odeon label. Münchinger leads a spirited performance which only occasionally falls a bit short of the supercharged (if rather contrived) excitement

provided by Richter. Thomas, on the other hand, paces the whole somewhat more slowly and as a result gains considerably in terms of clarity and precision. His is also the most stylishly accurate performance—his singers understand exactly how to sing a measured trill, for instance.

Elly Ameling is easily the best of the three sopranos: she has a beautiful voice and sings to perfection. Gundula Janowitz (Archive) is not always equal to the technical demands of the music and occasionally phrases incorrectly. Helen Watts is superb in the contralto's music; her singing of the cradle song in the second part will melt your heart. Still, in this department, I would have to call it a three-way tie, for Christa Ludwig (Archive) and Marga Höffgen (Odeon) are also quite special.

As the Evangelist and tenor soloist in the arias, London offers Peter Pears, whose musicianly reading is somewhat offset by his basically dry and not especially appealing vocal quality. He is easily outdistanced by the beautiful voice of Fritz Wunderlich on Archive and by Odeon's Josef Traxel, who manages the most dramatically meaningful performance of the three.

Tom Krause uses his rich baritone to maximum advantage, singing in a completely relaxed and lyrical style that is most attractive. One would be tempted to call this the definitive performance, if it weren't for Dietrich Fischer-Dieskau's equally beautiful yet very differently conceived reading on the Odeon version.

The Lübecker Kantorei is a highly polished, medium-sized group, whose accuracy with pitch, ensemble, and diction approaches perfection. It is all quite natural-sounding, however, compared to the electric precision of Richter's Munich Bach Choir, which I have hitherto considered the ideal.

London's sound is definitely the best available—spacious and rich with perfect clarity and balance. While criticisms of these three fine recordings must be in the nature of nit-picking, my personal preference is for Kurt Thomas' version, which seems to have captured the spirit and tone of this wonderful work best of all. C.F.G.

BACH: Partitas for Harpsichord: No. 2, in C minor, S. 826; No. 6, in E minor, S. 830

Albert Fuller, harpsichord. NONESUCH H 71176, \$2.50 (stereo only).

A gratifying disc. Not only does Fuller surmount the technical hurdles of these works with confident ease, he imbues the music with considerable magnetism and passion. He also seems to possess a rhythmic acuity reminiscent of Landowska; he indulges in felicitous internal tempo changes, subtly distinguished rhythmic patterns, yet at all times keeps the line moving clearly and forcefully. The most triumphant illustration of Fuller's mastery is in the intensely throbbing Toccata of the E minor Partita.

Here the harpsichordist creates an atmosphere of electric turbulence that nonetheless keeps the essential Bachian grandeur in clearest perspective.

Clean, warm sound with not a trace of brittleness. S.L.

BACH: Sonata for Unaccompanied Violin, No. 1, in G minor; Partita for Unaccompanied Violin, No. 1, in B minor

Ruggiero Ricci, violin. DECCA DL 10142 or DL 710142, \$5.79.

Everyone I know has his favorite proponent of solo Bach, and I am forced to say that Ricci is not mine. There is too little subtlety of tone, too little feeling for the long line of Bach's phrases, too little sense of the music's poise and equilibrium. Ricci is at his best in the movements that run nonstop in even note values (the Presto of the Sonata, the Corrente-Double of the Partita), but some other movements go astray. I am sure the violinist had his reasons for the extreme *détaché* bowing of the Corrente, but at this slow tempo the result is stilted (Grumiaux, for instance, employs much the same bowing but with a lightness of touch and a faster tempo which make all the difference). This disc is the first of a complete set of three. S.F.

BERG: Lulu: Symphonic Suite
†Schoenberg: *Theme and Variations*, Op. 43B
†Webern: *Im Sommerwind; Three Pieces for Orchestra*

Luisa De Setti, soprano (in the Berg); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA ML 6441 or MS 7041, \$5.79.

Mr. Ormandy's recent interest in the music of the Second Viennese School here yields its first recorded fruits, of which all but the Berg are first recordings. Unfortunately, the conductor's interest in the music is not matched by a sufficient grasp of the requirements for its proper performance.

Most obviously flawed is the *Lulu* Suite, for it has been heard elsewhere in readings that put to shame the approximate qualities of this one—inexact ensemble, insecure intonation, faulty balancing, and generally aimless progress from bar to bar. Until we get an adequate complete recording of this opera, Dorati's recording of the suite will have to stand as the most reasonable representation of its musical virtues, despite an overly romantic approach and Helga Pilarczyk's strenuous singing of Lulu's brief aria; at least Dorati really tries to make every note sound, from top to bottom, and to balance these notes as specified by Berg.

Schoenberg's *Theme and Variations* was first composed, at his American publisher's urging, as a piece for concert bands; it had a limited career in this incarnation, proving far too difficult for most such aggregations, at least in the

mid-1940s, and Schoenberg made a version for full orchestra. It is a curious piece, in the composer's late tonal style, almost suggesting that Schoenberg was trying to supply, retrospectively, a missing link between Brahms's *Haydn Variations* and his own earlier *Orchestral Variations*, Op. 31. Played with some real lift and with a more transparent orchestral sound than offered here, it might prove an enjoyable addition to the repertory. (This same recording is included in Volume VII of Columbia's Schoenberg series, along with several more important works from his American period.)

The Webern works stem from the caches of manuscripts that Dr. Hans Moldenhauer uncovered and acquired from the composer's relatives for the University of Washington. *Im Sommerwind*, a twelve-minute "Idyll" for large orchestra in a decidedly Romantic idiom, was composed in 1904 and predates any of the works recorded in Robert Craft's complete Webern set. Although the techniques of theme transformation and combination are not without interest, the over-all progress of the piece is sectional and unconvincing. The orchestral playing here is generally more satisfactory—the idiom is, after all, close enough to the Philadelphia's usual line of country—but even so the various lines in the climactic tutti could be more distinct.

The Three Pieces for Orchestra apparently date from about 1913 (although the notes, quoting from Dr. Moldenhauer, are somewhat evasive on this point), and they resemble the Five Orchestral Pieces, Op. 10—although the second of the "new" pieces is scored for a rather larger orchestra. In view of the other performances on this record, I'm not inclined to put much faith in these as adequate representations of the not-yet-published scores; the playing could hardly be more strenuous if the subject matter were the *Marche slave*.

On a level with the rest are the program notes, which purvey an exceptionally high percentage of misinformation. "The Rondo of the *Lulu* Suite is drawn from Act I"—no, from two widely separated passages in Act II, comprising the love duets between Lulu and her stepson Alwa. The description of the Ostinato as planned to accompany a film "designed to dramatize Lulu's decline into murder and imprisonment" misses the point that it reverses itself musically at the middle, in order to reflect the *upturn* in Lulu's fortunes after her imprisonment (the murder, in any case, took place in the preceding scene). And the presence of a female voice in the Adagio is left unexplained: "... the finale of Act III, in which Lulu meets death at the hands of Jack the Ripper." Can that be the voice of Jack the Ripper, perhaps? D.H.

BERLIOZ: Symphonie fantastique, Op. 14

Toronto Symphony, Seiji Ozawa, cond. CBS 32 11 0035 or 32 11 0036, \$5.79.

Not long ago, Philips issued an out-

standing Colin Davis/London Symphony *Fantastique* that stressed the classical/structural facets of this (for its time) bizarre score. Davis favored slowish, rock-solid tempos, observed the repeats in both the first and fourth movements, and took Berlioz at his word by including the cornet parts the composer later added to "Un Bal." As against the feeling of ampleness and sobriety which the English conductor brought to the music, Seiji Ozawa is all pliancy and winged grace. His tempos are faster, and he spins phrases from silk rather than forging them from bronze. He gets the Toronto forces to play with marvelous pliancy and transparency. Everything is light, impetuous, and transparent in texture. Occasionally the effect is a mite *too facile*, but for the most part this is an incandescent reading. Davis' scholarly approach is the one my conscience tells me to recommend, but somehow for me Ozawa's is the more persuasive. Moreover, since the Columbia engineers had no repeats to contend with, they were able to get all of the third movement onto Side 2 without a distracting turn-over break. I found the well-distributed sound altogether excellent. H.G.

BIZET: *Symphony in C; Jeux d'enfants, Op. 22; Patrie Overture, Op. 19*

French National Radio Orchestra. Charles Munch, cond. NONESUCH H 71183, \$2.50 (stereo only).

BIZET: *Symphony in C; Jeux d'enfants, Op. 22; La jolie fille de Perth: Suite*

London Symphony Orchestra, Roberto Benzi, cond. WORLD SERIES PHC 9086, \$2.50 (stereo only).

One of the cover annotators refers to the Symphony in C as a "minor masterpiece." "Minor" indeed—unless such unique explosions of youthful artistic genius as *Der Erlkönig* or the Overture to *A Midsummer Night's Dream* should also be termed "minor."

Between young Benzi and the venerable Munch here represented there can be no question that the older man has indisputable insights and musical instincts that the younger, at present at least, lacks. It is paradoxical but true that the masterpieces of youthful composers generally find the most sympathetic interpreters in performers old enough to be their grandfathers. Beecham, for instance, has given us superb performances of the Bizet Symphony as well as of such pieces as Mendelssohn's Overture. The principal flaw with the Nonesuch record lies with the rather less than accomplished French National Radio Orchestra—the same as on Beecham's record. Beecham managed to minimize the tendency of the French horns to sound like lovelorn saxophones, but Munch not only allows their wobbly braying but adds a few strange "interpretative" ritards. Yet he *has* ideas, and he conducts with superb conviction and

élan, if not with tight discipline—which is more than can be said of Benzi.

The *Jeux d'enfants* performances succeed even more in separating the man from the boy, so far as the conductors are concerned. A fragile and treasurable musical delight, possibly "minor" and hardly a masterpiece, this work arouses a more disciplined control from Munch than the Symphony did. As for *Patrie*, however, not even Munch can salvage this jingoistic bombast; Benzi at least has the advantage of offering *La jolie fille de Perth* music instead.

Sonically, the World Series record produces a warmer, better-balanced sound than the Nonesuch, which is more than a little bass-heavy. P.H.

BRAHMS: *Concerto for Piano and Orchestra, No. 1, in D minor, Op. 15*

Witold Malcuzyński, piano; Warsaw National Philharmonic. Stanislaw Wislocki, cond. SERAPHIM S 60055, \$2.49 (stereo only).

Malcuzyński has, of course, made his name as a Chopin specialist, but I find even more to admire about his Brahms here. This onetime Paderewski pupil is not a particularly colorful player. His sonority, like his mentor's, tends to be a bit angular and *sec.* though never percussive or drab in any way. It is, rather, a kind of piano playing suggestive of bronzen massiveness, with even the ultimate *fortissimos* suggestive of still more weight and power in reserve. Malcuzyński's nobly proportioned reading has much of the sobriety and Olympian detachment that many so admired in the old Backhaus interpretation. (For myself, I find Malcuzyński's to be by far the more ardent and absorbing reading.) There is also plenty of soaring, surging romanticism here, though not of the febrile, kinetically derived sort favored by Rudolf Serkin and Leon Fleisher; and there is no dearth of introspective detail either, although Malcuzyński eschews the Arrau/Rubinstein type of lyricism and the Curzon/Szell emphasis on the score's chamber music aspects. Moreover, Wislocki and the Orchestra provide glowing, committed playing and the sound, a mite woolly in *tutti* perhaps, is basically fine.

It should be noted that the present disc is *not* a reissue of the Malcuzyński Brahms D minor which once graced the early Angel catalogue: that version was with the Philharmonia Orchestra under Fritz Rieger's direction. H.G.

BRAHMS: *Serenade No. 1, in D, Op. 11*

Chamber Symphony of Philadelphia, Anshel Brusilow, cond. RCA VICTOR LM 2976 or LSC 2976, \$5.79.

Brusilow could hardly have chosen a better work to show off the capabilities of his new orchestra—every first-chair woodwind and brass player has his

chance to shine (and each does shine, brilliantly) and in addition the score is full of strong sectional solo passages. To be sure, the Serenade is for the most part sing-along-with-Brahms music, but the fact that it isn't psychologically subtle doesn't mean that the problems of performance aren't. The matter of balances is particularly touchy, and all problems in this department are solved but one: there is, to my ear, too much French horn. Again and again in the first Scherzo, horn color predominates when it has no business doing so; the coda of the first movement gives a hint of what is to come when flute and horn meet in lonely splendor and the former is quite overshadowed. In all fairness, however, this failing sounds to me like a recording problem; things might very well be different in the concert hall. In any event, it is a minor complaint. It is good to hear this ensemble devoting its first disc to Brahms's first orchestral work. The music calls for heart, spirit, and a willing strength, and it gets all three in goodly measure. S.F.

BUSONI: *Concerto for Piano, Orchestra, and Male Chorus, Op. 39; Sarabande and Cortège, Op. 51*

John Ogdon, piano; Royal Philharmonic Male Chorus and Orchestra, Daniell Revenaugh, cond.

For a feature review of this recording, see page 77.

CARISSIMI: *Jepthe; Judicium Salomonis*

Elizabeth Speiser, Barbara Lange, sopranos; Derek McCulloch, countertenor; Kurt Huber, tenor; Helmuth Geiger, bass; Spandauer Kantorei, Helmuth Rilling, cond. TURNABOUT TV 340895, \$2.50 (stereo only).

CARISSIMI: *Baltassar*
†Anerio: *Vivean felice (The Story of Adam and Eve); La Conversione di S. Paolo*

Elizabeth Speiser, Maria Friesenhausen, sopranos; Theo Altmeyer, Wilfrid Jochims, tenors; Erich Wenk, bass; choir and instrumentalists of the Münster/Westphalen Kirchenmusikschule, Rudolf Ewerhart, cond. TURNABOUT TV 34172S, \$2.50 (stereo only).

CARISSIMI: *Jepthe; Judicium extremum*

Eileen Laurence, Janet Frank, Eleanor Clark, sopranos; Jane Gunter, alto; Stafford Wing, Seth McCoy, tenors; Gerd Nienstedt, William Fleck, basses; Igor Kipnis, Michael Rudiakov, continuo; Amor Artis Chorale, Johannes Somary, cond. DECCA DL 9430 or DL 79430, \$5.79.

For years there has been little but Archive's pale stringy *Jepthe* to give listeners any picture of Giacomo Caris-

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simi, the first master of the oratorio. Now, Turnabout and Decca have resurrected this worthy man from the purgatory of that antiquarian performance and restored not only *Jepthe* but two more oratorios to the flesh and blood world of Italian vocal music.

It is remarkable with what skill Carissimi manipulates what was—at the time he was writing—a very new style. The flowing melody, pathetic expression, and forthright energy which characterize Verdi and Puccini are all there in Carissimi, and like all great dramatic composers he uses them to make arresting effects. Each oratorio concentrates on a single dramatic event—Jepthe's discovery that he must sacrifice his only daughter, the ominous handwriting on the wall which Daniel interprets to Balthazar, Solomon's decision to test the rival mothers—and contrasts this with a lyrical expression of sadness before a tragic event or joy after the happy outcome.

Though none of the singers on the two Turnabout discs has an opulent voice, each makes the most of the expressive qualities in his part. As Jepthe's daughter, Elizabeth Speiser is most moving in her final lament *Plorate colles*, a piece which must rank as one of the masterpieces of early baroque music. I was particularly struck by the alto of Derek McCulloch in the small role of the narrator in *Jepthe*; McCulloch's voice recalls Deller, especially in the clean execution of the cadential ornaments.

At twice the price Decca's offering is not twice the value. The singers, especially the women, are weak; Eileen Laurence's shrill and trembling soprano cannot cope with the dramatic demands of Carissimi's music. An exception to this is bass Gerd Nienstedt whose deep rolling tones are most satisfactory in portraying the Last Judgment. Somary's tempos don't create the spacious effect I would guess he was striving for. Even the choice of works is disappointing: *Judicium extremum* has some nice moments, but it has nothing like the dramatic punch of the other oratorios.

Both *Jepthe* and *Judicium Salomonis* have been around, at least in scholarly editions, since the '30s. *Baltassar* is a new discovery, and a wonderful one it is. The fresh and appealing melodies even spill over into the traditional recitative of the narrator. And after an extended ritornello of exuberant rejoicing involving all five soloists, chorus, and orchestra, the stark recitative accompanying the sudden appearance of the handwriting is truly frightening.

As far as sound is concerned, Decca wins the prize with a many-colored palette and an imaginative use of stereo.

There is very little evidence of separation on Turnabout's *Jepthe/Judicium Salomonis* disc—even at such moments as the duet of the rival mothers in the latter work. The sound on *Baltassar* is far superior, stereo and all. Ewerhart's incisive conducting and the delightful continuo (anonymously performed) contribute to an extraordinarily alive performance. What a surprise then to turn over the disc to hear what sounds like a different group altogether. Part of this is the

fault of the music: in contrast to Carissimi, Giovanni Francesco Anerio is a dull fellow indeed. His melodies lack character, his harmonies are trite, and he is almost completely devoid of dramatic sense. Yet this earnest Roman who died in 1630 can hardly be blamed for the dull masked sound and the extraneous noise of sopranos gulping for air. S.T.

COPLAND: *Billy the Kid; Rodeo; Fanfare for the Common Man*

Dallas Symphony Orchestra, Donald Johanos, cond. TURNABOUT TV 34169, \$2.50 (stereo only).

COPLAND: *Billy the Kid; Appalachian Spring*

Pittsburgh Symphony Orchestra, William Steinberg, cond. COMMAND CC 11038 SD, \$5.79 (stereo only).

The listener in pursuit of recordings of Aaron Copland's three most famous works is confronted with a multiplicity of duplications and overlapping couplings, of which these two new releases are a typical example. Neither of them alters the picture very much, although the lower-priced Johanos record is a respectable bargain. His orchestra sounds a little short on strings, and their tonal quality is not quite up to major-orchestra standards, but the fast movements have considerable bounce, even if the Nocturne and Waltz in *Rodeo* don't have quite enough momentum to sustain interest. The bonus *Fanfare for the Common Man* is well played, and the recorded sound is splendidly solid and completely natural.

About Steinberg's coupling I am less enthusiastic. Despite the use of 35-mm. film and an unspecified noise-reduction system (the Dolby?), the sound is rather close-up and two-dimensional, not nearly as convincing a facsimile of an orchestra in a hall as the Turnabout. The scores are well executed for the most part, but without much lift or rhythmic snap—a type of performance that I find rather deadly to the fast middle section of *Appalachian Spring* (the Bride's solo), which here sounds a rather pointless series of up-and-down runs.

To see what can really be done with these scores, I recommend that you turn to Bernstein's recordings, especially *Billy* and *Appalachian Spring*. The first of these is one of Bernstein's great performances, despite one or two bad attacks and some tentativeness in the higher strings. The blend of wind sonority at the beginning, the accenting of the Street Scene, the balancing of melody and secondary figure in the "Bury Me Not" episode, and the spring of the triplet figures in the Celebration Dance are all models of orchestral execution in this style; these passages are all "correct" in other recordings, but sound dull and unimaginative when compared with the way the Philharmonic plays them. The same can be said of Bernstein's *Appalachian Spring* (where the properly

subdued final notes of harp and glockenspiel—as against the Command recording—demonstrate the difference between a musically appropriate recording effect and a "spectacular" one), and, although his *Rodeo* has some untoward fussiness, it's still Bernstein all the way in these pieces. D.H.

HANDEL: *Vocal Music*—See Mozart: *Vocal Music*.

JANACEK: *The Makropoulos Case*

Libuse Prylová (s), Emilia Marty; Helena Tattermuschová (s), Kristina; Ivo Zidek (t), Albert Gregor; Rudolf Vonásek (t), Vitek; Viktor Kočí (t), Janek; Milan Karpíšek (t), Hauk-Sendorf; Přemysl Kočí (b), Jaroslav Prus; Karel Berman (b), Dr. Kolenaty; Prague Chorus and Orchestra, Bohumil Gregor, cond. EPIC L2C 6067 or B2C 167, \$11.58 (two discs).

Of the four operas that occupied Janáček for the greater part of the final decade of his life, *The Makropoulos Case* is the last to become available on records in this country. All four—*Katya Kabanova* (1919–21), *The Cunning Little Vixen* (1921–23), *The Makropoulos Case* (1923–25), and *From the House of the Dead* (1927–28)—are works of considerable intellectual probity and musical seriousness, but their progress into the international repertory has been slow. *The Makropoulos Case* reached the United States first in November 1966, in a San Francisco Opera production, and New York heard it for the first time just this last December, in a concert performance by the Little Orchestra Society, coincidental with the release of this Supraphon-originated complete recording.

Like all of Janáček's operas, it labors under a serious export difficulty, for the melodic idiom of the vocal parts is closely related to the inflections of Czech speech—a virtue totally lost on foreign audiences even when performers can be found to sing in the original language. The kind of subtlety that at least a significant part of the operatic public can appreciate in the text-setting of, say, *Pelléas* or *Wozzeck* may be present in equal measure in Janáček operas, but the vast majority of us are not in a position even to perceive it, let alone to judge its effectiveness. Our view of these works is therefore necessarily a somewhat limited one.

The libretto of *Věk Makropulos*—literally, "the Makropoulos thing"—is taken more or less directly from a play by Karel Capek, the Czech playwright best known in this country for his *R. U. R.*, generally regarded as the first science-fiction play. The play that Janáček used is also based on a kind of science-fiction idea: an elixir of life. This elixir was discovered in the sixteenth century by Hieronymus Makropoulos, alchemist to the Emperor Rudolf II; since the latter, quite naturally, didn't want to be the first to try it, Makropoulos was forced to use his

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daughter Elina as a guinea pig. The Emperor missed his chance at relative immortality, but Elina lived on into the early twentieth century, when the action of the opera takes place. Having lived and loved under many names (all with the initials E. M.), she is now Emilia Marty, a famous opera singer, aged 342 but still bewitching. During a love affair a century earlier, she had given away the secret formula (the "Makropoulos thing" of the title) and now, feeling in need of a booster, she intervenes in a lawsuit growing out of that old affair, in order to recover her father's document. When, in the last act, she finally gets her hands on it, she realizes how empty and trivial life has become for her, and gives it away to a young girl, who—very wisely—burns it up as Emilia collapses.

All this centers very much on the leading lady, who is onstage for nearly the entire length of the opera; most of the other characters function primarily as foils for her, and because Janáček's musical materials are relatively neutral with respect to characterization of individuals, they rarely come to life. An exception is the demented old Hauk-Sendorf, a diplomat who once loved Emilia when she was Eugenia Montez, a Spanish gypsy dancer; he recalls this episode so vividly that he awakens a brief flame of emotion in her before she coldly dismisses him.

Musically, Janáček works in short sections, each developed from a motive; at the climaxes, the musical material becomes more expansive, even lyrical, and in general he paces the succession of episodes and the building of scenes very expertly. The exception is the second of the three acts, which tends to be choppy and never really builds, musically. While there is a great deal of ostinato work in the orchestra, many of the motivic figures are made up of irregular metric patterns, so that there is a good deal of rhythmic variety. Thematically, much of the material derives from a basic Emilia Marty motive, made up of fourths, fifths, and seconds; these intervals are already present at the beginning of the orchestral prelude, and they form the predominant elements of nearly all the essential melodic stuff—which may have something to do with the relative indistinctness of the secondary characters.

As to whether this all adds up to a viable opera, I'm afraid you will find me sitting on the fence, although leaning towards the affirmative. My doubts are partly due to the present performance, which is not very good. It's not merely the singing—although very little of that can be described as distinguished; the voices are generally rough and, although the singers usually give the pitches correctly, their rhythms are often quite inaccurate (some entries are even in the wrong measures). And, alas, the performer of the leading role is, in every vocal-dramatic sense, something of a disaster; her shrill, squally voice is quite incapable of suggesting a woman of spellbinding allure (let alone an operatic diva of such qualities), and all we

get is the bitchy side of the character, the virago who will stop at nothing—not forgery, theft, or prostitution—to retrieve her father's formula. Without a full realization of all aspects of Elina Makropoulos, it's hard for the opera to make anything like its potential effect—but what a juicy part this could be for the right singer!

Almost equally debilitating is the orchestral performance—not only full of bad ensemble, faulty intonation, and slack rhythmic articulation, but often without any sense of direction. It is informative to compare the final portions of the first and last acts as recorded some years ago on Supraphon LPV 450 by the same orchestra (with singers of no greater distinction), but conducted by Jaroslav Vogel, who managed to achieve a degree of tautness and forward impetus that is rarely approached here. To add to Mr. Gregor's problems, his orchestra is decidedly underrecorded, although the sound seems otherwise respectable (I take it that the rough tone of the tutti passages is due to the playing rather than the recording). A libretto in both Czech and English is provided; the translation, evidently designed to be sung, does not seem to be an exactly literal one.

So there you have it—an inferior performance of an honest, serious opera, one that might very well make the grade when properly done. If you are at all interested, you might as well settle for this version, since prospects for competition are pretty dim. D.H.

KODALY: Concerto for Orchestra; Dances of Galanta; Dances of Marosszék

Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA ML 6434 or MS 7034, \$5.79.

Inasmuch as Hungarian folk elements play an ever-present part in Kodály's compositional style, it is hardly surprising to find an abundance of Magyar material woven through the fabric of the Concerto for Orchestra. A spontaneity, almost a childlike naïveté, gave his early works a charm that often overrode the feeling that not much new was being said. (I have in mind such works as *Háry János* and the *Dances*.) By the time of the Concerto, however, the naïveté was gone (what European could have remained naïve in 1940?), and Kodály here offers nothing to replace it. The Concerto is a bore.

Rich, juicy string textures soften the folk ingredients into a gelatin mold. Ormandy and his crew are big on strings, though, and it would be hard to imagine a more suitable choice of partners for the piece. But the two sets of *Dances* call for a robust playfulness of the winds—and from the present performers we get again only big-scene swollen strings. Hear Kertesz (on London) for an infectious *Dances of Galanta*.

The sound is rich and fat, in keeping with Philly's strings. S.L.

MASSENET: Don Quichotte

Breda Kalef (ms), Dulcinée; Miro Changelovich (bs), Don Quichotte; Ladko Koroshetz (bs), Sancho Panza; Chorus and Orchestra of the Belgrade Opera House, Oscar Danon, cond. EVEREST S 440/2, \$5.96 (two discs, stereo only).

Somewhere above the plateau of mere craftsmanship, yet still a notch beneath the pinnacle that is pure genius, stands the figure of Jules Massenet, a turn-of-the-century romantic who wrote twenty-seven operas. If ever a composer needed a Friend (or a League of Friends of, or a Society for the Prevention of Cruelty to) it is he. Only *Manon* gets a regular hearing nowadays, but at least eight other operas are solidly worthy of revival, and four are streets ahead of anything ever written by. . . . Well, perhaps we need not be invidious. But what a consummate professional Massenet was! How well made are his pieces, how neatly everything fits together; how practical, effective, economical was his nature. If he is now and then afflicted with religiosity, it is at worst cloying and not (as sometimes in Gounod) stifling.

Don Quichotte is a good showcase for his virtues. Written sixty years ago for Chaliapin, to a well-fashioned libretto by Henri Cain, it was Massenet's last great success. It selects from Cervantes the story of the Knight's wooing of the Fair Dulcinea and his journey to the lair of brigands to recover her stolen necklace. The opera ends with the death scene, made famous in recordings by Chaliapin and Vanni Marcoux. There is throughout a wealth of melody and color; but the resources needed are entirely within the compass of any small opera company capable of fielding a lanky basso, a portly baritone, and a mellifluous mezzo-soprano (of whatever outline). And the opera is well worth a try.

It is a sad comment on the present-day French operatic scene that this first recording of the last good opera written in France should come to us from Belgrade. Since we are not likely soon to have another recording of *Don Quichotte*, it is bootless to go into too much detail on the performance. Essentially, it is an acted, fully staged piece of actuality that we have on these Everest discs; inasmuch as the Belgrade Opera is a redoubtable ensemble that has been touring this work for a decade, the playing and choral singing are precise and polished. Danon's pacing is robust and for the most part effective, though he allows Changelovich to slow things up too much in his solos. The company sings in carefully tutored French—really not a bad effort for foreigners—but the method of voice production and the inflections remain stubbornly Balkan.

Changelovich has a high reputation as a singing actor, but here the acting gets somewhat in the way of the singing, and he is too lugubrious for my taste. Strangely, his Sancho Panza is not a

Continued on page 88

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by Alfred Frankenstein

If This Were the Music of Canada, God Save the Queen and Les Canadiens!

THE EYES OF THE world were on Canada in its centennial year of 1967, and it is not surprising that that year ended with the release of four records of Canadian music. Of the four, two contain orchestral works, played by Canadian ensembles who are led by those Far Eastern glamour-boys, Seiji Ozawa and Zubin Mehta: one features Canada's foremost instrumental soloist, Glenn Gould; and one comprises selections from a trivial, old-time operetta by a composer who was born in Canada but couldn't get his show produced there. With a single exception, the music on these discs is depressingly mediocre. Certainly, it does not afford an honest survey of what Canadian composers have done and are doing.

On the RCA orchestral set Mehta conducts the Montreal Symphony in the *Mouvement Symphonique* No. 2 of Roger Matton, who has been hearing too much Honegger, and in the *Lignes et pointes* of Pierre Mercure, who has had his fill of Varèse. Varèse is also to the fore in the first of the two compositions conducted by Pierre Hétu (the orchestra's assistant conductor), André Prévost's *Fantasmes*, which, with its grinding reiterations, comes closer to saying something distinctive than anything else on the disc. These three pieces are not unattractive or uninteresting, but they are superficial imitations of well-known idioms and are the kind of thing conductors choose when they want to appear as if they are encouraging local talent but really don't want to work at it. The pompous nonsense of Harry Somers' *Fantasia*, with which Hétu concludes the record, is not even that. The orchestra is obviously excellent, and the recordings seem to be very good. It is also worthy of note that the jacket material which comes with this record does not contain one single word about the composers or the music but is devoted strictly and solely to the orchestra and the conductors, whose portraits, in sickly blue, fill the cover.

The Mehta-Hétu record bears the album title "Montreal Symphony Orchestra." The CBS disc by Ozawa and the Toronto Symphony at least does the subject the honor of putting the music forward, with the title "Canadian Music in the Twentieth Century," and there are some notes on the music, too. But the latter is no better than what the competition is peddling.

This disc also gives us four pieces, *Two Sketches for Strings on French-Canadian Airs*, by Sir Ernest MacMillan,

stimulates only the thought that MacMillan got to be a Sir and Vaughan Williams didn't. The *Images* of Harry Freedman is a series of "impressionistic" pieces after Canadian paintings—and Hollywood film scores. Pierre Mercure does the Honegger bit for CBS with a piece called *Triptyque*, and François Morel concludes the collection with a ludicrously Varèsian effort called *L'Etoile noire*. Again, the sound of the orchestra is very fine and the interpretations are presumably authentic. Only the Morel is a recent piece, composed in 1962; the others are anywhere from ten to forty years old.

As usual, Gould provides the jacket notes for his record, and they are almost better than the music. He fills one entire side with the *Fantasia* in D minor by Oscar Morawetz, composed twenty years ago. In this long piece the pianist finds suggestions of such modern composers as Prokofiev and Hindemith, and you can see what he means; but most of it is straight Schumann of the most academic kind, and its selection for recording is really indicative of a certain vein of perversity that runs through Gould's extraordinary character.

Gould's Side 2 begins with the one work in this entire Canadian series that has the urgency, the singularity of profile, the economy, and the eloquence of a genuine musical statement. This is the *Fantasia* of Istvan Anhalt, a 12-tone composer who really has something to say and says it as well as any composer now alive. But the Variations of Jacques Hétu (not to be confused with the above-mentioned Pierre Hétu) also make fas-



Istvan Anhalt: in a welter of mediocrity, a genuine musical statement shines bright.

cinating use of the 12-tone principle. "Understated" is Gould's word for Anhalt and "ebullient and stagey" his words for Hétu. So be it, if by ebullient and stagey one also means brilliant, colorful, and entertaining at every point. That Glenn Gould knows how to play the piano is scarcely news, and Columbia knows how to record him.

We come at last to *The Widow*, an operetta by Calixa Lavallée, who was born in Canada in 1842 and died in Boston in 1891. There appears to be no record of its ever having been performed in Canada. Eleven excerpts from it are presented on the record by the chorus and orchestra of the Canadian Broadcasting Corporation, Winnipeg, with six vocal soloists, Eric Wild conducting. Not a word is intelligible, there is no text, nor is there anything more than the vaguest sketch of the plot. The music is very light, very thin, very second-rate, now recalling the Viennese style, now G & S. On the stage, nicely sung and acted, it could be charming. On this record . . . God save the Queen!

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CANADIAN MUSIC IN THE TWENTIETH CENTURY

MacMillan: *Two Sketches for Strings on French-Canadian Airs*. Freedman: *Images*. Mercure: *Triptyque*. Morel: *L'Etoile noire*. Toronto Symphony, Seiji Ozawa, cond. CBS 32 11 0037 or 32 11 0038, \$5.79.

CANADIAN MUSIC IN THE TWENTIETH CENTURY

Morawetz: *Fantasia in D minor*. Anhalt: *Fantasia*. Hétu: *Variations*. Glenn Gould, piano. CBS 32 11 0045 or 32 11 0046, \$5.79.

LAVALLEE: *The Widow*

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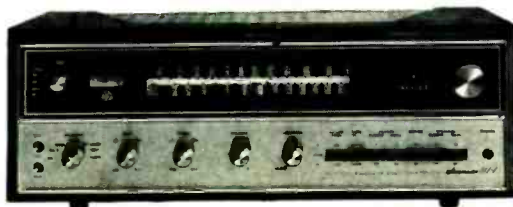
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CIRCLE 100 ON READER-SERVICE CARD

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87

baritone (as specified in the score) but another basso, moreover one of precisely the same timbre and style as the Don, with the result that one often confuses the two characters. The lovely voice and warm temperament of Miss Kafef make for an ideal Dulcinea, but her vibrato is too wide to sound happy to our western ears—particularly so in her first-act languorous aria.

The disc offers true stereo, not the "reprocessed" sort to be found in some other albums of this series; and there is plenty of stage movement. The orchestra, though quite clearly recorded, is too distant; and the voices, boosted excessively, sound harsh and sibilant unless tamed by the treble control, and sometimes even this does not seem to help very much. G.M.

MESSIAEN: *Et Exspecto Resurrectionem Mortuorum; Couleurs de la cité celeste*

Yvonne Loriod, piano (in *Couleurs*); Strasbourg Percussion Group; Domaine Musical Orchestra, Pierre Boulez, cond. CBS 32 11 0047 or 32 11 0048, \$5.79.

The major works of Olivier Messiaen, the most influential figure in the French musical world since World War II, have remained little known in this country except to specialists. There can be no doubt that his is a distinctive and highly personal style, but its ability to sustain attention is less certain: longish works built from the juxtaposition of short-winded materials require great skill in organization if they are not to seem merely garrulous and repetitive to the listener.

The 1964 *Et Exspecto*, commissioned by André Malraux and first performed at the Sainte-Chapelle in Paris, is perhaps a special case; although the materials are entirely characteristic—choralelike brass passages, chant-derived lines, disjunct melodies based on bird songs—their presentation and articulation in this work is so aggressively simplistic as to suggest that the composer was writing down to his official audience. Only once do we hear one of those complex multi-layer textures in which each plane seems to be operating independently of the others, and most of the five movements are made up of simple alternations and repetitions of the presented material. The outer movements are processional-ceremonial in nature; in the last one, a metrically regular brass chorale marches along with an equally regular rhythm on gongs and bells—apparently aimless (and endless), it eventually builds to a massive dynamic climax, a kind of crude *Bolero* effect. In fact, the whole piece impresses me as a relatively cheap exploitation of such obvious devices, overlaid with a patina of Messiaen's superficial trademarks.

The earlier *Couleurs de la cité celeste*, composed in 1963, is conceived more in Messiaen's usual terms; the materials are similar—plainchant, bird songs, Hindu

rhythms—but the organization is more complex, the material subjected to a degree of variation and superimposition. There is a prominent solo piano part (for the inevitable and always impressive Yvonne Loriod), and the ensemble consists of clarinets, a large brass section, xylophone, xylorimba, marimba, bells, gongs, and tam-tams (the *Et Exspecto* orchestra comprises large wind and brass ensembles plus a battery of bells, gongs, and tam-tams).

The performances, supervised by the composer, demonstrate remarkable virtuosity and ensemble, and are stunningly recorded; the tam-tam strokes in the fourth movement of *Et Exspecto* should make this a popular demonstration record. The liner notes, by the composer, are redolent of apocalyptic mysticism and ornithology ("The song of the Short-toed Lark . . . symbolises joy") but not unhelpful in expediting comprehension. D.H.

MILHAUD: *Aspen Serenade; Suite de Quatrain; Septet for Strings*

Milhaud Ensemble, Darius Milhaud, cond. EVEREST 6176 or 3176, \$4.98.

Darius Milhaud teaches at the summer music school in Aspen, Colorado every year, and it is not surprising that he has composed a serenade named after it; considering Milhaud's incredible facility, the surprising thing is that he has not written twenty serenades named after different localities in and about the town. The *Aspen Serenade*, for four woodwinds, four strings, and a trumpet, employs a familiar and invariably effective Milhaud formula—fresh, supple melodies, brilliantly orchestrated and made all the brighter and more dynamic through polytonal clashes. As the years go by, the polytonality goes rougher and more dissonant without, somehow, affecting the brightness of the result.

The *Suite de Quatrain* is a group of poems by Francis Jammes, beautifully recited by Mme. Milhaud against an instrumental background. There are eighteen of these quatrains. Not one of them is printed in the notes, which is a very serious drawback so far as non-French audiences are concerned. There is not even a hint of what they are about.

The *Septet for Strings*, composed in 1964, may well be the most recent work of Milhaud on records. It too exploits polytonality, and it contains a more or less aleatory movement entitled *Etude de Hasard Dirigé*: the glory of this composition, however, is its slow movement, which reaffirms the profundity of the grand style and explains what one means when one says that Milhaud is in direct line of descent from the great romantics: movements like this separate the men from the boys.

The Lord and Everest Records alone know what pickup group is disguised here as the "Milhaud Ensemble," but whoever its members may be, they know their business. So do Everest's sound engineers. A.F.



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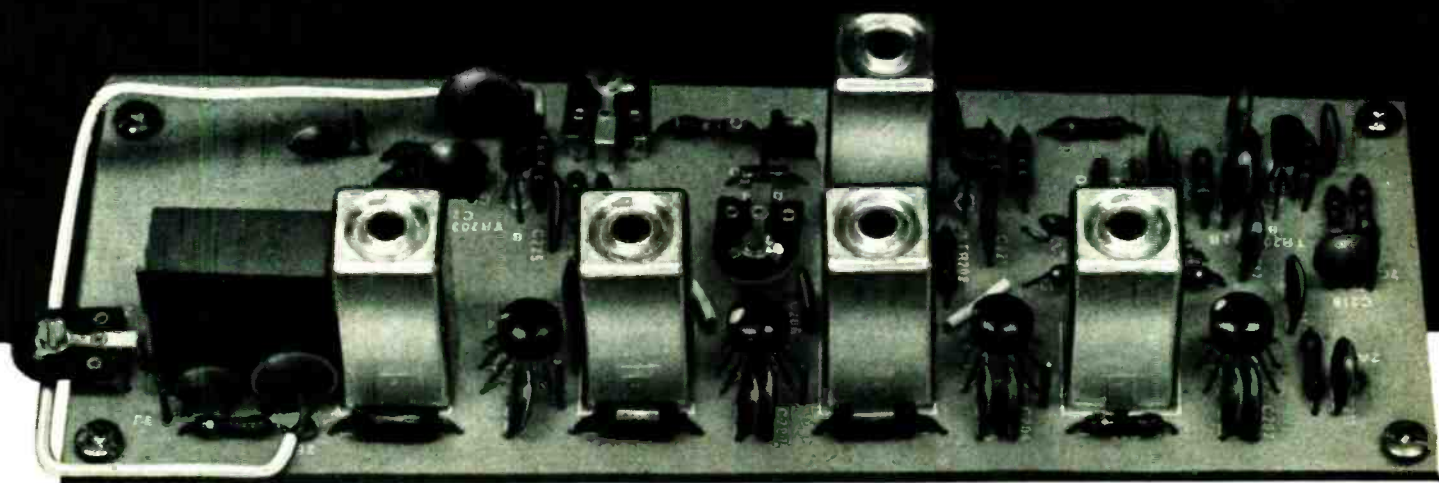
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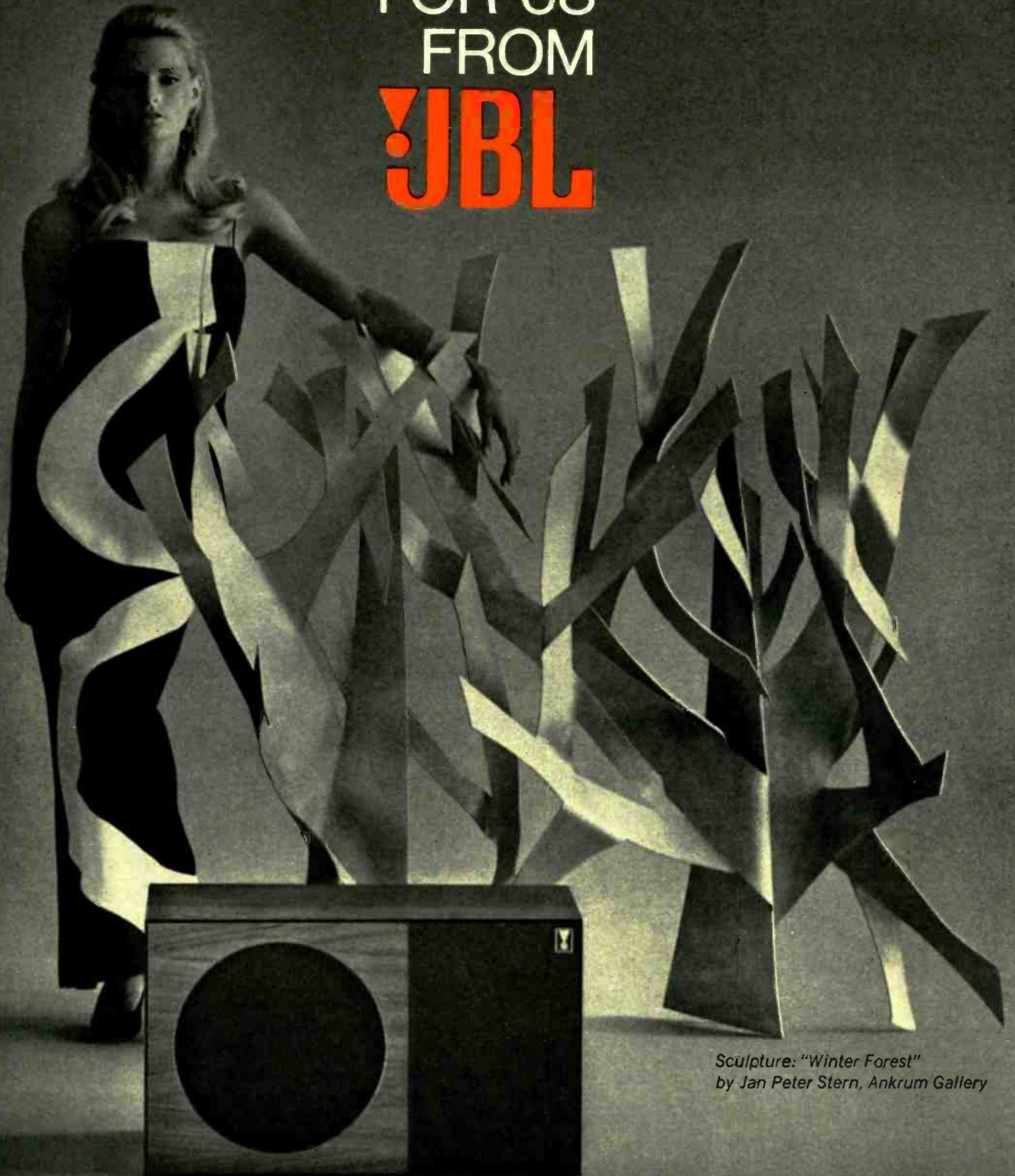
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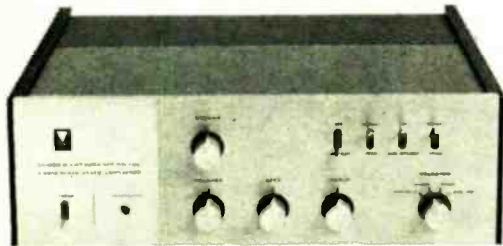
*Sculpture: "Winter Forest"
by Jan Peter Stern, Ankrum Gallery*

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MOZART: *Symphonies: No. 35, in D, K. 385 ("Haffner"); No. 41, in C, K. 551 ("Jupiter")*

Marlboro Festival Orchestra, Pablo Casals, cond. COLUMBIA ML 6466 or MS 7066, \$5.79.

These two symphonies were recorded at public performances during last summer's Marlboro Festival, in the conductor's ninety-first year. They show few traces of his age, and much less evidence of his vintage than the Bach recordings that have recently emanated from Marlboro. Tempos are on the fast side, but do not sound driven, and the playing is in the slightly strenuous do-or-die-for-good-old-Marlboro tradition: not ideally smooth, but never limp. The only noteworthy eccentricity occurs early in the *Jupiter's* first-movement recapitulation, where an obviously imitative passage between the two groups of violins (not separated, by the way) is played so as to sound like a single line: this clearly contradicts Mozart's intention.

I'm not going to recommend these as basic versions of the works, however: to the usual hazards of performance recordings (such as coughs and squeaky chairs) are added the expectable Casals grunts anticipating sforzando chords, and, in the *Jupiter*, rather a lot of places where the old gentleman can be clearly heard shushing his players. This sort of thing can be very annoying on repetition. But as documentation of a remarkable musician's longevity, this disc certainly has

its place; does anybody know of another so substantial recording conducted by a nonagenarian? D.H.

MOZART: *Vocal Music: Exsultate, jubilate, K. 165. Vesperae solemnes de confessore, K. 339: Laudate Dominum. Vesperae de Dominica, K. 321: Laudate Dominum*

†Handel: *Vocal Music: Rodelinda: Ombre, piante; Ho perduto. Serse: Un cenno leggiadretto. Ottone: Vinto è l'amor. Giulio Cesare: Piangerò la sorte mia. Joshua: O, Had I Jubal's Lyre*

Lucia Popp, soprano; English Chamber Orchestra, Georg Fischer, cond. ANGEL S 36442, \$5.79 (stereo only).

There is a quantity of appealing vocalism on this disc: Lucia Popp has a fresh, neat soprano and a more than adequate technique. Collectors who are really interested in this particular sort of program, simply as pleasant listening, will find the record worthwhile.

For me, the singer does not (yet, at least) have the extra touches of personal projection and interpretative sensitivity to make her performances absorbing, and the decisions about tempos and embellishments on the Handel side are unadventurous in the extreme. Both difficulties are illustrated by the second and third sections of "*Piangerò la sorte mia*." The "*Ma poi morta*" is so thuddingly paced, so dutifully sung, that it loses all

its chance at contrast or animation; then, at its end, instead of the magical little breath and entry, there is simply a pause and a start with the repeat of the A section, which is then sung in a manner all but indistinguishable from that of its first time around. Throughout these arias, in fact, there is practically no embellishment, and certainly nothing to lend the flavor of a true elaboration. Miss Popp is better with such an item as the "*Un cenno leggiadretto*"—she could stand to be more of a tease with this delightful piece, but the singing is very pert and brings out markedly the resemblance to Pergolesi's *Serpina*, which, come to think of it, should be a good role for the present artist.

The Mozart side is more satisfactory, particularly from a stylistic standpoint. The *Exsultate* is very well sung; the low notes are not all there and there is a certain rhythmic flatness to parts of it, but it's certainly one of the better versions on records. The two *Laudates* are also most enjoyable, with an especially beautiful moment at Miss Popp's entrance with the "Amen" of the K. 339.

The sound is excellent, and the liner notes and text leaflet are exemplary. But the over-all impression is one of pleasing, tasteful singing rather than of anything memorably individual. C.L.O.

OBRECHT: *Missa sub tuum praesidium confugimus*

†Ockeghem: *Missa Mi-mi*

Cappella Lipsiensis, Dietrich Knothe, cond. ARCHIVE 198406, \$5.79 (stereo only).

It is a mystery to me why, with the wealth of Renaissance music still to be explored by recording companies, the same works should appear on discs over and over. Only two of Obrecht's more than twenty Masses have been recorded; Ockeghem, his contemporary, fares only a little better with three Masses. Now Archive, a company with the resources to break new ground, has issued two of these same works already available in excellent performances—the Vienna Chamber Choir's sturdy interpretation of Obrecht's Mass on Bach Guild and the Berkeley Chamber Ensemble's finely chiseled *Missa Mi-mi* on Lyricord.

The *Missa sub tuum praesidium* is a perfectly splendid piece. Starting with three voices in the Kyrie, the composer adds a voice in each of the following four movements so that the concluding Agnus is sung by seven parts. As if this weren't enough, the upper voice sings the Marian antiphon "*Sub tuum praesidium*" in long notes throughout while the added voices join further chants in praise of the Virgin Mary to the basic Mass text. The last movement is a cumulative paean of praise and supplication, combining the original antiphon, the joyous "*Regina Coeli*," and a part of the "*Salve Regina*" with the remaining voices in a final plea for mercy.

The Archive performance underscores Obrecht's techniques with the subtle addition of instrumental doubling as the parts increase. Knothe's over-all concep-

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tion is somewhat more relaxed than Gillesberger's energetic reading for Bach Guild, which also uses more and a greater variety of instruments. The fine effect of Knothe's flowing early movements is balanced by the greater excitement Gillesberger creates in the Agnus Dei. Both performances are equally conservative in their use of *musica ficta*. It is really very hard to choose between these discs: why couldn't one of them have contained Obrecht's fascinating *Missa Maria zart* or the lovely *Missa Mater Patris*?

Unlike Obrecht, Ockeghem uses no obvious structural devices on which to base his *Missa Mi-mi*. In fact, he even avoids the measure to measure techniques of imitation, sequence, or clearly defined

phrasing, creating instead a seamless texture of constantly moving voices. The directionless flow of space in some late Gothic cathedrals with its accompanying effect on the viewer of awe and wonder has its direct parallel in this music.

The performance here is excellent. The Cappella Lipsiensis, properly singing a *cappella* in this work, achieve a rich blend without obscuring the individual lines. The sensitivity and expression of the last Agnus Dei are particularly moving. The pitch is also right, in so far as one can say such a thing about Renaissance music. The Berkeley ensemble transposed the Mass up considerably, making it easier to sing but losing the dark quality Ockeghem intended.

The sound throughout the Archive disc

is magnificent, spacious without being echoey, full without confusing the identity of the lines. A new and sturdier jacket which folds out into the notes is a big improvement on the familiar flimsy yellow envelope. S.T.

OCKEGHEM: *Missa Mi-mi*—See Obrecht: *Missa sub tuum praesidium confugimus*

PALESTRINA: *Masses and Motets: Missa ascendo ad patrem; Missa in festis apostolorum; Cantantibus organis; Surge amica mea*

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"Masses and Motets" is a somewhat misleading title for this disc inasmuch as the two Masses are large-scale works occupying almost a full side each while the motets are obviously fillers. The *Missa in festis apostolorum* is a responsorial work in which plainsong alternates with sections of polyphony providing a contrast to the full choral texture of the *Missa ascendo ad patrem* on Side 2. In both compositions the Roman master works his usual magic, weaving a light but colorful fabric of indescribable beauty without a sign of effort.

There is plenty of pliancy in Martin's expressive handling of the rather unpolished chorus, although its chanting in the *Missa in festis apostolorum* is pretty stiff. The sound would be lovely if considerable distortion did not mar the *forte* passages on both sides. The quick tempo of *Surge amica mea* I also thought a bit overdone; Palestrina is a kind of perfection unto himself—and if you rush him in the interests of "expressivity," the result is a chaotic breakdown of both sense and spirit. S.T.

PONCHIELLI: *La Gioconda*

Renata Tebaldi, Carlo Bergonzi, Robert Merrill, et al.; Chorus and Orchestra of Accademia di Santa Cecilia, Lamberto Gardelli, cond.

For a feature review of this recording, see page 75.

PROKOFIEV: *Concerto for Piano and Orchestra, No. 3, in C, Op. 26*
†Ravel: *Concerto for Piano and Orchestra, in G*

Martha Argerich, piano; Berlin Philharmonic Orchestra, Claudio Abbado, cond. DEUTSCHE GRAMMOPHON SLPM 139349, \$5.79 (stereo only).

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the Prokofiev this player's demonlike tempos quite took my breath away, but also present in her playing are a fanciful poetry and a ravishing, unpercussive tone quality which conveys the peaches-and-cream as well as the caustic irony of this music. Indeed, Argerich's fleet plasticity could be called "Hofmannesque," though its untrammelled fluency is completely untinged by the cocktail-music glibness which occasionally tainted that master's work. A similar freshness and finish are brought to the Ravel by Miss Argerich. Few technicians can match her for sheer accuracy, though the exactitude of her technique never dampens the joyous impulsiveness of her music making.

Abbado seconds his soloist's efforts with some remarkably poised podium

direction, keeping every one of the orchestral strands taut. His classical sense of balance and his crackling, incisive rhythmic control are particular assets in the Ravel. As a further merit of this disc the sound is remarkably clean, spacious, and, I might add, happily free from artifice.

H.G.

PROKOFIEV: *Symphony No. 4, in C, Op. 47/112 (1947 version)*

Moscow State Radio Symphony Orchestra, Gennady Rozhdestvensky cond. MELODIYA/ANGEL SR 40040, \$5.79 (stereo only).

Prokofiev's Fourth Symphony, in the

version offered here, actually follows the Sixth Symphony and precedes the Seventh in chronological order. The 1930 version was composed for the fiftieth anniversary of the Boston Symphony Orchestra apparently in some haste—much of its thematic material was derived with minimum symphonic treatment from the 1928 ballet score *The Prodigal Son*—and the composer undoubtedly felt revision was necessary. Despite an extensively reworked score, however, the 1947 Fourth cannot be judged a complete success, even in this superb recording. The limited materials of the terminal movements, even though supplemented by new ideas, emerge as rather arid and scholastic when expanded symphonically beyond the 1930 scale.

Rozhdestvensky approaches the Fourth with an affectionate attention to detail and with an insight into the lyric possibilities of the score. His balance of inner and leading voices does better justice to Prokofiev's texture than Ormandy's heavy-handed treatment on Columbia and achieves a softer effect in the massive blocks of harmony in the full *tutti*. While he finds greater variety in the two outer movements, he stresses the lyric and dancelike quality of the two middle ones strongly. And in Prokofiev's rather heavy marchlike passages, he avoids the coarseness that other conductors mistake for Prokofiev's heroic style. The Moscow State Radio Symphony Orchestra by no means matches the Philadelphia Orchestra sound, either in over-all quality or in solo proficiency; the brass, indeed, often borders on the ugly. But the spaciousness of the recording and the warmer interpretative approach create a more attractive ambience. May we hope that Rozhdestvensky will soon record for Melodiya/Angel more Prokofiev symphonies, including, for comparison, the 1930 version of the Fourth? P.H.

RACHMANINOFF: *Isle of the Dead, Op. 29*—See Scriabin: *Poem of Ecstasy, Op. 54* (Angel edition).

RAVEL: *Concerto for Piano and Orchestra, in G*—See Prokofiev: *Concerto for Piano and Orchestra, No. 3, in C, Op. 26*.

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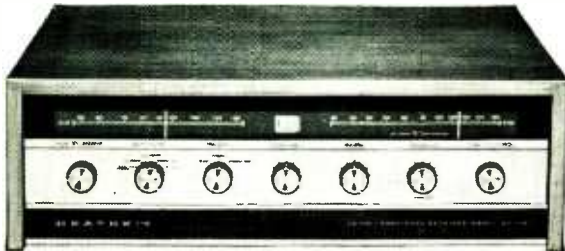
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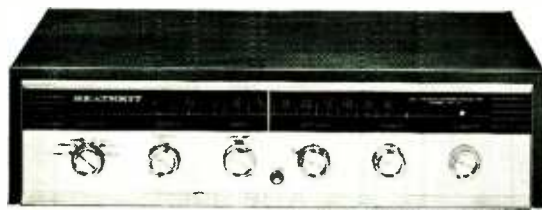
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The average embarrassed non-technical music-loving layman's clip-and-save INSTANT GUIDE TO RECORDING TAPE



Does that shiny new tape recorder you got for a gift have you buffaloed? Do you panic at the terms like acetate tapes, Mylar tapes, tempered Mylar tapes, standard-play tapes, longer-recording tapes, double-length tapes, triple-time tapes, low-print tapes, low-noise tapes, and inches-per-second? Here's how to stop trembling and start taping. A complete course in four easy, step-by-step lessons... plus a clearly marked paragraph of advertising from the makers of Audiotape.

Lesson 1. The Basic Question— Acetate or Mylar Base?

When you record something, you are magnetizing microscopic particles of iron oxide. If you don't know what iron oxide is, don't worry. Just bear in mind that the particles have to be attached to something or they will blow away, so they are coated onto plastic tape. This base tape can be either acetate or Mylar. Choice of base does not affect fidelity of sound, so why a choice? To save you money and trouble.

Acetate gives you economy. It's not as rugged as Mylar, but professional recording studios prefer it and use it almost exclusively. You may prefer it too.

Mylar* gives you mileage. It survives for years even in deserts and jungles (if you're taping tribal chants, you'll want Mylar). Mylar tapes also can be made exceedingly thin, which means a reel can hold more feet for a longer, uninterrupted program.

'Tempering' overcomes Mylar's tendency to stretch under stress, and is used for the thinnest, most expensive tapes (the next lesson takes you painlessly through thick and thin). *DuPont's registered trade mark for its polyester film.

Lesson 2. Standard-Play, Longer-Recording, Double-Length, Triple-Time.

Instead of "Play," "Recording," "Length" or "Time," think of "Thickness." Picture a tape-reel 7 inches in diameter. It will hold 1200 feet of standard-recording tape (acetate or Mylar)... 1800 feet of longer-recording tape (considerably thinner acetate or Mylar)... 2400 feet of double-recording tape (still thinner Mylar). Easy, isn't it? Now move on to:

Lesson 3. Which Speed to Record At.

RECORDING TIME PER TRACK: ONE DIRECTION (IN MINUTES)				
TAPE SPEED	1200 FT.	1800 FT.	2400 FT.	3600 FT.
1 7/8	128	192	256	384
3 3/4	64	96	128	192
7 1/2	32	48	64	96
15	16	24	32	48

Your tape recorder probably allows you to record at several different speeds (you, by the way, are a recordist; only your machine is a recorder). What's the reason for this smorgasbord of speeds? The faster the speed, the higher the fidelity; the slower the speed, the more playing time per foot and per dollar.

- 15 ips (inches-per-second). Commercial recording companies use this speed when they tape your favorite performer for later transfer to records. Forget it.
- 7 1/2 ips is what you need for really good hi-fi music at home, and for the clearest reproduction of speech (foreign-language homework, sound-tracks for home movies, cocktail-party capers). An 1800-foot reel will play for 45 minutes—the length of a long-play record.
- 3 3/4 ips is fine for background music and for most speech applications—dictating to your secretary and recording baby's first words. An 1800-foot reel will play for an hour and a half.
- 1 7/8 ips is a businesslike speed without hi-fi frills. Good for taping conferences at the office because it puts a lot of words on a single reel. An 1800-foot reel will play for three hours.
- 15/16 ips is not recommended for anything but continuous monitoring. An 1800-foot reel will play for 6 full hours. Unless you do wire-tapping, you are probably not in the market for 15/16 ips and you're ready to try this:

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Tricky Test Question.

Q: How do you get longer playing time per reel of tape?

A: You can do it in either of two ways. (1) At slow speed. The tape plays longer but sound fidelity is reduced. (2) On thin tape. You get more footage per reel but it costs proportionately more. (To put it another way, the same recording job can cost you a dime or a dollar, depending on the method you select. If you're clear in that, you've earned your diploma.)

Lesson 4 Post-Graduate Course.

Experienced tape recordists, with ears and equipment that are ultra-sensitive, can sometimes hear "echoes" caused by "print-through." Think of it as a leakage of sound from layer to layer when very thin tape is wound on the reel. When you achieve that kind of expertise, you'll want special "low-print" coatings... as well as "low-noise" coatings which eliminate the barely perceptible tape-hiss that only the most expensive amplifiers can pick up anyway.

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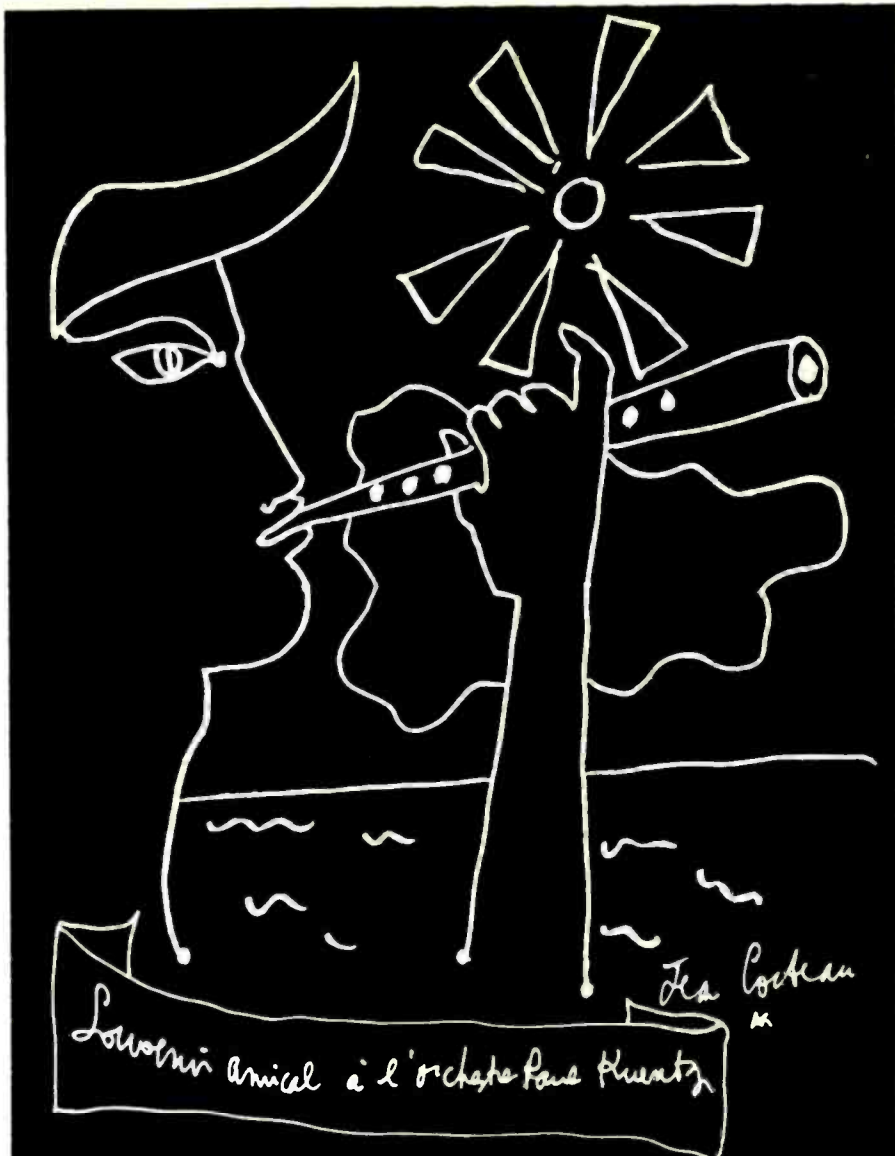


normally relegated to a somewhat condescending footnote in the history books. His own refusal to take himself seriously, his practice of giving his works absurd titles (such as "Three Pieces in the Form of a Pear"), his obscure indications to the performer ("slow down politely" or "very seriously silent")—all of this tended to distract from the music itself, and as a result critics found it simpler to ridicule such easily assailable sidelights than to attempt an evaluation of the compositions themselves.

Today, it is just these "extramusical" sidelights that have become of focal interest to the younger generation of composers. Thus it remains equally difficult, perhaps even more so, to make an assessment of Satie purely in terms of his music. Recordings, however, help one in coming to such an evaluation, and the present disc is indeed welcome. The second volume to appear of Aldo Ciccolini's performance of the piano music, it contains pieces dating principally from 1908-14, the period immediately following Satie's three years of study at the Schola Cantorum under Vincent d'Indy and a particularly interesting stage in his development. He was then in his middle years, and had already produced a sizable body of work. Comparison of those earlier compositions with the music written after the Schola Cantorum interlude is quite revealing.

Ironically, it seems to me that Satie's technical weaknesses are more apparent in the later works than in the earlier ones—primarily because they are more ambitious and thus tend to reveal more clearly the composer's limitations. When Satie attempts a fugue, for example—and several are included on the present recording—one is aware of a distinct amateurish quality (although I must admit he does bring a unique charm to the genre). When he is least pretentious, on the other hand, he is at his best. This is well illustrated by *Sports et divertissements*, a set of twenty-one one-page pieces originally written to accompany drawings by a little-known French artist, Charles Martin. Here Satie appears in his most characteristic vein—witty, droll, and short-winded. There are some wonderful moments: humorous quotes of well-known tunes in the most unlikely contexts, sudden changes of mood and texture, and above all, a genial sense of calculated naïveté unmatched in all music.

Finally, however, one is struck more by what Satie suggests than by what he actually accomplishes. There seems to be a dichotomy between the composer's vision and the technique in which it is embodied, an inability to convince the listener solely in terms of the musical argument. But the vision itself has remained remarkably fresh and productive. Darius Milhaud once said of Satie that he "foresaw, prepared, and discovered everything done by everyone else." And indeed in these pieces one can hear anticipations of such diverse musical phenomena as Stravinsky's neo-classicism, the music hall aesthetic of Les Six, and the musical theatre of John Cage. It is these influences that make



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Satie a figure of no small historical importance.

All of the compositions are well played by Ciccolini, who brings to them a fresh, uncomplicated approach which suits them perfectly *La Belle excentrique*, *En habit de cheval*, and *Aperçus désagrèables* are all written for four hands. The album notes do not explain just how Mr. Ciccolini manages this by himself—no doubt achieved through the expediency of double-track recording. R.P.M.

SCHOENBERG: *Theme and Variations, Op. 43B*—See Berg: *Lulu: Symphonic Suite*.

SCHOENBERG: *Variations on a Recitative, Op. 40; Ode to Napoleon Buonaparte, Op. 41; Theme and Variations, Op. 43B; Trio for Strings, Op. 45; Phantasy, Op. 47*

John Horton, speaker (in Op. 41); Marilyn Mason, organ (in Op. 40); Glenn Gould, piano (in Opp. 41 and 47); Israel Baker, violin (in Op. 45); Juilliard Quartet (in Opp. 41 and 47); Philadelphia Orchestra, Eugene Ormandy, cond. (in Op. 43B). COLUMBIA M2L 367 or M2S 767, \$11.58 (two discs).

This album represents the seventh volume in Columbia's Schoenberg series, and fills two major gaps; we have not

had any commercial recordings of the *Ode to Napoleon* and the String Trio since the long-vanished Dial LPs. This series is now well past the halfway point and, although a number of significant works remain (notably the unfinished oratorio *Die Jakobsleiter* and the comic opera *Von Heute auf Morgen*, as well as a new and adequate *Moses und Aron*), we are already greatly indebted to the underwriters of the project. Schoenberg's work stands at the seminal center of the twentieth century's musical thought, and for all their occasional shortcomings the albums in this series have made possible a considerable broadening of our aural experience with this music.

The present set concentrates on the last decade of the composer's life. The Organ Variations present a certain problem, for they have been published only in an edited form, adjusted to suit a specific registration for a very large organ. Schoenberg objected to this, and requested that an unregistered edition be made available, but this has never been done; in a 1949 letter the composer wrote: "If I were doing the registration, I should work it out only in such a way that all the voices come out clearly. But that seems to be impossible on the organ."

According to the liner notes for Marilyn Mason's previous recording of the piece (Counterpoint 507, of which the stereo is fake, by the way), she had worked out her registration in consultation with the composer, but neither on that recording nor on this new one do I hear the kind of clarity to which Schoenberg's letter refers. Since I don't have access to the composer's original score, showing in what octave each line should sound, I'm not in a position to make broad judgments, but Miss Mason certainly treats some of the composer's tempo markings, and even some note values, rather freely.


Like the Op. 43 Variations, the organ piece is in Schoenberg's "late tonal" style; in another letter, he called it "my 'French and English Suites.'" . . . The harmony . . . fills out the gap between my Kammer-symphonies and the 'dissonant' music." Perhaps one of the two recordings listed in the European catalogues makes a better case for this piece, although I suspect that a proper printed score is a prerequisite for more satisfactory performances. (On the subject of Ormandy's reading of Op. 43B, see my review of the separately released single-disc edition on page 79.)

Between these works in "olden style" came the remarkable *Ode to Napoleon*, a setting for speaker, string quartet, and piano of Byron's poem on the occasion of the French emperor's resignation and exile. This too has tonal references—the unusual tone row yields up traditional triads, and a ringing E flat major chord at the end is achieved by an almost conventional cadence. (When queried about this, Schoenberg characteristically replied, "I don't know why I did it. Maybe I was wrong, but at present you cannot make me feel this.") Although the medium is not far from that of *Pierrot Lunaire*, the musical con-

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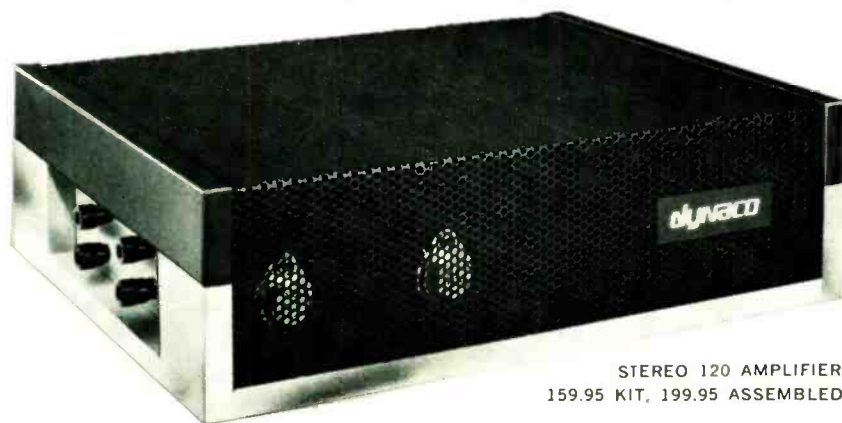
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tent could not be more different; the single movement, broadly dramatic, even heroic, has a Beethovenian sweep entirely appropriate to the libertarian subject and its World War II references.

Because of the vital importance of rhythmic accuracy, Schoenberg said that for the speaker "only a very musical singer can be considered." Mr. Horton does well by the rhythms, and I suppose it is wishful thinking to imagine that any of the great actors who might give a more convincing delivery of the poetry could possibly accommodate themselves to the musical requirements. The Juilliard players are admirable, and Mr. Gould seems on his best behavior here, with a minimum of the metric license and

eccentric pedaling that marred his contributions earlier in this series. Since another recording is imminent, I shall probably have an opportunity to comment further on this performance very soon; at any rate, it is certainly more than good enough to show that the *Ode* is one of Schoenberg's masterpieces.

That the String Trio of 1946 is another such masterpiece, many musicians have long known, partly from a noncommercial disc by members of the New Music Quartet, made at a Pittsburgh Festival in the early '50s and distributed to many schools and libraries. The same cellist of that recording, Claus Adam, takes part in this fine new version, with his present Juilliard col-

leagues, Robert Mann and Raphael Hillier. No chamber work of Schoenberg bristles with so many difficulties, if only because nowhere else did he so extensively exploit the more unusual timbral possibilities of the strings: pizzicato, *col legno* (with the wood of the bow), *sul ponticello* (played on the bridge), *con sordino* (muted), harmonics, and some fearsome combinations of these. All this is to valid musical purpose, and this intense, concentrated single movement is of the stature of the late Beethoven quartets, well worth the considerable effort of listening needed to get past its surface difficulties.

The violin *Phantasy* was conceived specifically as a piece for violin with piano accompaniment, and only after the violin part was completed did Schoenberg actually compose the accompaniment (although his manuscript of the solo part shows that he had already determined the harmonic substance of the piano part). Like the Trio, its compositional influence has been considerable, for in these works Schoenberg explored some significant implications of his techniques further than in any earlier pieces. Another single movement of great virtuosity and concision, it has yet to receive a truly satisfactory reading on records. The present one suffers from a lack of ultimate security in the fiddling, and from Mr. Gould's fondness for rubato and overuse of the damper pedal. Given the number of violinists who now have the *Phantasy* in their repertoires, we shall probably have a better recording before very long.

And now, onward to Volume VIII—the string quartets, perhaps? D.H.

SCHOENBERG: *Verklärte Nacht*, Op. 4—See Scriabin: *Poem of Ecstasy*, Op. 54 (London edition).

SCHUBERT: *Quintet for Piano and Strings, in A, D. 667 ("Trout")*

Marlboro Ensemble. COLUMBIA ML 6467 or MS 7067, \$5.79.

SCHUBERT: *Quintet for Piano and Strings, in A, D. 667 ("Trout"); Adagio and Rondo for Piano and Strings, D. 487*

Melos Ensemble. ANGEL S 36441, \$5.79 (stereo only).

Both of these editions have much to recommend them. If you want a flowing, lightweight *Trout*, the supremely well-integrated teamwork of the Melos effort fills the bill. Though these players—Lamar Crowson, pianist; Emanuel Hurwitz, violinist; Cecil Aronowitz, violist; Terence Weil, cellist; and Adrian Beers, bassist—all show the expected British reserve and discretion, there is nothing prissy about their well-chosen tempos and quite sufficiently vigorous work. I do not object to a conventional approach when it is accomplished with such finesse and musical intelligence. The



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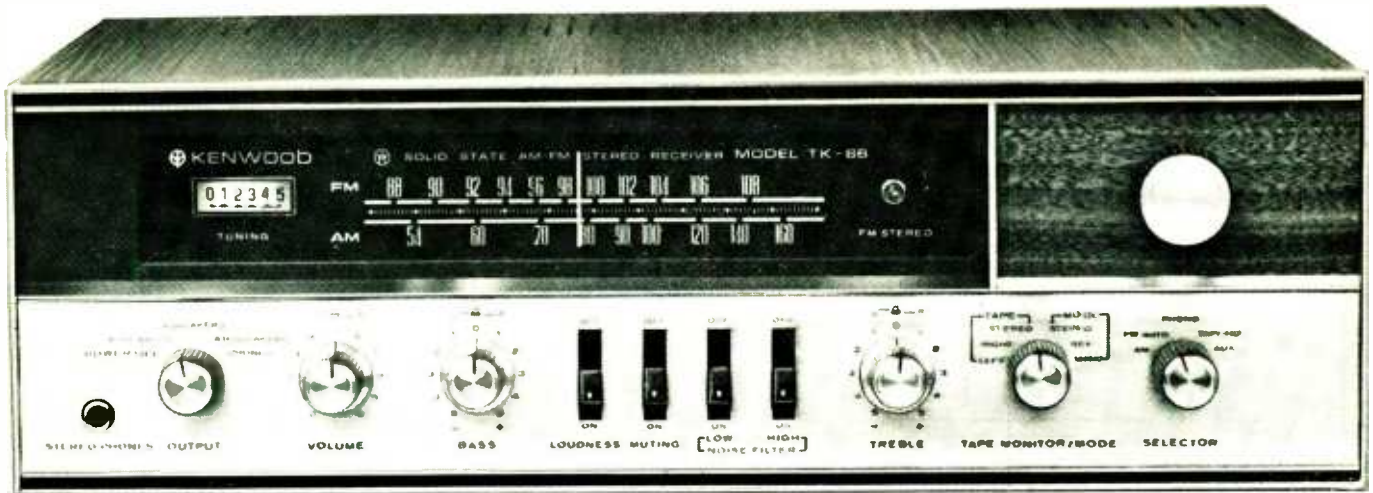
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Angel sound is honeyed and smooth, and this disc has the further advantage of a bonus, the lovely Adagio and Rondo, which so far as I know has not been recorded elsewhere. The Melos people have reinforced the cello part with double bass, and have made a few slight revisions in the scoring. The basic concertante character of the little piece is actually enhanced by these emendations.

There are, I am sure, some unreconstructed literalists who would happily forego a second composition on the disc in order to hear the first movement of the *Trout* played three times! By repeating the exposition section—as Schubert inexplicably designated—Rudolf Serkin, Jaime Laredo, Philipp Naegele, Leslie Parnas, and Julius Levine go some distance towards creating that effect—though even they decline to do the same in the finale, despite the composer's sanction here too. Mr. Serkin's stringent purism pays dividends elsewhere, however: in accordance with the Urtext Breitkopf & Härtel score he rightly eschews the tie at bar 9 in the Andante second movement, and changes the usually misprinted E back to F in the third measure of the A minor section of the same movement. And of course he also joins Lamar Crowson by restoring the trill on the half-note G sharp in the recapitulation of the first movement's second subject. (But where, I wonder, does Serkin get his authority for playing A and G sharp in the written-out trill nine measures before the first

double bar in the opening Allegro Vivace? Even the incontestably authentic B & H score gives A and B there!) Aside from textural minutiae, the Marlboro effort is big, roughhewn, and basically dramatic in its outlook. Although it has less polish and ensemble integration than the Melos version, it also seems to project a somewhat more individualistic character.

I question the balance of the Columbia recording, which places Serkin uncomfortably close to the microphone. His powerful, monolithic type of pianism, it seems to me, would benefit by slight distance. For example, the nearness makes absolute nonsense of the pianist's extremely wide dynamic range—at many points in the Andante where he is obviously playing "*ppp, dolce*," as marked, what emerges from the disc is a rather pallid *mezzo piano*. There are also problems of internal balance between members of the string ensemble. By virtue of its high place on the musical staff, one can hear Laredo's violin without difficulty, though both he and violist Naegele (who gets short shrift by the microphone) could well afford to play out more assertively. Similarly, I would like to hear a bit more of Parnas' rich tone. Julius Levine's contrabass is unusually heavy as reproduced here, but I rather like the solid effect its prominence gives to the performance.

I feel almost churlish to add that, despite the considerable virtues of both these *Trout* performances, neither suggests the angler at the most dazzling, crystalline mountain stream. That idyllic circumstance is, for me, best evoked by: 1) Schnabel/Pro Arte on Angel COLH (a wonderfully twinkling account of the piano part); 2) Elly Ney/Strub on Odeon (pointed, unbelievably delicate); 3) Peter Serkin/Alexander Schneider and friends for Vanguard (witty, satirical; full of fleetness, color, and energy). H.G.

SCHUBERT: *Symphonies: No. 2, in B flat, D. 125; No. 6, in C, D. 589 ("Little C major")*

Bath Festival Orchestra, Yehudi Menuhin, cond. ANGEL S 36453, \$5.79 (stereo only).

Maestro Menuhin is making real strides; he had better beware, lest one of our major orchestras snatches him up as its Music Director before he can say "*Zigeunerweisen*"! The two Schubert symphonies presented here are given appealing performances full of high spirits, agility, and refined detail. Though some of the tempos really keep the players on their toes, never for a minute do these readings become hard-driven. Menuhin keeps his winds forward and molds the string parts with velvet poignance and delightful, subdued color. There is the requisite romantic songfulness about his approach, but tempered restraint and classical proportion are also on evidence at every turn. I prefer these readings even to Beecham's, and they are exceedingly well recorded. H.G.

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SCRIABIN: *Poem of Ecstasy*, Op. 54
†Rachmaninoff: *Isle of the Dead*, Op. 29.

Lev Volodin, trumpet; U.S.S.R. Symphony Orchestra, Yevgeny Svetlanov, cond. MELODIYA/ANGEL SR 40019, \$5.79 (stereo only).

SCRIABIN: *Poem of Ecstasy*, Op. 54
†Schoenberg: *Verklärte Nacht*, Op. 4

Los Angeles Philharmonic Orchestra, Zubin Mehta, cond. LONDON CM 9552 or CS 6552, \$5.79.

Scriabin's ecstatic *Poem* receives in the Angel version a performance that is a virtual lexicon of orchestral malpractice: attacks are ragged; intonation, particularly in the winds, is faulty; and the general ensemble playing is embarrassing. All this is compounded by Svetlanov's reading of the score, which is calculated to emphasize every imaginable surface effect but misses completely the long-range continuity. His regard for the text is at best cavalier: long pauses occur where none is indicated and are missing where they are, and the tempos are often erratic. Soloist Volodin's flat, dull trumpet sound doesn't help matters, although he does have the necessary power for the demanding part.

Mehta's Scriabin performance is fortunately much better. The Los Angeles ensemble, with rare exceptions, is excellent, and the various principals acquit themselves beautifully in the many solo sections (but here the trumpet soloist is given no credit!). Mehta is also more successful in bringing off the over-all design of the piece, although in this respect we are still awaiting a definitive reading.

Although the same general criticisms of the U.S.S.R. Symphony's Scriabin apply also to its performance of Rachmaninoff's *Isle of the Dead*, in this case the more straightforward musical argument comes off rather better. It seems surprising in the light of the continued popularity of the composer's piano concertos that this work is so rarely heard now. I myself find it far superior to the concertos; and its use of the *Dies Irae*—not so much as a melodic idea but as a motivic cell which gradually emerges during the course of the piece—is quite striking.

As for Mehta's *Verklärte Nacht*, the post-Wagnerian hue of Schoenberg's early style seems to suit his temperament very well, and he directs a powerful and convincing performance. But for those like myself, who feel that Schoenberg's score loses much of its most characteristic quality when performed by full string orchestra rather than a sextet, the performance will remain essentially unsatisfactory. The complexity of the contrapuntal writing, defined by a vast network of subtle motivic relationships, is too often submerged in the lushness of the full string sound. Nevertheless, the Los Angeles musicians put on an impressive display and indicate that this orchestra is to be ranked among the best in the country; and London's recorded sound shows them off to very good advantage. R.P.M.



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CIRCLE 51 ON READER-SERVICE CARD

SIBELIUS: Songs

Flickan kom ifran sin älsklings möte; Hennes budskap; Jägargossen; Låntan heter min arfvedel; På veranden vid havet; Romeo; Marssnön; Kullervon valitus; Höstkväll; Den första kyssen; I systrar, i bröder; Vären flyktar hastigt; Necken; Langsamt som qvällskyn; Jag är ett trad; Norden.

Tom Krause, baritone; Pentti Koskimies, piano. LONDON OM 36030 or OS 26030, \$5.79.

Of the sixteen songs on this record, only five are currently available in other versions, and of the remainder, a quick

check has turned up previous versions of only three. Since there are, of course, no duplications with Krause's earlier record for London, and only two with the out-of-print Kim Borg disc, the Sibelius enthusiast will find this new set an indispensable item simply on the grounds of repertory.

He will also find it desirable from the standpoint of performance, for Krause is mostly in excellent voice, and Koskimies is a fine musician. The vocal sound is smooth and even except for a few high Gs that might also belong to another singer—they're not bad notes, but in violent contrast to the evenness of timbre throughout the rest of the range. A couple of songs miss fire:

Vären flyktar hastigt is taken rather sedately for the indicated Vivace, and *Kullervon valitus* (a section of the 1892 *Kullervo* Symphony) probably can't be made to work in a piano transcription, where all the musical gestures are out of scale with their realization in sound.

Whether the non-Sibelian will find much of interest here is another question. There are long stretches where the logic of the harmonic succession simply escapes me, and when it is perceptible it is usually tiresomely obvious. A couple of the later songs—the Tavaststjerna settings from Op. 61 and *Norden*, with its coloristic exploitation of minor seconds in the piano—are not without attraction, and *Höstkväll* is an impressive showpiece of wide-ranging declamation (although less so here than on London OS 25005, where Kirsten Flagstad deployed a still imposing voice against a spacious orchestral background). Primarily a disc for specialists, I should say.

The recording of both voice and piano is superb, except for some inner-groove distortion—in view of which, I wonder why *Kullervon valitus*, a loud and heavy piece, was chosen to end a side? Texts and translations are provided on an insert. D.H.

STRAVINSKY: *Petrushka* (1947 version); *Circus Polka*

Los Angeles Philharmonic, Zubin Mehta, cond. LONDON CM 9554 or CS 6554, \$5.79.

By now, Stravinsky's 1947 rescoring of *Petrushka* is no longer news on records; we have had several versions of quality, including one by the composer, and the present entry offers no overwhelming attractions, save for an extremely clear and well-defined recording job. Indeed, the sound is more than clear enough to expose what might be called the "Mehta edition of the 1947 revision," comprising a few trivial retouchings: a xylophone added to some tutti passages in Scene 1; two snare drums, on opposite sides of the stage, instead of the one prescribed, to introduce the ballerina's first trumpet solo in Scene 3 (or could this be a Culshaw touch?); and an extremely peculiar rubato reading of the bassoon figure at the start of the waltz. Given Stravinsky's well-known abilities in the area of orchestration, this sort of thing would seem to be in a class with putting a mustache on the Mona Lisa—even if, in the present case, the mustache is very small.

I could wish too that Mehta were occasionally less casual in his appreciation of the 1947 score's quite specific tempo equivalences and changes; he has a tendency to create articulations where none is desired, and to exaggerate the necessary ones. However, he gets rather good playing out of his orchestra.

A side filler with *Petrushka* is a rarity, and the 1942 *Circus Polka* makes a welcome bonus, even though it is not as well played as *Petrushka* or as pointed as the composer's own version. But why, oh why, couldn't it have been put at

record of the month



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the start of Side 1, thus sparing the listener a mad dash for the turntable if he doesn't want the Ringling Brothers' elephants trampling right in over the dead body of poor Petrushka? D.H.

TCHAIKOVSKY: *1812 Overture, Op. 49; Marche slave, Op. 31; Romeo and Juliet, Fantasy Overture*

Don Cossack Choir, Serge Jaroff, cond. (in Op. 49); Berlin Philharmonic Orchestra, Herbert von Karajan, cond. DEUTSCHE GRAMMOPHON SLPM 139029, \$5.79 (stereo only).

Tchaikovsky's *1812 Overture* has not lacked outstanding recordings since Mercury started an arms race by including cannons in its 1954 disc with Antal Dorati and the Minneapolis Symphony. Among the more memorable answering salvos have been Morton Gould's on RCA Victor and Bernstein's for Columbia (though Reiner's superbly recorded—and cannonless—version on Victrola proved that heavy artillery isn't a prerequisite for a high-caliber performance).

Herbert von Karajan has now joined the battle with a new DGG recording that not only includes cannons but goes a step further. Instead of beginning the Overture with the usual divided cellos and violas intoning the Russian hymn *God, Preserve thy People*, Von Karajan restores the hymn to its original choral setting. As sung in authentic style by the Don Cossack Choir, it is so startlingly effective that one wonders why Tchaikovsky didn't think of it himself. It certainly is a more legitimate procedure than Leopold Stokowski's practice of substituting a wordless solo baritone for the trombone recitative in Rimsky-Korsakov's *Russian Easter Overture*.

The dramatic tension established when the orchestra overwhelms the chorus at the thirty-fourth bar is not allowed to dissipate. Von Karajan drives the virtuoso Berlin Philharmonic at whiplash tempos and with a demonic intensity that rejuvenates the most commonplace passages. Even the endlessly repeated four-note scale figure before the final peroration is brilliantly articulated instead of being thrown away as just so much padding. The ending does not disappoint: the carillon weaves a thick tapestry of sonority, the cannons sound like the roar of some great prehistoric beast, and the brass chorale cuts through triumphantly (albeit with less than immaculate ensemble).

DGG's engineers have wisely placed the cataclysmic final pages as far from the center of the disc as possible so as to avoid compression or distortion, and have recorded the whole with unusual presence, solidity, and depth. By comparison, the same conductor's older and broader recording with the Philharmonia Orchestra on Angel seems pallid indeed.

Romeo and Juliet is very fine but must yield at points to Bernstein's beautifully paced account on Columbia. Von Kara-

jan's tempos in the transitional pages between the introduction and the *Allegro giusto* are far too slow, and the timpani's important triplet ostinato in the epilogue is inaudible. An unremarkable *Marche slave* rounds out the disc. M.S.

TCHAIKOVSKY: *Manfred, Op. 58*

U.S.S.R. Symphony Orchestra, Yevgeny Svetlanov, cond. MELODIYA/ANGEL R 40028, \$5.79 (stereo only).

Svetlanov must be awarded an A for effort in this diligently prepared assignment. He secures proficient playing from his orchestra, and gives a rock-solid, and generally reliable account of this pyrotechnical score. He also reinforces that transfiguration scene in the finale—where Tchaikovsky specified the use of a harmonium—with an organ point, a revision which is both justifiable and effective. Alas! Svetlanov's interpretation—or rather, the traversal he presides over—bears little relation to the Byronic hero of this symphonic poem. He reduces Manfred's wanderings to those of a Muscovite policeman walking his beat. The Alpine mountain scenery, so stirring-ly conjured by Tchaikovsky's music, becomes merely gutters and cobblestoned streets in the present scenario. Even the second movement (intended to depict the Fairy of the Alps beneath the rainbow of the waterfall) is strictly a monochromatic affair here. Svetlanov steadfastly adheres to the metronomic tread of the Manfred motive, but the accurate, graphically clear rhythms never spring impulsively to life. Whatever faults I found with the recent Markevitch/LSO account for Philips (uppermost among them was a certain disinvolvement and oversophistication), that record was far more distinguished than this new one. It also had the edge vis-à-vis clarity of instrumental sound. H.G.

TCHAIKOVSKY: *Symphony No. 4, in F minor, Op. 36*

Los Angeles Philharmonic, Zubin Mehta, cond. LONDON CM 9553 or CS 6553, \$5.79.

Temperament and color are present to a goodly degree in Mehta's interpretation, but the primary quality is a suave, flowing lyricism. The first three movements, in particular, are admirably straightforward and cleanly executed by the Los Angeles ensemble. One notes the orderly, transparent work of the wind octet in the third-movement trio and many other such instances of shipshape orchestral work. Even the finale, a mite whipped up at dramatic climaxes, is—by the yardstick of customary Tchaikovsky performance—a model of discretion. The clean, spacious sound speaks well for the acoustics of Royce Hall at U.C.L.A., and the use of ten stringed basses gives a welcome bloom to the colorfully scored music. Definitely one of the outstanding Tchaikovsky Fourth in the catalogue. H.G.



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MOZART: *SYMPHONIES, NO. 6 IN F, K. 43/NO. 8 IN D, K. 48/IN G, K. 45a, "Alte Lambacher"/IN G, "Neue Lambacher";* Salzburg Camerata Academica Orch./B. Baumgartner, cond. 198 409

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Engraving of Dido and Aeneas courtesy of The Bettmann Archive.

CIRCLE 5 ON READER-SERVICE CARD

VERDI: *Quattro Pezzi Sacri*

Musica Aeterna Chorus and Orchestra, Frederic Waldman, cond. DECCA DL 9429, \$4.79 or 79429, \$5.79.

For some years, Frederic Waldman's Musica Aeterna concerts in the Grace Rainey Rogers auditorium at New York's Metropolitan Museum of Art have played a treasured role in New York musical life, and record listeners have had the pleasure of his fine Haydn, Handel, and Monteverdi performances. In recording the *Quattro Pezzi Sacri* he meets competition of the most exacting sort, Carlo Maria Giulini's version with the Philharmonia Chorus and Orchestra for Angel, and meets it with distinction.

The Angel record is of course a large-scale effort, with the Philharmonia Chorus at its full complement of 240 singers and a large orchestra. The Philharmonia forces are also qualitatively superior to Waldman's small group (about a hundred singers and players altogether), and Giulini brings to his reading a dramatic approach consistent with the operatic character of much of this music. However, excellent microphone placement gives Waldman's chorus a full tone and good balance, and some listeners will prefer his more restrained style.

The Decca record contains a four-page insert with full texts and translation and an excellent essay on the music by Joseph Braunstein, P.H.

WEBERN: *Im Sommerwind; Three Pieces for Orchestra*—See Berg: *Lulu: Symphonic Suite*.

YARDUMIAN: *Mass, Come, Creator Spirit*

Lili Chookasian, mezzo; members of the Fordham University Glee Club; members of the Thomas More College Women's Chorale; Chamber Symphony of Philadelphia Chorale, Robert Page, cond.; Chamber Symphony of Philadelphia, Anshel Brusilow, cond. RCA VICTOR LM 2979 or LSC 2979, \$5.79.

Commissioned by Fordham University for the commemoration of its 125th anniversary, this vernacular Mass arouses interest more for what it might have been than for what it is. In providing a musical setting of the English text of the Ordinary of the Mass for large-scale performance on a festive occasion, it employs a soloist, orchestra, and small chorus; the score also calls for the participation of the congregation, which in this record, as in concert performance, is replaced by a larger mixed chorus. Yardumian has selected musical materials from the traditional hymns of the Roman Catholic Church and has used them in ways similar to Renaissance practice: the Vesper hymn *Come, Creator Spirit* (*Veni, Creator Spiritus*, also used by Mahler in his Eighth Symphony) plays an important thematic part in the sections designed for congregational singing. The Kyrie, Gloria, Credo, and Agnus Dei also contain thematic material from the *Liber Usualis*, the major Benedictine compilation of Gregorian Chant. Yardumian's own Armenian extraction contributes a tenth-century Sanctus theme from the Armenian liturgy.

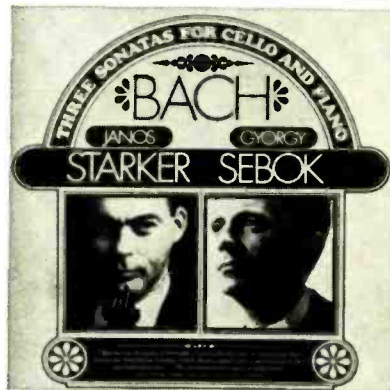
The work does not, I'm afraid, come off very well. Yardumian writes in a heavy, turgid style. Passages calling for congregational singing are especially so, but even those requiring only the smaller chorus lack clarity. Extensive use of imitation and other rather elementary contrapuntal devices contribute to the heavy texture. Yardumian, it seems to me, inclines too much towards obvious contrasts, dictated by the text but not brought into dramatic perspective or musical continuity. The Ordinary of the Mass requires a composer capable of mastering dramatic shifts of moods and casting them into a unified work.

In this performance, moreover, the choral texture buries the orchestral detail: one hears an amorphous instrumental body, but its main impact comes from the brass. I suspect that Anshel Brusilow, a young conductor only just starting to take command of his chamber orchestra, is not yet up to the challenge of a complex work for such mixed forces. The choral groups, for example, simply are not completely welded together. However, the artistry of Lili Chookasian deserves high praise. P.H.

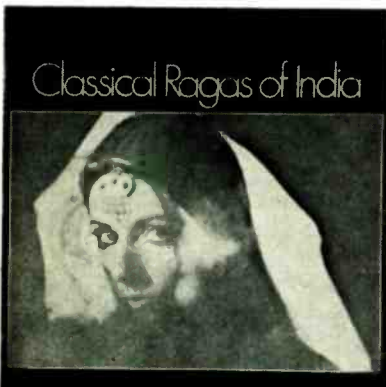
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RECITALS & MISCELLANY

JANET BAKER: "A Treasury of English Songs, 1597-1961"

Dowland: *Come again, sweet love.* Campian: *Never love unless you can; Oft have I sighed; If thou longest so much to learn; Fain would I wed.* Purcell: *Sleep, Adam, sleep; Lord, what is man?* Boyce: *Tell me lovely shepherd.* Monro: *My lovely Celia.* Arne: *Where the bee sucks.* Stanford: *La Belle Dame sans merci.* Parry: *Proud Maisie; O mistress mine.* William Busch: *Rest.* Warlock: *Pretty ring-time.* Vaughan Williams: *Linden Lea.* Gurney: *The fields are full.* Britten: *Corpus Christi Carol.* Ireland: *The Salley Gardens.* Quilter: *Love's Philosophy.*

Janet Baker, mezzo; Robert Spencer, lute; Martin Isepp, harpsichord; Ambrose Gauntlett, viola da gamba; Douglas Whittaker, flute; Gerald Moore, piano. ANGEL S 36456, \$5.79 (stereo only).

I yield to no one in my admiration, which borders at times on worship, for this lovely artist. But I am frankly disappointed by this record—partly because of the performances, partly also because of the actual choice of music.

No doubt I ought to be grateful for a collection that ranges so widely and yet duplicates so little. However, if a representative selection were the aim, the absence of George Butterworth, Thomas Dunhill, and Michael Tippett is odd. And in any case I don't feel that this is a really helpful way to present twentieth-century English song, when even the best exponents of it are still scarcely known in this country or, for that matter, in their own. Generous helpings of Warlock and Vaughan Williams would, it seems to me, have made a better foil to the Campian and Purcell bias of the admirably programmed first side. As it is, apart from the Stanford, Warlock, Vaughan Williams, and Gurney items, all the songs on Side 2 are rather dull. The Parry numbers are stiff and contrived, the Britten and Quilter are undistinguished, and Ireland is really one of the most justly neglected of composers: in his *Salley Gardens*, listen to the limp word setting that puts no stress at all on "love" and "life" in the phrase "She bade me take love [second stanza—life] easy," with the result that the singer has to do all the work of expression, instead of having a solid contribution from the composer.

Janet Baker copes with this particular problem admirably; but this brings us to the other half of the rub. She sings the twentieth-century songs much better than the early seventeenth-century ones. There's something too projected, too public, about her Dowland and her Campian. I don't think this is simply a matter of prejudice, born of the fact that most singers who attempt this repertoire couldn't project if they wanted to. It's rather a matter of making things too explicit in an emotional sense. The tendency worried me when Miss Baker showed it in her "He was despised," in the Mackerras *Messiah* recording, and it worries me even more here, because lute song—in which the singer usually accompanied himself—is an exceptionally subtle and intimate art form. More tangibly, it can be asserted that Miss Baker plainly has not lived with the period and the style in the way Peter Pears and Gerald English have. Otherwise she would surely have made some attempt to embellish later verses in these strophic songs. And the omission of the last stanza seriously weakens the point of Campian's *If thou longest so much to learn*.

The more extrovert Purcell songs are splendidly done. The Boyce is a gem—both music and performance. The accompaniments are excellent. The recording is impeccable. Miss Baker makes a glorious sound throughout. But I must not do her the disservice of suggesting that her achievement here approaches the level of her *Gerontius*, Bach, and Mahler recordings, or of her New York recitals last winter.

No texts are provided. I can distinguish most of the singer's words, but not quite all of them. B.J.

HAROLD BAUER: *Piano Recital*

Bach: *Well-Tempered Clavier, Book 1: Prelude and Fugue, No. 3, in C sharp minor.* Brahms: *Sonata for Piano, No. 3, in F minor, Op. 5; Waltzes, Op. 39: No. 15; No. 16.* Chopin: *Berceuse, Op. 57.* Couperin: *Le Carillon de Cythère.* Debussy: *Rêverie.* Handel: *Suite No. 5: Air and Variations.* Mendelssohn: *Characterstück in A, Op. 7, No. 4.* D. Scarlatti: *Sonata for Harpsichord, in A, L. 345.* Schubert: *Moment musical, No. 3, in F minor, D. 780, No. 3.* Schumann: *Romance in B flat minor, Op. 28, No. 1.*

Harold Bauer, piano. VERITAS VM 108, \$5.79 (mono only).

When the HMV-Beethoven Sonata Society was devised in the early Thirties, the task of recording the marathon cycle very nearly went to Harold Bauer (1873-1951) instead of to Schnabel. Wilhelm Backhaus, a third contender for the honor, finally did get around to the project some twenty years later, but a mere handful of recordings is all that remains of Bauer's memorable artistry.

No serious collector of piano music can afford to bypass the present collection, which Bauer recorded in 1938 at the recording studios of G. Schirmer.

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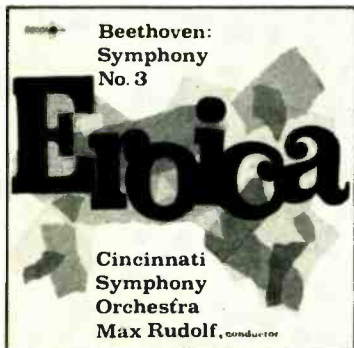
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Included is one of the two stupendous editions of the Brahms F minor Sonata made during the 78-rpm era. (Percy Grainger's early Columbia set was the other; any chance of Veritas issuing that on a later release?) Bauer's grasp of the work's often elusive architecture as well as of its youthful ardor is handsome testimonial to his intellectual grasp of this music. To be sure, his conception is a very personal and romantic one, but the emphatic underlinings and expressive liberties are fitted into a scheme that always moves forward with wonderful economy. Bauer's Brahms is "Grand Manner" pianism at its rugged best. In the Waltzes, Bauer has the ingenious idea of playing No. 15, going on to No. 16, and then returning again to 15 as a *du capo*. The "do-it-yourself A.B.A. kit" was evidently very popular a generation ago (as witness the Diller-Quaile Solo Books for piano students)! I am fascinated too by Bauer's treatment of the Chopin piece, which for once has in its bass line the lullaby quality that so many pianists miss. Bauer was a master of tonal wash and pedal effects. I remember well his trick of silently depressing some bass keys to give a mysterious atmosphere (of overtones) to the "rock-a-bye baby" passage at the end of Chopin's F minor Fantasy.

Whether this penchant for color and tonal suppleness suited the works of the baroque and classical masters is a moot point. For all the admirably straightforward, sturdy sentiment of Bauer's treatments, there have been more eloquent and incisive renditions of the A major Scarlatti Sonata and Handel's *Harmonious Blacksmith*. The Bach gets a very fast, ardent kind of reading, which I like very much. Perhaps Edwin Fischer's complete recording of the *Well-Tempered Clavier* and sundry piano performances by Harold Samuel and Myra Hess have accustomed me to romanticized Bach. Of Bauer's memorable work on behalf of Schubert, Schumann, Debussy, and Mendelssohn there can be no quibbling; his interpretations of all are warm, satisfying, and completely idiomatic.

As a very young child, I knew Mr. Bauer. He was a gentle, modest man—and as these performances attest, a sublimely gifted artist. The sound of the record is of course not of today, but it is totally adequate and frequently much better than that. H.G.

BRANDEIS UNIVERSITY CHAMBER CHORUS: "Extended Voices"

Lucier: *North American Time Capsule 1967*. Cage: *Solos for Voice 2*. Ichyanagi: *Extended Voices*. Oliveros: *Sound Patterns*. Ashley: *She Was a Visitor*. Feldman: *Chorus and Instruments II*; *Christian Wolff in Cambridge*.

Brandeis University Chamber Chorus, Alvin Lucier, cond. ODYSSEY 32 16 0155 or 32 16 0156, \$2.49.

The first three compositions listed above are relatively long works for voices totally transformed in sound by various elec-

tronic devices. Although each composer uses a completely different set of electronic gear, the three pieces are, nevertheless, very much alike. Each is a random tissue of noises and each is a dreadful bore. Cage, the old master, provides more variety of effect than either Alvin Lucier or Toshi Ichyanagi, but even he grows tiresome very quickly in this context.

The rest of the program on this disc consists of short pieces for voices without electronic modification. Most original is Pauline Oliveros' *Sound Patterns*. With great spirit, style, and good humor Miss Oliveros requires her vocalists to improvise pitches and to indulge in such unorthodox kinds of sound-producing behavior as "whispers, tongue clicks, lip pops, and finger snaps." Some of the effects here suggest, for an unbelievable moment or two, that the other sound-producing orifice of the human body is also being employed, but this is not correct. Our avant-garde composers have not yet arrived at using that resource, but they will in time, you may rest assured.

Best of the non-electronic group is *She Was a Visitor*, by Robert Ashley. The title sentence is repeated by a single speaker over and over again, and by a complicated method (described in the jacket notes) the sounds of this sentence are transformed by the chorus into a chiming, chittering, effervescent texture as if a million birds were going at once in a forest where a million crickets were making the most of their opportunities while the wind played strongly among the leaves. A beautiful piece.

Morton Feldman's *Chorus and Instruments II* and *Christian Wolff in Cambridge*, both sound like the quiet ending of a piece about God by Charles Ives. The instruments used in the first Feldman score are a tuba and chimes. A.F.

CAPELLA ANTIQUA: "Voices of the Middle Ages"

Anon.: *O Maria maris stella—Veritatem; O miranda dei karitas—Salve mater salutarifera—Kyrie; Veni virgo beatissima—Veni sancte Spiritus—Neuma; Homo lugebat—Homo miserabilis—Brumans est mors; Sei willekommen Herre Christ; Ave virgo virginum, Gaudens in Domino; Der Tag der ist so freudenreich; Dies est laetitiae; Fulgent nunc; Nun bitten wir den heiligen Geist; Komm heiliger Geist Herre Gott. Dufay: *Alleluja veni sancte Spiritus; Conditor alme siderum; Alma redemptoris mater; Magnificat octavi toni; Veni creator Spiritus; Spiritus Domini replevit. Antico: Senza te sacra regina. Resinarius: Komm Gott Schöpfer.**

Capella Antiqua, Kurt Ruhland, cond. NONESUCH H 71171, \$2.50 (stereo only).

Nonesuch has produced a delightful record which should please both cognoscenti of medieval music and neophytes. If the general style is familiar, the individual pieces probably will not be, as most of this excellent selection is new to

disc. The subtitle "Music from the Gothic Cathedral" has not kept conductor Ruhland from concentrating on what might be called the livelier side of the Middle Ages. I predict overnight success in American *collegia musica*, for example, for the jolly *Fulgent nunc*, an irresistible tidbit from the *Glogauer Liederbuch*.

The clean and sparkling singing and the sharp-edged sound of the shawms and krummhorns are heightened by the stereo separation which delineates the different layers of the thirteenth-century motets. The Capella Antiqua's performance is splendid until they reach the one superbly beautiful piece on the disc. Dufay's gorgeous setting of the Marian antiphon *Alma redemptoris mater*, one of the lyrical high points of the fifteenth century, unfortunately receives a most pedestrian performance by choirboys who plod relentlessly over the delicately shaped melodic line.

In any mixed bag of unfamiliar treasures like this the recording company can assist the listener immensely by providing adequate notes. Nonesuch has supplied a model set, including a short but knowledgeable discussion of the music, an extra sheet of texts with English translations, and for those who want it a list of sources and modern editions (tucked discreetly away in small type). It saved me a lot of time, for instance, to find that there was no point in searching a library for the delightful jumpy *Gaudens in Domino* which I had enjoyed particularly. Congratulations to whoever rescued it from an obscure manuscript in a Diessen convent for this performance.

S.T.

REGINE CRESPIN: *Song Recital*

Schumann: *Gedichte der Königin Maria Stuart*. Wolf: *In der Frühe*; *Der Gärtner*; *Das verlassene Mägdelein*; *Ich hab' in Penna*; *Anakreons Grab*; *Verschwiegene Liebe*. Debussy: *Chansons de Bilitis*. Poulenc: *Chanson d'Orkenise*; *Hôtel*; *Le Carafon*; *La Reine de coeur*; *Les Gars qui vont à la fête*; "C"; *Fêtes galantes*.

Régine Crespin, soprano; John Wustman, piano. LONDON OM 63043 or OS 26043, \$5.79.

The most immediately striking aspect of this recital by Mme. Crespin is the purity of her intonation: I have rarely heard a voice of similar size handled with such finesse and focus. The lady obviously has a remarkable ear, especially for an opera singer: the few lapses from perfection (very few indeed, but of course they stand out more in such surroundings) are obviously due to "mechanical difficulties" rather than to any defect of musicality.

Easily the finest thing on the disc is the Debussy cycle, a performance that, for subtle coloring and scrupulous musical accuracy, surpasses any recording I've ever heard of these songs. The delivery of the text is as natural as speech, but never runs the risk of turning into some kind of pitched speech, for tone and legato line are always present. Among the Poulenc items, *La Reine de*

coeur is exceptionally beautiful, and the others, even the fast ones, are all effective (and in most of these songs, effective is what counts).

About the German side, I am a bit less enthusiastic. There is some breathtaking vocalism here: the control of the soft singing in *Anakreons Grab*, the color contrasts between the light, pointed sound for *Ich hab' in Penna*, the floated tones in *Verschwiegene Liebe*, and the darker sound for the Schumann cycle. But in a number of these, there is a tendency to pull back from climaxes, a reluctance to move forward (a little—but only a little—like the Sutherland rhythmic limpness). If the line here had more of the ongoing quality that is always present in the Debussy group, these would be really memorable interpretations (I except *Der Gärtner*, which is impossibly slow and rather too coy). At any rate, high marks for the inclusion of the brief but impressive Schumann cycle: despite some mannerisms, this reading makes the more literal Helen Watts version sound rather prosaic.

Throughout, Wustman's playing mirrors the musical qualities of the singing, both in its virtues and its occasional deficiencies: the celebrated hurdle at the end of *Ich hab' in Penna* is cleared with great aplomb. I could wish for a more focused piano sound, however: London can certainly do better, as it proves in the recent Tom Krause disc of Sibelius songs. Texts and translations are provided on an insert.

D.H.

KATHLEEN FERRIER: *Vocal Recital*

Handel: *Semele: Where'er you walk*; *Atalanta: Like as the lovelorn turtle*. Purcell: *The Fairy Queen: Hark! The echoing air*. Monteverdi: *Arianna: Lasciatemi morir*. Lotti: *Arminio: Pur dicesti*. Gluck: *Orfeo: Che faro senza Euridice*. Schubert: *Lachen und weinen*. Brahms: *Sonntag*. Parry: *Love is a bable*. Stanford: *The fairy lough*. Trad.: *Ca' the yowes*; *The Spanish Lady*.

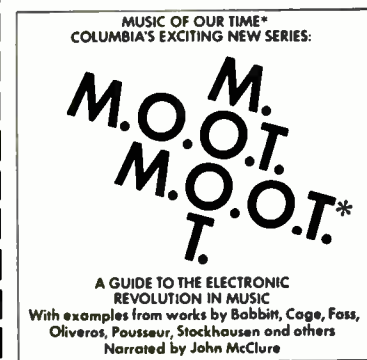
Kathleen Ferrier, contralto; piano. Rococo 5265 \$5.95 (mono only).

Che faro senza Kathleen Ferrier? It is fourteen years now since she died, but no singer since has even called her voice to mind, let alone replaced it. That even, secure, serene sound still haunts the ear: true, sonorous, innately musical, utterly individual. No artist could ask a nobler memorial than her voice, arched in grief, as we hear it on this record in Orfeo's lament and Monteverdi's "Lasciatemi morir."

Of the dozen items here, half at least are Ferrier performances not available elsewhere, and admirers will make haste to obtain them, muttering (one hopes) a word of appreciation to Rococo on the way. There is a full range of emotion in the program offered, all the way from the gravity of *Arianna* to the sheer humor of *The Spanish Lady*; the Purcell is a special delight. Despite the variety of language and style, the program holds to-

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gether and makes an acceptably unified recital.

Rococo does not identify the source of this material but it could well be an aircheck acetate, vintage 1948 or so, from Canadian or Scandinavian broadcasting files. There are occasional technical flaws and one persistent little buzz (like a miniature harmonica) which rides above loudly modulated passages and will not be tamed by the treble control—but this is not anywhere near bad enough to be crippling. That apart, the balance and sound quality are adequate. With the records comes a useful and authoritative biographical note on Ferrier written by Helen H. Hatton of that apparently amiable Toronto radio station CHUM-FM. G.M.

TOM KRAUSE: Vocal Recital

Mozart: *Don Giovanni: Finch' han dal vino: Deh vieni alla finestra*. Rossini: *Guillaume Tell: Sois immobile*. Leoncavallo: *La Bohème: Scuoti, o vento*. Giordano: *Andrea Chénier: Nemico della patria*. Borodin: *Prince Igor: Igor's Aria*. Wagner: *Tannhäuser: O du, mein holder Abendstern; Der fliegende Holländer: Die Frist ist um*.

Tom Krause, baritone; Vienna Opera Orchestra, Argeo Quadri, cond. LONDON OM 36042 or OS 26042, \$5.79.

This recital finds the young Finnish baritone in something below his best vocal form, but the album is worth having

principally for its inclusion of three less than familiar items. The *William Tell* aria is one of Rossini's noblest, but not often heard these days; Igor's narration is a reminder of the riches waiting for us in the Russian repertoire, now beginning to come West again (with the help of the Melodiya catalogue); Rodolfo's invocation from 'the other' *Bohème* (yes, in that one Rodolfo is the baritone and Marcello the tenor) is a tantalizing and atmospheric sample from a work that will forever be obscured by Puccini but nevertheless deserves an occasional revival and a decent complete recording.

In these arias (and indeed throughout the disc) Krause sings with his customary musicianship, discretion, and power—and with notable clarity of diction in all four languages: but there is a sense of strain, particularly in the legato, which has not appeared in his earlier work—a hint of stridency and imperfection of pitch, particularly in the upper register.

Quadri's work with the orchestra is most proficient, and the recording quality is first-rate. There is a sleeve note on each of the arias, but this does not compensate for the absence of texts and translations; they should be routine for such multilingual recitals. G.M.

MUSIC OF THE SIXTEENTH CENTURY: "The Triumph of Maximilian I"

Anon.: *Toccata; Fanfare*. Isaac: *La la hô hô; Virgo prudentissima; Isbruck ich muss dich lassen; Carmen; Jay pris amours; O Venus bant; Le serviteur; Lasso quel ch'altri fugge; Et je boi d'autant; Un di lieto giamai; Tricinium*. Senfl: *O Herr ich ruf dein'n Namen an; Magnificat primi toni; Fortuna—Ich stünd an einem Morgen; Die Brunnlein die da fliessen; Nun grüss dich Gott; Ach Elstein—Es taget vor dem Walde; Maecenas atavis; Das Glüt zu Speyer*. Hofhaimer: *Salve regina; Tröstlicher Lieb; Hertzliebste Bild beweiss; Carmen magistri Pauli; On frewd verzer ich; Meins trauens ist. C. Festa: Quis dabit oculis* (arr. Senfl).

London Ambrosian Singers, John McCarthy, cond.; Vienna Renaissance Players. NONESUCH HB 73016, \$5.00 (two discs, stereo only).

Music lovers who want to play Renaissance prince for a day might well choose to be Maximilian I, the founder of the Hapsburg empire whose musical establishment was the envy of sixteenth century Europe. There are now four discs of music from his court at Innsbruck available, with surprisingly little overlapping of material. Complementing the Archive offering, "Music in the Chapel of Maximilian I" (73223) and Angel's recent "Music for Maximilian" (36379), this Nonesuch release concentrates on the Emperor's three great resident composers, Heinrich Isaac, Ludwig Senfl, and Paul Hofhaimer. The repertoire ranges from large-scale motets celebrating Maximilian and his circle to the chamber music they undoubtedly enjoyed at

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It is a rare event when any product of the human mind has been accepted as a singular achievement. While there is constant debate and dispute over which encyclopedia, which of the dictionaries, which of the anthologies of various kinds is superior, there is very little dissent (at least I have heard none) over your accomplishment in creating for the United States recording world the unchallenged, authoritative guide, both for the producer/performer and for the listener/buyer. With all the many companies and activities I do not quite see how you keep up to date, but however you do it, it is certainly worthy of a big thank-you from all. Since I cannot speak for everyone, of course, let me at least say bravo and thank you for myself.

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the more informal court entertainments.

If the soloists aren't quite up to Fritz Wunderlich (Angel) or the Concentus Musicus (Archive), they still turn in a remarkably good performance—at, one might add, a considerably lower price. The Vienna Renaissance Players are a group of singers and instrumentalists whose sound includes a wide variety of color from the lusty trombones and trumpets of the introductory fanfare to the intimate clavichord on which Gudrun Schmeiser plays Hofhaimer's charming *Carmen*. Among the singers the clear soprano of Maria-Therèse Escribano is outstanding, especially in Isaac and Senfl's attractive arrangements of the hit tunes of their day, *Jay pris amours*, *Die Brünnlein die da fließen*, and, of course, the ever popular *Innesbruck ich muss dich lassen*.

The Ambrosian Singers, here led by John McCarthy, give the best account of the choral pieces on any label so far. The sound is fine, and the two-disc box includes a handsome set of notes, texts, and translations. S.T.

ISAAC STERN, LEONARD BERNSTEIN, and OTHERS: "*Hatikvah on Mt. Scopus*"

Traditional: *Hatikvah*. Mendelssohn: *Concerto for Violin and Orchestra, in E minor, Op. 64*. Mahler: *Symphony No. 2: last movement*.

Netania Davrath, soprano; Jennie Tourel, mezzo; Isaac Stern, violin; Tel Aviv Philharmonic Choir; Israel Philharmonic, in cooperation with Kol Yisrael Symphony Orchestra, Leonard Bernstein, cond. COLUMBIA ML 6453 or MS 7053, \$5.79.

This record was made at actual performances in the amphitheatre of the old Hebrew University on Mount Scopus in Jerusalem, in the Congress Auditorium of the same city, and in the Mann Auditorium, Tel Aviv. The performances were given in July 1967. And one of the most charming things about the record jacket is that it makes no direct reference to the war whose conclusion these concerts celebrated—the nearest it comes being an allusion to "the cultural opening of the United City of Jerusalem."

No one who is attracted to the record is going to be much influenced one way or the other by a reasoned rundown of pros and cons. So let me just say that the *Hatikvah* performance is strong and moving; that Stern is in better shape than I have heard him in for a long time; that the Mahler movement is sung in Hebrew; that everyone, including the soloists, performs with the devotion you would expect; that Bernstein—"a sort of rabbi at heart," as he recently called himself—has an unflinching sense of occasion; and that the recording, though not of course up to modern studio standards, has been skillfully managed, with some effective stereo. B.J.



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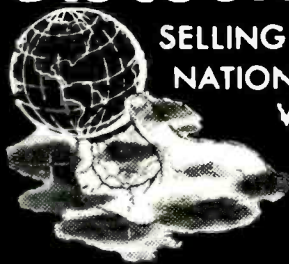


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Don Ellis: somehow he makes his self-ensemble swing.

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WHEN CHARLIE CHRISTIAN began using an amplifier on his guitar nearly thirty years ago, it did more than increase the volume: the amplified guitar became a fundamentally different instrument. Because the tones do not have the rapid decay of the acoustic instrument, a player can produce long, liquid melodic lines like those of, say, a clarinet. Even the actual sound is different, not merely louder. Christian's conception was unlike that of any guitarist before him, and he became a forerunner of the bebop revolution in jazz.

For years, the guitar was the only instrument to be amplified. But recently amplifiers have been developed for any instrument you can think of: and at the same time, the number of instruments actually producing their sound electronically, such as Baldwin's new electronic harpsichord, has grown. Whether the implications of these developments will prove as far-reaching as those of the amplified guitar remains to be seen. But it seems likely that they will be even greater.

Two albums released recently—"It's What's Happenin'" by Clark Terry (Impulse A 9157, \$4.79 or AS 9157, \$5.79) and Don Ellis' "Electric Band" (Columbia CL 2785 or CS 9585, \$4.79)—stress the use of amplified trumpet. In addition, the sax-woodwind section is amplified during part of the Ellis album, while the pianist occasionally turns to electronic instruments like the clavichord.

What is the use of amplifying a trumpet, already a loud and piercing instrument? First, amplification makes

life easier for a trumpeter: he doesn't have to blow so hard to achieve volume, and his "chops" don't get as tired. But here too the significance isn't the added volume: it's the alteration in the actual character of the instrument that counts.

Clark Terry plays here a Selmer Varitone trumpet. Since the instrument is not yet on sale, Terry used the company's demonstration model: he had played it only once before the record dates from which the album is drawn. Thus it is difficult to say whether his playing represents the full range of the instrument's potential.

The most noteworthy effect of the Varitone horn on the record is a doubling of the melody an octave lower, which makes it sound as if Terry is working with a valve trombonist. As it happens, Clark Terry probably commands more tone color than any instrumentalist in jazz. Between his regular trumpet, replete with its mutes, and his flugelhorn, he can produce as many or more sounds than are in evidence on this record. But trumpeters who fall short of Terry will perhaps welcome this electronic means to broaden their palette. Terry could do without it.

This is not to denigrate Terry or the album. It's an exceptionally good album, in fact. Terry is the most consistent soloist in jazz—the fluid grace and irrepressible wit of his playing make him one of jazz's greatest delights. Electronics simply don't add that much to it.

Such is not the case with the Ellis band. Startling use is made of amplification in their first album for Columbia.

Indeed, it's the first album to capture the band's true sound, perhaps because all previous recordings were made during "live" appearances by the band. To get their sound on tape, producer John Hammond used twenty-four microphones on the twenty-one musicians, and the driest, deadest studio he could find in Los Angeles. He picked up not only the range of the orchestra's dynamics but its echo-y eeriness as well.

Open Beauty, one of the most attractive pieces in the band's growing library, uses an amplified woodwind section, an unidentified electronic keyboard instrument (probably a clavichord), the sound of which is reverberated, and Ellis' own horn, playing those surprising one-man canons that puzzled and then excited East Coast audiences when they first saw the band last summer. Ellis will play a note, and when it comes back on tape echo, play another over it, and then a third over the echo of both notes; and thus pile up chords. Or he'll lay one line over another. Somehow he manages to make this self-ensemble swing. Finally, at the end of his solo in *Open Beauty*, he plays a line that descends in quarter tones, letting the tape echo smear it, creating an effect like that of paint running in the rain.

Rock-and-roll has, of course, experimented with some of these effects. The Blues Project uses tape echo delay in flute solos. But the only effect such groups seem to be able to summon is that of sheer oddity. They simply lack the skill and musicianship to explore it as Ellis and his band do. The rock groups have gone mostly for gimmicks or volume, not for the creative use of electronics, although of course they are vehemently claiming artistry for themselves.

It should be noted that Ellis has another interest in common with the rockers: Indian music. But here too there is substantial difference in the way the material is used. He's really into it, and the rock people are merely dillydallying around with it. One of the most exciting things about the Ellis band is its use of "unconventional" time figures, as in the number *Turkish Bath*. More and more, the members of this orchestra are becoming at ease in other meters and scales, and they know what they're doing.

The whole is greater than the sum of the parts with the Don Ellis Orchestra, which, as far as I'm concerned, is the most original big band since the Sauter-Finnegan Orchestra.

There's no use moaning about the arrival of electronic amplification—and not much logical justification for complaints either. After all, the wooden box that gives a violin its volume and its characteristic tone colors is only a means to amplify mechanically the sound of stretched strings. Electronic amplification is but an extension of the principle, not a departure from it.

Used with imagination and taste, as in the Don Ellis Orchestra, it is more than promising: it is tremendously exciting.

GENE LEES

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 **THE BEATLES:** Magical Mystery Tour. The Beatles, vocal group with rhythm, electronic, and instrumental background. *The Fool on the Hill; Blue Jay Way; I Am the Walrus; Strawberry Fields Forever; Penny Lane; All You Need Is Love;* five others. Capitol MAL 2835 or SMAL 2835, \$5.79.

Each Beatle album has significantly differed from its immediate predecessor. The group that sang *I Want to Hold Your Hand* in uncomfortable unison is a hazy souvenir from the past. The biggest change in their stylistic evolution occurred with "Sgt. Pepper's Lonely Hearts Club Band," though "Revolver" contained a few songs (*Tomorrow Never Knows* and *Love You To*) which, with altered borrowings from Indian and electronic music, provided the musical vocabulary for "Sgt. Pepper" and the current offering.

The six songs from "Magical Mystery Tour" (a special color television program made by the Beatles last year) are not radical departures from the ambience of "Sgt. Pepper"—there was a lot of fertile material only implied in that album—

but rather extensions of the same kind of aesthetic. The arrangements have become increasingly sophisticated both in terms of instrumentation and in the masterful blending of electronically produced or altered sounds. The endless final chord of *A Day in the Life* finds a counterpart in *I Am the Walrus*, which concludes with a slowly ascending scale, faintly glowing in the background until it finally ebbs out of existence.

The Fool on the Hill, its lyrical melody and charming soprano recorder obbligato providing a seemingly childlike foil to the text's theme of alienation, is a thoroughly lovely song, one which is bound to be recorded by many a non-rock group.

As in *Within You Without You* from "Sgt. Pepper," a song by George Harrison (*Blue Jay Way*) is the most exotic delicacy. Each day a new group comes on the scene with sitar in hand with more tasteless imitations of the raga. But Harrison, who was the movement's prime mover, has left the pack far in the rear. *Blue Jay Way* bears its Indian influence, but as a germ for original development, not as piecemeal borrowing. The song is

written in what corresponds to the Phrygian mode (basically an F major scale with a B natural instead of a B flat) transposed into C. The undulating, seamless melody (the vocal line is subtly altered electronically) unfolds over a mysterious organ pedal point; there is no harmonic development. The effect is really quite beautiful.

Side 2 contains five songs previously released as singles. *Strawberry Fields Forever*, which was issued shortly before the "Sgt. Pepper" album, was the Beatles' invitation to the world of psychedelic pleasure. (I suppose that *Yellow Submarine* from "Revolver" may also be a paean to drugs, but it's such a lousy song.)

All You Need Is Love, the album's final plea, is a good song, too. But don't try dancing to it—the tune has been worked out in seven-beat phrases. S.L.

LEN CHANDLER: *The Lovin' People*.

Len Chandler, vocals; Len Chandler, arr. and cond. *Bound to Fly; Touch Talk; Behind Your Eyes;* seven more.

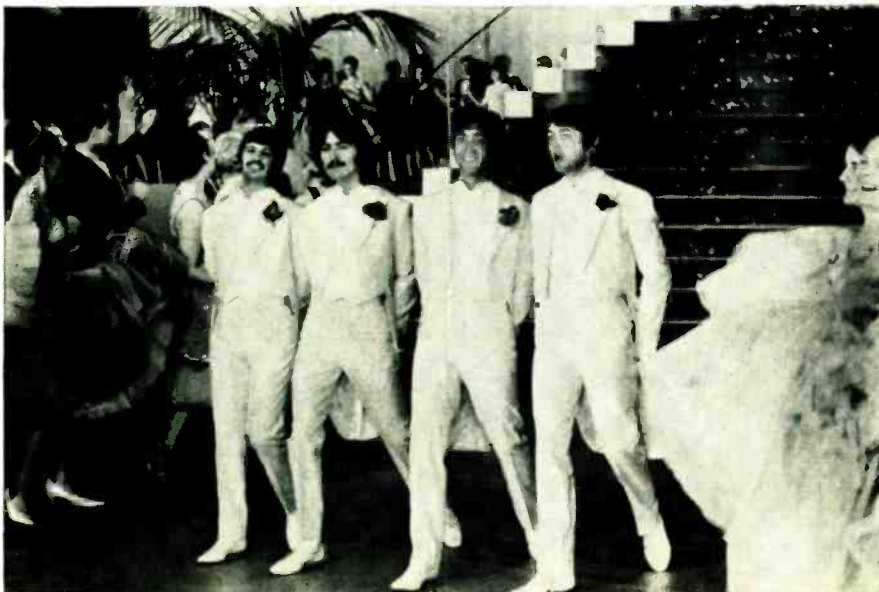
Columbia CL 2753 or CS 9553, \$4.79. Len Chandler is a one-man band of talent. On this, his second Columbia LP, he is writer, arranger, singer, guitarist, organist, and English horn player. He sings well and has a marvelously sensitive way with a lyric.

It has been said that every intelligent singer is capable of writing at least one good song. Chandler has written three for this album: *Lovin' People; Sold Out. No Reservations;* and *The Warmth of You Beside Me*. Unfortunately for Chandler, the average LP contains ten to twelve bands. He just isn't up to the writing task. But the shadow of Bob Dylan hangs heavily over the folk/rock field and every new recording talent is forced to turn out reams of original material, whether he's good at it or not.

Len Chandler is worth hearing. It's a shame that being a good performer isn't enough. I don't recall ever hearing that Caruso wrote his own stuff. T.P.

DON COSTA: *Modern Delights*. Don Costa, arr. *Windy; Valley of the Dolls; Heroes and Villains;* eight more. Verve 8702, \$4.79 or 6-8702, \$5.79.

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his own reputation as one of the freshest arrangers in the business, proving that he too can write like a hundred other mechanical men when the deal is right. Naturally the songs are hits of the day. Actually, a few of them deserved better care than they received—*Up, Up, and Away; Society's Child; Windy; Ode to Billy Joe*. All are pleasant tunes. Costa features an amplified guitar throughout, playing one-finger melody, and providing all the color of a blank blackboard.

Costa is a talented man. So is Los Angeles disc jockey Johnny Magnus, who wrote the superficial liner notes (he too must have listened once and known there was nothing worth saying). It's a cop-out project for all involved, on its knees before a familiar god. I wish I hadn't heard it. M.A.

 **BING CROSBY: In Hollywood, 1930-34.** *Dinah; Please; Learn to Croon; After Sundown; Good Night Lovely Little Lady;* twenty-seven more. Columbia C2L 43, \$9.95 (two discs, mono only).

The image of Bing Crosby as the casual, lazy-along "buh-buh-buh-boo" singer has been so firmly established that this set is a delightful reminder that there was a good deal more to his singing in his early days before the pattern had been solidified. Here is Bing while he was a vocal handyman with Paul Whiteman's orchestra in 1930: a jauntily swinging comic singer with the Rhythm Boys; a marvelously facile scat singer with the Mills Brothers; and then, through his first films—*The Big Broadcast, College Humor, Going Hollywood, We're Not Dressing, and She Loves Me Not*—the development of what later was to become the familiar Crosby pattern of the care-free groaner who populated all those cheerfully sentimental cinema epics from the 1940s.

That pattern was not entirely due to Crosby himself. The songs written for his later pictures were generally cut to fit the manner that evolved in these early movies, and the later accompaniments became monotonously similar. His repertoire at this stage, however, was more adventurous and the groups playing behind him—at least those of Anson Weeks, Jimmie Grier, and Lennie Hayton—were lighter and looser than the later studio musicians.

And the songs—well, these were the songs that made Crosby: *Please, Thanks, Learn to Croon, Down the Old Ox Road, Love Thy Neighbor, Love in Bloom, Temptation*, and a pair of lovely neglected Nacio Herb Brown tunes, *Beautiful Girl* and *Our Big Love Scene*. These were songs on which Bing could open up and use the full projection of his warm baritone. One is apt to forget that he was a strong, forthright singer even while using his own idiosyncratic way of rumbling notes around in the back of his throat.

The transfer from old discs and masters, incidentally, is not only remarkably free of extraneous noises but has an unusually contemporary, full-bodied presence. J.S.W.

URBIE GREEN: Twenty-One Trombones. Urbie Green, trombone; orchestra, Lew Davies, arr. and cond. *Here's that Rainy Day; You Only Live Twice; What Now, My Love;* nine more. Project 3, PR 5014, \$4.79 or PR 5014SD, \$5.79.

The trombone is, in a sense, the American instrument. In the hands of jazzmen, its horizons have exploded. Good jazz trombonists play it with a speed and facility almost like that of a trumpet. By comparison, symphony trombonists are a little embarrassing, particularly when heard straining and struggling through some (to a jazzman) easy solo passage, like that in Ravel's *Bolero*.

This album, despite faults of taste, is a virtual handbook on what the trombone can do, and every music school should have a copy of it. With brilliant players like J. J. Johnson, Buddy Morrow, Wayne Andre, Will Bradley, Kai Winding, Lou McGarity in the orchestra, twenty-one trombonists achieve a blend you wouldn't believe. They're *together*, whether playing in a burry roar or with a hard bite or laying out a soft golden carpet of sound that you'd like to be able to run through barefoot.

In the ballads, the arrangements are warm and pleasant. The up-tempo material is less attractive. Tricky-diddley commercial, the fast tracks constitute a pandering to what is assumed to be public taste and, alas, probably is. Even in the ballads there are too many cascading Richard Himber-cum-Mantovani effects, like waterfalls of sugar.

Soloist Urbie Green is a really amazing trombonist. His intonation is so good as to be disconcerting. The trombone tends to a flattish kind of feeling, but Urbie plays on top of the pitch, a deliberate tending towards sharpness that keeps the listener alert even while overwhelming him with security. His tone is gorgeous, his phrases long, relaxed, casual. He does a cadenza at the end of *Stardust* that will leave you open-mouthed.


A flawed but highly interesting album, exceptionally well recorded. G.L.

JANIS IAN: For All the Seasons of Your Mind. Janis Ian, vocals; rhythm accompaniment. *There Are Times; Shady Acres; Lonely One;* eight more. Verve FT 3024, \$3.79 or FTS 3024, \$4.79.

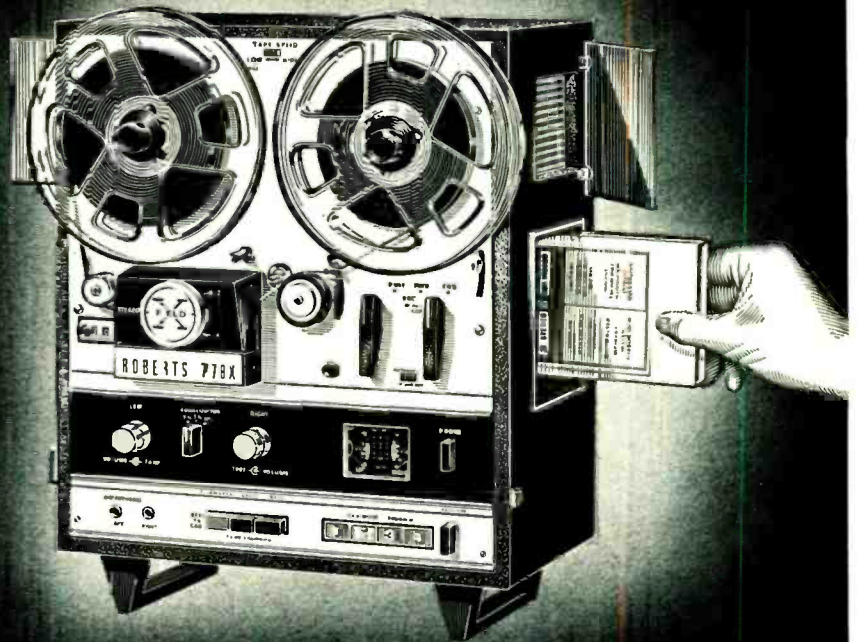
Janis Ian is the young lady (sixteen) who caused some stir recently with her recording of a teen-age racial-strife song called *Society's Child*. This is Miss Ian's second album. She writes all her own material, some of which is surprisingly good, some weak and derivative. *Insanity Comes Quietly to the Structured Mind* is a powerful if theatrical tale of a young lady in the process of committing suicide (pausing long enough to give us a song). *Evening Star* is a young and touching ballad of love. *Honey D'Ya Think?* finds Miss Ian judging a young man's case of the blues as fraudulent. While her singing is particularly good on this track, one can't help wondering from what lofty place young and comfortable Miss Ian

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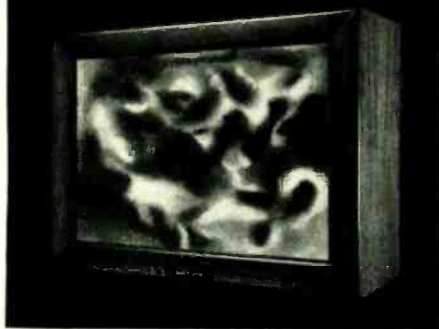
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informs us of what it's *really* like to pay your dues. *And I Did Ma* is a witty and vocally accurate put-on of country-and-western maudlinism, complete with honks and yodels.

Bahimsa and several others are merely necklaces of mismatched imagery, deliberately going nowhere. It was good enough for Bob Dylan. It's not good enough for Miss Ian, nor for the fans who think this sort of thing is deep.

With her clear tone and flair for dynamics, Miss Ian possesses one of the few first-class female voices to emerge from folk rock. What's more, her singing is growing. And she has a real gift for song writing. Yet just when one marvels at it, Miss Ian reminds us of how young she is by throwing in a line of condescension for anyone of parental age. With luck, the growing up process will cure her standard teen-age arrogances. This is a fine talent. M.A.

LOVE: Forever Changes. Arthur Lee, guitar and vocal; John Echols, guitar; Bryan Maclean, guitar and vocals; Ken Forssi, bass; Michael Stuart, percussion. *Alone Again Or; A House Is Not a Motel; Live and Let Live; Bummer in the Summer;* seven others. Elektra EK 4013, \$4.79 or EKS 74013, \$5.79.

The first album by Love contained the intriguing *Little Red Book*, its shifting harmonies implying a free-wheeling exploration of exciting, untraditional chord progressions. The group's second disc ("Da Capo") realized the group's potential in the area of harmonic inventiveness and also showed Ken Forssi to be a solid, skilled, and imaginative bassist.

So I was very disappointed by this new record, which not only signals the end of their excursions into untapped (for rock, at least) harmonic playgrounds, but emerges as a real regression. They have lost two members (the group now totals five) and have attempted to compensate by bringing in strings and trumpets, but they haven't a decent arranger on hand, and the results are amateurish.

Live and Let Live does, in some small way, recapture the elemental spirit of their earlier efforts, and *A House Is Not a Motel* affords a glimpse into the realm of good rock-guitar playing; but the rest sounds like the vast majority of uninspired and mainstream commercial rock groups. S.L.

FRANK SINATRA: The Essential Frank Sinatra. Frank Sinatra, vocals; orchestra, chorus, quartet; various arrangers and conductors. *Close to You; Blue Skies; Sweet Lorraine;* forty-five more. Columbia S3L 42 or S3S 842, \$19.19 (three discs).

Columbia, a label that showed little faith in Sinatra when the tide was running against him, keeps finding new ways to capitalize on its former association with him. This is the latest repackaging of some of that material, and, as it happens, the three-disc collection (eight tracks to a side) is a valuable retrospective.


It includes his first recording, *From the Bottom of My Heart*, one of the

sides done with the Harry James band. The reading is reluctant, the voice light and thin, but more than a suggestion of the later exquisite enunciation is detectable. Other singers have paid as much attention to their syllables as Sinatra, but not with the same simultaneous illusion of naturalness. Only on those very first tracks did it sound mannered; it soon became second nature.

The recorded sound in the collection is far from uniform. *Why Shouldn't It Happen to Us*, an inconsequential "cute" song from the mid-1940s, sounds as if it were recorded through five layers of wet Kleenex. But along with other tracks from the period, it shows a style already formed: Sinatra could by then get "inside" a lyric even if there was no substance to it. And the voice was becoming deeper.

The best tracks are the ballads. Sinatra had not yet grown the necessary glands to take swingers by the horns. That came later. His attempts to swing (*Blue Skies*, for example) were mostly embarrassing, though a few of the lighter tunes in that vein come off.

Sinatra's Dorsey days were recorded on RCA Victor, and his first records on his own were for that company's Bluebird subsidiary. Excepting that material, Columbia's collection is a thorough and interesting reconstruction of the first half of his career. G.L.

 **NANCY SINATRA: Movin' With Nancy.** Nancy Sinatra, vocals; Billy Strange, arr. and cond. *What'd I Say; Friday's Child; This Town;* nine more. Reprise R 6277 or RS 6277, \$4.98.

For all the lavishness of Miss Sinatra's recent television special, it brought us a rather nervous Nancy. Not so with this album, taken from the TV show, in which Miss Sinatra sounds relaxed and graceful. With certain glaring exceptions, her singing is improving rapidly. She no longer sings flat—at least not here. While she seems to be a basically restrained performer (in the family tradition), she's learning both the value and mechanics of animation. In short, she's warming up.

Of course, it must have been a comfort to have a few friends in the wings. Frank Sinatra sings one track, *Younger Than Springtime* (he sounds beautiful), and Dean Martin joins Miss Sinatra in a trivial but pleasant duet called *Things*. Several selections were written by Lee Hazelwood, who has written so much of Miss Sinatra's material from the beginning. Hazelwood duets with Miss Sinatra on an earlier success, *Jackson*, as well as *Some Velvet Morning*, a strange and gripping song (alternating 4/4 and 3/4 time), which Miss Sinatra sings hauntingly.

For my tastes, Nancy Sinatra is a fine talent and this is her most imaginative and tasteful album so far. M.A.



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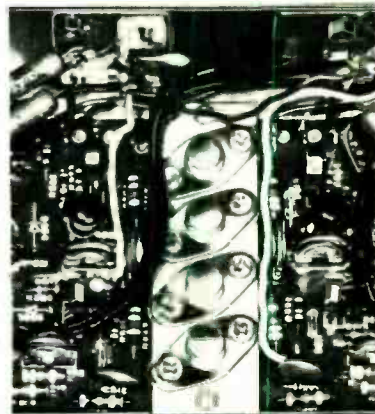
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JAZZ

DUKE ELLINGTON: *Soul Call. La plus belle Africaine; West Indian Pancake; Soul Call*; two more. Verve 8701, \$4.79 or 6-8701, \$5.79.

The discouraging thing about this album is that it is all too typical of a Duke Ellington performance. While some measure of interest may be found in almost anything the Duke does, it is distressing to see him often involved with so much that is meretricious.

The set has one saving grace—a long piece (almost fourteen minutes) called *La plus belle Africaine*, which Ellington prepared for the Dakar Art Festival. It is a good, sturdy bit of Ellingtonia with a rolling, rumbling, regally imperial theme for the ensemble out of which three long solos develop—a gorgeously rich, singing performance by Harry Carney on baritone saxophone, a deft but overlong bit by bassist John Lamb, and some of Jimmy Hamilton's piping clarinet noodling ("Little dickie bird—hey!" the Duke greets him). The Ellington piano stomps joyously through the background, while the Ellington vocal presence is frequently heard steaming things up, and, in the process, compensating in enthusiasm for what the piece may lack in musical value.

Africaine is worth having, but the rest of this disc makes one Ellington admirer cringe. J.S.W.

INTERCOLLEGIATE MUSIC FESTIVAL. Ohio State University Jazz Workshop Band; San Francisco State College Quintet; Joe De Vito, singer. Impulse A 9145, \$4.79 or AS 9145, \$5.79.

For some time I have been yattering about the collegiate jazz movement, which involves an incredible 10,000 big bands in high schools and colleges, to say nothing of small groups. I consider it the most important musical trend in America today, and I think other people would if they knew about it.

This album, recorded last May at the first intercollegiate Musical Festival in Miami Beach, is, as far as I know, the first commercial recording devoted to the movement. Anyone who cares at all about American music, no matter what kind of music, owes it to himself to get it. Don't walk—run to your record store. This is not only a significant recording; it is also, in my opinion, one of the best jazz albums of the year.

Side I is devoted to the Ohio State University Jazz Workshop Band. All four tracks are no less than amazing.

The writing by Ladd McIntosh, alto and soprano saxophonist and leader of the band, is fresh and imaginative. Part of his gift is a flare for orchestral color. And he has an individual rhythmic sense.

Normally, with musicians this young—and nonprofessionals at that—it is necessary to say: "What they lack in polish, they make up with enthusiasm." These kids have both. Indeed, they play with more polish than you'll hear in normal commercial recordings, which are made by (a) fine studio musicians who unfortunately never see an arrangement before the record date, or (b) the not-quite-the-best musicians who'll go on the road for the comparatively poor money a big band leader today *must* pay if he's to survive. This band has a cohesiveness you rarely get on records. Given that, and the youthful qualities of enthusiasm and fire and vitality, their ensemble work is delivered with a crackling authority that is alarming.

Bands made up of very young musicians are usually weak in solo capacity. Though the ensemble work is this band's strength, the solos are at least good. And their rhythm section! Composed of bassist William Burkey (who plays with strength and incisive clarity) and drummer Lyle Preest, and augmented by percussionist Daniel Ruddick and leader McIntosh (who contributes some odd and interesting rhythmic-textural effects with maracas), it churns and charges and pulses and swings. In *Forever Lost in My Mind's Eye* (McIntosh even has a talent for titles), they'll rock you right out of your chair. This is powerful, exciting, richly creative music by a collection of gifted young men who *care*.

Two tracks of the second side—fifteen minutes and thirteen seconds of it—are devoted to the San Francisco State College Quintet, a group which, I am reliably told, was embarrassed to win the small group trophy because they'd come to the festival on their own, without their school's sanction. Such is the musical insularity obtaining in academe.

Comprising Jimmy Dukey (tenor saxophone), Dennis Kalfas (piano and Pakistani flute), Charles McCarthy, Jr. (flute), Chris Poehler (bass), and Bill Weichert (drums), the quintet is a fine group full of genuinely promising people. *Khavisma for Keiko*, written by Kalfas, is fragile, lyrical, and lovely without being in the least effete. *New Jass*, by Dukey, leans toward new thingery without getting lost in the long grass of "freedom." Some of it's quite arresting. The solos in both tunes are fine, but I particularly like pianist Kalfas, who has learned from Bill Evans and gone on.

I recently heard a major record company executive say flatly: "Jazz is dead." As the first oracle to proclaim its demise (I said six years ago in *Down Beat* that it was dying), let me say that I was wrong, and so is anybody else who thinks so. A new vitality seems to be coming into it, and nowhere more conspicuously than in the collegiate jazz movement. The sounds in this album are not those of death, but those of life. Wake up and listen, America: this is a terribly important recording. G.L.

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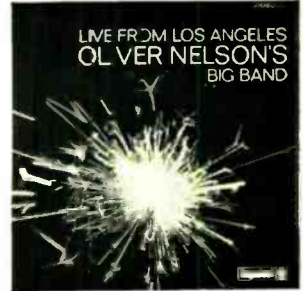
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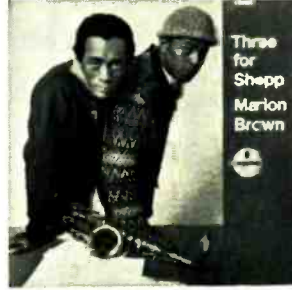
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FOLK

BUNRATTY SINGERS: Music and Song from the Medieval Banquet at Bunratty Castle. The Bunratty Singers, vocals. Coral CRL 57497 or CRLS 757497, \$4.79.

Readers of travel magazines and itinerants in the region of Ireland's Shannon Airport know of the medieval banquet offered nightly to dollar-laden tourists at Bunratty Castle. Part of the fun stems from the not-so-medieval performances afforded the banqueters in the Great Hall by the Bunratty Singers. The fare they offer is heavily laced with latter-day Irish folk songs and—with sharp exceptions—is excellent of its kind. When the women of the group (there are no men) sing ballads like *I Have a Bonnet* and *I Know Where I'm Going* the effect is light and lovely. But in drinking songs like *The Jug of Punch* they sound arch; in war songs like *Clare's Dragoons* they embalm Ireland's poor dead "Wild Geese" who fought for France against England in 100-proof saccharine. On balance, a grossly uneven record... but when it is good, it's golden. Coral's stereo, incidentally, isn't very; actually, it is "enhanced" mono. O.B.B.

JUDY COLLINS: Wildflowers. Judy Collins, vocals; Joshua Rifkin, arr. and cond. *Priests; Sky Fell; Albatross;* eight more. Elektra EK 4012, \$4.79 or EKS 74012, \$5.79. Here flowers Judy Collins. The hint of richness she showed in her early recording of *Anathea* is in full evidence now. This is a woman singing. Of special merit are *Lasso! di donna;* Jacques Brel's *La Chanson des Vieux Amantes;* and Judy's own *Since You Asked.*

The arrangements—no, let us say orchestrations—are by Joshua Rifkin. On Miss Collins' last album, Rifkin's work tended to be overly busy. He too has grown and the orchestrations on this disc are nearly impeccable. T.P.

FLATT AND SCRUGGS: Hear the Whistles Blow: Songs of Rivers and Rails. Lester Flatt and Earl Scruggs, vocals and rhythm accompaniment. *Bringin' in the Georgia Mail; Roustabout; Going Across the Sea;* eight more, Columbia CS 9486 or CL 2686, \$4.79.

One can hardly find fault with the work of Earl Scruggs and Lester Flatt. Scruggs's superlative banjo style is perhaps the most imitated in the country and Lester Flatt's voice and guitar are as familiar to millions as the voice of the President.

A complaint one might have had about the duo's past recordings was the lack of organization in their material. Another grievance might have been that Flatt and Scruggs have shown a tendency to record the same songs more than once.

Now even this cavil has been spiked. Their current album has not only organization but a theme: songs of rivers and rails. The songs are typical country pieces about trains and boats. The recurrent subjects are hoboing (*Atlantic Coastal Line*) and train wrecks (*Train No. 1262*). As might be expected, there is *Orange Blossom Special* with a whirlwind performance by fiddler Paul Warren. There is even that standard country and western item, the tear jerker: *Eastbound Train* tells of a little girl seeking a pardon for her father, dying in jail. In listening to the simple sincerity of the song's vocal, it's difficult to believe this is the work of a group at the very pinnacle of a sophisticated area of the music business. But then, wasn't it this quality of warmth and truth which made the group great to begin with? T.P.

JONATHAN & LEIGH: Third and Main. Jonathan & Leigh, vocals and guitar; rhythm accompaniment. *Tapestry; Brownsville; Changes;* nine more. Vanguard VRS 9257 or VSD 79257, \$5.79.

In the antediluvian days before the waters of the Mersey covered our land, there was a thing called Folk Music. Americans have adapted to the change: they've learned to sing under water. The result is called Folk Rock.

Jonathan & Leigh are only partially successful singing in this hybrid medium. They can sing folk music almost as well as Ian & Sylvia, after whom they pattern themselves, but unfortunately, Jonathan's rather reedy tenor cannot measure up to Ian Tyson's rich baritone. Leigh has a pleasant little voice, which she uses to good advantage.

On traditional pieces such as *Gilead* and *Cocaine Blues*, they achieve a charming blend, and a sound quite their own—marred only by the inclusion of some ham-handed drumming and unnecessary electric guitar work. This has become common practice as a concession to the rock aspects of the market, and it is odious. The recording itself is poorly done. The overbalanced drum track intrudes upon the singing.

Seven songs on the album were written by a John Alden. One of them, *Song for Shelley*, is really good. It is impossible to tell whether or not this John Alden is Jonathan, because Vanguard again has not seen fit to include liner notes. One must therefore conclude that Jonathan & Leigh (according to the jacket) were produced by Elmer J. Gordon (from his brow?), who also did "additional head arrangements." He should have arranged to omit the rock-and-roll trimmings. T.P.



HIGH FIDELITY MAGAZINE

THEATRE & FILM

HAIR: An American Tribal Love-Rock Musical. Original cast recording. Shelley Plimpton, Walker Daniels, others, vocals; rhythm accompaniment. *I Got Life; Walking in Space; Electric Blues;* fifteen more. RCA Victor LOC 1143 or LSO 1143, \$5.79.

Hair is the most recent and least absurd attempt to stretch rock-and-roll and its attendant culture into the form of musical theatre (or to shrink musical theatre into rock boundaries). The show's title refers to youth's flag of rebellion, "long, beautiful . . . gleaming, steaming, ratty, matty . . . greasy, fleecy, down-to-the-hair." To excuse the inevitable discrepancies between musical theatre and hippie rock, *Hair* is described as "less a structured play than a Happening, a musical Be-In." Sure. Currently, any presentation which lacks a basic structure (and the public courtesy therein) is termed a Happening (capital "H" mandatory).

This misguided project has many good moments, all of which work for the wrong reasons. Notable on this album is *Frank Mills* sung by Shelley Plimpton, a narrative from a girl who is trying to locate a boy she met in Greenwich Village: "I would gratefully appreciate it, if you see him, tell him I'm in the park with my girl friend, and please tell him Angela and I don't want the two dollars back, just him." The song and Miss Plimpton's sweet singing have all the charm, innocence, and foolishness of youth. There's nothing hip about it. In a show which praises itself for being inside all the current fads—astrology, Indian mysticism, England, pot, love, and flowers—Miss Plimpton with her unaffected little song is the *real* flower.

Have Krishna and *Walking in Space* (the prettiest melody in the show) breathlessly repeat the joys of pot, visions, and Eastern religion, as if we hadn't heard it all to extinction already on AM radio. *White Boys*, impressively sung by Jonelle Allen, Susan Batson, and Alma Robinson (I'm uncertain which one has the lead but she's a fine singer), happily attests to the sexiness of young Caucasian males. The "show" closes with *The Climax*. Guess what that's about. No enterprise in the topic department: this is all safe, well-trodden hippie ground.

Galt MacDermot's music (well played by a small group in rock style) is tuneful—often too tuneful for the "tribal love-rock musical" this pretends to be. The lyrics, by Gerome Ragni and James Rado, are coherent, sometimes pretty or amusing, with a few excellent lines.

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But the nagging commercial undertones never cease.

In all, *Hair* is moderately interesting, moderately worth seeing and hearing. But it should be noted that this, and all such projects which claim to depict the wonders of the hippies, are conceived by the enterprising and financed (thus controlled) by the shrewd. They are built not to glorify but to profit from the youth they promote. How long until the kids see and rebel against *this* ultimate form of adult mockery? M.A.

HELLO, DOLLY! Original Broadway Cast Recording. Pearl Bailey, Cab Calloway, Emily Yancy, others, vocals; Philip J. Lang, arr. *Elegance; Motherhood; It Only Takes a Moment*; nine more. RCA Victor LOC 1147 or LSO 1147, \$5.79.

For all its tarnish, the Broadway stage remains the ultimate setting for the occasional rare gem among performers. There's no conquest like Broadway conquest. This season's hit is Pearl Bailey in a restaged version of *Hello, Dolly!* Producer David Merrick, with his flair for gathering several winners in the same corral, has joined the supremely seasoned Miss Bailey, Cab Calloway, and an able supporting cast in a pre-established hit show, directed and choreographed by hit-maker Gower Champion. How could it miss?

In this cast recording, Miss Bailey is alternately festive or blisteringly blasé but always warm. Loosely based on Thornton Wilder's *The Matchmaker*, the show revolves largely around its title song. Musically, things are dull throughout. Somehow Miss Bailey injects new life into the big song, growling its aside lines with her famous fatigue. Emily Yancy, as Irene Molloy, is charming on *Ribbons Down My Back*. Philip Lang's orchestrations are more interesting than usual for Broadway, and the chorus' back-up singing is a cut or two above traditional Broadway sloppiness (promoted under the guise of "enthusiasm").

Personally, I don't know how much longer I can stand to hear this show's title song, no matter who sings it. But if it must be done, let someone of Miss Bailey's magnitude do it. *Dolly!* is and always was a personality show, and so long as strong performers are recruited in the leads, it may go on forever. Next year maybe we'll get an all-Oriental version starring Pat Suzuki. M.A.

MICHEL LEGRAND: Cinema Le- grand. Orchestra, Michel Legrand, arr. and cond. *Watch What Happens; Make Me Rainbows; The Girl I've Never Met*; eight more. M-G-M E 4491, \$3.79 or SE 4491, \$4.79.

Michel Legrand is the man who, in 1954, at the age of twenty-two, gave us a now-famous album entitled "I Love Paris." It became one of the best selling instrumental albums ever released. Of his more than fifty film scores, the best known here is *The Umbrellas of Cherbourg*. Once the student of the distinguished teacher Nadia Boulanger, Legrand is a thoroughly schooled composer, arranger, conductor, and pianist of classical as well as jazz and popular music.

Legrand. Never was a man more aptly named. The field of popular composing and arranging happens to abound in rich, important talents. There are so many fine arrangers at work that it would be difficult to narrow a list down even to the ten best. But in this valley of jolly green giants, Michel Legrand towers perhaps tallest. Under the impact of this incredible album, it's difficult to think of anyone who can top him. It's a stunning experience. One can hear the maturation of the brilliant mind that created the "I Love Paris" album when barely out of his teens. That was the burgeoning of genius. This is the album of a man in his prime.

Legrand has scored for a large orchestra. The orchestrations are dense, alive with movement, yet clear, often forming a sheer backdrop for the piano (played by Legrand—and superbly throughout). Like his fragile voicings, swelling modulations, and continuously mounting dynamics, Legrand's choice of lead instruments is breathtakingly perfect for whatever mood he wants. In Johnny Mandel's beautiful *A Time for Love*, the theme is played by plucked strings, sustained by legato strings above. Henry Mancini's *Two for the Road* is given to a deep, warm tenor saxophone, played in the Ben Webster manner. The haunting melody of Legrand's *Norma Jean's Theme* (from the film *The Plastic Dome of Norma Jean*) is surrendered to the equally haunting sound of a harmonica. Luiz Bonfá's *Manhã De Carnaval* is introduced by a chorus of French horns. There are no weak spots. Even Max Steiner's *Tara's Theme* from *Gone With the Wind* is vastly refreshed although the theme was hardly one of Steiner's high-points as a composer. The album is well recorded and the orchestra, particularly the string players, magnificent.

If you, as I, spend much time being either enraged or heartsick over the reams of poor music heard everywhere in all fields today, you need this album. It's a symphony of a kind, and it will become a classic. M.A.

UP THE DOWN STAIRCASE. Music from the sound track of the motion picture. Orchestra, Fred Karlin, composer and cond. United Artists UAL 4169 or UAS 5169, \$5.79.

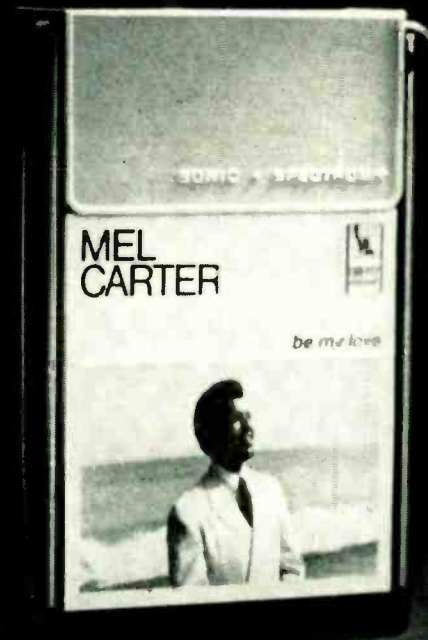
A good many motion picture scores have used the current pop music idiom to gain their effects, and many more have used touches of it to spice otherwise conventional music. This one is almost entirely derived from current idiom (what the record industry with a straight face calls "contemporary")—and it works. It works because Fred Karlin is a richly talented man.

Though he's used fuzz guitar and electric bass and rock rhythms, Karlin has used them as compositional materials, not because they're the *thing*. With a connoisseur's ear for sounds themselves he's mixed and matched them, put them under a recorder or two and some trombones, and hinted at simultaneity between the middle ages and now.

A different, interesting, and fetching film score. G.L.

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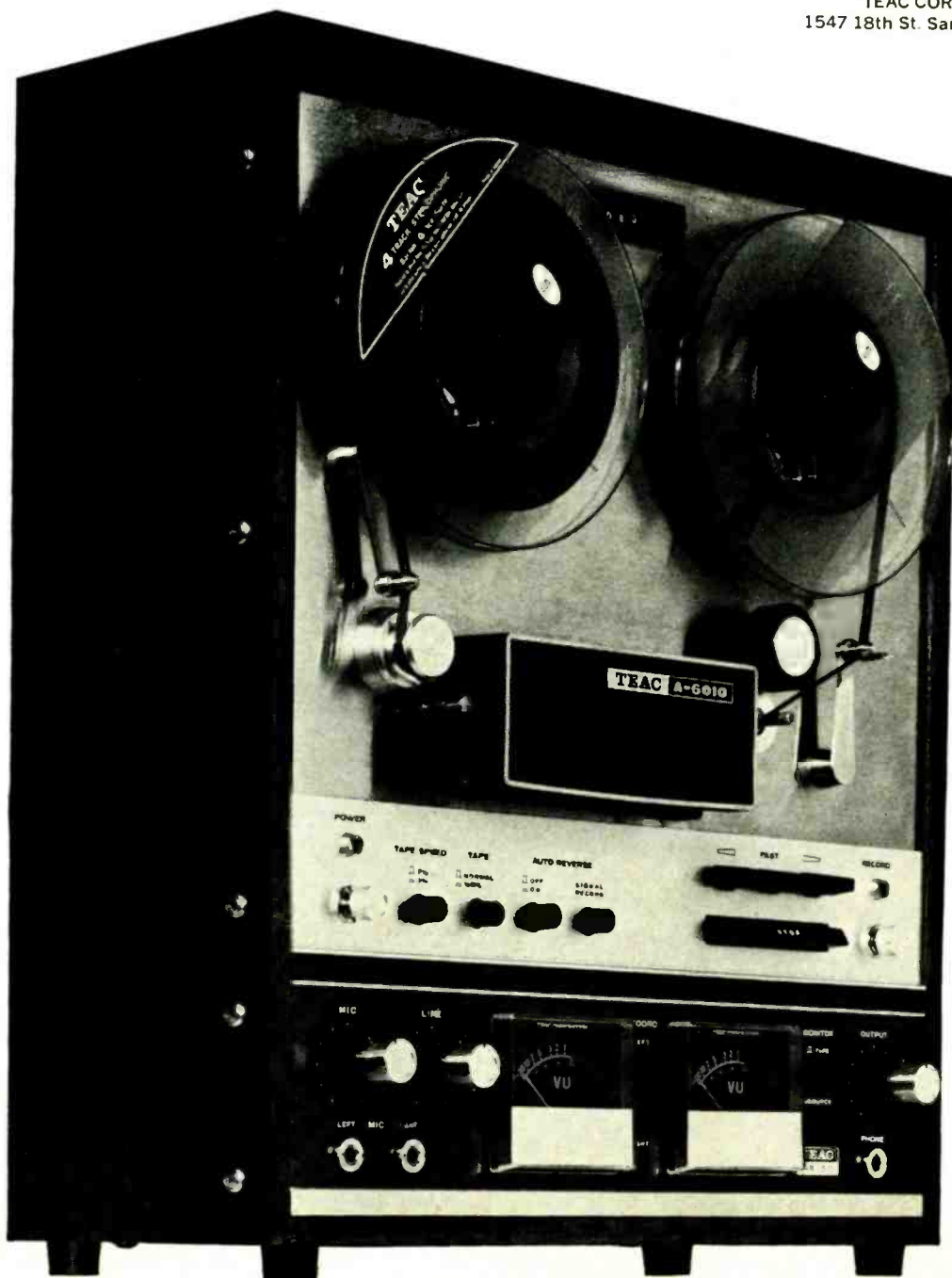
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THE TAPE DECK

BY R.D. DARRELL

Those Clever, Clever Cassettes. Since my first report, in May 1967, on this then dark horse in the tape cartridge stakes, the cassette has clearly proved itself a challenger to be reckoned with. For one thing, the repertory has expanded notably. A year ago only Mercury, Philips, and a few subsidiary labels were represented by cassette releases; now, cassette catalogues have been begun by Ampex (featuring some seventeen labels), General Recorded Tape (with some eighteen labels), Deutsche Grammophon, and Liberty—with others expected soon to be heard from. Last spring, barely half a dozen classical programs were listed; today, while pop programs continue to predominate, there is a generous proportion of more serious fare (for the most part symphonic favorites) especially from DGG, London/Ampex, and Westminster/GRT.

There has also been a corresponding increase in the availability of equipment for cassette playback and recording (the latter function, of course, being a distinct advantage of the cassette medium over endless-loop 4- and 8-track cartridges). Growth is particularly in evidence among portable battery-or-AC models for mono operation only. Note that there is no drawback to playing commercially recorded stereo cassettes on these machines: their heads are wide enough to span both stereo tracks—which in the cassette format are placed side by side rather than interlaced with the reverse-direction tracks—and thus to combine their output for mono playback.

For some time now I have heard enthusiastic reports from people who own the Norelco Model 150 Carry-Corder, the Sony Model 100, and similar portable mono equipment. My own experience has been with Ampex's mono-only battery/AC Micro 20 (one of a new "micro" series including the all-stereo Micro 50 deck)—and from my very first trial of it I was won over.

In cassette playback via its own small speaker the Micro 20 sounds better than any comparable-sized radio I've ever encountered. Used as a deck for playback via my big sound system it provides decidedly effective monophony—though handicapped, vis-à-vis 7.5- or 3¼-ips playback, by the higher surface noise and more restricted frequency range of the 1½-ips speed, it is remarkably improved in dynamic range over the results I was able to obtain from the early cassette releases. As for recording, I have taped speech "live" and I have "cassetted" a number of discs and open-reel tapes; in every case I have been agreeably surprised both by the sonic qualities ob-

tained and by the ease with which recordings and dubbings can be made without constant manipulation of the recording level control to avoid too high or too low modulation. The standard blank cassette runs for thirty minutes on each side; I haven't yet tried the thinner-tape types, now coming on the market, which run to forty-five or even sixty minutes per side.

I suspect that mono playback may give a better relative impression of present cassette sound qualities than stereo playback would, but in any case the overall results represent genuine improvements. This is especially obvious when one listens to the ultrabright, so-called spectacular pops materials and to larger symphonic and operatic works, which fare notably better than before, thanks largely to the wider dynamic range and more substantial sonics exploitable.

Such advances were well demonstrated by the 28-minute one-sided Project-3 Sampler (the second side is left blank for home recording experiments) which came with the Ampex Micro 20 and by a number of London programs already familiar in open-reel and endless-loop formats. These included the LKM 66603 Phase-4 Popular Sampler (here trimmed by three selections and some twelve minutes to get within standard cassette time limitations), Stokowski's glittering Phase-4 recording of Rimsky's *Scheherazade* (LXX 94005), excerpts from the Regina Resnik *Carmen* (LXX 31104), highlights from the somewhat aged but still relishable D'Oyly Carte *Mikado* (LXX 31099), and highlights from the Phase-4 *Kismet* starring Regina Resnik and Robert Merrill with Mantovani's Orchestra (LXX 84043). (These are list-priced at \$5.95 each, except for the "M" series Sampler, which is \$6.95.) Less surprising, of course, are the attractive results achieved with such less technically demanding materials as Antonio Carlos Jobim's charming "Wave" program on A & M (AMX 53002, \$5.95) and the original soundtrack, composed and conducted by Maurice Jarre, of *Doctor Zhivago* (M-G-M 56, \$6.95).

I hope to report soon on new cassette releases from other companies. Cassettes still have a long way to go technically, especially in climbing up into true high-frequency realms (at present, even the surface noise sounds more like "Whoosh" than "Hiss"), and indeed they may not achieve genuine high fidelity standards until supplies of the revolutionary chromium-dioxide magnetic tape-coating can be spared from exclusive computer use. Meanwhile, however, this format has unique conveniences and advantages,

perhaps especially in battery-operated portable use, both for mono "snapshot" amateur recording and for out-of-doors monophonic playback of commercially recorded tapes.

Flying Classics. For *really* long programs, Ampex's three-hour open reels designed for American Airlines in-flight entertainment (but just as effective for home-grounded listeners) are in a class by themselves. The latest classically oriented examples of these 3¼-ips, \$23.95 cornucopias are CW 8, devoted to Mercury/Philips/World Series recordings, and CW 9, to recordings from the Command and Westminster catalogues. The latter offers less novel repertoire, since about half of its sixteen selections have appeared earlier in individual open-reel releases by conductors William Steinberg and Pierre Dervaux, duo-pianists Leonid Hambro and Jascha Zayde, organist Virgil Fox, and tenor Jan Peerce. Most of the other selections, however, seem to be first tape editions of the music in question. In any case I should have a particularly warm welcome for Daniel Barenboim's Mozart Piano Sonata No. 16, K. 570; excerpts from Handel's *Xerxes* and Purcell's *Music for a While* featuring Maureen Forrester and Mildred Miller; and movements from Vivaldi and Viextemps violin concertos played by Robert Gerle.

In CW 8, none of the twenty-one selections seems to have been taped before in the present performances, and at least ten of the compositions themselves appear here in first tape editions. Of these, I particularly relished Telemann's *Don Quixote* Suite and Suite in C conducted by Beaucamp; two delectable Lumbye dances conducted by Hammelboe; Colin Davis' readings of the Berlioz *Corsaire* Overture, Mozart's Symphony No. 32 (Overture), and the first movement only of the Mozart Symphony No. 29, K. 201; movements from Haydn's Masses Nos. 4 and 5; the E minor Vivaldi Cello Sonata by Starker and Swedish; and the Liszt piano pieces by György Cziffra. As in practically all of the Astrostereo releases so far, there are some grounds for complaint: spoken title and artist announcements (though these are admirably straightforward as a rule); violent stylistic contrasts between one selection and another; the programming of excerpts from works that might well have been done in their entirety. Nevertheless, these miscellanies offer a fantastic quantity of for the most part fine music and first-rate performances, as well as many individual compositions not otherwise represented on tape.

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19	20	21	22	23	24	25	26	27	28
28	29	30	31	32	33	34	35	36	37
37	38	39	40	41	42	43	44	45	46
46	47	48	49	50	51	52	53	54	55
55	56	57	58	59	60	61	62	63	64
64	65	66	67	68	69	70	71	72	73
73	74	75	76	77	78	79	80	81	82
82	83	84	85	86	87	88	89	90	91
91	92	93	94	95	96	97	98	99	100
100	101	102	103	104	105	106	107	108	109
109	110	111	112	113	114	115	116	117	118
118	119	120	121	122	123	124	125	126	127
127	128	129	130	131	132	133	134	135	136
136	137	138	139	140	141	142	143	144	145
145	146	147	148	149	150	151	152	153	154
154	155	156	157	158	159	160	161	162	163
163	164	165	166	167	168	169	170	171	

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1	Acoustic Research, Inc. 27, 29	37	Lafayette Radio Electronics 121
2	Airex Radio Corp. 104	28	Leak, H.S., Co., Ltd. 118
3	Altec Lansing 8, 93	64	Liberty Stereo Tape 127
4	Ampex Corporation 73		London Records 88
5	Archive Production 107	38	Martel Electronics 45
69	Audio Devices Inc. 98	70	Matsushita 85
7	Audio Dynamics Corp. 43	39	McIntosh Laboratory, Inc. 34
	Audio Unlimited, Inc. 125	40	Mercury Records 108
8	Benjamin Electronic Sound Corp. . 25	23	Nonesuch Records 106
	Bozak, R.T., Mfg. Co. 66	41	North American Philips Co., Inc. . 16
103	British Industries Corp. 5	42	Olson Electronics, Inc. 125
9	BSR (USA) Ltd. 35	70	Panasonic 85
10	Carston Studios 113	24	Perpetuum-Ebner 33
11	Chesterfield Music Shops, Inc. ... 30	43	Pickering & Company, Inc. 2
12	Citadel Record Club 11	44	Pioneer Electronics 31
13	Columbia Record Club 6, 7		Pioneer Electronics 118, 120
14	Columbia Records . 74, 104, 111, 113	45	Rabsons-57 St., Inc. 125
15	Columbia Tape Club 9	47	Record Rating Service 104
16	Command Records 116	67	Reprise Records 126
17	Conar Division 120	46	Roberts Electronics 119
18	Concord Electronics Corp. 115	48	Sansui Electric Co., Ltd. 89
6	Decca Records 110	49	Schober Organ Corp. 14
19	Deutsche Grammophon	50	Schwann Record Catalog 112
	Gesellschaft 94, 99, 109	100	Scott, H.H., Inc. 87
20	Dixie Hi Fidelity 124		Seraphim Records 100
21	Dressner 125	65	Sherwood Electronic Laboratories,
22	Dual 81		Inc. Cover IV
	Dynaco, Inc. 101	51	Shure Brothers, Inc. 36, 105
25	Electro-Voice, Inc. Cover III	52	Sony Corp. of America 15
23	Elektra Corp. 106	53	Sound Reproduction, Inc. 113
24	Elpa Marketing Industries, Inc. ... 33	54	Stanton Magnetics, Inc. 23
26	Elpa Marketing Industries, Inc. ... 92	55	Superex Electronics 44
27	Empire Scientific Corp. 12, 13	56	Tandberg of America, Inc. 32
28	Ercona Corp. 118	57	TEAC Corporation 128
31	Fisher Radio Corp. . Cover II, 1, 37, 39	26	Thorens 92
56	Garrard 5	58	Toshiba 10
29	Grundig Electronic Sales, Inc. 14	59	Uniclub, Inc. 28
30	Harman-Kardon, Inc. 19, 83	22	United Audio Products 81
32	Heath Company 95, 97	60	University Sound 41
33	Hi-Fidelity Center 124	61	Vanguard Recording Society, Inc. . 102
34	Impulse/Bluesway 123	68	Verve Records 122
66	JBL International 90, 91	62	Viking 10
35	Kenwood Electronics, Inc. 103		Watson-Guptill Publications 24
36	King Karol Records 26	63	Westminster Recording Co., Inc. . 96
	KLH Research and Development		
	Corp. 20, 21		

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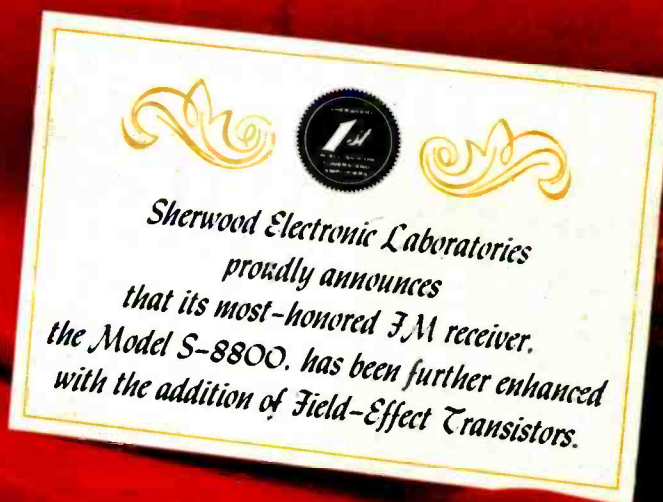
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