

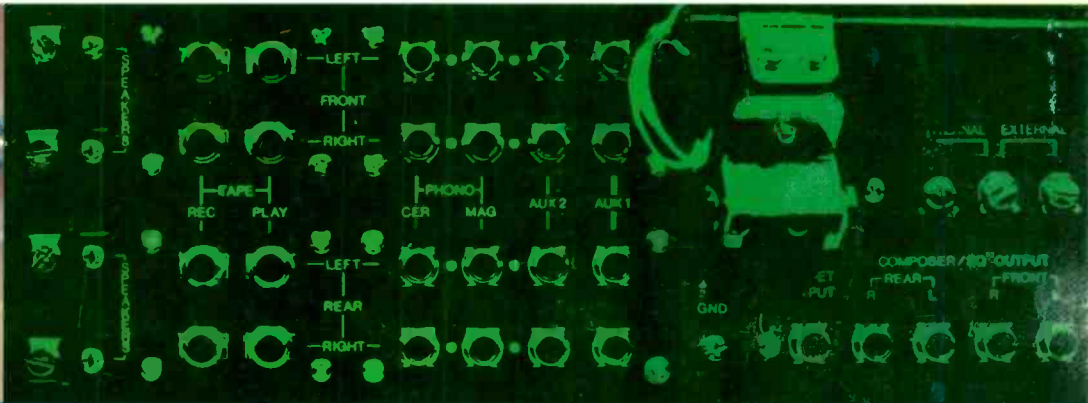
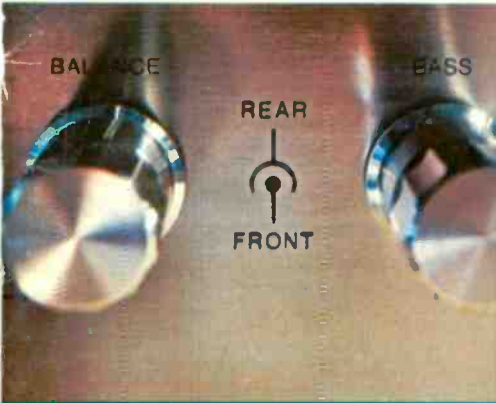
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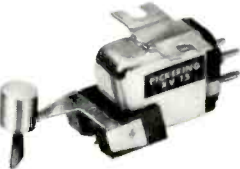





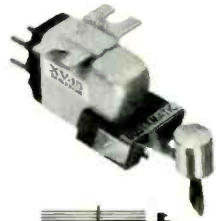
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February 1973

VOL. 23 NO. 2

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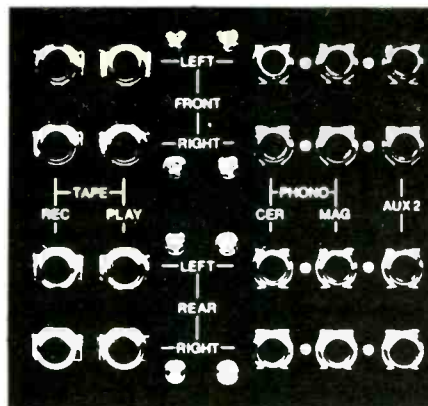
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HIGH FIDELITY



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"Nobody Asked Me"

"Because of the impossibility of recording in the United States, it is necessary for me now to record in Europe. For this reason I shall only be able to conduct the first pair of concerts for the '72-'73 season. Since I am leaving next week for Europe, and will return only for those concerts, it is necessary for me to resign as Music Director. . . ."

Thus wrote Leopold Stokowski last May to the American Symphony Orchestra he had founded ten years earlier. The net result of the Maestro's decision was that, as I write this, the imaginative, adventurous orchestra that among other successes brought the music of Charles Ives to world-wide consciousness is no more. It was, of course, Stokowski's baby, and without him both its headless board of directors (its fireball president had resigned earlier when his wife decided to revive a 1925 musical called *No, No, Nanette*) and its potential sources of money apparently dried up. Apparently. But more of that later.

Though this collapse of a major orchestra may have been almost unique (Toscanini's NBC Symphony suffered a similar fate a generation ago), the American cultural crisis that it represents is all too pervasive. Hairy stories among classical music professionals have become legion. (During the same period in New York a projected series of cable TV shows—some thirty-five concerts by the New York Philharmonic and others at Philharmonic Hall—came to a sorry end when the stagehands' union insisted on residuals for rebroadcast.) But I perhaps hold a special brief for the ASO because during two of its early years I was its program annotator. I was there when the orchestra rejuvenated Ives with the premiere of the remarkable Fourth Symphony. Through the ASO I also heard American or world premieres of music by Berio, Amram, Prokofiev—even Mozart. And I followed Stokowski's policy of reprogramming those works he believed in, so that a premiere was not merely an ego trip for the conductor but a launching pad for the music.

But the vital orchestra was on fragile financial ground: It had no endowment. At its peak, in 1970-71, the operating budget was \$750,000 for thirty-two concerts, yet the orchestra came out \$25,000 ahead. Its problem was an accumulated deficit of \$210,000. The next season was cut to sixteen concerts and a \$500,000 budget. By the time of its demise the orchestra's young manager, Cathy French, had been able to pare the deficit to \$60,000. If enough money could have been raised to wipe that out, plus another \$100,000, she said, the orchestra could have had another season.

Switch of scene to London, where the Royal Philharmonic Orchestra is contemplating an American tour. They will not be permitted to make it unless they can show that they will not weaken England's monetary situation by running up a foreign deficit. An approach to Robert D. Sweeney, public affairs director of Time, Inc., currently celebrating its fiftieth year, brings in the necessary modest sum. The tour is now possible. Time, Inc. has sponsored a great show to celebrate its anniversary, and has garnered publicity and prestige in the bargain. The RPO has a tour. And many American communities have a chance to hear a fine orchestra. All it took was some imaginative thinking on the part of the RPO's board.

Where is there a similar show of imagination on the American classical scene? Oh, there is some, to be sure. But if there were enough, the current crisis wouldn't be so severe. I asked Sweeney, "How is it that you sponsored the RPO tour while a great American orchestra was dying for lack of funds? Why didn't you give the money to the American Symphony Orchestra?"

He answered, "Nobody asked me."

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The research behind the BOSE 901.

By now almost all Hi-Fi enthusiasts know about the performance of the BOSE 901, about its unprecedented series of rave reviews¹ and its unparalleled acceptance by musicians, stereophiles and the public. But few people know how this unconventional speaker was born. In this first article of a series, we would like to share with you the highlights of the twelve years of university research that led to the 901.

The research begins.

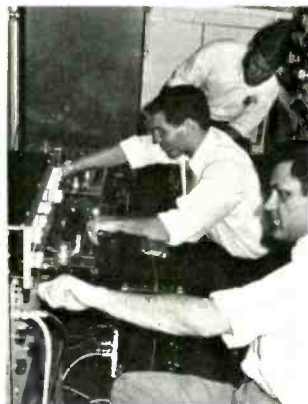
In 1956 a basic research program on musical acoustics was started by Professor Bose.² The motivation for this research came from the apparent discrepancy between the acoustical specifications and the audible performance of existing loudspeakers. Musicians were quick to observe the boomy and the shrill sounds produced by loudspeakers for which engineers claimed excellent specifications.

Dr. Bose's research began by making exacting measurements on loudspeakers and setting up experiments to correlate these measurements to aural perception.

By 1959 it was clear that not only were the existing measurement standards (established 30 years before) incomplete, but worse, they were often misleading. For example, measurements of frequency response and distortion made in anechoic chambers not only fail to indicate what a speaker will do in a room, but speakers with better chamber measurements can actually give inferior performance in the home—and vice versa!

Probing psychoacoustics.

By 1960 it became evident that basic psychoacoustic research was necessary to relate the subjective performance of loudspeakers to objective design parameters. This research was launched and the first major results were reported in November 1964 at a joint meeting of the Audio and Computer groups of the Institute of Electrical and Electronic Engineers held at M.I.T. It was this research that established the validity of the then controversial concepts of multiplicity of full range drivers, speaker equalization, and flat "power" response. It was also shown, with the help of computer simulations of ideal acoustical radiators, that

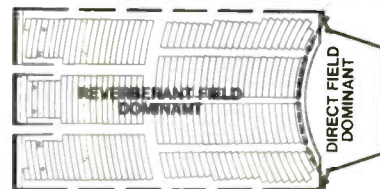


electrostatic, or other types of speakers have no potential performance advantages over properly designed cone speakers—a result that was not known prior to 1964.

Significance of reflected sound established.

At the time of the 1964 meeting, however, little was understood about the spatial properties of speakers. There was some evidence that direct radiating speakers caused shrillness in music but the reasons were not known. From 1964 to 1967 the research concentrated on these spatial problems. With the co-operation of the Boston Symphony Orchestra, measurements were made during live performances to determine characteristics of sound incident upon the listeners.

Theoretical studies, verified by experiments, showed that in live performances sound arriving at the listeners' ears from different directions was much more evenly balanced than was the case for loudspeakers in home environments. Experiments then linked this spatial difference to the strident sounds produced by loudspeakers. Then it was discovered that the desirable spatial characteristics could be produced in the home by directing a large percentage of sound away from the listener at precise angles to the rear wall.



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letters

Criticizing the Critics

Though I am often impelled to write to magazines, I rarely do because I do not wish to subject myself to the rude and sarcastic rebuttals often made by the critics who seem to deeply resent any criticism of their criticisms.

A case in point occurs in the November 1972 issue where Dale Harris vents his spleen on three readers who have taken exception to some of his reviews. I submit that remarks such as: "It may be that Mr. Sweitzer's standards for passion, musicality, and legato are more easily met than mine"; or, "I cannot help wondering, since he [Barry Malkin] is so evidently troubled by narrow-mindedness"; or, "Mr. Fredd's definition of objective criticism would appear to be the presentation of views that agree with Mr. Fredd's" are vindictive, petty, and wholly unnecessary, totally beneath the dignity of such a magazine as yours. Certainly, opinions differ. However, I feel that Mr. Harris should defend his positions without resorting to this type of personal attack. Performers are seldom in a situation where they can respond to unfair criticisms, but critics have an open forum in which they can turn aside what they consider to be unfair judgment upon their work by attacking the attacker. There are ways to rebut without rudeness. I suggest Mr. Harris investigate them.

Wilfred J. Healey
Los Angeles, Calif.

While one appreciates the trepidation with which your readers approach the "reviews" of Dale Harris, I feel they are mistaken in condemning him for not liking their favorite singers. That is certainly his privilege as a reviewer. What is distressing about Harris is his utter predictability. He does not write reviews, he writes nostalgia. Baker "competes" with memories of Ferrier; Sills is not as "satisfying" as Callas; Madame X (1972) is never quite as fine as Madame Z (c. 1935).

If Harris wants to live in the past, let him, but the rest of us know that Callas could not erase memories of Ponselle, anymore than Ponselle could make one forget Lilli Lehmann. Nostalgia is fun in private, but in public reviews it is a crashing bore. Your record reviewers would increase their credibility if they would develop a sense of here and now and leave the doubtful reminiscence to the history books.

Vera Little
San Anselmo, Calif.

While Dale Harris is free to criticize the RCA publicity used in presenting soprano Katia Ricciarelli, his statement that "Ricciarelli (for many Italians) is the most famous high-class singer since Mario Lanza" is totally inaccurate. For most Italians, Mario Lanza was unknown and remains so to this day. He was not Italian, but a second generation Italian/American who never sang in Italy. He might possibly be known through recordings, but in no way may he be considered an operatic personality.

Mr. Harris' attitude toward the entire "Ricciarelli Affair" reeks of disdain for the Italian



Mario Lanza—the memory lingers in Italy.

people, and his comment regarding Franco Soprano, one of Italy's leading music critics, and host of Italy's most popular radio program about opera, demonstrates his ignorance. He also misinterprets Mr. Soprano's comment about the domination of Italian opera houses by foreign artists. Mr. Soprano states in his album notes that Italy's only entries have been Renata Scotto and Mirella Freni, while Mr. Harris seeks to give the impression that the aforementioned artists have been all but ignored by the Italians in favor of Ricciarelli.

Mr. Harris might have disregarded all the overblown publicity and judged Miss Ricciarelli on her merits without prejudice toward her Italian birth: She is a very promising young soprano with a good deal to learn at the age of twenty-six and with a brilliant future should all go well for her. There was no need for Mr. Harris' attack. In Italy Ricciarelli is a personality beloved by her people because she symbolizes another link in the chain of Italy's rich vocal heritage. Mr. Harris accuses the sensationalists of having created Katia Ricciarelli. Among them we must include some of the most eminent music personages of our time including leading critics, musicians, conductors, and singers who made up the jury of the Voci Verdiane competition.

While it is laudable to write constructive criticism, that which is destructive and born of *cattiveria* serves nothing.

Robert J. Lombardo
New York, N.Y.

Mr. Harris replies: Mr. Healey takes exception to my replies, calling them "vindictive, petty, and wholly unnecessary . . ." and, further, attributing them to "spleen." In light of this I can only note with surprise his feeling that critical positions should be defended without recourse to personal attack.

As for Ms. Little, I agree with her assertion that Callas did not supersede Ponselle, or Ponselle Lilli Lehmann. However, I do not think that nostalgia is an apt way of referring to a sense of perspective. I believe that good, bad,

and indifferent singers have always existed. I believe too that the past is a way of assessing the present. I assume that for Ms. Little this is not true and that every current singer is—quite literally—incomparable.

Mr. Lombardo is mistaken about Mario Lanza's popularity in Italy. The fact that Lanza was American rather than Italian in no way interfered with his success there. It probably was a contributory factor. At any rate, his movies were tremendous hits. Thirteen years after his death the Italian catalogue still lists no fewer than nine LP recitals. Lanza's enduring fame in Italy has nothing to do with operatic appearances. Neither does Ricciarelli's present renown. Mr. Lombardo did not catch my irony.

Nor did he read my review very carefully. I too recognize Ricciarelli's promise, but believe it has been far too quickly exploited for her good. Mr. Lombardo's depiction of Ricciarelli's television public as somehow the guardians of "Italy's rich vocal heritage" strikes me as naive.

During the ten years I have been reading HIGH FIDELITY I always intended to write in praise of Conrad L. Osborne's reviews of vocal and operatic recordings. However, for some reason or other I never did manage to communicate my appreciation for and admiration of his work. Lately I have come to regard Dale Harris' reviews with something of the esteem I once reserved for Mr. Osborne's criticism.

In the November issue several letters appeared expressing "distaste for his [Dale Harris'] criticism." I think Mr. Harris' critics do not so much misread him as fail to read him at all: None of them seems to have the slightest understanding of Mr. Harris' "preconception of how an aria should be sung." Thank God for a reviewer who expresses his preconceptions! Far too many reviewers give the impression that they could not recognize a legato even less have an opinion as to when one is appropriate.

Unless we carefully weigh a reviewer's preconceptions we have no way of knowing how to value his judgments. For example, when one of Mr. Harris' "critics" says "her voice is exceptionally beautiful," if I'm to understand such a vacuous statement I must ask "in exception to whom or to what?; just what are your preconceptions?; what are your criteria of beauty in a voice?" Granted Caballé has a beautiful voice. (I think it is one of the most beautiful before the public today), but I am concerned about what she does or fails to do with this beautiful voice—especially in view of what the composer asks of her in his score.

Mr. Harris' review "Birth of an Operatic Superstar" [November 1972] is an example of the real service a critic can perform for the listening public today: He points out and questions most perceptively the media revolution and its subsequent challenges and potential with regard to the opera world.

Lawrence B. Porter
Washington, D.C.

The review by D.H. of the "Beverly Sills Concert" record is the most glaring example of prejudice and error I can recall in HIGH FIDELITY [November 1972].

Although Dale Harris' malicious review of the Sills *La Traviata* suggests that he is the villain, I assume the actual perpetrator is David Hamilton. If so, it is rather peculiar to find a proponent of the tasteless drivel of the Bern-

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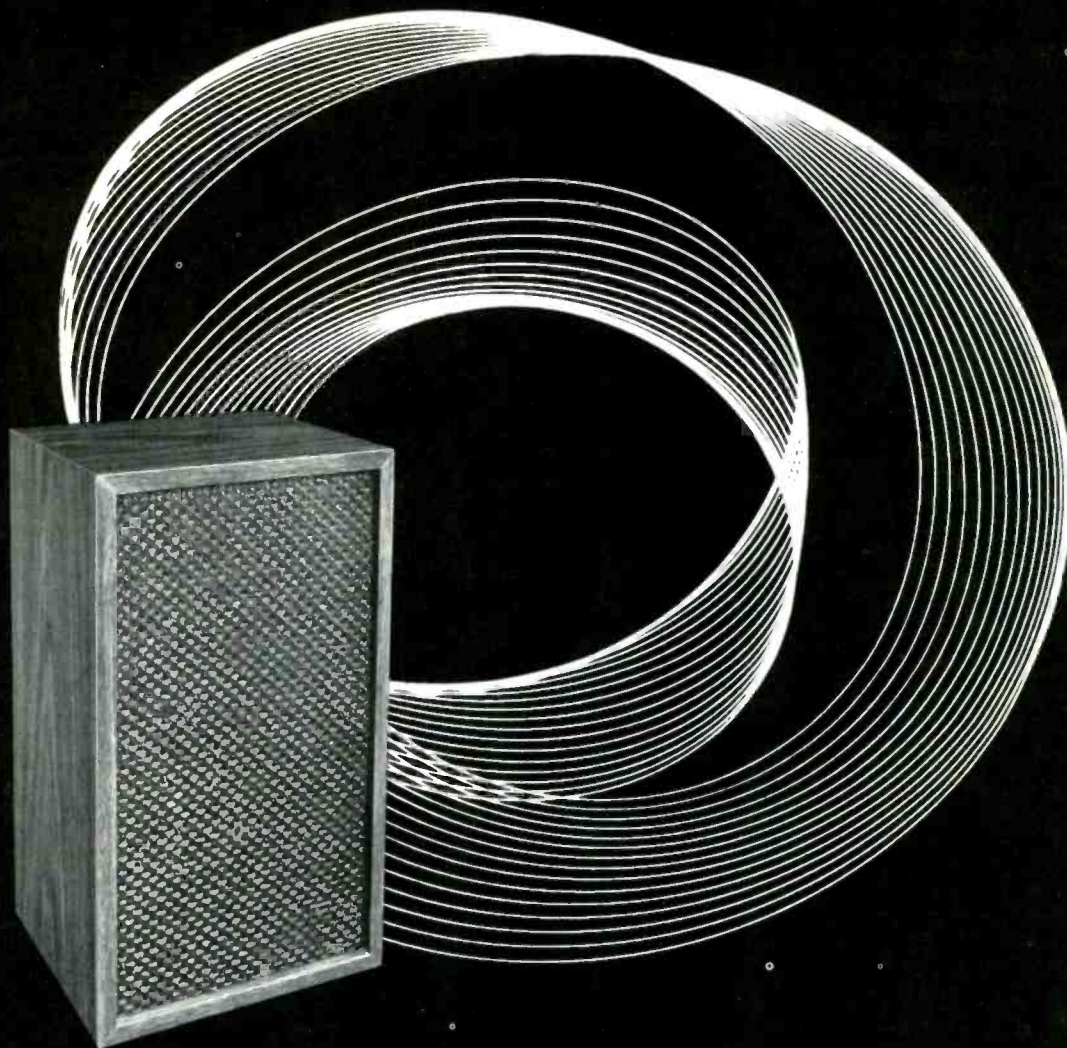
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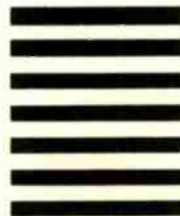
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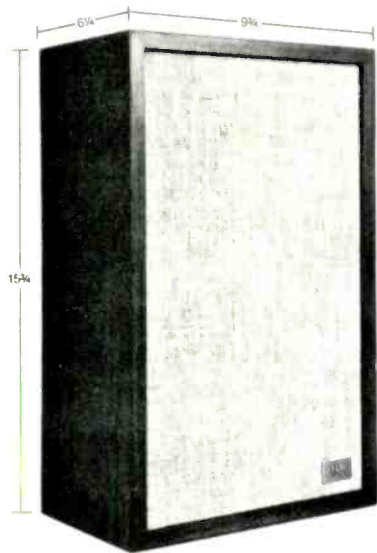
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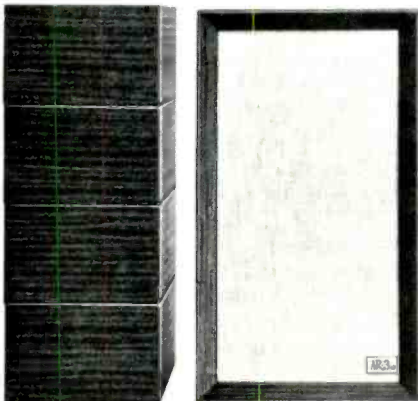
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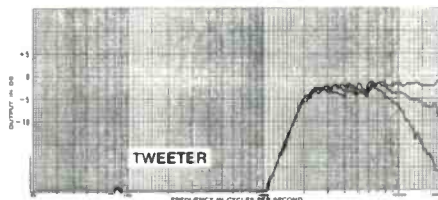
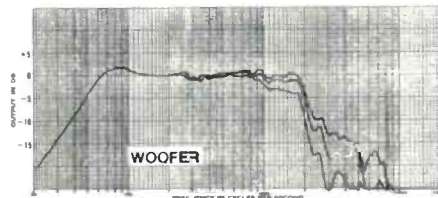
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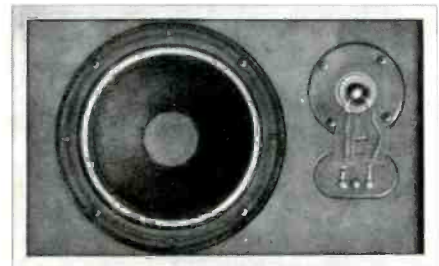
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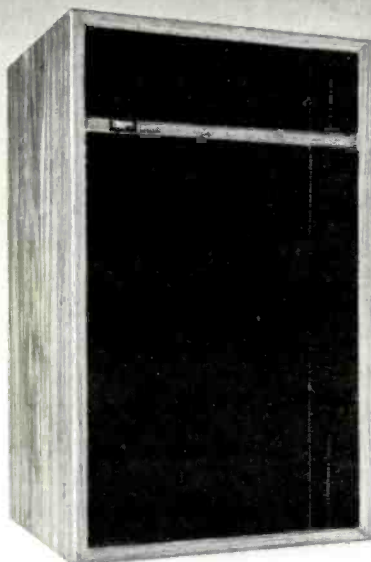
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stein *Mass* calling himself a "pretty sober 'real music' addict." The unfounded criticism of Miss Sills's technique suggests that the reviewer either didn't listen to the record or more probably just doesn't know what he is talking about.

George F. Gray, Jr.
New York, N.Y.

Mr. Hamilton replies: Mr. Gray, like many others, seems to believe that "technical perfection" is to be defined as "the way Beverly Sills [or whoever] sings"—but there are other standards in such matters, including some set by Miss Sills herself. As one of her earliest and most voluble admirers, I very much regret that the commercial recording companies caught up with her only at a time when her vocal and technical prowess had begun to decline. Miss Sills's theatrical performances (and, to a certain extent, her operatic recordings) continue to profit from her extraordinary dramatic projection, character insight, and musical intelligence, but the recital disc in question comprised material relying very heavily on a degree of sheer executive polish that she no longer commands, although she once did. There is no point in pretending about this, much as we may be sorry about it; that Mr. Gray considers my criticism of technique "unfounded" merely indicates how badly he hears, or perhaps how ill informed he is about what good singing should sound like; the former condition I cannot correct, but for the latter I can recommend daily immersions in Hempel, early Galli-Curci, Elisabeth Schumann, prewar Korjus, Erna Berger, and some of the pirated Sills discs from the mid-1960s.

I believe HIGH FIDELITY's readership was badly served by Gregor Benko's review of our Romantic piano concertos. None of these works had ever been recorded, and Genesis selected them because in our opinion they deserved a rehearing by contemporary listeners—a rehearing that we hoped would be prompted by a considered and tasteful review, the kind one expects from HIGH FIDELITY. Mr. Benko's lopsided survey was anything but considered or tasteful, and many of his pronouncements even force us to call into question his qualifications as a music critic.

I am certain that any "serious musicologist," after listening to the Rheinberger concerto, would dispute Mr. Benko's claim that the Rheinberger "was aiming for the same 'exaltation through controlled virtuosity alone' as Rubinstein." The Rheinberger concerto is no more like the Rubinstein Fifth than the Liszt E flat is like the Schumann concerto. Zsolt Deaky, who conducted the Rheinberger, Raff, Brüll, and Rubinstein, thought the Rheinberger by far the best of the four concertos.

I am at a loss to explain why Mr. Benko considers the Berwald concerto "truly third-rate music." It is no more "a series of technical exercises strung together to make a concerto" than are the concerted works of Weber or Hummel. It is much less technically oriented than music by Czerny, Clementi, or Cramer.

To say that the Rubinstein Fifth is "completely devoid of quality" is not much of a compliment to the taste of Josef Lhevinne who used the work for his American debut in 1906. Surely there is more to this concerto than Mr. Benko has been able to grasp. But then, one wonders if Mr. Benko expects anyone to

take his judgments altogether seriously when he goes on to speak of Brahms's piano concertos as possessing "heavy-handedness and fake profundity" and of Corelli as "baroque drivel."

Let me also call attention to an omission. Benko brushes over the performances by Adrian Ruiz on the Rubinstein and Rheinberger concertos as if presenting an "honorable mention." This, I find, does not do justice to these premiere recorded performances by a magnificently endowed pianist and musician. Happily, Mr. Ruiz's artistry has been amply and favorably commented upon by other reviewers of these discs.

With all due respect for Frank Cooper, I must point out that he is not the only "serious musicologist" engaged in studying the unknown Romantics. Others, whose names should be mentioned, are: Dr. William S. Newman, Prof. Gerhard Puchelt, Dr. Ted M. Blair, Dr. John Gates, Thomas Johnson, Knut Franke, and Oliver Davies.

Based on this review, Genesis must seriously question Mr. Benko's qualifications as a judge of either the content or execution of Romantic music.

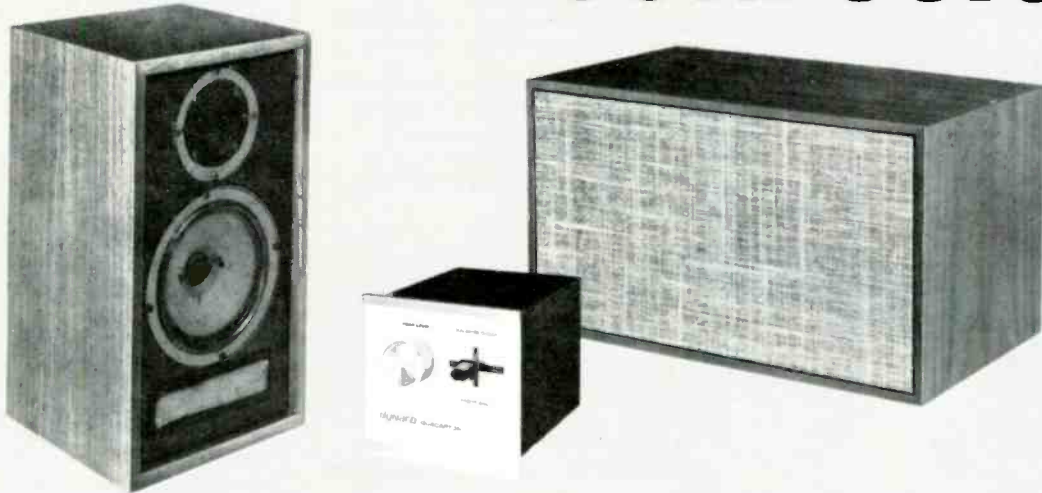
Robert F. Commagere
President, Genesis Records
Santa Monica, Calif.

Apropos Gregor Benko's review of several off-beat Romantic piano concertos on the Genesis label [November 1972], he has described only two of these to my way of thinking—the rich Dohnányi and the vapid Rubinstein Fifth (one wonders why Genesis did not choose the ingratiating Third instead). For the rest, and by way of brief rectification, it should be noted that the Raff can by no stretch of the imagination be called a "virtuoso" concerto; Rheinberger's work incorporates many differing sections and thus deserves praise for the exceedingly skillful handling of transitions; and the musical merits of the Brüll and Dreyschock (more rightly "Dry Schlock") are exaggerated, although fun to hear. The Berwald concerto is vital, exuberant, melodic—a real find—and I cannot understand your reviewer's thumbs-down opinion, nor his misplacement of this composer in the realm of music. (There is, by the way, no such thing as a "performance better than the music," to quote Mr. B.)

Mr. Benko also brings up the question of what constitutes stylistic Romantic performance with an unjustified side remark against Michael Ponti's playing. He should listen to Ponti's captivating recorded performance of Rubinstein's Valse in F, Op. 82, No. 6, played with a teasing rubato as only a master artist could; or listen to the Clara Schumann solo works which Ponti spins out with perfumed nuance and crisp vigor; or consider too the brilliant musicality of the Henselt études in Ponti's hands. These are all undoubtedly excellent achievements of Romantic playing, and it is unfortunate that this pianist's superabundant virtuosity has prejudiced some so that his other musical gifts are sometimes overlooked. The Raff concerto (and a few others) certainly needs that extra boost of adrenalin à la Ponti to do the work full justice. Obviously, the often-mentioned "faded charm" of some "lesser" works often comes from faded performances.

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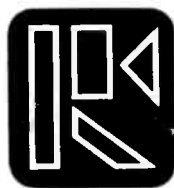
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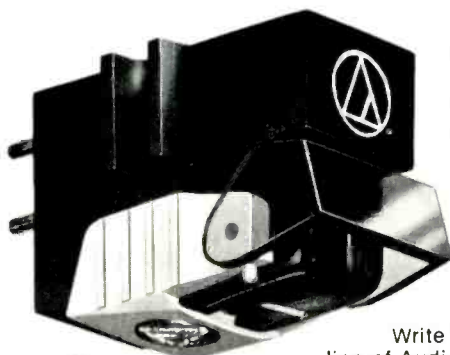
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ual to express his very soul without restraint. Surely it is as true then as it should be now that several varying interpretations of a Romantic work are valid and that an important aspect of performance is that the personality of the performer come through. There is no *one* single correct way of playing "romantically," just as the old saying that "there is only one wrong way" is foolish on its face.

Bravo to Genesis! What enormous trouble it must have been to produce these enticing discs.

Donald M. Garvelmann
Bronx, N.Y.

Mr. Benko replies: It was not my intention to consign Corelli's entire output to the trash heap, but simply to point out the staggering amount of inferior baroque music on discs; nor did I wish to imply that research into unknown Romantic composers was limited to Frank Cooper's work in the field—although Professor Cooper has explored the obscure byways of Romanticism more than any other musicologist known to me. Both Mr. Garvelmann's well-considered opinions and Mr. Commagere's comments differ from my own views and this is simply a matter of personal taste. If I do not care for the Brahms concertos as much as his other music for piano, this opinion should hardly make me a target for pedants and rabid Brahms lovers: All their advocacy will not improve these concertos in my estimation. Adrian Ruiz is a competent pianist—but mere competency is not really acceptable for the performance of a super-virtuoso, ultra-flashy work like the Rubinstein Fifth.

Doubtlessly a great deal of money and effort was spent to bring these Genesis records before the public, and it is unfortunate that all the works selected and all the performances represented are not better. I find it difficult to understand the thought process that highly regards the Rubinstein Fifth Concerto simply because Joseph Lhevinne (or anyone else, for that matter) once played it in public, but this kind of thinking sometimes guides the artists and repertoire departments of even the large, prestigious record companies. I cannot deny that the Berwald, Rheinberger, and Rubinstein piano concertos most probably have the capacity to please somebody, somewhere, sometime; but I sincerely doubt if a majority of listeners will find much merit in them. But again, these are matters of taste on which Mr. Commagere and I will undoubtedly never agree.

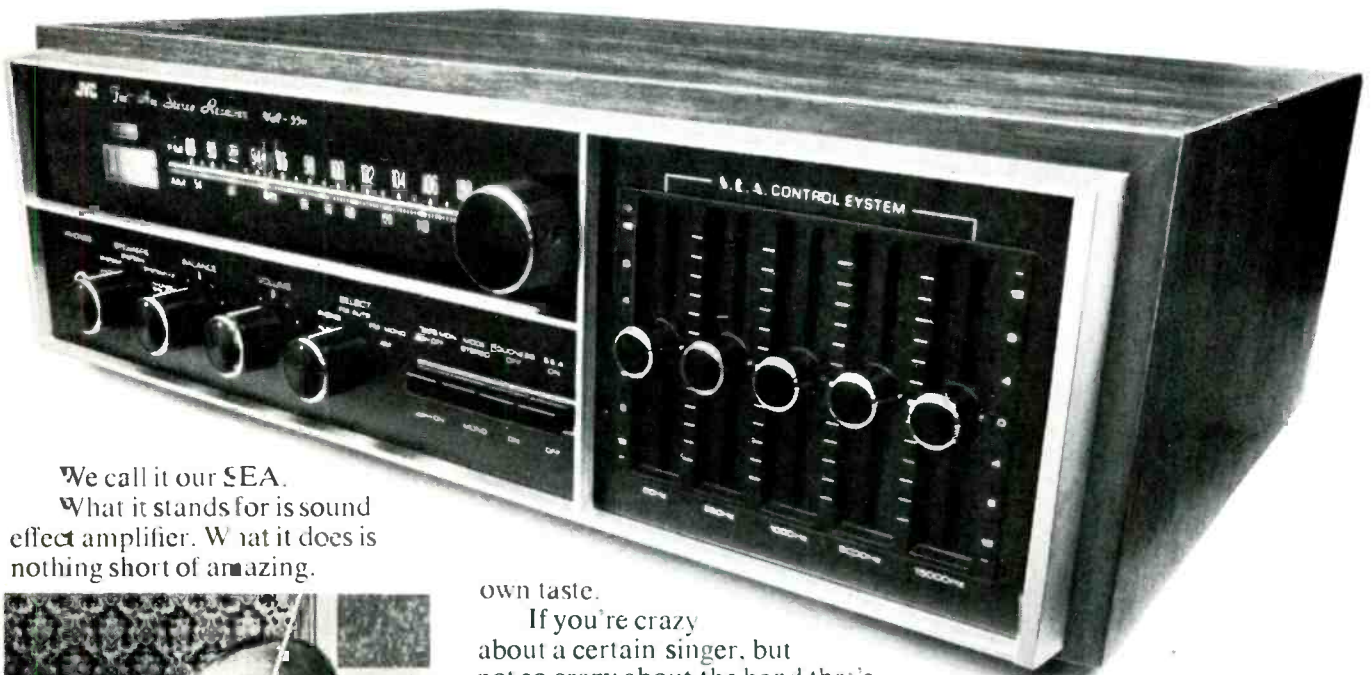
Silent Musicals

Regarding the Gene Lees article "In Love with Life." [November 1972]. I'd like to question the statement that the 1928 version of *Rose Marie* was "history's only silent musical." I recently saw a silent Lubitsch version of *The Student Prince*, made at MGM with Ramon Navarro. There were no sequences in which the actors were obviously singing (except for the drinking song). Instead, it was treated more as a play without music. Did the 1928 *Rose Marie* have silent musical numbers, or was it like the Lubitsch *Student Prince*? If the latter, then *Rose Marie* is obviously not unique.

Thomas Cluster
San Francisco, Calif.

Actually there were many silent movies based on Broadway musicals. MGM itself produced, among other "silent musicals," Sally, Irene,

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and Mary with Joan Crawford (who was also in Rose Marie), Constance Bennett, and Sally O'Neil; The Red Mill, with Marion Davies; and The Merry Widow, with Mae Murray and John Gilbert. Incidentally, during this last movie's famous Waltz Scene, the on-screen conductor was actually playing for the dancers. His name: Xavier Cugat. Clark Gable can be spotted as one of the extras.

Where's That Club?

Several months ago I requested the details about Elmer Bernstein's film music club mentioned in the July 1972 issue of HIGH FIDELITY. Although I have received no reply, I am still very interested and if the club is functioning, I would greatly appreciate the information.

Robert S. Lichtenberger
Laurel, Md.

The response to Elmer Bernstein's proposal to form a club to record and distribute great film scores was enormous—in fact, five months after the issue appeared, letters were still arriving. Mr. Bernstein has informed us that he still plans to organize the club and is answering each letter with all possible dispatch.

Previn and Vaughan Williams

It was with a great deal of regret that I read Alfred Frankenstein's comments on the last installment of the Vaughan Williams symphonies from André Previn [November 1972]. I share Mr. Frankenstein's admiration for the quality and authenticity of the Boult performances, but not his unfortunate feeling that Previn is "an American conductor of no great reputation or achievement."

Certainly Previn has received extraordinary acclaim in London—both from audiences and critics, the latter having judged his set of Vaughan Williams symphonies as an excellent alternative to the Boult recordings. Mr. Frankenstein is certainly entitled to his opinion regarding these performances, but I feel that his evaluation of Mr. Previn's reputation is perhaps prejudiced and certainly uninformed. Readers will, I trust, temper his statements with their own sampling of the recordings, if possible.

David J. Letterman
Boston, Mass.

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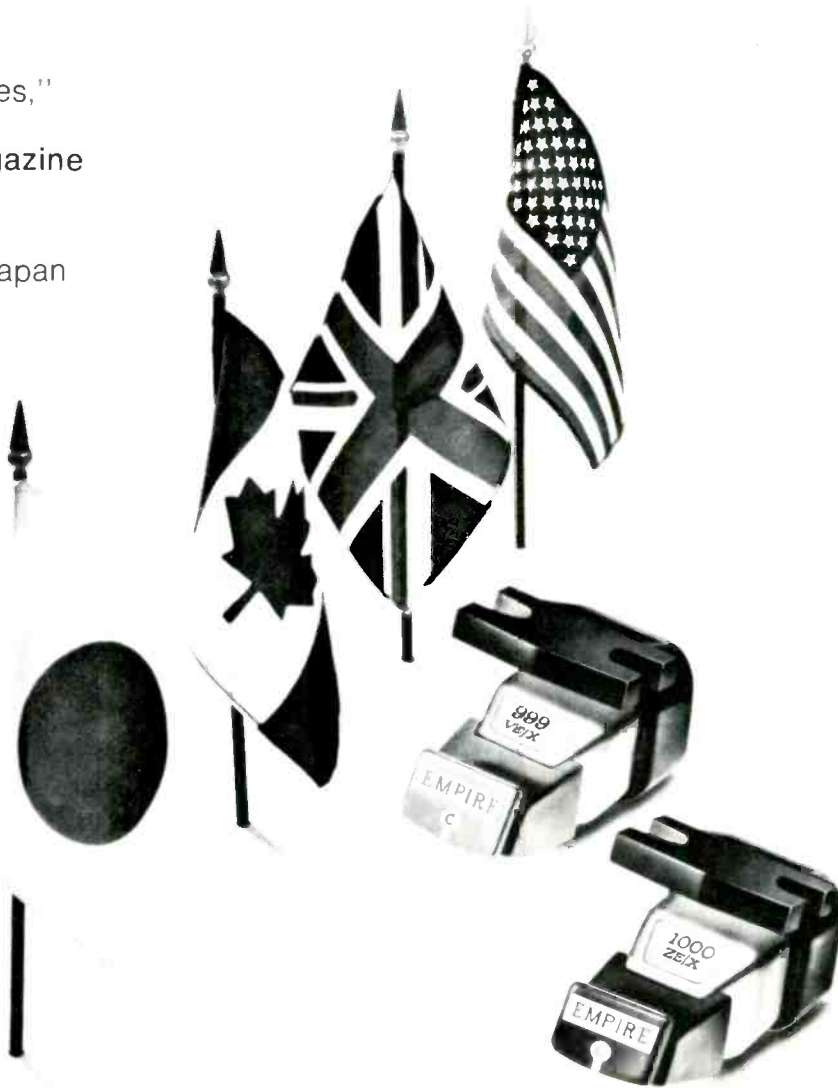
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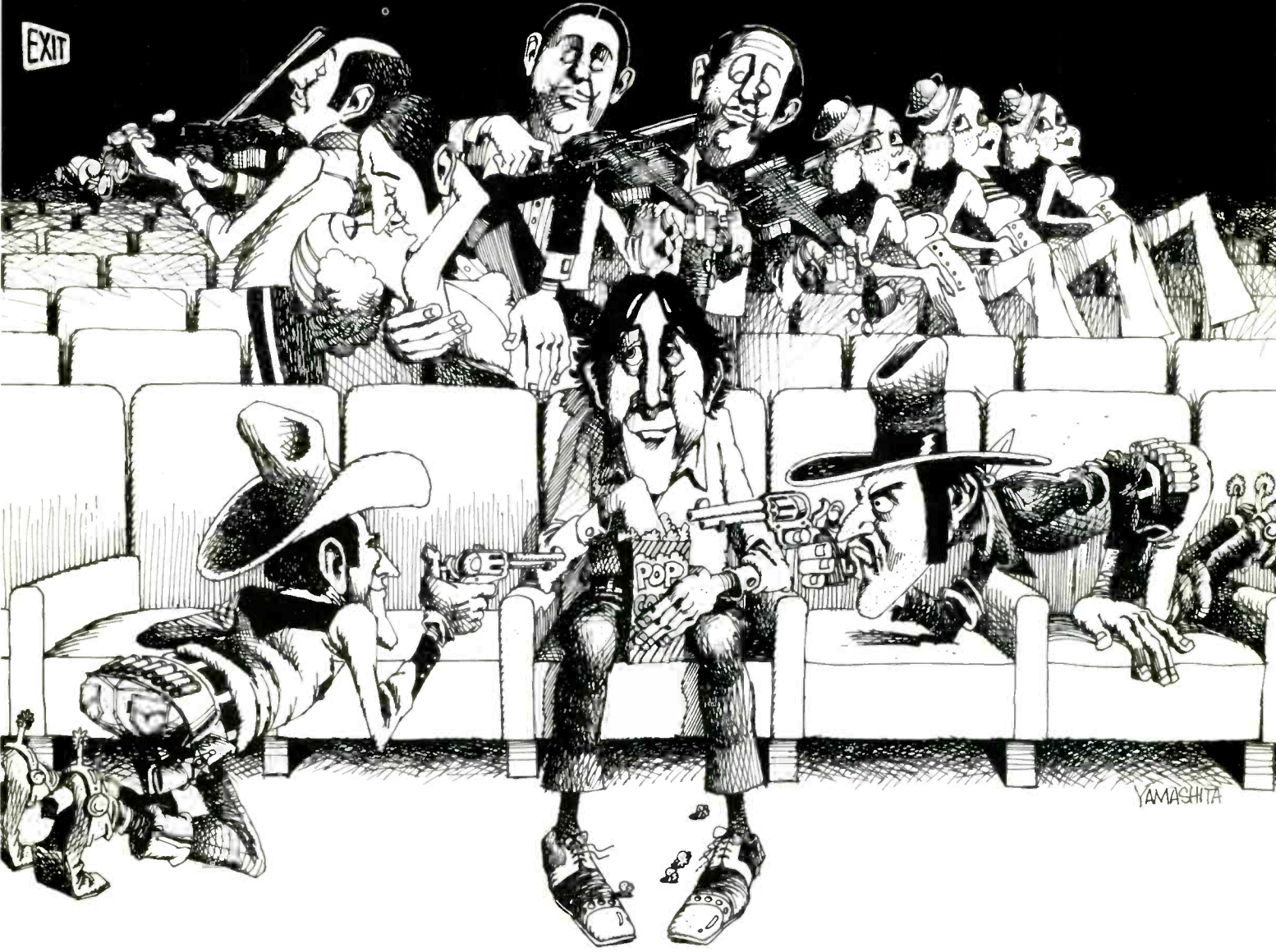
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Bernstein here brilliantly conducts the music from the opera "Carmen" with which he opened the Metropolitan Opera this season. The album, which is packed with sixty-two minutes of Bernstein at his best, also includes the "Peer Gynt" Suites.

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Stravinsky conducts his own ballets, "Jeu de Cartes," "Scènes de Ballet," and his brilliant arrangement of "Pas de deux." This album is being reissued by the popular demand created by the recent surge of interest in Stravinsky's music.

Copland conducts his own "Symphonic Ode," "Preamble

for a Solemn Occasion," and "Orchestral Variations," all complex and interesting works here brought to you for the first time on an LP.

Ormandy, responding to the recent Bruckner renaissance, here conducts the "Romantic" symphony, a perfect work to show off the opulent, luscious-yet-disciplined sound of the Philadelphia Orchestra.

Graffman here celebrates his twenty-fifth anniversary as a concert pianist. The Chopin program he plays here shows him off as the talented virtuoso well deserving of the critical acclaim he has received during his extremely active quarter of a century of performing.

On Columbia Records

A Recording Philosophy

by Lorin Maazel



IN RECORD REVIEWS, I often see it stated that so and so has finally managed to make the definitive recording of a particular piece. But I feel that *any* performance the audience relates to is a definitive performance. This is what music is all about—re-creating in sound something that is vital and viable and meaningful at that moment. I find that a recording has more value as a document, not as a definitive point of departure. A good recording preserves a performance that has been tested in the concert hall, that is matured, that is the fruit of many live experiences—the quintessence of an artist's experience at that particular time of his life. It's definitive only until the next recording, either by another artist or by the same artist some years later.

I am therefore very much put out when an artist who hasn't really had a chance to fully come to grips with a work is engaged by a record company because of some extra-musical reason. Many record producers *prefer* an artist who has not had any deep experience with a particular work, probably because many of these producers are frustrated musicians, and they feel the insecurity, the tentative quality of the artist's view of the work in question. It gives them an opportunity to put in their two cents' worth: faster, slower, louder, softer, why not emphasize the second bassoon, etc. Many record producers are against having, say, a Charles Munch walk into the studio and simply do his thing. What is a young, still wet-behind-the-ears producer to tell the old master? There is nothing to say, nothing to do but turn on the mikes and say, "Off you go." Eventually it all comes out in the wash, because people are interested in what a master has to say, they are not interested in a composite effort involving a superorchestra, an untried conductor, and an overconscientious producer. That kind of recording finally falls by the wayside. What endures is a

recording such as De Sabata's *Tosca* (Angel 3508). I've recorded *Tosca* myself, and I'm pleased with my performance. Nevertheless I still treasure that old Angel set with Callas, Di Stefano, and Gobbi, simply because you hear the *performance*. It's there, it's real, it's not something that's been slapped together. I cherish Dinu Lipatti's recordings for the same reason, especially the ones he did of the Chopin and Grieg concertos (Odyssey 32 16 0141).

The recording industry is going through a kind of metamorphosis. Costs have risen to prohibitive levels. Up until three or four years ago, it was the custom in the United States for an orchestra to tape directly after a performance; the orchestra would play two or three subscription concerts, then go directly into the recording studio. That was a marvelous system. But that too has become extremely expensive. Hence you find companies recording symphonic literature in the most obscure places, geographically and artistically, simply to cut costs. Certainly the companies have made marvelous technological advances, but the technical proficiency of some performers, and of even some mediocre orchestras, is self-defeating. They have ironed out all the elements that make recording tedious. They have discovered that the fastest way of getting something on tape is to avoid nuance, to avoid the ritard, to avoid the rubato—to avoid, in other words, anything that rocks the boat. The conductor gives the downbeat, and off they go.

Of course, the piece is played well and recorded well, but it's dull because nothing ever really happens. It's like looking at a magnificent meal in *Life* magazine: It looks marvelously appetizing, but God preserve you if you have to eat it. One of the reasons why some companies record abroad is that musicians are paid for a specific job rather than for the number of

hours it takes to complete the recording. This means there are no time pressures. If another tape has to be made you make it; if it takes a whole day, fine; if it takes a week, that's fine too. So you can take all kinds of musical risks and try for a more eventful and interesting performance. Generally speaking, these recordings do have a lower technical level than ours but they are splendid nevertheless. For example, the very fine Supraphon recording of the Dvořák symphonies performed by the Czech Philharmonic were recorded under these conditions.

I feel that these unfavorable trends are transitional and will be reversed as symphony orchestras find a new financial rhythm. We are beginning to grasp the fact that classical music is not a noncommercial affair. The old idea that music must be supported solely by a minority group, that they must be forever responsible for maintaining a nation's cultural heritage is fading. People are now beginning to understand that our classical heritage is of vital interest to the very survival of a nation, that it must be spread out into vast areas hitherto untouched by classical musicians. I think it will start with the schools, and television too will eventually become an important factor. So I am not at all discouraged by what is at present a rather difficult situation. Once the orchestras are on a firmer financial footing, the organizations supporting them will surely subsidize important recordings.

As a musician (and I think all musicians feel this way), I couldn't care less about sound dimension and the stereo aspects of a recording. Some of my favorite albums were made long before stereo, and I still listen to them with pleasure. Some great pianists of the past have left us some delightful mementos: the Chopin and Beethoven piano rolls of Josef Hoffmann; Rachmaninoff's old recordings, which may be sonically dim, but what is said is charming and gratifying; or those old recordings by violinists Ysaÿe, Thibaud, and Sarasate—I find all of them extraordinary. I cite these old performers because it's so glorious for us today to listen to interpreters who had something very specific and personal to say. There is also the Robert Heger recording of *Der Rosenkavalier* (Seraphim IC 6041) with the Vienna Philharmonic and a cast including Lotte Lehmann and Elisabeth Schumann. Heger kept it going at a terrific clip—no one plays it any faster today—but the performance is molded, a result of many, many performances in the opera house; and you feel it.

For a time, there were many young conductors who had insufficient musical backgrounds, who couldn't even play an instrument. I think this kind of conductor is disappearing. A conductor I espe-

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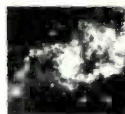
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cially admire is Zubin Mehta. He is one of the most well-prepared musicians conducting today. He's had a very solid education, and you sense it in his recordings. His *Heldenleben* (London CS 6608) provides a fine showcase for his abilities.

Then there is Boulez. Though we may have different musical outlooks, there's one aspect of his recordings I appreciate: clarity. You only have to listen to his performance of Bartók's *Music for Strings, Percussion, and Celesta* (Columbia MS 7206) to see what I mean.

If I am scheduled to conduct a work, I try to avoid recording until after I've studied the score, worked up my own view, and performed it. Then I'll listen to another recording to find out what solutions other interpreters have used to solve the problems I've been wrestling with so long. The Mahler Fifth is a case in point. After I had studied and performed this very complex score, I listened to recordings by Barbirolli, Bernstein, Neumann, and Leinsdorf. I was absolutely staggered by the variety of approaches: Bernstein's is quite expressive (Columbia M2S 698); Barbirolli's equally so, though in a less obvious fashion, certainly not as strong (Angel S 3760); the Neumann is very solid (Cardinal VCS 10011/2); and Leinsdorf too has a viable approach, more musicianly, less *Guernica*-like (RCA Red Seal LSC 7031). After listening to the fourth recording, I realized that Mahler's music is open to almost any kind of interpretation. Each of these interpretations impressed me in its own way and I was very happy that I hadn't heard them too close to my own performance. My version has changed considerably over the years. This may be due to these performances, though certainly not in any specific way. Very often a recording will trigger a series of associations, and though you won't react to a specific element, it may stimulate you to think about the piece differently. This can happen, and it *should* happen. I have found Reiner's recordings an inspiration, yet his remarkable version of *Zarathustra* (RCA Red Seal LSC 2609) is totally different from my own (Angel S 35994). Compare the two performances, and you will find his to be less ecstatic, more olympian, yet quite fascinating in its own way. I am also very fond of Reiner's *New World* Symphony performance (RCA Red Seal LSC 2214), which on the surface is very uncharacteristic of his music-making—very warm, very nuanced. Toscanini's performance of this symphony has its own uniqueness, although I prefer Reiner's.

Actually, I enjoy listening to other people's recordings more than I enjoy listening to my own—they're a challenge to me, they're different; they present another point of view. The only way to keep your balance and to grow is to study other points of view.

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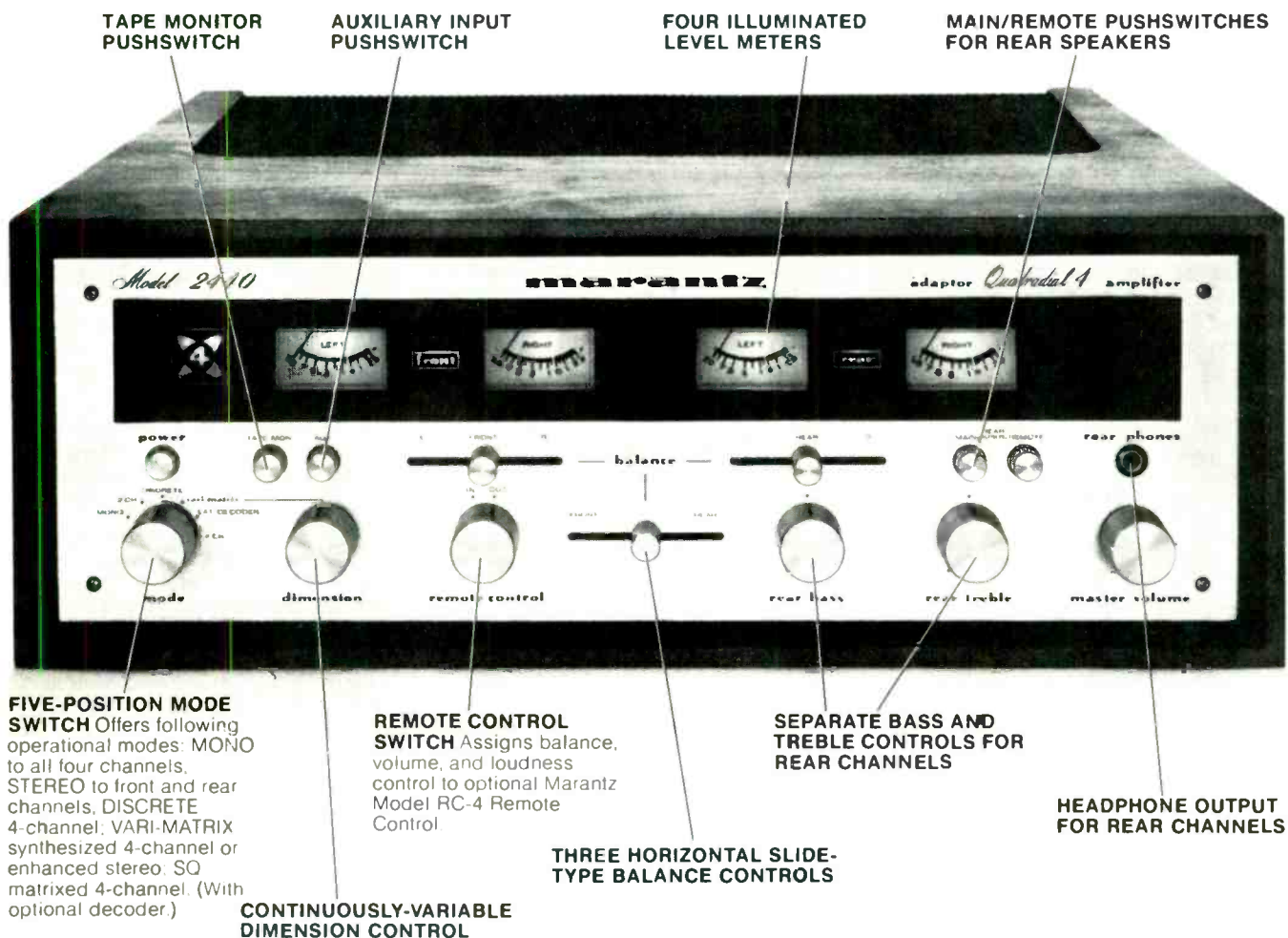
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Los Angeles

THERE IS in Los Angeles studio musicians an admirable, and sometimes even thrilling, spirit of experiment that has long since faded away in New York. And since L.A. has more first-rate players than any other city—an element in its population that has been swelled in the last year or two by all sorts of refugees from New York's slow-motion cultural dying—a great many profoundly interesting if little-publicized performances occur there.

One of these unexpected ear-openers took place on a recent Sunday evening at Donte's, the San Fernando restaurant and gathering place where L.A. musicians are wont to repair to when they've made enough money to meet their pool payments and where they now go just to play. Saxophonist Med Flory and bassist Buddy Clark, two gentlemen well-known to the profession if not the public, put together a nine-piece band—five saxophones, one trumpet, and three rhythm—with the simple idea of playing orchestrations of Charlie Parker's compositions and solos. When the members gathered on the bandstand at Donte's, they were surprised to find themselves facing a full house; and the audience in turn was surprised to find its mind blown by the music. Days later, both groups were still shaking their heads at the performance.

What had happened, of course, was a shared rediscovery of Charlie Parker.

It has long been a commonplace for those on the fringes of the jazz world to say, "Man, I dug Bird the first time I heard him." Any number of musicians, however, have told me that Parker utterly puzzled them when they first heard him. I personally thought he was crazy.

So original was Parker that neither I nor many others could assimilate what he was doing. Parker had an eclecticism so universal and wide-ranging—like Bach's, really—that his playing was bewilderingly brilliant.

I am almost persuaded that the greatest art is created out of existing vocabulary. Anybody can get up and make a lot of noise and call it "free" and "original." Indeed, jazz (and rock, and for that matter legit music too) has been cursed in recent years by an appalling tolerance of solecism in the quest for originality—a quest that has had conspicuously little success. Self-indulgent indiscipline, the euphemism for which is "self-expression," has taken us away from music itself. It has led us, as the English historian J. H. Plumb says of the dawn of romanticism in the early nineteenth century, "to false attitudes, to posing, to self-con-



MGM/Verve Records Photo

A Bird in the Band

scious eccentricity, to spurious nonsense." Bird was free, but he was astonishingly disciplined. And he had genius. Genius takes materials that are already there and makes something new out of them. Some of Parker's characteristic phrases are as precise as any of the mathematically derived examples in Nicolas Slonimsky's *Thesaurus of Scales and Melodic Patterns*. In fact, some of them are exactly the same. Parker would quote show tunes, sometimes very obscure ones, and his playing was full of veiled allusions to works of the past. "I think he must have had total recall for everything he ever heard," Buddy Clark said. And he used it all. As so often happens with genius, the new combinations and juxtapositions of known elements he used at first left the public and other artists confused and surprised.

The point is that music is not about this lady's nervous breakdown or that man's puerile self-pity and it certainly

Buddy Clark and Med Flory are trying to locate copies of several Charlie "Bird" Parker records: the flawed take of *Lover Man*; the four tracks recorded with Red Norvo; *The Gypsy*; and the original version of *Embraceable You*—not the alternate masters. Anyone who has these records or information about them please contact Clark at 12670 Jimeno, Granada Hills, Calif. 91344.

isn't about Hentoffian social content. Music is about notes. And it was as a refresher course in this oft-observed fact that the Buddy Clark-Med Flory performance was most effective. Hearing Bird's bright, wild, free, skittering, silvery flights of exuberant fancy orchestrated for five saxophones was like seeing a favorite novel turned into a really good movie. The performance told me what Bird was about more than all the printer's ink that has been expended on him (though Robert Reisner's *The Legend of Charlie Parker* is a valuable book). I came away feeling that at last I understood him.

Parker has been dead for seventeen years. Much of what he did, in a fortuitous and happy relationship with Dizzy Gillespie, has passed into the world's musical language. One hears bebop phrases even in children's animated cartoons and in television commercials. You'd think Bird's own solos would sound stale after years of being cannibalized. But that's not the case. Any wavering I may have experienced in my feeling that nine-tenths of what has happened in *all* music in recent years is pure crap was instantly swept away by Bird's originality.

The word genius is debased by current usage. But in the sense in which it is applied to the top rock of mountain peaks only and not to the cordillera and all its foothills, any country in any given century produces very few geniuses. And I am inclined to think that in the twentieth century, America has had only two musical geniuses: Charles Ives and Charles Parker; Ives was really a turned page from the nineteenth.

Describing Bird's genius, or that of any other musician, is next to impossible. But one is tempted to try. Med Flory, who played lead alto in the performance at Donte's and shared with Buddy Clark the long task of transcribing and orchestrating the improvisations, said: "I never heard Bird get hung up, except on *Lover Man*, and that was just before he went to Camarillo." (Parker had a nervous collapse during a record date and was taken to hospital; the flawed *Lover Man* solo is now part of his legend.) "He'd jay-walk across the changes," said Flory. "He'd play other chords between the chords. But I never heard him have a blank-out, a brain lag. It was like Mozart—only Bird had no eraser."

Clark said: "The beautiful thing about Bird was the way he'd take time apart."

"Stretch the time and catch it up," put in Flory. "Surrealism." They were referring of course to time in the musical sense, but one of the odd things about Parker's solos is that they do set up an actual sense of temporal distortion.

Like Bach, Parker would begin phrases at odd and unexpected times and



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end them in startling places, producing a kind of broken and fragmented rhythm, like the reflections in a broken mirror. It was that of course that was so disconcerting at first; and it was that which was later so exciting. “He’d make you want to cry,” said Flory. Not the tears of sadness or empathetic pity, but the tears that perfection draws from those who deeply love beauty.

In all, Clark and Flory (and Warne Marsh) transcribed and orchestrated fifteen of Parker’s compositions and solos. Because Bird played such odd time configurations and flurries of sixteenth, thirty-second, and even in some passages sixty-fourth notes, the transcriptions look like blizzards of black. And they’re extraordinarily difficult to read, let alone play.

The band began rehearsing nearly a year before they appeared at Donte’s, as often as not in Bill Perkins’ garage. Besides Flory and Marsh, the saxophones included Perkins, Jay Migliori, and Jack Nimitz. The drummer was Jake Hanna; Clark, of course, was the bassist. They added one trumpet—Conte Candoli—to vary the color and, at the last minute before the Donte’s date, pianist Ronnell Bright, both of whom made useful and highly tasteful emendations without distracting one’s attention from the meaning of the essay: Bird.

No one knows how word of the event got around, but Donte’s was packed, and the audience (including a lot of people who must have been about three years old when Parker died) went wild. “We didn’t have any idea we were going to get that kind of response,” said Flory. “When you score with something that isn’t commercial and was never meant to be, that’s it. I’d keep looking over at Buddy and his head was split with a grin all evening.”

There was one disappointment. When record company executives were given advance notice of the event, several of them said, “Yeah, I’ll be there—definitely.” Not one of them showed up, demonstrating once again the record industry’s irresponsibility toward American music. Here was a fresh and significant exposition of what may well have been the most brilliant musical mind the United States ever produced—a historical event, in effect—and those people couldn’t even be bothered to listen.

But the project won’t die because of that. Clark and Flory and their fellow players were so lifted up by the response to this labor of love that they plan to push ahead with it.

They hope to present the music again in Los Angeles clubs. But it deserves, indeed demands, a much, much wider hearing than that. It should be presented at all the jazz festivals next year. And it *must* be recorded.

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is lighter than 10 ounces. And because it has the perfect balance you expect in a Koss Stereophone. Not to mention a glove soft vinyl-covered headband and acoustical sponge ear cushions.

Hearing is believing.

Listen to the Koss HV-1 Stereophone at your favorite Hi-Fi Dealer or Department Store.

And get the whole story on the heavy Sound of Koss by writing Virginia Lamm, c/o Dept. HF-372.

We won't take your interest lightly either.



 **KOSS HV-1 stereophone**
from the people who invented Stereophones.



too hot to handle

In your report on the JVC CD-1667 cassette deck [October 1972] you imply that JVC's ANRS is not entirely compatible with Dolby B—that you can't record with one system and play back with the other and still expect "perfect" reproduction. But you don't say which system you prefer. How about it?—John R. Balducci, Baltimore, Md.

We lean toward Dolby on two grounds. First, the Dolby B system already is so deeply entrenched that it has become a *de facto* standard. Not only can you buy a wide variety of Dolby equipment, but Dolby B encoding has been used for quite a number of prerecorded cassettes and is used in FM broadcasting to some extent as well. It's not impossible that Dolby circuitry may become as common as tape-monitoring connections in audio equipment, at the moment we see no basis for a comparable statement about ANRS. Second, we believe the Dolby circuit to be technically superior on at least one count: its ability to compress and expand high frequencies with minimum interference from lower-frequency signals. If, for example, tape hiss tends to fluctuate with the audio level when there are no high frequencies present to mask the hiss, the hiss tends to catch your attention and be more apparent, rather than less. This undesirable effect is known as pumping; and trying to make both Dolby B and ANRS pump audibly we have been successful only with the ANRS.

I've read that I can copy matrixed quadrasonic recordings in stereo on my Teac 6010 open-reel deck, just as I would any stereo recording, and play the tape back through a matrix decoder to recover the full quadrasonic effect. Could I do the same thing with the multiplexed RCA Quadradiscs, or would their high-frequency carrier pose a problem? If it would, might the use of chromium dioxide tape solve that problem?—Scott C. Lewis, Austin, Tex.

We'd say forget it. While the system does work with matrixed recordings, the bandwidth of Quadradisc signals (to about 45 kHz) is beyond the capabilities of normal home tape equipment; chromium dioxide is not presently available in open reels; the 6010 is designed for regular ferric oxide tape; the "demodulators" used to extract the quadrasonic information from the

Quadradisc signals are specifically designed for use with phono cartridges, rather than tape decks. You'd have to be something of an engineering genius to adapt all the elements so that they will work together to do what you want. As a matter of fact, we understand that the Quadradiscs are cut at slow speed from tapes that are proportionately slowed down in order to solve some of the special problems involved.

Why should one spend hundreds of dollars on a high-quality open-reel deck—as I have done—if 1) there are very few issues on commercially recorded reels relative to cartridges and cassettes, 2) one resides in an area where one can't get really good FM signals even with the most sophisticated of antennas, and 3) the broadcasts contain nothing worth recording?—Charles A. Kanter, Fayette, Ala.

We're tempted to answer: Why indeed! Actually there are some uses (tape editing, for example) for which the open-reel deck is irreplaceable, but all presuppose an activist approach on the part of the user. If you use a tape deck simply as an alternative to discs for the collecting and reproduction of program material from regular commercial sources, then the paucity of open-reel issues plus the degeneration of FM programming pose real problems. It's a moot point whether the open-reel fans have let down the tape duplicators through insufficient support, or the duplicators have let down the fans. For instance we see Dolbyized open-reels at 3¼ ips as a near-ideal format for long works where continuity is important—Wagner operas, for example—yet no processor has had the commercial temerity to attempt such a project. There simply aren't enough open-reel users with Dolby equipment to support it.

In rereading the article on FM "How to Understand Our FM Test Reports" [February 1972] I didn't find the word selectivity even once. The uninitiated would take this to mean that selectivity is only of marginal importance in a tuner and does not deserve data of its own in your test reports. Do you disagree with the importance given it by other magazines?—Chauncey Chen, Berkeley, Calif.

Not at all. And since you apparently haven't seen any of our recent reports we should

point out that alternate-channel selectivity now is a standard item in the "Additional Data" boxes for tests of FM tuners and receivers. At the time the article appeared we still were relying on a count of stations logged through our local cable-FM system as a rough index of selectivity—or rather of over-all performance, since sensitivity, quieting characteristics, capture ratio, image rejection, and selectivity all influenced the actual count in that test. So did reception conditions. That's why we've abandoned the cable test in favor of the added lab test for selectivity.

Some time ago you wrote an item [News & Views, May 1972] about the proposed Federal Trade Commission rules governing the advertising of power-amplifier capabilities. What are your real feelings on this subject?—Robert Hagenbach, Carmel, Ind.

It should be obvious from the item itself that we feel the FTC rules are far more valid than the loophole-ridden EIA "specifications" by which most noncomponent home-entertainment products are rated; and they are in fact better than we had dared hope for when the FTC first raised the subject. Even in components, the rules seem to have had an impact already—although this may be merely coincidence. In recent literature we seem to see that 1 kHz harmonic distortion ratings are disappearing in favor of full-bandwidth ratings. (An amplifier rated at 0.5% THD at 1 kHz may run as high as 5% THD at 20 Hz for the same power output; an amplifier rated at 0.5% THD, 20 Hz to 20 kHz will produce no more than 0.5% distortion at any frequency within that range.) Kenwood, Pioneer, and the other component manufacturers who have tightened published specs in this or similar ways are to be congratulated whether or not the FTC rules had anything to do with the case. But this tightening is only a minor refinement by comparison to what is needed among makers of compact systems and packaged phonographs (typically, the EIA members) who still print utter nonsense about their products and have made it plain that, for the most part, they plan to continue the nonsense until the FTC starts twisting arms.

A friend insists that there is no bias switching in the Teac 350, though it has a Crolyn/ferric switch. Is this possible?—Norman Winter, Pensacola, Fla.

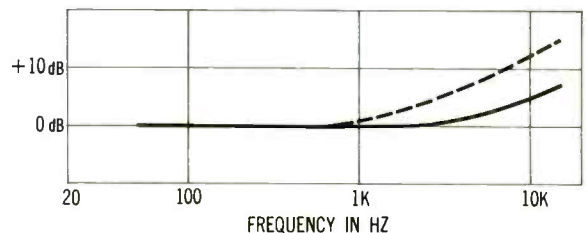
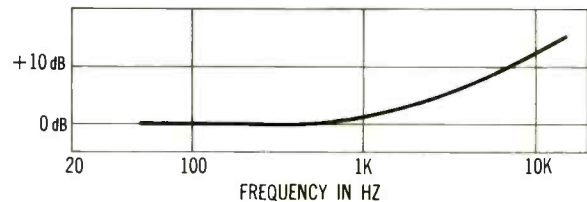
Yes. The 350—and apparently many other current machines equipped with tape switches—doesn't actually change the record bias in switching from one tape type to another; it changes only record equalization. Since the most common practice under these circumstances is to bias for chromium dioxide and then boost high frequencies during recording with ferric oxide tapes to make up for the losses occasioned by the excess bias, the ferric oxides must work at something of a disadvantage. A true bias switch would be preferable in this respect; but an examination of our reports for the 350 and other current models will show that these machines do very well with ferric oxides nonetheless.

Static on FM?

Noise is the nemesis of high fidelity, and FM broadcasting has its own particular noise problems. Up to now the key to FM noise suppression has been pre-emphasis—the boosting of high-frequency signals in broadcasting and a reciprocal de-emphasis network in the receiver that attenuates the high end and with it the noise. In this respect FM broadcasting can be compared to disc recording, where the RIAA high-frequency equalization curve is used for much the same purpose.

Now Dolby Labs—a name synonymous with noise reduction—has suggested revising the FM pre-emphasis factor as a concomitant of employing a Dolby B system. Dolby says the conversion of the time constant—the factor in terms of which FM pre-emphasis is specified—would have the effect of multiplying by seven the “covering” power of U.S. stations. Listeners could then pull in marginal stations with greatly improved signal-to-noise ratios. Many engineers have long favored some such change, although Dolby’s proposal has some new wrinkles.

But the proposal bears directly on a long-time gripe of the FM listeners—the loss of dynamic range because stations so often use limiting to prevent overmodulation. B-type encoding combined with the altered time constant would increase high-frequency headroom by up to 10 dB, according to the Dolby people. And by changing both factors at once the reduced pre-emphasis would approximately correct the “excessive” brilliance that appears to be present in Dolby B signals when they are played back without benefit of Dolby circuitry. In other words present broadcast equipment would not have to be changed unless the station is going Dolby; and present receivers would not even require a treble-control touchup when tuned to a Dolby-processed signal.



Present (75-microsecond) pre-emphasis is shown in upper curve; proposed (25-microsecond) pre-emphasis in lower solid curve. Dotted line represents approximate apparent brightness added by Dolby processing when receiving equipment contains no Dolby circuit.

With Dolby B noise reduction already in use by some stations, and with delivery of Dolby reception equipment only just beginning, Dolby sees this as the perfect moment for making the change. So far, however, the FCC—which would have to approve any change in the pre-emphasis standard—has yet to be heard from.

Record Records

The world continues to be alive with “The Sound of Music,” says RCA. Sales of the soundtrack album are approaching thirteen million worldwide, making it the largest selling album in the history of the recording industry.

Certainly Columbia’s “My Fair Lady” must be right up there, we thought. Columbia says yes, it’s up there (about seven million copies worldwide), but (surprise!) it’s way behind Simon and Garfunkel’s “Bridge Over Troubled Water,” which is now passing the nine million mark.

New Hope for Open-Reel Fans

Open-reel tapes are *the* quality medium for the reproduction of music, right? Not always. Too often tape hiss is as intrusive as the clicks and pops of LP discs. Now Ampex says two improvements incorporated in its new Ampex II tape series will significantly reduce this noise.

First, as previously announced in HF, Ampex will Dolby-encode those open-reel releases that will benefit most from the process. Perhaps of greater general interest is Ampex’s decision to use low-noise, high-output tape for all its AST open-reel releases. This tape is said to reduce noise levels by up to 3 dB.

Incidentally, Ampex is not following up Vanguard’s move into Dolby B quadraphonic open-reel issues, nor has it released any quadraphonic reels for some time. Ampex says it’s studying the market to see whether the demand will increase.



Other fine turntables protect records. The new \$79.95 PE 3012 also protects the stylus.

Some of the finer and more expensive turntables stress their ability to protect records. Which is as it should be.

But no turntable, at any price, can promote its ability to protect the stylus. Except PE. For this is a feature exclusive with PE. And it's available on all PE turntables, including the 3012 at \$79.95.

This fail-safe feature prevents any possible damage to the stylus by preventing the tonearm from descending to the platter unless there's a record on it. Simple, foolproof and very important.

Yet this is not the only reason for you to consider the 3012, no matter how much or how little you intended to spend for a turntable. Because the 3012 also has a number of features you won't find on any other turntable at or near its price.

For example: variable speed control that lets you match record pitch to live instruments. Cue-control viscous-damped in both directions for smooth rise and descent. And, a single-play spindle that rotates with the platter to prevent binding or causing eccentric wear.

In short, the 3012 offers exactly what you've come to expect from the craftsmen of West Germany's Black Forest. Good design, fine engineering, costly materials and meticulous manufacturing.

But if you do insist on spending freely, there are two other PE's to choose from. At \$119.95 and \$149.95. Both are superb precision instruments, offering progressively greater sophistication.

You should consider the matter carefully before spending more than \$79.95. And to help you decide, we're offering our new brochure. Simply circle the number at the bottom of the page.

The new PE
Precision for under \$100



Impro Industries, Inc., 120 Hartford Ave., Mt. Vernon, N.Y. 10553



CIRCLE 24 ON READER-SERVICE CARD



equipment in the news

Ditton loudspeaker series offered here

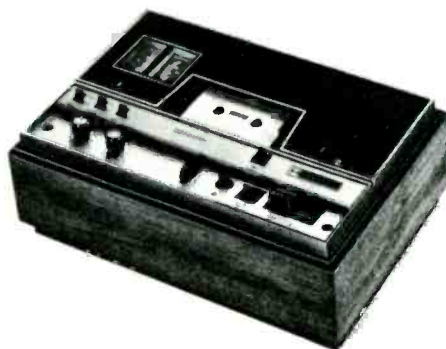
From England's Rola Celestion Ltd. comes the Ditton series of loudspeakers, available in this country through Hervic Electronics, Inc., of Los Angeles. The series ranges from the \$450 Ditton 66 Studio Monitor (shown), said to offer substantially flat response from 25 Hz to 30 kHz, to the \$91 Ditton 10 Mk II, rated for 45 Hz to 15 kHz. The use of a passive Auxiliary Bass Radiator (ABR) in three of the six systems is said to ensure controlled bass. All speakers are available in matched pairs in teak or walnut.

CIRCLE 150 ON READER SERVICE CARD

And now from Heath: a Dolby cassette deck

If you're looking for a project to fill the long evenings of winter, Heath-kit is ready to oblige with the AD-1530 Deluxe Dolby Cassette Tape Deck—the first Dolby equipment to be available in kit form. Heath's specifications: frequency response ± 3 dB from 40 Hz to 12 kHz with ferric oxide tape, or 40 Hz to 14 kHz with chromium dioxide; wow and flutter less than 0.25 per cent rms; S/N ratio, 48 dB with the Dolby circuit off. The amplifier and Dolby system use modular plug-in circuit board designs. Price: \$249.95.

CIRCLE 151 ON READER-SERVICE CARD



Power in the raw from Tomlinson

The new Model 1002 power amplifier from Tomlinson Research Instruments Corp. of Tallahassee, Florida is a high-power stereo amp in utility dress. Rated by the company at greater than 100 watts per channel into 8 ohms and greater than 160 into 4 ohms, with distortion of less than 0.1 per cent at any power level, the direct-coupled amplifier features protection circuitry and modular construction. The price is \$450.

CIRCLE 152 ON READER-SERVICE CARD

Kenwood's new four-channel receiver

All current four-channel options—discrete, matrixed, and synthesized—are allowed for in Kenwood's KR-6140A AM/FM receiver. The matrix section has separate switching positions for both the SQ and the RM (QS) matrices. The unit has recording and playback jacks and monitor switches for two four-channel tape decks, two four-channel aux inputs, and outputs for a four-channel speaker system plus two remote stereo pairs of speakers. The KR-6140A sells for \$599.95.

CIRCLE 154 ON READER-SERVICE CARD



See-through Superex headphone

Superex Electronics Corp. is marketing a see-through version of its PRO-B VI headphones. A transparent plastic cover on the earcups allows a view of the printed-circuit crossover network and inner acoustic chamber. This unit originally was designed as a display demonstrator for the standard cordovan-colored PRO-B VI (also available). The heart of the PRO-B VI is a woofer design based on the acoustic-suspension principle and a ceramic tweeter. It costs \$60 and comes with a fifteen-foot coiled cord and a clip that attaches to your clothing to relieve cord pull.

CIRCLE 153 ON READER-SERVICE CARD

Don't you wish you could start all over again?

You can. In 4-channels. With a Panasonic discrete system. Panasonic chose discrete as its 4-channel standard for a lot of reasons. First, it has the highest degree of speaker separation and steady sound positioning of any type of 4-channel system. And in addition to playing discrete 4-channel tapes and records, a Panasonic discrete system enhances the sound of stereo tapes, records, and radio. Because of our Quadriplex™ circuitry.

Start with one of our 4-channel receivers. Like Model SA-6800X. It has Panasonic's Acoustic Field Dimension. That lets you adjust the speaker separation electronically. Plus a full 300 watts of power (IHF).

You'll also need a tape deck. For 8-track cartridges, there's the RS-858US. It plays and records 2 and 4-channel cartridges. With four separate input level controls. And 4 VU meters. If you want all that in reel to reel, there's our 4-channel deck, Model RS-740US. It has Hot Pressed Ferrite heads, noise suppressor systems and other features. That add up to a frequency response of 30-23,000 Hz at 7½ ips. And an S/N ratio of better than 50 dB.

If you want records, you'll want the SL-1100 direct-drive turntable. With wow and flutter of less than 0.03% WEMS. And the SE-405 demodulator for Compatible Discrete 4-channel (CD-4) records. Like RCA Quadradiscs.

As well as matrix 4-channel, stereo and monaural records.

And our speakers, Model SB-750 are 3-way air-suspension systems. With 5 speakers in each enclosure. Two domed tweeters. Two domed midranges. And a 12" woofer.

We can also let you see 4-channel sound. On our 4-channel audio scope. Model SH-3433. The screen will show you how much sound you're getting from each channel.

You can see our discrete 4-channel components at your franchised Panasonic Hi-Fi dealer. The man who can make your wishes come true. But this time in 4 channels.

FOR YOUR NEAREST FRANCHISED PANASONIC HI-FI DEALER, CALL TOLL FREE 800 243-6000. IN CONN., 1-800 882-6500

Panasonic® Hi-Fi Discrete 4-Channel System



the Sansui Seven

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

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

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

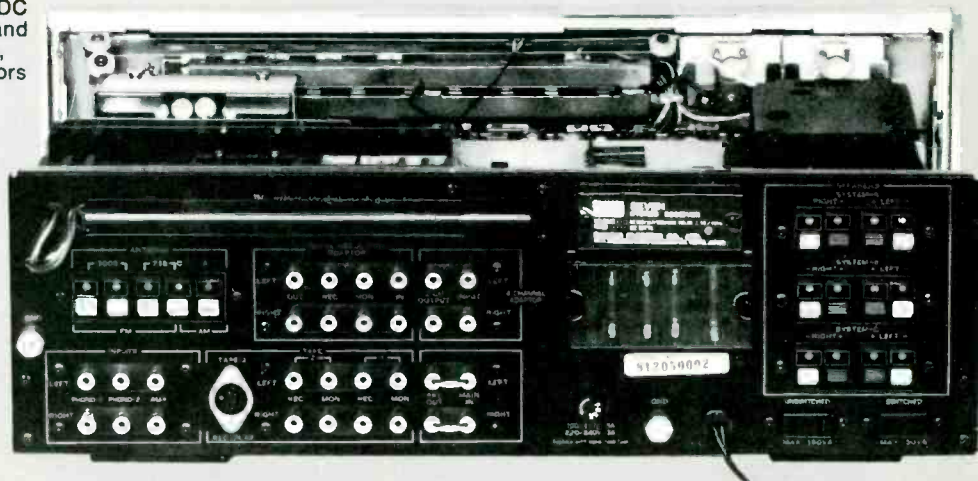
Brute-strength Power Supply. High plus-and-minus DC power supplies with constant-voltage stabilization and ripple filter applied to the equalizer/control circuits, plus 4 bridge rectifiers and 2 huge 4,700-mf capacitors for the power amplifier. All for clean, rock-steady handling of signals with ample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

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

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

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

Adjustment-free Sharp-cutoff Filter for Multiplex Carrier. **Front-panel Headphone Jack, Grounding Terminals, Switched and Unswitched AC Outlets, One-Touch Connector Terminals for Speakers and Antennas, 300-ohm/75-ohm FM Antenna Inputs, Loudness Switch . . . and more, more, more.**



Sansui

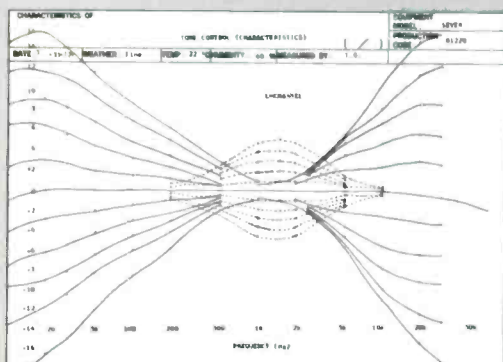
and its seven wonders



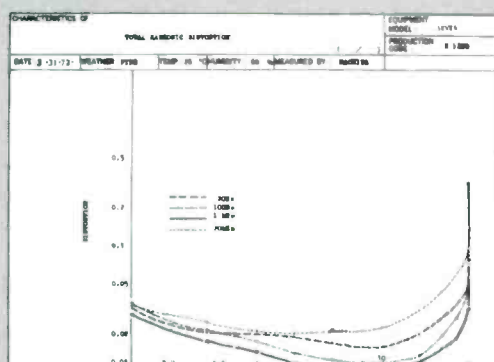
SPECIFICATIONS

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

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



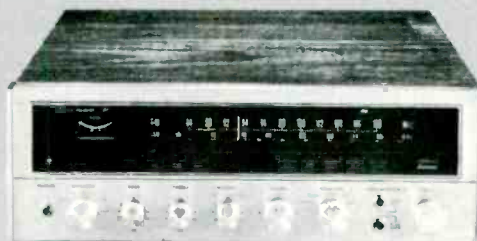
Action of the Triple-range Tone Controls



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

THE SANSUI MODEL SIX:

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



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CIRCLE 50 ON READER-SERVICE CARD

Our very remarkable crowd pleaser.

The ADC 303AX.

Without a doubt, the most popular speaker we've ever made.

Time and again, enthusiastic owners have written to tell us how very pleased they were with the 303AX. Fantastic... outstanding... beautiful... and remarkable were among the more commonplace accolades we received.

As for the experts, they expressed their pleasure in more measured phrases such as, superb transient response, excellent high frequency dispersion, exceptionally smooth frequency response and unusually free of coloration.

Obviously, a speaker like the ADC 303AX doesn't just happen.

It is the result of continually designing and redesigning. Measuring and remeasuring. Improving and then improving on the improvements. All with only one goal in mind...

To create a speaker system that produces a completely convincing illusion of reality.

And we believe that the key to this most desirable illusion is a speaker that has no characteristic sound of its own.

We've even coined an expression to describe this unique quality... we call it, "high transparency".

It's what makes listening to music with the ADC 303AX like listening back through the speaker to a live performance.

And it is this very same quality that has made our very remarkable crowd pleaser the choice of leading audio testing organizations.

Finally, when you consider that this unparalleled combination of popular acceptance and critical acclaim is modestly priced at only \$100*, you begin to appreciate just how very remarkable our crowd pleasing ADC 303AX really is.

*Other ADC high transparency speaker systems from \$55 to \$275.



Norelco's DNL: Cassette Noise Reduction Without Preprocessing

The Equipment: Norelco Model 2100, a stereo cassette deck with DNL playback noise reduction, in wood and metal case. Dimensions: 4 by 12 $\frac{5}{8}$ by 10 $\frac{1}{2}$ inches. Price: \$219.95. Manufacturer: Philips of the Netherlands; U.S. distributor: North American Philips Co., 100 E. 42nd St., New York, N.Y. 10017.

Comment: The most striking single feature of the 2100 is the noise-reduction circuitry—the DNL, standing for Dynamic Noise Limiting. In operating principle it seems to be quite similar to the dynamic noise suppression devices that first appeared on the consumer market over twenty years ago; the big difference is that the DNL really works. The next most striking thing about the 2100 is its styling: European in its simplicity but not quite antiseptic, as some European designs tend to be. The asymmetrical placement of the control panel gives it a certain boldness, though we found it a little less than ideally functional.

The counter, tape well, pilot lamps (for recording and DNL) and "piano-key" controls all are at the left of the top surface. The keys are slightly smaller than average and all have verbal identification—no color coding or symbols, which might have helped in quick identification of the correct control under some circumstances. Along the sloping face in front of these elements are the dual meter, recording-level sliders for each channel (there are no playback-level controls), and six pushbuttons: three for tape matching in the record mode (regular, high-performance, and chromium dioxide), and one each for recording mode (mono/stereo), DNL, and AC power.

Along the bottom of the front panel are connections

for mikes (a pair of miniature phone jacks) and headphones (the usual stereo phone jack). On the back panel are the usual RCA phono jacks for input and output cable pairs. (There is no European DIN socket in this model, which apparently is built specifically for the 120-volt market area.) Also on the back panel are access holes for adjustment—by a technician—of the DNL operating level.

We said that DNL was unique in that it really works. Dolby works too, of course, but it is not a comparable noise-reduction scheme. With Dolby and similar techniques the tape must be preprocessed (encoded) during recording if the benefits of the system are to be enjoyed. With dynamic noise reduction this preprocessing is unnecessary; but the conventional dynamic devices have suffered from unwanted side effects—notably the "pumping" that makes unwanted noise fluctuate audibly in response to changing program levels. Or the high frequencies in the program may be audibly affected by the circuit's action. We have been unable to make DNL misbehave in these ways. Press the DNL button and tape hiss drops in level (subjectively, by about the same factor as that offered by the Dolby circuit); and it will do so with any tape it's playing.

Technically the 2100 checked out in the lab at about par or better. Speed accuracy (at 1% fast) was what we would consider par, but better than par in its being unaffected by changes in line voltage. Note that the meters' 0-VU point is relatively high by contrast to most models we've tested recently. Philips is staying close to its original specification in this respect, while other manufacturers generally choose to set the meters so that home recordings will be at a lower level, improving high-fre-

REPORT POLICY

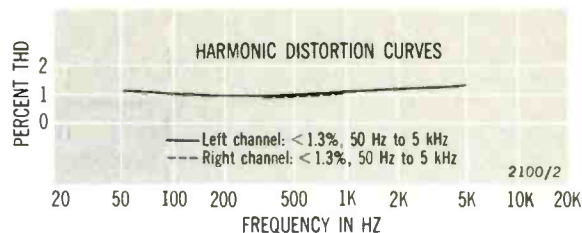
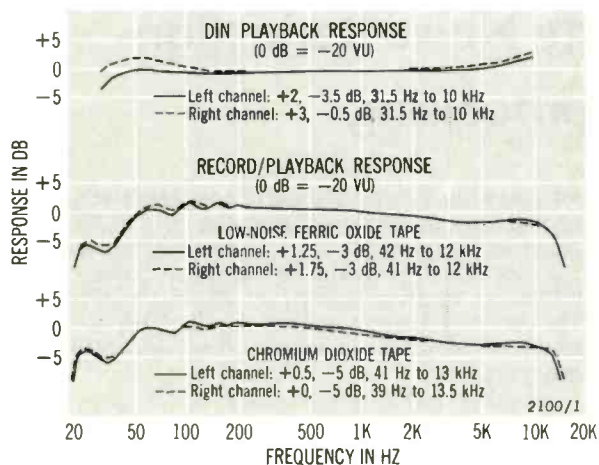
Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by CBS Laboratories, Stamford, Connecticut, a division of Columbia Broadcasting System, Inc., one of the nation's leading research organizations. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. Manufacturers are not permitted to read reports in advance of publication, and no report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. All reports should be construed as applying to the specific samples tested; neither HIGH FIDELITY nor CBS Laboratories assumes responsibility for product performance or quality.

quency response and adding an extra safety margin against overload on peaks albeit at the expense of effective S/N ratios.

The dual meter is convenient, since it allows you to evaluate both channels simultaneously with ease, but when confronted with sudden bursts of tone the needles tend to overshoot badly making readings for short-duration peaks unrealistically high. You need to be careful in using the sliders, which are critical to the touch, since their total travel distance is less than 1¼ inches; even slight movement of the controls makes a relatively large difference in recording level, but after you are familiar with this machine, you should have little trouble either here or with the meter.

The most attractive features of the 2100 certainly are its sturdy construction and the DNL. Particularly for recordists who already own a large collection of non-Dolby cassettes, it is an attractive unit of unique capabilities.

CIRCLE 141 ON READER-SERVICE CARD



Norelco 2100 Additional Data

Speed accuracy	105 VAC: 1.0% fast 120 VAC: 1.0% fast 127 VAC: 1.0% fast
Wow and flutter	playback: 0.11% record/playback: 0.15%
Rewind time, C-60 cassette	1 min. 30 sec.
Fast-forward time, same cassette	1 min. 27 sec.
S/N ratio (ref. DIN 0 VU, DNL off)	
playback	L ch: 51.5 dB R ch: 51.0 dB
record/playback	L ch: 49.5 dB R ch: 50.0 dB
Erasure (400 Hz at normal level)	45 dB
Crosstalk (at 400 Hz)	40 dB
Sensitivity (for 0-VU recording level)	
line input	L ch: 85 mV R ch: 80 mV
mike input	L ch: 0.18 mV R ch: 0.18 mV
Meter action (ref. DIN 0 VU)	L ch: 2 dB low R ch: 1.5 dB low
IM distortion (record/play, -10 VU)	7.5%
Maximum output (preamp or line, 0-VU)	L ch: 0.76 V R ch: 0.72 V



New Sophistication in Lenco Turntable

The Equipment: Lenco L-85, a two-speed (33 and 45) single-play turntable, with integral tone arm, in wood case. Dimensions: 18 by 14¼ by 5½ inches. Price: \$179.95; hinged dust cover, \$19.95. Manufacturer: Lenco, Switzerland; U.S. distributor: Benjamin Electronic Sound Corp., 40 Smith St., Farmingdale, N. Y. 11735.

Comment: This is a Lenco all right, but minus the feature for which Lenco turntables are best known: the continuously variable speed adjustment working off a tapered drive shaft and idler. Instead the L-85 combines a synchronous motor, a belt drive, a vernier speed adjustment with built-in strobe, and an automatic shut-off feature. All told it is the most luxurious and sophisticated Lenco to date.

At the right of the top plate are "on" and "off" but-

tons, a speed selector knob (33 or 45), and the speed vernier which has an "off" position. We tended to use the "off" as the normal setting. CBS Labs measured 33 rpm as 0.9% fast and 45 rpm as 1.0% fast with the vernier turned off, but variations in AC line voltage did not measurably alter speed in this mode. The circuitry of the electronic vernier control, together with the strobe system, makes absolute speed accuracy possible, of course; but as the accompanying table demonstrates, it also introduces some change in speed with variations in line voltage. The vernier provides an adjustment range measured in the lab at -6% to +3% for either speed—more flexible than the $\pm 3\%$ claimed by Lenco.

The arm is basically similar to that on the L-75 (HF test reports, October 1971), though it has been handsomely restyled. The antiskating system retains the choice of suspended weights and notch positions of the earlier arm, though the design is different and it is easier to set. Measured antiskating forces proved to be close to optimum. Arm friction remains unmeasurably low. Tracking force settings now are made by moving a sleeve along the arm, which has calibrations for every whole-gram setting from 0 to 4 grams. These calibrations proved to be off by 20%: The 1-gram position results in a 1.2-gram tracking force, the 2-gram position in 2.4 grams, and so on. Since many users tend to set an arm for the cartridge manufacturer's minimum recommendation, rather than for a force somewhat higher to provide a safety margin, this inaccuracy may actually be something of an advantage. Arm resonance, measured with the Shure V-15 Type II Improved cartridge, is a 9-dB rise at 6.4 Hz—typical figures for today's better turntable units.

The plug-in shell on the tone arm will accept any standard cartridge and has provision for overhang adjustment, using a template supplied for the purpose by Lenco. A single-play large-hole adapter for 45s also is provided, as is a little tone-arm clip that is used in cueing. A protrusion on the clip fits into three detents in the cueing support and aligns the stylus above the lead-

in grooves of 12-, 10-, and 7-inch discs respectively. When this cueing feature is not wanted, the clip simply is slid out of the way along the tone arm. The upper surface of the cueing support now has an antiskid surface treatment that eliminates the side drift that might be encountered with previous Lencos. And the appearance and feel of the cueing lever and its associated damping system have been improved.

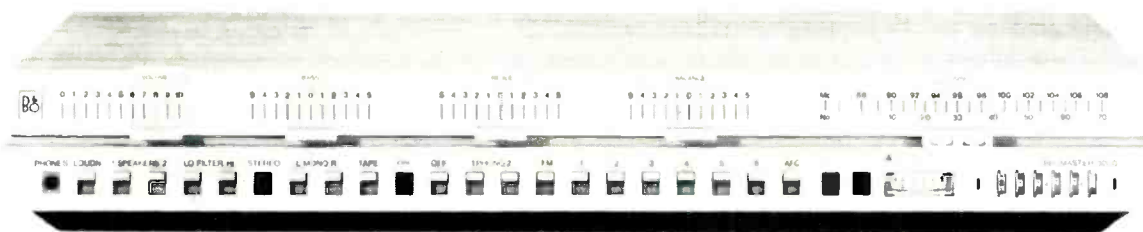
Predictably the belt drive improves performance significantly by contrast to the Lenco variable-speed idler system. Flutter averages 0.04% with NAB weighting, 0.03% with ANSI weighting; the ARLL rumble measurement was -63 dB. The platter weighs 3 pounds 6 ounces and supports the full width of a 12-inch record; the strobe markings are built into a flange at the outer edge and are illuminated at the front by a small strobe light.

One particularly nice feature is the automatic shut-off. When the stylus reaches the final groove the cueing lever is automatically tripped, raising the arm, and the unit is then switched to "off." When you press the "on" button once again to play the next record the start-up time is about a second—much faster than on the variable-speed models. Though those older models have unique virtues, they are virtues for the specialist—for instance, the collector of early acoustic records whose speeds varied from the 78-rpm standard. In contrast, the L-85 is aimed squarely (and successfully) at that broader audience interested in a modern turntable for playing modern recordings.

CIRCLE 143 ON READER-SERVICE CARD

Lenco L-85 Vernier Speed Accuracy

33 rpm	set exact at 120 VAC 0.1% slow at 105 VAC 0.1% fast at 127 VAC
45 rpm	set exact at 120 VAC 0.4% slow at 105 VAC 0.1% fast at 127 VAC



The Equipment: Beomaster 3000-2, a stereo FM receiver in wood case. Dimensions: 22½ by 3½ by 9⅞ inches. Price: \$350. Manufacturer: Bang & Olufsen, Denmark; U.S. distributor: Bang & Olufsen of America, Inc., 2271 Devon Ave., Elk Grove Village, Ill. 60007.

Comment: The 3000-2 is unquestionably the most strikingly styled receiver we have reviewed in recent years. And, in case you're familiar with the original European version (the 3000), it has been revamped some-

A Striking Receiver From B & O

what with the U.S. market in mind. Most obvious in this respect probably is the increased power output. But it remains extremely European in feeling—and in many details.

Volume, bass, treble, balance, and FM tuning controls are a series of "slide-rule" elements across the top of the front panel. The remaining front-panel controls are in a low row across the bottom. They are, in order: the headphone jack, which is live at all times; on/off switches for speakers 1, speakers 2, low filter, and high filter; a green stereo pilot light; on/off switches for mono from the left input, mono from the right input, and tape monitor; a red AC-power pilot light; the power-off switch; selector switches for phono 1 (magnetic cartridge), phono 2 (preamplified—it also can be used as an aux input), FM tuning dial, and six pretuned FM channels; FM AFC (automatic frequency control) on/off switch; a pair of FM tuning lights plus a signal-strength meter; and the six FM pretuning dials, which are protected from inadvertent misadjustment by a clear plastic snap-off panel. The reason the main power switch has no on position in the usual sense is because it interlocks with the source selector switches; press any source and the unit comes on automatically, the power-off switch being released to its up position in the process.

The back panel has RCA phono-jack pairs for the phono and tape inputs and tape-recording output, plus DIN jacks for each of these purposes. The speaker connections use DIN two-pin speaker/headphone plugs, two pairs of which are supplied with the unit. Additional plugs or DIN cables can be bought from B&O or from local outlets carrying the Switchcraft/Preh line. There are three pairs of the corresponding jacks on the 3000-2: one for each set of speakers plus an input pair for use with equipment (a tape recorder, for example) that has its own power amp. When a signal is fed into this last pair it will go to any speaker pair whose front-panel switch is in the off position. This means that you can listen via the recorder's amplifiers when the 3000-2 is turned off completely; or you can use the 3000-2 to feed one speaker pair and the recorder to feed the other pair with a different program. The antenna connections also are unusual: a European jack for 250-300-ohm twin-lead, a concentric jack for 75-ohm coax, and a bracket to hold telescoping "rabbit ears." A matching 300-ohm connector is supplied with the 3000-2; a matching 75-ohm coax connector can be bought from B&O; so can the rabbit ears (\$8.60).

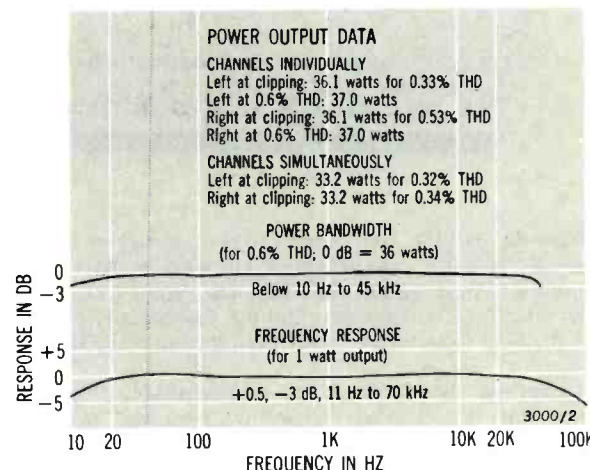
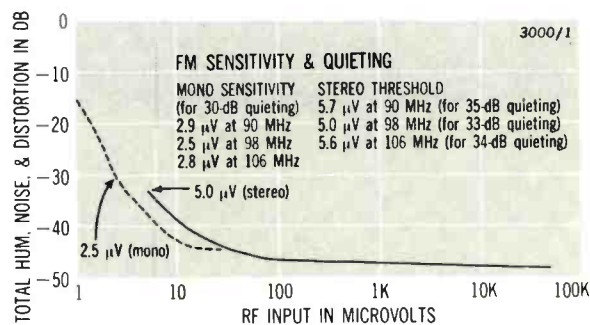
One special feature of the back panel, a channel-balance test mode, is used in conjunction with a series of screwdriver input level controls accessible through the bottom of the case. Adjustments are included for phono 1, phono 2, and tape playback, and permit levels to be matched to those produced by the FM section of the receiver. Mono program material is used to set the balance. First the front-panel balance control is adjusted for aural balance in the room, using an FM station as a source. Then the receiver is switched to the other inputs in turn, and a "test" switch on the back panel turned on to put one channel out of phase and cause cancellation between the two signals. The right channel is then adjusted for minimum output—that is, most perfect cancellation—and therefore optimum balance.

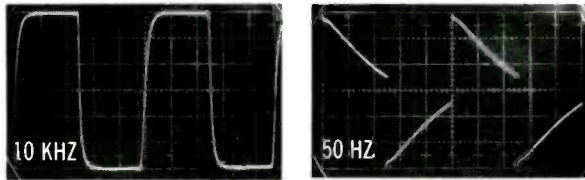
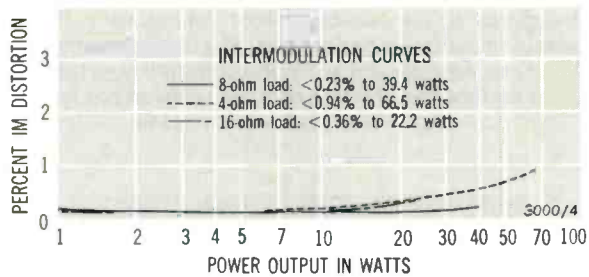
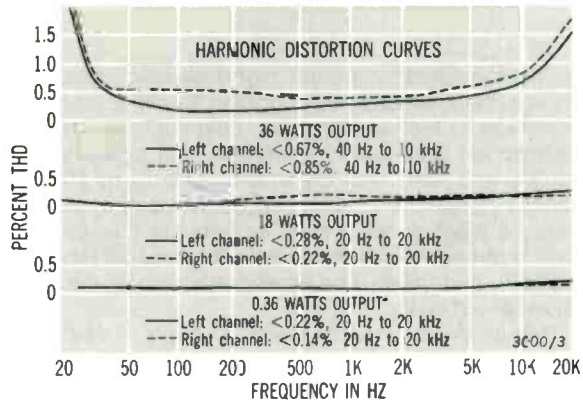
The tuner section's performance, as measured at CBS Labs, is generally about par, though two items stand out as particularly good. First is the linearity of FM

response: almost dead flat in both mono and, except for a slight rise at the top end, stereo. The second is the surprising similarity of mono and stereo quieting curves. Above the threshold point the stereo curve is as good as the mono curves in many of the less expensive receivers we have tested recently. The amplifier section still is no powerhouse, though it's certainly more than adequate for any pair of conventional speakers in normal rooms and should handle two pairs of speakers well if they are not excessively inefficient. At rated output (36 watts) harmonic distortion creeps above the rating point (0.6%) at the frequency extremes—particularly in the very deep bass. At lower output (or even with normal program material, which does not go below 40 or 50 Hz) this is a negligible consideration, however; at half power (18 watts) and 1% of rated output (0.36 watts) the distortion is well below the 0.6% rating at all frequencies.

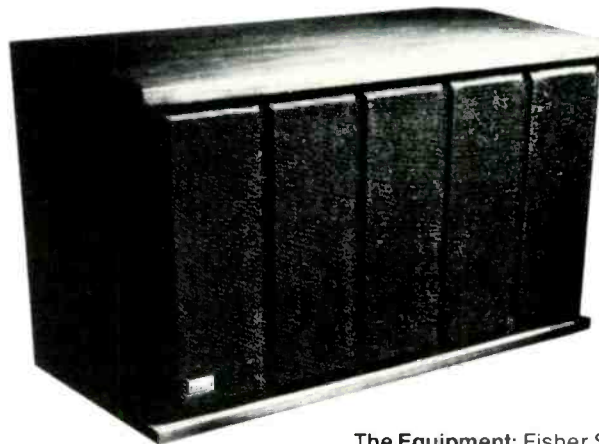
The Beomaster 3000-2 obviously has an extremely individual "personality"—and one that we found refreshing to work with. Its award-winning cosmetics and its functionalism both make it unusually attractive. The functionalism is, in fact, surprising; at first glance you might expect that the extremely long row of switches would lead to fumbling. But their grouping is so well thought out that we mastered the controls almost immediately. Only the small dials for the preset FM stations proved awkward; the AFC can be used to correct minor mistunings, however. Over-all, a handsome and unique product.

CIRCLE 144 ON READER-SERVICE CARD





Square-wave response



Wide-Dispersion Speakers From Fisher

Beomaster 3000-2 Additional Data

Tuner Section			
Capture ratio	1.8 dB		
Alternate-channel selectivity	62 dB		
S/N ratio	70 dB		
THD	Mono	L ch	R ch
80 Hz	0.37%	0.48%	0.60%
1 kHz	0.46%	0.46%	0.46%
10 kHz	1.7%	17%	17%
IM distortion	1.0%		
19 dB pilot	-48 dB		
38-kHz subcarrier	-39.5 dB		
Frequency response	mono		
	±0.5 dB, 20 Hz to 15 kHz		
	L ch		
	+1.5, -0.25 dB, 20 Hz to 15 kHz		
	R ch		
	+1.5, -0.25 dB, 20 Hz to 15 kHz		
Channel separation	>35 dB, 70 Hz to 2.7 kHz		
	>25 dB, 20 Hz to 6.8 kHz		
Amplifier Section			
Damping factor	24		
Input characteristics (for 36 watts output)	Sensitivity		
	S/N ratio		
phono 1	0.29 mV	60 dB	
phono 2	230 mV	87 dB	
tape monitor	225 mV	87 dB	
RIAA equalization accuracy	+1.5, -1 dB, 20 Hz to 20 kHz		

The Equipment: Fisher ST-550, a four-way loudspeaker system in wood case. Dimensions: 30 by 17 by 12 $\frac{1}{8}$ inches. Price: \$349.95. Manufacturer: Fisher Radio Corp., 11-40 45th Rd., Long Island City, N.Y. 11101.

Comment: Fisher's 500-series loudspeakers, of which the ST-550 is the top model, are designed with wide-angle dispersion in mind—a feature that has gained considerable attention in recent years and one that some listeners feel will be even more important to quadraphonic "imaging" than it is to stereo. All the speakers

in the series use angled tweeter arrays of one sort or another to achieve the required spread of high frequencies; but the driver configuration in the ST-550 is considerably more elaborate than that in either of the lower-priced models.

There are seven drivers all told in the ST-550. In the center is a 15-inch woofer. Flanking it on each side are a domed midrange driver, a cone tweeter, and a domed "side-dispersion" driver. The woofer is crossed over to the midrange drivers at a nominal frequency of 600 Hz, the midrange domes to the tweeters at 6 kHz. The extra domes—which are not used in the lower-priced 500-series speakers—are intended to reproduce a range from 1 kHz to the inherent upper limit of these drivers, according to Fisher. So although we have identified the ST-550 as a four-way design it might with some justice be called a three-way design with added dispersion drivers.

On the back of the speaker enclosure are a pair of color-coded binding posts plus three adjustment knobs—for midrange, treble, and dispersion respectively. Each has three positions: "0" (for normal), "+ " (for boost), and "- " (for attenuate). These controls proved to alter frequency response very little; except for deviations in very narrow frequency bands the boost and attenuation curves were generally within about 2 dB of each other. Indeed we could detect no specific changes in the sound in switching from one position to another, although with extended listening there did seem to be some subtle alteration of balances. What differences we could hear led us to prefer the normal position in each of the three controls.

Nominal impedance of the system measures 6 ohms (at about 100 Hz, following a rise to only 8 ohms at bass resonance); above the rating point, impedance rises to above 8 ohms and then gradually slopes off again. The average impedance in the midrange and high frequencies is a little higher than 8 ohms, but because of the relatively low measured impedance at the rating point and in the extreme bass (slightly less than 4 ohms at 20 Hz) we'd suggest that you treat the ST-550 as a 4-ohm system when considering multiple-speaker hook-ups to transistorized amplifiers.

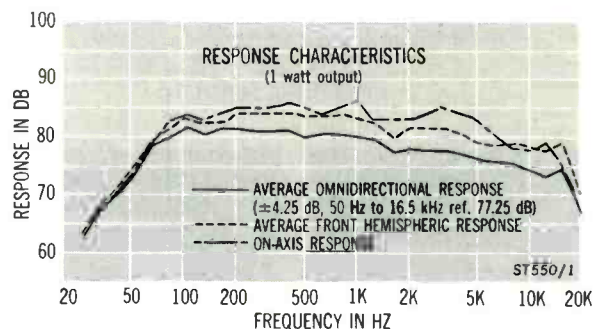
The power needed to produce the standard lab test level of 94 dB at 1 meter in the midrange was 9 watts, placing the unit's efficiency in the moderate range. It handled 100 watts (for 105 dB) before exceeding distortion limits from a 300-Hz steady tone and handled pulses to 300 watts (average power, for 112.7 dB), the capacity of the lab's test amplifier.

The wide-dispersion design does indeed spread the sound, as demonstrated by the relatively close curves in the frequency-response graph. (A beaming speaker

shows considerably greater high-frequency response on-axis than off-axis.) Though the treble is not very prominent in the over-all sonic balance, which is notably strong in the lower midrange, test tones remain audible and fairly well dispersed right up to 20 kHz. Tones below about 15 kHz are approximately as audible from the sides of the system as they are on-axis. The bass is strong, remaining audible to about 30 Hz in listening to test tones, and is relatively free of doubling above about 40 Hz.

Though the means that Fisher employs in designing for wide horizontal dispersion are not entirely unique, they do achieve the intended purpose. The ST-550 is, incidentally, too large to be considered a typical bookshelf unit (though the less expensive 500-series models are closer to the two-cubic-foot "standard"). Fisher says, and our listening confirms, that it will perform best when placed against a wall and supported by a table or other surface that holds it approximately at ear level.

CIRCLE 142 ON READER-SERVICE CARD



Fisher ST-550 Speaker Harmonic Distortion*

Output Level (dB)	Frequency			
	80 Hz		300 Hz	
	% 2nd	% 3rd	% 2nd	% 3rd
70	0.24	0.30	0.20	0.32
75	0.21	0.23	0.19	0.25
80	0.28	0.40	0.19	0.29
85	0.42	0.40	0.21	0.32
90	0.65	0.60	0.28	0.47
95	1.2	0.75	0.37	0.53
100	2.5	0.75	0.47	0.47
105			0.52	0.60

*Distortion data are taken on all tested speakers until distortion exceeds the 10 per cent level or the speaker produces the spurious output known as buzzing, whichever occurs first.

REPORTS IN PROGRESS

Kenwood KR-7200 stereo receiver
 Onkyo Model 20 loudspeaker system
 Dokorder 9100 open-reel tape deck



Bill Wertz, VP of WQLR, checks the chronometer, as Dennis Weidler is poised to put the station on the air. Pat Dyszkiewicz and Eric Toll watch.

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Scott Muni, WNEW-FM, cues in on a new release.



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CIRCLE 55 ON READER-SERVICE CARD



They've Been Squelched by Men
charges feminist Judith Rosen

Why Haven't Women Become

"Throughout history the more complex activities have been defined and redefined, now as male, now as female, now as neither, sometimes as drawing equally on the gifts of both sexes. When an activity to which each could have contributed—and probably all complex activities belong to this class—is limited to one sex, a rich differentiated quality is lost from the activity itself. Once such a complex activity is defined as belonging to one sex, the entrance of the other sex into it is made difficult and compromising."—Margaret Mead.

A FRIEND OF MINE is a very accomplished composer, arranger, and orchestrator. I shall call her "Roberta Smith" because her name, with a slight alteration, could be mistaken for a man's. An agent got her a job orchestrating a motion picture score. When the producer saw her name, he asked, "Who is Robert Smith? I've never heard of him." The agent told the producer it was "Roberta Smith." There was a long silence and then the producer asked, "You mean it's a dame?" When he was told that it was in fact a dame, he was reluctant to employ her. Finally, however, he relented. "I'll take her on," he explained, "but only because I've got a lot of respect for you. If you say this broad can write, I'll go along with you."

This type of attitude lies as deep as the roots of modern civilization, with the woman composer, the patron, and music itself all being victims of traditionally imposed sex roles.

It is hardly necessary to cite example after example to divine the common thread running through the history of patronage in the world of music: Patrons, themselves men—with a few isolated exceptions (which may or may not prove the rule)—patronized male artists. Bach had the Margrave of Brandenburg and Prince Leopold of An-

Judith Rosen, an amateur musicologist, is currently at work on a book dealing with women in music.

halt-Cöthen. Haydn had Prince Nicolas Joseph of Esterháza; Wagner had Ludwig, the Mad King of Bavaria; and in modern times and under somewhat more exotic circumstances Nicolai Medtner (the poor man's Rachmaninoff) had the Maharajah of Mysore to foot the bills while he composed in his ersatz Romantic idiom.

In using the word "patronage" we cannot confine its application to the stereotyped image of the dilettante nobleman or the self-made millionaire trying to buy respectability. In its larger and more meaningful sense "patronage" is really the equivalent of "job" and "patron" the alter ego of "employer." Though it would be an extravagant statement to say that this male patron-employer was and is the cause of woman's suppressed and therefore secondary role as composer, it was he who greatly contributed to limiting the opportunities available to women composers.

This form of exclusion has permeated all levels of musical opportunity for female composers. It is an attitude which, until quite recently, has infected those in control of music education, symphony orchestras, and even so pervasive a patron as the motion picture studio.

Music was not always a man's world. During the early development of culture (. . . and it still can be observed in many primitive societies), woman's role in the tribe was that of the procreator and guardian of music. Woman was responsible for all forms of music in connection with birth, death, love, work, and even war. With the rise of Western Civilization, accompanied as it was by the increasing power of the Church, woman was stripped of her role as either composer or performer. This was so because formalized music in the West was a virtual monopoly of the early Christian Church where women were excluded by the unrelenting prohibition *mulier tacet in ecclesia* (women are silent in the Church). Parenthetically, it should be added that

Continued on page 51



They Lack the Ultimate Creative Spark
claims psychologist Grace Rubin-Rabson

Great Composers?

WOMEN HAVE LONG BEEN recognized as instrumentalists, teachers, singers, and singing actresses; indeed, music has always been viewed as a feminine activity, as an area in which to show off a social accomplishment, as an aid to marriage, as a means of making a living. Except in the jazz field and its variants, musically inclined men, on the other hand, seem to show a somewhat feminine personality.

To date, feminine creativity in music has left little impression on the musical scene. To discover why, it is necessary to explore both the nature of higher-order musical composition and the nature of women. Since determined women do what they deeply wish to do, factors transcending social repression must be at work.

Clara Schumann, wife of Robert, though of lesser brilliance than he in the musical firmament, was nonetheless a star of considerable magnitude in her own right. A concert pianist who spent much of her time on tour, a sought-after teacher, an able counselor in her husband's career, she was a composer as well. Of her biological creativity there was no doubt—she bore eight children. In early nineteenth-century Germany, hardly noted for its liberal attitude toward women, Clara functioned fully. As a composer, she seems less successful. Of a trio of hers (performed recently in New York) she herself wrote: "I do not care for it particularly. After Robert's, it sounded effeminate and sentimental." But as a contemporary critic commented: "The lady needn't have compared her work to a masterpiece—it is all bad on its own: such wan thematic material, such banal harmonies, such pedantic and trivial watering down of ideas obviously assimilated from her spouse."

During the same period, Louise Bertin, a gifted French writer and musician, composed an opera

Dr. Rabson, a Fellow of the American Psychological Association and a widely published author in psychological journals, is also a professional pianist who has taught music at Hunter College in New York. She is listed in American Men and Women of Science.

for which Victor Hugo himself prepared the libretto. The opera was produced, but like most operas did not last. Berlioz, who thought her the most intelligent woman of her time, found her music indecisive in style and its melodies naive.

Women composers were no novelty either then or earlier when the twenty-two-year-old Mozart undertook to teach composition to a brilliant woman harpist. If he despaired over her lack of talent and found her "lazy and stupid," he might have expressed the same reactions to a male student. He expected neither more nor less from her. What he failed to realize, however, was her complete lack of motivation. An angel at her harp, the focus of attention, to what end the struggle to write indifferent music?

The names of few women composers survive from the past and few resound in the present. There are none of first or even second order. Only an occasional musician of a certain age will remember Chaminade's piano pieces, the names of Germaine Tailleferre, Ethel Smyth, Lili Boulanger abroad, of Marion Bauer, Mabel Daniels, Radie Britain, Gena Branscombe, Louise Talma in this country—perhaps the best known of a long list of women composers.

Of Cécile Chaminade, born in France in 1857 and already an impressive talent at eight years of age, Percy Scholes commented that she was a writer of tuneful and graceful short piano compositions which, if they exhibited no intricacy of texture, no elaboration of form, and no depth of feeling, at least were pleasant enough to hear and play and so tasteful in conception and execution as to disarm the highbrow critic. Gustave Ferrari in *Grove's Dictionary of Music and Musicians*, says only, "Notwithstanding the real charm and clever writing of many of Chaminade's productions, they do not rise above the level of agreeable drawing-room music." Perhaps her talent seemed initially marked in terms of her years and in relation to other women composers.

Grace Rubin-Rabson continued

Ethel Smyth, a year younger than her French colleague, was made a Dame of the British Empire in recognition of her success as a composer. A feminist, and jailed as a suffragette, she was sure that had she been a man her mark as a composer would have been more quickly made. Her supporters made the same claim but Scholes observed simply that "she would with difficulty have made it at all; it is fair to consider that these views of her music cancel out, leaving sex as no important factor in the sum."

In the first half of this century, Germaine Tailleferre, a French musician, enjoyed considerable renown. Thibaud and Cortot played her sonata in public and Cortot performed her Concertino in D at a concert of the British Women's Symphony Orchestra, in London. But her success has not lasted, again according to *Grove's Dictionary*, "the reason being in part a slackening in her productivity as well as the fact that her talent, for all its charm and refinement, proved to be slender." Critic Paul Rosenfeld, echoing Scholes on Smyth, was more acerbic. "Tailleferre has nothing of great novelty to say," he wrote in *Musical Impressions*. "There is a certain charm and cleverness in what she writes that is feminine. She may in time prove herself a sort of Marie Laurencin [a French painter, born in 1885—Ed.] of composition . . . her talent is frail and her inclusion in the group (the Six) must be attributed chiefly to a fine enthusiasm for the sex on the part of the five male members."

Two other Frenchwomen merit attention. One is Nadia Boulanger, who has been a teacher of composition to nearly every American composer since 1920. Like the skillful art forger whose technique in duplicating other artists' styles guarantees no vitality in his original work, so Boulanger, who modestly admits to little merit in her own composition, nonetheless commands all the techniques for composing. The other is Lili, her sister, perhaps the greater talent, who worked intensively against an imminent early death. Both were winners of the Prix de Rome, awarded on the basis of compositions requiring voices, hence tapping the acknowledged feminine verbal competence.

Marion Bauer, who died in 1955, was well reviewed by critic William Henderson. Of her chamber music compositions he observed, "Those who like to descant upon the differences between the intellect of woman and that of man must have found themselves in difficulties while listening. . . . It is anything but a ladylike composition." The com-



The Bettmann Archive



poser herself, who admitted to having no specific goal nor a definite plan to do anything important, professed to being pleased with her success and with her treatment in the critical musical world. Unfortunately, lasting eminence does not flower in a climate of such ambivalent motivation.

Of a toccata by Louise Talma (like Miss Bauer, a teacher of music on the college level), Olin Downes commented favorably on its rich orchestration and design. Her opera, *The Alcestiad*, based on a libretto by Thornton Wilder, was presented in Frankfurt in 1962.

But why have women not been more strongly motivated to greater musical creativity? Is it simply a matter of men controlling the cultural climate? In a study by psychologist Paul Farnsworth, superior students at Stanford University rated a series of artistic activities on a masculinity-femininity scale. Both sexes agreed that ballet dancing was the most feminine, and passive activities—viewing, listening—as well as performance skills were appraised similarly. Those artistic activities rated most masculine were predominantly of the creative type. From this, Professor Farnsworth concluded: "Women appear to be so impressed by the dismal picture history has so far given of their contributions to the arts that they picture creativity as an enduring characteristic of the male role. So long as they retain this picture of themselves, it is likely



Typical of the women of the past whose compositional output has been viewed as a mixed blessing are (from left) Cécile Chaminade ("her works do not rise above the level of agreeable drawing room music"), Louise Talma (her toccata was praised for its rich orchestration and design), and Germaine Tailleferre ("her talent is frail").

that relatively few will be willing to put forth the effort essential to sustained creativity."

But why the "dismal history" and why the unwillingness to exert themselves? These may be effects only of a deep-lying cause.

Fundamental, and deriving from the sexual function, are differences in interests and motivations. With or without liberation, men will remain actively penetrating, women receptive, accounting for their readiness to accept and interpret. That this tendency is innate and not culturally conditioned appears in the laboratory study of baby monkeys reared together from birth without other social influences. The males run, fight, and explore; the females sit and watch. High-level human creativity is investigative, innovative, agonistic; receptivity and passivity will not conjure it into being.

The late humanistic psychologist Abraham Maslow reported profound male-female differences bearing on the feminine lack of will to high-level creation. All really serious men, he said, are messianic; women are not messianic. Such males have no intrinsic interest in power or money or anything but their mission. A male will neglect his health, risk his life, subordinate all else to his messianic mission. Man's duty is to the three books he must write before he dies. Men build bridges; that's their job. Though there are a few women philosophers, they do not write a philosophy, something to

save the world. And, he observes, women often do not bother to publish even a good work. Nor have they shown much interest in invention—of things, of theories, of processes and procedures. But invention is implicit in musical composition, as witness the application of the word to Bach's two and three-part gems.

If women have left these activities to the biologically less productive male, the answer lies not only in the distraction of time and energy but in the profound satisfaction in the fulfillment of a primal function. That motherhood does not preclude other creative activity or superior performance in demanding assignments is everywhere apparent, but a mother does not "neglect her health, risk her life, subordinate all else to a messianic mission," except as her children are the mission.

Studies in male-female development and achievement show early differences in the sexes in addition to the greater outgoing energy of the male. Early in life, girls are verbally more competent than boys. The original verbal success reinforces motivation and propels them into writing and other essentially verbal activities. Add the feminine nurturant and social proclivities, and it is apparent why women concentrate in educational and other socially oriented services. They are often for the same reason far less active in the natural and physical sciences, engineering, philosophy, and mathematics. An interest in the last two, the abstract and the quantitative, is a requisite for serious musical composition and in women's disinterest in philosophy and mathematics we find reasons for the small number of them drawn to serious composition.

The personality profiles of high-achieving women—authors, mathematicians, Ph.D.s, psychologists, champion fencers, graphic artists, physicians—depart considerably from national feminine norms. They are, of course, intelligent; they are also flexible, original, rejecting of outside influence, dominant, self-sufficient, productive, socially aloof, less nurturant, often unmarried, more frequently divorced, with few or no children. The dedicated concentration necessary to reach the goal of superior musical creativity would presuppose a feminine personality even more aberrant from the norm.

Composing is itself essentially an intellectual craft, the manipulation of learned sound materials according to the degree of native talent, independent of a heaven-sent Muse. When, however, in the course of intense absorption the full treasury of personal resources becomes available, then "inspiration" enters in, not a breath from Olympus, but from the inner self. And when the inner breath is missing, even great composers reveal relatively arid stretches. As Stravinsky has said, a masterpiece is more likely to happen to the composer with the most highly developed vocabulary, a product of intense labor and growth. In the work of a gifted

composer, even the arid stretches are redeemed by his deep fertility and highly developed vocabulary.

An objective view of the somewhat controversial question of emotion as a musical component would more logically locate it not in the music but in the listener's association, a persistence of memories linked with emotion. The composer selects from a broad palette of tempos, dynamics, rhythms, harmonies, tone qualities, and literary references, those necessary to effect the association. Composers themselves make this articulate. Berlioz wrote: "Passionate subjects must be dealt with in cold blood"; Debussy: "People who cry when writing masterpieces are insolent jokers"; Tchaikovsky: "Among the happiest surroundings, I may write music suffused with darkness and despair"; Stravinsky: "Music is order." Music, then, will not lure women into composition through its intrinsic emotion, whatever personal associated response they may project in performance.

Composing requires neither academic degrees, high intelligence as measured by tests, long training, nor costly overhead. Even a piano is not essential. Some composers work at the piano and find this contact imperative for guidance; for others it becomes a limitation of conception to familiar keyboard hand patterns. The technique of composing can be learned, though it cannot be taught, and teaching is a matter of making suggestions. It can be studied in texts and by comparative analysis of existing works. The choice of materials and their use depend on inventiveness, temperament, the composer's personal style, his native equipment, and taste. Without taste, the other attributes lie sterile. More even than these is the obsessive need to compose, an overwhelming impulse despite despair in the labor. Without the obsession, the anguish of the work itself may be overwhelming.

Tchaikovsky agonized over his Fourth Symphony: "There is something repellent, superfluous, patchy, and insincere in this work which the public instinctively recognizes." Of his piano concerto: "The work progresses very slowly and does not turn out well. However, I stick to my intentions and hammer pianoforte passages out of my brain: the result is nervous irritability."

Of Chopin's travail, George Sand cited his clear image while walking; then a heart-rending labor at the piano; then a period of overanalysis when he could not find his original image and fell into despair, shutting himself up for days, altering a bar a hundred times, beginning next day with a minute and desperate perseverance. Then, having spent six weeks on a single page, to write it at last as noted down in the beginning.

Only to a Mozart, working in the calm conviction of being on earth to make music, was creation an unalloyed joy. Though a virtuoso, to him the piano was secondary. For the dedicated composer all other musical activities—teaching, playing, direct-

ing—are secondary. And many—Berlioz, Rimsky-Korsakov, Stravinsky, among others—were impelled to composition after earlier social and parental pressures had exposed them to other professions.

The agony and dedication requisite to serious musical production yields little but the satisfaction of creation; except for the rare opera successful during the composer's lifetime, there is almost no money in it, and save for a few, little fame. Presented once by an organization at considerable cost, a work may never be heard again. Unlike visible artistic productions, unheard music lies dead. Women, practical realists, foregoing the solitary intellectual enterprise that is composition, prefer to invest their time and talents in teaching and in performance where social contact is intrinsic, the rewards are tangible, and the exposure ego-satisfying.

Why there are no women composers listed among the eminent begins to clarify. Of all the women who study music, even at length, many will go into other activities and use it little or not at all. Of the more devoted, most will choose marriage and motherhood, including, not stressing, teaching or performance. The most gifted, vocally or instrumentally, will choose a career, including, not stressing, marriage and motherhood. When Erica Morini, herself an outstanding violinist, ascribes the smaller number of female virtuosos to a want of the necessary concentration, she is restating the obvious fact that living in the complex world of two careers requires a degree of compromise. Male virtuosos are occasionally composers as well; it is no wonder that female virtuosos rarely are.

For the production of masterpieces, rich talent is essential, and musical talent like any other is distributed sparingly, regardless of sex. If only a handful of women are drawn to composition, the probability of superior endowment is almost negligible.

Despite this, should an eminent female composer some day appear on the scene, a composite portrait will show her naturally possessed of marked musical talent, aptitudes for abstract and quantitative thinking, tenacity in the face of deep discouragement, patience in developing skills until the talent flows free and masterpieces have time to evolve, a conviction that composition is the primary purpose of her existence. Like other high-achieving women, she will be socially aloof, self-sufficient, minimally nurturant, indifferent to outside influence, innovative, agonistic. She will also demonstrate a working knowledge of machines and electronics if she is to carry musical sound forward.

As marriage, motherhood, and males are downgraded in women's century-old struggle for equality, one among them may make it her life mission, a "messianic mission," to prove that a woman can indeed become a great composer. No one will stand in her way. All power to her. ●

Judith Rosen continued

the Jews, Mohammedans, and most of the Eastern civilizations were not much better in this regard.

When music was finally freed from the church and was used apart from ritual and liturgy, one might have expected women to be able to contribute to new forms of musical expression. But all creative expression is inevitably tied to and molded by the patterns of culture that exist at the time. Thousands of years of custom had established men as the musical leaders. Women were relegated to performing men's music, mostly as singers. Women accepted this role and men likewise accepted theirs. Few men who had success in music believed in or were interested in the attempts of a few women to prove themselves as composers. The harpist Carlos Salzedo once told his girl pupils that only men compose music. "Women," he reportedly said, "are born to compose babies." Sibelius too, at least once, seems to have rid himself of two girl composition students by suggesting that they go for a walk outdoors. According to one account, when they had left the room he remarked, "It would be a pity if the young ladies' cheeks were to lose their beautiful country color," and then began to instruct the remaining students (all male) in music theory.

Women were often forced to use noms de plumes in music as well as literature in order to gain recognition in a male-dominated world. Augusta Holmès, a foremost woman composer of the late nineteenth century, used the name Hermann Zenta. Ethel Smyth, early in her career and before she became actively involved in the feminist movement in England, signed her musical compositions E. M. Smyth.

One can only wonder what contributions women would have made to Western music if they had not been so inhibited by the society around them. Would the world's great composers have been exclusively men if women had continued in their primitive roles as the creators and guardians of musical tradition? The glimmer of an answer is given us when we examine those rare moments in history when female composers were allowed to escape this repressive atmosphere, usually through the intercession of another woman—a queen, a royal mistress, or another lady of the court.

Francesca Caccini was one of the first composers to try the then new art form called "opera" in the early seventeenth century. She won the favor of Queen Maria de' Medici with her many operas and ballets. Tarquinia Molza, who was a conductor as well as a composer, and France's Clémentine de Bourges (whose four-part chorus "*Da Bei rami*"



The Bettmann Archive



Women composers past and present—such as Clara Wieck-Schumann (above) and Pauline Oliveros—have had trouble finding the opportunity to develop their talents and have their works performed.

signed "Clem. de Bourges" led future scholars to question whether she was the actual composer) are other examples of women composers of the Renaissance period. During the baroque era Elizabeth Jacquet de la Guerre, whose works survive and can be judged on phonograph records today ("Complete Harpsichord Works of Elizabeth Jacquet de la Guerre and Louis Nicolas Clérambault," Oiseau-Lyre OL 5013), and Antonia Bembo (a Venetian noblewoman whose musical artistry was respected at court) were both aided in their careers by the largesse of Louis XIV, primarily through the prompting of one of his mistresses. The classical period gave us Maria Theresia von Paradis (named for her godmother, the Empress of Austria) who though blind from early childhood was an accomplished pianist as well as gifted composer. Her *Sicilienne* can also be heard today on Ruggiero Ricci's recording "The Glory of Cremona" (Decca DXSE 7179). Maria Szymanowska wrote piano music in the late 1700s and gave us a foretaste of her more famous compatriot, Frédéric Chopin, with her nocturnes, mazurkas, and polonaises. The most outstanding woman in music of the Romantic period is unquestionably Clara Wieck-Schumann, who though more often known as a gifted pianist and champion of her husband Robert's works, was a composer of the highest caliber. This musical era also produced

Teresa Carreño of Venezuela (another who gained more recognition as a pianist than as a composer) and Fanny Mendelssohn, some of whose songs were incorporated without credit into published works of her more famous brother.

The untimely death of Lili Boulanger and the relatively early demise of Ruth Crawford Seeger robbed the contemporary musical world of future important works. In France Lili, the younger sister of Nadia, was extremely active and prolific during her short career. Fortunately, some of her best works are preserved on recordings. One has only to listen to the rendition of her three pieces for violin and piano by Yehudi Menuhin and Clifford Curzon (not available in this country) or the album, "Music of Lili Boulanger" (Everest 3059), including the magnificent *Psaume 24*, a composition that has been likened to Bloch's *Schelomo* and Honegger's *King David*—both of which were written after *Psaume 24*—to realize the extent of her musical gifts.

In 1913, when Lili was only nineteen years old she anonymously entered a competition and won the Grand Prix de Rome for her cantata *Faust et Hélène*—the first time this coveted prize was ever awarded to a woman. Then in 1918 she again submitted an original composition to the committee, but was denied entrance because that year the donors of the prize had restricted the competition to males under thirty, presumably feeling that this was the most likely group to produce a great composer. Vindication was never achieved. In a few months, at the age of twenty-four, Lili Boulanger was dead.

In America, the works of Ruth Crawford Seeger, the first woman ever awarded a Guggenheim Fellowship, stand out in their originality of form and contemporary approach. Her numerous chamber works were composed primarily during the '20s. In 1931 she married the folk musicologist Charles Seeger, thus becoming the stepmother of Pete Seeger. (She and Charles had four children of their own, including Peggy Seeger, another noted folk musician.) Ruth devoted herself to transcribing, editing, and arranging Anglo-American folksongs. She became nationally known for her original and effective techniques in preschool music activity. A return to "serious" music was marked by her *Suite for Wind Quintet* published in 1952. It shows a development of style akin to that of Béla Bartók, combining folk spirit with the classical approach. It demonstrates her development as a composer, but her sudden death in 1953 (at the age of fifty-two) left us with only a hint of what might have been.

Admittedly these examples, though historically interesting, are few in number. But today the number of women composing is increasing. Nicola LeFanu, the twenty-four-year-old daughter of English composer Elizabeth Maconchy, is one of the brightest young contemporary composers. While

her mother's generation could boast but a few active English women composers (among them Elizabeth Lutyens, Priaulx Rainier, and Phyllis Tate), Ms. LeFanu is one of a dozen or more women of her age who are currently composing for the concert stage. This is indeed a hopeful sign. There is of course a real need for the further liberalizing of social and educational barriers so that more and more women can fulfill their desire to write music, for it is only out of quantity that quality will emerge. We cannot expect excellence from everyone who attempts to compose, and neither is it fair to expect excellence from the handful of women who are managing to express themselves. To the recurring question, "Why has there never been a female Bach?" one could as easily query, "How many male composers had there been before there was one Bach?"

Would Bach have been so prolific or so great if he had not held the positions in church and court which required him to compose? He had the responsibility of turning out cantatas, chorales, and motets on a weekly basis. Pressure of this sort is very conducive to creativity. With music a male's world for so long, who was interested in giving a job, much less a commission, to a woman composer? An example of incentive in the form of employment did occur in ancient Greece, where women were hired as professional mourners. They were expected to sing dirges for long periods at a time and to create new music continuously. In such an environment, women flourished as composers.

A position and the resulting financial rewards are only part of the requirements for the successful functioning of the creative imagination. In addition to that kind of incentive, a co-existing necessary stimulus is audience recognition.

Pauline Oliveros, mostly known as a composer of electronic music, has her own method of having her works performed. She finds the vehicle first and then composes with a particular person or group in mind. But of course this does not always guarantee a very wide audience due to the limited market for avant-garde works. Perhaps because Ms. Oliveros is a faculty member of the University of California at San Diego she has had more exposure than most other young composers, but any woman who is not in this position has the added difficulty of attempting to win the artistic approval of male conductors and impresarios. Men, on the other hand, do not face the cultural obstacles that impede professional women.

The future of women composers, however, seems to be brightening as a general awareness of the loss of "a rich differentiated quality" becomes more prevalent. And the day may not be too far distant when composition will no longer be considered the exclusive domain of men but a field of endeavor in which everyone can participate, on the basis of talent and not sex. ■

Available Recordings of Works by Women Composers

- Ballou, Esther Williamson (1915-)**: Prelude and Allegro. Vienna Orchestra, F. Charles Adler, cond. Composers Recordings CRI 115.
- Bauer, Marion (1887-1955)**: Suite for String Orchestra; Prelude and Fugue. Vienna Orchestra, F. Charles Adler, cond. Composers Recordings CRI M 101.
- Boulanger, Lili (1893-1918)**: Music of Lili Boulanger. Lamoureux Orchestra, Igor Markevitch, cond. Everest 3059.
- Chaminade, Cécile (1857-1944)**: Concertino for Flute. Indiana Wind Ensemble. Coronet S 1724.
Autrefois in A minor. Selma Kramer, piano. Orion ORS 7261.
- Crawford (Seeger), Ruth (1901-1953)**: Quartet. Amati Quartet. Columbia Special Products CSP CMS 6142.
Study in Mixed Accents; Nine Preludes for Piano. Joseph Bloch, piano. Composers Recordings CRI S 247.
Suite for Wind Quintet. Lark Woodwind Quintet. Composers Recordings CRI S 249.
- Daniels, Mabel (1878-1971)**: Deep Forest. Tokyo Imperial Philharmonic, William Strickland, cond. Composers Recordings CRI 145.
Three Observations. Various performers. Desto 7117.
- Diemer, Emma Lou (1927-)**: Toccata for Flute Chorus. Armstrong Flute Ensemble. Golden Crest GC S 4088.
- Dvorkin, Judith (1930-)**: Maurice. Randolph Singers. Composers Recordings CRI 102.
- Fine, Vivian (1913-)**: Alcestis (ballet music). Tokyo Imperial Philharmonic, William Strickland, cond. Composers Recordings CRI 145.
Concertante for Piano and Orchestra. Japan Philharmonic Orchestra, Akeo Wantanbe, cond. Composers Recordings CRI 135.
Paen. Eastman Brass Ensemble. Composers Recording CRI S 260.
Sinfonia and Fugato, for Piano. Robert Helps, piano. Composers Recordings CRI S 288 (two discs).
- Gideon, Miriam (1906-)**: Lyric Piece for Strings. Tokyo Imperial Orchestra, William Strickland, cond. Composers Recordings CRI 170.
Rhymes From the Hill; Hound of Heaven; Seasons of Time. Various performers. Composers Recordings CRI S 286.
- Suite No. 3, for Piano. Robert Helps, piano. Composers Recordings CRI S 288 (two discs).
Symphonia Brevis. Zurich Radio Orchestra, Jacques Monod, cond. Composers Recordings CRI 128.
- Glanville-Hicks, Peggy (1912-)**: Nausicaa (selections). Athens Symphony Orchestra and Chorus. Carlos Surinach, cond. Composers Recordings CRI 175.
Transposed Heads. Louisville Orchestra. Louisville 545/6 (two discs).
- Gyring, Elizabeth**: Piano Sonata No. 2. Mitchell Andrews. Composers Recordings CRI S 252.
- Howe, Mary (1882-1964)**: Castellana for Two Pianos and Orchestra. Vienna Orchestra, William Strickland, cond. Composers Recordings CRI 124.
Spring Pastoral. Tokyo Imperial Philharmonic, William Strickland, cond. Composers Recordings CRI 145.
Stars; Sand. Orchestra, William Strickland, cond. Composers Recordings CRI 103.
- Kolb, Barbara**: Trobar Clus; Solitaire for Piano and Vibes. Barbara Kolb, piano; Chicago University Contemporary Players, Ralph Shapey, cond. Turnabout 34487.
- Lutyens, Elizabeth (1906-)**: And Suddenly It's Evening. BBC Symphony Orchestra. Argo ZRG 638.
Motet, Op. 27. Alldis Choir. Argo 5426.
Quartet, Op. 25; Wind Quintet; Five Bagatelles. Leonardo Wind Quintet (In the quintet); Dartington Quartet (in the bagatelles). Argo 5425.
Quincunx. John Shirley-Quirk; various performers. BBC Symphony Orchestra. Argo ZRG 622.
- Maconchy, Elizabeth (1907-)**: Quartet No. 5. Allegri Quartet. Argo 5329.
Quartet No. 9. Allegri Quartet. Argo ZRG 672
- Mamlok, Ursula (1928-)**: Variations for Solo Flute. Composers Recordings CRI 212.
- Newlin, Dika (1923-)**: Trio (piano). Op. 2. London Czech Trio. Composers Recordings CRI 170.
- Nunlist, Juli (1916-)**: Two Pieces for Piano. Arthur Loesser, piano; Young Dramatic Soliloquy. Composers Recordings CRI 183.
- Oliverós, Pauline (1932-)**: Outline, for Flute, Percussion, and String Bass (An Improvisation Chart). Nonesuch 71237.
Sound Patterns. New Music Choral Ensemble. Ars Nova ARS 1005.
Sound Patterns. Brandeis University Chamber Chorus. Odyssey 32 160 156.
- Perry, Julia (1924-)**: Homunculus C.F. for Ten Percussionists. Manhattan Percussion Ensemble. Composers Recordings CRI S 252.
Stabat Mater. Japan Philharmonic Orchestra, William Strickland, cond. Composers Recordings CRI 133.
Short Piece for Orchestra. Tokyo Imperial Philharmonic, William Strickland, cond. Composers Recordings CRI 145.
- Philidor, Ann Danican (1681-1728)**: Sonata in D for Flute. Jean-Pierre Rampal, flute; Robert Veyron-Lacroix, piano. Dover 7238.
- Polin, Claire (1926-)**: Summer Settings—Suite for Harp. Ars Nova ARS S 1004.
- Rainier, Priaux (1903-)**: Cycle for Declamation. Peter Pears; various performers. Argo 5418.
Trio: Quanta. London Oboe Quartet Argo ZRG 660.
- Schumann, Clara (1819-1896)**: Concerto for Piano; Two Scherzos, Opp. 10 and 14; Variations on a Theme of Robert Schumann, Op. 20; Four Fugitive Pieces. Michael Ponti, piano; Berlin Symphony Orchestra, Voelker Schmidt-Gertenbach, cond. Candide 31038.
- Smith, Julia (1911-)**: Quartet for Strings. Kohon Quartet. Desto 7117.
- Tailleferre, Germaine (1892-)**: Concertino for Harp and Orchestra. Nicanor Zabaleta, harp; French Radio and Television Orchestra, Jean Martinon, cond. Deutsche Grammophon 2530 008.
- Talma, Louise (1906-)**: Corona (Holy Sonnets of John Donne). Dorian Chorus. Composers Recordings CRI 187.
Six Etudes for Piano. Beveridge Webster, piano. Desto 7117.
Sonata No. 2 for Piano. Herbert Rogers, piano. Composers Recordings CRI S 281.
Toccata for Orchestra. Tokyo Imperial Philharmonic, William Strickland, cond. Composers Recordings CRI 145.
- Witkin, Beatrice**: Breath and Sounds; Parameters for Eight; Triads and Things; Interludes for Flute. Various performers. New York Brass Society Opus One 12.
Prose Poem; Contour for Piano; Chiaroscuro; Duo for Violin and Piano. Various performers. Opus One 10.

by William Tynan

Those New 4-Channel Receivers

Their quadrasonic capabilities vary widely; here's a guide through the maze of claims.

IF SOMEONE were to ask you what the difference is between quadrasonics and stereo, you'd probably think the answer is easy. Four channels versus two, right? But the distinction, especially when applied to receivers, isn't always quite that simple.

First of all, the quadrasonic capabilities of receivers vary widely, and the four channels can be utilized in several ways. Then there is the difference between matrixed and discrete systems. Again, while both employ all four channels individually, some receivers allow for bridging, or "strapping," the amplifiers into a higher-powered two-channel stereo system in which the total stereo output may exceed the total quadrasonic output—a factor depending largely on speaker impedance and on the way the amplifiers are connected to each other. Strapping the four amps changes their output performance somewhat. The accompanying table indicates models with the bridging option by listing power out for two-channel, as well as for four-channel, operation. All other units use only the front (or back) amplifiers in reproducing stereo. The ratings (supplied by the manufacturers) represent continuous power into 8 ohms.

A receiver's capacity to operate the two front channels independently of the two back channels in some instances allows you to funnel different stereo programs simultaneously to two locations. This function is indicated by an asterisk next to the four-channel ratings. There are degrees of adaptability to this double-stereo use, however, depending on the receiver's switching options.

The importance of four channels of amplification really depends on what you want out of your system. The major limitation of a two-channel receiver is a basic one: It cannot reproduce four-channel material "correctly" unless you add an external stereo amplifier. Except for RCA's "discrete" Quadradiscs, quadrasonic records are produced by matrix encoding techniques and most of the matrix decoders built into quadrasonic receivers are basically designed to match one of these matrix systems: CBS's SQ, Sansui's QS (called regular matrix, or RM, by most other companies), and Electro-Voice's (E-V) Stereo-4. The type of quadrasonic receiver that contains only two channels of amplification also uses a form of matrix decoder—sometimes called a "speaker matrix" but probably best known as the Dynaquad circuit—to create the quadrasonic effect and drive the four speakers. But for precise matching of the matrixing in present quadrasonic records with these receivers you would need an outboard decoder plus another stereo amplifier.

Add-ons provide the electronic link between stereo and four-channel. No four-channel receivers come with all the possible quadrasonic facilities built in. And while most four-channel receivers have some type of matrix system, a number of them employ a basic "catchall" circuit. Therefore, as with twin-amplifier quadrasonic models, you may eventually want to add a decoder specifically designed to play the SQ or RM discs. If you plan to play Quadradiscs, an outboard CD-4 demodulator is a must. Some Japanese manufacturers have announced receivers with these demodulators built in, but at this writing no such receivers are yet available. And for playing Q-8 tape cartridges you would need an eight-track tape deck.

Some quadrasonic modular receivers are available with built-in eight-track players, but these compacts generally lack the adaptability for future upgrading via outboard units. And even among true quadrasonic receivers there are degrees of adaptability. Since any outboard unit will need appropriate connections and switching if it is to be used successfully, the more of these options the receiver offers the better. Of course you could use the extra input and switching options often built into the outboard units themselves—you can, for example, plug an eight-track player into many outboard matrix decoders rather than directly into the receiver—but the resulting system tends to be unnecessarily complex. If all the outboard units you will want can be connected simultaneously and directly into the receiver, you'll find quadrasonic life simpler.

FM: A Waiting Game

The FM sections of many receivers are said to be "quadrasonic-ready," which means they have a special output connection from the detector circuit. This jack can feed a signal to an outboard adapter that presumably will be developed in the future to handle discrete quadrasonic FM broadcasts from a single station, once a broadcast method has received government approval. Quadrasonic transmission already is a reality. However, except for experimental broadcasts, the programs are all matrixed, and thus technologically compatible with existing Federal Communications Commission standards. A quadrasonic receiver with an appropriate matrix decoder (or any stereo receiver with an appropriate external decoder and back-channel amp) can reproduce the program quadrasonically. It is possible to broadcast discrete

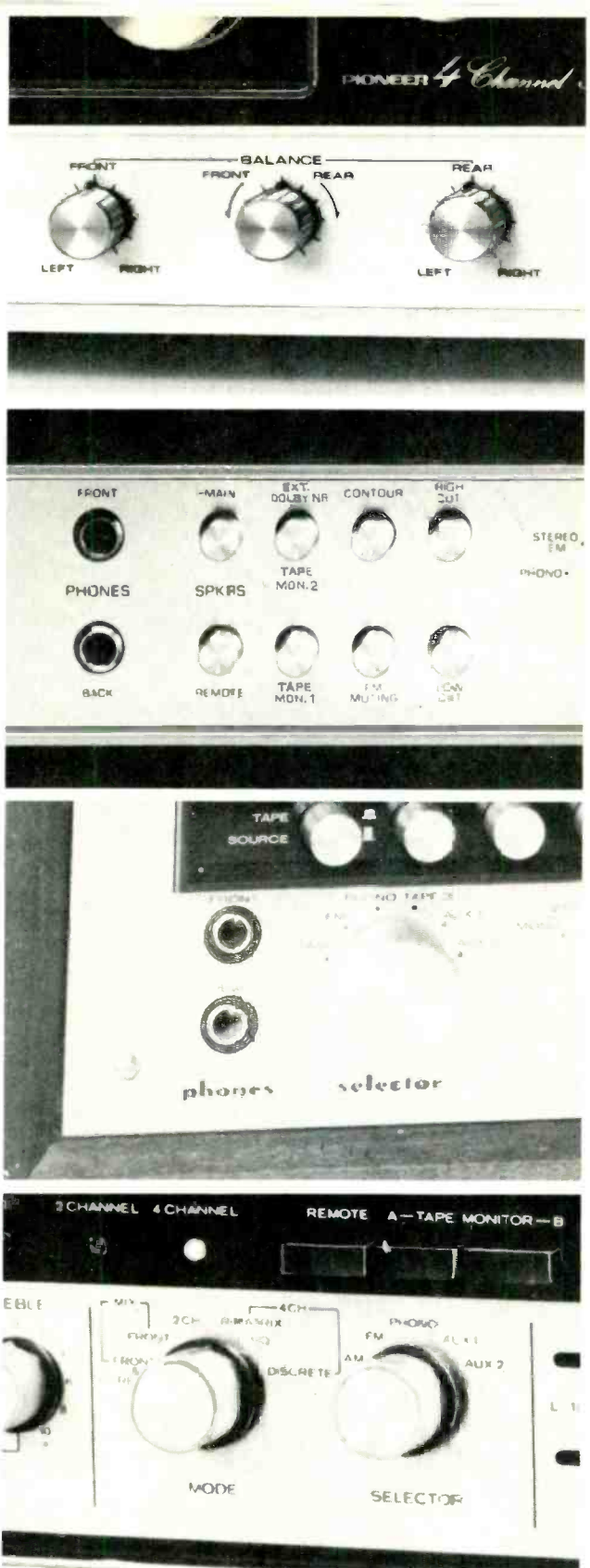
material; but the station must either first encode it, which defeats the advantages of the discrete format, or team up with another station to carry half of the program as a separate stereo signal pair. This latter procedure, of course, requires the listener to have two receivers at home, each tuned to a different frequency. The FCC permits this plan only on a limited, experimental basis.

Single-station discrete four-channel transmissions in the immediate future are unlikely. The FCC currently is studying more than half a dozen proposals. All would interfere in some way with the subcarrier frequency now allocated for background music (SCA) signals, limit response in or separation between some of the four signals, and/or add greater noise to the received signals. The FCC apparently is waiting for quadrasonics to stabilize before moving decisively and selecting *the* discrete transmission system. Come what may, the detector output jack adds to the adaptability of your receiver; but when you'll get to use it no one knows.

The Muddle of Matrices

Much of the confusion about quadrasonic receivers centers in the matrix systems they employ. Present models usually have the CBS-SQ, Sansui-QS (RM), original Electro-Voice, E-V's new Universal, or a variation on the Dynaquad speaker-matrix circuit. All are alike in that they will produce some kind of quadrasonic effect from the relationships—in phase and intensity—between the two signals of a stereo pair, matrixed or not. But each system behaves somewhat differently, and your choice will probably depend on which system offers the recordings you most prefer.

SQ is currently the most popular system with recording companies and equipment manufacturers: More than fifty now are licensees of CBS. Integrated circuits for SQ purposes are just becoming available, including some for "logic" enhancement of the quadrasonic effect. ICs are not necessary for these purposes, but they reduce the cost considerably. The other major matrix format, RM, is used by many Japanese equipment manufacturers. Some equipment has a front-panel control for choosing more than one matrix system; more often the additional matrix option or options are for simulating quadrasonics from stereo sources. One company (Panasonic) allows the listener to vary matrix parameters by adjusting "width" and "depth" controls and a phase-shift selector (0, 90, and 180 degrees). Electro-Voice's new Universal system chooses median decoding values that allow playback of all encoded material within very close tolerance of "ideal" values. The amount of material available in E-V's own matrix format, however, is currently quite limited. Finally there are what we have been calling the speaker-matrix systems,



Controls vary considerably from model to model, particularly where channel balancing (top) is concerned. High-level input switching (second picture) may be variously labeled. Here one switch is marked for either Dolby or tape monitor use; dual-purpose switches also can be used for outboard decoders or demodulators or as aux inputs. Compare headphone jacks in second and third photos; both are standard dual-jack type though markings differ slightly ("back" vs. "rear"). Bottom unit is one with both SQ and R (regular) matrix decoding.

Those New 4-Channel Receivers Compared

Receivers With "Strappable" 2/4-Channel Amps

Manufacturer	Model	Built-in Matrix Decoder(s)	Power Output	Inputs		No. of Sets of Four Speakers Accepted	4-Channel Headphone Output	Approx. Price (\$)
				4-Chan. Hi-Level	Phono			
Akai	AS-8100S	"surround stereo" simulator	2 x 36W 4 x 18W	2	mag.	2	•	400
Fisher	304	SQ	2 x 38W 4 x 15W	4	mag.	2	•	300
	404	SQ	2 x 55W 4 x 28W	4	mag.	2	•	400
	504	SQ	2 x 110W 4 x 40W	4	mag.	2	•	500
	801	2 simulator positions	2 x 22W 4 x 11W	3	mag.	2	•	750
Harman-Kardon	50+	SQ	2 x 25W 4 x 12.5W*	2	mag.	1	•	250
	75+	SQ; SQ matrix blend (for other systems); simulator	2 x 45W 4 x 18W*	3	mag.	2	•	400
	100+	same as 75+	2 x 57.5W 4 x 24W*	3	2 mag.	2	•	500
	150+	same as 75+	2 x 70W 4 x 30W*	3	2 mag.	2	•	600
JVC	4VR-5414	SFCS (simulator)	2 x 20W 4 x 16W	4	mag.	1	•	370
	4VR-5445	same as 5414	2 x 34W 4 x 21W	4	mag.	1	•	500
KLH	Fifty-Four	SQ	2 x 60W 4 x 25W*	3	mag.	2	•	560
Panasonic	SA-5700	"Quadruplex" for all systems; simulator	2 x 28W 4 x 14W*	2	mag.	2	•	300
	SQ-6400X	variable "Quadruplex" for all systems; simulator	2 x 38W 4 x 19W*	4	mag.	2	•	430
	SA-6800X	same as 6400X	2 x 84W 4 x 42W*	4	mag.	2	•	600
Pilot	365	SQ; "Matrix-4" simulator	2 x 30W 4 x 15W*	1	mag.	1	•	380
	366	same as 365	2 x 60W 4 x 30W*	1	mag.	2	•	500
Scott	554	"DVR" simulator	2 x 60W 4 x 25W*	2	2 mag.	3	•	550
Toshiba	SA-304	2 "QM" simulator positions	2 x 20W 4 x 10W	1	mag.	1	•	N/A
	SA-504	SQ; "QM" simulator	2 x 53W 4 x 30W	3	mag.	2	•	500

* Asterisks indicate 4 amplifiers can be used as 2 independent stereo amplifiers, each with "4 x-" power rating.

Receivers With 4-Channel Amps

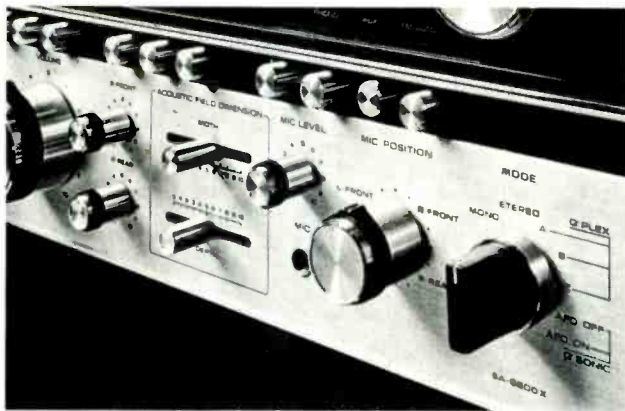
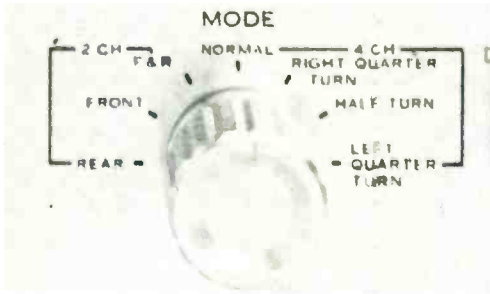
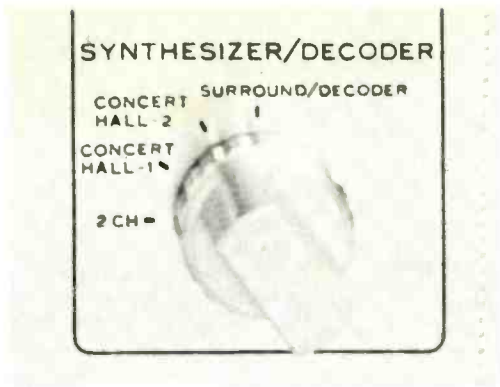
Electro-Voice	EVR-4X4	Universal	4 x 10W	2	mag.	2	•	250
Kenwood	KR-6140A	SQ; RM	4 x 30W	4	mag.	2	•	600
Lafayette	LR-220	SQ; simulator	4 x 11W	2	mag., cer.	2	•	250
	LR-440	same as 220	4 x 25W	2	mag.	2	•	370
	LR-4000	SQ, logic; 2 simulator positions	4 x 47.5W	3	mag., cer.	2	•	500

Receivers With 4-Channel Amps (Continued)

Manufacturer	Model	Built-in Matrix Decoder(s)	Power Output	Inputs		No. of Sets of Four Speakers Accepted	4-Channel Headphone Output	Approx. Price (\$)
				4-Chan. Hi-Level	Phono			
Lloyd's	M-825	"Quadratic" for all systems	N/A	3	mag.	1	•	N/A
Marantz	4415	"Vari-Matrix" (all systems, simulator); optional SQ	4 x 15W	2	mag.	2	•	400
	4430	same as 4415	4 x 30W	4	mag.	2	•	600
Miida	3020	SQ	4 x 8.5W	1	mag., cer.	2	•	290
Motorola	FH-411JW	EV	4 x 3.5W	1	cer.	1	•	200
Olson	RA-632B	"universal decoder" for SQ, EV, simulator	4 x 15W	2	mag.	2	•	230
	RA-660B	same as 632B	4 x 5W	2	mag.	2	•	190
Onkyo	TS-300	all systems	4 x 13W	2	mag.	1	•	400
Pioneer	QX-4000	SQ; RM	4 x 10W	2	mag.	1	•	350
	QX-8000A	same as 4000	4 x 22W	4	2 mag.	1	•	550
Realistic	QTA-750	SQ	4 x 11.5W	1	mag.	1	•	260
	QTA-790	SQ	4 x 25W	1	mag.	2	•	550
Sansui	QR-550	QS (RM); 3 simulator positions	4 x 8W	1	mag.	1	•	240
	QR-1500	same as 550	4 x 15W	1	mag.	1	•	300
	QR-4500	same as 550	4 x 27W	2	2 mag.	2	•	600
	QR-6500	same as 550	4 x 37W	2	2 mag.	2	•	700
Sanyo	DCX-3000K	SQ, logic; simulator	4 x 10W	2	2 mag.	1	•	250
	DCX-3300K	SQ, logic; 2 simulator positions	4 x 20W	2	mag., cer.	1	•	380
Teledyne Packard Bell	R-10401	RM	4 x 40W	1	mag., cer.	1	•	450
	R-30401	RM	4 x 30W	2	mag.	1	•	500

Receivers With "Speaker-Matrix" 2-Channel Amps

Manufacturer	Model	Built-in 4-Channel Simulator	Power Output	Inputs		No. of Sets of Four Speakers Accepted	2-Channel Headphone Output	Approx. Price (\$)
				(S) 2-Chan. Hi-Level	(Q) 4-Chan. Phono			
Grundig	RTV-900a	•	2 x 25W	1 (S)	mag., cer.	1	•	400
Lafayette	LR-75A	•	2 x 10W	1 (S)	cer.	1	•	125
	LR-200	•	2 x 16W	1 (S)	mag., cer.	1	•	175
	LR-810	•	2 x 26.5W	2 (S)	mag., cer.	1	•	200
Olson	RA-618B	"Phase Power"	2 x 15W	1 (S)	mag.	1	•	180
	RA-655B	same as 618B	2 x 5W	2 (S)	mag.	1	•	120
	RA-777B	same as 618B	2 x 20W	1 (S)	mag.	1	•	250
Sherwood	S-7900A	Dynaquad	2 x 65W	2 (S)	mag., cer.	1	•	460
Teledyne Packard Bell	R-20201	"Stage 4"	2 x 20W	1 (Q)	mag.	1	•	350
V-M	1545	•	N/A	1 (S)	cer.	1	•	150



Some control options are particularly elaborate. Top two knobs (from same unit) offer two "synthetic" quadrasonic options in addition to matrix decoder proper and allow quadrasonic image to be rotated in the room. Unit at the middle of the page has sliders for width and depth of matrixed quadrasonic image plus three phase-shift options ("Q'plex" positions of right knob). In addition it has mike input and control for "panning" signal around the room. Bottom unit is remote control for quadrasonic receiver; "joystick" balance control often is built into receivers.

which use only two channels of playback amplification and place the decoder between amplifier and speakers, rather than between preamp and amp. They generally use only passive circuit configurations, making them inexpensive to build but leaving little opportunity for the more sophisticated elements of the "true matrix" systems, as the four-amp types often are called. No recording companies are offering matrixed material specifically engineered for the speaker matrix systems, though a Dynquad encoder does exist and Dyna itself has produced a sampler record.

The term synthesizer sometimes is used for the application of a matrix circuit to stereo programs, though that word implies the creation of a new entity rather than the recovery of an existing one (the quadrasonic information implicit in all stereo recordings). Be that as it may, the terms "derive," "synthesize," and "simulate" can be taken as interchangeable.

In the table we list first the matrix system for which the individual unit's decoder is engineered, then the additional capabilities with which the manufacturer credits his decoder circuit. All matrix circuits will produce a quadrasonic effect from all matrixed (or even stereo) recordings or broadcasts, however; distinctions therefore become somewhat hazy when we come to list other capabilities.

Some Other Thoughts

How many sets of four speakers do you need? Most manufacturers apparently feel you might want to use eight speakers at a time. The second set of four could be used for another four-channel listening area, or perhaps as two separate stereo systems outside your main listening area. If you want to use eight speakers simultaneously with your new receiver, make certain it has enough power to drive all at once.

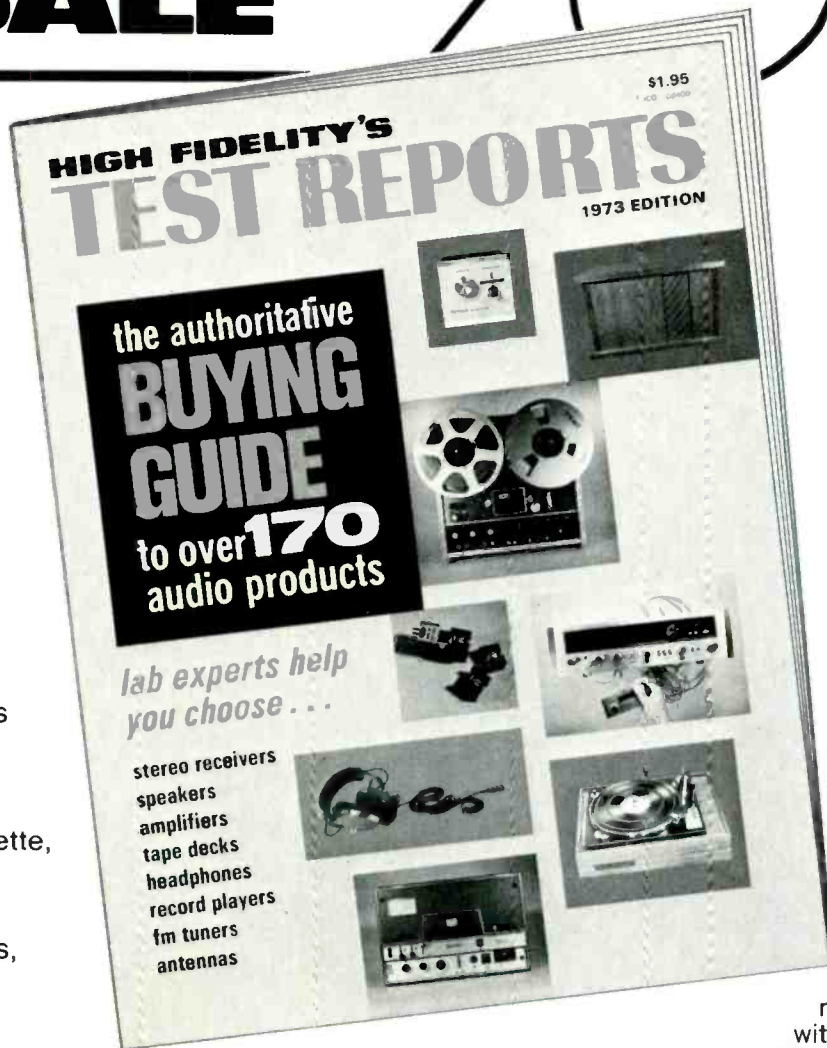
Four-channel headphone outputs also appear on the majority of units. Quadrasonic headsets come with two stereo plugs, one for the front channels and one for the back. In most cases these jacks convert to twin stereo headphone outputs when the receiver is in the stereo mode. Some four-channel receivers, however, have only a single stereo headphone output.

One last cautionary word. Don't be alarmed by all the new terminology when you come to examine quadrasonic faceplates. At the moment, manufacturers are dreaming up expressions like Quadratic, SFCS, and Phase Power to suggest something special and proprietary about their circuits and controls. If the word means nothing to you, ask to see an instruction manual. Its explanation of how the feature is to be used should tip you off. Usually you'll find that the word means simply matrix—or rather "simulator," "deriver," or "synthesizer." ■

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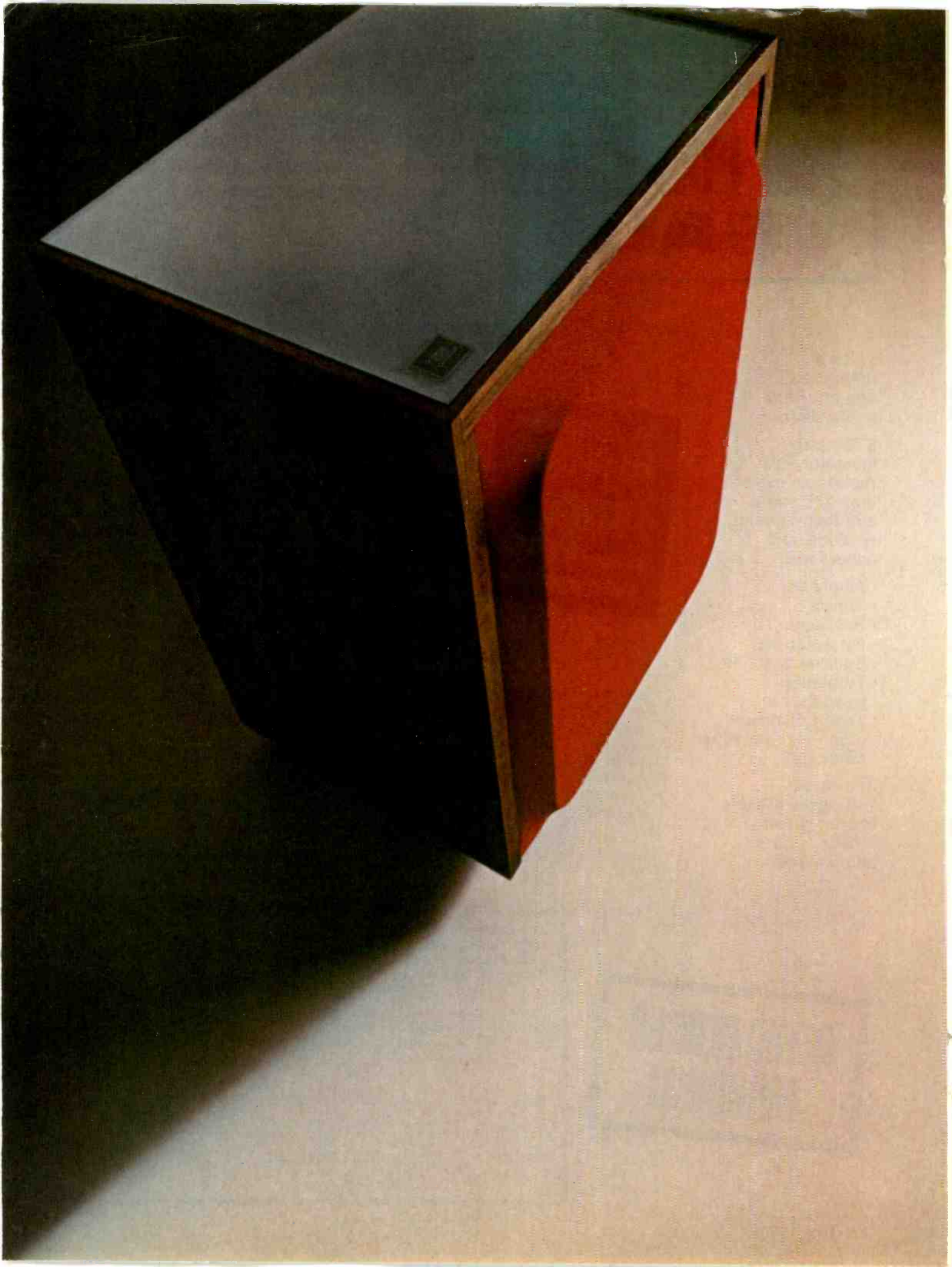
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Democracy in Music

11:00 a.m. The rehearsal is in full swing. Resident conductor Mr. Nice raps his baton on the stand.

"Gentlemen, please, would you mind taking the scherzo again, and a bit faster?"

He lifts his arm for the cue when a loud pounding sounds from the horn section.

"Hold it, Maestro."

Mr. Power, third horn and chairman of the orchestra committee, stands up.

"Sir," he says, "as you know, Article 17 of our contract states that the orchestra has a right to reject tempos or dynamics proposed by conductors if the majority of the membership finds them incompatible with their artistic judgment. I have received a complaint that your proposed tempo for the scherzo is too fast. Sirs and brothers, do I hear a formal move? Yes brother White?"

Mr. White of the second violin section gets to his feet. "Before a move is made I would like to suggest

that we discuss the merits and weaknesses of the proposed tempo. In the last performance with Gringner we played 120 bars per minute, which allowed the eighth notes to be played clearly. I would prefer to adhere to that use of the metronome marking."

A hand from the bass section is raised.

"Yes brother Gold."

Mr. Gold takes off his glasses and says firmly, "I must take issue with my respected colleague Mr. White. In the score Beethoven clearly marked 116 bars per minute. Mr. Gringner did indeed use 120 as a metronome marking and it did cause a lot of difficulties."

"Mr. White?"

"I beg to differ. It was one of the best scherzos we ever played."

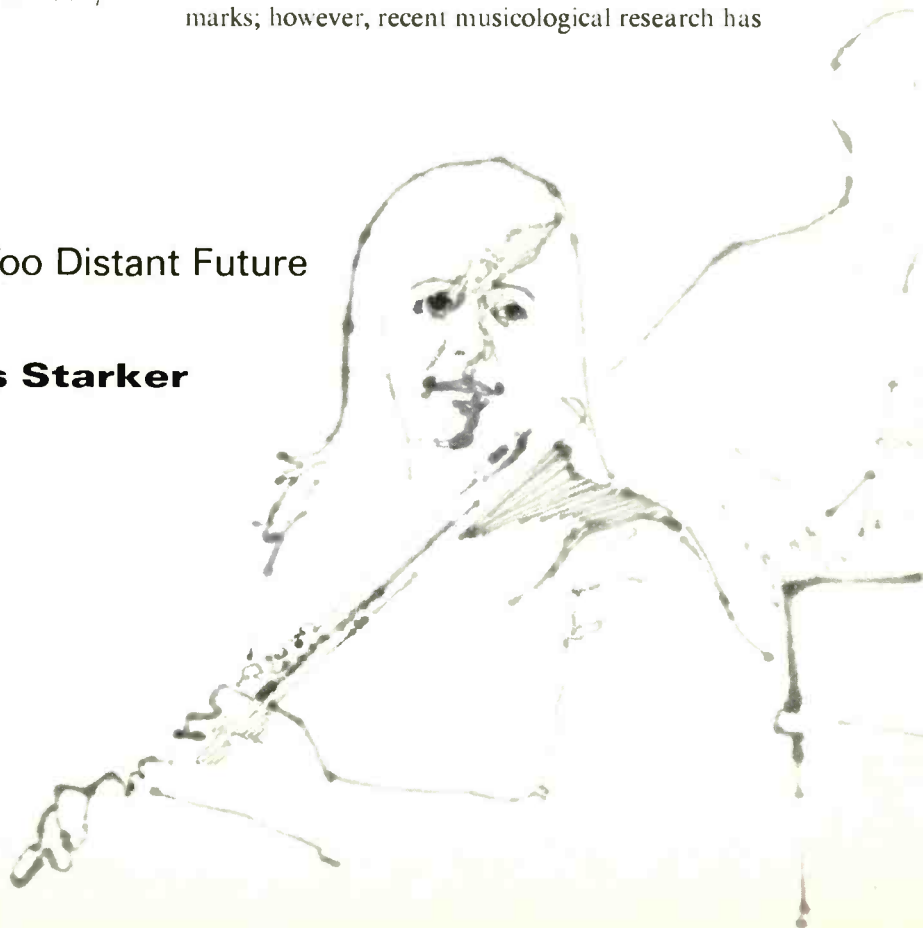
"Yes brother Sure?"

Mr. Sure, the contrabassoonist, clears his voice. "Before we consider those arguments let me remind you gentlemen that in the Breitkopf and Härtel edition we do find the 116 metronome marks; however, recent musicological research has

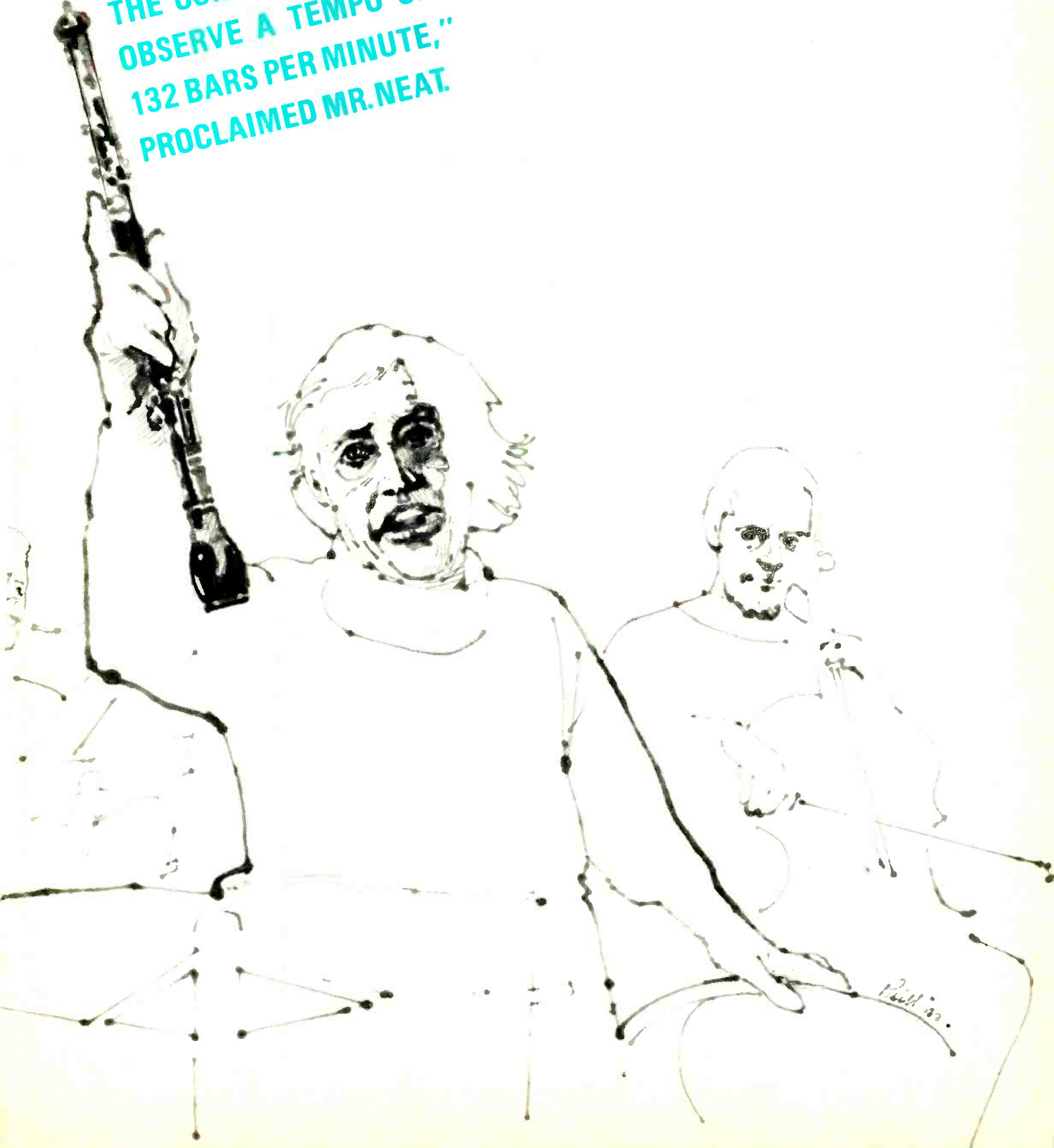
Janos Starker, the noted cello virtuoso, is also professor of music at Indiana University. This article is an edited excerpt from a larger unpublished manuscript.

A Fantasy Set in the Not Too Distant Future

by **Janos Starker**



**"I MOVE THAT TONIGHT
THE CONDUCTOR WILL
OBSERVE A TEMPO OF
132 BARS PER MINUTE,"
PROCLAIMED MR. NEAT.**



established the fact that the author neglected to put metronome marks for the scherzo. Only at the end of the nineteenth century did Schnuperhauf mark the 116 as an original suggestion of the author."

Mr. Power shows signs of impatience. "Gentlemen, gentlemen, we had no intention of getting into a musicological discussion. Are we or are we not in agreement with the tempo proposed by the Maestro? This is the issue for us to resolve."

First oboist Mr. Neat is acknowledged. "Obviously we are in disagreement with the Maestro."

Mr. Stuck, the first cellist, interrupts. "Obviously? What is so obvious so far? I happen to like the faster tempo the Maestro has requested. There is no question that it would help the bigger line . . . two bars in one, not just dull beats. . . ."

The oboist's ears turn red. He is well-known for his explosive temper and is about to lose it.

"Brother Power, would you kindly remind Mr. Stuck to extend me the courtesy of letting me finish my statement."

"Yes, it is your turn now, Mr. Neat," says the chairman. "Go ahead."

The Maestro wipes his forehead with a handkerchief. "Gentlemen!" he whispers.

Neat cannot contain himself any longer. "Will the chairman make everyone observe the rules of our constitutional proceedings? Or shall we review the proposed new election list to ensure proper representation?"

Silence falls over the orchestra. Everyone is very much aware of the impending election. Mr. Neat, whose powers extend beyond his admired musical prowess, had long ago decided that no one was more qualified than he to rule the orchestra—*his* orchestra, as it was increasingly referred to by everyone. For years he had planned, had played politics, and had undermined all existing authorities until now havoc reigned. No one dared to make a move without him. The government representative, the audience representative, the union, press, radio, and TV had all been beaten into submission by his well-documented schemes, all of which were based on artistic quality. He had sworn allegiance to a long-departed musical great, and was now convinced that he alone could serve the great man's memory by forcing and cajoling everyone into accepting the legacy handled by him.

No one, of course—musicians, guest artists, or conductors—was good enough to satisfy Mr. Neat's professed standards, and they all had to fall to his domination. The last obstacle to his complete control was the chairmanship of the orchestra. Until now a few bastions of artistic freedom had fought him, but he actually didn't mind acting as if the orchestra's democratic constitution were his only concern—a concern which most of his colleagues enthusiastically equated with the delightful lack of authority above them.

The upcoming election results were practically determined. As the next chairman, Mr. Neat would set programs, hire, fire, judge, and execute. True, one member had been heard to grumble that it was beginning to sound like "the old days when we had musical directors." But he was put down by a colleague who expressed the general feeling that "those bastards" had been hired by a board of directors. They had been chosen, *by managers*, because they were successful elsewhere, because the ladies liked their looks, because the audience cheered when they conducted, and because guests and critics raved about them. "How does that qualify someone to direct our affairs? After all, we play; we know more about music; we know what our audiences need. All we need a conductor for is to give us a signal to start. And even that we can do without, really!"

"But, isn't that what Neat will be? The critics rave about him. The ladies love him. He takes bows after every solo he plays. The manager does all he asks. And he gets paid more than anyone else."

All had tacitly agreed not to mention the conversation. They remembered the two concertmasters and five other well-established members of the orchestra who left for other pastures when, after such disruptive remarks, the newspapers began criticizing the efficiency of the players, whereupon the latter became nervous before performances and thereby justified the criticisms leveled against them. Two quit music altogether, another sought psychiatric treatment, the luckier four recovered their nerve sufficiently to play elsewhere.

Mr. Neat surveys the scene like a general reviewing his troops before battle. "I move that we do not play the scherzo again and that tonight the conductor will observe a tempo of 132 bars per minute."

Heads turn incredulously. This is exactly what the conductor had asked for. A trombonist seconds the motion.

"Those in favor say aye," says the chairman.

A loud chorus answers, "Aye."

"Those against?"

No sound but a sneeze. The hay fever season is in full bloom.

"Motion carried."

Neat cleans his reed, blows into it, and smirks. The union representative gets up to leave. It is the second rest period. The orchestra members follow, lighting cigarettes and making their way backstage. The poker games assemble. The coffee machine goes into action.

When the rehearsal begins again, it goes smoothly. Only one quick vote is taken when the concertmaster suggests a change to a downbow instead of an upbow. He is quickly voted down. After the last movement is over the conductor profusely thanks the players for a beautiful morning of music-making. "See you tonight, gentlemen." ●

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MOVIE MUSIC



The Korngold Era

Sumptuous, romantic film music by a master

by Royal S. Brown

United Artists photo



Korngold wrote music to swashbuckle by for Errol Flynn in *The Sea Hawk*.

RCA's "Classic Film Scores of Erich Wolfgang Korngold" contains an entire era within its grooves—a beautifully conceived and absolutely stunningly engineered recording of musical excerpts from the composer's Hollywood years. Whether it is the moody atmosphere of the *Anthony Adverse* music, the romantic lyricism of the *Juarez* theme, or the sweep and splendor of the fanfares from *The Sea Hawk* or *Kings Row*, everything here is stamped not only with Korngold's totally distinct style but also with the period from which it grew. It is, of course, easy to bad-mouth the naiveté of 1930–1940 Hollywood and dismiss the proliferation of heroes and happy endings accompanied by waves of grandiose music as producers' gimmicks aimed at the cash register. Yet we must realize that while undoubtedly certain tendencies were exploited to death (as are many of the opposite tendencies today) the ingenuousness of much Hollywood art in the 1930s and 1940s corresponded with a strong optimistic vision of life that even the depression had not succeeded in shaking. The movies of this period offered the American public an art that was largely either epic or romantic (or a combination of both); because these films were able to reach the masses, they perhaps achieved more closely the original goals of epic and romance than any other previous genre. Quite obviously, the music accompanying these films had to be tailored to the same dimensions.

Thus, although the music of Erich Korngold as we hear it on this superb disc would be inconceivable for most of the films being made today, it is difficult to imagine scores more suitable to the films they were written for, particularly the ones represented on this release. To

begin with, the films for which Korngold generally wrote music were not usually spectacular from the technical point of view; this is not to say that they were badly made, but simply that they lacked the self-conscious use of the medium that one sees, for instance, in *Citizen Kane*. That film overlaps Korngold's era but Welles's work has much more in common with today's films than with those of the period in which it was made. Consequently, not only did Korngold's scores establish mood, which any good film score must do, they also provided a certain element of abstraction that counterbalanced the relatively straightforward and drama-oriented cinematic style. Such is generally not the case today, except in the use of title songs, a practice almost unheard of in Korngold's day (for nonmusical films) and recently blasted by Elmer Bernstein in *HIGH FIDELITY*'s July 1972 movie issue. But the prevalence of title songs is not altogether unjustifiable, since today it is only in the credits that music *bigger than the movie* is aesthetically valid and even necessary.

On the other hand, a great deal of Korngold's music is *often bigger*—intentionally so—than the film, for it is frequently the music that provides, almost single-handedly, the aesthetic emotion that supplements the dramatic emotion. From this point of view, the warm, often sumptuous romanticism of Korngold's writing could not be more appropriate. The scores here abound in extraordinary lyrical richness, from the haunting theme for *Between Two Worlds* (occasionally reminding one of a Waxman theme for Hitchcock's *Rebecca*) to the

Continued on page 68

by Conrad L. Osborne

Song O' My Heart

A singing and talking Movietone romance with John McCormack



The resurrected *Song O' My Heart* features John McCormack and also the film debut of Maureen O'Sullivan (above with Tommy Clifford and McCormack). During the 1929 filming (above right), McCormack and Edwin Schneider (at the piano) discuss the recital scene with director Frank Borzage.

Song O' My Heart, a "Singing and Talking Movietone Romance" from Fox Film Corp., with a screenplay by Tom Barry, was filmed late in 1929 and early 1930 in Ireland and Hollywood under the direction of Frank Borzage. The film starred John McCormack and featured his singing of a dozen selections, including several filmed during a live recital in Philharmonic Hall, Los Angeles. It was released in March 1930, had a premiere in New York and a normal domestic first run, then disappeared for almost forty years. The common assumption was that the existing prints had been destroyed in the fire at the Fox warehouse in New Jersey in the late 1930s.

As HIGH FIDELITY readers know, however, common assumptions carry little weight with Miles Kreuger, the groaning floors and bulging walls of whose largish West Side New York apartment bear testimony to the mass and volume of every fact and artifact of imaginable connection to the American musical theater, especially the filmed variety. In 1969, Miles visited the Fox studios in the course of researching his forthcoming history of the American musical film. Among the thirty-odd films he requested for screening was *Song O' My Heart*. Fox, rather to its own surprise and Miles's, located a nitrate print in its vault, and Miles became the first viewer of *Song O' My Heart* since its premiere distribution.

The version he saw, though, was a peculiar variant, including the musical soundtrack and incidental snippets of conversation but omitting most of the dialogue, though it had been made as a full talkie. Why this version existed is a small mystery. Miles's educated and logical guess is that the print was intended for foreign distribution, leaving the distributor with the option of treating



the dialogue in the native language; this might also explain the presence of two songs, both in foreign tongues (*Plaisir d'amour* and *All' mein Gedanken*) which were deleted from the domestic release. This makes reasonable sense, though one is left wondering why a couple of English dialogue sequences (whole passages, not just a word or phrase for "flavor") were retained, or why the studio went to the trouble of creating and inserting English titles. (Tantalizingly, yet another version is known to have existed, filmed in "Grandeur," a 70-mm process which was a forerunner of some of today's widescreen techniques. According to its original release order—in Miles's possession, of course—it contained other songs and its sound quality was most probably superior. It is evidently lost.)

Miles contacted the John McCormack Association of Greater Kansas City, which had been in search of the film, as well as of other McCormack memorabilia. Primarily through the efforts of two of the Association's members (Donald J. Quinn and Robert DeFlores), rights for the showing of the film were secured and safety film prints made. The first public showings in forty years took place at the Museum of Modern Art in the summer of 1971, as part of Miles's series, "The Roots of the American Musical Film." And another Association member, Peter Dolan, collaborated with Mr. DeFlores in producing and releasing the soundtrack LP considered here.

The film, as seen in the Museum showings, is a strange and remarkable experience. The story, to the extent that it exists at all, is sentimental and structured to conform closely to McCormack's own personality—he more or less plays himself. The only outstanding qualities reside in McCormack's singing and in some of the camera work in the more scenic sequences—as Miles correctly points out in his notations for the film, there are purely visual qualities, especially in the treatment of light and shade, of unusual beauty. The other leads are taken by Alice Joyce, a very young Maureen O'Sullivan (her screen debut, in fact), and John Garrick (a screen singer, but here in a nonsinging role). Opera fans will be fascinated by the brief appearance of Andrés de Seguro, then retired from his opera and concert career. He plays an aging singer, mugs ferociously, and says "*Per-r-r-bacco!*" repeatedly.

McCormack, who is reputed to have been a poor actor, is not called upon for anything much in that line, but he behaves fairly naturally and with some charm, which is more than can be said for many an actor. Of special interest, of course, is the recital sequence, which does preserve in a straight forward way at least some of the living presence of a performer who must be ranked among the great recitalists of the century. The utter sincerity and

Korngold *continued*

spirited march theme—including some ear-opening minor-ninth leaps in the strings—of *Robin Hood*. Mahler occasionally comes to mind, particularly in the *Constant Nymph* tone poem, *Tomorrow*, and so does Richard Strauss in the understated, *Rosenkavalier* shimmer of the orchestration (although Korngold, like most Hollywood composers, was obliged to have the orchestration done by an outsider, he always indicated his instrumental intentions quite precisely and always checked over and revised the final copy). Often, for instance, a particular harmonic detail is highlighted by its appearance in an instrument that contrasts with the rest of the orchestra, a technique that stands out in the *Of Human Bondage* score.

On the other hand, Korngold was able to use music in an entirely different manner as well, a manner that beautifully complemented the *human* aspect of the films he often scored. To begin with, Korngold's method of handling thematic material—in which main themes are frequently backed up by diverse snippets of counter-melodies—imparted a vitality and movement to his writing that are quite unique. Even more important is the manner in which Korngold's music often seems to evoke the human voice. As is pointed out in the excellent notes written by the composer's son, George Korngold (who also deserves many loud bravos for his role as producer of this disc), one of Korngold *père's* important contributions to his art was the idea of composing just below the pitch level of the actors' voices in order to complement the dialogue and at the same time balance it with the music. But even in the melodic contours and orchestration, one almost expects the voice of an Ann Sheridan or a Joan Fontaine to grow from the music like a tonic chord in a cadence. This is a far cry from the usual practice today, when music in a film almost never accompanies dialogues (unless it is "justified" by the presence of a radio or record player)—or else is played at a volume that is just above the level of minimum audibility, as in parts of John Barry's exceptional score for Lester's *Peulia*.

I have absolutely no fault to find with this release. Conductor Charles Gerhardt leads the National Philharmonic Orchestra of London in flawless, perfectly executed performances that bring out every one of the music's numerous emotional nuances. There is openness, breadth, and an essential optimism to this music—even in the more somber passages, which never even border on the morbid—that Gerhardt and his forces have completely fathomed, and one suspects that producer George Korngold had no small hand in this. The recorded sound, as I hinted at the beginning, approaches perfection and simply dazzles in its realism (the recording was made directly from the original two-track master) and its richness. What is there left to say? Might one dare to hope for more of the same?

THE SEA HAWK: The Classic Film Scores of Erich Wolfgang Korngold. Norma Procter, contralto; Ambrosian Singers (in *The Constant Nymph*); National Philharmonic Orchestra, Charles Gerhardt, cond. RCA Red Seal LSC 3330, \$5.98. Tape: ~ R8S 1307, \$6.95; ~ RK 1307, \$6.95.

The Sea Hawk; Of Human Bondage; The Adventures of Robin Hood; Juarez; Kings Row; The Constant Nymph; Captain Blood; Anthony Adverse; Between Two Worlds; Deception; Devotion; Escape Me Never.

Song O' My Heart *continued*

commitment of his singing are most impressive and touching; his recitals must have been continuously communicative.

The soundtrack includes all the sung selections from this variant version, including a fourteen-second unaccompanied fragment in which McCormack demonstrates the "ny-a-a-a-h" in his voice for a couple of village characters, and a short dialogue sequence in which McCormack banters with some children and sings them a song. Obviously, it catches McCormack a little late in the day vocally—he was not a miracle of vocal longevity, and was just eight years from his formal retirement. The top is used sparingly, particularly at full voice (in fact, there is nothing above A natural on the record), and there are moments when the voice loses its usual clear resonance around the break. The nature of the material assures that there is no attempt at the sort of technical display embodied in some of his most famous recordings.

But the lovable timbre of the voice, and its crystalline vowel formation, are still there. In fact the middle and bottom parts of the range sound rather richer than they do in earlier discs. And chronologically, these selections fill a bit of a gap so far as LP reissues go, for while there is ample representation of his early operatic output, and some (in the out-of-print Angel COLH discs) of his still later recordings of art songs and Irish ballads, there is actually very little available of this sort of popular repertory from this period. The great musical and vocal charm of the singing, the superb directness of his storytelling in song, the dignity and integrity of his emotional approach to even the most sentimental trifle, are in evidence on every band. There is a gorgeous trill in *Plaisir d'amour*, and a number of his stunning suspended high pianissimos, which somehow never seem like gimmicks or mere effects. Most of the material was also recorded by McCormack commercially, but relatively little of it is currently to be had. The one song written expressly for the picture, *A Pair of Blue Eyes*, is a very pleasant one, and furnishes the little theme tune for the finale. The sound, taken straight from the nitrate print, has a little noise in it, and occasional distortion at full volume in the middle, but is reasonably full, with the voice well forward—the record is much better than the film print in this respect. I found that a few notches of roll-off on both treble and bass helped noticeably. The packaging includes a double-fold album with photos of the stars and stills from the film, as well as extensive biographical/historical notes.

If you have a chance, see the film. Meanwhile, the recording will interest and entertain not only all McCormack devotees, but anyone susceptible to truly personal, emotionally open performing.

SONG O' MY HEART. Original motion picture soundtrack. John McCormack, tenor; Edwin Schneider, piano; organ and orchestral accompaniment. *Then You'll Remember Me; A Fairy Story by the Fire; Just for Today; I Feel You Near Me; Kitty, My Love; The Magpie's Nest; The Rose of Tralee; Luoghi sereni e cari; Little Boy Blue; Plaisir d'amour; All' mein Gedanken; Ireland, Mother Ireland; I Hear You Calling Me; A Pair of Blue Eyes.* JMcC KC 1000, \$5.95. (Also available from the John McCormack Association of Greater Kansas City, 1012 Baltimore Ave., Suite 900, Kansas City, Mo. 64116.)



Director of the chorus Eric Ericson conducts recording session of *Castor et Pollux* as Vienna Concentus director Nikolaus Harnoncourt plays a cello. He can be spotted in a white shirt in the back row of the orchestra.

by Paul Henry Lang

Rameau's Castor et Pollux— Tons of Glorious Music

A prize baroque opera from
Harnoncourt and Telefunken

TELEFUNKEN and its prize crew directed by Nikolaus Harnoncourt come with a prize offering: *Castor et Pollux* (1737), one of Rameau's principal operas—all five and a half acts of it. We may quibble about Harnoncourt's Bach and perhaps switch to Richter, but there is no place to switch to with Rameau, and happily there is no need for it, because this is a very distinguished achievement.

Rameau, born two years before the illustrious trio of the Class of 1685—Bach, Handel, and Domenico Scarlatti—outlived all of them, dying at the age of eighty-one in 1764. He was by any method of reckoning one of the most original, powerful, and prophetic personalities in musical history. Well, that's quite a statement, for what is generally known of this Frenchman to whom we owe our modern harmonic system? A few harpsichord pieces and a couple of ballet suites made up of pieces culled from his stage works. Rameau's harpsichord music, though delightful and masterly, dates from his youth: He wrote no operas until he was fifty, but after that he turned them out in profusion. We are just beginning to appreciate Italian baroque opera by getting used to its conventions (as we have gotten used to Verdi's and Wagner's), but in French baroque opera we are facing an altogether new set of national conventions and characteristics that will have to be digested before Rameau attains the stature due to him.

In France everything begins with literature, and the French considered their opera a form of the literary the-



Jean-Philippe Rameau—original, powerful, prophetic.

ater with music, hence the term *tragédie lyrique* applied to opera. They preferred mythological subjects because mythology could be freely manipulated in the services of *le spectacle* and *le merveilleux*, which was their chief concern on the musical stage. The elaborate stage machinery of the preceding era was retained and enhanced—Rameau's operas are still *pièces à machines*—with gods and goddesses descending to earth or riding chariots on the clouds. And every opportunity offered by the libretto (and even when it was not offered) was used to indulge in *divertissement*, that is, dances, garlands of them. All this is an obstacle to modern presentation, for the *spectacle* tends to shift attention from the ear to the eye, while the abundance of dances constantly interrupts and suspends the dramatic continuity. Of the total of about eighty acts of the theater music composed by Rameau, almost half consists of dances! Needless to say, this strong emphasis on the visual affects recording even more than live performance. Then there is the rather tedious French recitative, formal, stiff, and in the stilted classical language of the old Comédie Française, whereas the Italian recitative is free and vernacular. But in the end there is the music, tons of glorious music, as well as individual scenes of poignant dramatic force. I believe that if these terribly long operas were properly cut and edited they could make a triumphal comeback.

The first thing one notices when comparing Rameau to the Italians of the first half of the eighteenth century is the role of the orchestra: it does not merely accompany the singers, it is a full-fledged partner with the stage. The opening ritornels are full of red meat and they continue, quasi-symphonically, throughout the *airs*. In his concept and use of the orchestra Rameau was far ahead of his contemporaries (with the exception of Handel, of course), and when his principles are understood and the orchestra properly led—as in this recording—that colorful body never ceases to delight. The newcomer to this grand, sophisticated, and enthralling music must have a little patience: *Castor et Pollux* gets under way slowly and the flowery recitatives do get a little on one's nerves, but once the (mandatory) prologue is over everything picks up, as great ariosos, magnificent choruses, and ut-

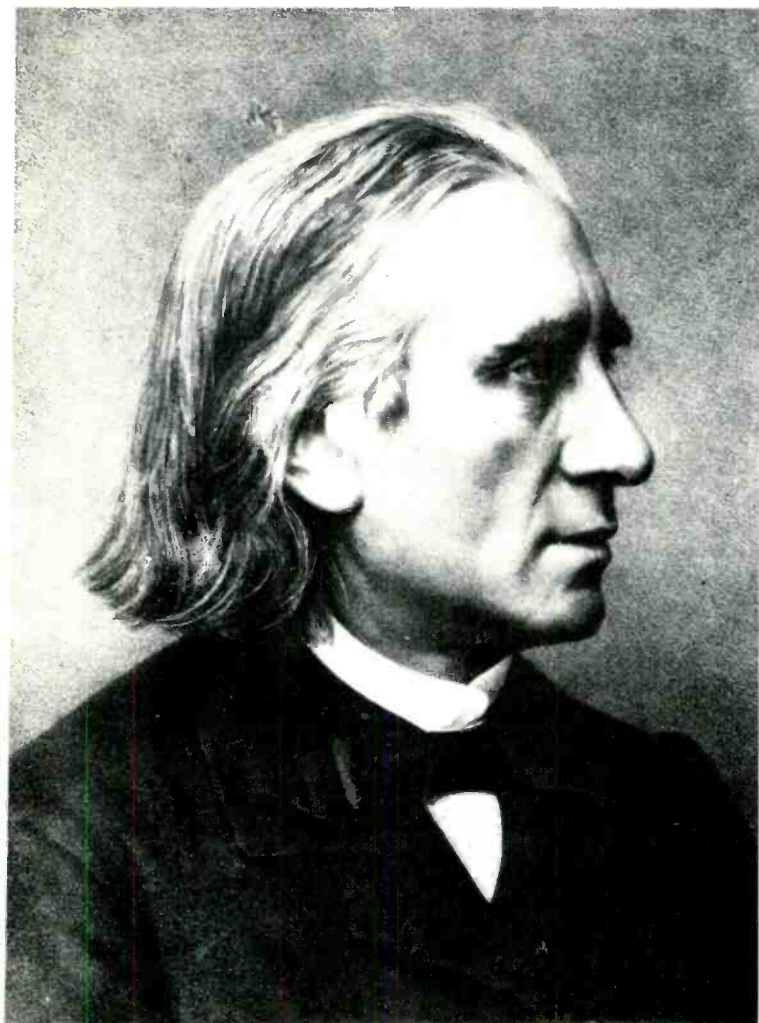
terly charming dances follow one another to the very end in amazing richness.

Harnoncourt puts in the field a first-class chorus and a good orchestra; both are steady, sturdy, and full of brio. *Castor et Pollux* is generally more elegiac than dramatic; still, the bittersweet melancholy of the *style galant* is perhaps a little overdone by some of the soloists, who do indeed have a difficult task. Perfect French vocal diction, especially the enunciation of the mute vowels and the characteristic minute inflections of the language, is seldom achieved by foreigners. When to this hazard is added the profusion of upward-moving appoggiaturas, the already cautious singer becomes even more so, lest he slides beyond the intended tone. None of the women of the cast can cope with the double jeopardy, least of them Jeanette Scovotti, usually a fine and dependable singer. To my mind the best singing among the female protagonists is done by Märta Schéle, who takes care of half of the distaff parts. She has a good voice, solidly placed, and though her French is like Joan Sutherland's Italian, she is pleasant to hear. Norma Lerer handles her part capably. Gérard Souzay has of course no trouble with the French language, his diction is impeccable and every word comes through; he brings a gratifying masculinity into the somewhat Sèvres porcelain quality created by the swooning women. Jacques Villisech, another Frenchman, is good though not as expressive as Souzay. Zeger Vandersteene holds his own commendably and his diction is good, but his light lyric tenor thins on the high notes and the falsetto to which he occasionally resorts is not attractive. All the smaller roles are satisfactorily executed. The chorus, as I have said, is top drawer; its pianos are delectable but it can be incisive and highly dramatic. Ye olde winde instruments are fine, notably the flutes and the solo bassoon, and the baroque trumpeter coaxes some marvelously clear high tones out of his ancient bugle, though he gurgles a bit on the low ones. The strings do yeoman work and sound fine except when playing piano, when they are somewhat anemic.

Harnoncourt deserves particular praise for the genuine operatic thrust he infuses into his ensemble; his players bite into the music as they seldom do in his Bach recordings. He is also quite successful in reproducing the many subtle shades of color that Rameau constantly delights us with. On the other hand, the vocal lines are overornamented, occasionally causing unsteadiness and a fuzziness of the melodic profile. Harnoncourt is less successful with his musicology. His German notes, very awkwardly translated, are naive and contain quite a few misstatements. (The "provincial theaters" where Rameau is supposed to have played the organ were the cathedrals in Dijon, Clermont-Ferrand, and Lyons.)

Don't miss *Castor et Pollux*. You don't have to take it in one sitting, but any single record will reward you with superb music well and intelligently performed.

RAMEAU: *Castor et Pollux*. Jeannette Scovotti (s), Minerve and Têlaire; Märta Schéle (s), Venus, First Attendant of Hébe, A Ghost, and A Planet; Helga Reiter (s), Second Attendant; Norma Lerer (ms), Phébé; Zeger Vandersteene (t), Amor and Castor; Sven-Erik Alexandersson (t), High Priest and An Athlete; Gérard Souzay (b), Pollux; Rolf Leanderson (b), Mars and An Athlete; Jacques Villisech (bs), Jupiter; Stockholm Chamber Choir, Eric Ericson, cond.; Concentus Musicus, Nikolaus Harnoncourt, cond. Telefunken SAWT 9584/7, \$23.92 (four discs).



Liszt the Tone Poet

Haitink's complete set, Mehta's sampling, of the symphonic poems
by David Hamilton

"stunts" such as the Finale of Beethoven's Ninth, where a theme-and-variations is superimposed on a classical concerto, and of course there is a text as well!)

That this was a departure may not be immediately obvious to the modern listener, for the hundred-odd years since have thrown up so many compositional approaches which eschew this fundamental consistency of pulse that functioned as a background to classic and early romantic music; indeed, today pulse itself is often absent altogether. But Liszt's step in this direction was an important one and, aside from its historical significance, it was one that presented him with a severe compositional challenge: how to realize the expressive potentialities of such highly contrasted materials without losing the essential single-movement continuity that he wanted.

He did not always succeed, and the twelve symphonic poems of the Weimar years, as we hear them in this first integral stereo recording (a Russian mono set of some years back, conducted by Golovanov, was never distributed in the West) cover a wide spectrum of success and failure. The problems are not always structural, for the quality of Liszt's invention also varied, and he had technical limitations as well (most of the earlier symphonic poems were orchestrated in collaboration with August Conradi or Joachim Raff); but today, when we are no longer particularly impressed by the literary values of the works—their "pictorial accuracy," so to speak—it is on the structural aspect that they stand or fall.

Perhaps the nadir is reached in the *Bergsymphonie* (*Ce qu'on entend sur la montagne*), where the sprawling proliferation of thematic materials under some fifteen different tempo rubrics leaves the listener fairly well at sea: he hears thematic exposition, development, and liquidation, harmonic tension and release, fresh starts and gestures of conclusion—but as often as not in juxtapositions that are mutually contradictory. The geography of the piece is unclear, and much of it seems to take place in a kind of no-man's-land where one's aural compass gives confusing, even opposite readings.

Shorter pieces are simpler matters, of course, and Liszt learned, in fits and starts, how to achieve a convincing continuity. One strategy was the celebrated device of thematic transformation (an adumbration of Berlioz's *idée fixe*), best exemplified in *Les Préludes*, where the tunes all evolve from a three-note "germ motive" (a description of how this works in detail can be found in almost any music appreciation textbook). Here too Liszt takes care to delineate function more carefully; thematic material returns at the end of the piece in an explicitly recapitulatory way, so that we are in no doubt about having achieved a destination, and the Allegro has a clearly developmental character, with a rate of harmonic mo-

IF FRANZ LISZT scarcely originated the idea of "program music," he surely contributed significantly to its development by his devisement of the "symphonic poem." This single-movement form (or, perhaps more accurately in retrospect, genre) was intended to derive its integrity from the composer's poetic impulse, which would govern the succession of musical events without reference, at least in theory, to conventional forms of absolute music. With a view to permitting a broad spectrum of character contrast within such a piece, Liszt made a significant departure from one basic practice of the prevailing musical tradition: the principle that a single instrumental movement has a single basic tempo for all or most of its length, additional tempos being introduced only in clearly demarcated subsidiary positions, as slow introductions, trios, and codas, or as explicit interruptions of the primary tempo, which is usually quickly resumed.

(The traditional exception to that principle is, of course, the theme with characteristic variations, wherein the extensive carry-over of other musical elements from one tempo to the next assures coherence. A few other apparent exceptions really result from a procedure the reverse of Liszt's, i.e., the linking of normally separate movements—as in Beethoven's Piano Sonata, Op. 101, or Schumann's Fourth Symphony—or from formal



Bernard Haitink leads a complete reading of Franz Liszt's major orchestral contribution—the thirteen symphonic poems.

tion and tension quite different from what has preceded. One may not care for the rhetorical flourishes of this piece, but it is rather skillfully put together.

Almost entirely devoid of rhetoric, and therefore often regarded as the most successful of the symphonic poems, is *Orpheus*, a contemplative piece that attempts little formally (it is essentially an extended ABA): the harmonic movement is subtly worked out, however, and there are many felicitous details of scoring. Also impressive is the later *Héroïde funèbre*, basically a large-scale funeral march with an almost Mahlerian character; this should be heard more often.

Most of the earlier symphonic poems were subject to several revisions: A case in point is *Tasso*, where Liszt inserted a lengthy quasi-minuet passage into a basically two-part piece ("Lament" and "Triumph"). Unfortunately, this somewhat banal episode extends itself to a point of tedium while disrupting what may originally have been a workable juxtaposition of two basic moods—as things now stand, there just isn't enough connective muscle in the surrounding material to sustain it. The two-part idea turns up again in *Hunnenschlacht*, where it works quite well, although the material is on the vulgar side.

Banality is a not uncommon problem in these works, as even the most dedicated Lisztianer must recognize. Final "triumphal" pages can be embarrassing in their straining for an elusive grandeur. At times, as in *Tasso* and *Prometheus*, the approach of the end is signaled with furious and protracted strettos—as if this, more convincingly than the achievement of the home key, will assure us that the end approaches. And indeed in such works, where harmonic ambiguity (especially from the use of the diminished-seventh chord and extensive sequences) and the frequent juxtaposition of materials in

disparate tempos have tended to obscure the directional thrust, there can be little doubt that some such assurance is useful.

Along with the previously mentioned *Héroïde funèbre*, the best of the later Weimar works is the somber *Hamlet*, where Liszt's harmonic and thematic know-how sustains a variety of distinctive and fairly distinguished elements. *Die Ideale* is even more ambitious, but strains at the bounds, while *Festklänge* is at least unpretentious in its slightly bumptious cheerfulness. Of those I have not mentioned heretofore, *Mazeppa* is the most obvious and trivial, *Hungaria* more like an extended Hungarian Rhapsody than a "symphonic poem."

Happily, the new Philips set goes beyond the standard twelve works to give us the single symphonic poem that Liszt composed after the Weimar years: *From the Cradle to the Grave* (1881–82). In three parts ("The Cradle"; "The Struggle for Existence"; "To the Grave: The Cradle of the Future Life"—with due attention to the recapitulatory element implied in the last of these), this is a strikingly reserved and original work, its modal touches and austere scoring intriguingly prophetic of future developments. (The *Mephisto Waltz* is, however, a dubious dividend—it would have been nicer to have Liszt's other "Episode from Lenau's *Faust*," the *Nocturnal Procession*, hitherto available only as a filler to Ansermet's now-deleted recording of the *Faust Symphony*.)

Now to the performances. Haitink does well indeed with the basically contemplative pieces, and the *Héroïde funèbre*, as one might expect from a good Mahler conductor, is quite powerfully carried off. But where the bombast quotient gets higher, he becomes less comfortable, and one only has to compare his *Mazeppa* with Mehta's to hear that something is missing. The piece may be perilously close to trash, but it can be made into a considerable orchestral showpiece—which is what Mehta, despite his orchestra's palpable inferiority to the London Philharmonic, succeeds in doing. The same holds true for *Hunnenschlacht*, where the brighter, more forward London recording also seems more impressive; in *Orpheus* the honors are about even.

The first two of the Philips discs have already been issued separately, and the others apparently will be in the near future (the individual numbers are given in the listing below), so you may feel that the five-for-the-price-of-four deal is not entirely compelling, although Philips has taken care to distribute the rarest and most interesting pieces (corresponding, generally, to those that Haitink does best) rather evenly across the five discs.

The Haitink package comes with a trilingual booklet containing an essay by Humphrey Searle and notes on the individual works; I'm sorry that, given the somewhat documentary nature of the production, the opportunity was not taken to include the full texts of Liszt's own program notes and literary epigraphs for these works.

Liszt: Symphonic Poems Nos. 1–13; Mephisto Waltz No. 1. London Philharmonic Orchestra, Bernard Haitink, cond. Philips 6709 005, \$27.95 (five discs).

No. 3, Les Préludes; No. 4, Orpheus; No. 2, Tasso, Lamento e trionfo (839788); No. 9, Hungaria; No. 6, Mazeppa; No. 10, Hamlet (6500 046); No. 1, Ce qu'on entend sur la montagne; No. 11, Hunnenschlacht; No. 13, Von der Wiege bis zum Grabe (6500 189); No. 5, Prometheus; Mephisto Waltz No. 1; No. 8, Héroïde funèbre (6500 190); No. 7, Festklänge; No. 12, Die Ideale (6500 191).

Liszt: Symphonic Poems: No. 4, Orpheus; No. 6, Mazeppa; No. 11, Hunnenschlacht. Los Angeles Philharmonic Orchestra, Zubin Mehta, cond. London CS 6738, \$5.98.

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BACH: Cantatas, Vol. 4. Paul Esswood, countertenor; Kurt Equiluz and Marius van Altena, tenors; Max van Egmond, bass; Tölzer Knabenchor; King's College Choir Cambridge; Leonhardt Consort, Gustav Leonhardt, cond. Telefunken SKW 4, \$11.96 (two discs).

Cantatas: No. 12. Weinen, Klagen, Sorgen, Zagen; No. 13. Meine Seufzer, meine Tränen; No. 14. War Gott nicht mit uns diese Zeit; No. 16. Herr Gott, dich loben wir.

BACH: Cantatas, Vol. 5. Paul Esswood, countertenor; Kurt Equiluz, tenor; Max van Egmond, bass; Vienna Choir Boys; Chorus Viennensis; Vienna Concentus Musicus, Nikolaus Harnoncourt, cond. Telefunken SKW 5, \$11.96 (two discs).

Cantatas: No. 17. Wer Dank opfert, der preiset mich; No. 18. Gleich wie der Regen und Schnee vom Himmel fällt; No. 19. Es erhub sich ein Streit; No. 20. O Ewigkeit, du Donnerwort.

BACH: Christmas Cantatas (14). Edith Mathis, Sheila Armstrong, and Lotte Schädle, sopranos; Anna Reynolds and Herta Topper, altos; Peter Schreier and Ernst Häfliger, tenors; Dietrich Fischer-Dieskau, baritone; Theo Adam, bass; Munich Bach Choir and Orchestra, Karl Richter, cond. Archive 2722 005, \$27.00 (six discs).

Cantatas: No. 13. Meine Seufzer, meine Tränen; No. 28. Gottlob! Nun geht das Jahr zu Ende; No. 58. Ach Gott, wie manches Herzeleid; No. 61. Nun komm, der Heiden Heiland; No. 63. Christen, ätzt diesen Tag; No. 64. Sehet, weich' elne Liebe hat uns der Vater erzeigt; No. 65. Sie werden aus Saba alle kommen; No. 81. Jesus schläft, was soll ich hoffen; No. 82. Ich habe genug; No. 111. Was mein Gott will, das g'scheh' allzeit; No. 121. Christum wir sollen loben schon; No. 124. Meinem Jesum lass' ich nicht; No. 132. Bereitet die Wege, bereitet die Bahn; No. 171. Gott, wie dein Name, so ist auch dein Ruhm.

Envy the fortunate music critic, whose job occasionally requires him to listen repeatedly and in close succession to recordings of nearly two-dozen Bach cantatas—a task he would seldom undertake of his own volition without the external stimulus of a press deadline. It could be an arduous undertaking, but when the recordings are from the likes of a Richter, a Harnoncourt, or a Leonhardt, this critic

emerges from his listening sessions in something near a euphoric state. Richter on the one hand, and Harnoncourt/Leonhardt on the other, represent tremendously different approaches to this music, but in both cases the results are so splendid on their own terms that I am almost equally excited by both these large collections. The music too is so multidimensional and incredibly varied from work to work that a large boxed cantata collection seems more satisfying than large integral editions of certain other works that don't encompass so much variety. You may well ask what such a critic does for pleasure after finishing his "work." In this case, the critic goes right back to rehear yet again some of the better of these cantata performances.

Telefunken seems to be keeping right on schedule with its mammoth project: Something over 200 cantatas are scheduled to appear over a period of about ten years, and now, less than a year after the appearance of Vol. 1, we're up to Cantata No. 20 (the series is being recorded in the numerical order of the old Bach Gesellschaft edition, which follows neither a chronological nor any other sort of logical system). Performing duties for the entire series are being shared equally by Nikolaus Harnoncourt's Vienna Concentus Musicus and Gustav Leonhardt's Amsterdam-based group with the Vienna Choir Boys and the King's College Choir. Both groups are specialists in playing old music on old instruments and have gone to great lengths in preparing scholarly accurate performing editions of the music—in other words, their goal is to present every detail in a form as near to what Bach would have wanted as is possible for them to do. These two boxes, like the previous three, each include three booklets: a general survey of the cantatas, a more specific description of the specific works recorded in that box (both of these are by Bach scholar Alfred Dürr), and reproductions of the complete



Karl Richter—instinct inborn.

Bach Gesellschaft scores. A new feature of these two volumes is a detailed listing of all alterations made in the Gesellschaft scores (keyed to footnotes in the scores themselves) in accordance with recent research. I found it a fascinating and very useful addition, though such detail will probably be of little interest to the layman.

Contrasting Harnoncourt's and Leonhardt's work is difficult to do; they each have their own style and sound, but the unanimity of their approach is more remarkable than their individual differences. Both play with a gentle and restrained enthusiasm, and the precise ensemble of seasoned chamber players. Because of their relatively small size and the sound of the old instruments, and especially because of their extremely precise phrasing and articulation, the textures are at all times utterly clear and transparent. This transparent "sound" is perhaps the most outstanding attribute of these performances. The differences between the two choirs are somewhat easier to characterize, though both are excellent. From the King's College group every note, every sound is polished and beautiful. If there is any complaint, it is that they are sometimes being too careful, too precious, as if they're all walking on eggs. The Vienna Choir Boys, on the other hand, sing in an altogether more natural and easy manner, though not a whit less precise, and I do prefer their sound somewhat.



Of the eight cantatas in these two volumes, two (Nos. 14 and 16) have never been recorded anywhere, and No. 17 is available only on the German Cantate label. No. 19 used to be available in performances by Lehmann (Archive) and Grishkat (Renaissance), but only a Werner-led version is currently available from the Musical Heritage Society. (MHS, by the way, is also engaged in a complete cantata series, which at present includes about eighty numbers.) Serious competition does exist, however, for No. 20 (Rilling/MHS) and No. 13 (in the new Richter collection discussed below). Leonhardt recorded No. 18 a number of years ago and it is still available, but it has been newly recorded (by Harnoncourt) for this series, presumably because a female soprano, Agnes Giebel, sang on that earlier recording; for this complete edition we must remain true to Bach's intentions in every detail and use a boy soprano, of course. The cantata exists in two settings: The original Weimar version was scored for four violas, bassoon, and continuo and was notated in G minor. For a later performance in Leipzig Bach added two recorders to the instrumentation and transposed it to A minor (the organ in Weimar was tuned to the high "choir" pitch, so it actually sounded in A minor there too). Harnoncourt's new recording uses the Weimar form, without recorders, and is played in

Explanation of symbols

Classical:

-  Budget
-  Historical
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A minor. There is also a rather good Mauersberger recording on Archive—also in A minor but *with* recorders—that is interesting to compare with Harmoncourt's lighter and livelier performance. The *Easter Cantata*, No. 15, has regrettably been banned from this series because very recent research has established that it and about seventeen other cantatas attributed to Bach were in fact written by his kinsman Johann Ludwig Bach. There has never been a recording of this festive and enjoyable work.

There's no need to single out individual performers or performances here, since all are superb. Of Esswood, Equiluz, and Van Egmond I'll only say I cannot imagine their work ever being surpassed. My strong and unqualified recommendation is to acquire each of these history-making volumes as they appear. If you're curious about the series but not sure you want to own all 200-plus cantatas, then buy any one of the volumes, since the performances are uniformly excellent and the recording sequence is such that nearly every volume will include cantatas from widely different periods and in various styles.

Karl Richter has little interest in old instruments or boy's choirs and seems undisturbed by the fact that numerous small details of the old Bach Gesellschaft edition have been revised in the new edition because of recent research and new discoveries. He is a specialist, however, in training a medium-sized mixed chorus to sing with almost astonishing clarity and purity of sound and in getting the entire vocal/instrumental ensemble to perform with the utmost precision. In addition, Richter seems to have the romantic's inborn instinct and flair for finding and projecting the intrinsic drama and excitement of each work; his performances are invariably arresting and moving, often electrifyingly exciting, even if he frequently oversteps the stylistic boundaries of the baroque period.

Several of the fourteen cantatas in Richter's collection are new to the American catalogues and two (Nos. 81 and 121) are world recording premieres. Three of these cantatas, however (Nos. 65, 82, and 124), are merely repackagings of earlier Richter performances that have been available here for several years. They are good performances, though, and if you missed them the first time around, you'll be glad they're included here—especially Fischer-Dieskau's memorable account of No. 82, *Ich habe genug*. I can't condone the policy, though, of forcing the serious collector to buy the same performances twice.

There is a great deal of variety in Richter's random selection of fourteen cantatas. Two of the best are Weimar works (Nos. 61 and 132) dating from 1714 and 1715, and they are also two of the best performances here. The others are all Leipzig works dating from 1723 to 1728-29, and they range from the huge, festive, and elaborate *Christmas Cantata*, No. 63, with four trumpets and drums, three oboes, bassoon, and strings, to the intimate style of the chorale dialogue Cantata, No. 58, which employs only soprano and bass soloists (no chorus) with oboes and strings. Not all of Richter's performances are uniformly successful. In No. 63, for instance, because of the large orchestration, Richter seems to have beefed up the size of the chorus as well, with a consequent loss of precision and clarity in the opening chorus. The motet-style chorus of No. 121 also suffers from muddy textures and

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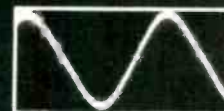
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complete unintelligibility of words, possibly because the tempo is just too fast even for this sprightly choir. A similar motet-style chorus which opens No. 64 calls for a cornetto and three trombones to double the vocal lines. Richter uses a modern trumpet, whose blatty vibrato in unison with the sopranos completely destroys the effect of the piece. These are isolated examples, though, with the over-all level of performance remaining quite high.

Richter's line-up of soloists is also somewhat variable. Highest on the list come Fischer-Dieskau and Anna Reynolds. Their every utterance is superb. Reynolds' light and agile—almost girlish—sound is ideal, yet she can also warm things up a bit when the occasion warrants. Most of the soprano work is done by Edith Mathis, whose voice is just a bit heavier and less agile than I would like to hear,

but she makes a strong contribution nonetheless. Peter Schreier, who sings all the tenor music except on the two reissued cantatas here, has all the required lightness and agility and sings with a pleasing sound. He's sometimes a rather bland interpreter, though, when heard in the company of sparklers like Richter or Fischer-Dieskau. Theo Adam gets called upon whenever the barnstorming variety of booming basso is required and he makes a stunning effect. Only in No. 111 does he seem to be miscast: the range could easily be handled by a Fischer-Dieskau-type baritone and the melismatic writing requires more agility and grace than Adam can comfortably deliver. Herta Töpper, of the matronly tone, has some wobble problems and pitch insecurities that mar her heartfelt readings.

As I've said, the over-all level of these four-

teen performances is high, and Richter's unabashed romanticism and dramatic sense provide a wonderful alternative to the more austere Telefunken readings. I recommend both.

C.F.G.

BEETHOVEN: Concerto for Piano and Orchestra, No. 3, in C minor, Op. 37; Sonata for Piano, No. 8, in C minor, Op. 13 (*Pathétique*). Stephen Bishop, piano; BBC Symphony Orchestra, Colin Davis, cond. Philips 6500 315, \$6.98.

The *Pathétique* Sonata was one of the works on Stephen Bishop's debut recording (an EMI disc CLP 1655 that also included, among other things, Chopin's Barcarolle and F minor Ballade). He played it well then, and he does it even better today. The older performance had solidity, pianistic poise, and quite a degree of excitement to which are now added a greater nuance and personal involvement. There is a certain flexibility of tempo and a fiery *Sturm und Drang* bravura which allow the music to speak with impelling force and yet never transcend the limitations of classical decorum.

The Concerto—the third of the five Beethovens to be recorded by Bishop and Davis (the pianist also recorded No. 4 with a different conductor for World Record Club)—similarly receives a more sharply characterized reading than these artists gave to either the C major, Op. 15 or to the *Emperor*. The tempos—on the broad side—have a great deal of swinging pulse, the dynamic contrasts are bold, and there is some excellent orchestral pointing. Davis favors woodwinds and drums to an unusual degree and these are excellently caught in Philips' clean, almost clinical recording. The pianist brings considerable tonal weight to his task—the fortes are admirably robust—and similarly keeps on the alert for meaningful inner lines.

Yet for my taste, this Bishop/Davis rendition falls short of the very best in Beethoven performance: There is still in evidence an emotional reticence and oppressive sobriety which stand as a barrier between listener and music. To cite one example, Bishop's left hand in the Rondo theme is rather too symmetrical and reminiscent of a polite music box, whereas a stylist in the manner born such as Leon Fleisher (Columbia) gives subordinate parts of this sort a metric flexibility and supple angularity. I don't always want to be reminded that Beethoven was an eighteenth-century composer and am quite sure that he would have been the last person to align himself to the Emily Post School of well-bred pianism.

H.G.

DVOŘÁK: Concerto for Violin and Orchestra, in A minor, Op. 53. **Wieniawski:** Concerto for Violin and Orchestra, No. 1, in F sharp minor, Op. 14. Viktor Pikaizen, violin; Moscow Philharmonic Orchestra. David Oistrakh, cond. (in the Dvořák); Moscow Radio Symphony Orchestra, Gennady Rozhdestvensky, cond. (in the Wieniawski). Melodiya/Angel SR 40185, \$5.98.

Selected comparisons (Dvořák):

Milstein	Ang. 36011
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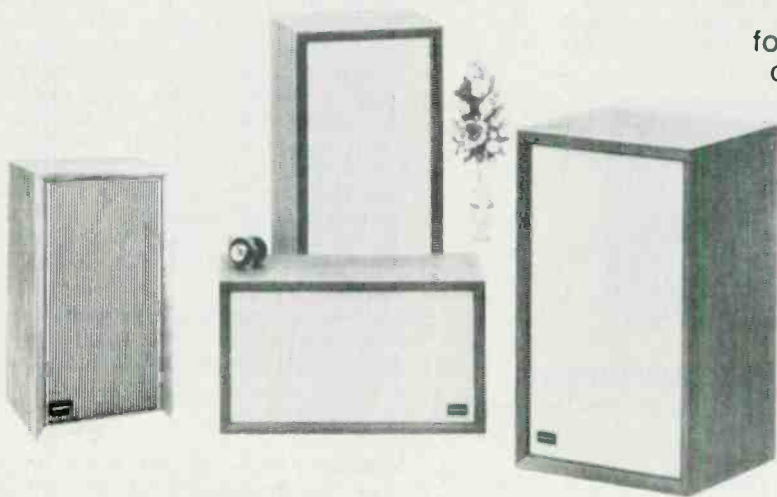
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CIRCLE 37 ON READER-SERVICE CARD

Viktor Pikaizen, a thirty-nine-year-old Soviet virtuoso, has won prizes at many important European contests, but until 1965 he always had the bad luck to come in second (in that year the violinist finally walked away with the first prize at the Vienna Paganini competition). His style is broad-toned, rather grandly inflected, sometimes a bit generalized and muscular in its lyricism, usually devoid of grace, and chary of a true pianissimo—all in all, quite reminiscent of David Oistrakh. This is not terribly surprising as Pikaizen studied with his illustrious older compatriot (who in fact conducts for his former pupil on one side of this disc).

The Dvořák gets a large-scaled, rather square-boned performance here. Pikaizen has a big sound, which he projects thrustingly; conductor Oistrakh's direction is very clear and sometimes just a mite unobtrusive. I like the way he scrupulously unearths all the woodwind solos which are often buried in the thickly devised scoring, and I also like the way he clarifies the pulse and structure of the sometimes diffuse writing (it has always seemed to me that this concerto never quite strikes fire until its finale). At the same time a bit more charm, a graceful rubato or two, and some delicacy would have been welcome. For that reason I continue to prefer the superb Milstein/Frühbeck de Burgos edition. Maag and the Czech Philharmonic contribute vital orchestral support to Edith Peinemann's well recorded DGG, but I am not a particular admirer of that soloist's inflexible Teutonic fiddling. Ricci sounds rather anemic in his London version, and Stern's broad interpretation suffers from Ormandy's heaving and hauling of tempo in the first movement.

There is a good reason why Wieniawski's F sharp minor Violin Concerto is so much less popular than his second in D minor: It's a far less memorable piece! Whereas the D minor has at least two tunes that stick in the mind, the present concerto lacks even that attraction. Pikaizen plays quite brilliantly, and perhaps realizing the innate deficiencies of the composition, serves up the piece with a garnishment of violinistic sauce: juicy portamentos, throbby vibrato, and the like. The one remaining alternative version available by mail order from the Musical Heritage Society (an earlier Angel with Michael Rabin and Boulton having long since been deleted) is a less personalized interpretation, but I prefer Oleg Krysa's leaner but no less silken sound. Rozhdestvensky, by the way, draws some finely pointed phrasing from his forces and is a more flexible conductor than either Oistrakh or Satanowski (in the MHS edition of the Wieniawski).

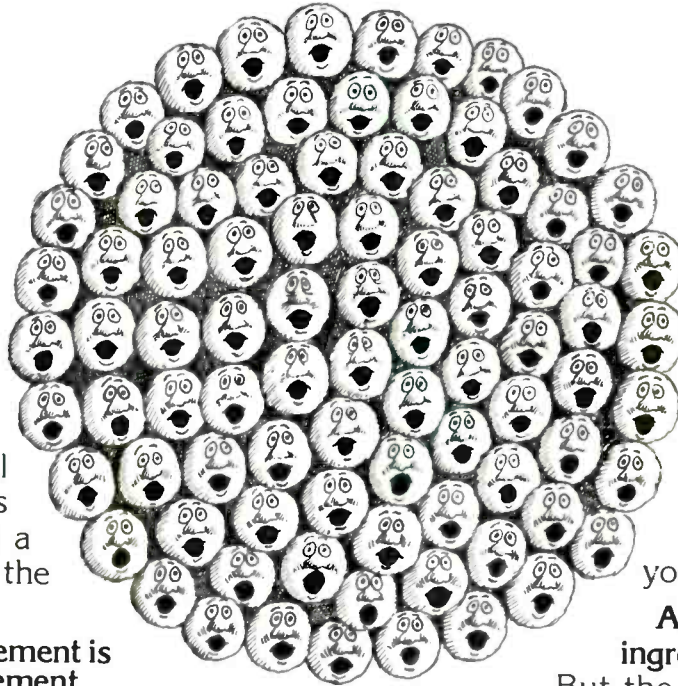
It may be the empty-hall acoustics which turn me off the new record: Detail is present, but the violin tone is rather raspy and raw.

H.G.

ENESCO: Prelude for Solo Violin, Op. 9—
See Joachim: Concerto for Violin and Orchestra, in D minor (*Hungarian*).

ESTHERHÁZY: Harmonia Caelistis. Krisztina Laky and Anna Adám, sopranos; Katalin Kocsis, alto; Attila Fülöp, tenor; Kolos Supala, bass; Chamber Choir of the Academy of Music, Budapest; Girls' Choir of Győr; Ferenc

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The name of the Esterházy family is well known to music lovers, for it is forever associated with that of Haydn. Haydn served four Esterházy princes, all of whom, especially Nicholas ("the Magnificent"), were devoted to him. We also know that the princes, particularly the last named, were good amateur musicians. But the first of the line to be made prince of the Holy Roman Empire, Pál (Paul, 1635-1713), though unknown except to musicologists, occupies an important role in Hungarian musical history. This premier peer of Hungary—a general who distinguished himself in the Turkish wars, and a mighty politician—was a well-trained composer, familiar with the entire range of contemporary music. The work recorded here was published in 1711 in Vienna but must have been composed by Prince Paul a decade or two earlier. It is a collection of fifty-five one-movement cantatas for solo voices, chorus, and orchestra. But the unique value of his work rests on its attempt—a successful one—to combine the idiom of international Western church style with popular Hungarian sacred song. The "baroque Latin" as well as the subjective tone of the texts indicate that they too were Prince Paul's work, for this military man had a copious humanistic education. This was the first, and for a long time the only effort, to use genuine folk material in Western garb, and thus the prince was the Bartók of his time—no small merit.

Esterházy, though obviously beholden to southern German and Italian music, shows

many original traits. His vocal writing is idiomatic, and he has a pronounced sense for color, reflected in his imaginative handling of the orchestra consisting of strings, woodwinds, trumpets, timpani, and organ. The Hungarian melodies are often in evidence, and in two instances (*Jesu dulcedo cordium; Cur fles Jesu*) an entire religious folksong is used. The first heralds of Hungarian orchestral music appear in the pleasant preludes and postludes. The work, dedicated to the Infant Jesus, remains unique, and while of course it cannot mean here what it does to the Hungarians, it well deserves to be known.

The performances are excellent. Soloists, choruses, and orchestra are all good, even the "trouble instruments," recorder and high trumpets, are faultless, the continuo is always just the right strength, and the conductor is in unquestioned command of a nice intimate chamber-music mood and tone. The sound is fine and the notes too are commendable. This recording is fully the equal of the best similar efforts by Archive and Telefunken, and the Hungarians' music-making is solid and euphonious. P.H.L.

HENZE: Sinfonia No. 6. London Symphony Orchestra, Hans Werner Henze, cond. Deutsche Grammophon 2530 261, \$6.98.

The first five symphonies of Hans Werner Henze, written in 1947, 1948, 1949, 1955, and 1962, form an important body of works through which one can gain considerable insight into the composer's first major creative period, a period extending from the years im-

mediately following the Second World War until the late 1960s. Along with his operas written during the same span, the symphonies clearly define Henze's position in the postwar compositional scene: Conservatively oriented and extremely eclectic in his use of both techniques and materials. Henze was consistently concerned with an attempt to bring new life to the instrumental forms inherited from the eighteenth and nineteenth centuries. Significantly, he was the only prominent composer of his generation to occupy himself with the problem of specifically symphonic composition: and the five works which resulted from this occupation, whatever their limitations in regard to intrinsic value (and it is my own feeling that they are not among Henze's best pieces), remain impressive monuments to the composer's steadfast search for new answers to the questions posed by traditional, large-scale symphonic forms.

With Henze's well-known shift toward a more free-wheeling, "avant-garde" style in the late 1960s, (a shift accompanied by a closely related political movement to the radical left), it appeared, however, that the first five symphonies formed a completed, self-enclosed cycle, a suspicion strengthened by Deutsche Grammophon's release of all five works in an integral, one-package recording under Henze's own direction. It was assumed by most observers that for the new Henze, the symphony (as well as opera) represented only an anachronistic hold-over from the degenerate past of Western musical culture.

Yet surprisingly, when the Cuban Cultural Ministry commissioned Henze in 1969 to write a large-scale orchestral piece—and more spe-



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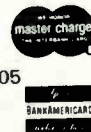
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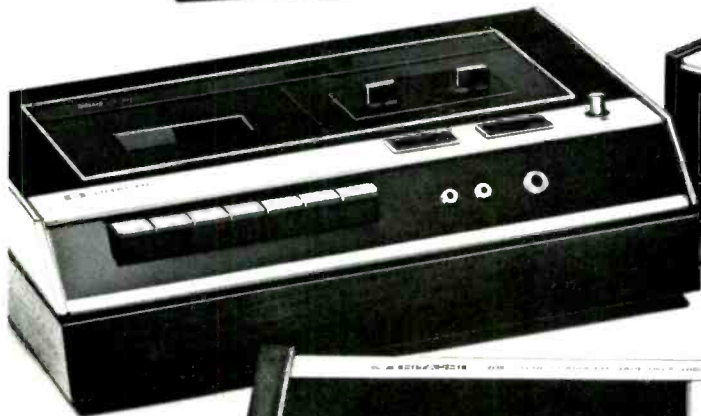
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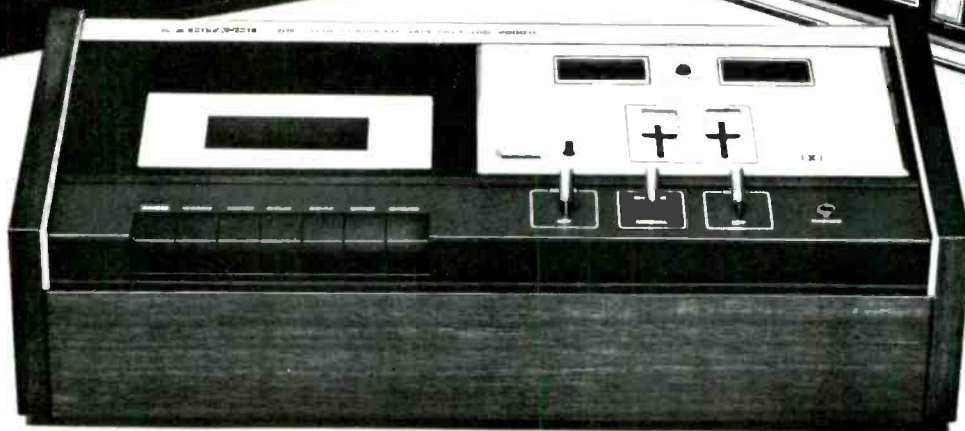
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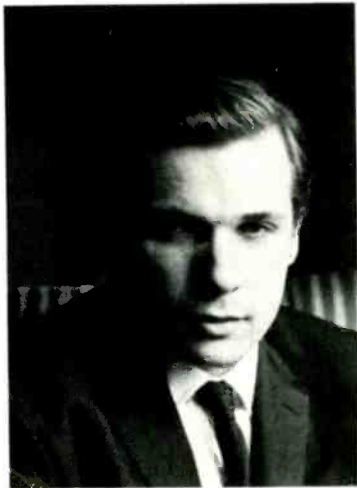
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Glenn Gould, Extraordinary Harpsichordist

by Robert P. Morgan

This is Glenn Gould's first harpsichord recording, and it is truly something to marvel at: an absolutely dazzling tour de force by this most unpredictable of performers. Actually, I suppose it should come as no great surprise that Gould seems so completely at home on his new instrument. I have always felt that he depended far less than most of his colleagues upon purely dynamic differentiation—a pianistic device not applicable to the harpsichord—for the definition of complex contrapuntal textures, preferring rather to rely principally upon a careful rendering of the unique shape, character, and inner articulation of the various polyphonic voices. It is an approach eminently suited to the harpsichord. Add to this the fact that Gould seems somehow to have transferred his phenomenal pianistic technique to the new instrument with no apparent loss whatever and you have what this recording makes clearly manifest: the birth of a harpsichordist of extraordinary ability and originality.

That Gould should have chosen Handel for his debut seems particularly appropriate: As a well-known Bach performer on the piano, he avoids the inevitable comparisons that a Bach recording (at least at this stage) would evoke and thereby enables the listener to receive this new offering more on its own terms. Furthermore, these Handel suites are wonderful pieces in their own right, being beautifully wrought musical statements

containing a wealth of textural variety and virtuosic keyboard writing. Gould plays them for all they are worth. To mention just a few high points: The remarkable improvisation upon Handel's unadorned chord progression in the Prelude to the Suite No. 1 is especially striking. Also notable is Gould's seemingly free (yet carefully controlled) metrical conception of the adagio movements in Suites Nos. 2 and 3. The latter of these serves as the theme for a long, brilliant set of variations which Gould devours in a single gulp, as it were, tying together some ten minutes of uninterrupted music into one tightly knit package. (Particularly important in this regard is the careful balancing of the tempo relationships between individual variations.) Finally, it is the sheer musicality of the total performance that is most impressive. The music is allowed to flow with a naturalness of phrasing, and a carefully regulated rhythmic flexibility that is completely convincing at every stage. This is especially remarkable when one considers that Gould plays some of the movements faster—and others slower—than probably any other present-day harpsichordist (with the possible exception of Anthony Newman) would dare. Yet he never allows his tempos to interfere with the music's over-all linear progression, a feat which, given these extremes (particularly at the slow end), requires the utmost in musical concentration and control.

This recording is so good that it might even trigger a revival of interest in Handel's keyboard music, which has never managed to regain the prominence accorded it during the composer's own lifetime. Significantly, none of the four suites recorded here is currently listed in the catalogue. In fact, the only recordings of any of the keyboard suites (of which there are sixteen to be found in the keyboard volume of the complete Handel edition brought out by the Handel Society) are included as single items on discs consisting of miscellaneous keyboard works. Yet this is music of the very highest order, and the four suites to be heard here hardly need take second place even to Handel's great vocal music. The sound is excellent, the liner notes are informative, and even the album cover is interesting: It carries a photograph of an extraordinarily elaborate eighteenth-century harpsichord from the musical instrument collection of the Metropolitan Museum of Art in New York.

HANDEL: Suites for Harpsichord. Glenn Gould, harpsichord. Columbia M 31512, \$5.98.

No. 1, in A; No. 2, in F; No. 3, in D minor; No. 4, in E minor

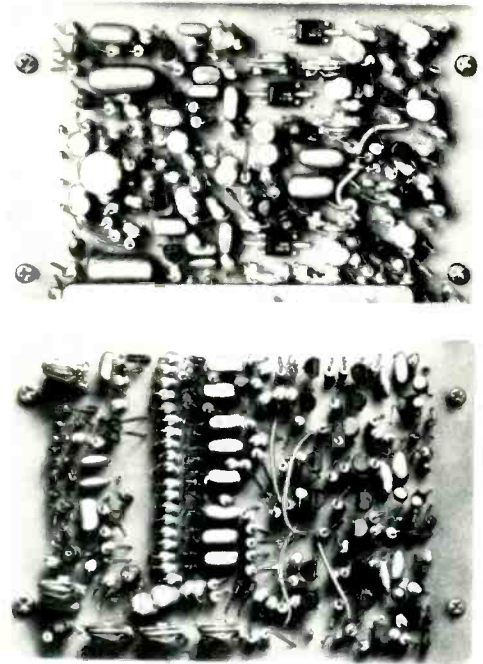
cifically, a symphony, he accepted the challenge with no apparent qualms. The result is the *Sinfonia No. 6*, a curiously ambivalent composition which seems to have considerable difficulty making up its mind as to just what it wants to be. Henze seems to have attempted to break away from standard symphonic assumptions: Thus the work, instead of being scored for a large orchestra (as were the first five), employs two "chamber" orchestras, which are separated from one another. In addition, Henze uses rhythmic configurations borrowed from Cuban folk music, as well as extensive quotes from two songs associated with contemporary revolutionary movements—a song of the National Liberation Front in Vietnam and the *Hymn to Freedom* written by Mikis Theodorakis in an Athens jail—in an effort to make the work, despite its title, appear politically relevant. Yet regardless of such superficial departures from the first five symphonies, the new work seems to remain essentially traditional in outlook and represents a clear continuation of the line established by the earlier pieces. Thus the two chamber orchestras, though separated, are always heard in conjunction with one another (specific instruments in one orchestra are compositionally associated with instruments in the other); and since both orchestras are quite large and the complexity of the texture is such as to render it virtually impossible to distinguish between them, what one hears (even with stereo headphones) sounds very much like one large orchestra. Further, the quoted material is so submerged in the rich web of the contrapuntal writing that it is unable to have any significant impact upon the total compositional effect. More importantly, the formal shape of the work remains true to the Western conception of a dialectic between contrasting musical ideas. Here, admittedly, the degree of contrast is extreme indeed and the juxtaposition of different types of material is handled in a considerably more abrupt, discontinuous manner than previously in Henze's symphonic work; yet the principal means of establishing musical growth and continuity remains basically unchanged.

There is, to be sure, some evidence of "new" techniques, which superficially considered might seem to be borrowed from certain of Henze's contemporaries. Particularly apparent is the frequent use of clusters; yet these are never treated as basic musical substance, compositional entities which determine the over-all development of the piece (as, for example, in Penderecki), but are always the result of the high level of contrapuntal activity.

None of this, of course, necessarily reflects negatively on the quality of the work; it is still possible, I am certain, to write first-rate music within the "dialectical" framework. But in the case of this piece, one has the impression that the composer "protests too much," that he is trying too hard to achieve a desired effect which is simply not germane to his musical materials. There is a quality of pompousness and bombast which ultimately seems quite reactionary, whatever the work's political claims. It is as if Henze is trying to beat the listener over the head with his sincerity and determination. Musically this expresses itself most graphically in the constant massing of the brasses for huge, impassioned climaxes, a technique that very quickly serves to dull the listener's responses. (In this latter regard, the

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piece is very similar to Henze's *The Raft of the Frigate Medusa*, which was written at about the same time.)

In writing about a slightly later piece, *El Cimmarón*, I remarked in the August 1971 issue of *HIGH FIDELITY* that I suspected one of the reasons the composer had been so successful in reshaping his compositional attitudes and in establishing for them a new formal framework, was that he had confined himself to a small ensemble consisting of only four musicians. After hearing the *Sinfonia No. 6*, I am more than ever convinced of this. Here, confronted with the old instrumental forces, Henze is too inclined to fall back on his old compositional responses. Much has changed, of course, in the composer's development since 1969, and it will be interesting to see, should he choose to return to the symphony

once again, if Henze will be able to break new ground in this area. But as for the present work, it leaves the question very much open.

The symphony has been very well recorded; and the performance under Henze's direction seems quite good. The composer also provides informative liner notes. R.P.M.

B **HINDEMITH:** Nusch-Nuschi-Tänze, Op. 20; Der Dämon, Op. 28: Concert Suite; Hin und Zurück, Op. 45a. Barbara Miller (s), Helene; Claus Bock (t), Robert; Ulrich Schaible (b), Doctor; Helmut Kühnle (bs), Orderly (in Op. 45a); Berlin Symphony Orchestra (in Opp. 20 and 45a); Stuttgart Solisten (in Op. 28); Arthur Grüber, cond. Candide CE 31044, \$3.98.

With the exception of *Cardillac*, Paul Hindemith's theater music of the 1920s has been scantily available on records. This was the decade when he, as much as anyone else, made the news at the European new-music festivals in Donaueschingen, Salzburg, and elsewhere, and his ebulliently iconoclastic subject matter, fluent dissonant counterpoint, and constant willingness to experiment presented an image much in contrast to the sober, ponderous didactic codifier of later years. It is good to have these reminders of the early Hindemith, especially as these recordings are tolerably well made.

The earliest work of the three is the dance suite from *Das Nusch-Nuschi*, a one-act piece for Burmese marionettes, first performed in June 1921 at Stuttgart, on a double bill with the still-unrecorded *Mörder, Hoffnung der Frauen*; a revised version was premiered in 1931, the present ten-minute suite extracted in 1921. The influence of Busoni is evident in the contrapuntal textures, with the oriental touches of orchestration and the pentatonic melodies recalling the older composer's *Turandot*, but Hindemith's characteristic rhythmic drive is already quite striking, the leanness of the texture an equally individual trait.

Der Dämon, a 1924 "dance pantomime," is scored for a chamber group: flute (doubling piccolo), clarinet, horn, trumpet, piano, and a quintet of solo strings; the suite omits almost half of the complete score, and while the Candide program note gives a full synopsis of the ballet, there is no clear indication of what music is played here (with the help of the label, you may be able to figure this out, although the last band is the Finale, not the "Dance of the Red Race," as it is mistranslated). There is much textural variety here despite the limited ensemble, but also a more rigid metrical treatment than in the earlier score; the influence of Bach is more direct, as in the two- and three-part "inventions" of the second dance.

Finally we have the celebrated *jeu d'esprit*, *Hin und Zurück*, which first appeared on a quadruple bill at Baden-Baden in July 1927 (along with the Weill-Brecht *Mahagonny Singspiel*, Toch's *Princess and the Pea*, and Milhaud's *L'Enlèvement d'Europe*). The gimmick of this ten-minute operatic sketch is the reversal of the opening action in the second half: after wife gets up, husband comes in, becomes suspicious of a letter she receives, and shoots her—whereupon a wise man appears and, observing that to those in the heavens it hardly matters in which direction men lead their lives, orders the action to go backwards. I have seen the score described as a "crab canon," but this is nonsense: Hindemith makes an abridged recapitulation of his material, in cannily reversed sequence—but *not* in literal retrograde, certainly not in canon. Something of a "send-up" of opera, it is clever enough to sustain its brief length, and the stage action (which *should* be presented as a literal retrograde) would doubtless help carry the joke. The voices in this performance are far from tonally luscious, but accurate enough; the challenge of balancing them has caused the engineer to obscure the orchestral textures that are so clear on the other tracks. No libretto is provided. D.H.

B **HONEGGER:** Le Roi David. Christiane Eda-Pierre, soprano; Jeannine Colliard, alto; Eric Tappy, tenor; Jean Desailly, narrator; Philippe Caillard

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Selected comparisons:

Honegger	Plaisir Musical 35 008/9
Baudo	Concert Hall SMS 2 450
Ansermet	Lon. STS 15155/6
Abravanel	Van. 2117/8

A year or so ago, I went into a Paris record shop to ask for a recording of some sonatinas by Honegger. The salesman promptly told me with a sneer that Honegger was hard to come by, as he was in a period of disgrace. It was not much later that Erato brought out a new recording of *Le Roi David*, which Musical Heritage has fortunately made easily available

in the States, and it will hopefully help bring Honegger out of limbo. For *King David*, in my opinion, is one of the most extraordinarily beautiful vocal works ever written, and it has received a recording here that is interpretatively very much like the one conducted more than twenty years ago by Honegger himself. This in itself is a strong recommendation. However, the Honegger version, currently available in France and theoretically available here on Ultraphone, offers, like the versions by Ansermet and Abravanel, the composer's beefed-up orchestration of the work done in 1923. This new Musical Heritage recording is the third, and best, version of the original 1921 scoring for chamber ensemble (the first was conducted by Jean Gitton on the defunct Club Français de Disque label; the second, still available, is by Serge Baudo).

The reasons for the small original ensemble are simple: *King David* was originally composed as incidental music to accompany a Biblical tragedy by René Morax, a Swiss poet who wanted to use the play for the reopening of his small theater in the Swiss village of Mézières. The size of the orchestra was dictated by the availability and talents of the local musicians. On the other hand, Honegger had the luxury of a chorus of around a hundred, and the story has it that when the composer took walks in and around the village he was able to hear the various townsfolk singing the choral parts, which were written first, as they worked.

At any rate, *King David* was later turned into a kind of oratorio, with the play itself condensed into a running narration that is generally spoken between the musical numbers—except at the end, when the dying David sadly reflects on how beautiful life had been and praises God for having given it to him. Here Jean Desailly as the narrator is eminently convincing without indulging in the histrionics of Jean Hervé, who occasionally overwhelms the Honegger recording. Linked by the narrative are a number of musical tableaux, a few for instruments alone, some with soloists, and some with soloists and chorus. What is striking here is the huge breadth of emotion communicated in a variety of musical styles that range from almost pure Bach (in the chorus "*Loué soit le Seigneur*") to extreme dissonance (in the *March of the Philistines*). Between these extremes, one finds some of the most highly emotional music ever composed, culminating in a sublime *Alleluia* combined in a Bachish counterpoint (reminiscent of the *Wache! Auf Cantata*, for instance) with a chorale theme and an orchestral accompaniment. It is this strong emotionalism, characteristic of all Honegger's music, that has come under attack: but you would have to have ice water in your veins not to be moved by *King David*.

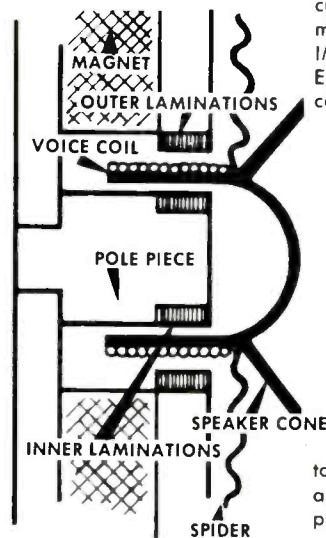
Even to the cathedral-like and almost excessive echo, this most recent recorded performance, conducted by Charles Dutoit, seems greatly modeled on the original one done by Honegger. Dutoit, following the composer's example, uses a boy alto—not indicated in the score—instead of the contralto one finds on all the other versions for the *Cantique du berger David*, a change Honegger apparently improvised and which I find most effective. But Dutoit's soloists, especially the admirable Eric Tappy, far outdistance Honegger's. In certain parts, on the other hand, I find the full-orchestra version more effective than the reduced forces, particularly for an all-instrumental number such as the *March of the Philistines*, which Honegger milks, in an extremely slow tempo, for every ounce of gruesomeness he can get. Perhaps the most authentic version of *King David* is the one conducted by Baudo, who produces an archaic kind of atmosphere that is absent in the more sumptuous Dutoit release, although both use the reduced instrumentation. But I rather prefer the opulence of Dutoit, who also elicits excellent performances from all concerned—and this is a work which, although written for amateurs, is not at all easy to perform. The recorded sound is splendid, save for some hissy trebles that can be easily compensated for. The set also includes excellent notes by Helen Baker along with a complete text and translation (by Miss Baker). *King David* is definitely a work everyone should know and this is the recording to have, although you might also want Honegger's own, if you can get it.

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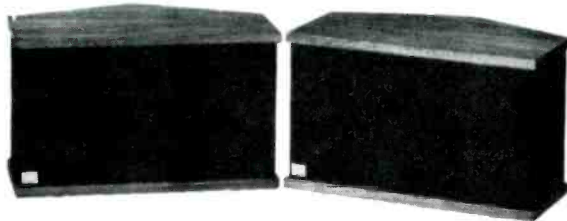
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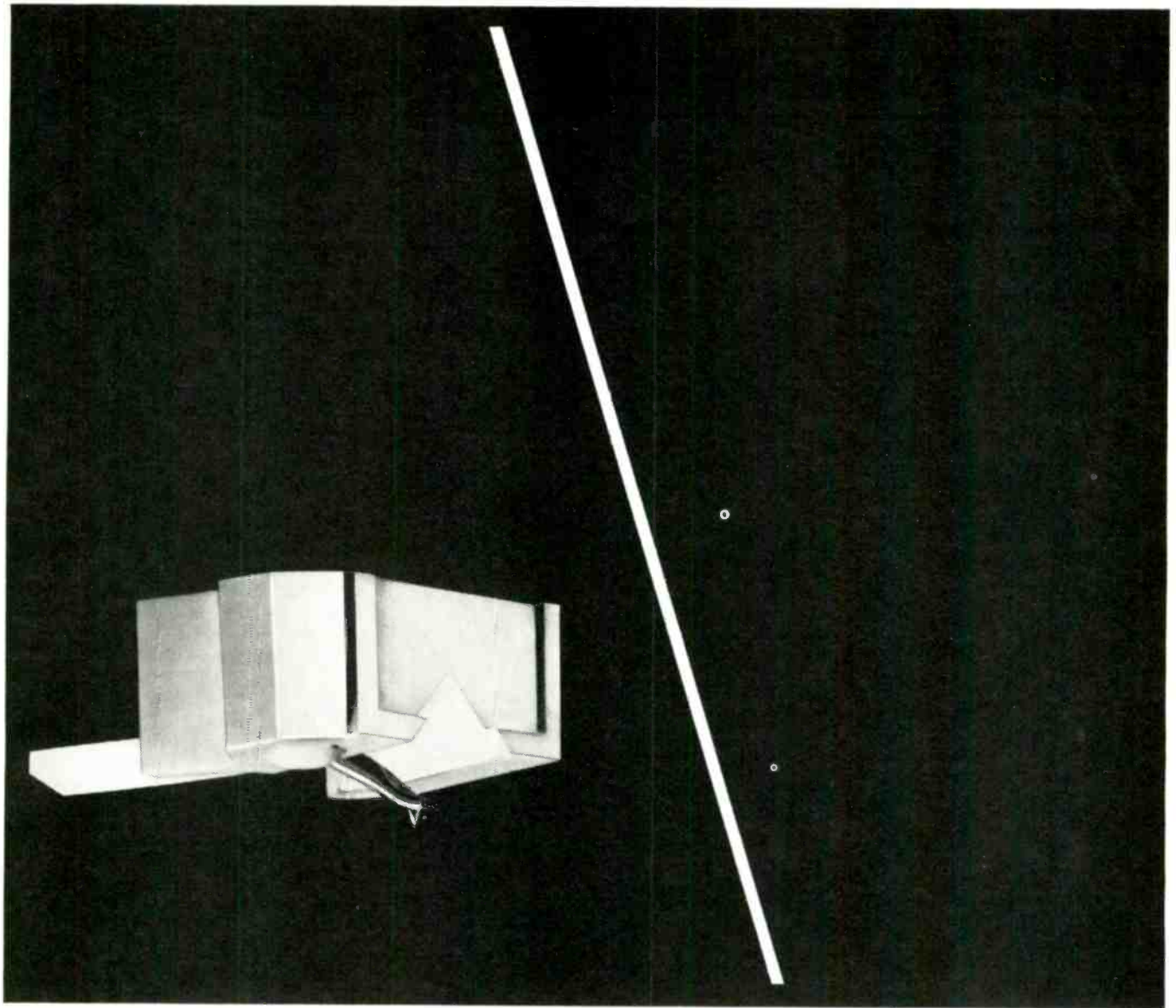
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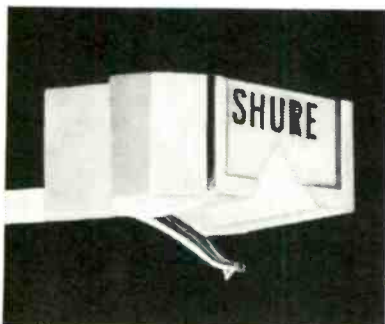


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HUBAY: Hejre Kati—See Joachim: Concerto for Violin and Orchestra, in D minor (*Hungarian*).

B **JOACHIM:** Concerto for Violin and Orchestra, in D minor (*Hungarian*). **HUBAY:** Hejre Kati. **ENESCO:** Prelude for Solo Violin, Op. 9. Aaron Rosand, violin; Orchestra of Radio Luxembourg, Siegfried Köhler, cond. (in the Joachim); Louis de Froment, cond. (in the Hubay). Candide CE 31064, \$3.98.

It is a program annotator's commonplace that Joachim advised his old friend Brahms in the solo writing of that composer's D major Violin Concerto. But Joachim's own D minor Con-

certo for the instrument has tended to be a textbook reference. Clearly this is an unjust state of affairs. The Joachim concerto, on the basis of this recorded performance, deserves hearing. Indeed it seems a stronger work than some other concertos of the same period which, for one reason or another, have managed to stay in the active repertory.

It is decidedly a violinist's showpiece. The orchestra part is not nearly as complex or dramatic as that of the Brahms, for example, but other concertos have the same limitations. The thematic material is interesting, strongly Hungarian in flavor, and developed well in terms of its possibilities for the instrument. The slow movement is quite romantic and is here filled with sentiment. It is the only portion of the score uncut in this performance. The first and

third movements, we are told, have been adroitly trimmed. It doesn't seem to have done them any harm, but I lack an urtext for comparison.

The orchestra of Radio Luxembourg will never be rated among the great ensembles of the world, but its performance here is more than adequate. Köhler's conducting is vigorous and sympathetic, and the recorded sound is adequate for documentary purposes if in no way representative of the state of the art.

Rosand's performance is quite good. He is one of those violinists who always seem to make a stronger impression on records than in live performance. Here he shows a firm grasp of the style, a technique adequate for all of Joachim's demands, and a capacity to provide a bravura performance of the sort the music needs. He's equally good in the two shorter works, but neither of them is much more than an effective encore piece. R.C.M.

LISZT: Symphonic Poems. London Philharmonic Orchestra, Bernard Haitink, cond.; Los Angeles Philharmonic Orchestra, Zubin Mehta, cond. For a feature review of these recordings, see page 71).

MOZART: Music for Violin and Orchestra. David Oistrakh, violin and viola (in the Sinfonia concertante); Igor Oistrakh, violin (in the Sinfonia concertante and Concertone); Berlin Philharmonic Orchestra, David Oistrakh, cond. Angel SD 3789, \$29.90 (four discs).

Concertos for Violin and Orchestra: No. 1, in B flat, K. 207; No. 2, in D, K. 211; No. 3, in G, K. 216; No. 4, in D, K. 218; No. 5, in A, K. 219; Rondo for Violin and Orchestra, in C, K. 373; Rondo concertante for Violin and Orchestra, in B flat, K. 269; Sinfonia Concertante for Violin, Viola, and Orchestra, in E flat, K. 364; Concertone for Two Violins and Orchestra, in C, K. 190.

Selected comparisons:
Menuhin (concertos, Concertone)
Ang. 36231, 35745, 36152, 36240
Stern/Trampler (Concerto No. 3, Sinfonia Concertante)
Col. 7062
Zukerman (concertos 4 and 5)
Col. 30055
Francescatti (concertos 3 and 4)
Col. 6063

Oistrakh the elder plays only the standard five concertos in this collection, so that anyone interested in the two works now thought to be at least partly by other hands than Mozart's (K. 268, in E flat, and K. 271a, in D) must still be directed to the Menuhin set on Angel. However, Oistrakh offers more secure violin playing, the Berlin Philharmonic is clearly the better ensemble, and his inclusion of the rarely recorded briefer works for violin and orchestra makes the Russian's set worth acquiring. Worth it, that is, unless you mistrust complete collections on principle, knowing that the chances of one artist being the best choice in all the works are rather doubtful. Even doubters, however, might find the Oistrakh box persuasive: These are unfailingly polished and stylish readings, with enough variety in approach from piece to piece to forestall any complaint of monotony. In the two earlier concertos, for example, and to an even more striking extent in the miscellaneous pieces, Oistrakh adopts a wrong-end-of-the-telescope approach, tending to stress the tiny-craft and *galant* elegance of admittedly minor efforts by the composer. But in the familiar concertos as well as in the Sinfonia concertante (in which he plays a luscious viola while Igor takes the violin part) and the oddly neglected Concer-



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tone, the attack is more virile, the tone more robust. Sometimes, as in the not terribly distinguished Adagio of K. 216, Oistrakh slips into the small-scaled, hypermannered style one associates with Karajan's Mozart, possibly because the orchestra is Karajan's and adopts that style easily.

Oistrakh is at his formidable best in such sturdier movements as the Rondeau of No. 5. No matter what the expressive intent or the tempo of a movement, however, the sixty-four-year-old achieves miracles of subtle articulation, without calling attention to virtuosity when that is not the point. When it is the point, at least partly, Oistrakh can be dazzling, of course. Occasionally, one wishes his cadenzas were slightly abbreviated (the one in the Adagio of No. 3, for instance), so that the thematic line and impulse of the movement itself were not in danger of being lost. But generally the cadenzas, most of them composed by him, suit the music as well as they do the musician. Oistrakh plays his own cadenzas in Nos. 2 and 3, in the Rondo, and in the Rondo concertante. In No. 1 the cadenza is by K. Mostras, in No. 4 by Ferdinand David, in No. 5 by Joachim, and in the Sinfonia concertante and the Concertone by Mozart himself.

As to competing sets and single performances, tastes will certainly vary. There would be an argument in favor of considering the leaner, more austere readings on Philips by Arthur Grumiaux with Colin Davis conducting, or the beautifully fiddled Henryk Szeryng/Alexander Gibson set, also on Philips and available on import. The Zino Francescatti/Bruno Walter, teamed in Nos. 3 and 4, is still available, and still a classic. Among recent recordings, Pinchas Zukerman/Daniel Barenboim offer Nos. 4 and 5 in excellent, though somewhat deliberate and romanticized performances (the orchestra sounds thicker and tubbier than one would like, but control knobs can alleviate that). Barenboim brings the orchestral parts into play more meaningfully than do versions in which the violinist doubles as conductor.

The most important piece involving orchestra and solo violin that Mozart composed, the Sinfonia concertante, is in effect a double concerto, with the viola an equal partner in every way. Eliminating the Stern/Trampler/Szell, for all its merits, because it often seems constrained and constipated, one would happily recommend either the Oistrakh/Oistrakh or Stern/Zukerman/Barenboim. The scales tip toward the latter because of a more expressive slow movement and somewhat blither finale. In all of the works, by the way, Oistrakh scrupulously follows the printed notes and adheres to what few dynamic and expressive indications Mozart provides. In addition he takes advantage of the frequent *Lufspausen* and *fermate* to insert little squibs of decoration that sound entirely right.

On the whole, an admirable set, executed with more uniformity of success than comprehensive collections ordinarily can manage. Not all of this is vintage Mozart, but Oistrakh easily makes one forget that. D.J.H.



David Oistrakh—miracles of subtlety.

Vienna Academy Chamber Chorus; Vienna Volksoper Orchestra, Anton Guadagno, cond. RCA Red Seal LSC 7096, \$11.96 (two discs).

Anyone wanting a comprehensive view of Puccini's development will find this set rewarding since it supplements our knowledge of the composer's familiar, mature *oeuvre* with his prentice efforts. Truth to tell, there is little about either *Le Villi* or *Edgar* to indicate the mastery that was soon to raise his head in *Manon Lescaut*. Certain Puccinian modes are adumbrated in these early works—like the melancholy melodic cast of Roberto's aria from the second act of *Le Villi*, in which the characteristics of a piece like "*E lucevan le stelle*" are already prefigured. Or the swift, brilliant 3/4 opening of *Edgar*. Act II and the sudden change of mood and tempo as Edgar enters and gives utterance to his satiety and remorse. Knowing now what we do about Puccini's career it is easy enough for us to spot the intimations of future success. On the other hand, it is hard to find these operas very enlivening. To his eternal credit (and eventual vast reward) Giulio Ricordi saw in *Le Villi* sufficient signs of talent to back his hunch with a monthly stipend to the young composer of two hundred lire. Listening to this music today is enough to make Ricordi's foresight seem preternatural, for most of the score is very wan. Moreover, *Le Villi* is by no means a typically Puccini subject; what the composer had to offer after his first two works was very different in mood, and his essential genius was still to emerge. Though the heroine of *Le Villi* dies after being betrayed, and thus foreshadows several Puccini heroines, she turns—very untypically—into a punitive spirit who harries her faithless lover to death.

The task of depicting Northern European pastoralism and Germanic supernaturalism led Puccini to some odd decisions: The villagers are characterized by a very unrustic waltz; the Villi, who are witches, dance a tarantella; and even though it is carefully explained to us at the end of Act I that they are betrayed maidens, the Villi somehow contain a contingent of male voices. There is surprisingly little here in the way of melodic distinction: these Puccini tunes fail to characterize anything very memorably. The dramaturgy is weak. Both the betrayal of Anna and the story

of the avenging Villi are presented by means of a spoken narration, one at the beginning of the intermezzo and one at the end. Only the long dramatic scene for Roberto in Act II has a certain power, but this is quickly dissipated by the arrival of the witches, who—like Verdi's in *Macbeth*—are hardly more than a jolly troop.

Edgar too seems pallid, though as befits a tale of melodramatic passions set in medieval Flanders there is more energy and drive here than in *Le Villi*. Not enough, however. The duet between Edgar and Tigrana (the gypsy for whom Edgar has abandoned the saintly Fidelity and of whom he is now weary) never achieves the level it aspires to. Possibly the fault is that in Tigrana's music Puccini was reworking material originally conceived for Fidelity. (The present recording makes use of Puccini's final revision of the opera in 1905.) Certainly there is a serious disparity between situation and character in this work, as there is between music and text. "*Demonio!*" the epithet most often employed by Edgar for Tigrana, seems entirely unjustified by what we learn from her gentle musical characterization. However, by the end of the act she is hurling imprecations upon Edgar with the fervor of an Azucena.

The performance under Guadagno is decent enough, the over-all quality being reminiscent of a taped broadcast that circulates in the underground market. The Vienna Orchestra and Chorus are adequate, not really idiomatic and a bit underrehearsed. Orchestral attacks are sometimes slack. The chorus sounds weak in high, soft *sostenuto* passages (e.g., in the Intermezzo). Since Guadagno's tempos are slow and his rhythms not quite taut enough, there is an air of devitalization about the performance as a whole. The singing is not very different in quality. Barry Morell, the only artist to be heard in both operas, is stalwart, a mite graceless, and lacking in variety, though he tends to compensate for this with intrusive sobs. Adriana Maliponte has a curious instrumental-like timbre; the voice sounds bottled up, and after a while one longs for something a little more open, a little more impassioned and colorful. Since most of her consonants get submerged she cannot make anything of her recriminations at the ghostly climax. There is hardly any impact at all in the condemnation she levels against Robert: "*Senza speranze in cuore, me facesti morir*," ("Without hope in my heart, you made me die"). Matteo Manuguerra sounds a little rusty, but the top of his voice is wonderfully free. In *Edgar* Nancy Stokes is unpleasantly squally. Her voice lacks line and definition, as does that of Walker Wyatt.

The recording is not very satisfactory. It needs more presence and more consistency. The fact that at times the soloists are closely miked and at others distantly miked bears little relationship to the dramatic action. Moreover, there is a crude splice in the middle of Edgar's opening soliloquy. Perhaps this set should have appeared on Victrola: It fills a gap, certainly, but not a very important one and not very satisfactorily. D.S.H.

RAMEAU: Castor et Pollux. Jeanette Scovotti, Märta Schéle, Norma Lerer, Zeger Vandersteene, Gérard Souzay, Jacques Villisech, et al.; Stockholm Chamber Choir; Concentus Musicus, Nikolaus Harnoncourt, cond. For a feature review of this recording, see page 69.

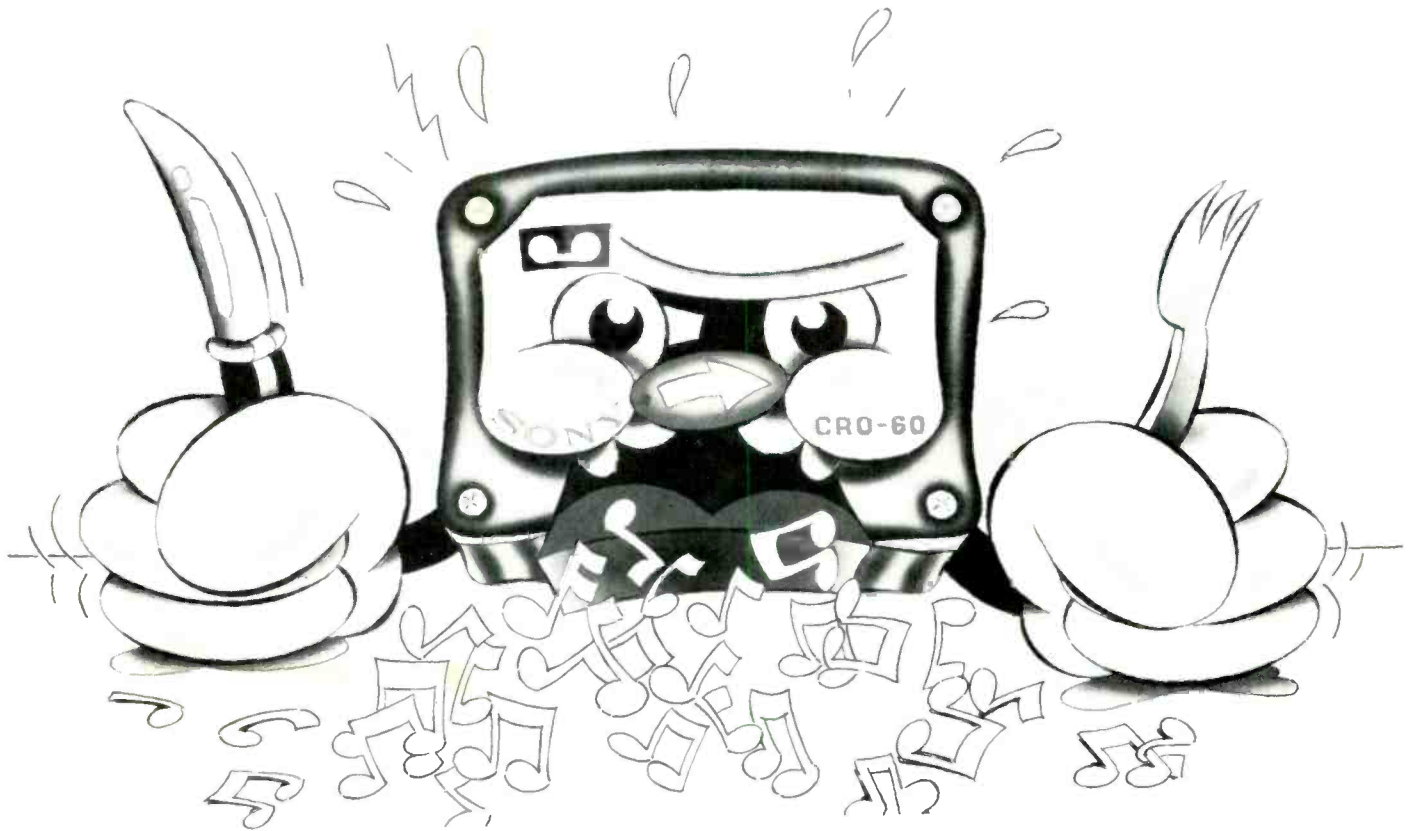
Puccini: *Le Villi*; *Edgar*: Act II.

Le Villi:
Roberto
Anna
Giuglielmo Wulf
Edgar: Act II:
Edgar
Tigrana
Frank

Barry Morell (t)
Adriana Maliponte (s)
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B
H

WAGNER: Duets. Kirsten Flagstad, soprano; Lauritz Melchior, tenor; various orchestras, Edwin McArthur, cond. RCA Victrola VIC 1681, \$2.98 (mono); from RCA Red Seal LM 2618 and LM 2763).

Tristan und Isolde: Love Duet (recorded November 11, 1939); Lohengrin: Bridal Chamber Scene (recorded November 23, 1940); Parsifal: Act II Duet (with Gordon Dilworth, baritone; recorded November 24, 1940).

B
R

WAGNER: *Götterdämmerung*: Scenes. Kirsten Flagstad (s), Brünnhilde; Ingrid Bjoner (s), Guttrune; Eva Gustavson (a), Waltraute; Set Svanholm (t), Siegfried; Waldemar Johnsen (b), Gunther; Egil Nordstjø (bs), Hagen; chorus, Oslo Philharmonic Orchestra; Norwegian State Radio Orchestra, Øivin Fjeldstad, cond. Richmond RS 62019, \$5.96 (two discs, mono; from London A 4603, 1956).

The Flagstad/Melchior duets are, of course, famous recordings—vocally impeccable projections by two of the amplest, smoothest instruments ever deployed in this literature. It must be said, however, that these recordings do leave a good deal to be desired in musical terms. A fundamental flaw is the mucilaginous direction of McArthur, further debilitated in the *Tristan* duet by a skimpy orchestra and a telephone-booth studio (the 1940 recordings, on the other hand, use members of the Philadelphia Orchestra and were made in the Academy of Music; they still sound well). Melchior's casual approach to rhythm is also a

nuisance: he sometimes tends to push the beat and is remarkably careless about dotted and double-dotted relationships (e.g. "*Höchstes Vertrau'n*," in the *Lohengrin* duet). The *Tristan* selection begins at "*O sink' hernieder*," suffers a big cut in the middle, and ends with a grotesque B major chord, while an incredible economy measure results in Brangäne's first call sung by the diva herself (she goes slightly sharp at one notoriously tricky spot), her second intervention unsung, as Flagstad is then busy singing Isolde. The splices in this duet are not well managed.

For all that—which cannot now be repaired—the recordings do remain remarkable in certain respects. The purity of intonation, evenness of scale, and tonal prodigality of the singing has rarely been equaled: To hear the dissonant intervals of the "*O ew'ge Nacht*" passage in *Tristan* sung so truly is a rare treat, and both singers bring great authority of declamation, if a somewhat stately passion, to match their respective musical virtues.

A little tribute from Melchior on the liner says that "all we ever recorded together can be heard on this single album"—but how can he have forgotten the *Götterdämmerung* Prologue Duet, also recorded in 1939, an incredible demonstration of vocal health and élan, in which McArthur's scrappy little band was very nearly left at the post altogether? That is still listed as Victor LM 2763 (with the *Parsifal* duet); if you can afford to, I strongly recommend going for the full-price versions (*Tristan* and *Lohengrin* are on LM 2618), both to get

that other recording and to enjoy a better dubbing: the sound has lost brightness and impact in the tightly squeezed Victrola version.

I was reminded of that *Götterdämmerung* recording once again when listening to the package Richmond has extracted from the almost-complete recording of 1956 featuring Flagstad and Svanholm. A depressingly provincial affair, with the orchestra and conductor pretty well at sea and the secondary singers somewhat less than adequate (to put it politely), this stemmed from a Norwegian broadcast that Flagstad hoped would advance the cause of opera in Norway; she was over sixty at the time, and it was her last Brünnhilde anywhere. In order to cement a budding recording relationship with the lady, London bought the tapes, patched and issued them as a sort of down payment; at the time, it was the only recording of the opera.

One admires the impulse that gave rise to the performance, but perhaps the whole thing should now be decently interred. At this stage in her post career (she had already suffered the first effects of the disease to which she finally succumbed), Flagstad still had a noble lower register, enormous authority, and impeccable musicianship. But from D and E upwards, the sound was edgy and occasionally untrue, and the notes "spoke" rather sluggishly, the tone reaching full strength only gradually. Now and then, she musters some amazing force (the phrase "*Heil'ge Götter! himmlische Lenker*" in Act II was still enough to bring down any opera house in the world), and the low-lying



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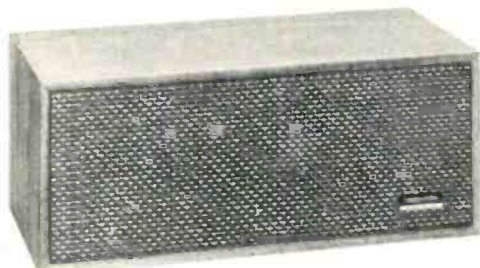
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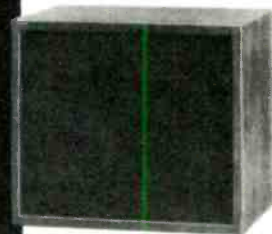
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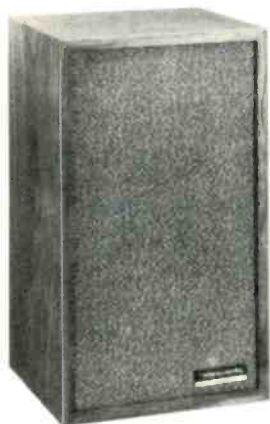
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phrases in the Waltraute scene are—quite simply—gorgeous. But too much of this is not the way we should remember Kirsten Flagstad.

The reissue contains all of Brünnhilde's music: the Dawn Duet, the Waltraute and Siegfried-as-Gunther scenes, the Act II finale (starting from Brünnhilde's entrance), and the Immolation. This means a minimum of the other singers except for Eva Gustavson (a woolly Waltraute at best) and Svanholm, who

has at least the virtue of experience. But he was no young sprout at this point either, and the Dawn Duet is pretty short on ardor with this pair of quite obviously senior citizens. The orchestral proceedings are often unmentionable, so I will forebear further mention; the sound is overbalanced in favor of the voices, the orchestra both echoey and muffled.

If you have no recordings of Flagstad as Brünnhilde, by all means skip this set and

head for the Furtwängler-conducted Immolation Scene on Seraphim 60003; the Richmond set is strictly for those who must have every note she ever sang. D.H.

WIENIAWSKI: Concerto for Violin and Orchestra, No. 1, in F sharp minor, Op. 14—See Dvofak: Concerto for Violin and Orchestra, in A minor, Op. 53.

What? Another Ring? by Peter G. Davis

WHAT, you may well ask, is this? A complete *Ring* tossed on the market, virtually unannounced, with all the nonchalance of another *Bohème*. Yes, the singers listed below are bona fide—this is not the kind of hoax that Allegro/Royale perpetrated in the Fifties, a pirated Bayreuth broadcast baldly labeled as a “Dresden State Opera performance conducted by Fritz Schreiber.” Westminster's artists may not be of international renown, but they are all real and most of them are actively engaged in Europe's smaller opera houses. As far as I can gather from the spotty information available, this recording was studio-made in Munich at the behest of an Italian record magazine which wanted to bind a disc of excerpts in one of its issues; evidently once the artists got into the studio, it was decided to go ahead with the complete set of four operas—and there seems to be more Wagner on the way from the same source.

As for the performance itself, this is a *Ring* that, if you happened to find yourself in Graz or Düsseldorf, would at least elicit grudging admiration—after all, Wagner's cycle is securely in the repertory of every German opera house, large or small, and performance traditions are of long standing: only at the Met, it seems, does the launching of a new *Ring* become a traumatic experience. Still, this is hardly the kind of workaday event the phonograph was intended to enshrine, particularly in view of the largesse already available from Furtwängler, Solti, and Karajan. Dedicated Wagnerians will have already saved up their pennies for one or all three of these distinguished recordings; for them this new version can only have a sort of weird documentary value—even the budget price is not especially meaningful when one realizes that the 1955 Bayreuth *Ring* with Varnay, Hotter, and Windgassen in top form may well be at hand in the near future on London's Richmond label.

Although each opera is available separately, there seems little point in discussing them individually since the level of performance is remarkably consistent. In fact, it's not inconceivable that a Wagner conductor of extraordinary talents could have galvanized this cast into something special—Furtwängler's singers (and the orchestra, too, for that matter) are not the

most memorable, but the unique insight he brings to the music often overrides executional disappointments. Hans Swarowsky, alas, is not the conductor to pull off such a feat. He offers solid, firm, briskly paced leadership without ever illuminating details or giving the whole a really cogent shape or point of view—in short, an exceptionally straightforward reading by a dependable *routinier*, untroubled by interpretational subtleties. His orchestra plays decently enough and the instrumental sonority is remarkable for its clarity and balance, although the string section is obviously undermanned, rather painfully so whenever Wagner calls for divisi strings.

None of the singers can really be singled out for unusual excellence, yet on the other hand there are few out-and-out disasters: the Sieglinde/Gutrune, Froh, a Walküre or two perhaps, but here opinion may well differ. The Czech soprano Nadezda Kniplova brings a steely, gritty sound and quite a bit of temperament to Brünnhilde—she resembles Mödl in many respects and the agony school may find parts of her reading appealing for its forthright emotional honesty; but her strident tone often gives the impression that she is inflicting more pain on herself than the listener. Gerald McKee, a young American Heldentenor, takes on Siegmund and Siegfried. He has the right basic weight for these parts but the unvarying metallic buzz of his voice becomes wearing and he has a tendency to sing around the notes, especially in rapid passages. McKee does make most of the obvious points, but on the whole one feels he is often simply plowing through the music for better or for worse, alternating three clumsy phrases for every imaginative one.

Rolf Polke also brings a sturdy bass-baritone with good staying power to Wotan—when one thinks of the recorded competition, he actually holds his own quite well. The big narrative in *Walküre* sustains interest even if he seems rather stolid elsewhere. Another decent contribution is the Alberich of Rolf Kühne (Solti's Alberich in the Chicago Symphony *Rheingold* two years ago)—the sound tends to be a bit raw, but he makes a great deal of the part and his rhythmic articulation of the text is superb. Otto von Rohr (Fasolt, Hunding, and Hagen) is a rather

mushy, soft-centered bass for these important roles, while the less said about Ditha Sommer's wild, insecure Sieglinde and Gutrune the better. Sonically, the over-all acoustic is bright and clean, if somewhat shallow and in sore need of a treble cut. Westminster supplies a complete libretto and cover art that must be seen to be believed.

WAGNER: Der Ring des Nibelungen.

Das Rheingold:

Woglinde	Liselotte Becker-Egner (s)
Weilgunde	Angelika Berger (ms)
Flosshilde	Hilde Roser (ms)
Alberich	Rolf Kühne (b)
Fricka	Ruth Hesse (ms)
Wotan	Rolf Polke (b)
Freia	Heidemaria Ferch (s)
Fasolt	Otto von Rohr (bs)
Fafner	Takao Okamura (bs)
Froh	Herbert Doussant (l)
Donner	Rudolf Knoll (b)
Loge	Fritz Uhl (l)
Mime	Herold Kraus (l)
Erda	Ursula Bose (c)

Die Walküre:

Siegmond	Gerald McKee (l)
Sieglinde	Ditha Sommer (s)
Hunding	Otto von Rohr (bs)
Wotan	Rolf Polke (b)
Brünnhilde	Nadezda Kniplova (s)
Fricka	Ruth Hesse (ms)
Gerhilde	Heidemaria Ferch (s)
Waltraute	Angelika Berger (ms)
Schwertleite	Margit Kober (ms)
Ortlinde	Liselotte Becker-Egner (s)
Helmwige	Bella Jasper (s)
Siegfrune	Hilde Roser (ms)
Rosswaise	Ingrid Göritz (ms)
Grimgerde	Erica Schubert (ms)

Siegfried:

Mime	Herold Kraus (l)
Siegfried	Gerald McKee (l)
Wanderer	Rolf Polke (b)
Alberich	Rolf Kühne (b)
Fafner	Takao Okamura (bs)
Wood Bird	Bella Jasper (s)
Erda	Ursula Bose (c)
Brünnhilde	Nadezda Kniplova (s)

Götterdämmerung:

First Norn	Ingrid Göritz (ms)
Second Norn	Margit Kober (ms)
Third Norn	Siw Ericsson (s)
Brünnhilde	Nadezda Kniplova (s)
Siegfried	Gerald McKee (l)
Gunther	Rudolf Knoll (b)
Hagen	Otto von Rohr (bs)
Gutrune	Ditha Sommer (s)
Waltraute	Ruth Hesse (ms)
Alberich	Rolf Kühne (b)
Woglinde	Bella Jasper (s)
Weilgunde	Liselotte Becker-Egner (s)
Flosshilde	Erica Schubert (ms)

Chorus of the Vienna State Opera; Süddeutsche Philharmonie, Hans Swarowsky, cond. Westminster WGSO 8175-3, \$8.94 (three discs, *Das Rheingold*); WGSO 8176-5, \$14.88 (five discs, *Die Walküre*); WGSO 8177-5, \$14.88 (five discs, *Siegfried*); WGSO 8178-6, \$17.86 (six discs, *Götterdämmerung*).

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Larry Zide, American Record Guide

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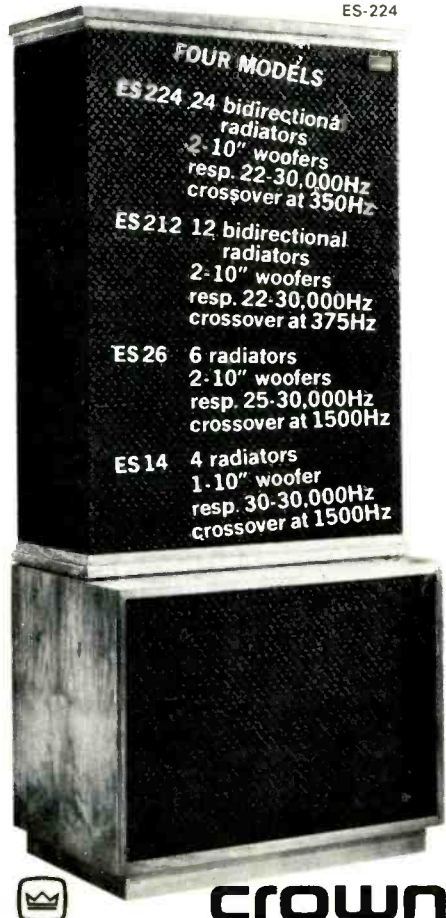
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recitals and miscellany

B **R** **ANITA CERQUETTI:** Opera Recital. Anita Cerquetti, soprano; Chorus and Orchestra of the Maggio Musicale, Florence, Gianandrea Gavazzeni, cond. Richmond SR 33189, \$2.98 (from London, OS 25100).

VERDI: Aida: Qui Rhadames verrà... O patria mia; I Vespri Siciliani: Bolero; Nabucco: Anch'io dischiuso un giorno; Ernani: Involami; La Forza del destino: Pace, pace, mio Dio. **BELLINI:** Norma: Casta diva. **PUCCINI:** Tosca: Vissi d'arte. **SPONTINI:** Agnes von Hohenstaufen: O re dei cieli.

While still in her twenties, Anita Cerquetti was an international star, singing many of the great *lirico spinto* and dramatic roles of the Italian repertory: Aida, Leonora (both *Trovatore* and *Forza*), Amelia, Abigaille, Elisabetta di Valois, Norma, Turandot. Before she reached her thirtieth birthday her career was over. At twenty she made her debut in no less an assignment than Aida. On the famous occasion when she took over *Norma* from Callas after the latter walked out on the production at the Rome Opera, she was twenty-seven years old. Moreover, she had sung the role, one of the most taxing in all opera, only two days before, in Naples. No wonder the voice failed to survive. By the end of the decade Cerquetti had fallen victim to a paralyzed vocal chord.

It is a dispiriting story. Quite apart from the human consideration, first-class exponents of the great Verdi roles are rare indeed. We suffer today because of the lack of prudence that marred Cerquetti's career. The present disc makes available once again a recital which appeared at the height of Cerquetti's career. It is the work of an immature yet prodigally gifted singer. As an instrument the voice was glorious—a large, full-toned, dark-hued soprano, firm and well placed in the all-important middle register. Technically Cerquetti still had some way to go. Breathing was clearly something she needed to work on. Some of her tone here is breathy ("*Pace, pace*") and some of her phrases don't have the proper support ("*non feci mai male ad anima viva*" from "*Vissi d'arte*"). In addition, her intonation ("*Ernani, involami*") is sometimes suspect, her attacks on high notes occasionally uncertain ("*O patria mia*"), and she betrays a certain rhythmic clumsiness ("*Casta diva*").

Those are some of her never-to-be eliminated weaknesses. Her virtues remain startling. Above all, there is the power and splendor of a young, forwardly placed voice. She had ardor, brilliance, and a thrilling largeness of temperament; she was almost recklessly impetuous (the recitative to Abigaille's aria). There is a lot of superb legato phrasing in this recital, one note joined seamlessly to the next (the Spontini aria). There is a hushed rapturousness in her "*Casta diva*"—once, that is, she gets past the opening phrases—a fine downward chromatic scale at the end, and vivid projection of the text. It is sad that Cerquetti got no further than this.

No texts, a great disadvantage in the case of the Spontini piece. D.S.H.

NICOLAI GHIAUROV: Russian Songs. Nicolai Ghiaurov, bass; Zletina Ghiaurov, piano; London OS 26249, \$5.98.

TCHAIKOVSKY: None but the weary heart, Op. 6, No. 6; Not a word, O my friend, Op. 6, No. 2; Don Juan's Serenade, Op. 38, No. 1; It was in the early spring, Op. 38, No. 2; Mid the din of the ball, Op. 38, No. 3; I bless you, forests, Op. 47, No. 5. **BORODIN:** For the shores of thy fair native land. **GLINKA:** The Midnight Review. **RUBINSTEIN:** Melody. **DARGOMIZHISKY:** The Worm, A pleasant nocturnal breeze; The Old Corporal.

This is an engaging recital. The Russian song repertory is still comparatively unknown in the West, doubtless because of its specialized linguistic demands. Perhaps the thaw in international relations will increase our opportunities for hearing more of this music in live performances. This collection is a welcome reminder of the riches available.

Russian composers—uniquely responsive to fine poetry—made the song a serious and expressive art form. As early as Glinka—the initiator of what we know as "Russian" music—the song achieved maturity. *The Midnight Review*, with its evocation of a ghostly Napoleon reviewing his army of phantoms and its atmosphere of strangeness and terror, is a complete and unforgettably vivid drama. The same is true of Dargomizhsky's *The Old Corporal*, a monologue by an old soldier about to be shot for insulting a young officer. The three works here by Dargomizhsky, Glinka's near contemporary, attest to the early diversity of the Russian song: *A pleasant nocturnal breeze* is a full-blooded romantic serenade, and *The Worm* an ironically bitter portrait of a cuckold. The Borodin song, set to a poem by Pushkin, is exotic and melancholy. After these, Anton Rubinstein's *Melody*, the vocal version of his all-too familiar Melody in F is a steep descent to the world of salon trifles. But the Tchaikovsky side is a miniature survey of his song output and exemplifies his great gift for melody and the creation of atmosphere. Most of the songs express longing, fugitive feelings, transience.

Ghiaurov sings everything beautifully. If his voice is not quite as plangent and free as it once was it is still a splendid instrument: smooth, even in scale, capable of very expressive colorations. The legato he employs in a song like Tchaikovsky's Op. 38, No. 3 is wonderful to hear. A comparison with Chaliapin's versions of *The Midnight Review* and *The Old Corporal* reveals a quite different, a more lyrical and smooth approach on Ghiaurov's part. Chaliapin, who left an indelible impression on Russian music for the bass voice, is astonishingly vivid and full-blooded. However, Ghiaurov's melodic emphasis is no less valid, especially as the younger singer is fully alert to the drama of each song. Zlatina Ghiaurov is a sensitive accompanist. Texts and translations are provided.

Perhaps Angel could be persuaded to issue some of Boris Christoff's recent and extensive explorations into Russian song literature. This is music that repays investigation handsomely.

D.S.H.

EIGHTEENTH CENTURY OVERTURES. English Chamber Orchestra, Richard Bonyngne, cond. London CS 6735, \$5.98.

KRAUS: Olympia. **GASSMANN:** L'Amore artigiano. **BOIELDIEU:** Zorime et Zulnar. **PAER:** Sargino. **GRÉTRY:** Le Magnifique. **SACCHINI:** La Contadina in corte. **HAYDN:** Orlando Palatino. **SALIERI:** La Fiera di Venezia.

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the origin of the symphonic style, and while these overtures are well beyond the beginnings, several of them clearly show the symphony when it was still inhabiting the opera pit. Of the earlier composers, Florian Gassmann and Antonio Sacchini, whose overtures date from 1767 and 1765 respectively, show the pleasure of the composers in playing with the newly found symphonic elements, though not yet in exploiting them. Sacchini is more alert than Gassmann; his is the kind of music the young Mozart heard and liked in Italy. Sacchini furnishes evidence that we tend to assign too much to the Mannheimers: the turns and phrases we know from Mozart and Haydn are all here, the only difference being that they are manipulated not by genius but by talent. Antonio Salieri's overture (1782) is not the best example of his music. This Italian, better known for the (unjust) accusation of having poisoned Mozart than by his compositions, was highly admired by his contemporaries, including Beethoven, and a better selection would have shown why Mozart regarded Salieri as a rival. Ferdinando Paër was among those Italians who lived in and worked for Paris, and thus were inevitably indebted to Gluck, Méhul, and Cherubini. His overture from 1803 is typical theater music that undoubtedly had something to do with the body of the opera itself. Paër, curiously Rossinian before Rossini, was an "organization man" who knew all the tricks of the opera trade, but he had little individuality.

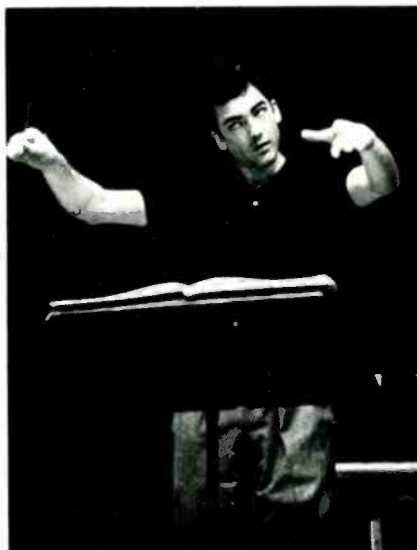
The Frenchmen in the group, Grétry and Boieldieu, are also theater composers to the core. Grétry's overture, with its snare drum rolls and trumpet signals, is "atmospheric" rather than symphonic, but it is lively and some of the harmonies are quite bold. Boieldieu (1798) had the advantage of knowing the music of his great Austrian contemporaries as well as that of Cherubini, the reigning master in France. His piece is both delicate and dramatic, with sudden unexpected changes and telling general pauses. This able composer, who later became famous with his *La Dame blanche*, often reminds one of Weber. That leaves us with two more Germans. Haydn's overture dates from 1782, and hearing it makes us realize that we know very little about Haydn the composer of a couple of dozen operas. The buffa tone is skillfully blended here with Haydn's advanced symphonic technique, adding up to an attractive piece. The sleeper in the collection is Johann Michael Kraus (1756-1792), a contemporary of Mozart, whose overture is indeed a remarkable piece. The slow introduction is brooding while the allegro is both elegiac and symphonic, with Gluckian accents but also with a bit of *Don Giovanni*—before Mozart composed his opera. This interesting composer deserves rehabilitation.

The English Chamber Orchestra is excellent as usual, and Bonyngé does a workmanlike if not exciting job. P.H.L.

GERARD SCHWARZ: "The French Influence." Gerard Schwarz, trumpet; Kun Woo Paik, piano. Harlequin 3802, \$5.98 (Harlequin Records, 350 West 55th St., New York, N.Y. 10019).

HÖNNEGGER: Intrada. LUERT: Impromptu. SENÉE: Concertino. ENESCO: Légende. JOLIVET: Air de bravoure. BOZZA: Caprice. CHARLIER: Solo de concours. PASCAL: Capriccio.

GERARD SCHWARZ: "A Baroque Trumpet Recital." Gerard Schwarz,



Richard Bonyngé—back to the source.

trumpet, Leonard Sharrow, bassoon; Albert Fuller, harpsichord. Nonesuch H 71274. \$2.98.

CAZZATI: Sonata in D minor (*La Pellicana*). **FONTANA:** Sonata No. 10, in E minor; Balletto e pass'e mezzo. **MARINI:** Sonata in D minor; Romanesca. **TELEMANN:** Air. **ANONYMOUS:** Sonatas, in F minor; in F; in C.

Soloist Schwarz, principal trumpeter of the American Symphony Orchestra, is known from earlier recordings as a member of the American Brass Quintet and as soloist in a 1970 Desto release of Frescobaldi canzon and Fontana sonatas. But unlike many others in the younger generation of virtuoso trumpeters, he is willing to combine his baroque-era explorations with those of a less novel but perhaps more practically useful repertoire.

His Harlequin disc (first from a new independent label) is of less historical/aesthetic musical interest than of pedagogic value. For the whole program is made up of relatively short pieces which either have been specifically commissioned as conservatory competition vehicles or designed to be suitable for the same study-and-test purposes. It's not surprising, then, that the "name" composers here seem uncharacteristically routine; only Enesco manages to achieve some distinctive eloquence as well as outstripping his colleagues in making bravura technical demands. The less familiar men are more at home: the prolific conductor/composer Eugène Bozza in a spectacular if episodic Caprice; professors Claude Pascal and Théo Charlier in a jaunty Capriccio and well-varied *Solo de concours* respectively; and above all Henri Senée (of whom the liner notes say only that his concertino was written early in this century) in a miniature concerto that is both musically engaging and effectively virtuosic despite its quite old-fashioned melodies and harmonies.

The authoritatively controlled performances here serve as exemplary models for student executants, if scarcely for interpretative grace, tonal-color subtlety, or Gallic idiomatic authenticity; and they are recorded with admirably sonic honesty, but in a somewhat dry acoustical ambience. Greater brilliance (of both tonal quality and recording) and a more open ambience give the Nonesuch disc more engaging aural appeal, which is further enhanced by the arrestingly fine playing of that

peerless bassoonist, Leonard Sharrow, in what is often a co-starring rather than merely continuo role (legitimately so, since a number of the A-side works originated as duo sonatas). Inexplicably, however, the stellar harpsichordist, Albert Fuller, has been shoved so far backstage that his undoubtedly expert continuo part is seldom more than barely audible.

Musicologically, this whole Nonesuch program is open to criticism for its lack of anything (except the brief Telemann air) specifically written for the trumpet. Some of the originals merely call for a "melody" instrument and bass, others for violin, or cornett (zink), and continuo. But only the sourest of purists will allow that to alloy his pleasure in the delectable music itself. There are two further examples by the Brescian master Fontana (whom Schwarz first represented in his Desto release): another fine Sonata and a pair of dances; a well-varied Sonata and charming *Romanesca* variations by Fontana's pupil, Biagio Marini (c. 1595-1665); and an infectioniously high-spirited sonata (named after a Signor Pellicani, not the pelican bird!) by Maurizio Cazzati (c. 1620-1677). All of these are new to records, as far as I can determine, as are also the cheerful Telemann air and the three early eighteenth-century anonymous sonatas drawn from manuscripts preserved in Kassel, Germany. Two of these are just pleasant, workmanlike music-making; but one, that in F major, is a little masterpiece of genuine melodic and virtuosic distinction. R.D.D.

WESTWOOD WIND QUINTET: Music by Cortés, Chávez, Revueltas, and Ginastera. Westwood Wind Quintet; Thomas Stevens, trumpet (in the Chávez and Revueltas); Roger Greenberg, baritone saxophone (in the Revueltas). Crystal S 812, \$5.98.

CORTÉS: Duo for Flute and Oboe; Three Movements for Five Winds. **REVUELTAS:** Two Little Serious Pieces. **GINASTERA:** Duo for Flute and Oboe. **CHÁVEZ:** Soli.

Crystal Records of Los Angeles is one of several small independent companies that have sprung up in recent years (on the West Coast in particular) to perform three functions often ignored or poorly served by the majors. One is to give recording opportunities to talented young and regional musicians. Another is to broaden the recorded repertoire with off-the-beaten-path compositions, especially those for small, often unusually constituted ensembles. The third is either to give a first record-hearing to relatively obscure composers (especially contemporaries and often those of regional note only) or to represent usually passed-over smaller works by better-known composers, contemporary or otherwise.

Here, characteristically, Crystal presents a whole program of what I believe to be recorded firsts by modern composers of Latin-American ancestry or nationality. Texan Ramiro Cortés (b. 1933) is a new name to me (although CRI has recorded his chamber concerto), but his five-movement duo and three quintet movements impress me by their skillful exploitations of a modified twelve-tone idiom not at all demanding for even conservative ears, often surprisingly lyrical, and always tautly controlled. The B-side composers are better known, but two of them are represented by unusually constituted works and the third by one of the most immediately delightful woodwind duos I've ever encountered. Chá-

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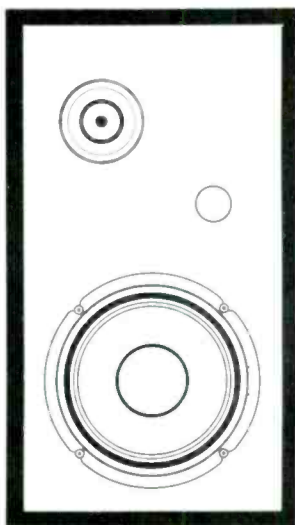
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The Concertgebouw Orchestra of Amsterdam—Sir Georg Solti

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vez's *Soli* (for oboe, clarinet, trumpet, and bassoon) is a characteristically busy yet tuneful work. *Revueltas'* far from really serious pieces, scored for piccolo, oboe, clarinet, trumpet, and baritone sax, are an amusing pair of fiesta/siesta divertimentos distinguished by both genuine humor and genuine bravura. But it's Ginastera's duo (sonata, pastorale, and fuga) that's not only the hit (now infectiously jaunty, now hauntingly atmospheric) of the present program but a little masterpiece to rank with, if not indeed above, Hindemith's early *Kleine Kammermusik*, Op. 24, No. 2.

The playing throughout is crisp, authoritative, and an aural joy for its piquancies of timbre. The clean, open recording and the processing are first rate in every respect except for some of the soft background (amplifier or microphone) "roar" that too often accompanies the close miking of soloists or small ensembles. R.D.D.

RANSOM WILSON: Flute Recital, Ransom Wilson, flute, Orion ORS 7289, \$5.98.

BACH: Partita for Flute Solo, in A minor, S. 1013. **TELEMANN:** Fantasies: Nos. 1, 7, 8, and 12. **BLAVET:** Menuet with Four Variations and Rondeau. **MARAI:** Twenty-Five Variations on "Les Folies d'Espagne."

Ransom Wilson is a very young flutist (according to information given in the liner notes, he must be only twenty or so), and he undertakes an extremely difficult program of unaccompanied flute music in this, his second recording. The works by Bach and Telemann are among the handful of masterpieces in the genre, and despite problems, there is much to say for Wilson's performances of these works. He has a clear conception of the linear design of the music, and is particularly good at bringing out the contrapuntal implications of the single line, a crucial factor for projecting such one-voice compositions. Also, his breath control is unbelievably good. Wilson's rhythmic conception, however, seems problematic to me, at least in the Bach and Telemann. An underlying metrical pulse is basic to their style, yet Wilson occasionally lets the pulse get away from him. This happens most frequently in slow tempos, where his ornamentations sometimes spill out over the beat. But it is also noticeable in syncopated short-long patterns, in which the short note, despite its metrical position, frequently seems to be treated as an up-beat. There are even metrical problems in such uncomplicated situations as the opening of Telemann's Fantasia No. 7. Wilson also has a tendency to play too fast, with the result that notes occasionally get lost in the rush and that in general the line seems somewhat under-articulated.

Undoubtedly much of the problem here is simply that of a young performer dealing with music of this degree of complexity. In the Marais and Blavet pieces, which are fine examples of eighteenth-century French fluff (very tasty, but a little goes a long way), Wilson seems much more at home and plays them both quite brilliantly. The sound of the recording is unfortunately extremely artificial; it sounds as if it had been recorded in a tunnel, and the bigger-than-life quality is completely inappropriate to the music.

One textual observation: According to the *Neue Bach Ausgabe*, Wilson uses an incorrect reading in the tenth measure of the Sarabande from the Partita. R.P.M.

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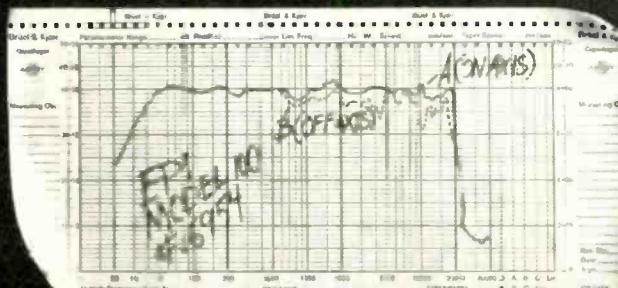
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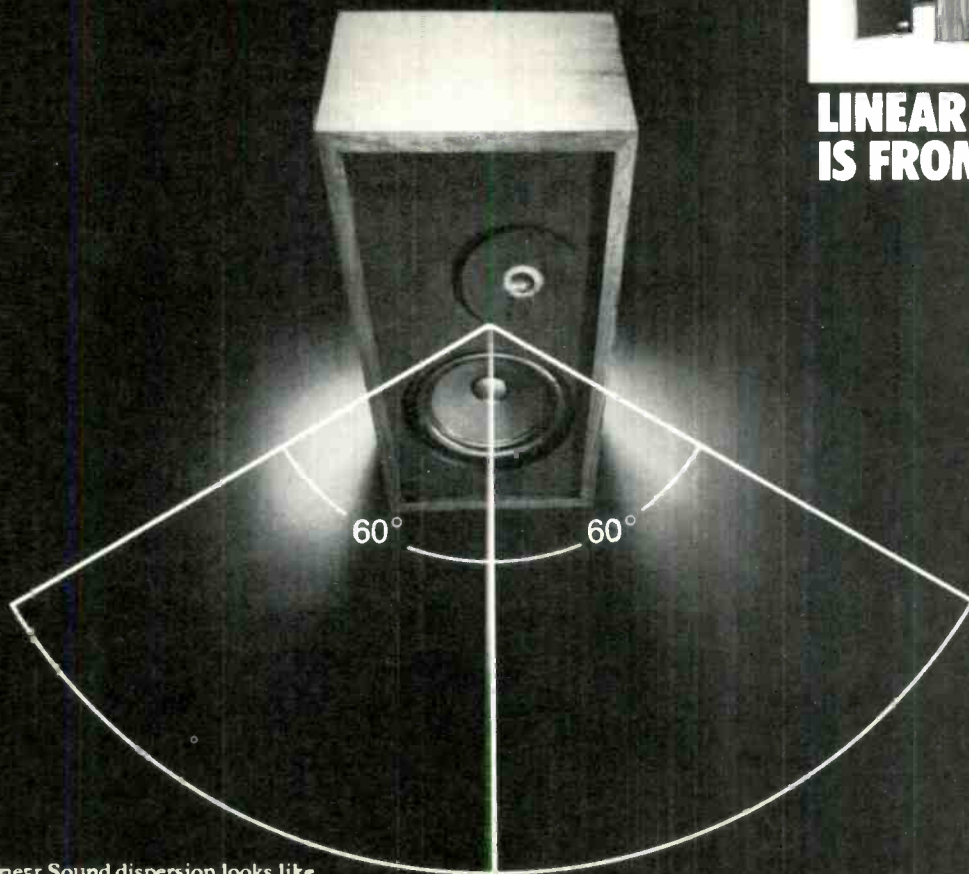
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* symbol denotes
an exceptional recording

* **PETER TOWNSHEND:** Who Came First. Peter Townshend, vocals, all instruments, recording, engineering, mixing, and synthesizers. *Pure and Easy*; *Evolution*; *Forever's No Time at All*; six more. Track DL 79189, \$4.98.

The Who's Peter Townshend bills this disc, his first official solo LP as a "gyromouse ego trip." One shudders. Is Townshend really going to indulge us in every gimmick and affectation he has not been allowed to record as a member of one of the world's premier hard-rock bands? The answer, thankfully, is no. "Who Came First" is a tribute to Meyer Baba, the Indian Mystic, of whom Townshend is a disciple. The album should send young guitar players the world over flocking to Meyer Baba centers because it is such a tastefully assembled musical experience. Lovingly decorated with photographs of the grinning Baba, this disc generally utilizes the English country-and-western sound, spiked occasionally by English blues variations, and permits Townshend to display the full range of his huge skills and in a context that allows him to be relaxed, genial, and unhurried. The album opens with the lilting *Pure and Easy* followed by the gently rocked *Forever's No Time at All*. *Nothing Is Everything* fully accents Baba's gentle vision. On *Time Is Passing* Townshend provides himself with plenty of opportunity to play those chords that Who fans love. Finally, Townshend has created a setting for Baba's universal prayer, *Parvardigar*; the result is honestly inspiring.

"Who Came First" is one of the most refreshing ego trips around. H.E.

* **GORDON LIGHTFOOT:** Old Dan's Records. Gordon Lightfoot, vocals, guitar, vibes, and songs; rhythm accompaniment; Nick DeCaro, arr. *You Are What I Am*; *Mother of a Miner's Child*; *That Same Old Obsession*; seven more. Reprise 2116, \$5.98.

Gordon Lightfoot is the essence of what is meant by the term "natural musician." So easy is his music—his voice, guitar playing, melodies, and words—that it is hard to imagine he ever learned it at all. That's an illusion of suc-

cessful accomplishment, of course. No one gets to be as good as Lightfoot, and certainly no one stays that good, without working hard. Nevertheless, Lightfoot is as graceful as his name. His albums seem to flow together.

There is a special peace about Lightfoot's latest effort. One suspects he has had a happy year. The melodies are particularly lovely, the lyrics relaxed rather than intense, as they have been in the past. As a matter of fact, these are not terrific lyrics. Lightfoot can be brilliant but he seems to prefer to be calm.

Two selections are especially haunting to me: *My Pony Won't Go*, a song of sadness, and *Lazy Mornin'*, a song about a love that's working. Both are ballads, superbly complimented by Lightfoot's rhythm section, including guitarists Terry Clemments and Red Shea, plus David Bromberg on slide dobro (I've never heard the instrument played more simply or effectively).

The orchestrations are written by Nick DeCaro (who also plays piano) and well performed by the Toronto Symphony Orchestra. Which means that the album was made at least partially in Lightfoot's homeland, Canada. DeCaro has exercised beautiful taste in deciding where to include the orchestra and where to leave Lightfoot and his musicians alone. The album is expertly and unobtrusively produced by Lenny Waronker and engineered by Lee Herschberg.

Gordon Lightfoot is a country man who is true to both his simple roots and his own native intelligence. The result is a remarkable kind of music that is as honestly appealing to the practiced music listener as it is to the down-homer. Highly recommended. M.A.

* **KRIS KRISTOFFERSON:** Jesus Was a Capricorn. Kris Kristofferson, vocals and guitar; vocal and instrumental accompaniment. *Jesus Was a Capricorn*; *Nobody Wins*; *It Sure Was (Love)*; *Enough for You*; *Help Me: Jesse Younger*; *Give It Time to Be Tender*; *Out of Mind, Out of Sight*; *Sugar Man*; *Why Me*. Monument KZ 31909, \$4.98.

Kristofferson, since his arrival a few years



The new Blood, Sweat & Tears—reconstituted with an added guitar and different lead singer.

back, has been considered the main hope for literacy in country music. He has, in such intelligent love and loneliness songs as *Me and Bobby McGhee*, *Help Me Make It Through the Night*, and *Just the Other Side of Nowhere*, proved the estimate to be a worthy one. In this fourth LP, he has created a recording complete from start to finish: exciting folk/rock/country music and lyrics that avoid the excesses that have made some of his previous LPs less than complete.

There are several excellent songs, mainly the ballads. *Nobody Wins* is as moving as any of his previous songs. *Give It Time to Be Tender* is another fine ballad that features a vocal duet between Kristofferson and Rita Coolidge. In the liner notes Kristofferson says this album is his finest yet. It is. M.J.

* **BLOOD, SWEAT & TEARS:** New Blood. Jerry Fisher, vocals; Dave Barger, trombone and tuba; Lou Marini Jr., saxophone; Lew Soloff, trumpet; Chuck Winfield, trumpet; Georg Wadenius, guitar and vocals; Steve Katz, guitar, harmonica, and vocals; Larry Willis, piano and organ; Jim Fielder, bass; Bobby Colomby, drums. *Down in the Flood*; *Touch Me, Alone*; *Velvet*; *I Can't Move No Mountains*; *Over the Hill*; *So Long Dixie*; *Snow Queen*; *Maiden Voyage*. Columbia KC 31780, \$6.98.

This is the first recording by the reconstituted Blood, Sweat & Tears, and it's a marvelous one, almost comparable to the group's epic second LP, "Blood, Sweat & Tears." Singer Jerry Fisher's voice is significantly different from that of his predecessor, David Clayton-Thomas, but similar enough to allow a sense of continuity.

The main difference is in the arrangements which are considerably more driving than previously, due to the added lead guitar of Georg Wadenius. This is the first time BS&T has had a lead guitarist, and it's a great addition. The tunes on "New Blood" are uniformly good—not quite up to those on "Blood, Sweat & Tears" but a vast improvement over most of

the group's recent recordings. Best is a driving version of Dylan's *Down in the Flood* and an inspired reading by Fisher of the ballad *So Long Dixie*. M.J.

ROXY MUSIC. Bryan Ferry, vocals and piano; Rik Kenton and Graham Simpson, bass guitar; Andrew Mackay, oboe and saxophone; Eno, synthesizer and tapes; Paul Thompson, drums; Phil Manzanera, guitar. *Re-make/Re-model; Ladytron; If There Is Something*; seven more. Reprise MS 2114, \$5.98.

Roxy Music is one of London's current success stories. Reports have filtered back that this six-man ensemble does rank high in the parade of bizarre lookers that have become this season's "in" thing. Roxy Music's musicians wear black leather jackets and fake tiger skins and most of the bandsmen sport slick DA haircuts. In addition, the group's sound has also been touted as something out of the ordinary. Synthesizers and tapes are utilized to create a spooky, eerie, spacy, futuristic sound, which combined with Roxy Music's natural golden oldies bent, theoretically makes this band one of the most unusual of the current musical organizations.

Admittedly, this prior information has made me curious. After listening to "Roxy Music," this band's first album, I've decided that one should probably see them work because this debut LP does nothing to further the band's cause in the U.S.A. On disc, they do not seem to be interesting in any way. Bryan Ferry's lyrics are pedestrian; his melodies are feeble. The band's sound lacks the novelty value it was rumored to have. Throughout, the musicianship seems perfunctory. Roxy Music's hit single, *Virginia Plain*, is ordinary. Only *Deep Breezes*, with a lovely vocal by Ferry, captivates, and *Bitters End*, with its Fifties vampish flavor is the only number that really is amusing.

Roxy Music, come to the States. Let us see you so that we can believe what we've heard about you. H.E.

SANTANA: Caravanserai. Carlos Santana, vocals and guitar; Douglas Rauch, bass; Gregg Rolie, organ and piano; Michael Shrieve, drums; James Mingo Lewis, congas; Jose Areas, timbales; instrumental accompaniment. *Eternal Caravan of Reincarnation; Waves Within; Future Primitive; Stone Flower*; six more. Columbia KC 31610, \$6.98.

The latest recording from the San Francisco jazz/Latin/rock band is quite a good one, if a little less exciting than most of their previous ones. The melodies are less vibrant than, say, the one that became the Winchester commercial, but in places the playing is more aggressive. The final track, *Every Step of the Way*, is best. In all, "Caravanserai" is subdued, but deserving of the extra attention required to get into it. M.J.

BILL COSBY: Inside the Mind of Bill Cosby. Bill Cosby, narrations. *The Invention of Basketball; Survival; Sulphur Fumes*; seven more. Uni 73139, \$5.98.

Bill Cosby, at his storytelling best, is appealing

for the same reason that Marlon Brando appeals in *The Godfather*. Outlandish as the parallel appears, both deal with an area of living whose pull is instinctive to all and hungered for by many: family. Not the conflicted kind most of us identify with, but the deep, nourishing kind that seems so lost. We forgive Brando his travesties, we are moved despite our uncomfortableness at his image—because he represents a value system somehow denied us, a code based on the unquestioned sanctity of family.

With *The Godfather*, family matters are paralyzingly serious. Bill Cosby's genius, on the other hand, is the ability to present family and childhood as fun. The facts of Cosby's history are not the crucial factors but rather his perception of those facts—or simply his ability to elaborate or fantasize upon them. It is the warmth we respond to, the human affirmation of it all. Of all the areas in which Cosby has experimented and succeeded, this is the one in which he is most loved.

In this album, recorded live in California, Cosby relates a childhood episode of being placed in *Slow Class*, complete with his father's reactions. He deals with children's natural and mysterious ability to intimidate their parents in *Bedroom Slippers* and *Footie the Dog*. He throws in a couple of his sports sketches as well.

The album is warm, comfortable, comforting, and worth hearing, if only to sample how childhood might have been. M.A.



HARRY CHAPIN: Sniper and Other Love Songs. Harry Chapin, vocals and guitar; Tim Scott, cello; Ron Palmer, lead guitar and harmony vocals; John Wallace, electric bass and vocal pyrotechnics. *Sunday Morning Sunshine; Sniper; And the Baby Never Cries*; six more. Elektra EKS 75042, \$5.98.

Harry Chapin is one of the most striking new talents of the Seventies and this LP, his second album, is a potent, dramatic follow-up to his "Taxi" collection of songs. Chapin is a fearless original who writes what only can be described as rock-and-roll *Lieder*. They tell complicated stories about real people and the desperate, despairing, ultimately poetic lives that they lead. Two of the cuts on this disc, *Sniper* and *Better Place to Be*, are each over seven minutes long. These songs demand total concentration from the listener, something one rarely expects from the pop audience. Both numbers are authentic jewel-like masterpieces; both are unlike anything else ever conjured up in the world of pop.

Can you imagine a pop song about the sociological and psychological conditions that turn a man into a mass murderer? At the end of *Better Place to Be*—a story of a customer relating a tale about an isolated moment of love to a barmaid—Chapin expresses sentiments that are far from the glib assumptions that pop writers usually come up with. Chapin's world also includes women who inflict bodily harm on themselves and teenagers who undergo abortions. However, the songwriter/performer's humanism endows these wretched figures with the compassion one usually encounters in serious literature and poetry rather than pop. In addition, Chapin's band includes a hard-working cellist named Tim Scott who

makes the cello seem like the most likely instrument one would have in a rock band. John Wallace, who can sing both bass and soprano, is another fascinating addition to the Chapin ensemble.

Not all of the selections are about misery, however. Chapin also includes two jolly tunes, the delightful *Sunday Morning Sunshine* and *Circle*, a metaphorical number about the cyclical inevitability of love. This item is bound to become the Seventies' favorite sing-along. This disc is pure pleasure all the way.

H.E.

MCKENDREE SPRING: Tracks. Fran McKendree, guitar, vocals; Fred Holman, bass; Michael Dreyfuss, violin, viola, and synthesizers; Martin Slutsky, guitar; vocal and instrumental accompaniment. *Don't Keep Me Waiting; Underground Railroad; The Man in Me; Watch Those Pennies; Shoot Me; Two of Me; Train to Dixie; Friends Die Easy; Road to Somewhere; Light Up the Skies*. Decca DL 7-5385, \$4.98.

McKendree Spring is an excellent rock band that suffers from lack of good material. Their original compositions—with a few exceptions—are not up to that written by others. None of the original tunes on this LP match Dylan's *The Man in Me*, or Keith Sykes's *Shoot Me*. Still, the group is truly a fine one and worth watching. For whatever this information is worth in the context of a recordings column, they really are very exciting in person.

M.J.

JOEY HEATHERTON: The Joey Heatherton Album. Joey Heatherton, vocals; Tommy Oliver and Tony Scotti, arr. and producer. *Crazy; It's Not Easy; Say Hello*; eight more. MGM 4858, \$5.98.

I can't get over the feeling that this album is better than it ought to be. Joey Heatherton sounds better here than she sounds in real life. Which is not to put Miss Heatherton down. She is a good performer and an okay singer in the TV variety show sense. One can listen to the album and visualize her in a Las Vegas nightclub in a dazzling slinky dress. But nightclub personalities often make rotten albums. They suffer from lack of visual impact.

Miss Heatherton has fallen in with two of the foxiest producers in town: Tony Scotti and Tommy Oliver. Between them, they assessed Miss Heatherton's abilities to perfection.

The material was chosen with meticulous care and fits flawlessly: not too complicated, not too corny, neither new nor old. Miss Heatherton is best in the blocked-out, deliberate 6/8 tempos associated with the '50s. No arranger's ego gets in the way. Everything is designed to set off the singer, who sings simply, wisely, and in tune. The background singers are another supportive touch. The lead in the chorus sounds like Carol Carmichael: She gives just the right touch of contemporariness.

If ever there was a producers' album, this is it. There are people in this business who could take a lesson from it: Assess your artist honestly; deal with what you've got; don't kid yourself or your artist; don't be cute; commit yourself firmly; make the artist comfortable.

Except for a couple of tracks, I'm not crazy about this album, but I recognize a spectacular

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job of production when I hear it, and Miss Heatherton, Tony Scotti, and Tommy Oliver have my utmost respect. M.A.

JOHN PRINE: Diamonds in the Rough. John Prine, vocals and acoustic guitar; strings, rhythm, and vocal accompaniment. *Everybody; The Torch Singer; Souvenirs*; ten more. Atlantic SD 7240, \$5.98.

Many have hailed John Prine as the new Dylan. On the basis of this disc, his second, I am still unconvinced. Prine can write an engaging tune; he has the proper, nasal, whiny sound for this type of coffee-house creation. He believes in simplicity and his arrangements and performance are testaments to this belief. However, the minimal approach works best on large ideas. Small treatments of small ideas make small ideas seem even smaller. These songs, carefully and conventionally constructed, just do not offer any new insights. If their purpose is to tell me about Prine, then my feeling is that Prine's imagination definitely needs some stimulation. Occasionally, Prine does shrewdly observe the verities of ordinary life and he has written one or two gems. Here, however, one wonders if some of these tunes aren't put-ons: They are so trite. If indeed they are tongue-in-cheek, their intent is so confusing that they quickly lose their effectiveness. Only on *Rocky Mountain Time* does the songwriter create an environment for some real emotion, though the rhyming of "home" and "roam" doesn't help.

I do defer to the Prine fanatics: There is a genuine talent here, but I think it needs developing. H.E.

DOUG KERSHAW: Devil's Elbow. Doug Kershaw, fiddle and vocals; vocal and instrumental accompaniment. *Devil's Elbow*; eleven more. Warner Bros. BS 2649, \$5.98.

Kershaw claims to have written more than 19,000 songs, which may lead one to suspect that there is a certain similarity to all of them. Kershaw did not write most of the songs on this LP, but he might have—they sound alike. And this album sounds like all of Kershaw's other albums: a bit more inclined toward c & w than his previous Cajun excursions, but still predictable. I'll bet if he owned a Volkswagen he would trade it in on a new one every year. M.J.

BIRTHA. Rosemary, bass and vocals; Sherry, keyboards and vocals; Shele, guitars and vocals; Liver, drums and vocals. *Free Spirit; Fine Talking Man; Tuesday*; six more. ABC Dunhill DSX 50127, \$5.98.

The best compliment I can pay Birtha is to say that these four young women attack their music with the same savagery displayed by many successful, highly energized young male rock bands who are currently on the pop scene. They wail their vocals, pound their drums, and strum their guitars powerfully enough to wring the last inch of fury out of each of their songs. This disc opens with *Free Spirit*, a hard, punchy rock tune with a screaming vocal. Eight relatively short selections follow, including the tender *She Was Good to Me*, an all-stops-out version of Ike Turner's *Too Much Woman (For a Hen Pecked Man)* that might

make Tina Turner blush, and a soulful *Forgotten Soul*. Nowhere on this disc does the intensity, the dynamics, or the dedication to hard rock waver. If Birtha can't make it when they are obviously as talented and noisy as so many of their male counterparts, then this country truly is as sexist as so many women's liberationists contend. I shudder at the wrath Gloria Steinem and Bella Abzug will bring down on us if we deny women the right to rock as loudly as men. H.E.

theater and film

THE SEA HAWK: The Classic Film Scores of Erich Wolfgang Korngold. Norma Procter, contralto; Ambrosian Singers; National Philharmonic Orchestra, Charles Gerhardt, cond. For a feature review of this recording, see page 66.

SONG O' MY HEART. Original motion picture soundtrack. John McCormack, tenor; Edwin Schneider, piano; organ and orchestral accompaniment. For a feature review of this recording, see page 67.



THE ELECTRIC COMPANY. Original cast recording; music by Joe Raposo, special music and lyrics by Clark Gesner and Tom Lehrer. Lee Chamberlin, Bill Cosby, Morgan Freeman, Judy Graubart, Skip Hinnant, and Rita Moreno, vocals; instrumental accompaniment. *Electric Company Theme; Easy Reader; Silent 'e'; Be Kind to the Letter 's'; Love of Chair; Jennifer of the Jungle; Your Rich Uncle Died*; eighteen more. Warner Bros. BS 2636, \$5.98.

The cast album of the popular NET children's series, this sister show to *Sesame Street* is a fascinating LP which displays both the extraordinary composing talents of Joe Raposo and the well-known exuberance of these Children's Television Workshop programs. "The Electric Company" music is written, of course, as a guide for youngsters with reading problems. But it's so catchy and so endearing that it's of much wider appeal. Raposo might consider moving to Broadway. Clearly, Broadway needs him. M.J.

MARJOE. Original motion picture soundtrack; Marjoe, narrations; various musicians. Warner Bros. 2667, \$5.98.

"Howdy folks, my name is Marjoe Gortner and I'm here to give the devil two black eyes." Such is the essence of *Marjoe*, a filmed account of a young man who began his career as an evangelist at the age of four and became disenchanting with the calling somewhere in his twenties. During those years he worked the big-time religion circuit in the United States, first with his parents and then on his own.

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The film exposes the business end of evangelism—as Masters and Johnson exposed the technical aspects of sex. In both cases the truth uncovered will matter least to those it affects most. *Marjoe* appeals not to the audiences of religionists, to whom he is a lamb who has strayed viciously from the flock, but rather to sophisticates to whom big-time religion is but one more bizarre American phenomenon.

Unlike the film, this album is a total flop. It is nothing more than a bunch of low-fidelity tapes of Marjoe's services in tents from Fort Worth to Detroit. It includes several musical numbers by various religious circuit singers, most of which are below average.

With any kind of thoughtful production, this could have been an interesting album. Instead it is without concept or cohesion, totally exploitative. See the film instead. M.A.

jazz

* **BILLIE HOLIDAY:** *Strange Fruit*. Billie Holiday, vocals; various accompaniments. *I'll Get By; I Cover the Waterfront; As Time Goes By*; thirteen more. Atlantic 1614. \$5.98. Tape: TP 1614. \$6.97. CS 1614, \$6.97.

Two peaks of Billie Holiday's recording career occurred under the auspices of Commodore Records, the jazz label that grew out of Milt Gabler's Commodore Music Shop in New York. Her first session for Commodore was held in April 1939 with the band that had been backing Billie at Cafe Society for four months. The prime purpose of the session was to record *Strange Fruit*, which she had introduced at Cafe Society. But it also produced an incredibly haunting version of *Yesterdays*, her memorable blues *Fine and Mellow*, and an appealing *I Gotta Right to Sing the Blues*. The choice of tunes and the long period that Billie had been working regularly with the musicians made these performances much more representative of her qualities as a singer at that early stage in her career than the more casual treatments of current pop songs she sang in those days with Teddy Wilson's studio bands.

Five years later, Billie was recording for Commodore once again, making several sessions with Eddie Heywood's highly compatible sextet. Her artistry by then had been polished and refined, filled with subtle inflections and fascinating turns of musical phrase. It was just before she began to be hemmed in by the harassment of narcotics agents that was to follow her the rest of her life. She was in fine voice and produced some of her most exquisite performances—*Embraceable You* (a marvelous bit of sinuous toying with a lyric), *I'll Be Seeing You*, and *How Am I to Know*. These records have been reissued on LP in the past by Commodore and by Mainstream, to whom they were leased; but now Milt Gabler himself has supervised this Atlantic reissue which gives these classic performances the best recorded quality they have had to date. J.S.W.

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NEWPORT IN NEW YORK '72: The Jam Sessions, Vols. 3 and 4. Joe Newman and Nat Adderley, trumpets; Illinois Jacquet and Budd Johnson, tenor saxophones; Tyree Glenn, trombone; Gerry Mulligan, baritone saxophone; Jaki Byard, piano; Chubby Jackson, bass; Elvin Jones, drums: *Perdido*; *Misty*; *Now's the Time*. Clark Terry and Howard McGhee, trumpets; Sonny Stitt and Dexter Gordon, saxophones; Gary Burton, vibes; Jimmy Smith, organ; George Duke, piano; Al McKibbon, bass; Art Blakey, drums: *Blue 'n' Boogie*. Harry Edison, trumpet; James Moody, Flip Phillips, Dexter Gordon, Zoot Sims, and Roland Kirk, saxophones; Kai Winding, trombone; Chuck Wayne, guitar; Herbie Hancock, piano; Larry Ridley, bass; Tony Williams, drums: *So What*. Cobblestone 9026-2 \$11.96 (two discs).

NEWPORT IN NEW YORK '72: The Jimmy Smith Jam. Jimmy Smith, organ; Joe Newman and Clark Terry, trumpets; Illinois Jacquet and Zoot Sims, saxophones; Kenny Burrell and B. B. King, guitars; Roy Haynes, drums. *Blue 'n' Boogie*; *Ballad Medley*. Cobblestone 9027, \$5.98.

NEWPORT IN NEW YORK '72: The Soul Sessions. Billy Eckstine: *I Apologize*; *Jelly Jelly*. Curtis Mayfield: *Stone Junkie*; *Pusherman*. B. B. King: *I Need You Baby*. Herbie Mann: *Hold On, I'm Comin'*. Les McCann: *The Price You Got to Pay to Be Free*. Roberta Flack: *Ain't No Mountain High Enough*; *Some-where*. Cobblestone 9028, \$5.98.

The report that Cobblestone Records has chosen to make on the nine-day July 1972 Newport Jazz Festival in New York, the first time the festival had appeared outside of Newport after eighteen summers in Rhode Island, concentrates on its mass events. Most of the festival took place in concerts at Carnegie Hall and Philharmonic Hall. But there were two nights at Yankee Stadium (moderately attended) and two midnight jam sessions at Radio City Music Hall (packed). It is from these events (plus one side of a Philharmonic Hall concert) that Cobblestone has drawn its six Newport discs.

The Radio City jam sessions are studded with big jazz names but since they are less jam sessions than a series of solos (which is what the term "jam session" has come to mean since Norman Granz colored it with his Jazz at the Philharmonic concerts and recordings), they vary in interest with the quality of the successive soloists. By their nature, such sessions tend to be erratic and to a great extent these Newport sessions were stretched-out tedium. On records, the listener is spared the poor amplification at the Music Hall, but the monotony of most of these labored carryings-on remains.

Even the high point of the second jam session, Jimmy Owens' *Lo-Slo Bluze*, seems far less exciting on the record than it did in the

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Hall, largely because, at the moment of performance, it came as a refreshing relief to an increasingly dull evening. But even on its own, Owens' opening solo is still a marvelously impassioned statement. Buddy Tate responds warmly to the standard Owens sets while Roland Hanna and Charles Mingus wrap it up with a pair of glory solos. The Yankee Stadium excerpts are essentially more of the same except for Illinois Jacquet's vigorous, swinging development of *The Man I Love* in the midst of an otherwise routine ballad medley. J.S.W.

in brief

DAVID BOWIE: Space Oddity. RCA LSP 4813, \$5.98.

DAVID BOWIE: The Man Who Sold the World. RCA LSP 4816, \$5.98.

These are David Bowie's second and third LPs, recorded in 1969 and 1970, released originally by Mercury, and now re-released by RCA in the hopes of cashing in on the potential David Bowie craze. Bowie, here, is a wee bit less obscure and more folksy than he currently is as he sets about displaying his ample writing and singing skills. *Space Oddity*, the title cut of his second LP, and the single that originally brought him to the attention of the public, is still a dazzler. H.E.

THE SHIP. Elektra 0598, \$5.98.

Subtitled "A Contemporary Folk Music Journey," this disc starts with promise but never gets off the ground. The sound is reminiscent somehow of the Kingston Trio, only The Ship sings better. The album features a strikingly beautiful cover photo of a sailboat. If graphics is what makes an album good, this one would be great. M.A.

OUTSIDE IN. Original motion picture soundtrack, composed by Randy Edelman. MGM 1 SE 37, \$5.98.

This album is the product of a dreadfully boring

low-budget film. All things considered, the record is better than it has a right to be: five on a scale of ten. Randy Edelman would be worth hearing in better circumstances—this was his first time out in films. M.A.

BEE GEES: To Whom It May Concern. Atco SD 7012, \$5.98.

The Bee Gees are still a delightful, corny performing act. Their albums, however, have become drearier and drearier. This one may be the dreariest. H.E.

MARC BENNO: Ambush. A&M SP 4364, \$5.98.

A solid hard-rock album by one of the underrated figures in rock. It could use only a few more noble melodies to make it a classic. M.J.

DAVID CLAYTON-THOMAS: Tequila Sunrise. Columbia KC 31700, \$6.98.

On this second solo outing, Clayton-Thomas has still not found the formula to duplicate his success as lead singer with Blood, Sweat & Tears. BS&T seems to have gotten the upper hand in this break-up. H.E.

RONNIE HAWKINS: Rock & Roll Resurrection. Monument KZ 31330, \$4.98.

Hawkins, probably the only man to have remained a rock performer for twenty years without ever having had a hit record, returns once again with a collection of mostly 1950s' rock-and-roll songs. Hawkins is one of the best at this uptempo, rave-on sort of material; consequently what we have here is a strong, exciting, uncomplicated rock-and-roll album. Best are the fast ones: *Cora Mae* and *Memphis*, for example. M.J.

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the tape deck

BY R.D. DARRELL

Dr. Dolby Gilds the Reel Lily. The blessings of noise reduction via the Dolby-B system may be proceeding relatively slowly, but progress continues to be unflaggingly steady and expansive. Already proved most beneficial in musicassette processing, Dolbyization is now working out well in FM broadcasting, and there even are rumors that it is being studied for possible use with discs. Meanwhile, a number of tape specialists, led by one of the great pioneers in this field, Bert Whyte, have long been crying insistently for Dolbyization of open-reel tapes—in fact they were persuasive enough to prod Ampex into some experimental trial runs. And these have turned out so well that Ampex now has begun to test the tape-buying public's interest with a batch of no less than twenty Dolbyized Deutsche Grammophon and London 7½-ips reels.

It's probable that most tape collectors, apart from audiophile extremists, haven't worried overmuch about *reel* surface noise. The average tapester undoubtedly believes that, at the 7½-ips speed in particular, current noise standards are good enough to suggest that further quieting would be an unnecessary luxury. I thought so, anyway—that is, up to the moment when I first listened at home to the Dolbyized playback of a Dolbyized reel and realized fully the vital differences between "minimum" background noise and what amounts to almost complete elimination. Except under laboratory conditions, where inherent operational and ambient noises are reduced to levels normally impossible to achieve by home listeners, Dolbyization can submerge a reel's surface noise below all usual operational and circumambient noise. What this means in sonic transparency and in listening delight is simply impossible to describe in words or even to comprehend until it has been experienced at firsthand.

So in one sense innocence *is* bliss: If your present open-reel playback seems satisfactorily noise-free, you don't need to worry about Dolbyization. But if you're anything of an audiophile purist, or if you're particularly sensitive to noise, it richly warrants investigation and careful trial.

Catches 23 through 26. As always, supreme excellence isn't achieved easily or cheaply. A Dolbyized reel costs no more than a conventional one, to be sure, but to exploit its advantages one must have the proper playback circuits or equipment. Built-in Dolby-B circuits are just

beginning to be featured in some reel players, but most tape fans will require separate units, of which the Advent 100 and Advocate 101 are the best known at present (but others are likely to be along soon). I'm lucky, for I still have the Model 101 I bought when it first came out several years ago. And, after dusting off and recalibration, it again works like a charm.

Another handicap to the general acceptance of reel Dolbyization is the manufacturers' dilemma of having to choose between the costly nuisance of providing dual editions of each reel release (as Ampex is doing at present); or, if they put out Dolbyized ones only, home listeners without Dolby playback facilities will have to put up with somewhat boosted highs in low-level passages. This may be more advantageous than otherwise where run-of-the-mill home systems are concerned, but with any good wide-range system the frequency imbalances are noticeable; and while the boost can be corrected by treble-reduction controls, that effect then is (unnecessarily) evident in high-level passages as well.

Then, even the most miraculous benefits of Dolbyization cannot eliminate hum or background noise built into either recordings or playback systems. Nor can they prevent such tape-base or processing defects as drop-outs, pre-echoes, or reverse-channel spillovers. Indeed my only adverse criticism of the otherwise admirably processed Dolbyized reels I've heard so far is the spillovers evident in the blank A-side leaders of reels in which the B side is the longer. Of course we're not supposed to "play" these blanks at all, but too often we fail to notice the specified side timings and forget to skip over the sometimes several minutes-long leaders.

Finally, there's a danger that Dolbyization may be used for "big" or spectacular recorded performances only. It does help here, of course, but less significantly than with works in which quiet or solo passages are more frequent. To appreciate the true miracles of Dolbyization, hear what it can do for an entirely unaccompanied vocal or instrumental solo.

Ideal Dolby Demos. The only solo instrumental example so far is Roberto Szidon's coupling of Ives's Second (*Concord*) and *Three-Page* Piano Sonatas (DGG/Ampex L 43215, \$7.95), which by chance I missed in its non-Dolbyized reel edition of a few months ago. No comparisons are necessary, however, to realize the blessings of surface noise elimination—advantages partly psychological perhaps but by no means inconsiderable technologically in their enhancements of the already admirable sonic lucidity. In-

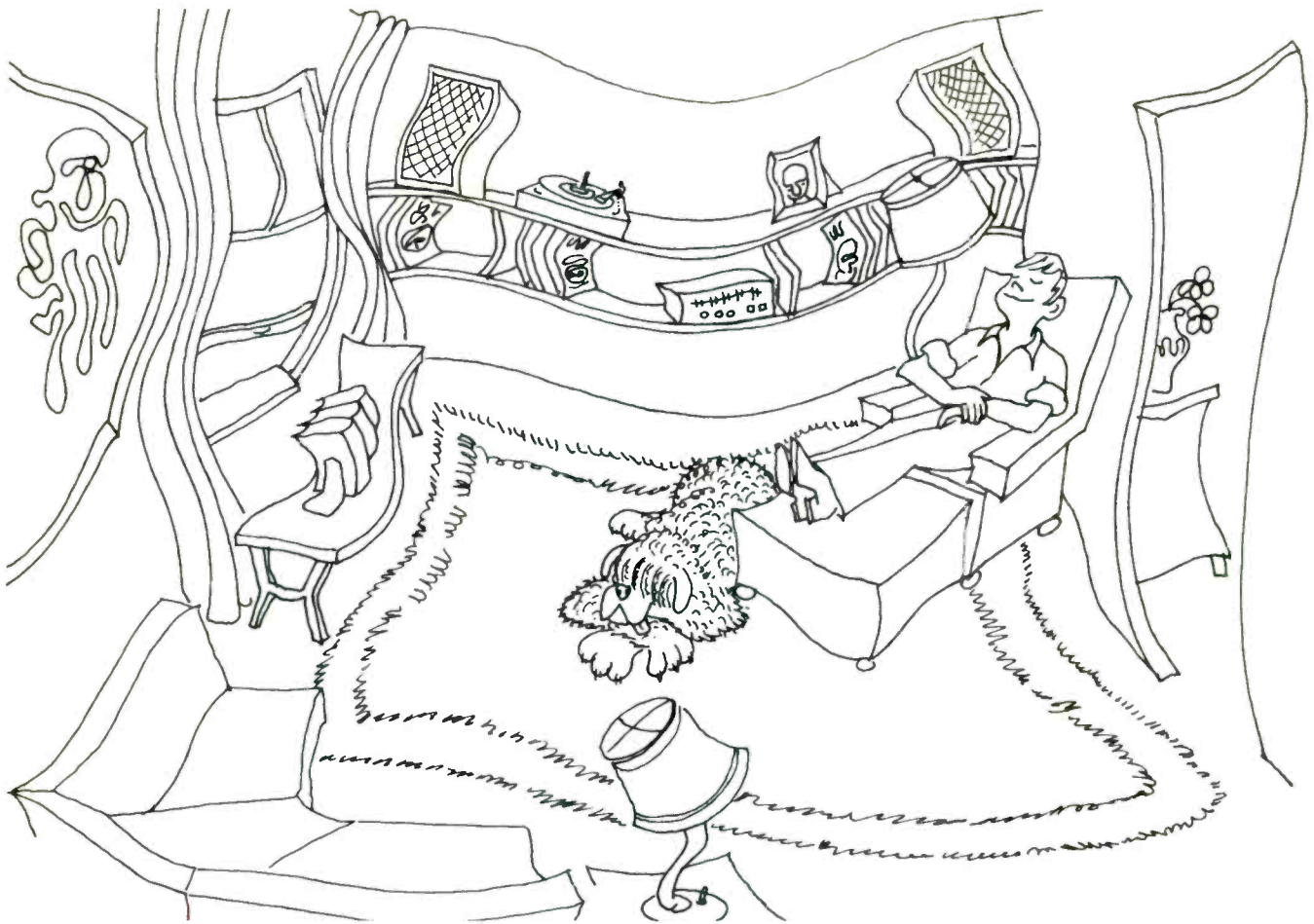
centially, the performances are extremely good too as well as complete in their inclusion of the usually omitted very brief viola and flute obbligato bits.

A perhaps even more overwhelming demonstration is the technically remarkable D'Oyly Carte Company recording of the Gilbert & Sullivan *H.M.S. Pinafore* (London/Ampex K 475066, double-play, \$11.95), which I reviewed in April 1972 in its Dolbyized cassette edition. That was—and is—one of the best examples of cassette Dolbyization I know, yet the reel's Dolby-B technology is even better, especially in the nonmusical moments of spoken dialogue.

Non-Odious Comparisons. I have been particularly fascinated by comparisons between Mehta's Holst *Planets* and Saint-Saëns *Organ Symphony* (London/Ampex L 480250 and L 480241, \$7.95 each) with their original disc editions of July 1972 and September 1971. The disc surfaces were pretty good, but a properly Dolbyized reel conclusively silences all arguments about relative disc/tape surface-quietness characteristics. Dolbyization also works wonders in lightening and making more lucid the recorded sonics themselves. What it *can't* do (as we've all discovered earlier with Dolbyized cassettes) is to alter one's evaluations of interpretative and executant matters. My original (disc review) reactions to what I find a lack of distinctively individual character, in both the readings and the engineering, still hold good—or should I say, bad?

Silent surfaces exert even more magical appeal when comparisons are made with non-Dolbyized cassette editions, as is the case with two deservedly famous DGG Boston Symphony recordings: my beloved Smetana *Má Vlast* by Kubelik (now DGG/Ampex K 47054, double-play, \$11.95) and the coupling of Ruggles' *Sun-Treader* and Ives's *Three Places in New England* by Thomas (L 43048, \$7.95), their musicassette editions reviewed here in March 1972 and April 1971 respectively. If a little surface noise doesn't bother you, the cassette versions are fine. Yet even for a veteran of the 78-rpm era like myself, accustomed to mentally filtering out such noise, its minimization in a Dolbyized cassette is a great relief, and its practically complete elimination in a Dolbyized reel is sheer delicious bliss!

Coming Up: Comments on more Dolby-B reels, plus. I hope, my first reports on further sensationally good news for reel collectors—the new Stereotape open-reel series of current and "catalogue" RCA Red Seal recordings. I've just seen the formidably impressive advance list and I'm waiting impatiently to hear the reels themselves. ■



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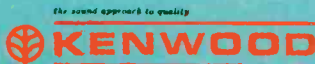
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