

100

HIGH FIDELITY

SEPTEMBER 1973 75¢
08398

Preview of Forthcoming Recordings

HAS THERE BEEN ANY GREAT FRENCH MUSIC SINCE DEBUSSY AND RAVEL?

FEDERAL COMMUNICATIONS COMMISSION
RECEIVED
MR. DAVID RICHMAN
HAZEL GREEN ACADEMY
HAZEL GREEN KY 41332
1 FEB 74



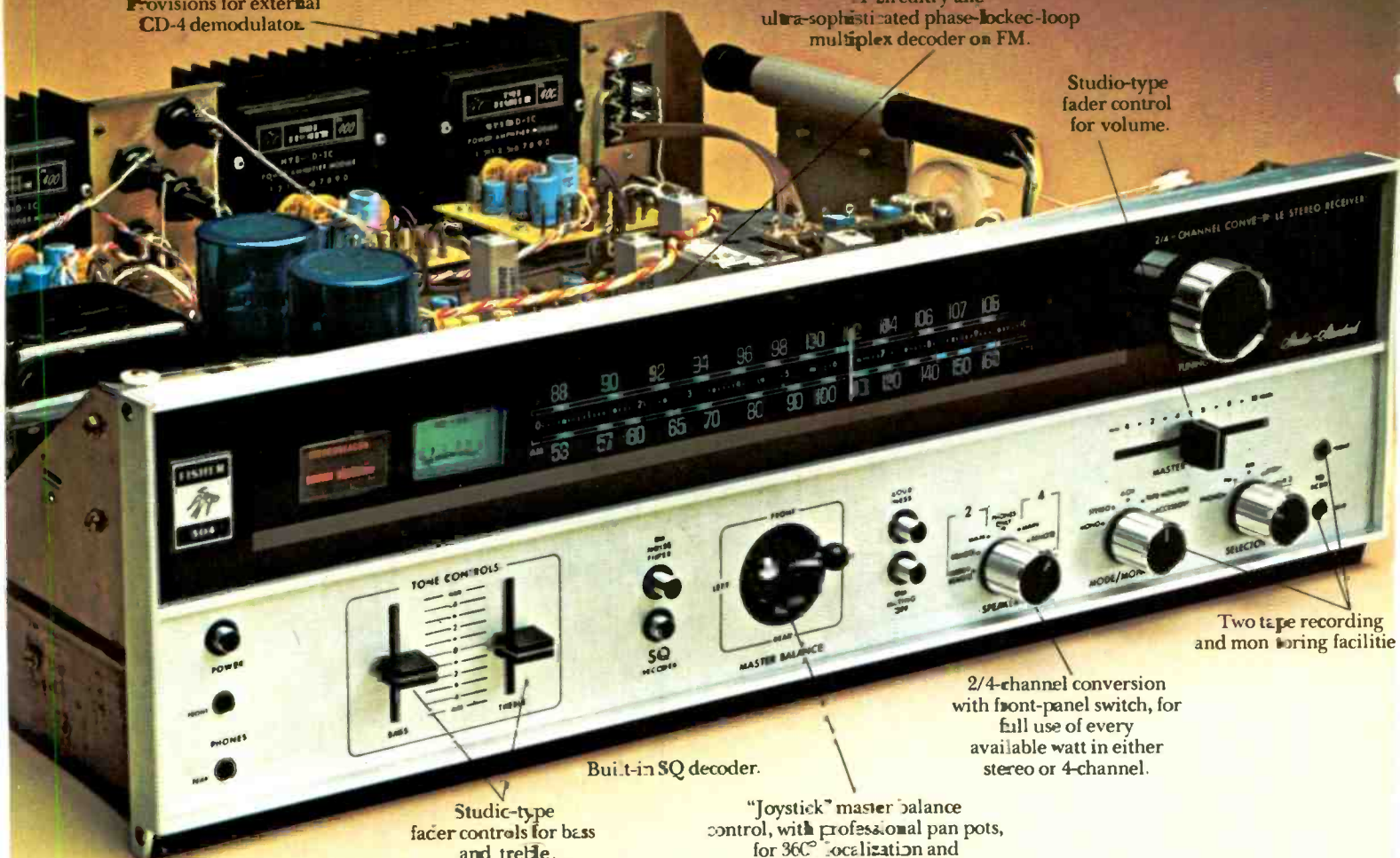
W. J. ...

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But that's our business. Your concern is the performance of the 304B. The specifications below will give you an idea. They're factual and conservative, easily verifiable by anyone with measuring equipment. And audible to anyone with an ear.

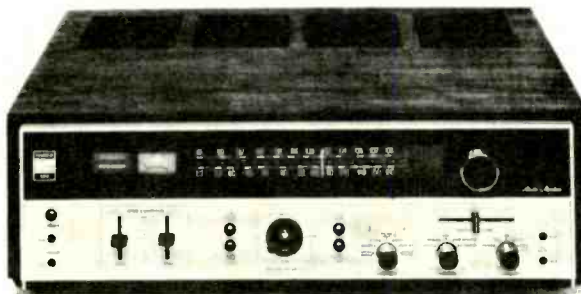
Fisher Radio, Dept. HF-9, 11-40 45th Road, Long Island City, N.Y. 11101.

THE POCKET.

SPECIFICATIONS

Amplifier and Audio Section:	Stereo	4-Channel
1. Total Continuous Sine-Wave Power (RMS) (20 Hz - 20,000 Hz)		
4 ohms	76W (38/38W)	80W (20/20/20/20W)
8 ohms	76W (38/38W)	60W (15/15/15/15W)
2. Total Continuous Sine-Wave Power (RMS) (at 1 kHz)		
4 ohms	100W (50/50W)	112W (28/28/28/28W)
8 ohms	96W (48/48W)	80W (20/20/20/20W)
3. Total IHF Music Power (at 1 kHz)		
4 ohms	134W	156W
8 ohms	120W	100W
Total Harmonic Distortion (THD)		
at rated power, 4 ohms	0.5%	
THD at rated power - 3 db	0.15%	
IM dist. (60 and 7,000 Hz, 4:1)		
at rated power, 4 ohms	0.8%	
IM dist. at rated power - 3 db	0.3%	
FM Tuner Section		
Usable Sensitivity (IHF Standard)	1.8uV	
Harmonic Distortion (at 400Hz, 100% modulation)		
Mono	0.2%	
Stereo	0.3%	
Signal-to-Noise Ratio (at 100% mod. & 1 mv input)	70 db	
Selectivity (IHF method) (alternate channel)	60 db	
Max. Antenna Input Level (for 0.5% THD)	3 volts	

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THE FISHER
Studio - Standard

*Fair trade price where applicable. Price slightly higher in the Far West and Southwest.



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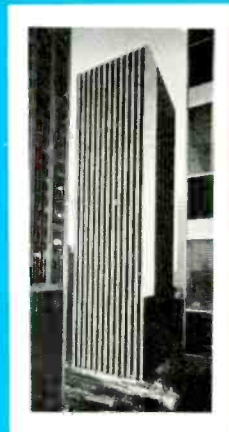
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Watergate?
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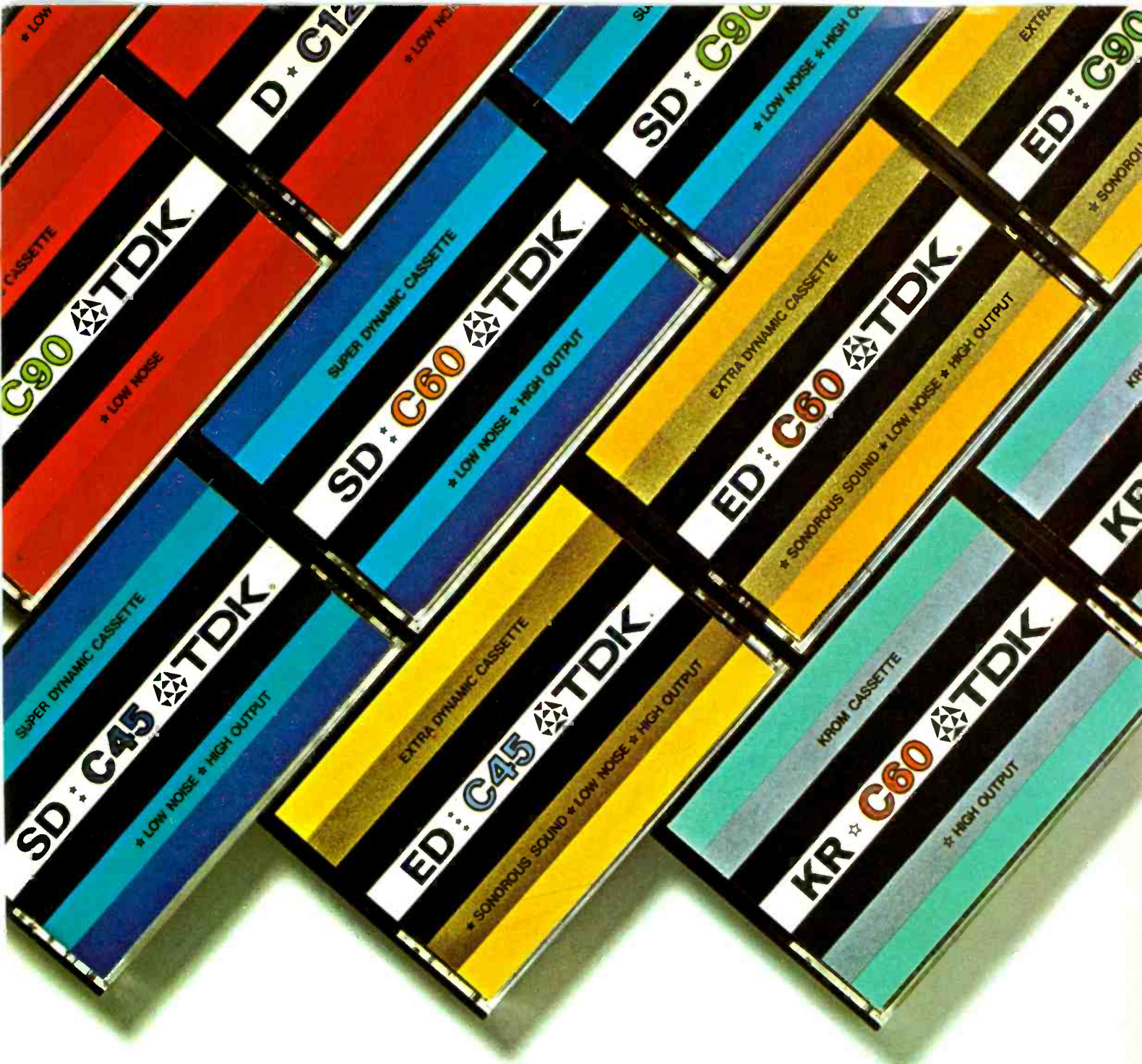
Responsive knobs.
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Pianistic birds.
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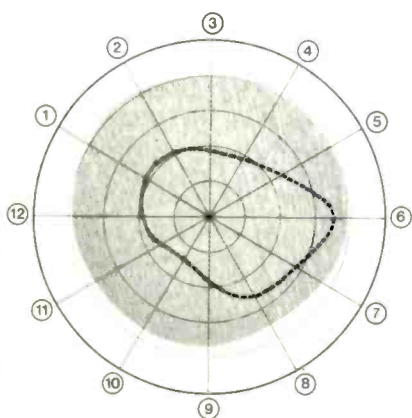
...plus a whole new way to evaluate tape performance

A tape's high-fidelity sound reproduction capabilities depend not only on its frequency response characteristics, but also on a number of other properties. TDK has arranged twelve of the most important of these characteristics on their exclusive CIRCLE OF TAPE PERFORMANCE shown below. Each of the twelve "spokes" of the wheel repre-

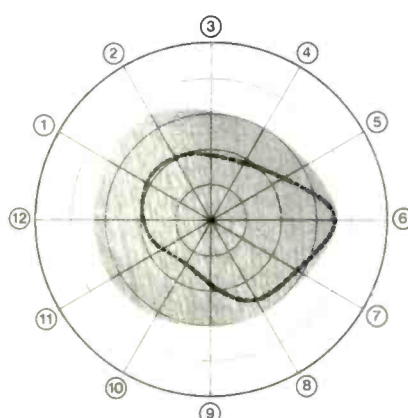
sents one of the twelve factors; the outer circle represents the ideal characteristics of a "perfect" tape. By plotting the characteristics of various cassette tapes on the circle, we can compare them directly: the closer they approach the size and shape of the ideal tape, the better their hi-fi sound reproduction capabilities.

Shown below are the Circle of Tape Performance characteristics of TDK's ED, SD, D and KR cassettes, compared with those of a typical conventional cassette (dotted line) and with one of the leading so-called "hi-fi" competitive cassettes. Judge for yourself which cassettes provide the best-balanced hi-fi performance characteristics.

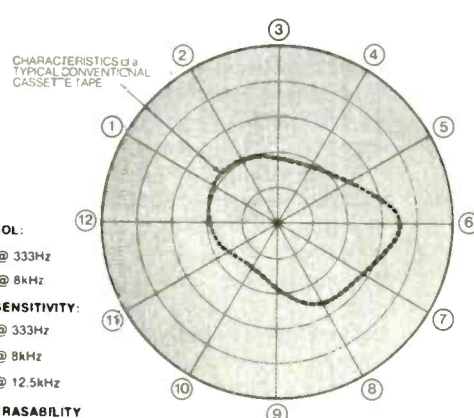
ED EXTRA DYNAMIC



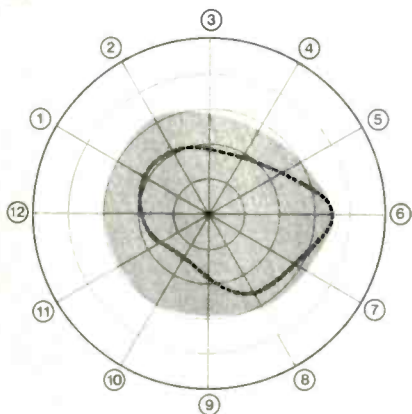
SD SUPER DYNAMIC



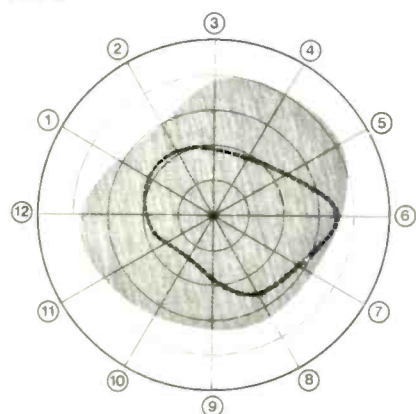
Ideal Circle



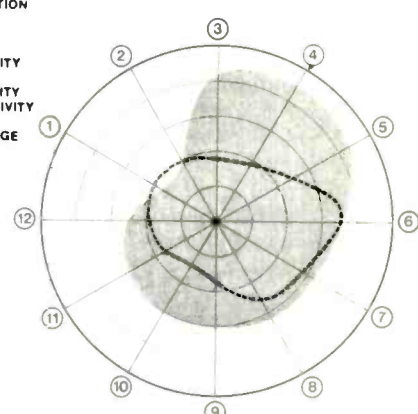
D DYNAMIC



KR KROM



Competitor's Circle



SD SUPER DYNAMIC, the tape that turned the cassette into a high-fidelity medium. Very high maximum output levels (MOL) and very broad dynamic range assure outstanding reproduction of the complex characteristics of "real life" sound. Clear, crisp, delicate sound reproduction. Available in 45, 60, 90 and 120 minute lengths.

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KR KROM cassettes, available in 60 and 90 minute lengths, are the "more than equal" chromium dioxide cassettes for those who prefer its brilliant, crisp, sharp sound. For use only on decks equipped with a bias or tape type selector switch, KROM cassettes offer unequalled response and outstanding linearity at high frequencies.

An Answer to My Host

I now have some idea why the United Nations is not more successful than it is. Nobody can understand anybody else during simultaneous translations.

I recently participated in a "First World Record Congress" in Treviso, Italy and found myself on a panel composed of editors and critics whose languages were Italian, German, French, and English. We communicated via headphones and simultaneous translators, professional interpreters who were constantly enlivening the proceedings with such evocative images as "Beethoven's *Moonshine Sonata*."

Our moderator and organizer of the congress, Giuseppe Pugliese, who in Italy has a reputation as an advanced music scholar because there he is one of the few to take recordings seriously, started the discussion by asking us something about what my interpreter passed along as "the actuality of the historical document of the disc against the actuality of the opera and the concert." After we each in our several tongues gave voice to our feeling that "the disc" is (or is not) the "historical document" of "the concert" or that "the disc" has as much "actuality" as "the opera," our moderator immoderately complained that we had all sidestepped the issue. He then gave what seemed to be an eloquent defense of the importance of recordings. Oh, Koldewey, that could not have been Babel you found in Iraq.

After the session, some of us panelists had an informal gabfest over coffee and determined that the question had probably concerned the musical importance of recordings as distinct from live concerts. Therefore, although it is too late to have my thoughts and attitudes enter the congressional transcripts, here they are.

It seems to me that there are two enjoyable aspects of live music that recordings largely—though not entirely—lack: the social and the sportive. The first lets us share an almost ritualistic communicative experience with others, not only with the performers but with the rest of the audience, so that we can even "enjoy" a bad concert or opera (or movie) through the human bond of joint discontent. The second lets us savor the anticipation of the performer's ability (or inability) to overcome the musical—technical or aesthetic—obstacles. In that regard it is like watching a game the outcome of which is unknown.

But for purely musical enjoyment, give me the recording every time. Or at least every time the recording is excellent. Such a reproduction is better able to present all the details the composer indicated than the sound coming to most seats in most halls, and I am thus better able to receive the composer's message—which I generally find more inspiring than the performer's. If to understand is to equal, as someone once said, and if the composer is a genius, then for a while I am able to share that genius. And if I miss something, I can always have it repeated—as I can always have it interrupted to refresh my mind by making my body more comfortable.

Musical theater is a special case, and assuming that the visual component of opera is enjoyable, I withhold my opinion in this field until I can experience some great audiovisual recordings in the comfort of my home.

Next month we take our annual look at the equipment that will be showing up the following year in **NEW PRODUCTS FOR 1974**. Record collectors who want to know of their hobby's equivalents to the stamp collector's rare upside-down-airplane specimen, will find their answers in **RECORDING ODDITIES**. We also will have an article on a conductor whose unique qualities were too seldom fully appreciated in **THE POSTHUMOUS ACCLAIM OF JASCHA HORENSTEIN**.

Leonard Marcus

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Circulation Manager

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Associate Publisher and
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WARREN B. SYER
Publisher

Cover: Clifford Condak

ADVERTISING

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New York: 1515 Broadway (1 Astor Plaza), New York, N. Y. 10036. Telephone: 212-764-7385. Seymour Resnick, Eastern Adv. Mgr.

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Nashville: Billboard Publications, Inc., 1719 West End Ave., Nashville, Tenn. 37203. Telephone: 615-329-3925. Robert Kendall.

London: 7 Carnaby St., London W.1, England. Telephone: (01) 437-8090. Andre de Vekey.

Frankfurt/Main: Eschersheimer Landstrasse 69, Frankfurt/Main, West Germany. Telephone: (0611) 590805-6. Walter B. Rios.

Milan: Piazzale Loreto 9, Milan 20131, Italy. Telephone: 28.29.158. Germano Ruscitto.

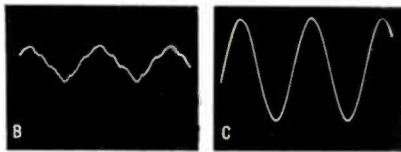
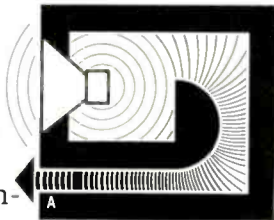
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B—Shows output of low frequency driver when driven at a freq. of 22 Hz. Sound pressure reading, 90 dB. Note poor wave form.
C—Output of Venturi coupled duct, (under the same conditions as Fig. B) Sound pressure reading 111.5 dB (140 times more output than Fig. B) Note: non-distorted appearance.

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A 12-page booklet is needed, at the very least, to properly describe what makes these BIC Venturi speaker systems so different, and we think you'll agree, better. So this is what we will send you, upon request. Or better still, visit your BIC Venturi dealer, and hear for yourself.



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BIC VENTURI

letters

Early Magnetic Recording

In "75 Years of Magnetic Recording" [March 1973] Robert Angus has written an exciting article, but I fear that for the sake of excitement he has necessarily distorted some points. I am particularly concerned with several wherein I am personally involved.

The article states: "The romance surrounding the discovery of Magnetophons . . . has so captured the public imagination that the real facts have become obscured with the years. The idea that tape was a strictly kept German secret until 1945 remains. False though it is in this respect, the story of how tape recording 'arrived' in this country is not without its charms, and even its moments of truth." Elsewhere in the article, Mr. Angus makes reference to the article I wrote for *Billboard* last autumn, but he apparently failed to notice that I had made it quite clear that there had been earlier forms of magnetic recorders elsewhere in the world.

Mr. Angus also describes the Beecham recording made on the Magnetophon in 1936 as "the first modern tape of unquestionable musical importance." I have waited to write this letter until I was able to hear a copy of it, provided by BASF. I can now say without hesitation that the quality of this recording is exactly the same as those we heard during the war, made with DC (as opposed to high-frequency) bias. The telltale signs are all there: very high background noise, excessive distortion, limited frequency range—in short, a recording inferior to contemporary 78-rpm shellac records. No one, I dare say, even in 1936, would have considered it of professionally acceptable quality for radio broadcast or transfer to phonograph disc. "The first modern tape of unquestionable musical importance"? Indeed!

John T. Mullin
Thousand Oaks, Calif.

The article was not meant to imply that Mr. Mullin personally was unaware of the earlier developments in magnetic recording; we had asked Mr. Angus rather to correct the romanticized version of the story as usually published.

When the article talks of musical importance with respect to the 1936 Beecham tape it means just that: The salient point is that the London Philharmonic was, at the time, one of the world's greatest orchestras and Beecham among the most famous of conductors. We have been unable to find any evidence that a recording of even remotely comparable musical importance was made magnetically at an earlier date. We agree with Mr. Mullin's point that magnetic recording did not become a truly superior medium for the recording of music until it achieved a degree of refinement that came only later. In using the word "modern" the article referred to the tape's physical properties—a magnetic coating on a supporting paper or plastic substrate—rather than to its sonic quality.

The sonic quality itself, however, appears to be better than we had at first believed. The cassette of the Mozart minuet made for us by BASF—and presumably sent to Mr. Mullin, judging by his description—was processed from a copy of partially unknown history. Piecing to-

FEIERABENDHAUS
Ludwigshafen a. Rh.

Donnerstag, den 19. November 1936, abends 8 Uhr

Einziges Konzert
des
Londoner Philharmonischen Orchesters
unter Leitung von
Sir Thomas Beecham

I.
Die Wespen des Aristophanes, Ouverture . . . V. Willfams

II.
Sinfonie Es-Dur Nr. 39 . . . W. A. Mozart
Adagio-Allegro
Andante
Menuet
Moll

III
a) Sommernacht am Fluß
b) Beim ersten Kuckucksruf im Frühling . . . Fr. Delius

IV
Einleitung und festlicher Zug aus
„Der goldene Hahn“ . . . N. Rimsky-Korsakow

V
Sinfonie Nr. 1 G-Dur op. 38 . . . A. Dvorak

----- P a u s e -----

Konzertleitung: Bildungsausschuß der I. G. Farben
Ludwigshafen/Rh. in Gemeinschaft mit der Mannheimer
Konzertdirektion Heinz Hoffmeister, Mannheim (17.16)

That Beecham concert— The first important tape recording?

gether what we were told by BASF at the time, it appeared that the original 1) was unplayable, 2) was recorded before the Ludwigshafen concert, and 3) contained only the minuet. More recently a copy that BASF appears to have made directly from the original, or from a second-generation copy of it, has been played for us. It contains two additional movements of the Mozart, plus other works on the program—about half its content in fact. Audience sounds and applause give evidence of its having been recorded during, rather than before, the concert; and the sound is considerably clearer than on the copies we had auditioned before choosing one for duplication. So while our minuet cassette is audibly inferior to contemporary 78s, we are now convinced that the original tape was roughly on a par with discs of the period.

Rock and Violence

I was rather disturbed by Gene Lees's column "Whither Art in America?" [June 1973]. For I too have long maintained an interest in the interrelationship between popular music and behavior (both group and individual). I believe he has greatly oversimplified the issues: it is hard for me to buy Mr. Lees's assertions that rock music has caused an "epidemic of dope," and has brought on "violence, because the music was filled with a kind of hostile tension that . . . worked directly on the nervous system."

Music, even with lyrics, is essentially a non-verbal form of communication, readily expressing unspoken feelings and attitudes. In this context, the artist and his audience may be considered as one group and the resultant music an agreed-upon statement of their feelings. Successful music thus "resonates" with something in the audience that was already there. Artistic creation is not a unilateral enterprise. Eliminating the artist and the music could not erase the motives for their existence.

It is currently fashionable to "put down" the rock music of the Sixties. Admittedly a great deal of it was derivative and commercial, but in the best of it there was a feeling of spontaneity and creation that in my view is

much less evident today in popular music. It seems that people yearn nowadays for a world where their violent and sensual feelings would not have to be confronted, and act as if these forces could be eliminated at will. Mr. Lees seems to share these wishes—witness his admiration for girls who are "all pretty and frilly and feminine."

Wow! As a psychiatrist, if I had a dollar for every woman who grew up with those values and who suffers for it now, I would seriously consider retiring and becoming a columnist.

Jules R. Alifas, M.D.
Alexandria, Va.

For more on this subject, see this month's "Lees Side."

The Futility of Criticism

I enjoyed Winthrop Sargeant's "Don't Speak Ill of the Classics" [July 1973]. But Mr. Sargeant and HIGH FIDELITY readers should know that the article that prompted his observations—"The Futility of Music Criticism" by Deryck Cooke—appeared originally in the January 1972 issue of *Musical Newsletter*. It was subsequently reprinted without acknowledgment in *Critic's Criteria*, where Mr. Sargeant encountered it.

For anyone interested in the Cooke article, copies of that issue of *Musical Newsletter* are still available at \$1.00 apiece.

Patrick J. Smith
Editor and Publisher
Musical Newsletter
Box 250, Lenox Hill Station
New York, N.Y. 10021

Winthrop Sargeant's contribution not only makes good sense but is overdue. Too many of your reviewers (and those of other publications) begin by "reviewing" the music of a classical composer (whether Haydn, Mozart, Beethoven, Verdi, or Wagner), which I consider an insult to my intelligence as a reader (and as a reviewer, which I am as well). Moreover many reviewers apply a certain condescension to artists such as Wilhelm Furtwängler, whom they have never seen or heard in a live performance. Dated acoustics on a recording are of course regrettable, but many record buyers, by insisting on stereophonic sound, miss almost all of the great performers of the past. Mono records without scratches or worn-out grooves can be highly educational—and enjoyable.

Some years ago, I recall, a large book-publishing house undertook research to learn whether books that are reviewed outsell books that aren't. The result of the research, which was limited to nonfiction and excluded school textbooks, was truly astonishing: Those books that had been reviewed sold only a fraction of one percent more than those unreviewed. The question is: Who reads reviews?

Hans A. Illing
Los Angeles, Calif.

Tebaldi in Concert

The brutality shown in Dale Harris' review of the "Tebaldi in Concert" recital [July 1973] is offensive. His choice of words indicates a lack of perspective when he reviews one of the most adored artists (for nearly twenty-five years) as if she were an ignorant novice. Whatever one may think about Tebaldi's voice, her



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Italianate manner in this music has a validity that eludes Mr. Harris. As far as her technique goes, Mme. Tebaldi still delivers much that should be the envy of many younger singers.

Mme. Tebaldi does not need to justify her presence to the likes of Dale Harris. The adulation she commands is still unequalled by any other artist.

James Sindoni
New York, N.Y.

Weingartner Society

I would like to announce the formation of a Felix Weingartner Commemorative Society, devoted to rescuing some part of his recorded legacy from extinction. Interested persons should contact me.

Jack Calderon
234 S. Figueroa St.
Los Angeles, Calif. 90012

Finding Finnadar

In your April 1973 issue, Alfred Frankenstein reviewed a disc of works by Ilhan Mimaroglu on the Finnadar label. I have been unable to track down this label. Can you give me any information?

Richard Risse
St. Louis, Mo.

Finnadar Records are distributed by Atlantic Recording Corp., 1841 Broadway, New York, N.Y. 10023.

The Sound of Prokofiev

Philip Hart's interesting review of the Martinon recording of the Prokofiev symphonies on Vox [May 1973] is somewhat unjust in labeling the sound quality of these records "a major drawback." While admittedly not in the demonstration class of, say, a London Phase-4 record, this set is certainly better than Mr. Hart indicates—better in fact than a good number of higher-priced records I have purchased recently. The sound may be a bit "hard," but it is also full, detailed, well-balanced, and dynamically wide-ranged.

I hope that Mr. Hart's unhappiness with the sound won't discourage prospective buyers from these Prokofiev sets, in view of the high quality and the most reasonable price.

J. M. Johnston
Silver Spring, Md.

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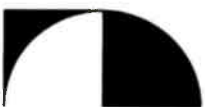
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The Coming Season's Recordings

speaking of records

CLASSICAL CRISIS? Classical upsurge? Looking through HIGH FIDELITY's annual preview of forthcoming releases, about the most we can say is that the companies selling classical records feel that people are still buying them. Clearly there is a repertory problem: It's just hard to find works with a ready-made market that haven't already been recorded *ad nauseam*. (Which doesn't mean that they won't still sell in the hands of a Bernstein or Karajan.) In recent years new areas of the repertory have been profitably explored. But in each case the music has either shown limited staying power (e.g., Nielsen) or entered the standard repertory and received a full complement of recordings (e.g., Mahler and Bruckner). The only potential "star" on the horizon is Rachmaninoff, whose centennial is being celebrated by a number of companies—notably RCA, with its mammoth release of all recordings with Rachmaninoff at the piano.

What we have then is a typical mix of the familiar and the unfamiliar, from the Renaissance through 1973. That LP phenomenon, the passion for complete cycles, is becoming a mania: It would be impossible even to mention all the *intégrales* beginning, continuing, or concluding this year. On the operatic front, the surprising news is the relative dearth of recordings of standard-repertory pieces. Apart from Philips' complete *Ring* cycle from Bayreuth (which should be out by the time you read this), the only Wagner opera scheduled is the long-awaited *Walküre* Act I conducted by Klemperer (Angel). The only Verdi opera listed (though there are a number of projects in the works) is a reissue of the '30s HMV *Aida* under Sabajno—on Supraphon of all labels! Noteworthy novelties include Rossini's *William Tell* (Angel), Pfitzner's *Palestrina* (DG). Rimsky-Korsakov's *Tsar's Bride* (Melodiya/Angel) and *Golden Cockerel* (Westminster Gold). Cornelius' *Barber of Bagdad* (Eurodisc), and Tippett's *Knot Garden* (Philips). Fans can hear their favorites in more standard fare: Price as *Tosca* (RCA), Sutherland and Caballé in *Turandot* (London), Sills in *Norma* and *Puritani* (Audio Treasury).

There is even some recording activity on the home front. In addition to the few American orchestras that have been recording recently (Philadelphia, New York, Boston, Chicago, Los Angeles), we will be hearing from the Cleveland Orchestra (a complete Prokofiev *Romeo and Juliet* on London), Utah Symphony (the Tchaikovsky symphonies on Vox; completion of the Abravanel Mahler cycle on Vanguard), and Denver Symphony (Desto).

The most dramatic development for the future of classical recording could be the acceptance of four channel. Many industry people see it as salvation: Now they can re-record the standard repertory. This year for the first time we indicate all quadraphonic releases by a Nonesuch joins four-channel veterans Columbia, Connoisseur Society, RCA, and Vanguard (the latter's new releases are *all* four channel)—with others soon to follow.

As in past years, a ● indicates reissues. There are certain to be substantial additions to the reissues listed here; several companies hadn't yet firmed their plans—reissues, after all, don't require the kind of advance planning that new recordings do.

As always, there are bound to be surprises. Nominally this preview covers the full year; in practice, though, few companies are able or willing to divulge plans beyond December.

ABC Audio Treasury

- Bellini: *Norma*. Sills, Verrett, Di Giuseppe. Plishka: New Philharmonia Orch., Levine, cond.
 Bellini: *I Puritani*. Sills, Gedda, Quilico. Plishka: New Philharmonia Orch., Rudel, cond.



Angel

- Bach: *Complete Variations for Harpsichord: Goldberg: Italian*. Kipnis.
 Boyce: *Symphonies (8)*. Menuhin Festival Orch., Menuhin, cond.
 Bruckner: *Symphony No. 8*. New Philharmonia Orch., Klemperer, cond.

- Maria Callas: *Arias I Love, Vol. 2*.
 Mendelssohn: *Violin Concerto in E minor*.
 Bruch: *Violin Concerto No. 1*. Perlman: London Symphony Orch., Previn, cond.
Popular Music of the Thirties. Menuhin and Grapelly, violins.
 Prokofiev: *Peter and the Wolf*. Britten: *Young Person's Guide*. London Symphony Orch., Previn, cond.
 Rachmaninoff: *Piano Concertos (4): Paganini Rhapsody*. Aniévas: New Philharmonia Orch., Frühbeck, Atzmon, and Ceccato, cond.
 Rossini: *Guillaume Tell*. Caballé, Bacquier, Gedda, Mesplé: Royal Philharmonic Orch., Gardelli, cond.
 Schubert: *Symphonies Nos. 5 and 8*. New Philharmonia Orch., Fischer-Dieskau, cond.
 Shostakovich: *Violin Concerto No. 1*. D. Oist-

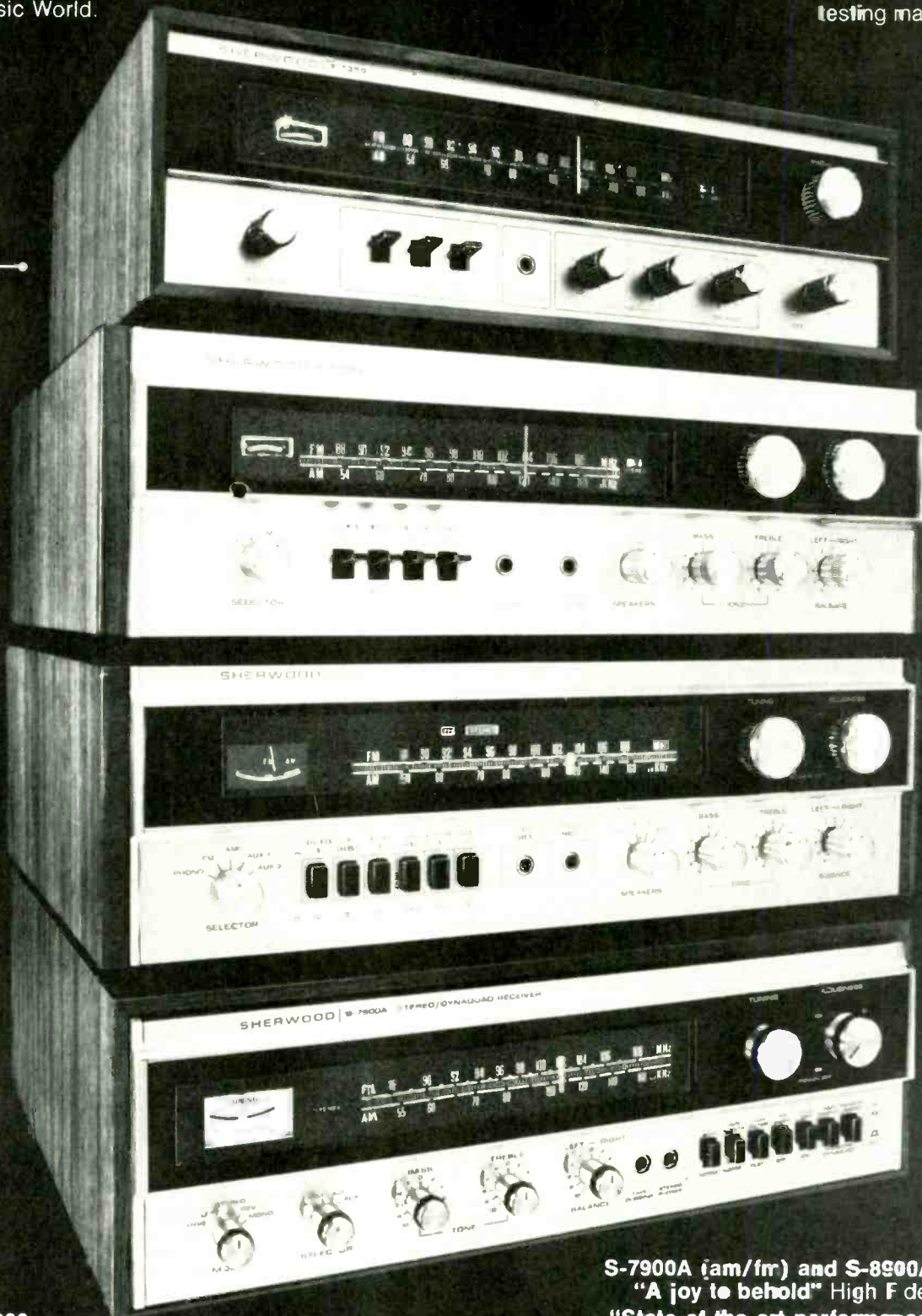
- rakh: New Philharmonia Orch., M. Shostakovich, cond.
 Tchaikovsky: *Piano Concertos (3)*. Gilels: New Philharmonia Orch., Maazel, cond.
 Villa Lobos: *Bachianas Brasileiras Nos. 2, 5, 6, and 9*. Mesplé: Orch. de Paris, Lombard, cond.
 Wagner: *Die Walküre: Act I and Wotan's Farewell*. Cochran, Dernes, Sotin, Bailey: New Philharmonia Orch., Klemperer, cond.

ARCHIVE PRODUCTION

- Bach: *Lute Works*. Yepes.
 Bach: *Lutheran Masses*. Dresden Philharmonic Orch., Flämig, cond.
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 Handel: *Royal Fireworks Music; Concertos*. English Chamber Orch., K. Richter, cond.
 Handel: *Saul*. M. Price, Armstrong, Davies, Bowman, MacIntyre; English Chamber Orch., Mackerras, cond.
 Monteverdi: *Madrigals*. Hamburg Monteverdi Choir, Jürgens, cond.
 Ockeghem: *Requiem*. Josquin: *Déploration sur la mort de Ockeghem*. London Pro Cantione Antiqua, Turner, cond.



Bizet: *Symphony in C*. Prokofiev: *Classical Symphony*. Academy of St. Martin-in-the-Fields, Marriner, cond.
 English Virginal Music. Colin Tilney, harpsichord and virginal.
 Goehr: *String Quartet No. 2*. Allegri Quartet. Piano Trio. Orion Trio.
 Handel: *Organ Concertos*. Malcolm; Academy of St. Martin-in-the-Fields, Marriner, cond.
 Music at Magdalen, Vol. 3.
 Schumann: *Liederkreis, Op. 24; Liederkreis, Op. 39*. Tear; Ledger.
 Stravinsky: *Mass*. Poulenc: *Motets*. Christchurch Cathedral Choir; London Sinfonietta, Preston, cond.
 Walton: *Sonata for Strings*. Prokofiev: *Visions fugitives*. Academy of St. Martin-in-the-Fields, Marriner, cond.
 Wolf: *Mörke Lieder*. Luxon; Willison.



Charpentier: *Messe pour les instruments au lieu des orgues*. La Grande Ecurie et la Chambre du Roy.
 Debussy: *Piano Fantasy; Clarinet Rhapsody; Saxophone Rhapsody*. Luxemburg Radio Orch., Froment, cond.
 Dvořák: *Mazurkas; Humoresques*. Firkusny, Goetz and Von Bronsart: *Piano Concertos*. Ponti; orchestras.
 Kalliwoda: *Symphony No. 1*. Tomasek: *Piano Concerto No. 1*. Peter Toperczer; Prague Symphony Orch., Rohan, cond.
 Music in Spain from the Romanesque to the Renaissance. Ars Musicae Ensemble.
 Prokofiev: *Piano Concertos Nos. 2 and 3*. Tachino; Luxemburg Radio Orch., Froment, cond.



Bach: *French Suites, Vol. 1*. Gould.
 Beethoven: *Piano Sonata No. 7; 32 Variations; Rage over a Lost Penny*. Watts.
 Beethoven: *Piano Sonatas Nos. 11 and 24; Fantasy in G minor*. Serkin.
 Beethoven: *Piano Sonata No. 14 (Moonlight)*. Schubert: *Four Impromptus*. Horowitz.
 Beethoven: *Piano Sonatas Nos. 16-18*. Gould.
 BHAJEBOCHSTIANNAS (Bach, rock, and original Newman pieces). Anthony Newman.
 Gregorian Chant. Amsterdam Schola Cantorum, Van Gerven, cond. (three discs).
 Hindemith: *Piano Sonatas (3)*. Gould.
 Holst: *The Planets*. New York Philharmonic, Bernstein, cond.
 Art of Igor Kipnis, Vol. 2. Harpsichord and clavichord music of England, Germany,

and Austria (three discs).
 Mahler: *Das Lied von der Erde*. Ludwig, Kollo; Israel Philharmonic Orch., Bernstein, cond.
 Mormon Tabernacle Choir Sings "Stars and Stripes Forever" and Other Favorite Marches. Columbia Symphonic Band, Harris, cond.
 Mozart: *Piano Sonatas, Vol. 4*. Gould.
 Mussorgsky: *Pictures at an Exhibition*. Watts.
 Rheinberger: *Two Organ Concertos*. Biggs; Columbia Symphony Orch., Peress, cond. (includes Biggs bonus disc).
 Schubert: *Wanderer Fantasy; Piano Sonata in A minor, D. 784*. Watts.
 Schumann: *Davidsbündlerlänze; Fantasiestücke*. Murray Perahia.
 Tchaikovsky: *Piano Concerto No. 1*. Watts; New York Philharmonic, Bernstein, cond.
 Tchaikovsky: *Violin Concerto*. Stern; New York Philharmonic, Bernstein, cond.
 Jennie Tourel and Leonard Bernstein at Carnegie Hall. Recorded in concert March 2, 1969.
 Wagner: *Operatic excerpts*. Kollo; Staatskapelle Berlin, Suitner, cond. (two discs).
 Wagner: *Orchestral Showpieces De-orchestrated by Glenn Gould*. Gould.
 Wagner: *Preludes*. New York Philharmonic, Boulez, cond.



Bach: *Partitas Nos. 1 and 2*. João Carlos Martins, piano.
 Beethoven: *Violin Sonatas Nos. 5 and 9*. Wilkomirska; Barbosa.
 Brahms: *Piano Works*. Morton Estrin.
 Chopin: *Scherzos*. Barbosa.
 Franck: *Violin Sonata*. Szymanowski; Three Myths. Wilkomirska; Barbosa.
 Mozart: *Symphony No. 38*. Dvořák: *Slavonic Dances*. London Symphony Orch., Kosler, cond.



Davidovsky: *Inflections; Chacona*.
 J. Harrison: *Five Songs of Experience; Bermuda Triangle; Trio*.
 Ives: *Celestial Country*. London Symphony Orch., Farberman, cond.
 Partch: *Bewitched*.
 Perle: *Toccata*. Wolpe: *Form and Form IV*. Wuorinen: *Sonata*. Wyner: *Fantasies*. Robert Miller, piano.
 Simons: *Pied Piper; Set of Poems; Puddintame*.
 Street: *Quartet 1972*. Concord Quartet.
 Tryhfol: *Coincidences*. David Tryhfol, piano.



Crumb: *Songs, Drones, and Refrains of Death*. Sessions: *Concertino for Chamber Orchestra*.
 Ginastera: *Milena*. Chopin: *Piano Concerto No. 1*. Curtin, soprano; Barrett, piano; Denver Symphony Orch., Priestman, cond.
 Imbrie: *Serenade for Flute, Viola, and Piano; Cello Sonata*.
 Kupferman: *Fantasy Sonata*. Mann, violin; Masselos, piano. Bassett: *Sounds Remembered*. Treger, violin; Sanders, piano.
 Mennin: *Symphony No. 4*. Czerny: *Concerto for Piano Four Hands, J. and K.* Wentworth; Camerata Orch., Kaplan, cond.

Music for a 20th Century Violinist. American works from the '40s, '50s, and '60s. Zukofsky; Kalish.
 Rorem: *Ariel; Gloria*. Curtin, Vanni; instrumentalists.
 Schoenberg: *String Trio, Op. 45; Concerto for Quartet and Orchestra*. Lenox Quartet; London Symphony Orch., Farberman, cond.



Bach: *St. Matthew Passion*. Janowitz, Ludwig, Schreier, Laubenthal, Fischer-Dieskau, Berry; Berlin Philharmonic Orch., Karajan, cond.
 Beethoven: *String Quartet, Op. 130; Grosse Fuge*. LaSalle Quartet.
 Berg: *Lyric Suite; String Quartet, Op. 3*. LaSalle Quartet.
 Berlioz: *Symphonie fantastique*. Boston Symphony Orch., Ozawa, cond.
 Brahms: *Piano Concertos (2)*. Gilels; Berlin Philharmonic Orch., Jochum, cond.
 Debussy: *Four-Hand Piano Works*. Alfons and Aloys Kontarsky.
 Dvořák: *Symphonies (9)*. Berlin Philharmonic Orch., Kubelik, cond.
 Grieg: *Peer Gynt Suites; Sigurd Jorsalfar*. Berlin Philharmonic Orch., Karajan, cond.
 Handel: *Messiah*. Donath, Reynolds, Burrows, MacIntyre; London Philharmonic Orch., K. Richter, cond.
 Handel: *Overtures*. London Philharmonic Orch., K. Richter, cond.
 Haydn: *Symphonies Nos. 88 and 89*. Vienna Philharmonic Orch., Böhm, cond.
 Haydn: *Symphonies Nos. 93-104*. London Philharmonic Orch., Jochum, cond.
 Lehár: *Die lustige Witwe*. Kollo, Harwood, Stratas, Hollweg, Kélémen, Grobe, Krenn; Berlin Philharmonic Orch., Karajan, cond.
 Liszt: *Hungarian Rhapsodies (complete)*. Szidon.
 Mendelssohn: *Symphonies (5)*. Berlin Philharmonic Orch., Karajan, cond.
 Mendelssohn and Tchaikovsky: *Violin Concertos*. Milstein; Vienna Philharmonic Orch., Abbado, cond.
 Mozart: *Coronation Mass; Missa brevis; Ave verum*. Bavarian Radio Symphony Orch., Kubelik, cond.
 Mozart: *Symphonies Nos. 25-27*. Berlin Philharmonic Orch., Böhm, cond.
 Mozart: *Symphony No. 41*. Schubert: *Symphony No. 8*. Boston Symphony Orch., Jochum, cond.
 Pfitzner: *Palestrina*. Gedda, Fischer-Dieskau, Ridderbusch, Donath, Fassbaender; Bavarian Radio Symphony Orch., Kubelik, cond.
 Schubert: *Duets*. Fischer-Dieskau, Baker, Moore.
 Schubert: *Songs arranged for several voices*. Fischer-Dieskau et al.
 Schubert: *Symphonies (8)*. Berlin Philharmonic Orch., Böhm, cond.
 Schumann: *Fantasy in C; Piano Sonata, Op. 11*. Pollini.
 Schumann: *Kinderszenen; Piano Sonata, Op. 22*. Kempff.
 Sibelius: *Symphonies (7)*. Berlin Philharmonic Orch., Karajan, cond.; Helsinki Radio Symphony Orch., Kamu, cond.
 R. Strauss: *Don Juan; Till Eulenspiegel*. Berlin Philharmonic Orch., Karajan, cond.
 R. Strauss: *Death and Transfiguration; Four*

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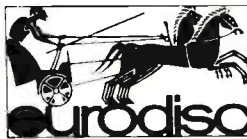
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- Cornelius: *Der Barbier von Bagdad.* Geszty. Unger. Weikl. T. Schmidt; Hollreiser. cond.
- Lortzing: *Der Wildschütz.* Mathis. Riederbusch; Bavarian Radio Orch.
- Mozart: *Piano Concertos. K. 466 and 467.* Vienna Symphony Orch., Anda. piano and cond.
- Orff: *Carmina burana.* Popp, Van Kesteren. Prey; Bavarian Radio Orch., Eichhorn. cond.
- Puccini: *Madama Butterfly.* Chiara. King. Prey; Bavarian Radio Orch.
- Saint-Saëns: *Samson et Dalila.* Ludwig. King; Bavarian Radio Orch.



- Chopin: *Piano Sonatas Nos. 1 and 3.* Jakob Gimpel.
- Chopin: *Piano Works.* Sergei Tarnowsky.
- Godowsky: *12 Impressions for Violin and Piano.* Benno and Sylvia Rabinof.
- Goetz: *Complete Chamber Works.* Various performers (two discs).
- Goetz: *Complete Songs.* Nina Hinson; Kate Whitney.
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- Khachaturian: *Piano Works.* David Dubal.
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- Schulhoff: *Piano Works.* Ruiz.
- Servais and Leonard: *Grand Concert Duo on Two English National Airs.* Vieuxtemps and Servais: *Grand Duo on Themes from Les Huguenots.* Rosand. violin; Silberstein. cello.
- Szymanowski: *Etudes. Op. 33; Mazurkas.* Gimpel.



- Bach: *St. John Passion.* Soloists; Liszt Chamber Orch., Lehel. cond.
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Bartók: *Out of Doors.* Schoenberg: *Klavierstücke. Op. 33.* Berg: *Piano Sonata. Op. 1.* Stravinsky: *Petrushka.* Adam Fellegi. piano.

Bartók: *Piano Concerto No. 2.* Kocsis; Hungarian Radio and Television Orch., Lehel. cond.

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Haydn: *Symphonies Nos. 82 and 94.* Hungarian State Orch., Ferencsik. cond.

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Hindemith: *Viola Concerto; Viola Sonata, Op. 11, No. 5.* Bársony; Hungarian State Orch., Erdélyi. cond.

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Mozart: *Violin Concerto No. 4.* Beethoven: *Romances (2).* Kovács; Hungarian Radio and Television Orch., Lehel. cond.

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Sullivan: *Orchestral Works.* City of Birmingham Symphony Orch., Sir Vivian Dunn. cond.

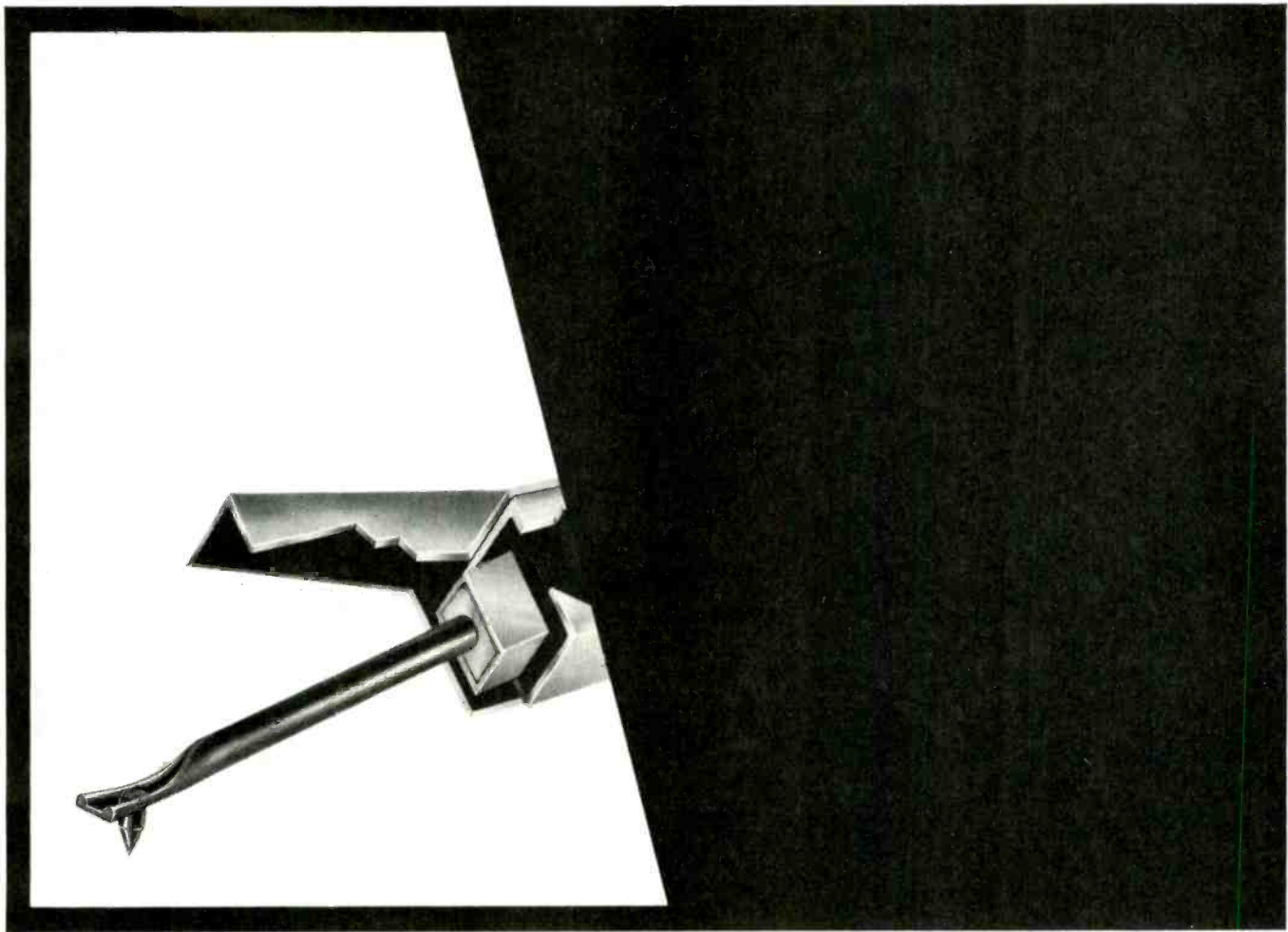
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Messiaen: *La Transfiguration de Notre Seigneur Jesus Christ*. National Symphony Orch.. Dorati, cond.
Sherrill Milnes *Operatic Recital*.
Prokofiev: *Romeo and Juliet (complete)*. Cleveland Orch.. Maazel, cond.
Puccini: *Turandot*. Sutherland, Pavarotti, Caballé, Ghiaurov. Krause, Pears; London Philharmonic Orch., Mehta, cond.
Rachmaninoff: *Corelli Variations: Etudes Tableaux*. Ashkenazy.
Schubert: *Piano Sonata in G, D. 894*. Ashkenazy.
Solti *Showcase*. Works by R. Strauss, Wagner, Rossini, Beethoven. Chicago Symphony Orch.. Solti, cond.
Tebaldi/Corelli *Opera Duets*.
• Wagner: *Die Walküre*. Vickers, Nilsson. London: London Symphony Orch., Leinsdorf, cond.
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Bach Transcriptions. Czech Philharmonic Orch.. Stokowski, cond.
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Rimsky-Korsakov: *The Tsar's Bride*. Vishnevskaya, Arkhipova. Atlantov; Bolshoi Theater Orch., Mansurov, cond.
Shostakovich: *Symphonies Nos. 1 and 2*. Moscow Philharmonic Orch.. Kondrashin, cond.
Shostakovich: *Symphony No. 8*. Moscow Philharmonic Orch.. Kondrashin, cond.

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- Brahms: *Clarinet Quintet*. Keith Puddy; Ga-

- brieli Quartet.
Mahler: *Symphony No. 4*. M. Price; London Philharmonic Orch.. Horenstein, cond.
Prokofiev: *Violin Concertos*. Milanova; Bulgarian Radio and Television Symphony Orch.. Stefanov, cond.



- Baroque Masterpieces for Trumpet and Organ, Vol. 2*. Tarr; Kent.
Davies: *Eight Songs for a Mad King*. Fires of London, Davies, cond.
Davies: *Vesalii icones*. Fires of London, Davies, cond.
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Janáček: *Choral Works*. Moravian Teachers' Choir, Tucapsky, cond.
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• Vecchi: *L'Amfiparnaso*. The Western Wind.



- Berlioz: *Nuits d'étié; Songs*. Steber; Columbia Symphony Orch.. Mitropoulos and Morel, cond.
- Brahms: *Symphony No. 4*. Columbia Symphony Orch.. Walter, cond.
- Cherubini: *Medea (excerpts)*. Farrell, Turp, Flagello; Columbia Symphony Orch.. Gamson, cond.
- Chopin: *Piano Concerto No. 1*. Gilels; Philadelphia Orch.. Ormandy, cond.
- Donizetti: *Lucia di Lammermoor*. Pons, Tucker, Guarrera; Metropolitan Opera Orch.. Cleva, cond.
- Handel: *Flute Sonatas*. Rampal; Veyron-Lacroix.
- Puccini: *La Bohème*. Sayão, Tucker; Metropolitan Opera Orch.. Antonicelli, cond.
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- Saint-Saëns: *Carnival of the Animals*. Coward; Kostelanetz, cond. Walton: *Façade*. Sitwell; Prausnitz, cond.
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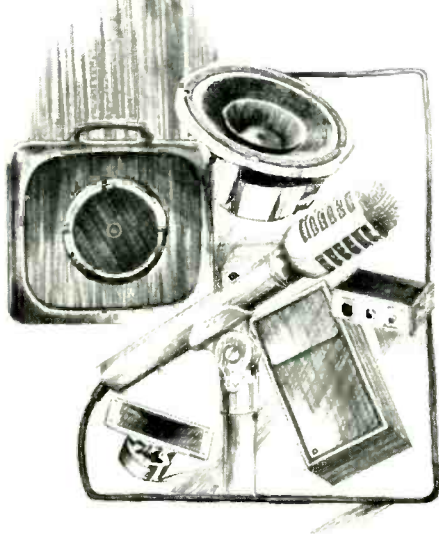
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- Travis: *Chamber Works*.
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- Mozart: *Divertimentos, K. 247 and 251, I Musici*.
- Mozart: *Don Giovanni*. Wixell, Ganzarolli, Arroyo, Te Kanawa, Freni, Burrows; Royal Opera House Orch., Davis, cond.
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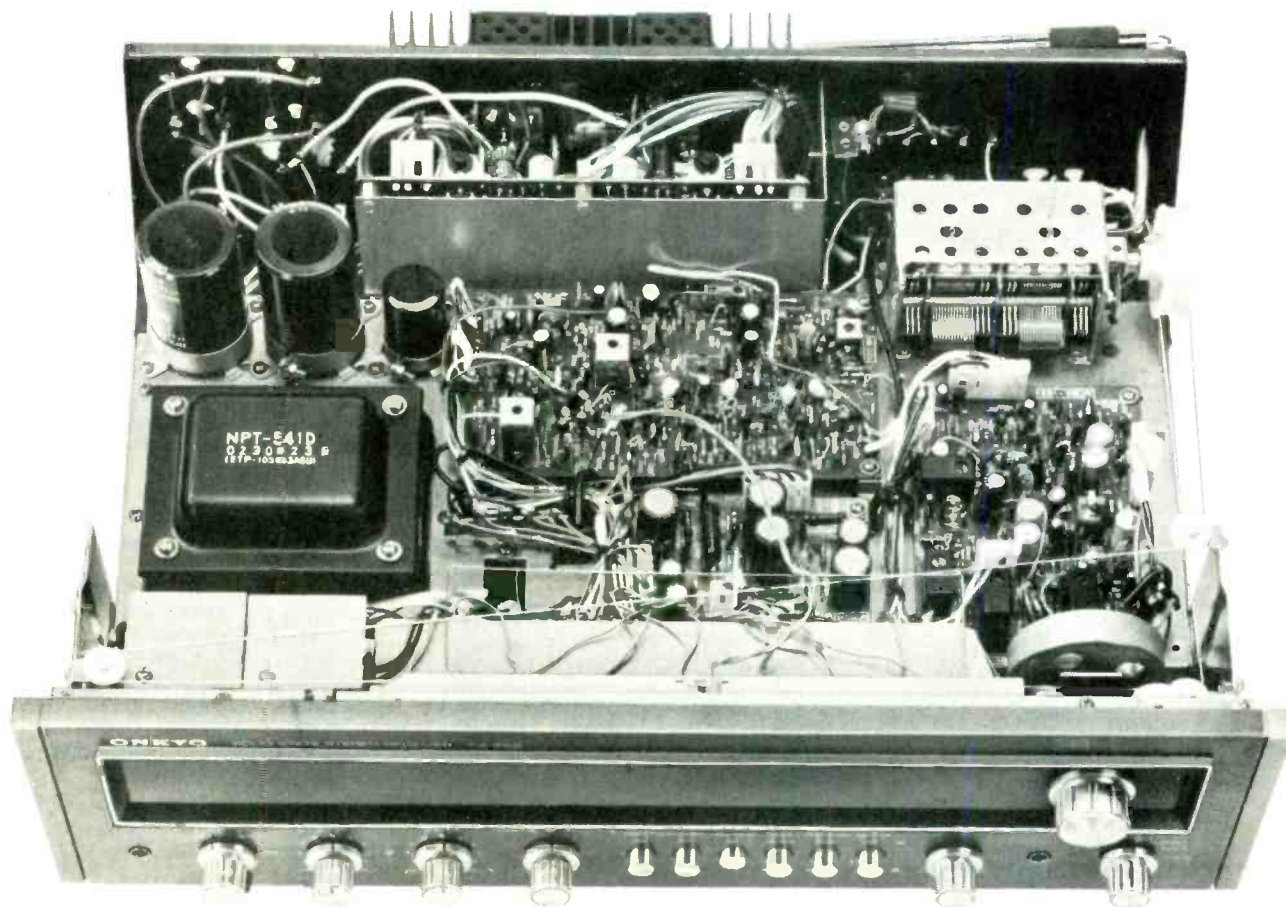


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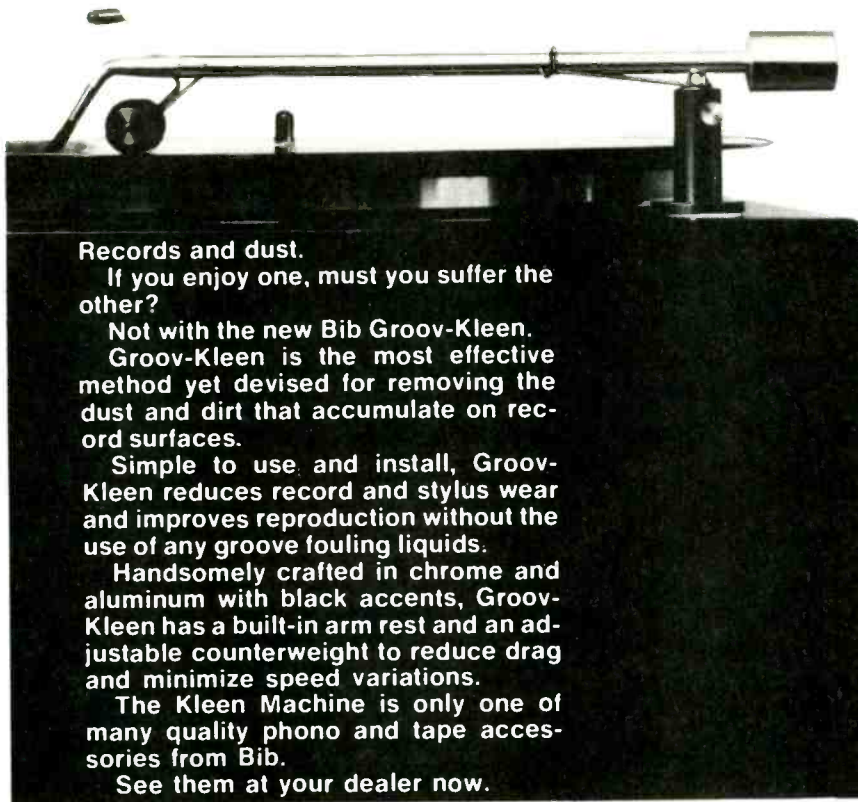
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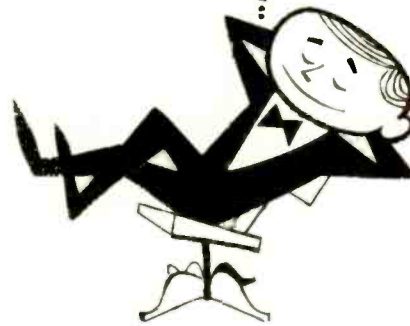
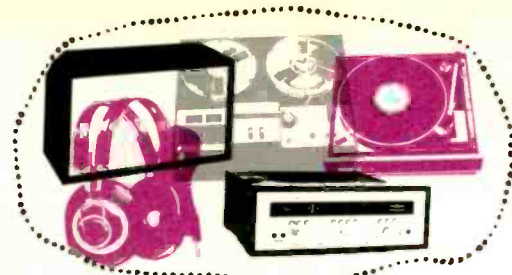
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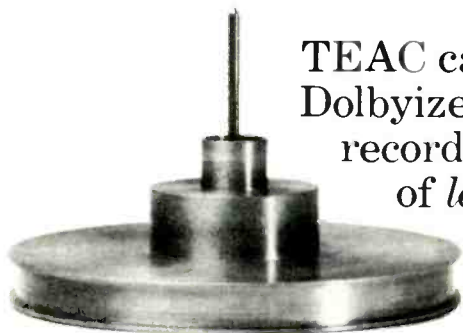
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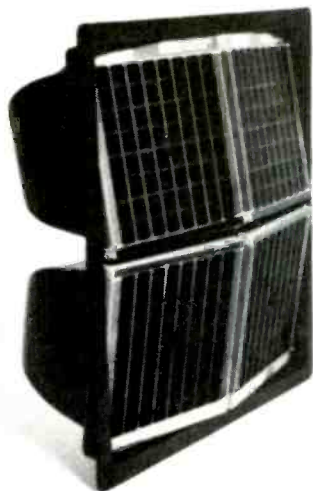
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- Prokofiev: *Peter and the Wolf*. Britten: *Young Person's Guide*. English Chamber Orch., Somary, cond.



- Albéniz: *Piano Works*. Kyriakou.
- Chopin: *Works for Piano and Orchestra*. Simon: Hamburg Symphony Orch., Beissel, cond.
- Debussy: *Orchestral Works, Vols. 1 and 11*. Luxembourg Radio Orch., Froment, cond.
- French Organ Music, Vol. VI*. Darasse, Raynaud, and Isoir.
- German Organ Music, Vol. III*. Lehrndorfer.
- Italian Organ Music, Vols. 1 and 11*. Terni.
- Liszt: *Années de pèlerinage (complete)*. Jerome Rose.
- Liszt: *Organ Works*. Janos Sebestyen.
- Reger: *Chamber Music, Vols. 1 and 11*.
- Schubert: *Piano Sonatas*. Klien.
- Tchaikovsky: *Symphonies*. Utah Symphony Orch., Abravanel, cond.

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- Khachaturian: *Spartacus (excerpts)*. U.S.S.R. Radio Symphony Orch., Gauk, cond.
- Locke: *Music for Voices and Viols*. Golden Age Singers; Elizabethan Consort of Viols.
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Your quadraphonic records will appreciate Dual precision even more than your stereo records.

The next time you think about buying a new component, chances are the first question on your mind will be whether or not to "go four-channel." Whatever you decide, you'll want to be sure that your purchase will be compatible.

The receiver will take the most thought because there are currently so many approaches to the electronics of quadraphonic reproduction.

The speaker question will be much simpler. Two more speakers need merely be added in the same room.

No question about turntables.

The four-channel record does not present any new technical demands to the turntable, but the need for quality is greater. Much greater.

One of the country's leading music editors discovered this for himself when he set out to evaluate the discrete quadraphonic record. In his published report, he said:

"This system (CD-4) is more critical than SQ, more subject to distortion from dust in the grooves or more heavily scored passages. However, a personal problem I encountered in reproducing heavily scored brass passages... was not the record's fault; the problem was resolved when a Dual 1229 was substituted for a [manual] turntable that had long given me satisfactory service for stereo. The reason? The new Dual simply tracked the groove better."

Gyroscopic gimbals suspension of 1229 and 1218 is best known scientific means for balancing precision instruments that must remain balanced in all planes of motion.

Unlike conventional tonearms, the 1218 and 1229 track records at the original cutting angle. The 1229 parallels single records, moves up to parallel changer stack. The 1218 has a similar adjustment in the cartridge housing.

Tonearm counterweight is elastically isolated from shaft to absorb any external shock, and is continually adjustable on vernier threads for perfect balance.

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1229 tonearm is 8 3/4" from pivot, to stylus, essentially eliminating tracking error while maintaining one-piece stability.

For perfect tracking balance in each wall of the stereo groove, separate anti-skating calibrations for conical and elliptical styli are provided on all Duals.

This experience bears out what we've long said about Dual turntables: they have "more precision than you may ever need." Which is the only way a turntable should be built.

As for the SQ matrix record, it does not require a special cartridge or make the same playback demands as the CD-4. However, the encoded SQ signal must be derived from the groove accurately or such problems as phase differences and distortions in directionality will result.

What serious music lovers know.

Precision tracking is a function of many aspects of tonearm design: the over-all geometry, consistently low friction in the pivot bearing, perfect static and dynamic balance, and the accuracy of the calibrations for tracking pressure and anti-skating.

Serious music lovers, professional and non-professional, know all this. Which is why they won't let anything but a fine precision tonearm touch their records. And why the readers of magazines like this one buy more Duals than any other make of quality turntable.



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Sony receivers are dedicated to the proposition that the little stations of the world deserve their fair share of the MHz. And Sony is possessed of a rare talent for bringing in the weak sister stations.

To bring in the weakest of stations without intrusion by stronger ones, Sony's FM front end includes newly developed junction FETs in its mixer and RF stages. The IF section has permanently aligned, solid-state filters and a high gain IC limiter for excellent selectivity and superb capture ratios.

And Sony receivers deliver clean, distortion-free power from low, low bass (where you need it) right through the highest frequencies. (We rate amplifier power in terms of "continuous power output per channel with both channels driving 8-ohm loads within the entire audio spectrum"). For example, from 20Hz to 20kHz for the 7065, 7055, 6046A and 6036A receivers. Direct coupling means no output coupling capacitors to get between you and the music.

Sony receivers satisfy a wide variety of listening needs. Our STR-7065 (60+ 60W RMS from 20Hz to 20kHz with less than 0.2% distortion) plucks stations from even the most crowded dials with its excellent sensitivity and remarkable 1 dB capture ratio! You can click in your choice of three speaker pairs, monitor two tape recorders, dub

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The 7055 has all the features of the 7065 except mic mixing, function lights and signal strength meter. A bit less power, (35+35watts 20Hz to 20kHz with less than 0.2% distortion), and an exceptional tuner section. \$399.50.*

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too hot to handle

I recently purchased a Marantz 2230 receiver and want to buy speakers for it. I like the sound of the Bose 901, but two dealers told me that since I am mostly interested in classical music I wouldn't be happy with the Bose. They mentioned distortion and lack of definition in subtle musical passages as the reasons. Another dealer told me the Marantz did not have sufficient power for the Bose. I realize that some of these dealers don't carry the Bose and for that reason would like to sell me something else. But are any of the above assertions correct?—Albert Slobodin, Westminster, Colo.

We would agree with the dealer who said the Bose should have more power behind it than the 30 watts per channel at which the 2230 is rated. But to imply that the 901 is inappropriate for classical music is nonsense to our way of thinking. In fact the breadth and spaciousness of its stereo image—which obviously are of particular importance to symphonic music—are among the factors regularly cited by its admirers.

I'd like to reduce the tape hiss on eight-track cartridges. I've read that re-recording with Dolby will not do the job. How about ANRS, DNL, or the DBX-117?—Larry J. Smith, Oklahoma City, Okla.

Of the systems you mention, only DNL will do a good job of suppressing noise that already is in your recordings. (The rest—including the DBX compressor/expander, when applied to this purpose—are intended to prevent the increase of noise during the recording-and-playback cycle.) The catch is that we know of no separate DNL unit for use in playing back your cartridges; you would have to copy them on cassettes and then play back the cassettes through a deck equipped with the DNL feature.

I own two AR-3a's and drive them with an AR receiver. My taste tends toward classical music and I do not play my system at high volume levels (except occasionally, when showing it off). A local dealer insists that I could hear an audible improvement with a high-powered "super" amplifier like the Crown DC-300A. Granted that the 3a needs a lot of power, but I would expect AR to build that power into an amplifier that tends to be the preferred choice for playing any of their speakers. Could I really hear a difference?—Howard W. Ferstler, Tallahassee, Fla.

Even allowing for the fact that ultimately we're not in a position to predict what any given listener will perceive, we wouldn't really expect you to hear the difference. The AR receiver has more than enough power to drive the AR-3a's under normal

circumstances, and you say you don't usually listen at high volume levels. The extra power capacity in the Crown might clean up transients a bit, and its distortion is extremely low (as opposed to just very low for the AR). If the dealer insists that you will hear those differences, let him set up an A/B demonstration for you, driving your AR-3a's alternately from each amplifier at the volume levels you normally use. That's really the only way to tell just what you'll hear. But the fact that you presently turn up your volume control "when showing off" your system suggests that you're pleased by what you hear even when you drive it harder than normal.

HF's favorable test reports on the Sony/Superscope TC-161SD cassette deck and Sony's CRO cassette tape [both in May 1973] told me quite a bit, but still did not answer objections I've heard: that the TC-161SD has excessive motor noise and that chromium dioxide is highly abrasive even to ferrite tape heads. Are these objections true or false?—John Draper, Vero Beach, Fla.

False, as far as we can tell. Our sample of the TC-161SD was not excessively noisy by any standard we can think of. If anything the over-all transport noise during operation is somewhat lower than average among the decks we've tested, we'd guess—though we have never tested specifically for that property. And—once again—testing by a number of concerns seems to demonstrate that chromium dioxide is not significantly more abrasive than ferric oxides in cassette heads, though in high-speed transports (for video or data processing) head life can be sharply reduced by using chromium. Unfortunately, Du Pont's Crolyn was tested first at high speeds, since it was intended for these applications; and chromium dioxide cassettes now are having a tough time living down the undeserved reputation they have got from those tests.

I want to set up a clock-controlled hi-fi system in the bedroom, using a good-quality stereo receiver and two speakers. But I've been told that most component systems can't stand the sudden surge if they are turned on from an external switch, even with the volume control kept low. Is this true?—Donald M. Simonds, Adelphi, Md.

We have never found it to be true. Your informant may be thinking of the circuitry built into some components to protect some parts of the unit from surges originating in others when the power is turned on. Since such protective devices normally are controlled by the power itself rather

than the front-panel power switch, we see no reason to expect problems even in turning these units on from an external timer. You don't mention disc or tape equipment, but turntables or transports can be damaged by being left "in gear" with the power off.

Young men and women in Japan can make high powered Receivers which Primates in our nation can not fix. I had to take a Receiver for repair 4 times before it got fixed, and then it wasn't fixed as good as it should have been. I see no point in getting a \$600 four channel Receiver which our fools in this nation can not fix, in case it breaks down, to listen to Classical music which seldom gets broadcast. I am thankful that Sherwood has not gone ape for 4 channel and still produces an honest and good 2 channel Receiver at a decent price. You can have all that other 4 channel junk and as long as you deal principally in it in your magazine, you can keep your magazine.—John Kalus, Cleveland, Ohio.

Normally we edit our readers' letters, where necessary, to tidy up the grammar; but Mr. Kalus' plea comes so directly from the gut that we hadn't the heart to do more than omit a few redundancies. We don't know what imported brands he's had trouble with. Most of the major component companies seem to have worked hard at establishing repair networks here to forestall his sort of complaint. His complaint about broadcasters is one we can only second. But even more interesting to us are his comments about quadraphonics. Readers' letters betray a great deal of interest in the subject—even a disproportionate interest in the light of component sales, only a relatively small percentage of which are in four-channel gear. That's to be expected in a subject as new and fast-moving as quadraphonics. It's also to be expected that many music lovers simply aren't ready for the hassle of something new when stereo is both proven and available. (A few readers still are mono-oriented and are satisfied that they're getting better sound with fine tubed equipment than they could expect should they switch to a current solid-state stereo receiver.) So—since we can't very well address this reply to ex-reader Kalus—we'd suggest to those who remain that while quadraphonics is news and will, for that reason, continue to claim an important position in our editorial content, only a jaundiced eye will miss the stereo content.

Yesterday I walked into the Sam Goody store in Livingston to buy some Ampex Dolby-processed open-reel tapes. The clerk told me that Ampex had recalled all their Dolby tapes without giving any reason. Do you have any information on this?—Douglas N. Brink, Hopatcong, N.J. Yes: It's untrue. Ampex has recalled some early samples of one open-reel Dolby issue—the London *Tales of Hoffmann*—for a processing defect. Side 4 of the two-reel set somehow got through the Dolby B processing twice, making the sound much too bright even when played back through the Dolby circuit. But correctly processed copies of this recording are available and none of the Dolby issues has been withdrawn. The salesman should make a greater effort to get his facts straight.

KLH is well into its second decade of manufacturing extraordinary high performance loudspeakers that don't cost an extraordinary amount of money. We've kept costs down by making every loudspeaker ourselves. And by selling a staggering number of them.

In short, we've had a lot of practice.

And that's perfect for you.

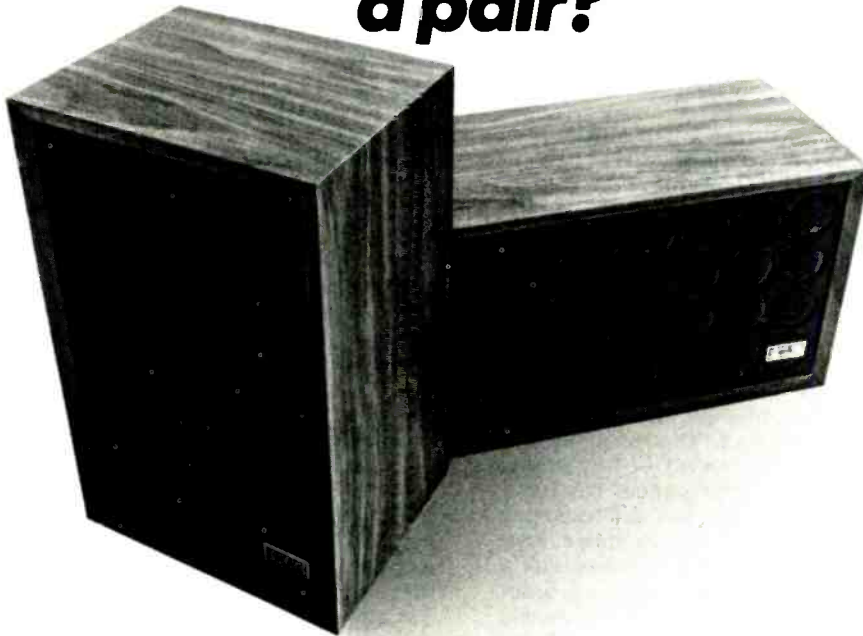
For now you can own a pair of our new Model Thirty-One loudspeakers for just \$89.95[†]. Think of it. Two superb sounding full-range loudspeakers at a price you might consider fair for just one! A pair of Thirty-Ones deliver a truly inordinate amount of sound for their modest size. You can drive them to big listening levels

with virtually any decent amplifier or receiver. They're handsome, featuring a new sculptured acoustically transparent foam grille. Rugged. And best of all, incredibly inexpensive. With the money you save, you might even trade-up to a better turntable or receiver, perhaps even get into quadraphonic sound. The Thirty-Ones can help make it happen. A pair is at your KLH dealer now. Listen to them soon. We're sure you'll agree that no one has ever offered you a better value in sound.

And we've had a lot of practice.

For more technical information, write to KLH Research and Development, 30 Cross Street, Cambridge, Mass. 02139. Or visit your KLH dealer.

What does it take to make an important new loudspeaker and sell it for \$89.95[†] a pair?



Practice. A whole lot of practice!



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[†]Suggested retail prices—slightly higher in the South and West.

CIRCLE 30 ON READER-SERVICE CARD

news and views A SuperTape on the Way?

The laboratory and the marketplace often seem as far apart as Madrid and Peking, and sometimes the separation proves unbridgeable. This may be one of those times.

According to a recent press release, labs operated by Philips of the Netherlands have produced samples of a magnetic tape that appears to outperform anything on the market: some 7.5 dB more high-frequency signal-to-noise than chromium dioxide and 12 dB more than standard gamma ferric oxide samples. The tape uses finely separated metallic iron (rather than iron oxide) as its magnetic medium. According to the release, the coating thickness used was only about half that of present tapes, though the magnetic properties of the metallic iron result in higher high-frequency output—and hence the gain in S/N.

In order to obtain these results Philips used 9 dB more

bias current than that required for present ferric tapes, or 6 dB more than is required for chromium dioxide, and 70-microsecond equalization for both chrome and iron—as opposed to 120-microsecond equalization for ferric oxide. In layman's terms, this suggests that equipment to use the iron-particle tape would have separate bias positions for iron, chrome, and ferric, plus separate playback equalization for iron and chrome (comparable to the separate chromium dioxide equalization position already used on a number of the better cassette decks) and for ferric (the standard equalization of present equipment).

Philips is obviously thinking in terms of the cassette; all data is shown for a transport speed of 1½ ips. Since the release cautions editors against drawing any rash assumptions about ultimate commercial availability of the tape, we assume Philips also is thinking in terms of one nasty behavior pattern of finely divided iron particles: They have a way of exploding in air. Once they're sealed from oxidation by a binder, they should be entirely safe; the problem—and one that appears to have turned past promising experiments of this nature into dead-end exercises—is to keep the manufacturing process safe as well.

What Are Technics?

If you've been watching closely, you may have noticed that recently some of Panasonic's top component models no longer just say Panasonic on the front panel. The phrase now is: Technics by Panasonic. The fancier-sounding name is more than just window dressing as it turns out.

The Technics design group at Panasonic's parent company—Matsushita of Japan—has, we understand, been in existence for some years and has been responsible for a number of products intended for the "purist" audiophile market and sold in Japan under the Technics brand name since their introduction. One example: the SP-10 direct-drive turntable first exhibited here about four years ago and, when we last checked, still in the Panasonic catalogue. It and other Technics products have been included here in the regular Panasonic components line until recently. Newly introduced Technics products bear the new (to us) name, as do recently produced samples of other Technics products—for example the 1100A turntable reviewed in this issue.

How Quickly They Forget!

Those of us who cherish long-deleted Deutsche Grammophon and Archive 45s from the 1950s were startled to read the following in a recent press release: "Heavy FM, college and even r & b airplay of the Deutsche Grammophon album ["Siegel-Schwall Band and the San Francisco Symphony," Seiji Ozawa con-

ducting] leads Polydor to release this first single ever [our emphasis] on its classical label. . . . With the DG album already climbing the pop charts, and the single sure to follow, Siegel-Schwall & Co. are blowing the blues away!"

Obviously what Polydor had in mind was the release of the first chart-oriented pop single on the prestigious DG label. And maybe if this one is a success DG will go back to issuing choice morsels on the lowly doughnut.

It's Guaranteed, Even If You Break It!

Readers of our May issue (see "Warranties: What Are Your Rights When the Sound Goes Sour?") will realize that warranties in the audio field range from average to excellent. Thus we cocked a wary ear when the Beyer Div. of Revox Corp. told us of its new "unconditional" warranty on microphones. A thorough reading of the terms, however, proved this warranty an excellent investment for the serious microphone user.

The provisions are quite clear: "Should any difficulty occur during the first year of use of any . . . microphone, no matter what the cause, Beyer will replace it immediately with a brand new microphone of identical type. This warranty covers both accidental damage and damage caused by misuse or overload." The warranty is good only for the original owner, who must pay shipping costs to return the unit.

If the mike fails outside of warranty, Beyer offers immediate replacement with a factory reconditioned model in perfect condition at a fee of \$18, \$26, or \$40, depending upon the original purchase price of the mike.

CIRCLE 146 ON READER-SERVICE CARD

How Magnavox is helping to clear the air in Los Angeles.



The airwaves over Los Angeles are thick with signals from 78 FM stations, all squeezed into 20 MHz of spectrum.

Other urban centers are no better. But Magnavox has found a way through the sound smog, to help you find and pull in just the station you want — even if it's butted up against one that's lots more powerful.

Our bright idea: the 1500 Plus DTI, the first stereo FM/AM receiver with *digital* tuning. It counts, latches, decodes and displays in large glowing numerals the *exact* frequency you're tuned to — FM or AM — with the accuracy you'd expect from a digital computer. Which, in fact, is how we do it — after our MOSFET front end and ICs clear the air.

Once in, the scrubbed

signal is boosted by an amplifier stage that typically delivers 50/50 watts rms (into 8 ohms) at only 0.5% distortion. Direct-coupled output, of course, for full damping at any frequency.

Other goodies: linear phase lump-constant filters for minimum distortion on FM, an active tone-compensation network, full-function jack panel, 4-channel matrix decoder, and a thermal protection circuit that shuts the set off if it's ever overloaded — then *shows* you why it shut off.

What price pure air? \$399.95* Other Magnavox high-performance receivers, with zero-center tuning meters, start at \$229.95*

Your Magnavox dealer is listed in the Yellow Pages. Visit him today, and hear what clear air sounds like.

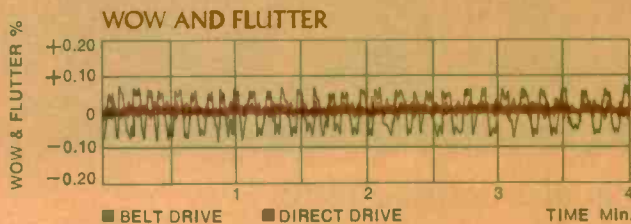
Magnavox. You heard right.

*Minimum retail price in fair-trade states. Optional with dealer in other states.

Free FM/AM Station Guide. Write to: The Magnavox Company, Stereo Components Dept., 1700 Magnavox Way, Ft. Wayne, Ind. 46804.

The better the turntable the fewer the moving parts. Ours have only one.

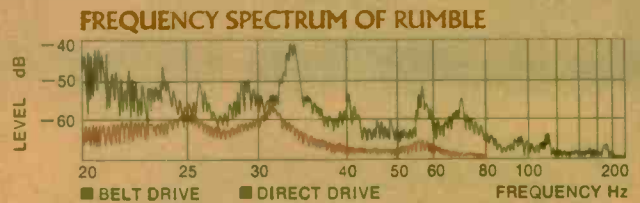
The one is the Technics direct drive DC motor. A DC motor to escape wow, flutter and hum. A DC motor that is brushless and spins at $33\frac{1}{3}$ or 45 rpm so it doesn't have the vibration and noise problems of its faster competitors.



And it has an analog feedback speed control so it never suffers from frequency or voltage fluctuations.

The drive system is just as important as the motor. And direct drive doesn't depend on an idler wheel or belt. They had to go because they show their age and lose their shape. Instead we put the platter right on the motor shaft.

The improvement is obvious . . .



We make three direct drive turntables. The SL-1100A, shown below, comes with a professional-type tone arm, viscous-damped cueing, illuminated stroboscope, variable pitch controls and a dust cover.

The SL-1200 includes most of the same features at a more modest price. And the SP-10 is for those who insist on choosing their own tone arm.

Either way. The concept is simple. The execution is precise. The performance is outstanding. The name is Technics.

Technics

by Panasonic



200 PARK AVE., N.Y., N.Y. 10017
FOR YOUR NEAREST AUTHORIZED
TECHNICS DEALER, CALL TOLL FREE
800 447-4700. IN ILLINOIS, 800 322-4400.

equipment in the news



Bose markets its 1801 amp

Now you can buy that high-powered stereo amplifier that Bose has been using for some months to demonstrate its speakers. It's the Bose 1801, rated to deliver 250 continuous watts per channel into 8 ohms or 400 per channel into 4 ohms. Among the safety features built into the 1801 are a starting circuit to reduce power surges when the unit is turned on and a pair of VU meters plus two arrays of light-emitting diodes that indicate instantaneous output. The 1801 sells for \$986—or \$799 without the LED display or meters.

CIRCLE 147 ON READER-SERVICE CARD

Three new cartridges from Stanton

Stanton Magnetics has a new group of phono cartridges, designated the 600 Series, featuring reduced tip mass. The 600EE, with an elliptical tip, is suitable for use at tracking forces from 1 to 2 grams and costs \$55. The 600E, also an elliptical, is recommended for tracking forces of from 1½ to 3 grams and costs \$50. The 600A includes a spherical stylus, tracks at 2 to 4 grams, and is priced at \$45.

CIRCLE 149 ON READER-SERVICE CARD



JVC's top-of-the-line cassette deck

Among the many features that make the solenoid-operated CD-1669 JVC's top-of-the-line cassette deck are the company's ANRS noise-reduction system, memory stop and memory play capabilities, rated frequency response from 30 Hz to 16 kHz, ferrite heads, and a remote-control unit, with a 15-foot cord, that duplicates the play/record, fast-wind, stop, and pause functions of the deck's pushkeys. The CD-1669 also can make automatically timed recordings (of a radio program, for example, that goes on the air while you are away from home) using a standard, commercially available AC timer. The CD-1669 costs \$429.95.

CIRCLE 150 ON READER-SERVICE CARD



Two-way design in Pioneer headphones

The SE-505 stereo headphones from U.S. Pioneer Electronics Corp. boast a two-way driver design in which both the bass and treble are produced by polyester film diaphragms. Each channel has its own volume and tone controls attached directly to the shell, and the unit has an aluminum die-cast headband with adjustable click stops. Earpieces are finished in black-tone leather. The SE-505 has a 16-foot coiled cord and costs \$59.95.



Connoisseur turntable comes to the U.S.

The Connoisseur BD/2 is a British-made two-speed (33 and 45 rpm) turntable that is now available here through Hervis Electronics, Inc. Driven by a synchronous motor, the unit comes with a SAU-2 tone arm. Other features include a damped hydraulic cueing device and an antiskating compensator. The price, including walnut base, is \$129.20.

CIRCLE 152 ON READER-SERVICE CARD



The new ADC-XT 10.

If you believe, as we do, that the ultimate test of any speaker is its ability to produce a true audible analog of the electrical signal fed to it, you'll be very impressed with the new XT 10.

The XT 10 is a two way, three driver, system employing a newly developed ten inch, acoustic suspension woofer with an extremely rigid, light weight cone and a specially treated surround that permit exceptionally linear excursions.

Matching the XT 10's outstanding low frequency performance are two wide dispersion tweeters that extend flat frequency response to the limits of audibility (see accompanying frequency response curve) and significantly improve power handling capacity.

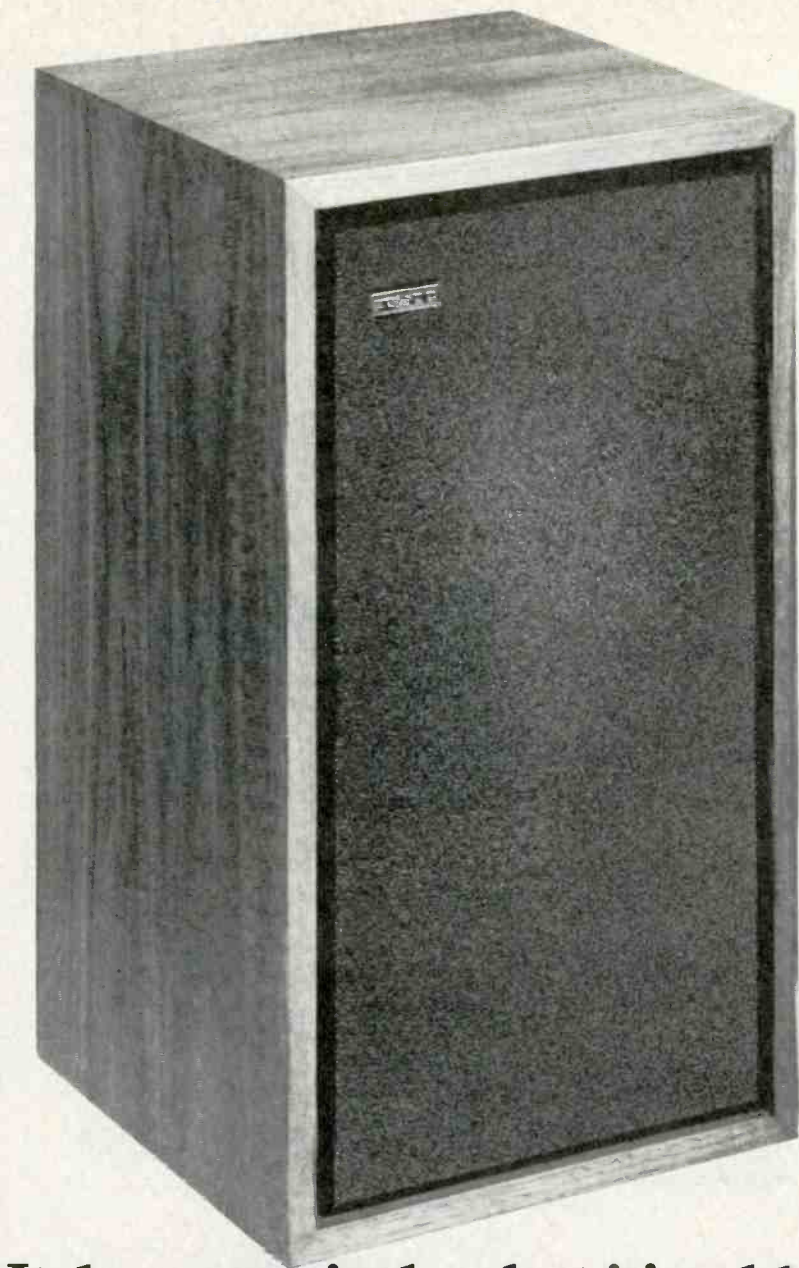
All three drivers are mounted in a beautifully finished, non-resonant, walnut enclosure. And in place of the conventional grille cloth is an elegant new foam grille.

An extraordinarily accurate transducer, the XT 10 is characterized by very flat frequency response, excellent high frequency dispersion and extremely low distortion. Finally, it is distinguished by outstanding transient response assuring exceptional clarity and definition.

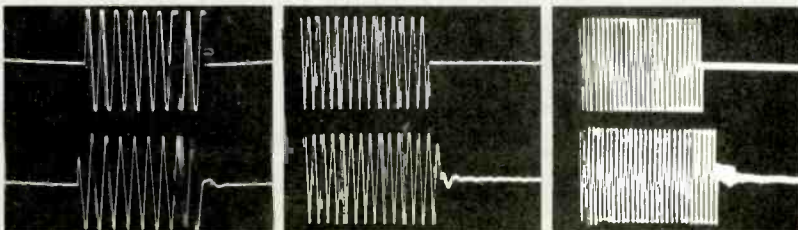
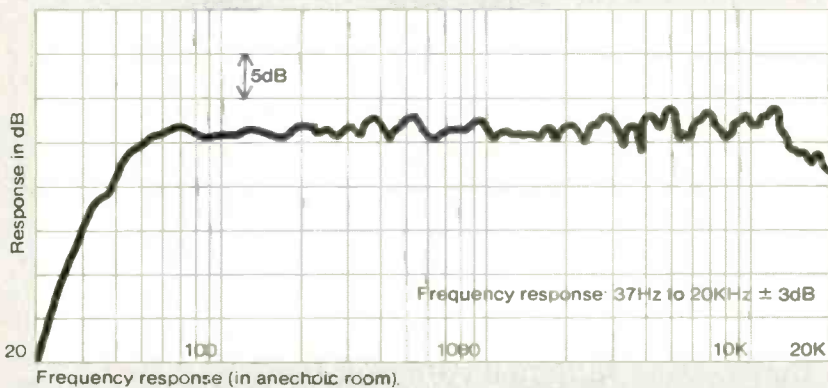
As a result, the ADC-XT 10 rivals and in many instances, surpasses the performance of units costing several times as much.

But why not experience for yourself what a truly well behaved speaker sounds like. Audition the XT 10 at your ADC dealer now.

For more detailed information on the ADC-XT 10 write: Audio Dynamics Corporation, Pickett District Road, New Milford, Conn. 06776.



It does precisely what it's told.



Tone bursts at 500Hz, 1200Hz, 15,000Hz
Virtually identical waveforms from signal generator above
and speaker below demonstrate superior transient response.





Teac's New Top Cassette Model

The Equipment: Teac 450, a cassette deck with Dolby B noise reduction, in wood and metal case. Dimensions: 17 $\frac{1}{2}$ by 6 $\frac{1}{2}$ by 9 $\frac{1}{2}$ inches. Price: \$399.50. Manufacturer: Teac, Japan; U.S. distributor: Teac Corp. of America, 7733 Telegraph Rd., Montebello, Calif. 90640.

Comment: Until recently, all top-of-the-line cassette decks seemed to cost \$299.95. That list price was as much of a standard feature as Dolby B noise reduction. But times have changed. Radically new features are pushing prices well above that old ceiling and, at the same time, adding new potential to cassettes as a home recording (and playback) medium. The 450 is Teac's case in point.

Like several other recent top entries, it is styled in a way that informs the eye immediately of its status as a new-generation deck. Teac has moved all the controls to the front, so that the 450 can be operated at eye level—on a shelf for example—rather than from above; in fact its dimensions and styling match those of Teac's electronic components. The 450 can be placed on any shelf allowing 9 $\frac{1}{2}$ inches of clearance (about the requirement for adequate ventilation of the electronics) for access to the cassette well at the top.

The transport-control press keys at the left side of the deck are labeled at both top and front. To their right, on the front panel, are a three-digit counter and a tape-motion indicator, then a series of switches: bias (chromium dioxide/high ferric/normal ferric), equalization (the same three positions), Dolby noise reduction (on/off), Dolby FM/copy (in/out), timer (in/out), and AC power (on/off).

The bias switch operates in recording only of course; the equalization switch affects playback equalization as well. The 450 adopts the 70-microsecond playback equalization for chromium dioxide, making its operation in this respect comparable to that of the Advent 201 and Harman-Kardon HK-1000, among others. (Many cassette decks, the Harman-Kardon CAD-5 and the Teac 350 among them, use the same playback equalization for both chromium and ferric tapes, an approach that makes less effective use of chromium dioxide's greater high-frequency headroom.) Equalization is the same for

both ferric positions of the switch. The high position is appropriate for the newer low-noise high-output cassettes; the lab tested it with TDK ED, and we also used it with such tapes as TDK SD and Maxell UD, all with excellent results. The "normal" positions should not be considered normal for fine musical recordings; they are intended primarily for the older, less expensive tape formulations that require somewhat less bias and deliver somewhat reduced frequency response. The owner's manual has a commendably—though by no means exhaustively—inclusive list of tape/switch recommendations. Working with signals that are wanting at the extreme top to begin with, however, you may be hard put to hear the difference between "normal" and "high" settings used with appropriate tapes.

The FM/copy and timer switches also require some explanation. The FM/copy switch puts the Dolby circuitry into the playback mode while allowing recording. If you are listening to a Dolby-encoded FM broadcast, you can feed the tuner's signals to your 450 and listen to its Dolby-decoded output via the monitor switch on your receiver or amplifier; if you wish to record the broadcast, the Dolby-encoded signal is fed to the recording head and the tape can then be played back like any Dolby cassette. Or a Dolby-encoded signal coming from another cassette deck (though not open reel since the relationship between signal levels and Dolby reference level is different, as explained in the owner's manual) can similarly be recorded unaltered and monitored via the Dolby circuit. This is the first cassette deck we've tested with such a feature.

Nor have we seen provision for a timer before—though we expect to again. To use it you would need the sort of timer that will switch any AC-operated unit (lights, refrigerators, etc.) on or off. You plug your tuner or receiver into the accessory outlet on the 450, plug the 450 into the timer, plug the timer into the wall outlet, and turn on the timer. With a blank cassette in place and the 450 set for recording and pause, you adjust recording levels; then you turn the timer to off, adjust it for the time you want recording to begin, and flip the timer switch on the 450. As soon as the timer goes off, power at both the 450 and the electronics plugged into it go

REPORT POLICY

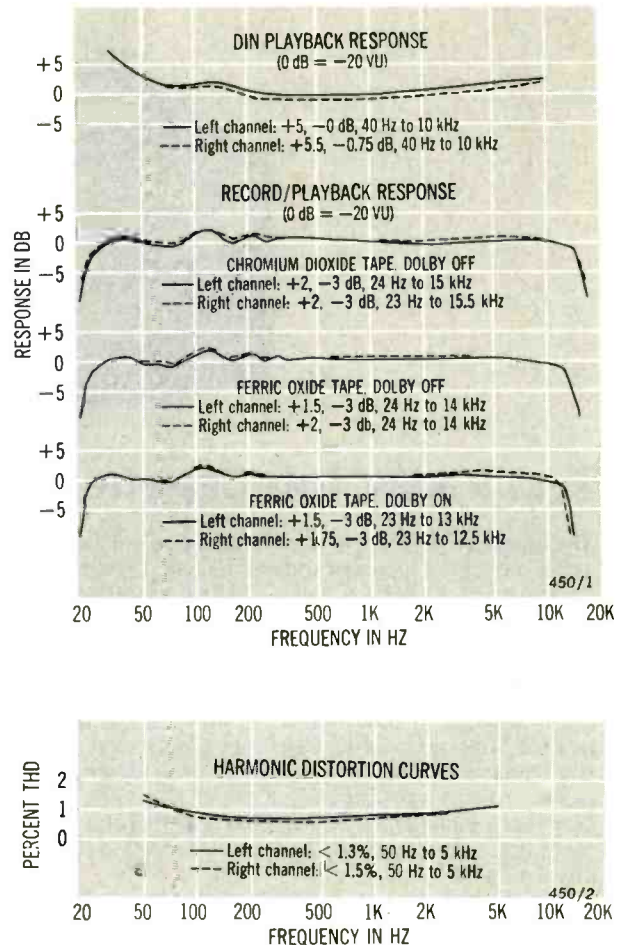
Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by CBS Laboratories, Stamford, Connecticut, a division of Columbia Broadcasting System, Inc., one of the nation's leading research organizations. The 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.

off, but the 450 remains in pause and set to record; when the timer turns on, the AC power returns, firing up the tuner and the 450. A moment later the pause control is released automatically. When the tape runs out at the end of the cassette, the 450 drive automatically disengages (which it would do in any case), and the 450 turns off both itself and the electronics plugged into it. The timer switch can also be used to turn the system into a glorified clock-radio-cassette player, but its ability to record for you while you're away is particularly exciting.

Below these switches are three pairs of level sliders: left and right channels for mike input, line input, and output. Mike and line inputs can be mixed via these controls during recording. At the extreme left are phone jacks for left and right mikes plus a stereo phone jack for headphone monitoring. Between these jacks and the level sliders are two large VU meters, and between the meters are a pair of small pilots (actually light-emitting diodes) that indicate, respectively, recording and peak overload. The meters are of the peak-reading type and are calibrated in a way that may seem "wrong" at first glance: A Dolby symbol, indicating Dolby reference level, is shown at the +3-VU point—not at 0 VU as it is, specifically or by implication, in some Dolby decks. Teac's intent—like that of other manufacturers who achieve similar ends though sometimes by different means—is to keep peak recorded levels several dB below the 0 VU of the Philips/DIN standard (which is only about 1 dB above Dolby reference level), and therefore from running afoul of the relatively limited headroom of cassette tapes. As a further hedge against distortion due to tape overload, the upper diode will light whenever instantaneous peaks—even those too brief for the meter action to follow—pass what Teac characterizes as "the onset of distortion." This diode, together with the excellent meters, helps materially in producing first-rate cassette recordings. Live signals with spiky transients (bells or acoustic guitar, for example), tend to trigger the diode before over-all levels are high enough to drive the meters to the indicated 0 VU; conversely, typical FM signals—shorn of their spikes by the station's limiting equipment—often can be driven to beyond 0 VU on the meter before the diode triggers. This system therefore does a far better job of indicating the nature and requirements of the signals you are recording than meters alone can be expected to do in some cases.

The cassette well at the top is very much like that on the Teac 350: Its lid protects the mechanism within from dust and reduces transport noise during use, but can be opened wide enough for reasonable ease in cleaning and maintenance. To its right is a storage well to hold six cassettes without boxes. We judged this feature to be easily the least useful in the 450. A separate, removable rigid dust cover (supplied) fits over the entire top surface.

On the back panel are a DIN input/output jack plus three pairs of pin jacks: two in parallel for output (one pair may be used for monitoring while the second feeds directly to another recorder, for example), and one for line input. In addition there are level controls to match incoming signal level to the 450's Dolby circuits when the FM/copy switch is used, plus the convenience outlet, which is controlled by the front-panel power switch when the timer feature is switched out, controlled by the tape drive when the timer feature is switched in. You can therefore use this outlet in such a way that the entire system will shut down should you doze off before the tape runs out.



Teac 450 Cassette Deck Additional Data

Speed accuracy	0.1% fast at 105, 120 and 127 VAC	
Wow & flutter	playback: 0.07% record/playback: 0.07%	
Rewind time, C-60 cassette	1 min. 34 sec.	
Fast-forward time, same cassette	1 min. 34 sec.	
S/N ratio (ref. DIN 0 VU, Dolby off)		
playback	L ch: 54 dB	R ch: 53 dB
record/play	L ch: 52 dB	R ch: 51 dB
Erasure (333 Hz at normal level)	61 dB	
Crosstalk (at 333 Hz)		
record left, play right	43 dB	
record right, play left	43 dB	
Sensitivity (for 0-VU recording level)		
line	L ch: 0.36 mV	R ch: 0.36 mV
mike	L ch: 138 mV	R ch: 138 mV
Meter action (ref. DIN 0 VU)	L ch: 5 dB low R ch: 5 dB low	
IM distortion (record/play, -10 VU)	L ch: 8.5% R ch: 8.5%	
Maximum output (line, 0 VU)	L ch: 0.60 V R ch: 0.63 V	

Performance measurements all confirm that this is an excellent deck. Particularly attractive are the mid-range THD figures (all below 1%) and wow-and-flutter (at 0.07% even in record/play, it is in a class only with the \$1,100 Nakamichi among the decks we've tested). Frequency response is very fine, Dolby tracking unfaultable. In working with signals of normally available quality we were unable to hear a significant difference between original and copy, though we have said as much of other recent decks. With some signals of exceptional quality that had proved difficult to capture on other cassette decks it is still possible to make exact-sounding duplicates on the 450, though when there is an unusual



The Equipment: Technics SL-1100A, a two-speed (33 and 45 rpm) manual turntable fitted with tone arm and mounted on integral base. Supplied with dust cover. Dimensions: 20 1/16 by 7 11/16 by 15 11/32 inches. Price: \$329.95. Optional walnut wood base or skirt: Model SH-11-B-1, \$19.95. Manufacturer: Matsushita, Japan; U.S. distributor: Panasonic (Matsushita Electric Corp. of America), 200 Park Ave., New York, N.Y. 10017.

Comment: From the standpoints of appearance, performance, and operational handling, it is easy to wax rhapsodic over this turntable, one of the products in Panasonic's Technics audio-components line. (See "News and Views" in this issue.) A direct-drive turntable, it is powered by a low-speed brushless DC motor that rotates at the same speed as the platter. An internal electronic-feedback control system obviates the use of idlers or belts and has excellent speed accuracy, extremely low noise and flutter, high starting torque, and other desirable characteristics. Its base, or plinth, rests on four "audio insulated" legs that help isolate the ensemble from external shock effects; these legs also may be individually adjusted for leveling the unit.

Pitch controls (one each for 33 and 45 rpm) permit you to vary the speed selected by an unusually generous margin. CBS Labs found the 33-rpm range to be from plus 5.3 to minus 7 per cent; that for 45-rpm from plus 6.8 to minus 6.3 per cent. (This test measurement, which betters the manufacturer's claim, is typical of all the lab results obtained, which either meet or exceed specifications.) With the unit adjusted for exact speed at either speed setting and 120-volt AC, no measurable speed error could be detected at 105 or at 127 volts. The speed adjustment, by the way, is made with the aid of a strobe ring that is part of the platter. To illuminate it you can plug in an optional lamp; an outlet is provided at the left front corner of the chassis.

The platter itself is a dynamically balanced two-piece die-cast aluminum affair covered with a ridged rubber

concentration of signal energy at high frequencies it may be necessary to reduce recording level even below the point indicated by the meter/diode combination if the copy is to retain all the zing of the original. This is to be expected in all cassette decks we have worked with; the 450 comes closer than most to preventing any high-frequency saturation losses even with "problem" signals.

In sum, the Teac 450 is an extremely attractive product—and one that strikes us as an excellent value, despite its "high" price, because of its unusually high performance and really useful special features.

CIRCLE 143 ON READER-SERVICE CARD

Technics High-Scoring Direct-Drive Turntable

mat; it weighs 4 lbs. 2 oz. A single-play ring adapter for handling large-hole 45s is supplied. Average flutter was virtually nonexistent at 0.025 per cent; total rumble (CBS-RRLL standard), at minus 60 dB, is among the lowest ever measured and well below the audible level. Turntable controls include a speed-selector/on/off switch, the 33- and 45-rpm fine-pitch adjustments, and start and stop buttons. The outlet for the strobe lamp, when not used, may be covered by a small felt inset (supplied).

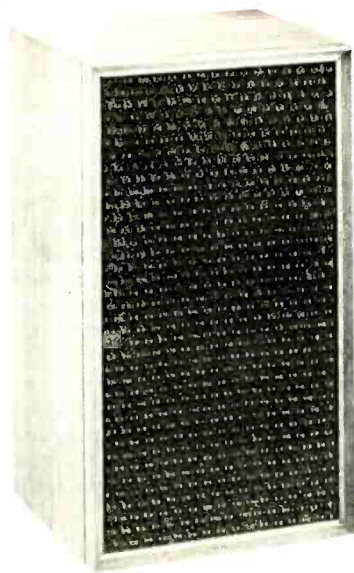
The Technics tone arm is a metal tubular type that provides simple and accurate adjustment for use with even the most sophisticated of pickups. The adjustments include balance, vertical tracking force, antiskating, stylus overhang, and arm height. Lab measurements showed the calibrated gauge for tracking force to be dead accurate, and the antiskating scale to provide the right amount of side-thrust compensation for the various tracking forces chosen.

The arm's head is removable via a knurled threaded attachment and the four pickup leads under the shell are clearly marked for channel and ground identification. The head has an ample-size finger lift and a secure rest. The built-in damped cueing device raises or lowers a platform that supports or releases the arm to facilitate cueing. The device works very well, with no side drift, but it takes longer than usual to lift off or set down. We clocked it at about 5 seconds each way. Arm friction is negligible; arm resonance is very low and well damped, showing a 6-cB rise at 6.2 Hz.

The rear of the base has signal output jacks, a grounding lead, and another AC convenience outlet. In addition to the dust cover and the 45-rpm adapter, the SL-1100A comes with a low-capacitance signal cable that maintains high-frequency response to 40 kHz and beyond (a necessity for playing the CD-4 discs quadratically with a magnetic cartridge). But whatever discs you play on it, the new Technics turntable is one sweet piece of machinery.

CIRCLE 141 ON READER-SERVICE CARD

Newest Heathkit Speaker Offers Attractive Value



The Equipment: Model AS-104, a three-way bookshelf-size loudspeaker system in kit form, with wood case. Dimensions: 24 by 13½ by 11½ inches. Price: \$89.95 (plus shipping). Manufacturer: Heath Co., Benton Harbor, Mich. 49022.

Comment: The current Heath catalogue offers a greater variety of loudspeaker kits than it has at any time within memory. They can be separated into two broad categories: those that are based on designs of companies specializing in loudspeakers (AR, Altec, Bozak, JBL) and in kit form cost somewhat less than would be charged for a finished unit of similar design, and those that are Heath's own designs and cost less than any of its specialist-brand products. The latter traditionally have offered reasonably good value though they were not really intended to compete with the better products from the major loudspeaker houses. The AS-104 falls squarely on the borderline between these two groups.

Its attractively tweedy grille cloth conceals a 10-inch acoustic-suspension woofer, a 4½-inch midrange driver in its own sealed subenclosure, and a 3½-inch cone/dome tweeter. Nominal crossover frequencies are 500 Hz and 4.5 kHz. Knobs on the back panel control midrange and treble levels and have marked "flat" positions. That for the midrange affects frequencies from about 300 Hz to above 10 kHz; maximum effect of approximately plus 2 or minus 4 dB occurs in the range around 1 to 2 kHz. The treble control alters the sound somewhat below 3 kHz, but from that frequency upward its effect becomes increasingly pronounced; in the neighborhood of 10 kHz its operating range is approximately plus 4 to minus 7 dB. Also on the back panel are color-coded binding posts that accept bare wires, large spade lugs, or banana plugs.

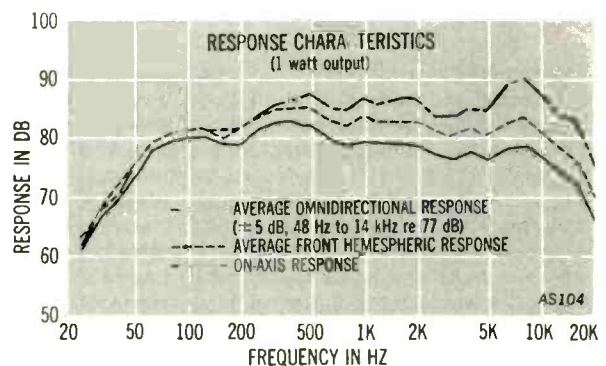
Heath's 8-ohm impedance rating is realistic; CBS Labs measured 7.5 ohms at the nominal rating point (about 100 Hz), with the impedance curve dropping below this value only by a hair and only above 10 kHz. Throughout the midrange and lower treble the curve is relatively flat and averages a bit over 8 ohms. Pairs of AS-104s could therefore be paralleled without danger to a typical transistorized amplifier.

The lab found that 8 watts was needed to drive the AS-104 to the standard 94-dB level (at 1 meter) with broadband noise; this represents the fairly low efficiency typical of acoustic-suspension systems. At the same time it accepted 100 watts of continuous tone (for a 107.3-dB output) at 300 Hz without undue distortion, and pulses to the limit of the test amplifier at 240 watts average, for 114-dB output. These figures represent a

good dynamic range and confirm Heath's recommendation that the AS-104 should be used with amplifiers delivering at least 10 watts per channel. Obviously the speakers will handle considerably more (Heath lists no power-handling spec), and in normal rooms we would suggest perhaps twice Heath's 10-watt figure both to allow some headroom for loud listening levels and to discourage driving the AS-104 with a poor-spec, budget amplifier.

The over-all sound of the AS-104 is what we have come to expect in a well-designed, fairly conventional acoustic-suspension system: well balanced, with little intrinsic coloration other than a slight prominence in the midrange and a tendency to roll off at the extreme top end. In a normal room, high frequencies show somewhat less tendency to beam than one might anticipate from the anechoic-chamber curves; listening to test tones, we found that response and dispersion both hold up excellently to about 13 kHz. By 15 kHz the rolloff becomes apparent and beaming is just perceptible. Higher tones fall off rapidly except on axis, where the slope to inaudibility is more gradual. The bass too is reinforced by room acoustics, so that response seems reasonably flat to 50 Hz in listening to test tones. As frequency descends, bass rolloff becomes apparent at around 40 Hz, though fundamental is still audible below 30 Hz. And the entire bass range is unusually free of doubling for a speaker in this price class. Heath claims distortion is less than 1 per cent at 50 Hz for a 10-watt input; our figures, while measured at 80 Hz, appear to confirm this rating and our listening further tends to confirm it.

The settings of the midrange and treble controls on the back of the AS-104 make a clearly audible difference to the sound, but the choice of "best" positions in our room was not so clear. In comparing the AS-104 to other speakers, our opinion sometimes changed de-



Heath AS-104 Speaker Harmonic Distortion*

Output Level (dB)	Frequency			
	80 Hz		300 Hz	
	% 2nd	% 3rd	% 2nd	% 3rd
70	0.28	0.50	0.40	0.50
75	0.22	0.50	0.38	0.45
80	0.22	0.50	0.38	0.48
85	0.22	0.56	0.38	0.48
90	0.33	0.60	0.40	0.48
95	0.60	0.55	0.40	0.48
100	1.3	0.80	0.45	0.48
105			0.75	0.48
107.3			0.75	0.48

*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.

pending on the speaker of comparison or the program source. In general, however, we preferred the balance with both controls set to their nominal positions and did most of our listening with them left there. With those settings the sound is fairly neutral, without any pronounced characteristics, though the slight emphasis on the lower midrange does give the sound a shade more body and warmth than that from some of the speakers with which we compared it.

Assembling the AS-104 is easy, since the case is preassembled. The crossover/control board must be wired, soldered, and installed; the drivers installed and wired; and the case stuffed with sound-absorbent wadding. All the materials are supplied; the manual is both short and explicit. Our only "problem" occurred be-

cause lockwasher and nut illustrations are reversed on the parts-identification sheet; the mistake is quite obvious, however, and was quickly sorted out. This is, in fact, a good kit for the novice; and our builder had tackled only one kit previously. As a result he worked deliberately but, even so, he finished the system in about three hours. A seasoned builder should be able to knock it out in two with no sweat.

In our view the AS-104, while its cost cannot be called *dramatically* lower than that of comparable, assembled systems, does offer good value. If you enjoy building for its own sake, the saving will be welcome—particularly if you want four identical systems for quadraphonic listening.

CIRCLE 144 ON READER-SERVICE CARD



The KLH 55— A Low-Price Receiver with a Personality of its Own

The Equipment: Model 55, a stereo FM/AM receiver in wood case. Dimensions: 5¼ by 16½ by 12¼ inches. Price: \$199.95. Manufacturer: KLH Research & Development Corp., 30 Cross St., Cambridge, Mass. 02139.

Comment: If you've been scouring the market for a moderate-cost AM/FM receiver, you may well have come to the conclusion that they're all alike. Well here's one that isn't. It looks different, with a cleaner, more function-oriented design than is typical of the breed. And the test sample generally exceeded KLH's specifications for it by handy margins—rather than just squeaking by the advertised numbers or even falling somewhat short of them. Among less obvious features, the Model 55 has (pedestrian-sounding) fuses, rather than the common (and glamorous-sounding, though often performance-limiting) electronic protection circuits to keep output transistors from blowing when current drain is excessive. It all adds up to a unit that is designed for use, rather than ad appeal—an approach we very much admire.

The AM/FM dial is flanked on the left by a tuning meter (centering for FM, maximum-deflection for AM), and on the right by the tuning knob. Across the bottom are five knobs: source (phono/FM/AM/aux), bass, treble, balance, volume (plus power on/off at the minimum position). To their right are seven pushbuttons: loudness, low filter, high filter, mode (mono/stereo), tape monitor, main speakers, and remote speakers. At the extreme right is a headphone jack, which is live at all times.

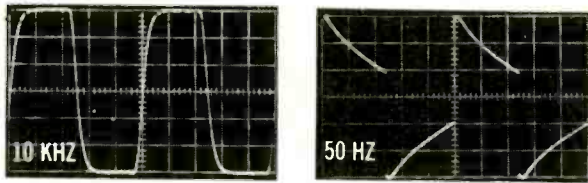
The back panel has screw terminals for external (300-ohm) FM antenna and long-wire AM antenna. Jumpers are provided for these terminals when you prefer to use either the built-in FM antenna (the AC line cord) or the pivoted loopstick AM antenna attached to the back panel. Standard pin jacks are provided for inputs (magnetic phono, aux, and tape) plus tape-recording output. Main speaker connections are made via screw terminals that are best used with spade lugs, though they will

accept bare wires; remote-speaker outputs are pin jacks. A binding post with a knurled nut is used for grounding connections to other equipment (particularly the turntable), and the single AC convenience outlet is unswitched.

The amplifier section is rated at 13 watts per channel. As CBS Labs data show, this is well below clipping; conversely, the distortion at 13 watts is far below the 1% rating at most frequencies. Even at 20 kHz it only reaches less than 0.5%, though in the extreme bass (and therefore beyond the range of normal musical signals) it rises so sharply that the lab could get no useful reading at 20 Hz and rated output. At half power the harmonic distortion readings are—predictably—most attractive, and they hold up well even in the low-power curves. Other readings for the amplifier section are similarly attractive.

The tuner section in particular exceeded the ratings supplied by KLH. Mono sensitivity, for example, measures 1.5 microvolts in the lab though KLH claims only 2 microvolts; the quieting curve approaches best values by the time it has reached 5 microvolts of input, though KLH only claims full RF limiting at 10 microvolts; the lab measured ultimate S/N at 74 dB, though KLH only claims 60 dB. Taken together, these figures mean that mono performance of the FM section is better than the "good" rating that KLH's data would suggest. Unfortunately, stereo performance is not equally good. Though distortion in stereo is not severe it is high enough to keep the stereo quieting curve—which reflects both noise and distortion factors of course—from descending below the 40-dB mark. While such a curve is not unusual in our still-limited experience of this relatively new test procedure, it represents one area in which we cannot characterize the Model 55 as above par.

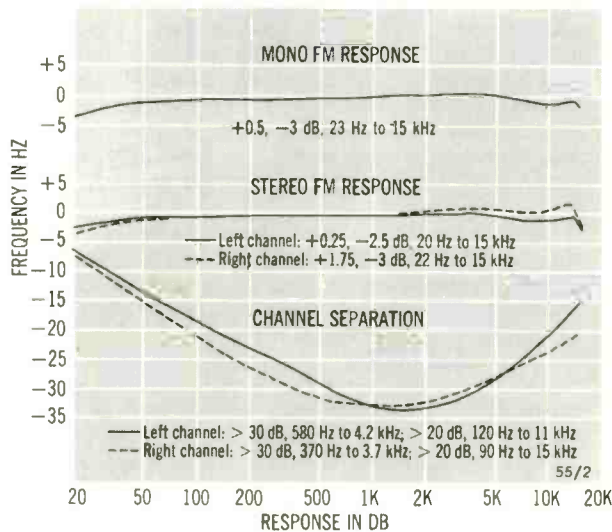
Yet we do consider over-all performance above par for a unit in this price class. It is, furthermore, an easy unit to use and to live with. Its individuality of styling runs counter to the present habit of dramatizing the controls



Square-wave response

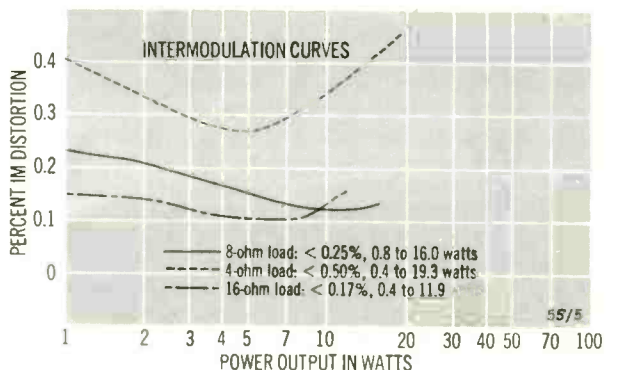
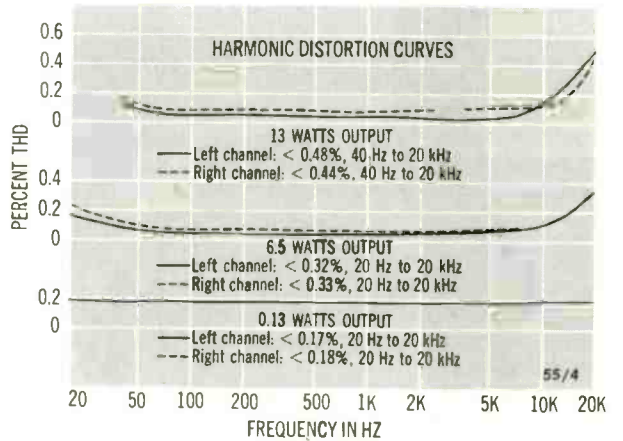
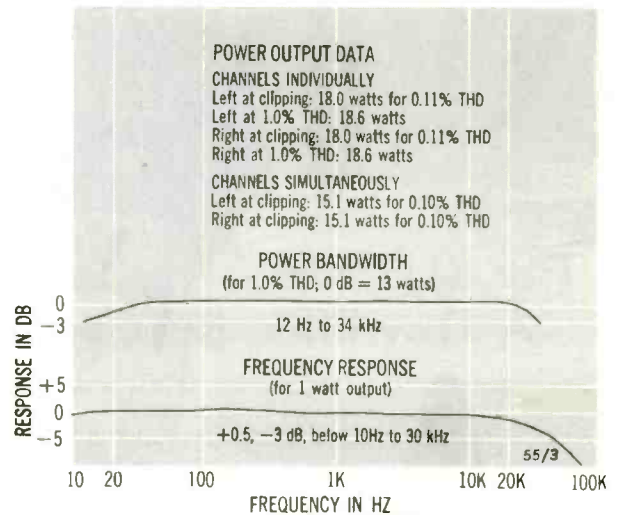
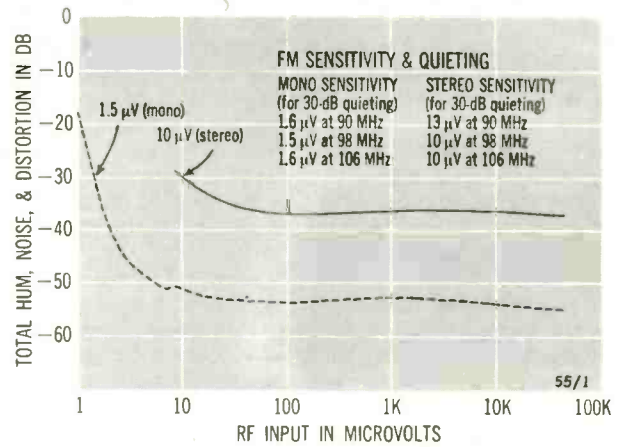
KLH Model 55 Additional Data

Tuner Section			
Capture ratio	2.5 dB		
Alternate-channel selectivity	66 dB		
S/N ratio	74 dB		
THD	Mono	L ch	R ch
80 Hz	0.23%	1.1%	1.3%
1 kHz	0.23%	0.72%	0.71%
10 kHz	0.23%	2.5%	2.5%
IM distortion	0.2%		
19-kHz pilot	-66 dB		
38-kHz subcarrier	-67.5 dB		
Amplifier Section			
Damping factor	24		
Input characteristics (for 13 watts output)	Sensitivity		
phono	2.5 mV	64 dB	
aux	300 mV	72.5 dB	
tape monitor	275 mV	75.5 dB	
RIAA equalization accuracy	± 1.25 dB, 20 Hz to 20 kHz		



so that budget units will appear as electronically sophisticated as possible. KLH's grouping, while it actually includes a few more functions (both high and low filters for example) than average for an inexpensive unit, gives the impression of having less clutter and therefore fewer controls. As a result it is relatively easy to put your finger right on the control you want. All in all, we find it to be an attractive and truly user-oriented design.

CIRCLE 145 ON READER-SERVICE CARD



CIRCLE 23 ON READER-SERVICE CARD →

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French Music

Since Debussy and Ravel

Ballets, movies, and other "pretexts" have led to some of the world's most creative compositions in the last 50 years.

by Royal S. Brown

PART I—LES SIX

FRANCE HAS always been a country of paradoxes where its musical life is concerned. On the one hand, it has welcomed creativity in all schools as witness the Paris of the Teens and Twenties. The city was alive with intense activity in all the arts, and this attracted young composers from the entire world. Many influential works, the most important of which was Stravinsky's *Rite of Spring* in 1913, were launched in Paris during this period.

Moreover, this creativity continues: There is the octogenarian Nadia Boulanger, who for several decades has been giving private lessons in Fontainebleau. Mlle. Boulanger's ability to bring out an artist's full creativity has opened doors for composers of diverse nationalities, not the least of whom is Aaron Copland. Then, too, there is the state-controlled Office of the French Radio and Television (ORTF), which in Paris alone boasts two full symphony orchestras, a chamber orchestra, a lyric company, and a chorus, and has proven to be an extremely open and fertile outlet for music of all types. Finally, there are experimental groups such as the Ars Nova ensemble and the Domaine Musical.

On the other hand, the so-called "sophisticated" listening public in France—the very prototype of the "discrete bourgeoisie"—offsets this picture of musical vigor. If Paris produced the *Rite of Spring*, the same event also provoked one of this century's more notable musical riots—both Stravinsky and poet/playwright Jean Cocteau had to be protected from the hat pins of indignant ladies by the robust French poet Guillaume Apollinaire. Until recently, audiences at the Paris Opéra could be counted on to respond to the spectacle of a three-hundred-

pound Marguélite being hoisted heavenward accompanied by creaking pulleys, an off-key orchestra, and an incredibly adenoidal Faust, with the rhythmic applause French audiences generally grant indifferently to any performers who have the good taste to stay within traditional boundaries.

Arthur Honegger once referred to both the ever-present warhorses and the audiences of France's musical life as "fossils." Even the well-known novelist André Malraux, who had actively participated on the left in the people's revolutions of China and Spain, was not exempt from fossilization when Charles de Gaulle appointed him cultural minister. Besides his generally weak-fish, conservative attitude toward all the arts, Malraux's 1968 appointment of nonavant-garde composer Marcel Landowski as music director of the Cultural Affairs Bureau prompted one of Pierre Boulez's several renunciations of his fatherland.

A good deal of what has transpired in French music in this century has therefore been, at least to some degree, the product of revolt against an entire way of life and not simply against musical tradition. And so even though no French composer since Debussy has been able to leave such an indelible mark on the art of composition, it is not surprising that Debussy, himself no great admirer of the French listening public, was the target of a revolt within two years of his death in 1918.

The rebels, who were dubbed "*Les Six*" by French music critic Henri Collet, pursued a battle already begun by Erik Satie. This music primitive, whose naïve harmonic audacities debatably had some influence on Debussy, had like Stravinsky caused more than one scandalized uproar, notably at the 1917 premiere of his ballet *Parade*, with a scenario by Cocteau and sets by Picasso. *Parade* grated because of its use of typewriters, steamboat horns, revolvers, and sirens in the score; yet Satie's main sin against the fossils was his refusal to ap-

proach "serious" music seriously. It was this dadaist aspect of his art that not only had immediate repercussions on the six composers but has also caused Satie's revitalized popularity with today's generation.

Les Six—Arthur Honegger (1892–1955), Francis Poulenc (1899–1963), Darius Milhaud (born 1892), Germaine Tailleferre (born 1892), Georges Auric (born 1899), and Louis Durey (born 1888)—never shared anything resembling a common musical technique. But they were at least temporarily bound together by an aesthetic of simplicity partially aimed against the ether and fog of Debussy and the Teutonic heaviness of Wagner.

As expressed by Jean Cocteau—the group's literary mouthpiece—these aims were to bring back "French" music, meaning a return to that special brand of clarity the French like to consider their own and an overt use of the popular genres, particularly those to be heard in the cabarets and music halls. Instead of the lush orchestrations one often associates with the French (and, it might be mentioned, early Stravinsky, whose music also served to an extent as a point of revolt), the basic sound of ensemble works became decidedly that of a small orchestra with the simplest of textures used to accompany straightforward melodies and dance rhythms.

One of the most famous works to grow from this aesthetic was Milhaud's ballet *Le Boeuf sur le toit*, composed in 1919 before *Les Six* were officially baptized. Subtitled in English as *The Nothing Doing Bar*, *Le Boeuf sur le toit* was inspired by Milhaud's two-year stay in Brazil and is based on diverse popular tunes, tangos, sambas, etc., with the frequent off-key entrance of a flute immediately signaling Milhaud's personal harmonic style. The composer had intended the work to be a "cinema-fantasy on South-American themes," perhaps to be used for a Charlie Chaplin film (the French esteem for the great comic and film maker has never flagged). It was only later that Cocteau's rather surrealistic ballet, which includes a policeman being decapitated by a lowered ceiling fan in the bar, was written for it. There is only one current recording available of *Le Boeuf*, but it is fortunately conducted by Milhaud himself.

Moreover, this recording also contains another of the composer's most important works, *La Création du monde*, written in 1923 after Milhaud's trip to New York. Milhaud had studied Harlem jazz, and it served as the basis for this creation-of-the-world ballet (scenario by French poet Blaise Cendrars). The ballet's costumes (by Fernand Léger, who also designed the sets) imitated the animal disguises worn by African dancers in their religious

About the Discographies

The discographies that accompany this article list only the *recommended* recordings of music by the composers discussed. Out-of-print recordings are designated by an "OP" following the listing. These recordings can sometimes still be found in specialty shops and are worth the search. Available tape editions are noted as: ●● = open-reel; ● = 8-track cartridge, and ●● = cassette. Recordings marked with an asterisk are foreign releases usually not officially distributed in the United States. They can almost always be obtained, however, from dealers who import foreign releases. Some of your best bets are:

Peters International
(U.S. distributor for Voix de son Maître and Pathé)
600 Eighth Avenue
New York, New York 10018

World Tone Music Inc.
(U.S. distributor for Chant du Monde)
56-40 187th Street
Flushing, New York 11365

King Karol
111 West 42nd Street
New York, New York 10036

Discophile
26 West 8th Street
New York, New York 10011

August Rojas
936 South Detroit
Los Angeles, California 90036

Sounds Rare
P.O. Box 5650
Station A
Toronto 1, Canada

If all else fails, records in France can be ordered from:

E. Ploix, Musique
48, rue Saint-Placide
75006 Paris, France

M. Ploix always takes care to discount the whopping French sales tax (23%) before exporting, and he caters to American customers.

Musical Heritage releases can be obtained from Musical Heritage Society, 1991 Broadway, New York, New York 10023.

Les Six shared an aesthetic of simplicity—though no common musical technique—expounded by their literary spokesman Jean Cocteau (seated at the piano). Members of the group were Darius Milhaud, Georges Auric (the drawing), Arthur Honegger, Germaine Tailleferre, Francis Poulenc, and Louis Durey.



ceremonies. Musical “primitivism” had found another direction. Written for a jazz orchestra of seventeen instruments, *La Création du monde* contains, among other things, an involved fugue based on a blues theme, and the ballet was one of the first large-scale “classical” works to use the jazz idiom.

Although *Les Six* never were a cohesive group, all but Durey did contribute short numbers for Cocteau’s strange play/ballet entitled *Les Mariés de la Tour Eiffel*, first presented in June 1921. *Les Mariés* has been called by Igor Markevitch one of the first examples of “pop art.” It is a kind of anti-bourgeois satire in which the various members of a wedding party dance their roles while two actors dressed as phonographs speak the characters’ lines.

The musical interludes generally provide mildly sarcastic contrasts to the proceedings. Poulenc’s contribution, *Discours du Général*, an absurdly threadbare polka that opens as a dialogue between solo trumpet and trombone, precedes the speech by that indispensable member of any family gathering, the military uncle (le Général). And after the Général has been eaten by a lion that has stepped from the photographer’s camera (instead of the “birdie”), Honegger offers the most serious piece of the entire work, a *Marche funèbre*, which was appropriately the only part of the musical score to please the critics. Yet nobody noticed that its cli-

max is built around a slowed-down version, played in the low brasses, of the waltz from Gounod’s *Faust*. The entire *Mariés* (inexplicably minus one of Milhaud’s numbers) is available, complete with dialogue and conducted by Darius Milhaud. If you can’t get that excellent French disc, the two numbers by Poulenc can be obtained on a recording that also includes the composer’s *Sinfonietta*.

The aesthetic of *Les Six* made some deep inroads both within France and beyond the country’s borders. For instance, in addition to his trips to the U.S. and South America, Milhaud traveled to Russia where he conducted his own works and gave two-piano recitals of new compositions with Jean Wiener. These concerts certainly left their mark on young Russian composers, including Shostakovich.

Wiener (born 1898), it should be noted, still has enormous influence as an animator of the French musical scene. A talented jazz pianist, he helped stimulate France’s interest not only in that idiom but also in the works of diverse modern composers. A composer originally very much in the line of *Les Six*, Wiener went on to write in an almost purely four-square popular style that he employed particularly in a large number of film scores. A good example of his early style is the *Concerto Franco-Américain* (1922) for piano and string orchestra, still available in (and from) France. Two more recent works, a rather baroque-sounding *Accordion Concerto* (1957) and the less interesting *Concerto pour orchestre et piano principal* (1970), have also been recently recorded in France.

Recommended Recordings

LES SIX

Les Mariés de la Tour Eiffel (incl. pieces by Auric, Poulenc, Milhaud, Tailleferre, and Honegger). Darius Milhaud, cond. ADÈS 15 501*

Durey, Tailleferre, and Auric

Of *Les Six*, Durey, Tailleferre, and Auric have remained the most consistently close to the original Cocteau aesthetic. Durey, who has received the

least attention of the six, carried the "popular" orientation into the realm of politics and has gained a certain amount of recent notoriety as a leftist composer with songs based on texts of, among others, Mao Tse-tung and Ho Chi-minh. In other works, such as his 1957 Piano Concertino, Durey tends to wax romantic in a rather nineteenth-century direction.

Germaine Tailleferre, one of the notable female composers of the twentieth century, offers a more supple and original romanticism often touched with a warmer humor than one finds in her colleagues' compositions. A recording of her 1927 Harp Concertino, superbly played by Nicanor Zabaleta, can be easily obtained, while a disc of her String Quartet (1917) has just appeared in France. Certainly more of Tailleferre's output should reach discs, particularly such works as the two violin sonatas, the Harp Sonata once recorded by Zabaleta, and the delightful *Concerto of vain words* (1934), based on a Jean Tardieu text, for two pianos, voice, and orchestra.

According to many, Auric was one of the most promising composers of his generation. He went on to write principally for the cinema, including scores for most of Cocteau's films and, of course, *The Moulin Rouge* with its widely popular waltz. Auric's concert works tend to sound bigger than their aesthetic merits, giving them an almost Slavic hue at times. This can be heard in his ballet *Les Fâcheux* (1924) on the "Diaghilev at Monte Carlo" album. The album also includes the almost pure music-hall-style ballet by Milhaud, *Le Train bleu* (1924), the only recording with chorus of Poulenc's *Les Biches* (1924), and music by Sauguet and Satie.

Auric's 1938 Wind Trio, whose lively first movement is particularly effective, has been beautifully recorded by Golden Crest, and his recent and much more "modern" *Imaginées II* for cello and piano, written for Rostropovich and marking Auric's return to composition, has just been recorded by Pierre Pénassou.

Poulenc

Although he branched out in other directions, Poulenc came to embody the spirit of *Les Six* and in 1944 wrote a work that represents not only the greatest product of the group's original aesthetic but also one of the most delightful comic operas ever written, *Les Mamelles de Tirésias*. Based on Apollinaire's 1903 comedy, perhaps the first surrealist play, *Les Mamelles* not only offers a make-love-not-war message but is also pervaded by strongly feminist overtones—the wife (Thérèse) allows her breasts to float heavenward (to the tune of

Recommended Recordings

GERMAINE TAILLEFERRE (1892-)

Concertino for Harp and Orchestra. Nicanor Zabaleta, harp; Jean Martinon, cond. DEUTSCHE GRAMMOPHON 2530 008 (with works by Ginastera and Saint-Saëns).

Les Mariés de la Tour Eiffel—See *Les Six*. Quartet for Strings. CALLIOPE CAL 1803* (with Bondon: Quartet No. 1; Milhaud: Quartet No. 12).

Sonata for Harp. Nicanor Zabaleta, harp. COUNTERPOINT ESOTERIC 523 (mono, OP; with other contemporary harp works).

GEORGES AURIC (1899-)

Les Fâcheux. Igor Markevitch, cond. GUILDE INTERNATIONALE DU DISQUE SMS 5227/28* (two-disc set: "Diaghilev at Monte Carlo").

Imaginées II, for Cello and Piano. Pierre Pénassou, cello. ARION 37180*.

Les Mariés de la Tour Eiffel—See *Les Six*. Trio for Winds. GOLDEN CREST GCS 4076 (with works by Poulenc, Bergsma, and Kauffmann).

a "Boston" waltz) and becomes Tirésias while the husband is left to bear and raise 40,049 children. If Poulenc played for straight laughs—such as in the off-key trumpet solo preceding the Presto-Lacouf duel and in the hysterically silly duet between the proud papa and his 40,049 children—he also knew how to balance this humor with scenes whose mock seriousness is all the funnier because it is played relatively straight (such as the lament for Presto and Lacouf). It is one of those inexplicable crimes of the record industry that the splendid disc of this opera is no longer obtainable anywhere.

Besides his indisputable gift for musical humor, Poulenc also displayed one of this century's greatest lyrical talents. Full of unexpected harmonic shifts, Poulenc's sometimes modal melodies nevertheless rarely stray far from the home key for very long, producing rich but simple effects. These are admirably exemplified by the opening theme of the 1945 Piano Concerto and the 1957 Flute Sonata, the best recording of which is by Rampal and Veyron-Lacroix. Another excellent example is the poignant, nursery-tune theme of the second movement of the Two-Piano Concerto (1932), currently available in two excellent renditions—by Gold and Fildale or by Poulenc himself with Jacques Février.

Not surprisingly, Poulenc left this century one of

its most important bodies of art songs. They range from the ironic, as in the Cocteau *Cocardes* (1919) to the almost mystical, as in the beautiful *Main dominée par le cœur* (1947), based on a poem by surrealist Paul Eluard. These two works and a number of other excerpts and cycles can be found on an excellent anthology entitled "Poulenc et ses poètes."

Poulenc also produced two more operas, both of them serious and both of which have justifiably been performed throughout the world. The tragic and rather Mussorgskyan *Dialogues des Carmélites* (1953–55), his only full-length opera, has one of the most hair-raising endings in all musical drama as a chorus of nuns is gradually depleted to a duet, a solo, then silence through the device of decapitation. (Readers may remember the NBC Opera Company production on television.) The Angel mono recording is still in print. In *La Voix humaine* (1958), based on Cocteau's monodrama and a rare example of a single-character opera, Poulenc used a more Debussyesque extended recitative that occasionally breaks into poignant semiaris, all of which is backed up by an extremely sumptuous or-

chestral score. The opera has been beautifully recorded by Poulenc's favorite soprano, Denise Duval, also featured in the other opera albums. Conducted by Georges Prêtre and once released in RCA's luxurious Soria series, this landmark disc is available only from France now.

Poulenc should also be singled out for the important body of religious music he left behind. Besides *Dialogue des Carmélites*, Poulenc's most effective work in this area is perhaps the deeply moving *Stabat Mater* (1950). The 1959 Gloria, which was criticized in certain circles as overdoing the joyous aspects of this liturgical form, is one of the composer's most captivating works, and it has received an excellent performance by the Robert Shaw Chorale coupled with the Stravinsky *Symphony of Psalms*, with which the Gloria shares certain stylistic ties. (The Gloria's opening also owes a huge debt to the Hymn from Stravinsky's *Serenade for Piano*.)

Other important Poulenc works available on disc include the Concerto for Organ, Strings, and Timpani (1938) and the *Concert champêtre* (1927–28) for harpsichord and orchestra.

Recommended Recordings

FRANCIS POULENC (1899–1963)

Aubade, Choreographic Concerto. Gabriel Tacchino, piano; Georges Prêtre, cond. ANGEL S 36426 (with Piano Concerto).

Les Biches—See Auric: Les Fâcheux.

Concert champêtre for Harpsichord and Orchestra. Aimée van de Wiele, harpsichord; Georges Prêtre, cond. ANGEL S 35993 (with Two-Piano Concerto).

—Robert Veyron-Lacroix, harpsichord; Jean Martinon, cond. MUSICAL HERITAGE MHS 1595 (with Organ Concerto).

Concerto for Organ, Strings, and Timpani, in G minor. Maurice Duruflé, organ; Georges Prêtre, cond. ANGEL S 35953; ● 8XS 35953; ●● 4XS 35953 (with Gloria).

—Marie-Claire Alain, organ; Jean Martinon, cond.—See Concert champêtre.

Concerto for Piano and Orchestra—See Aubade.

Concerto for Two Pianos and Orchestra. Arthur Gold and Robert Fizdale, pianos; Leonard Bernstein, cond. COLUMBIA MS 6392 (with Shostakovich: Concerto No. 1).

—Poulenc and Jacques Février, pianos; Georges Prêtre, cond.—See Concert champêtre.

Deux Marches et un intermède. Georges Prêtre, cond. ANGEL S 36519 (with *Les Mariés*; Sinfonietta; *Suite française*).

Dialogues des Carmélites. Denise Duval, Régine Crespin, Rita Gorr, et al.; Pierre Derieux, cond. ANGEL CL 3585 (three discs, mono).

Gloria. Robert Shaw, cond. RCA RED SEAL LSC 2822 (with Stravinsky: *Symphony of Psalms*).

—Georges Prêtre, cond.—See Concerto for Organ.

Les Mamelles de Tirésias. Denise Duval et al.; André Cluytens, cond. SERAPHIM 60029 (mono, OP).

Les Mariés de la Tour Eiffel—See *Les Six*.

—(pieces by Poulenc only)—See Deux Marches.

Quatre Motets pour un temps de pénitence. Georges Prêtre, cond. ANGEL S 36121 (with *Stabat Mater*).

Sinfonietta—See Deux Marches.

Sonata for Flute and Piano. Jean-Pierre Rampal, flute; Robert Veyron-Lacroix, piano. MUSICAL HERITAGE MHS 906.

Songs. Various singers. PATHÉ CCA 1098* ("Poulenc et ses poètes").

—(four cycles) Gérard Souzay, baritone; Dalton Baldwin, piano. PHILIPS 802 765.

Stabat Mater. Régine Crespin, soprano; Georges Prêtre, cond.—See Quatre Motets.

Suite française—See Deux Marches.

La Voix humaine. Denise Duval, soprano; Georges Prêtre, cond. VOIX DE SON MAÎTRE CVA 918* (formerly RCA VICTOR LSS 2385, OP).

Recommended Recordings

DARIUS MILHAUD (1892-)

- Le Boeuf sur le toit. Milhaud, cond. NONESUCH H 71122 (with *La Création*).
- Carnaval d'Aix. Milhaud, cond. CANDIDE CE 31013 (with Percussion Concerto; Viola Concerto).
- Le Château de feu. Serge Baudo, cond. CHANT DU MONDE LDX-A 78 325* (with *Suite provençale*; *Introduction*).
- Les Choéphores. Leonard Bernstein, cond. COLUMBIA SPECIAL PRODUCTS CMS 6396.
- Concertos for Cello and Orchestra, Nos. 1 and 2. SUPRAPHON SUP 50864.
- Concerto for Oboe and Orchestra. Jacques Vandeville, oboe. INÉDITS ORTF 995 032*.
- Concerto for Percussion and Small Orchestra—See Carnaval d'Aix.
- Concerto for Piano and Orchestra, No. 1. Philippe Entremont, piano; Milhaud, cond. COLUMBIA MS 7432 (with *La Création*; Jolivet: Piano Concerto).
- Concerto for Viola and Orchestra, No. 1—See Carnaval d'Aix.
- La Création du monde—See Le Boeuf sur le toit.
- (chamber version) Philippe Entremont, piano; Trio Français—See Concerto for Piano.
- Etudes for Piano and Orchestra. Paul Badura-Skoda, piano. WESTMINSTER XWN 18717 (mono, OP).
- L'Homme et son désir. Milhaud, cond. CANDIDE CE 31008 (with Little Symphonies).
- Introduction et marche funèbre—See Le Château de feu.
- Little Symphonies for Small Orchestra (6)—See L'Homme et son désir.
- Les Mariés de la Tour Eiffel—See *Les Six*.
- Octet for Strings. Budapest Quartet. COLUMBIA ML 4332 (mono, OP; with Quartets Nos. 14 and 15).
- Parrenin Quartet; Bernède Quartet. VOIX DE SON MAÎTRE C 063 11 631* (with Quartets Nos. 14 and 15).
- Quartet for Strings, No. 12—See Tailleferre: Quartet for Strings.
- Quartet for Strings, No. 14. Budapest Quartet—See Octet for Strings.
- Parrenin Quartet—See Octet for Strings.
- Quartet for Strings, No. 15. Budapest Quartet—See Octet for Strings.
- Bernède Quartet—See Octet for Strings.
- Suite provençale. Charles Munch, cond. RCA VICTOR LDS 2625 (OP; with *La Création*).
- Serge Baudo, cond.—See Le Château de feu.
- Symphony No. 4 (1848). Milhaud, cond. MUSICAL HERITAGE MHS 1089 (with Symphony No. 8).
- Symphony No. 8 (*Rhodanienne*)—See Symphony No. 4.
- Le Train bleu—See Auric: Les Fâcheux.

Milhaud

If the doors opened by Poulenc lead mainly to a private universe containing a remarkable number of minor masterpieces and one or two major ones, Darius Milhaud moved in directions that occasionally had more far-reaching consequences. Milhaud's most influential experiments have been with polytonality, in which two or more different keys are used simultaneously, either through the juxtaposition of conflicting chords (usually triads), the use of a melody in a different key from its harmonic accompaniment, or the simultaneous scoring of melodic lines in different keys. A passage from the third *Petite Symphonie* (1921) has six separate melodic lines in five different keys at the same time!

Polytonality, almost a constant in Milhaud's *oeuvre*, can also be heard in the rich, atmospheric opening chords of the *Suite provençale* (1936), which also makes strong use of the folk idiom of Milhaud's native Provence (an influence one can hear in many of his works). RCA's lamented Soria series included a fine recording of this work by

Charles Munch (it can still be obtained in a four-record set in France); another recording of the *Suite* conducted by Serge Baudo is now available only on the French Chant du Monde label coupled with the 1936 *Introduction et Marche funèbre* and the important cantata *Le Château de feu* (1954). The latter work grimly evokes the atmosphere of a Nazi concentration camp where a nephew of Milhaud's (Milhaud himself is Jewish) and two acquaintances were murdered. A less convincing work that nonetheless has some of the *Suite provençale's* spirit is the Fourth (1848) Symphony (1947), recorded by Milhaud along with the 1957 Eighth Symphony (*Rhodanienne*). No doubt Milhaud's most extreme example of polytonality is in his five *Etudes* for piano and orchestra (1920-21). One of Milhaud's most interesting experiments, his Fourteenth and Fifteenth String Quartets (1948-49), which can also be played together as an octet, has recently been recorded in France by the Parrenin and Bernède Quartets (the disc offers all three works, as did the now deleted performance by the Budapest Quartet).

The originality of Milhaud's music, however, goes far beyond the composer's distinctive harmonic language, particularly in the earlier works. Like many twentieth-century composers, he has explored in great depth both rhythms and the expanded possibilities of percussion instruments, and one of the outstanding results of his efforts can be heard in *Les Choéphores* (1915-16), the second of the three operas of Milhaud's Orestian trilogy, based on the Paul Claudel translation. The only current recording of it (Bernstein's, now available from Columbia Special Products) should be obtained before it disappears altogether. Besides the extremely rich harmonic and rhythmic idiom, *Les Choéphores* features exceptional choral writing and several incantatory passages in which Electra declaims passages accompanied by whistles and spoken chants from the chorus—all of this over diverse percussion effects. The first opera of the trilogy, *Agamemnon* (1913), is less ambitious, but the final one, *Les Euménides* (1917-22), which picks up with the same eerie rhythmic declamation that closes *Les Choéphores*, is a full, three-act work that should become a staple in modern opera repertoire.

Milhaud's ballet *L'Homme et son désir* (1918) also effectively uses voice and percussion. It is based on a Brazil-inspired scenario by Claudel, whom Milhaud had served as a secretary while the famous Catholic poet/playwright was France's minister to Rio. This important ballet can be obtained in an excellent version conducted by Milhaud together with the six Little Symphonies for Small Orchestra (1917-23), which reveal the composer's unusual talent as a large-scale miniaturist (he has also written three delightful "minute operas").

Milhaud is an enormously prolific composer who can score a work for full orchestra while surrounded by students practicing and orchestras rehearsing; his total catalogue is approaching five hundred works, including twelve symphonies, eighteen string quartets, and concertos for a wide variety of instruments. Since the concertos contain some of Milhaud's finest writing, an essential disc is the Milhaud-conducted Concerto for Percussion and Small Orchestra (1930), also containing the First Viola Concerto (1928), and the *Carnaval d'Aix* (1926) for piano and orchestra. The light-hearted First Piano Concerto (1933), which like many Milhaud works manifests a neoclassical simplicity in its basic structure, has been excellently recorded by Philippe Entremont on Columbia along with the piano quartet version of *La Création du monde* (and the pompous Piano Concerto by André Jolivet). The transparency of the 1957 Oboe Concerto has been splendidly captured by Jacques Vandeville on a new French release in the important Inédits ORTF series produced by the French radio and offering works not otherwise available; this new issue also offers the impressive and somber

Six Movements for String Orchestra by French-Polish composer Alexandre Tansman. One might also mention a Supraphon album containing the two cello concertos.

Honegger

Although his parents were Swiss and he is often considered a Swiss composer, Arthur Honegger was born and died in France, where he spent most of his life. Nonetheless, unlike his fellow *Les Six* composers—and in fact unlike most modern French composers—Honegger never turned his back on the German tradition. While Milhaud in particular lashed out against Wagner, Honegger openly admired him. Yet perhaps the biggest influence on Honegger was Bach, and the dual French-German pull on the composer can be heard in his attempts to "do with chords what Bach did with melodic

Recommended Recordings

ARTHUR HONEGGER (1892-1955)

- Concertino for Piano and Orchestra. Walter Klien, piano. TURNABOUT TV-S 34130 (with works by Bartók, Janáček, Stravinsky).
- Concerto for Cello and Orchestra. Serge Baudo, cond. FRENCH CBS 75 863* (with Symphony No. 5).
- Le Dit des jeux du monde. Leningrad Philharmonic Chamber Orchestra. MELODIYA D 026489-90*.
- Les Mariés de la Tour Eiffel—See *Les Six*.
- Pacific 231. Leonard Bernstein, cond. COLUMBIA MS 6659 (with *Rugby*; *Pastorale d'été*; works by Debussy).
- Pastorale d'été—See Pacific 231.
- Piano Works. Jurg von Vintschger, piano. TURNABOUT TV-S 34377.
- Le Roi David. Honegger, cond. PLAISIR MUSICAL 35 008/9* (two discs, mono).
- (incidental-music scoring) Charles Dutoit, cond. MUSICAL HERITAGE MHS 1392/3 (two discs).
- Rugby—See Pacific 231.
- Symphony No. 2, for Strings. Jean-François Paillard, cond. MUSICAL HERITAGE MHS 805 (with Roussel: Sinfonietta; Schmitt: *Janiana* String Symphony).
- Symphony No. 3 (*Liturgique*). Ernest Ansermet, cond. LONDON CS 6616 (with Symphony No. 4).
- Symphony No. 4 (*Deliciae Basiliensis*). Charles Munch, cond. MUSICAL HERITAGE MHS 981 (with Dutilleux: *Cinq Métaboles*).
- Symphony No. 5 (*Di tre re*)—See Concerto for Cello.

lines." For an excellent example of the dense musical sound produced by Honegger, listen to the awesome, somber chords opening the magnificent Fifth Symphony (*Di tre re*, 1950), no longer available in America but recently released in France in a performance by Baudo, a recording that also offers the subtle and melancholic Cello Concerto (1929).

Honegger did go through an experimental stage that produced in particular two works. The first, for which Honegger admitted the influence of Schoenberg and Stravinsky, is his primitivistic ballet (with narration à la *Histoire du soldat*) *Le Dit des jeux du monde* (1918), which contains movements for percussion only. It has been recorded in the Soviet Union, of all places, on the Melodiya label. But Honegger's most famous and influential (especially in Russia) work by far was an experiment in mathematically accelerated rhythms inspired by a huge steam locomotive, *Pacific 231* (1923). Bernstein's Columbia performance of this "symphonic movement," on a disc that also contains the energetic *Rugby* (1928), the serene *Pastorale d'été*, and two works by Debussy, is the most attractive current recording.

PART II—AFTER LES SIX

GLANCING BACK at the various works already mentioned, it's apparent that a large number are bound up in extramusical references. This strong tendency in French music to make use of a pretext—as opposed to a "program"—results more from French artists' general awareness of all the arts rather than from a desire to tell a story. Indeed, if the techniques of Wagner's musical language had little effect on most French composers, his aesthetic of a synthesis of the arts reached into every domain of French aesthetics—a late-nineteenth-century literary review having little to do with music per se was even called *La Revue Wagnerienne*.

Interestingly, the areas in which the French have perhaps applied their idea of a fusion of the arts with greatest success in the twentieth century have been the cinema and the ballet. Nearly every French composer, whether of major or minor stature, has scored for films, a situation paralleled only in Russia (where artistic evolution has more than one element in common with France).

The "new wave" directors in particular have been quite attentive to the musical element of their art. Alain Robbe-Grillet's script for Alain Resnais' *Last Year at Marienbad* (1961) gives quite precise

indications (unfortunately not followed by composer Francis Seyrig) for the types of music desired. Jean-Luc Godard, when not using music by classical composers such as Beethoven and Schumann, has inspired an incredibly large number of outstanding scores by giving almost completely free rein to his composers. The most remarkable of these are by Antoine Duhamel for *Weekend* (1967) and particularly *Pierrot le fou* (1965). Excerpts of the latter's moody and lyrical music were once available on a Barclay 45-rpm single, but this film score, one of the finest ever written, definitely merits a complete recording.

Other strongly recommended recordings of Honegger's music are listed in the Honegger discography. Inexplicably the First Symphony (1929–30) has never been recorded, and new releases should definitely be made of some of the chamber music, particularly the two extraordinary violin sonatas and the three quartets. Symphonic poems such as *Horace victorieux* and *Le Chant de Nigamon* also strongly merit attention.

The "old wave" as well inspired its masterpieces, among them Maurice Jaubert's music for Jean Vigo's *L'Atlante* (1934), some of which was recorded on a now-deleted Vega disc. The cinema was also the impetus for such before-the-fact compositions as Milhaud's *Le Boeuf sur le toit*, as discussed above, and much more recently, a *poème cinématographique* entitled *Le Musicien dans la cité* by Yves Baudrier (born 1906). Recorded in the In-édits ORTF series, *Le Musicien dans la cité* musically depicts a solitary musician wandering through a nocturnal Paris and was intended to inspire, almost choreographically, the rhythm of a film (which was in fact shot by Roger Kahane).

But before the cinema, the ballet offered during the first two or three decades of this century the possibility of a total artistic communication through sets, story, lighting, choreography and mu-

Recommended Recordings

YVES BAUDRIER (1906-)

Le Musicien dans la cité. INÉDITS ORTF 995 022* (with Thiriet: Flute Concerto).

ANTOINE DUHAMEL (1925-)

Pierrot le fou (excerpts). BARCLAY 70 869* (45 rpm, OP).

PIERRE HENRY (1927-)

Mouvement. Rythme. Etude. PHILIPS 6504 062*. La Reine verte. PHILIPS 6332 015*. Variations pour une porte et un soupir. PHILIPS 836 898* (formerly LIMELIGHT 86059, OP).

MAURICE JAUBERT (1900-1940)

L'Atlante (excerpts). Vega C30A98* (mono, OP; with excerpts from film scores by Auric, Sauguet, Milhaud, Jarre, Le Roux, and Kosma).

sic—minus words. Nonverbal communication has in fact been particularly important in France ever since the *commedia dell'arte* made inroads there in the late seventeenth century and the more recent discovery of oriental practices has left just as strong a stamp. Who else but the French could produce a Marcel Marceau.

The ballet has launched some of the most important works to come out of France in this century. Even today, Maurice Béjart's ballet troupe has been responsible for the creation of a number of important works, especially those of pioneer electronic and *musique concrète* composer Pierre Henry (born 1927). For *Nijinsky*, *Clown of God*, recently performed in New York, Béjart used Henry's *Mouvement. Rythme. Etude* (Philips) along with parts of Tchaikovsky's *Pathétique* Symphony. One of the most intriguing Béjart-inspired compositions is Henry's *La Reine verte* (*The Green Queen*, 1963), recently re-released by Philips. Béjart was even able to make a ballet out of one of this century's weirdest and most original works of *musique concrète*. Henry's *Variations pour une porte et un soupir* (*Variations for a Door and a Sigh*, 1963). In this work Henry produced over the space of forty-five minutes an incredibly diverse and strangely moving series of variations (starting with *Sleep* and ending with *Death*) using only the sounds of an extremely gifted barn door, certain noises made by human breathing, and a kind of musical saw. A "definitive" version of the *Variations*, written in homage to the work of a graphic artist (Arman), has been recorded by Philips. After listening to this record, you'll never again be able to hear a creaking door in quite the same way.

Characteristically French

However, the ballet was a strong force in French music before the avant-garde. Even when not intended specifically for the stage, any number of twentieth-century compositions in France have a strong ballet flavor, a fact rooted in certain basic musical practices shared in varying degrees by a great many French composers.

The first of these is the affinity the French have always seemed to have for orchestral color in which lightness, transparency, and clarity dominate, a tendency that found fruition as early as Berlioz' *Symphonie fantastique*, which calls for five pianos sounding four-octave unisons to create a chime effect. (The Mitropoulos version on Odyssey 32160204 is, I believe, the only one to use this scoring.) Although obviously not essential to the existence of dance, this ability to produce striking and unexpected shifts in instrumental color creates instantaneous effects especially suited to ballet. Although *Les Six* revolted against this tradition, most of them—particularly Poulenc in his later years—could not consistently resist the temptation of "beautiful sound."

Perhaps more important is the French inclination for episodic forms and structures. Through the use of frequent motivic repetition, atmospheric ostinatos, and generally short sections within a given work, French composers often create a kind of static quality in their music. A kind of abstract *emotional* unity, often depending on cyclism à la César Franck or various *idées fixes* à la Hector Berlioz, may then replace the more dramatic technique of thematic development.

The Kipling-inspired symphonic poem *Les Bandar-log* (1939-40) by the prolific Charles Koechlin (1867-1951) offers an excellent example of the above tendencies. Recorded in a performance by Antal Dorati on Angel, *Les Bandar-log* is part of an essential disc that includes two other stunning examples of French orchestral (and vocal, for the Boulez work) color: Olivier Messiaen's *Chronochromie* (1960) and the *Soleil des eaux* cantata (1948) by Pierre Boulez, who conducts his own work.

Almost all the compositions by Koechlin pupil Jacques Bondon (born 1927), one of the few composers to derive constant inspiration from science fiction and fantasy literature, likewise offer almost quintessential forms of certain Gallic traits. Bondon's particularly insistent use of repetitions combined with a distinctive use of definite-pitch percussions and open harmonies often creates a rather oriental atmosphere. This can be heard immediately in his suite *Kaleidoscope* (1957, 1964).

Kaleidoscope, whose movements have such titles as *Dream's Décor* and *The Dancing Color*, makes some solid use of the ondes martenot, an electronic instrument sounding rather like a theramin but

Recommended Recordings

JACQUES BONDON (1927-)

Kaleidoscope. Bondon, cond. MUSICAL HERITAGE MHS 988 (with Landowski: Ondes Martinot Concerto).

Quartet for Strings—See Tailleferre: Quartet for Strings.

CHARLES KOECHLIN (1867–1951)

Les Bandar-log. Antal Dorati, cond. ANGEL S 36295 (with Boulez: *Soleil des eaux*; Messiaen: *Chronochromie*).

HENRI TOMASI (1901–1971)

Concerto for Trombone and Orchestra. INÉDITS ORTF 995 023* (with Delannoy: *Concerto de mai*).

Concerto for Trumpet and Orchestra. MUSICAL HERITAGE MHS 829 (with Chaynes: Trumpet Concerto; *Quatre Illustrations pour la flûte de jade*).

Divertissement pastoral. DEUTSCHE GRAMMOPHON 136 374* ("Noël en Provence").

Provençal carols (arr.)—See Divertissement pastoral.

made much more versatile through the use of a keyboard. Invented by Maurice Martenot, the strange tones of the ondes martenot can be heard in numerous modern French works (including Marcel Landowski's 1954 concerto for the instrument recorded on the flip side of *Kaleidoscope*), but interestingly enough the instrument has attracted almost no composers outside of France.

The late Henri Tomasi (1901–1971), who like Koechlin is woefully represented on disc, was an artist of strong humanitarian inclinations. Tomasi wrote some of his most moving works in his last years, including a *Symphonie du tiers monde* (*Third-World Symphony*, 1967) and a *Chant pour le Vietnam* (1969)—the latter inspired by a text of Jean-Paul Sartre! One of Tomasi's absolute masterpieces, incredibly never recorded, is the stark ballet *Noces de cendres* (*Ash Wedding*, 1954), in which the composer combines a rather Ravelian sense of color and rhythm with a distinctive and moody harmonic style and some especially poignant themes. Tomasi also wrote several exceptional operas and concertos for a large variety of instruments, including a splendid Double-Bass Concerto (1970), which was to be his last work.

The two concertos that represent him on disc are unfortunately not among his best works. The 1949 Trumpet Concerto is, however, much more characteristic of the composer's style than the 1956 Trombone Concerto. Tomasi's captivating arrangements

of Provençal carols and his *Divertissement pastoral* to accompany Christmas Mass are unfortunately no longer domestically available but would make a superb addition to anybody's Christmas collection.

L'Ecole d'Arcueil

Besides *Les Six*, two other important groups formed in France between the wars—*L'Ecole d'Arcueil* and *La jeune France*. The former, baptized in 1924 in homage to the Parisian suburb where Erik Satie lived, consisted of Henri Cliquet-Pleyel, who achieved very little fame, Roger Désormière (1898–1963), who was particularly important and influential as a conductor until paralyzed by a stroke in 1952, Maxime Jacob (born 1906), and Henri Sauguet (born 1901). Although he became a Benedictine monk in 1930, Jacob continued to compose; the only work I have heard by him, the *Six Chants d'exil et de peine* for orchestra, is written in a particularly rich post-Satie style that makes me hope more attention will be paid to the music of this unique composer.

Henri Sauguet, on the other hand, became—even more strongly than Poulenc—the most important inheritor of the Satie tradition. Much of Sauguet's work has the subtle ostinatos, the ambiguous harmonies, the threadbareness, the simplicity, and the refined popular elements found in Satie, whose music represents the epitome of that static quality peculiar to French music.

Les Forains (1945), the most popular of Sauguet's twenty-five ballets, is an homage to Satie, al-

Recommended Recordings

HENRI SAUGUET (1901-)

La Chatte—See Auric: Les Fâcheux.

Concerto for Piano and Orchestra, No. 1. Sauguet, cond. CHANT DU MONDE LDX-S 8300* (with *Les Forains*).

Concertino for Harmonica and Orchestra. Claude Garden, harmonica. INÉDITS ORTF 995 021* (with *Two Movements*).

Les Forains. Sauguet, cond.—See Concerto for Piano and Orchestra, No. 1.

Mélodie concertante, for Cello and Orchestra. Mstislav Rostropovich, cello; Sauguet, cond. CHANT DU MONDE LDX-A 78435* (with Quartet No. 2) or MELODIYA/ANGEL SR 40180 (with Vlasov: Cello Concerto).

Quartet for Strings, No. 2—See Mélodie concertante.

Two Movements for Strings in Memory of Paul Gilson—See Concertino for Harmonica and Orchestra.

though the style is more sophisticated and straightforward than Satie's usually is. *Les Forains* has been recorded by the composer along with the First Piano Concerto (1934). The melancholy lyricism of this concerto immediately reveals Sauguet's personal idiom and balances the more airy aspects of the style. Melancholia plays an even stronger role in the extraordinarily beautiful *Mélodie concertante* for cello and orchestra (1964), written for Mstislav Rostropovich and superbly performed by him on an indispensable Chant du monde release. The same version of the *Mélodie* is also available domestically on Melodiya/Angel but idiotically coupled with a horrendous cello concerto by Vladimir Vlasov. One can only hope that more of Sauguet's extensive catalogue, including the bitter-sweet 1954 opera based on Musset's *Les Caprices de Marianne*, will eventually be represented on disc.

Ibert and Françaix

Revolving in somewhat the same orbit as *Les Six* and *L'École d'Arcueil* but of much less importance (in spite of their inexplicably greater popularity in the U.S.) are Jacques Ibert (1890–1962) and Jean Françaix (born 1912). Françaix's basically urbane style, where everything seems to stay within a light-hearted, slightly nostalgic midrange characterized harmonically by frequent chains of parallel thirds, is best represented by strings; the most interesting

of his domestically available compositions on disc is probably the String Trio (1933), beautifully performed by Heifetz, De Pasquale, and Piatigorsky. In addition the recent *L'Horloge de flore* (1959) for oboe and small orchestra has been superbly performed by John de Lancie on RCA.

In spite of his Parisian background, Ibert has produced works marked by a more provincial, peasantlike coarseness that makes its point best in humorous works such as the popular *Divertissement* (1930), a suite from the music written for Labiche's boulevard farce *An Italian Straw Hat*. Besides the famous *Escapes* (1927), of which several good recordings exist (Munch's is probably the most attractive), an appealing Ibert work is the elegant, Renaissance-style ballet suite from *Diane de Poitiers* (1933), coupled with the impressive *Une Saison en enfer* (after Rimbaud) symphony by Henry Barraud (born 1900), one of France's most important representatives of the symphonic tradition.

La Jeune France

It was Yves Baudrier who in 1936 initiated the *Jeune France* group with Daniel-Lesur (born 1908), André Jolivet (born 1905), and Olivier Messiaen (born 1908) in reaction to musical doctrines of all sorts, from Cocteau's to Schoenberg's, as well as to the depersonalization and mechanization of modern life. The group's goals were to attain a "new musical humanism," and it was Jolivet and particularly Messiaen who found the most significant solutions to this idea. Daniel-Lesur, although less ambitious than Jolivet and Messiaen, found a highly personal idiom marked by strong, insistent rhythms (frequently derived from dance patterns) and an almost English pastoral quality lacking in the style of the other *Jeune France* composers. Erato has released an extremely attractive disc of Daniel-Lesur's music that Musical Heritage will hopefully bring out eventually.

Jolivet's approach to a new musical humanism was a redefinition of the incantatory and ritualistic potential of music. Although Jolivet's direct predecessor for this type of primitivism was Stravinsky, he also benefited greatly from his teacher Edgard Varèse. Along with the insistent but often complex rhythms and the obsessive repetitions (and the sometimes excessive volume levels), there is a distinctive use of coloration in Jolivet. His harmonic language becomes more complex and decidedly less tonal in his later works (his most recent compositions, which might be termed experimental, have moved almost completely away from his original aesthetic).

One of the best post-*Sacre* compositions is Jolivet's *Cinq Danses rituelles* (1939), which can be heard along with a stunningly recorded and in-

Recommended Recordings

JACQUES IBERT (1890–1962)

Diane de Poitiers (ballet suite). INÉDITS ORTF 995 017* (with Barraud: *Une saison en enfer*).

Divertissement. Jean Martinon, cond. STEREO TREASURY STS 15093 (with works by Bizet and Saint-Saëns).

Escapes. Charles Munch, cond. RCA VICTORLA VICS 1323; ● V8S 1033 (with works by Debussy and Ravel).

Symphonie concertante, for Oboe and Strings. John de Lancie, oboe; André Previn, cond. RCA RED SEAL LSC 2945 (with Françaix: *L'Horloge de Flore*; Satie-Debussy: *Gymnopédies*).

JEAN FRANÇAIX (1912–)

L'Horloge de Flore, for Oboe and Orchestra—See Ibert: *Symphonie concertante*.

Trio for Strings. Jascha Heifetz, violin; Joseph de Pasquale, viola; Gregor Piatigorsky, cello. RCA RED SEAL LSC 2985 (with Dvořák: Piano Quintet).

Recommended Recordings

DANIEL-LESUR (1908–)

Pastorale for Seven Instruments, Timpani, and Strings; Serenade for Strings; Symphonie de danses. ERATO STU 70 514*.

ANDRÉ JOLIVET (1905–)

Cinq Danses rituelles. Jolivet, cond. MUSICAL HERITAGE MHS 1371 (with Cello Concerto).

Concerto No. 2 for Cello, String Quintet, and String Orchestra. Mstislav Rostropovich, cello; Jolivet, cond.—See Cinq Danses rituelles.

Concerto for Flute and Orchestra, No. 1. Jean-Pierre Rampal, flute. MUSICAL HERITAGE MHS 1015 (with *Incantations; Suite en concert*).

Concerto for Harp and Orchestra. MUSICAL HERITAGE MHS 1079 (with Ondes Martinot Concerto).

Concerto for Ondes Martinot and Orchestra. Jeanne Loriod, ondes martinot—See Concerto for Harp and Orchestra.

Incantations for Unaccompanied Flute. Jean-Pierre Rampal, flute—See Concerto for Flute and Orchestra, No. 1.

Suite en concert, for Flute and Percussion. Jean-Pierre Rampal, flute—See Concerto for Flute and Orchestra, No. 1.

Symphony No. 1. Georges Tzipine, cond. INÉDITS ORTF 995 008* (with Nikiprowetzky: *Hommage à Antonio Gaudi*).

comparably performed (by Rostropovich) version of the Concerto No. 2 for Cello, String Quintet, and String Orchestra (1966) on a Musical Heritage release. In this work Jolivet effectively incorporates some of the glissandos and tone clusters characteristic of certain recent styles with his own idiom.

Jolivet is also responsible for one of the finest works for ondes martenot, the dynamic Concerto (1947). I would particularly like to see on disc the 1958 Percussion Concerto and the 1961 String Symphony.

Messiaen

If Olivier Messiaen also turned to a kind of musical primitivism, it was in a totally different direction—one of the most original and influential his century has produced. A religious mystic steeped in both Christian and Hindu philosophies, Messiaen has sought in much of his music to communicate the infinite by redefining the often temporal-bound

structures of Western music. The composer therefore turned to certain Hindu musical practices, including the use of various complex, unretrogradable rhythms (rhythmic structures that have identical patterns whether played forwards or backwards), and a technique of varied repetition in which subtle changes in the ornamentation and textural context of a theme are of paramount importance (rather than the development of that theme). The result is frequently the kind of hypnotic effect heard for instance in certain of the nine “meditations” (such as *Les Bergers*) of the early organ work *La Nativité du Seigneur* (1935).

The totality of the vision Messiaen attempts to communicate is manifest in the sometimes extreme complexity of much of his music. For example, one section of *Chronochromie* (1960) simultaneously juxtaposes eighteen different thematic lines, each in a different mode, aesthetic, and rhythm. This same type of multiplanar writing, in a less complicated form, often gives rise to a unique kind of polytonality that can be heard in such an early work as the popular *Trois petites liturgies de la présence divine* (1944), for women’s chorus, ondes martenot, and orchestra.

Yet Messiaen tempers his complexity—and the jagged edges of his nontonal harmonies—with certain quiescent passages in which long, dreamy melodic lines seem to spiral slowly over opulent, static harmonies that never resolve. Extended examples of this can be heard in the fourth movement of *L’Ascension* (1932) and in the sixth movement, entitled *The Garden of Love’s Sleep*, of the gargantuan, nine-movement *Turangalila-Symphonie* (1946–48), premiered by Leonard Bernstein in Boston in 1949. Although well recorded by Ozawa, the better interpretation is on the mono-only Vega set conducted by Le Roux. The *Turangalila-Sym-*



Olivier Messiaen (here with his wife, Yvonne Loriod) is one of this century’s most original and influential composers.

Recommended Recordings

OLIVIER MESSIAEN (1908-)

- L'Ascension. Leopold Stokowski, cond. LONDON SPC 21060 (with Ives: Orchestral Set No. 2).
- Catalogue d'oiseaux. Yvonne Loriod, piano. MUSICAL HERITAGE MHS 1423/6 (four discs).
- Jocy de Oliveira-Carvalho, piano. Vox SVBX 5464 (four discs).
- Chronochromie—See Koechlin: Les Bandarlog.
- La Nativité du Seigneur. Simon Preston, organ. ARGO ZRG 5447.
- Trois petites liturgies de la présence divine. ERATO STU 70 200* (formerly MUSIC GUILD S 142).
- Leonard Bernstein, cond. COLUMBIA MS 6587 (OP, with Roussel: Symphony No. 3).
- Turangalila-Symphonie. Maurice Le Roux, cond. VEGA 28 001/2* (two discs, mono).
- Seiji Ozawa, cond. RCA RED SEAL LSC 7051 (two discs).

phonie also displays another strong influence on Messiaen—bird calls. He has transposed and incorporated these natural musical intricacies with great and surprisingly unobvious effect in numerous works. The culmination of this is the huge, thirteen-movement *Catalogue d'oiseaux* (1956–58) for piano. Messiaen's wife Yvonne Loriod and Jocy de Oliveira-Carvalho [see feature review, page 79] both offer exceptionally good renditions while a third version by brilliant Messiaen interpreter Robert Sherlaw Johnson is forthcoming.

It has been argued that Messiaen's music would have little meaning if divorced from its various religious and/or ornithological contexts. While this is quite debatable to begin with, it strikes me as ridiculous to insist that straight instrumental music loses some kind of mystical purity when extra-musical references are brought in. Not only has Messiaen attempted, like many of his compatriots, to enlarge the frontiers of music, he has produced an entirely new concept of musical time that has had an enormous influence on present-day composers, including Pierre Boulez—who, bless his heart, later blasted Messiaen's music (along with that of just about everybody else).

Rivier, Nigg, Dutilleux, and Ohana

Of many "older generation" composers who could be discussed, four must be mentioned because of their important contributions, particularly to in-

strumental music. The first is Jean Rivier (born 1898), whose seven symphonies represent, more than Milhaud's twelve or so, one of France's most important contributions to that genre. Unfortunately, current recordings exist only of the Third (1938) and Fifth (1950). The stark and highly dramatic Sixth (*Les Présages*, 1958) in particular deserves attention from the record companies.

The style of Messiaen pupil Serge Nigg (born

Recommended Recordings

JEAN RIVIER (1898-)

- Symphony No. 3. Georges Tzipine, cond. VOIX DE SON MAÎTRE C 053 10 827M* (mono; with Symphony No. 5).
- Jean-François Paillard, cond. ERATO STU 70 135* (with Daniel-Lesur: Variations for Piano and Strings; Barraud: Four Preludes for String Orchestra).
- Symphony No. 5. Georges Tzipine, cond.—See Symphony No. 3.

SERGE NIGG (1924-)

- Concerto for Violin and Orchestra. Christian Ferras, violin. DEUTSCHE GRAMMOPHON 139 171* (formerly HELIODOR HS 25058; with Constant: *Vingt-quatre Préludes pour orchestre*).
- Visages d'Axel. INÉDITS ORTF 995 030* (with Martinet: *Mouvement symphonique; Prométhée*).

HENRI DUTILLEUX (1916-)

- Cinq Métaboles—See Honegger: Symphony No. 4.
- Le Loup. Ducretet Thomson CTL 93086* (mono, OP).
- (ballet suite) Georges Prêtre, cond. ANGEL S 35932 (with Poulenc: *Les Biches*; Milhaud: *La Création du monde*).
- Sonata for Piano. Jeffrey Siegel, piano. ORION ORS 7299 (with Hindemith: Sonata No. 3).
- Symphony No. 1. Jean Martinon, cond. INÉDITS ORTF 995 028* (with Martinon: Symphony No. 2).
- Symphony No. 2. Charles Munch, cond. ERATO STU 70 278* (formerly WESTMINSTER WST 17119; with Roussel: Suite in F).

JEAN MARTINON (1910-)

- Concerto for Violin and Orchestra, No. 2. Henryk Szeryng, violin. DEUTSCHE GRAMMOPHON 2530 033 (with Berg: Violin Concerto).
- Symphony No. 2—See Dutilleux: Symphony No. 1.

MAURICE OHANA (1914-)

- Signes; Syllabaire pour Phèdre. MUSICAL HERITAGE MHS 1087.



Jean Martinon has been an outstanding proponent of French music both as a conductor and as a composer.

1924) has undergone several metamorphoses, from extreme atonality (under the influence of Schoenberg student René Leibowitz) through socialist realism and, most recently, into a rich, quite serious, and rather post-Bergian idiom whose expressive potential is as strong as anything I've heard. Nigg composed one of this century's finest violin concertos in 1957, and it has been beautifully recorded by Christian Ferras on a Deutsche Grammophon disc, once released here on Heliodor (I have recently seen this deleted disc in several New York stores, including King Karol). The Nigg work is paired with the brilliantly orchestrated *Vingt-quatre Préludes pour orchestre* (1958) by Marius Constant (b.1925), formerly the music director of Roland Petit's Ballets de Paris and the founder of the important Ars Nova ensemble. Another equally effective work by Nigg is his *Visages d'Axël* (1967), a symphonic work inspired by Villiers de l'Isle-Adam's foreboding nineteenth-century symbolist play.

Like Nigg, Henri Dutilleux (born 1916), a painstaking craftsman with relatively few works to his credit, has developed a rich, somewhat expressionistic style. This uses, in more recent works such as the *Cinq Métaboles*, some atonality and a kind of pointillistic instrumentation but never completely abandons some form of tonality—frequently modal. His music is also often marked by a careful balance between diverse classical forms and a subdued lyricism combined with a perfect sense of instrumental nuance, whether in the remarkable 1948 Piano Sonata or in the Second Symphony (*Le Double*, 1956), a concertante work for chamber orchestra and large orchestra. A new recording has

been made of the First Symphony (1950–51), conducted by Jean Martinon, whose own Second Symphony (*Hymne à la vie*, 1944) is on the flip side. (A more important Martinon composition is the Second Violin Concerto, interpreted by Szeryng on Deutsche Grammophon.) Dutilleux's moody ballet *Le Loup* (1953), written for Roland Petit's Ballets de Paris, can be heard on an Angel disc in suite form although the complete ballet was formerly available through London Records on Ducretet/Thomson. Because of political difficulties encountered by Mstislav Rostropovich, for whom Dutilleux wrote his extraordinary 1970 Cello Concerto (subtitled *Tout un monde lointain*, after Baudelaire), this recent work will, alas, probably not be recorded until at least 1974.

One composer of the older generation who has led French music in certain new directions is Maurice Ohana (born in 1914 in Casablanca). He has used the expanded possibilities of the percussion and various micro-intervals to particularly good effect. Ohana, who in 1947 formed a group called the *Zodiaque* with three other composers, is best represented on disc by his chamber opera *Syllabaire pour Phèdre* (1966–67), performed this past season by New York's Mini-Met. The *Syllabaire* exemplifies particularly well the French affinity—ever since Debussy's *Martyre de Saint Sébastien*—for using the spoken voice in dramatic works: the opera also employs a vocalizing coloratura soprano to create both mood and color. The flip side contains another important Ohana composition—this one purely instrumental—entitled *Signes* (1965), which among other things calls for a one-third-tone cithara.

Recommended Recordings

PIERRE BOULEZ (1925-)

Le Marteau sans maître. Boulez, cond. COLUMBIA M 32160.

Pli selon pli. Boulez, cond. COLUMBIA M 30296.

Le Soleil des eaux—See Koechlin: Les Bandar-log.

Sonata for Piano, No. 2. Claude Helffer, piano. DEUTSCHE GRAMMOPHON 2530 050* (with Berg sonata).

Boulez

The composer who, after Messiaen, has had the most revolutionary effect on recent French music is Pierre Boulez, born in 1925 and originally trained in mathematics (his basic musical training came from Honegger's wife, Andrée Vaurabourg). With almost incredible energy and arrogance, Boulez after World War II almost singlehandedly set about establishing a foothold for Schoenbergian dodecaphony in France, a country that had generally remained rather aloof from this type of music. But Boulez outgrew Schoenberg almost as soon as he discovered him, moved on to Webern, and later, inspired by certain Messiaen experiments, evolved to the point of total serialization of music—involving pitch, rhythm, instrumentation, and dynamics. He later abandoned this technique as well.

But no matter what period they come from, Boulez's compositions strike one immediately in two ways: the manner in which what might be called "musical space" is extended to the furthest, densest point, and concomitantly, the way in which Boulez produces constant, kaleidoscopic variation, carefully avoiding themes per se and anything resembling literal repetition. Boulez's sense of coloristic and rhythmic variety can be heard even in a solo work such as the Second Piano Sonata (1948), recorded by Claude Helffer (with the Berg Sonata) on a Deutsche Grammophon disc incredibly never released in this country.

Like most of his French predecessors, contemporaries, and followers, Boulez has shown strong interest in the confluence of music and nonmusical structures, and two of his best works represent settings of poetic texts that helped shape the musical forms [see feature review, page 81]. The first of these, the celebrated cantata *Le Marteau sans maître* (1954) for alto and six instruments, is based

on a text by contemporary French poet René Char (whose work is also set in *Le Soleil des eaux*). The second work is the even more complicated *Pli selon pli* (1960) for soprano, instrumental soloists, and orchestra, based on extremely hermetic poems by Mallarmé. Here, the structures for the three central movements are not based on musical concepts per se but rather follow the strict sonnet form used by Mallarmé. In his poetry, according to Boulez, one finds "that perfect equivalence of language to thought, admitting no attrition of energy." Substitute the word "music" for the word "language" and you have pretty much the aesthetic of Boulez himself.

More Music au courant

One of the most original works of the French avant-garde is likewise a piece in which nonmusical forms have a large bearing on the musical structures: Marius Constant's *Chants de Maldoror* (1963), which uses as a text Lautréamont's famous presurrealist work. In this work for narrator, twenty-three improvisors, and ten cellos, the directions followed by the instrumentalists are determined by the movement of a dancer/choreographer who replaces a conductor. Another important work by Constant is the 1966 ballet (written for Petit), *Eloge de la folie (In Praise of Folly)*, a purely instrumental work fully displaying Constant's ability to manipulate orchestral color and having movements with such titles as *Advertising*, *Pep Pills*, and *War*.

The French have also made remarkable contributions to the realm of *musique concrète* (one should not forget that Varèse was of French origin), in which random nonmusical sounds are arranged, usually through electronic means and frequently with some electronic accompaniment, into a musical "composition." Besides the works of Pierre Henry already mentioned, a milestone piece in this genre is the *Symphonie de bruits (Symphony of Noises)*, 1948, by Pierre Schaeffer (born 1910), who actually formulated a theory of *musique concrète* after World War II. Although the *Symphonie* has not been put on disc, a representative recording of Schaeffer's music, including several "études," is available in France on Philips.

The use of the human voice (generally in chorus) as a pure instrument has likewise been handled with great success by the French. Although the grotesque sounds the human voice can take may at first seem comical to the listener, the expanded sonic possibilities afforded by voices not chained to words have been the impetus for some of the most successful compositions of the avant-garde. One of the best works of this nature I know of is *Danoé* (1970) for twelve vocalists and percussion by composer/theoretician François-Bernard Mâche (born 1935).

Another outstanding recording includes the *Sonate à 12* (1970) by female composer Betsy Jolas (born 1926), whose parents are American, and the *Récitatif, Air, et Variation* (1970) by conductor/composer Gilbert Amy (born 1936), who has studied with Milhaud, Messiaen, and Boulez. Somewhat in this same line is the work *Nuits* (1967-68) for twelve voices by Yannis Xenakis (born in Rumania in 1922 of Greek parents but now a French citizen), who has incorporated both computer-determined probabilities and the transference of certain architectural structures into his music. (Xenakis once worked as Le Corbusier's assistant.) The recording of *Nuits* by Couraud's group also contains Messiaen's prophetic *Cinq Rechants* (1948) and a short excerpt from Xenakis' *Médéa*, while *Candide* offers a complete version of *Médéa* along with two other works including the *Polytope* for "four orchestras scattered throughout the audience."

I would also strongly recommend the discs of music by Jacques Charpentier (born 1933), who like Messiaen has been strongly influenced by Hindu music and philosophies, and Jean Guillou (born 1930), whose work for three organs must be heard to be believed.

There is, then, no lack of musical creativity in France today. During the two years I recently spent there, rarely did a week pass when the French radio did not broadcast several live performances of un-



Xenakis has used computer-determined probabilities and the transference of architectural structures in his music.

recorded contemporary music (of all ilks and not limited to French composers). Performances were given by not only the various chamber, vocal, and orchestral ORTF groups in Paris but also by important ORTF ensembles from other cities of this relatively small country, including the excellent Strasbourg Radio Symphony Orchestra. By comparison, the situation in the U.S. cannot even be called sick, since one cannot diagnose a nonexistent patient. ●

Recommended Recordings

MARIUS CONSTANT (1925-)

Chants de Maldoror. ERATO STU 70 538*
(with *Traits and Winds*).

Eloge de la folie. Constant, cond. MUSICAL HERITAGE MHS 1029.

Vingt-quatre Préludes pour orchestre—See Nigg: Concerto for Violin and Orchestra.

PIERRE SCHAEFFER (1910-)

Etudes. PHILIPS 6521 021* (with other Schaeffer works).

FRANÇOIS-BERNARD MÂCHE (1935-)

Danoé. Marcel Couraud, cond. INÉDITS ORTF 995 013* (with Malec: *Dodécaméron*).

BETSY JOLAS (1926-)

Sonate à 12. Marcel Couraud, cond. INÉDITS ORTF 995 031* (with Amy: *Récitatif, Air, et Variation*).

GILBERT AMY (1936-)

Récitatif, Air, et Variation. Marcel Couraud, cond.—See Jolas: *Sonate à 12*.

YANNIS XENAKIS (1922-)

Médéa. Marius Constant, cond. CANDIDE CE 31049 (with *Polytope; Syrmos*).

—(excerpt) Marcel Couraud, cond. MUSICAL HERITAGE MHS 1187 (with *Nuits* and Messiaen: *Cinq Rechants*).

Nuits. Marcel Couraud, cond.—See *Médéa* (excerpt).

Polytope. Marius Constant, cond.—See *Médéa*.

JACQUES CHARPENTIER (1933-)

Pour le Kama Sutra. GUILDE INTERNATIONALE DU DISQUE SMS 2 693* (with Chaynes: *Concordances*).

Récitatif, for Violin and Orchestra. INÉDITS ORTF 995 009* (with Symphony No. 3).

Symphony No. 3 (*Shiva Nataraja*). —See *Récitatif*.

JEAN GUILLOU (1930-)

Symphonie initiatique. PHILIPS 6504 038*.

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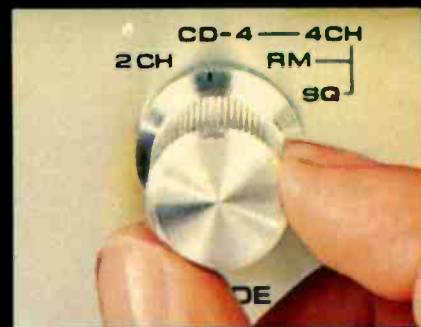
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When switching from four-channel to two-channel reproduction, power is substantially increased with the new and advanced Power Boosting circuit, as described above. This exclusive circuit is built into both the QX-949 and QX-747 models.

Another plus feature attributable to the Power Boosting circuit is simplified switching from four-channel to two-channel operation. It can be instantly achieved without the usual re-connecting of speaker wires. This, too, is a Pioneer exclusive.

A tuner section the equal of separate components

The FM tuner section of the QX-949 is truly an engineering accomplishment. It incorporates two dual-gate MOS FET's in the front end, plus three ceramic filters and 6-stage limiters in a monolithic IC in the IF stage. The result is superb sensitivity and selectivity, and excellent signal to noise ratio.

Advanced circuitry includes Dolby adaptor input/output and 4-channel broadcasting multiplex output terminal

In anticipation of the future use of discrete quadraphonic broadcasting, the QX-949 and QX-747 include a quadraphonic multiplex output terminal. Depending on the system finally approved, all that ever will be required is a simple adaptor unit. And speaking of adaptor units, both the QX-949 and QX-747 highlight an input/output for a Dolby noise reduction adaptor unit.

Unique 4-channel level indicator

Regardless which quadraphonic

source is in operation, the sound level of each channel can be monitored by viewing the large scope-type level indicator on the top two models. Left and right front/rear controls permit instant adjustment. Indicator sensitivity controls allow for a maximum of -30dB adjustments at any sound level. The level indicator may also be used to view CD-4 channel separation adjustments made with the CD-4 separation controls.

Inputs/Outputs for total versatility

Pioneer has endowed these models with terminals for a wide range of program sources. The only limitation is your own listening interests and your capability to experiment with sound.

Convenient features increase listening enjoyment

Along with the total capability of these receivers, Pioneer has incorporated a wide array of additional, meaningful features. All three instruments include: loudness contour, FM muting, an extra wide tuning dial, two sets of bass/treble

controls for front and rear channels, function and mode selector with multi-colored indicator lights. Further refinement is offered with the QX-949's multiplex noise and high/low filters, plus signal strength and center tuning meters in one housing.

Admittedly, these new Pioneer quadraphonic receivers, like fine sports cars or cameras, are not inexpensive. However, they represent the high fidelity industry's most outstanding value. We have built them with the same quality, precision and performance you've come to expect from Pioneer stereo equipment. We offer them to you with the same pride and conviction that has always compelled you to say — "Pioneer, the very best"

QX-949 — \$699.95; QX-747 — \$599.95; QX-646 — \$499.95. Prices include walnut cabinets.

J.S. Pioneer Electronics Corp.,
178 Commerce Road Carlstadt,
New Jersey 07072
West: 13300 S. Estrella, Los Angeles
90248 / Midwest: 1500 Greenleaf,
Elk Grove Village, Ill. 60007
Canada: S. H. Parker Co.

Specifications

Amplifier	QX-949	QX-747	QX-646
4-ch. RMS power, 8 ohms, 4 channels driven, 20-20KHz	40 watts/channel	20 watts/channel	10 watts/channel (1KHz)
4-ch. IHF	240 watts (8Ω) 380 watts (4Ω)	160 watts (8Ω) 220 watts (4Ω)	80 watts (8Ω) 100 watts (4Ω)
2-ch. RMS power, 8 ohms, both channels driven, 20-20KHz	60 watts/channel	40 watts/channel	13 watts/channel (1KHz)
2-ch. IHF	150 watts (8Ω) 230 watts (4Ω)	120 watts (8Ω) 170 watts (4Ω)	40 watts (8Ω) 54 watts (4Ω)
THD/IM Distortion	0.3% (20-20KHz)	0.5% (20-20KHz)	1% (1KHz)
FM Tuner			
FM Sensitivity (IHF) (the lower the better)	1.8uV	1.9uV	2.2uV
Selectivity (the higher the better)	80dB	60dB	40dB
Capture Ratio (the lower the better)	1dB	1dB	3dB
S/N Ratio (the higher the better)	70dB	70dB	65dB
Inputs			
Phono	2	1	1
Tape Monitor	2 (4-ch.) 2 (2-ch.)	1 (4-ch.) 1 (2-ch.)	1 (4-ch.) 1 (2-ch.)
Dolby adaptor input	1 (4-ch.)	1 (4-ch.)	—
Auxiliary	1	1	1
Outputs			
Speakers	2 (Front) 2 (Rear)	1 (Front) 2 (Rear)	1 (Front) 2 (Rear)
Headset	1 (Front/Rear)	1 (Front/Rear)	1 (Front)
Dolby adaptor output	1 (4-ch.)	1 (4-ch.)	—
Tape Rec.	2 (4-ch.) 2 (2-ch.)	1 (4-ch.) 1 (2-ch.)	1 (4-ch.) 1 (2-ch.)
4-ch. MPX output	1	1	—

PIONEER

when you want something better

CIRCLE 62 ON READER-SERVICE CARD



the lees side

Bad Days at the Black Rock

by Gene Lees

America is great because America is good. When America ceases to be good, America will cease to be great.

ALEXIS DE TOCQUEVILLE, 1835

THE OCTOBER 7, 1967, issue of *Business Week* noted that the men heading three of the four divisions of the CBS Records Group had legal backgrounds. Goddard Lieberman, its president, was quoted as saying that lawyers have "disciplined and unemotional minds" that often permit a company to turn a profit where a more artistic approach might lose money.

One wonders how Mr. Lieberman must feel about it now. For one of those lawyers, Clive Davis, successor to Mr. Lieberman as Group president, was accused of misappropriating \$94,000 of the company's money and fired. Almost everyone in the record business believed that the charge of misappropriation was an excuse—that there was much more to the situation than CBS was admitting.

The firing came during a Newark grand jury investigation of payola and drugs in the record business and of possible links between the business and organized crime. Clive Davis, along with his former aide, David Wynshaw, were among those called to testify. By the time you read this, much more will have developed in the case, which even at this writing shows signs of becoming the biggest scandal in the history of the record industry. For details of the background—such as the trial of Patsy Falcone, former manager of Sly and the Family Stone and of Lynn Anderson, among others, on conspiracy and smuggling charges involving a multimillion dollar international heroin ring; the relationship between Falcone and both David Wynshaw and Tony Rubino, director of administration for Columbia; investigations by the FBI and the Federal Strike Force Against Organized Crime—I recommend that you read the *New York Times* or the newsweeklies, which have been doing some first-rate reporting on the case. I would like to address myself to the background and implications of what has been happening.

First of all: Is the rock world involved with dope? For God's sake, yes! Everybody in the business knows it. Is dope used for payola? Yes! As a producer in Los Angeles said a few months ago,

"That's how it is nowadays, and you can't change it." That was before federal investigators began to look into the matter, of course. Is there widespread corruption in the record industry? Yes, of course. CBS itself doesn't know how much has been going on in its Black Rock building on Sixth Avenue. That's the reason the company has appointed a respected law firm as its own investigators. Rumor has it that perhaps as much as three million dollars was involved in the rip-off of Columbia. I would think more.

Are these conditions new? No, they've just grown worse. Five years ago, one of the most famous disc jockeys in New York City told a friend that he was making \$50,000 in salary and another \$100,000 in payola. Payola is tax-free.

Is organized crime involved in the record industry? Many people think so. Payola—which no record company will admit giving and no disc jockey will admit taking—is a perfect way to surface and disperse cash profits from narcotics and gambling. The profits from the sale of records by a rock group backed by racketeers can then be used for the further penetration of legitimate business. That, at least, has always been the theory, and the early investigations in New Jersey tended to add considerable weight to it.

When Goddard Lieberman made his statement about lawyers and their "disciplined and unemotional minds," I wrote in this magazine [January 1968] a satiric skit in which I speculated on what might happen if a lawyer with no knowledge of or concern for *haute cuisine* (Clive Davis has repeatedly, almost proudly, said that he has no musical background) were given charge of a fine French restaurant. He would, I suggested, turn it into a string of hamburger joints. And that, more or less, is what happened to Columbia under Clive Davis' leadership. "Rock," the *New York Times* reported the day after Davis' dismissal, "moved from fifteen per cent of Columbia Records' volume to fifty per cent under his guidance." Columbia became a mass purveyor of the banal, the mediocre, and even the vicious. No matter to what extent Columbia may be proved to have been involved in the actual passing of dope to its artists and the disc jockeys and radio program directors it wanted to buy off, it contributed (as of course did many other com-

panies) to the propagandization of the young to the belief that stoned was beautiful, right, good. We see the results in crash pads and hospitals everywhere.

Payola is as hard to prove as arson, particularly when in the form of drugs. In arson, the evidence burns. In drug payola, it is smoked, snorted, skin-popped, or mainlined—and it's gone. It has no serial numbers. But even the old and conventional forms of payola—which still exist; the 1950s FCC probe only slowed it down a bit—are hard to nail down. I heard the top disc jockey on one of the most powerful stations in the Midwest tell the representative of a struggling new label (who had asked him to play one of the firm's records). "That's a nice little company you've got. I wish I had a piece of a little company like that." He didn't get a piece of the company. And the record was never played.

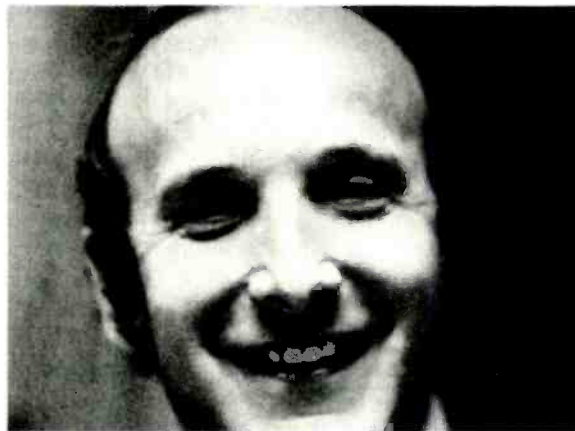
You can't use such evidence in court, of course. I know what the disc jockey meant, he knew what he meant, and you know what he meant. But in a court of law or in an FCC license hearing his words would mean nothing: He only expressed a wish. Thus the responsibility here must lie with the radio stations: Many of them have simply let their personnel run on too loose a rein. When, after the first payola scandal, the power to select records was moved from the disc jockeys to the program directors, the PDs—as they are called—became the men to pay off, that's all.

It is conceivable that the top brass of CBS, Columbia's parent company, didn't know what Columbia's people were doing. It is conceivable they didn't even care—a point to which I will return. It is also conceivable that so long as things went well and Clive Davis brought in a lot of money without getting the corporation into trouble, he would have been allowed to continue in his position. It is further conceivable that the real reason CBS has displayed shock and dismay and has disassociated itself from such goings-on is that it is afraid of TV network licensing trouble with the FCC.

Clearly Davis was allowed to run Columbia as he saw fit. And he ran it with an iron hand. He built himself into a public figure. It became apparent that Columbia's publicity department was less interested in promoting product than in getting Clive Davis' name into print. Most record company executives are content to be anonymous and rich, but Davis evidently craved the limelight: he wanted to be famous, like the artists he signed, and so his interminable statements on this or that (prepared by the publicity department), coming like the pronouncements of an oracle, were constantly there for the reading in *Billboard*, *Time*, you-name-it.

Davis was fired by Bill Paley, the supreme mogul of CBS. He was called to a meeting of CBS brass, and given the word. When he returned to his office, according to the *New York Times*, his belongings were already crated and ready to go. Such treat-

ment could hardly have been earned by alleged misappropriations for the redecoration of his Manhattan apartment and for the rental of a Beverly Hills summer home. These are fairly legitimate expenses, for a man who entertained on behalf of his company as much as Clive Davis did. No, there was more to the scandal, and everybody in the business knew it. Few of them however felt much sympathy for Davis. He had earned for himself deep, ubiquitous dislike. When the story broke, show-business people called each other to ask, "Have you heard the good news?" More cautious souls, not necessarily friends of Clive Davis, were not so joyous: George Mendelssohn of Vox, for one, thought the events might prove tremendously damaging to



Clive Davis—accused of misappropriating \$94,000 of company money, he was fired as president of CBS Records Group.

the entire industry, even his classical end of it. At RCA Records, according to insiders, there was fear and trembling.

The pleasure at Davis' dismissal could not be waved aside as the satisfaction of the petty over the fall of the mighty, although this form of *schadenfreude* undoubtedly entered into it. Columbia had become a kind of monster, trampling on the diversity of American art. At a fifty per cent rock content, Columbia was ignoring much that was important in American music. But then, the recording of a symphony doesn't get publishing rights that Columbia could assign to its publishing subsidiary, April-Blackwood—an aspect of the industry that will be discussed at a later date.

Clive Davis gave Laura Nyro five million dollars to sign a recording contract with Columbia and a publishing deal with April-Blackwood. Columbia staffers were astounded. Many said she could never make the money back for Columbia. In fact, she hasn't recorded a single album since then. At least two other multimillion-dollar deals were made, including one with Neil Diamond. None of this vast outpouring of money produced anything artistically memorable, and there were stories coming out of the Newark grand jury probe of dummy com-

panies set up to receive money from Columbia. A more complicated pattern of rip-off apparently was emerging.

In a quip that, seemingly, circulated throughout the industry in twenty minutes, a sometime producer for Columbia put his finger on it: "Has there been misuse of money at Columbia? Of course there has—just listen to the records."

Greed Deeper Than Money

It would be unfair to accuse Columbia alone of a dedication to mediocrity. If it was the leader in the movement, the other large companies were apparently happy to follow suit, leaving an interest in quality product to a handful of independent companies and the European labels. The big American companies reduced their support for and interest in classical music; they became largely indifferent to Broadway musicals (unless they were rock musicals, whose simplistic content their younger producers could understand); and they almost completely abandoned jazz. Not only was the musical public confronted with the spectacle of European labels signing American symphony orchestras and soloists, they saw jazz artists such as Count Basie and Oscar Peterson recording for European firms.

What went wrong? "Greed," suggested an RCA Records staffer, who didn't want to be named. "A hunger for power. That had to be it." It most assuredly did—and it was a greed so deep that money simply couldn't satisfy it; it could be slaked only by a public name, power over other men's lives, the ability to make or break people with a snap of the fingers. It is the most pernicious form of the disease.

And it happened in a superpermissive society, a society that had apparently come to believe that anything-for-a-buck—or a win—is a perfectly rational philosophy. We were seeing the accelerating decay of the fundamental decency and sense of social responsibility that once made the United States great. This decay was in part reflected in and partly inspired by the record industry: a kind of feedback of moral irresponsibility. The pursuit of status, money, and raw power became manic. Even people who decried it—such as the Beatles and Bob Dylan and all the other "sincere" people who took the young for a ride—were themselves seekers after what they affected to condemn. Rock music and its variants, posing as the protester against the avarice of the times, were in fact an integral part of that avarice. "I've been had," said a Midwestern twenty-one-year-old girl when news of Columbia's scandal broke. If that conviction becomes widespread, it could indeed shake the financial foundation of the record industry.

Her comment indicated a possible dawning awareness of a betrayal in some ways more malign than the mere undermining of musical values: the betrayal of the trusting young. A French composer

(I can't remember who) said that "taste is the result of a thousand distastes." The young have not yet had time to discover what is passé, trite, or heavy-handed. They were fed garbage, and told that it was art by record company press agents. An industry that never even perceived—much less practiced—social and aesthetic responsibility as part of the complex of McLuhanesque electronic communications, sought the widest (and inevitably lowest) common denominator, and then turned its powers of persuasion to the task of claiming this was "great, new, significant, unprecedented"—in a word, "heavy." And if, in the pursuit of profit, they allowed their stoned-out rockers to proselytize their sickness to the impressionable young, all well and good in the corporate view.

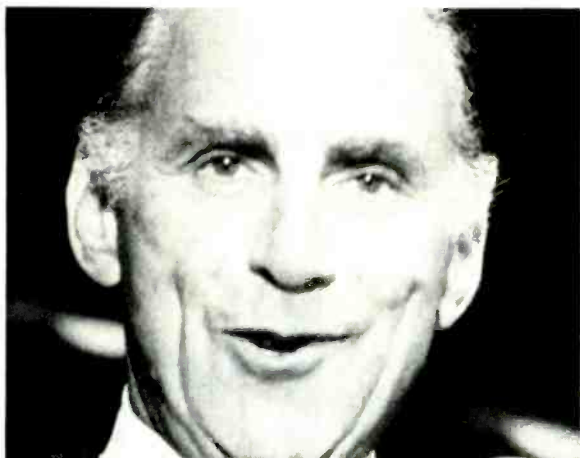
The rockers and their managers quickly turned the situation to their advantage. With blandishments of dope ("It'll open your head") and chicks, they brought some of these executives into their world of illusion and sleazy sensuality, and the latter thought they had found Shangri-La. Crimped, cramped, emotionally stunted little men, products of Middle America, with accounting or law degrees and quite unable to handle the world of the senses, discovered, they thought, Truth and Beauty and Freedom in rock and weekend freak parties. It was pathetic to see these men already losing their hair discovering sex at the frontier of their middle age.

And Now the Good News

There are some who think the Watergate investigations are a disaster. Others—the wiser ones, I think—see them as America's finest hour, that moment when the country proved that democracy is not moribund, and that the American form of it could begin its own revision and revitalization. There are those who think the scandal at Columbia, which as I say will have spread much farther by the time you read this, is a disaster. In part, it will be. It will for a time shake the industry. But many in the industry think it has long needed a shaking—that it had grown too fat, too arrogant, able to imprint the most astonishing claptrap on plates of black vinyl and induce a gullible public to buy it. A certain reduction of output, and a renewed interest in music *as music*, may be the long-range result.

The first bit of hope to emerge is that Goddard Lieberson is again running Columbia Records. The *New York Times* quoted Lieberson as saying he would return for only a few months, but in a conversation with one editor, he said he'd stay "as long as I'm needed." At the moment, he assuredly is needed.

Lieberson is a man of great intelligence, impeccable taste, deep musical knowledge and, some who know him best say, integrity. Whether he has become disillusioned with lawyers and their "disciplined and unemotional minds" is unknown. This



Goddard Lieberson—how profitable have the "disciplined and unemotional minds" of lawyers turned out to be for CBS?

much is known: An enormous amount of good music was recorded when Lieberson ran Columbia, and it is not unreasonable to hope he may once again give priority to quality in the company's activities.

Who Is Segelstein?

But along with that good news, there was another announcement: Irwin Segelstein, a vice president of CBS-TV, was named chief of the CBS Records division.

Most people in records do not know Irwin Segelstein. I once spent the better part of three days with him at the Golden Rose television festival in Montreux, Switzerland. The festival is devoted to music and variety shows. CBS had made what I thought was an excellent submission.

Mr. Segelstein spoke condescendingly of his company's entry. He seemed to have a need to demonstrate that he was not impressed by art; and he seemed, further, bored by the whole issue of excellence, or its lack, in television. TV was a business, he insisted. "If *Petticoat Junction* is what America wants," he said, "that's what it's going to get." He seemed lacking in any concept of the communication media's responsibility, or even a clear understanding of their influence on society.

"You record business people," he said, "think in terms of a million sales. That's nothing to us. We have to think in terms of audiences of forty-five or fifty million and more." It was quite clear to me that Mr. Segelstein had no understanding of the capability of popular music to bend, warp, distort, or inspire the public, particularly the ductile young. What he did not understand is that a TV show is seen once and usually forgotten. A popular song is heard in hammering repetition, and its content is absorbed into the response patterns of the young.

I liked Irwin Segelstein. He was genuinely charming. And I admired his surgical style of thought even though I disagreed with his conclusions. At

the same time, I had the constant suspicion that he did not himself believe the philosophy he argued so elegantly: It seemed to me that here was a sensitive man whose career lay in the disciplined rejection of softer sensibilities, and he had become damned good at it. But somewhere in the back of his mind he *knew*. I am indulging here in impressions, and if Mr. Segelstein tells me I am wrong, that he really is indifferent to media responsibility and genuinely does believe that TV and records are strictly businesses whose sole function is to make money, then I will apologize for misrepresenting him. In that case of course he will be wrong, no matter how skillfully he can (and believe me, he can) argue for the social irresponsibility of one of the most powerful communications complexes the world has ever known.

Irwin Segelstein is himself part of what went wrong at Columbia. He sat at a dinner table amid stone walls and ancient armor and told me that the record business was minor, unimportant. And this attitude upstairs at CBS was precisely what allowed things to go astray on the eleventh floor of Saarinen's dark masterpiece. All that is being exposed of the behavior at Columbia was already going on back in New York even as he sat there and drank Dole wine with me and told me that records were small potatoes.

Mr. Segelstein is an attorney, with a disciplined and unemotional mind. Now that he knows just how important records are, if not to the public at least to CBS (its stock dropped again after the Davis shakeup), perhaps that latent sensitivity I detected will rise through the discipline.

Which philosophy will prevail at Columbia—that music is strictly a business and all that matters is the money it makes; or that music has mysterious powers to soothe men's minds or to excite them to idiocies, even slaughters? On this resolution will hinge Columbia's direction, and on that in turn will hinge much of America's musical future. And on that will hang part of the nation's very destiny.

A cosmic view? A stretched analogy? We saw during the Sixties what music could do to manners and mores and the collective psyche of a whole generation of people in their malleable years. We see the results in those living in their crash pads, passing their dope like their mentors and idols, staying out of it, and occasionally dying while they listen to the music Clive Davis gave them.

I think Columbia will emerge with its reputation actually enhanced, for in a time of crisis it was Columbia that took the moral lead. I doubt that investigators will prove specific cases of payola. It has been too carefully camouflaged. Even so, the very investigation and tightened control of corporate procedures will undoubtedly prove salutary. As an MCA vice president said with a sigh, "We may get a few clean years."

We'll see. These are critical days in the history of the American record industry even as in the history of the nation itself. ●

What Do You Do With All Those Knobs?

Why all the tone controls even on equipment with "flat" response? They can enhance the sound if you know what you're doing.

by Leonard Feldman

IF THE PROLIFERATION of controls on the front (and rear) panels of amplifiers and receivers continues at its present pace high fidelity components will either have to grow to new dimensions or some of their controls will have to spill around the sides of the cabinet. While circuitry elements become smaller (thanks to modern integrated-circuit technology), front panels seem to be expanding. At the same time, some of the sprawling controls seem to run counter to a basic dictum of sound reproduction: that "flat" or uniform response over the audio range is a desirable property—even a requirement for high fidelity.

Among the controls that "bend" an amplifier's or receiver's inherently flat response curve are, of course, conventional bass and treble tone controls. Some sets now have triple tone controls in which the third control alters mid-frequency response. Some have five or more slider-type levers, each of which changes the frequency response of a small segment of the audio range. As if the built-in multiple controls were not enough, there are accessories available that, when plugged into an amplifier or receiver, offer further segmentation (up to twenty-four controls per channel) of the frequency response. More conventional bass and treble controls are sometimes accompanied by multiple-position crossover switches that determine the frequency above or below which the associated tone control will alter the response curve.

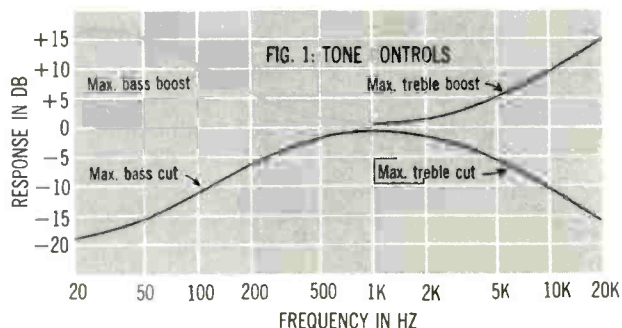
Beyond tone controls, manufacturers also offer low- and high-frequency filter switches that, when activated, can distort an otherwise straight-line response curve until it resembles the cross section of a mesa. The ever-present loudness switch, used in conjunction with an otherwise innocent-looking master volume control, can make the over-all fre-

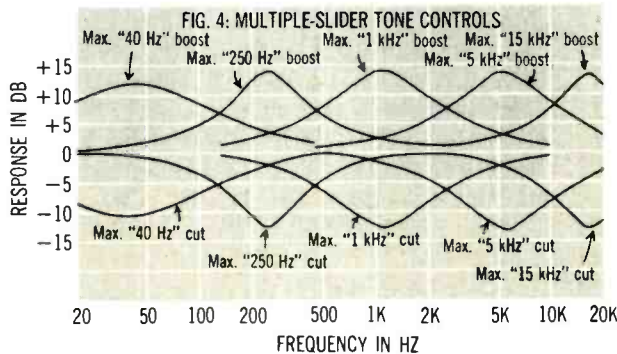
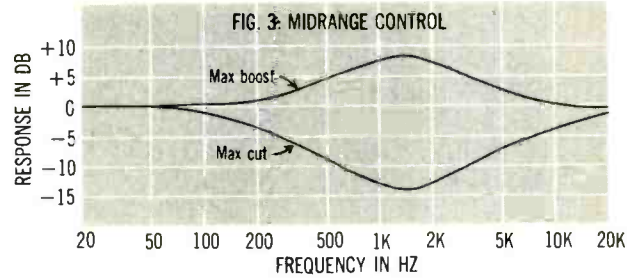
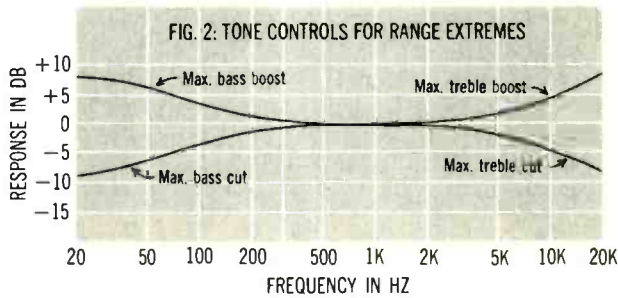
quency response resemble a camel or a dromedary (depending on the design approach) viewed in profile. And finally, as if to apologize for this endless variety of knobs, buttons, and levers, some manufacturers have taken to including tone-control defeat switches on their equipment.

Used indiscriminately, all these controls can transform your high fidelity system into a veritable squawk-box; used intelligently, they can contribute significantly to your sonic satisfaction. An understanding of each control's function and limitations will help you to use it to best advantage.

Tone Controls, Old and New

In the beginning there were bass and treble controls. Each controlled the response of approximately five octaves of frequency—the treble control operating over the range upward from 1,000 Hz; the bass control operating below 1,000 Hz. Typical range and action of these controls is shown graphically in Fig. 1. Instruction manuals summarily covered operation of these controls by suggesting that





if your speaker system lacked bass response you could compensate for that deficiency by rotating the bass control clockwise. Similarly, if your listening room was overly "bright" (hard, reflecting walls, no carpeting or draperies), counterclockwise rotation of the treble control would solve the problem. Conversely, if draperies, acoustic tiles, and the like tended to "soak up" highs, boosting the treble might solve the problem. Used in moderation these controls do in fact compensate for such environmental deficiencies.

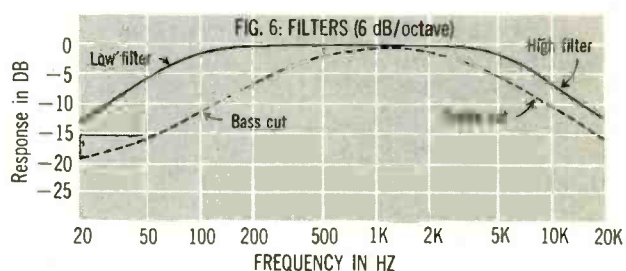
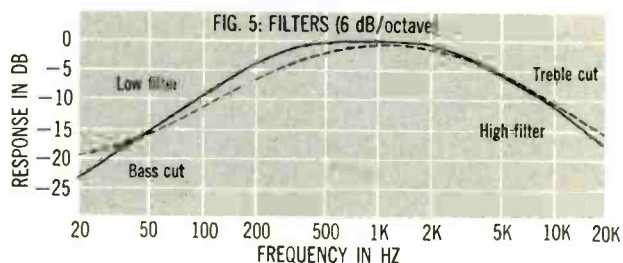
When extreme compensation is required, however, two sonically degrading effects take place. Normally, such compensation might be required only at the very extremes of the audio range (say, below 100 Hz for bass and above 8 kHz or 10 kHz for treble). It is obvious from Fig. 1 that these controls affect a much greater range of low and high frequencies, so that the entire sonic balance is seriously upset when the controls are rotated to maximum positions. Furthermore, extreme use of these controls may well lead to amplifier clipping and distortion. More about that shortly.

Two solutions to these problems have appeared on recently produced equipment. Twin sets of bass and treble controls are featured in the new Pioneer line of amplifiers. The main set of controls operates in conventional fashion (Fig. 1). The second set of controls affects only the very extremes of the audio spectrum, as shown in Fig. 2, permitting the user to modify the ends of the response curve without af-

fecting midrange or upper bass frequencies that may not require any compensation at all. Several products have included variants of this idea: "turn-over" controls that will alter the tone controls' behavior from that shown in Fig. 1 to that shown in Fig. 2, usually with in-between steps as well.

Another variant of the multiple-tone-control idea involves the addition of a midrange tone control. This control affects the mid-frequencies identified with the human voice, as shown in Fig. 3, and is therefore effective in influencing the prominence of vocalists or soloists—their so-called presence. Overuse of this control may lead to an exaggerated midrange response that ultimately will disturb a knowledgeable listener conditioned to the sound of live music.

A more elaborate approach involves the use of multiple controls, generally of the slider type. Each control varies the response of only a small portion of the audio frequency spectrum, permitting a more "tailored" approach to the correction of sonic imbalance. If only three sliders are included, you would expect their action to approximate the functions of bass, midrange, and treble knobs. A five-slider control arrangement is more common—for example in some of JVC's SEA equipment. It might provide the adjustment ranges indicated in Fig. 4. More segmentation of the frequency range is offered by several accessory products that can be added to conventional amplifiers (usually via the tape-monitor jacks, which serve as a convenient circuit interruption point). These add-on products from Advent, Soundcraftsmen, and other companies, may afford ten or more separately adjustable segments. The more elaborate the device, the more precise the adjustment—but, by the same token, the more confusing for casual use. Again, extreme and uncalled-for compensation can totally alter the faithfulness of musical reproduction to a point bordering on the ridiculous. The most elaborate are specifically intended for use in compensating for nonuniformities in speaker response and, once "tuned" to the speakers, should not be played with.



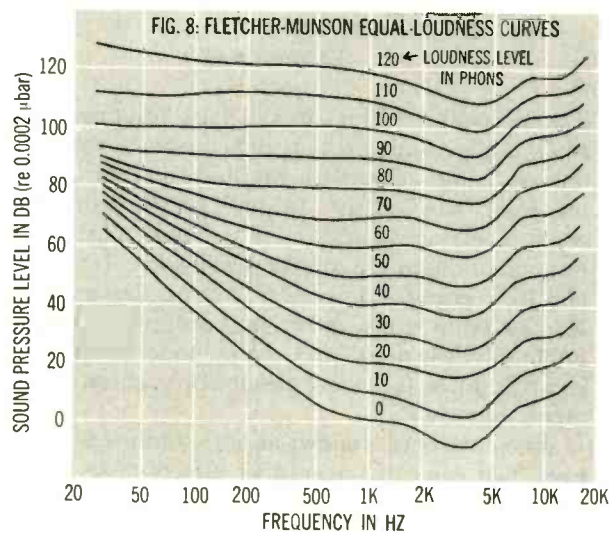
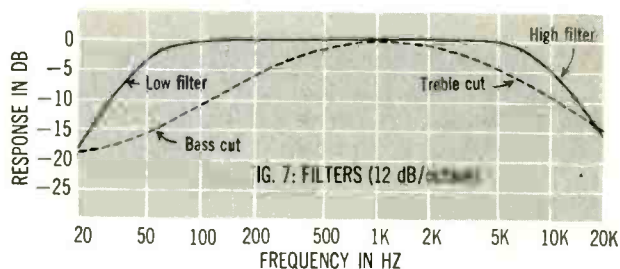
Are Filters Redundant?

In addition to the various forms of tone controls outlined, many receivers and amplifiers offer low-and/or high-frequency filter switches. Normally, fixed positions are provided and the stated purpose of such filter circuits is to reduce audible noise: rumble and speaker feedback with the low filter, record surface noise and FM or tape background hiss with the high filter. As illustrated in Figs. 5 to 7 (each of which also shows minimum bass and treble settings for comparison), much depends upon how the particular filter is designed. In Fig. 5 both the low and high filters are not much more effective than ordinary tone controls. While the filters do reduce rumble and hiss, they also materially affect musical balance since their gradual slope severely attenuates important midrange musical frequencies as well as the extreme frequencies associated with rumble and hiss. The rate of attenuation shown is 6 dB per octave, one octave representing a doubling (or halving) in frequency. Such a gradual slope would be less detrimental to musical reproduction if the starting points were extended toward the frequency extremes, as shown in Fig. 6, thereby not "biting into" the music quite as severely. At the same time, the filtering action can be made more effective by adopting the somewhat more costly filter characteristic shown in Fig. 7, where the rate of slope is 12 dB per octave.

Multiple filter settings are sometimes featured on higher-priced products, permitting the user to employ *only* that degree of filtering required to counter the particular problem at hand.

The Compromised Loudness Control

It is common knowledge that at low volume levels music seems deficient in bass and, to a lesser degree, in the extreme treble end of the audio spectrum. Perhaps this accounts for the relatively loud levels at which many high fidelity devotees do their listening. The fault lies not with the electronic



equipment but rather with our own hearing characteristics. Fig. 8 represents the famous "equal loudness" curves developed by Fletcher and Munson more than forty years ago. Each curve indicates the amount of compensation or boost required to provide the *aural* sensation of flat response at various listening levels. At relatively loud listening levels, little compensation is required. At increasingly lower levels more and more bass emphasis is needed. The extreme high frequencies should have similar, though smaller, augmentation. The loudness control on most amplifiers and receivers is so arranged that when volume controls are full up response is flat. As volume is reduced, increasing amounts of bass boost—and, in some designs, treble

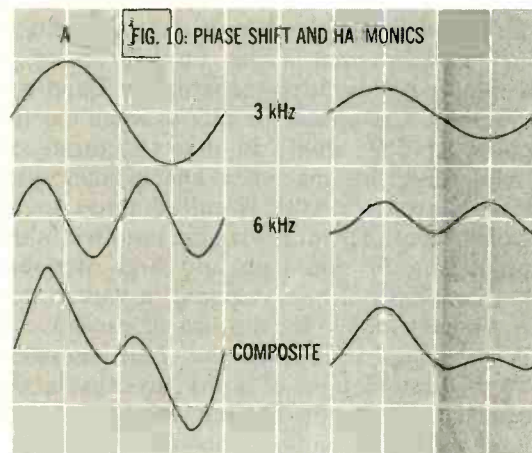
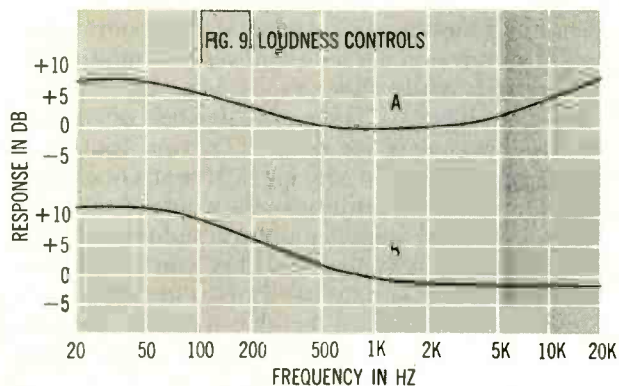
boost—are introduced in an effort to compensate for the “Fletcher-Munson Effect.”

Ideally, if maximum volume-control settings corresponded exactly to live-concert levels, such simple controls would be entirely valid. Unfortunately, there are many other variables in a high fidelity component system: phono-cartridge output level, speaker efficiency, original recording level, and so on. So full clockwise rotation of the volume control hardly ever corresponds to the sound levels of a live concert. Consequently the compensatory settings arrived at by lowering the volume control and actuating the loudness switch are totally arbitrary and, more often than not, incorrect in terms of desired compensation. More elaborate units sometimes feature additional input-level controls for all program sources. Such additional level controls, used in conjunction with the master volume control, do permit proper adjustment of all signal sources, so that “full volume,” as represented by a maximum rotation of the master volume control, can be made to correspond to concert level. In the absence of such additional adjustment facilities, the typical poor-man’s loudness control found on most equipment becomes just another bass-boost control.

Careful examination of Fig. 8 discloses that very little treble emphasis is required when listening to lower-than-live-level music. Even at some 30 dB below the relatively flat 100-dB acoustic contour curve, the *difference* in treble response at 10 kHz is a mere 4 dB. Many manufacturers tend to go overboard in their loudness control designs and mistakenly offer nearly as much treble compensation as is provided in the bass region (Fig. 9A). Still others offer no treble compensation whatever (Fig. 9B). Of the two alternatives, the latter is actually more valid if we are to be guided by the Fletcher-Munson studies. In most cases, however, a listener might do better to adjust his separate bass and treble controls for low-level listening tonal balance rather than depend upon the arbitrary compensation afforded by the current, compromised version of the so-called loudness control.

Phase Shift

All of the tone-compensating controls discussed so far have one thing in common: phase shift. Musical sounds are much more complex than single, pure test tones. They contain harmonics, or multiples of the fundamental frequency. The use of tonal compensation controls not only alters the relationship between the amplitudes of a fundamental tone and its harmonics but their time (phase) relationships as well. While many experts have maintained that the human ear is insensitive to phase shift, some now conclude that this time displacement does in-



roduce differences in our perception and interpretation of a given complex waveform.

Fig. 10 illustrates why this may be so. In Fig. 10A a 3-kHz fundamental tone is added to its second harmonic (6 kHz) to produce the waveform shown. Fig. 10B shows what might happen if an extreme treble cut were introduced, so as to reduce the fundamental tone by 6 dB (half the amplitude represented by its voltage) while the harmonic, being at a higher frequency, is cut by 12 dB (to one-fourth its previous amplitude). The 6-kHz component of the waveform is also displaced relative to the 3-kHz fundamental because of the tone-control circuitry. The resultant waveshape differs in over-all amplitude and shape compared with the original signal shown in Fig. 10A. It is difficult to believe that our aural impression of the two complex waveforms would not also differ substantially, despite what the experts have said.

Boost and Distortion

The indiscriminate boosting of bass or treble can lead to serious distortion problems referred to ear-

lier. Fig. 1 showed that, in general, bass boost capability of conventional tone controls is around 10 dB at 100Hz. While this sounds like an innocent enough number, a change of 10 decibels represents a power change of ten to one! That means that if you are supplying an average of 10 watts of electrical power to your loudspeaker's woofer from your favorite 50-watt amplifier and you suddenly decide to boost the bass as far as it will go you'll be asking that amplifier to supply 100 watts of low-frequency power to the woofer—a feat that it just cannot perform. The result: severe waveform clipping and distortion.

The fact that many amplifiers are unable to produce as much power at the bass end of the spectrum as they can at mid-frequencies makes the situation that much worse. And high orders of distortion may develop even if the amplifier is operated within its power-output capabilities. Loudspeaker systems too have their limitations when it comes to power-handling ability. In order to reproduce bass frequencies, the cone of a loudspeaker system's low-frequency driver is called upon to move greater linear distances than are required in the reproduction of midrange and high frequencies. Overemphasis of bass response in your electronic equipment (either by the use of excessive bass-boost settings, or improper use of the loudness control or combinations of both) can cause a woofer cone to move so violently that its travel exceeds the limits of linear motion imposed by the speaker structure, resulting in severe distortion or even "bottoming" of the voice coil against the speaker's magnetic structure or other restraining elements.

Discs Aren't Flat Either

During their processing today's recordings are subject to even more tonal manipulation than is available on home-reproducing equipment. In professional jargon, it's called equalization; such terms as sweetening, brightening, and the like describe the objectives of this equalization. The end product—the disc you buy—is after all the reflection of the listening tastes of the performers and the recording engineers and producers. Often their taste may not correspond with yours, and tone controls can be remarkably effective in restoring your idealized (if opinionated) conception of how the music should sound.

My own speaker systems are not deficient in bass reproduction, nor is my room overly live or dead, so I am generally content to leave my tone controls in their nominally flat positions. Yet, in playing certain records of my collection, I have found that moderate amounts of tonal compensation give me the kind of musical reproduction I believe the record producer should have achieved.

One such recent addition to my collection is a Deutsche Grammophon issue containing three of Beethoven's sets of variations for the piano (DG 2530 249). Next to the human voice, I find the piano the most difficult instrument to reproduce with complete accuracy, and in this particular recording I found that the upper notes of the keyboard take on a shrill coloration that does not sound like a piano to my ears. I have no qualms about turning my treble control down to about ten o'clock for this one. DG tends to make the over-all piano sound a bit too remote, or distant, for my ears; I do have a midrange control, and I've found that the pianist sounds a lot nearer with the midrange set at about three o'clock.

My collection of quadraphonic discs is growing too, and a recent addition is an RCA Quadradisc of Debussy's *La Mer* recorded by the Philadelphia Orchestra under Eugene Ormandy (RCA ARD 1-0029). This music is, for the most part, quiet and subdued. Add the fact that this Quadradisc is recorded at somewhat lower levels than ordinary stereo discs, and I find rumble beginning to creep into what I hear when I turn up my volume to where I think it ought to be. Turning on my low filter really helps—and hardly hurts what bass passages the music does contain.

Interestingly enough, playing an older Ormandy recording (Hindemith's *Symphonic Metamorphoses of Themes by Weber*, Col. MS 6562), I felt that the sound was too prominent in the upper middles and highs. This called for cutting back on my treble control (from flat to about the ten o'clock position)—and all sounded balanced and pleasing once again.

Actually, there are many variables involved in playing records—shadings of difference in the response of pickups and speakers, not to mention speaker-response equalization and the whole matter of room acoustics. It would be impossible to catalogue, and prescribe for, all these variations; but the above examples should indicate the kind of tonal manipulation you can indulge in to improve your enjoyment of recordings played on your equipment and in your listening room.

Everything in Moderation

All of the controls found in a modern solid-state amplifier, then, do serve a useful and legitimate purpose and are more than mere window (or dial-panel) dressing. Like the modern automobile speedometer, the oven thermometer, or a steam-pressure gauge in a locomotive—all of which are calibrated far beyond their expected or intended use—the wide flexibility and range of these modern amplifier controls is not necessarily an outright invitation to overdo their use. ●



the new
releases

Messiaen's Wonderful World of Birds

Jocy de Oliveira-Carvalho and Vox offer his enchanting *Catalogue d'oiseaux*.

by Andrew Porter

BIRDSONG PLAYS an important role in many of Olivier Messiaen's compositions: the *Catalogue of Birds* (1956-58) is the most recent of the four works specifically concerned with it—the others being *The Blackbird* (*Le Merle noir*), for flute and piano; the *Dawn Chorus* (*Réveil des oiseaux*), for piano and orchestra; and the *Exotic Birds* (*Oiseaux exotiques*), for chamber ensemble. The *Catalogue* is a series of thirteen pieces for piano solo, symmetrically arranged as a long cycle in seven books, containing in turn 3-1-2-1-2-1-3 pieces. The central piece, *The Reed Warbler* (No. 7, Book 4), is also the longest (over half an hour), spans twenty-seven hours of birdsong, and gathers together the largest number of singers. The contents of the whole are succinctly described on the title page: "Songs of birds of the French provinces; each soloist is presented in its habitat, surrounded by its landscape and by songs of other birds that frequent the same region." Before each piece there is a "scenario" that specifies time, season, and place, describes the scenery, and identifies the cast in order of appearance. That to No. 2, *The Oriole*, one of the prettiest of all, can serve as an example:

"Gardépée toward 5:30 a.m., Orgeval toward 6. Les Maremberts in the full midday sun. The oriole, a beautiful golden bird with black wings, whistles in the oaks. Its song, fluent, golden, like the smile of a foreign prince, evokes Africa and Asia, or some unknown planet filled with light and rainbows, filled with Leonardo da Vinci smiles. In the gardens, in the woods, other birds: the rapid, resolute strophe of the wren, the robin's confiding caress, the blackbird's brio, the amphimacer

[long-short-long] of the redstart with its white breast and black throat, the incantatory repetitions of the thrush. For a long while the garden warblers tirelessly pour out their sweet virtuosity. The chiffchaff adds his jerky waterdrops. Untroubled, carefree memories of gold and of rainbow: The sun seems to be a golden emanation from the oriole's song. . . ."

Even Sharpless in *Madama Butterfly*, who never studied ornithology, would find this irresistible. But there is more, much more, to the *Catalogue* than just a transcription of birdsong. Messiaen did his field work with notebooks, capturing interval, rhythm, and timbre—the thrushes' "magnificently detailed, extremely melodic sequences, the woodlarks' chromatic seconds, the black-caps' warbled preludes and powerful fluted refrains"—and also the cries of buzzards, eagles, seabirds, and owls. In his composition he sought to render not only the solos and counterpoints of birdsong, and not only the settings in which he heard them, but also the whole complex of emotions experienced while listening, feelings of joy and delight and terror.

Thus in *The Rock Thrush*, which opens in the May moonlight amid the fantastic rock formations of the Cirque de Mourèze, the female eagle-owl calls in "a sinister, mocking rhythm that melts into the listener's frightened heartbeat": when dawn arrives, the boulders take on the aspect of "a group by Max Ernst: hooded stone phantoms bearing a woman whose hair drags on the ground." The final piece, *The Curlew*, is set on an island off Cape Finisterre: ". . . gradually, night and fog spread over the sea." Amid the jagged rocks a foghorn—

no. not a foghorn: Messiaen is specific—the foghorn of the Créac'h lighthouse booms forth. The lament of the curlew disappears into the distance. “Cold; total night; the noise of the surf. . . .”

The composer assures us that all the birdsong melodies and rhythms of the *Catalogue* “are authentic, except for occasional stylizations and idealizations.” Authentic too are the counterpoints; and also—here the word seems to change its meaning—“the landscapes themselves, with their visual, auditory, olfactory, and thermal components.” A different kind of “transcription” is involved when tumbling chords evoke tumbling boulders, or an undulant theme depicts willows reflected in water: when “contracted resonance” is used “to represent orange and red sunsets,” or “the fourth mode of limited transpositions in its fifth transposition” depicts “the black-edged purple of the sun dying in the pool,” or “unconventionally nuanced durations suggest fear and darkness.”

The *Catalogue* bears a double dedication: to the “winged originals,” and to Yvonne Loriod. Miss Loriod, the composer’s wife, gave the first complete performance of the *Catalogue* in 1959, in Paris, at one of the concerts organized by Pierre Boulez; her recording is available in this country on Musical Heritage. She is a brilliant, formidable, and precise pianist, the foremost interpreter of her husband’s music. Jocy de Oliveira-Carvalho, who has now recorded the *Catalogue* for Vox, is Brazilian-born; she studied in Paris and is at present on the music faculty of the University of South Florida. (A third complete recording of the *Catalogue*, by Robert Sherlaw Johnson, issued in England on Argo, is not yet published in this country.)

With the Musical Heritage album comes an introduction by Messiaen, and the “scenarios” of each catalogue entry in English translation. The Vox Box has a fine essay by my colleague Royal S. Brown, at the end of which the scenarios are paraphrased in summary; and there is more musical comment on each piece. I mention the program notes first, since they suggest different ways of approaching the music. Ideally, the listener should at some point get hold of the published scores (Alphonse Leduc, Paris—and rather expensive), since they alone contain the identifying “subtitles,” “stage directions,” and “lighting plot,” set out phrase by phrase with the notes. They verbalize the colors that the player must evoke—and it is easier to “hear,” say, the jeweled flash of blue and green as the kingfisher darts by, once we know exactly where to listen for it. Either set of album notes can then serve as a reminder of the main program elements in each piece: those of the Musical Heritage album are rather more detailed.

The simplest level of response to the *Catalogue* is to enjoy the picturesqueness of the music—letting ear and mind’s eye together hear, “see,” and feel the scenes and the songs. Messiaen placed value on ornithological precision. (He thought it would be helpful to the performers of his *Exotic Birds* to know the appearance and action of the birds they mimic—without actually expecting the percussionist to tweak his tail and cock his head to one side before pattering out a call on xylophone.) I find that my own response to the *Catalogue* is most intense when I know what everything represents, but that listening in a more generalized way also brings its rewards. The musical form of the pieces, the very subtle construction of the strophes, the patterns of refrain, variation, and reminiscence, can readily be perceived and enjoyed on a “purely musical” level.

I like both performances very much. If I had to make a straight choice between them—decide which album I would be cast away with on a (birdless) desert island—it would be the Loriod: A variety of small reasons add up to a feeling that there is more picturesqueness in her interpretation, a keener realization of detail; and the musical structure of the pieces actually becomes clearer when all the details are presented as vividly as possible. Miss Loriod plays across a wider dynamic range than does Miss Oliveira-Carvalho. For example, in a wonderfully evocative passage of *The Alpine Chough*, Miss Loriod more magically evokes “the majestic flight of the royal eagle, borne aloft on aerial currents; a motionless, mysterious ascent,” and then in the subsequent measures she more sharply distinguishes between the *f. mf.* and *fff* cries of the great crow (marked “raucous and fierce”). Her reflected willow trees, in *Cetti’s Warbler*, sway more gracefully; her kingfisher flight is more brilliantly jeweled. To the tumbling, craggy passages she brings a fiercer attack.

But the other performance is considerable too. There is little to choose between the two pianists as they weave the ravishing song-tapestry of *The Oriole* (and in this piece one notes that Miss Oliveira-Carvalho has a wider stretch; Miss Loriod has to break the left-hand chords of the triad refrain when they span a tenth). In the final number, *The Curlew*, Miss Loriod’s more extreme dynamic range is the more impressive, but in the utterance of the “tragic and desolate” curlew cry—the same rising glissando that we hear in Britten’s church parable *Curlew River*—Miss Oliveira-Carvalho is more affecting; Miss Loriod comes down hard on the accented first note each time, which may be authentic but is less poetical in effect.

The Musical Heritage recording is extremely resonant: Loud, sharp staccato chords echo on to an extent that suggests the recording was made in a church or has been subjected to electrically aided resonance. From this point of view, the Vox recording is more natural, though the piano tone is also a shade less immediate. The Musical Heritage album presents the pieces in sequence; Vox has reordered them to achieve sides of roughly equal length (ranging from 16½ to 21 minutes), and has divided the long *Reed Warbler* across two sides (a pity; Miss Loriod’s account, 30 minutes, 13 seconds long, is complete on one side, and the sound quality does not seem to suffer). Surfaces are pretty good on both copies, though a few ticks and tocks on my pressing of the Vox set—a case of Vox Tox?—made me start.

A last word must be one of exclamation at the beauty of the *Catalogue* and at the genius—the word is not too strong—of the man who assembled it. On so many levels it represents a major contribution to the piano repertory: in its manifold picturesque aspects; in piano writing that increases the expressive range of the instrument; in harmonic and rhythmic innovations that fertilize and exist beside more traditional procedures. Greek metrics and Indian *decitulas* play an occasional part in the structure. Common triads exist beside nonsystematic harmonies suggested by the timbres and “natural harmonics” of the bird calls. One seems to lose oneself in a kind of “world music” that takes all sound as its province. Amazing auditor, dreamer, and technician who could hear all this and then order its elements into an art that makes his visions accessible.

B **MESSIAEN:** *Catalogue d’oiseaux*. Jocy de Oliveira-Carvalho, piano. Vox SVBX 5464, \$9.95 (four discs).

Comparison:
Loriod

Mus. Her. MHS 1423/6

The Two *Chapeaux* of Pierre Boulez



Composer Boulez:

Why does a composer of such obvious talent stop composing?

by Robert P. Morgan

THE CASE OF BOULEZ as composer is one of the real puzzles of recent music history. For the past ten years or so what limited time he has devoted to composition he has apparently been content to allocate to the reworking of old pieces. Why does a composer of such obvious talents and such original inclinations suddenly stop producing music before he reaches the age of forty—at a point when many composers are just beginning to reach their creative maturity? Certainly one factor has been the meteoric rise over this same period of Boulez as conductor—from an occasional performer specializing in advanced twentieth-century music to one with a secure place in the top ranks of the international “repertoire” conductors. Yet there have been other composers—one thinks of Mahler and Strauss—who managed to undertake an active conducting career without sacrificing their own creative work. The answer to the puzzle, surely, lies deeper than that—deeper in the psyche of Boulez, as well as in the peculiar circumstances of our present musico-historical situation.

It is apparent that Boulez played a seminal role in the musical developments of the years following the Second

World War [see “French Music Since Debussy and Ravel,” page 50] which have led us to our present position. The small group of works he wrote in the years 1945–60 have done much to change our attitudes about music—not only in reference to “what it sounds like,” but to our very conception of what rightfully constitutes a musical “composition.” Moreover, these are works that, in view of the somewhat chaotic and mercurial nature of compositional developments during this period, are notable for their consistency in quality and the seriousness with which they attempt to deal with the basic musical questions of the time.

Two recent Columbia releases, containing four works that span this period, provide convincing documentation for this. Charles Rosen’s recording of the First and Third Piano Sonatas is especially interesting, for it offers authoritative performances of two works that occupy privileged positions in Boulez’ compositional evolution.

The Sonata No. 1, written in 1945 when the composer was only twenty years old, is the work that first established Boulez at the forefront of the younger postwar composers. It is a composition of extraordinary originality and vitality. The importance of Webern in the musical thinking of Boulez’ generation is well-known; but what is most evident on hearing this sonata is how completely it succeeds in establishing its own musical identity. The influence of Webern is there, of course, but its presence is felt only in regard to the most general aspects of the compositional approach—an approach that can be described as “structural” as opposed to “intuitive.” But the actualities of the piece are far removed from Webern, both in the density of the textures and in the dramatic force of the compositional gestures. The two-movement work establishes a subtle network of motivic correspondences, gradually unfolded by means of a highly individualized conception of musical development. Already one notices Boulez’ lasting concern for the interrelationships of differing rates of speed. Both movements deal with the opposition and ultimate reconciliation of contrasting tempos and the relationship of these tempos to the character of the musical events that embody them. The result is a musical dialectic that proceeds with impressive logic and force, controlled with uncanny skill and assurance by a composer still in his student years.

The incomplete Sonata No. 3 dates from the late 1950s and already gives evidence of the compositional hesitancy that has plagued Boulez in more recent years. Of the five movements originally projected, only the second and third have been completed and published (and of these, the third has been published in only one of its two possible forms). Boulez’ conception of the piece, as he has pointed out, is very much influenced by Mallarmé, particularly the Mallarmé of the *Live*, a book in which the individual pages were not to be bound together, thus enabling them to be rearranged in different order for different readings. Similarly, the five movements of the sonata were to be constructed so that they could be played in more than one order—namely, either forward or backward. The only movement that would be fixed was the third, *Constellation*, which would always be placed in the

center, but which could be played either forward or in a mirror version, depending upon the over-all direction of a given performance.

The two existing movements, both of which are included in Rosen's recording (the third movement is played in its published, mirror version), contain a similar kind of variability. *Trope*—which immediately precedes or follows *Constellation*, depending on whether the forward or backward order of movements is used—consists of four sections arranged in a circular fashion so that the performer may begin with any one. Once this decision has been made, however, he must then proceed around the "circle" in the prescribed way (with one exception, which need not concern us here). In other words, the order is set, although—as in a circle—there is no single starting point. In the Catholic liturgy a trope is an addition to a Gregorian text, which serves to comment upon this text; and in this movement there are musical interpolations to the basic text that similarly comment upon, and thereby modify, the underlying musical structure. (The titles of the four sections are themselves indicative of this procedure: *Texte*, *Parenthèse*, *Glose*, and *Commentaire*.) These interpolations are combined with the basic text in two ways: They may be inserted as "parentheses" into the main argument, or they may be integrated into that argument, in which case they are superimposed over the original. The additions are differentiated by greater freedom in regard to their performance (particularly as this affects the individual durations) as well as by their musical content.

Constellation, the middle movement, is yet more "open" in regard to its formal structure. Boulez has described it as a "map to an unknown city" in which "the itinerary is left to the interpreter's initiative." The score is rather like a large musical "mobile," with musical fragments serving as its components. Thus the performer may choose his own "route" as he moves from fragment to fragment. His direction, however, is not left completely to chance; there are only a limited number of possible continuations allowed at the end of a given component (never more than four), and all fragments must be played once each. Furthermore, the work is divided into five main sections (plus a sixth, which itself forms a small constellation mirroring in microcosm the form of the movement as a whole, much as the latter mirrors the form of the total sonata), and each of these must be completed before passing on to the next. The sections are of two clearly differentiated, alternating types: "points," in which the notes are heard as more or less independent units; and "blocks," in which several notes are always lumped together to form sonic aggregates. (In the score these are distinguishable by different colored inks, which creates a very striking graphic presentation.) Thus the larger shape of the movement is relatively easy to follow, although it takes several hearings to accustom oneself to the somewhat disjointed character of the larger rhythm of the piece. The latter is controlled to a considerable degree by the performer, although only within boundaries defined by the composer. As Rosen points out in his excellent liner notes: "The real freedom of the performer—as in all music—lies in the imposition of continuity by the inflection of the phrase, and of dramatic clarity by articulation and spacing."

The sonata, even in its present truncated form, is a remarkable work that faithfully reflects the universe of relative motion suggested by its formal structure. The fact that each musical event carries with it a multiplicity

of possible continuations gives rise to constant ambiguities, fashioning a beautiful example of that mazelike complexity so characteristic of the art of our time. It is a work that repays effort, that gives up new and fascinating secrets with each additional encounter.

Rosen is one of very few performers active in the general concert area who concern themselves consistently with difficult new music. (Normally we hear such music played only by "specialists.") The depth and scope of his musical interests have a decided effect upon the way he plays these pieces: He brings to them something that goes well beyond the notes on the page—the ability to relate them to the larger performance tradition of virtuosic piano music. Despite the incredible difficulties of both these works, he evokes a sense of complete security, both technical and interpretative. There is only one previously available recording of either of these works—David Burge's *Candide* version of the Sonata No. 1. Burge, unlike Rosen, is very much a specialist; and although he plays the sonata extremely well, a comparison with Rosen is revealing. To take the first movement as an example, Burge rushes through it in an effort to keep up with Boulez' tempo indications, to the extent that the music almost gets away from him. His performance is admittedly very exciting, but it tends to be under-articulated. Rosen, on the other hand, makes much more of the contrasts. It is not just a matter of speed, although this is partly it; it is also a question of a more relaxed and flexible handling of the slower sections in relation to the machinelike precision of the faster ones. One final point, of little consequence given the fragmentary state of the Sonata No. 3, but nevertheless a matter of curiosity: Of the eight possible orders in which the five movements can be played, not one permits the order found on this disc (*Trope* followed by *Constellation-Miroir*).

Le Marteau sans maître, written in 1954 and revised in 1957, is unquestionably Boulez' best-known work, and it is not difficult to see why. It has an immediate surface appeal (largely missing, for example, in the piano sonatas), and it moves with an easy elegance that is at once arresting and hypnotic. The unusual choice of instruments is especially telling: All of these roughly match the range of the alto voice, so that the music seems to float without base—i.e., bass—in what seems like a rarefied, non-gravitational field. The contrast between the hard, short metallic sound of the percussion instruments and the more sustained, lyrical quality of the alto flute, viola, and voice gives rise to ever-changing textural combinations of exotic beauty.

Once again Boulez is under the influence of literary considerations. Although the texts (by René Char) appear in only four of the nine movements, they supply the framework for the entire work: All five instrumental movements are "commentaries" on these texts and on their musical settings, thus anticipating procedures used again—if somewhat differently—in the second movement of the Sonata No. 3. *Le Marteau* is, I think, one of the real masterpieces of its period, a work that stands out like a jewel among the countless grey manifestations of total serialism.

This is Boulez' third recording of *Le Marteau*. The first, with alto Marie-Thérèse Cahn on Westminster (now out of circulation), was marred by the poor sound quality and the singer's less than precise intonation. The second, with Jeanne Deroubaix, is still available on Turnabout, but is clearly inferior to the present one. The big difference is that Boulez now takes the music much

slower (well below the tempos indicated in the score), and as a result the ensemble is considerably cleaner and the individual voices are much more clearly differentiated. (In this respect the less resonant sound of the Columbia disc helps.) Furthermore, Yvonne Minton sings with much more assurance than does Mlle. Deroubaix and has a stronger lower register. Finally, the instrumentalists are more at home with their parts and consequently play with greater attention to details and to the over-all effect of the ensemble. (The exception here is the alto flute, which is particularly good on the Turnabout recording.) The old Robert Craft version on Columbia, now available as a reissue on Odyssey, was, I believe, the first recording, and I am still very fond of it. It has a sort of devil-may-care excitement about it that is quite attractive, although it does not approach this new version in terms of clarity.

Livre pour cordes is a rewriting of a work for string quartet that originally dated from the late 1940s. The latter, entitled *Livre pour quatuor*, has been recorded by the



Conductor Boulez:
When he's in town, interesting
things happen.

by David Hamilton

PIERRE BOULEZ' first two seasons as music director of the New York Philharmonic are now complete, and the satisfaction of the management (at least) has been attested by the renewal of his contract. Audience and critical reactions have been—predictably—mixed, with respect both to his programming innovations and to his performances. In the first category, objections have been made to the retrospective surveys of individual composers—Liszt and Berg the first year, Haydn and Stravinsky the second—but there is no doubt that the Philharmonic's programs these days have greater variety than before. There is a lot of "modern" music, too—but mostly from the first half of the century rather than from recent years; in particular, contemporary American orchestral music has been less well served than at some earlier times, under Mitropoulos and in the first Bernstein years.

Boulez' other ideas for extending the Philharmonic's reach and stimulating audience interest have been less controversial, possibly because they are, so to speak, not compulsory for the subscribers: The preconcert chamber music recitals, the "Informal Evenings" where contemporary classics are discussed and dissected, the

Parrenin Quartet (on Mainstream 5009). According to the liner notes on the present disc, "Boulez no longer acknowledges" the earlier version. It is a minor work in any case, although I find the present version a considerable improvement. The performance by the New Philharmonia strings is not in the same class as that of *Marteau*, but it is nevertheless quite serviceable.

BOULEZ: Sonatas for Piano: No. 1; No. 3 (Trope and Constellation-Miroir). Charles Rosen, piano. (Thomas Z. Shepard, prod.) COLUMBIA M 32161, \$5.98.

BOULEZ: *Le Marteau sans maître*; *Livre pour cordes*. Yvonne Minton, mezzo-soprano (in *Le Marteau*); Ensemble Musique Vivante (in *Le Marteau*); Strings of the New Philharmonia Orchestra (in *Livre*), Pierre Boulez, cond. (Paul Myers, prod.) COLUMBIA M 32160, \$5.98. Quadraphonic: MQ 32160 (SQ-encoded disc), \$6.98; MAQ 32160 (Q-8 cartridge), \$7.98.

Comparison—Sonata No. 1:

Burge

Can. CE 31015

Comparisons—*Le Marteau sans maître*:

Deroubaix, Boulez/Ensemble

Turn. TV-S 34081

MacKay, Craft/Ensemble

Odys. 32 16 0154

"Prospective Encounters" in Greenwich Village all have their shortcomings of environment, planning, and execution, while yet serving some useful ends. When Boulez is in town, at any rate, interesting and stimulating things do happen: his impact on the New York scene is tangible, and probably salutary.

When it comes to performance, one's reservations can be more specific. On the plus side, certainly, has been a noticeable improvement in the orchestra's playing: often during the last two seasons, it has sounded like a first-rank group. Some personnel deficiencies have been modified, with good consequences for both sound and discipline. At the same time, Boulez has his limitations as an interpreter—no doubt partly due to the fact that he is still in the process of mastering a repertory, and further complicated by his own musical taste.

In his pre-star-conductor days, he made no secret of his lack of sympathy for a good deal of older music (and not a little of the contemporary output as well). Now, his words on such matters are muted—but his actions sometimes speak at the proverbially higher dynamic level. One can hear from his concerts that certain music doesn't interest him—or doesn't interest him for the same reasons that it interests the rest of us. The special classic-romantic relationship of phrase, sentence, and paragraph to underlying pulse, and its essential role in the musical discourse of much—although certainly not all—of the literature of that period is apparently less important to him than considerations of sonority and sheer momentum. Thus his Haydn is often simply boring, however neatly played: Nothing disturbs the steady tick-tock of the meter from beginning to end, and his left hand intervenes only occasionally, with karate-chop motions that hardly contribute to the shaping of phrases. At other times, particularly when the program includes a very difficult twentieth-century work, Philharmonic audiences have had to suffer through palpably under-rehearsed, even downright sloppy performances.

Columbia isn't recording the Philharmonic as much these days as they used to, and the Boulez sessions have concentrated on fairly standard literature: the complex contemporary works are done in London, as a rule. Such collections as the present Berlioz and Ravel discs are ob-

viously planned well in advance, their component elements carefully scattered through the New York programs: it was possible to predict from the programming that a disc of Wagner overtures is on the way. It's too bad that we won't have on discs the quite remarkable Philharmonic reading of Schoenberg's *Orchestral Variations*, or the brilliant, even hilarious rendition of Ligeti's *Aventures* from this season's "Encounters" (with the incomparable vocal ensemble of Phyllis Bryn-Julson, Jan DeGaetani, and Richard Frisch).

And my recollection is that the Berg Seven Early Songs were more smoothly played when Heather Harper sang them in New York than they are on the new disc, made in London with the BBC Symphony. Boulez put these on his first Philharmonic program in the spring of 1971—a program that was obviously intended to make a point, comprising early works of the second Viennese trinity, all pre-twelve-tone and distinctly in the late Romantic orbit. Miss Harper sang them gorgeously, as she does on the record, and there is nothing strenuous about the expressive language that Berg uses here—yet a steady stream of auditors made for the exits during the performance! They were, I take it, reacting with their eyes, to the names on the program, rather than with their ears. This phenomenon has waned since—some objectors have probably dropped their subscriptions, others have

learned to open their ears and listen.

There is no other current recording of these songs—Bethany Beardslee's finely spun performance, in Robert Craft's Berg album for Columbia, having vanished from the catalogue. The new one fills the gap admirably.

Less admirable, however, is Columbia's pinch-penny coupling: the third act from Boulez' complete *Wozzeck* recording, that frustrating amalgam of dazzling orchestral work and maddeningly inaccurate singing. It's hard to imagine many prospective purchasers of the songs who will not already have (or wish to acquire) this or some other complete recording of the opera. Berg made a suite from *Wozzeck*, to serve as an introduction to the work: why could we not have that (which Miss Harper sings brilliantly, much better than Isabel Strauss), or—better still—*Der Wein*, of which there is no proper recording available? In the circumstances, however, I must commend Columbia for providing a leaflet with full texts and translations, including a synopsis of the opera's first two acts.

The Berlioz disc is quite brilliantly played, although a bit coarsely recorded, with tubby bass and rather shrill strings and winds—one only has to compare the "Royal Hunt and Storm" in Colin Davis' complete *Troyens* (Philips 6709 002) to see, for example, where the piccolo really belongs in the textures of the climax; it is not a



The Tragic Art of Kathleen Ferrier

by Dale Harris

DEATH STOPPED Kathleen Ferrier (1912–1953) very early. Her entire career lasted only ten years, and for the first three of those her renown and standards were purely local. Despite her creation of the title role in Britten's *Rape of Lucretia* at Glyndebourne in 1946, it was not until the following year—when she first appeared with Bruno Walter—that she achieved genuine eminence and the artistic confidence that comes with it.

It was singing the music of Gustav Mahler under the leadership of Walter that transformed her into an international artist. Walter immediately saw her quality, recognized "that here was potentially one of the greatest singers of our time, a voice of rare beauty, warmth of expression, and an innate understanding of the musical

phrase." Mahler, as revealed by Walter, gave her self-knowledge: he made her aware of her own capabilities. Mahler called forth a profound kinship in her. The composer's somber emotions, the regret for lost happiness, the mood of sustained poignancy found their ideal medium in Ferrier's dark, plangent timbre, her nobility of expression, her tragic personality.

Now, twenty years after her death, London offers a memorial tribute to Ferrier in the form of six Richmond LPs (the five under review, plus the 1952 *Das Lied von der Erde* with Julius Patzak and the Vienna Philharmonic under Walter, which will be reviewed in a future issue). These records, along with the collection of Bach and Handel arias conducted by Sir Adrian Boult and the Mahler Rückert songs conducted by Walter (the latter occupied Side 4 of the original two-disc *Das Lied*; I hope it soon finds its way back into print), represent the cream of Ferrier's work for English Decca. For a really comprehensive view of her commercial recording career, you will also need Seraphim 60203 (reviewed in March 1973), which includes songs, arias, duets with Isobel Baillie, and the Mahler *Kindertotenlieder* conducted by Walter. Further amplification of her achievement is offered by Rococo 5265, which features rare broadcast material (for example, Monteverdi's "*Lasciatemi morire*"), and by two indispensable issues from the Bruno Walter Society (Box 921, Berkeley, Calif. 94701), on which she sings Schubert, Schumann, and Brahms Lieder with Walter at the piano.

solo instrument here! Throughout, one would like more repose in the playing—even the phrase-end ritards in the *Roman Carnival's* cor anglais tune are on the rigid side, and so broad that they impede real continuity. I am surprised, too, that Boulez fails to make as much of the last statement of this tune as did Toscanini; in the latter's recording (now on Victrola VIC 1244), the brass's participation in the accompanying rhythm is very clear and electrifying. On the other hand, Boulez' almost imperceptible accelerando in the allegro section is effective and masterfully controlled. Stiffness is particularly apparent in the little entr'acte from *Beatrice*, a charming sicilienne that comes out sounding rather brusque here. Make no mistake, these are competent, often dazzling performances, but they miss the warmth that Davis brings, especially to the quieter passages.

In Ravel, on the other hand, Boulez seems to me peerless. The *Valses nobles* are full of gracious phrasings and stylish rubatos. Harold Gomberg quite rightly gets a liner credit for the impeccable oboe solos in the *Tombeau de Couperin* (why none for Thomas Stacy in the *Roman Carnival*, I wonder?). And the orchestral version of the third *Miroir*, *Une Barque sur l'océan*, is a welcome bonus—overlooked in most of the Ravel literature, this has been previously recorded only by Cluytens, I believe; Boulez does very well by it, and Ravel's ability to

turn his very Lisztian, very idiomatic piano writing into equally idiomatic orchestral sonorities remains a source of continuing amazement. I hope Boulez will go on to complete the Ravel orchestral canon—particularly interesting would be a *Bolero* played with his kind of control and precision of chording. The sound on this disc seems to me better than that accorded Berlioz—more spacious, if also a bit echo-ridden.

BERG: Seven Early Songs; Wozzeck: Act III. Heather Harper, soprano, BBC Symphony Orchestra (in Songs); Isabel Strauss (s), Marie; Walter Berry (b), Wozzeck; Paris Opera Orchestra and Chorus (in *Wozzeck*), Pierre Boulez, cond. (Paul Myers and Thomas Z. Shepard, prod.) COLUMBIA M 32162, \$5.98 (*Wozzeck*: from COLUMBIA M2 30852, recorded 1966).

BERLIOZ: Orchestral Works. New York Philharmonic, Pierre Boulez, cond. (Andrew Kazdin and Thomas Z. Shepard, prod.) COLUMBIA M 31799, \$5.98. Tape: MA 31799, \$6.98; MT 31799, \$6.98. Quadraphonic: MQ 31799 (SQ-encoded disc), \$6.98; MAQ 31799 (Q-8 cartridge), \$7.98.

Benvenuto Cellini: Overture. Les Troyens: Royal Hunt and Storm. *Beatrice et Bénédict*: Overture; Entr'acte. *Roman Carnival* Overture.

RAVEL: Une Barque sur l'océan; Valses nobles et sentimentales; Le Tombeau de Couperin. New York Philharmonic, Pierre Boulez, cond. (Andrew Kazdin, prod.) COLUMBIA M 32159, \$5.98. Tape: MT 32159, \$6.98. Quadraphonic: MQ 32159 (SQ-encoded disc), \$6.98; MAQ 32159 (Q-8 cartridge), \$7.98.

Five Richmond reissues recall the English contralto's brief but glorious career.

As this material readily reveals, Ferrier was one of the most gifted singers of our time. The voice is immediately striking. From the earliest to the last recordings, it issues from her without apparent effort: a smoothly produced, dark instrument, even in scale from top to bottom of its more than two-octave compass, rich, full of shadows and half-lights, perhaps the last true contralto sound to have been heard on the international circuit.

Though Ferrier is able to lighten her timbre at will, its predominantly sable coloration always militates against lightheartedness. So, curiously enough, does the absence of vibrato. What we hear is essentially a voice for the expression of sadness or tragedy rather than of joy or playfulness. Ferrier's performances of folksongs and English art songs (by Quilter, Stanford, Parry, Warlock, and the rest) don't on the whole convince. They sound arch, even coy. In real life she seems to have been a warm, natural, unpretentious person, but in her singing we discover that the intimacies of small occasions do not suit her very well. She has little idea of how to relax and therefore of how to achieve spontaneity. There are, of course, magical moments throughout these recitals, like the melismatic opening of *Have you seen but a whyte lily grow*, but her most successful folksong performances are those like *Blow the wind southerly* where the bleak chill of mortality can be felt behind the simple words.

Nor does the confined world of German Lieder suit her much better. *Gretchen am Spinnrade* is equable in mood, resigned rather than agitated. *Die junge Nonne*

gives little indication of the passions at work in the young girl's heart. In *Frauenliebe und Leben* Ferrier is too overbearing in manner, too noble: she holds domestic bliss at arm's length. The more convincing version of this music available from the Bruno Walter Society indicates that under Walter's guidance and with him as an accompanist she was learning how to surrender herself to the demands of simple, direct emotionalism. But this never became easy for her. The nature of her gifts was not suited to the straightforward expression of human passion.

Even at the very end of her career, when under Barbirolli she had learned to sing Gluck's *Orfeo* with an insight and profundity she could not have brought to the music before, she was not so much a suffering figure as a noble one. She gave utterance not to the pain of an individual but to the pain of the world. She was hieratic, grave, majestic—the embodiment of a tragic view of life. For all that her greatest achievements were in Romantic music, Ferrier was really a classical artist. Her sensibilities were best fitted for the depiction not of earthly struggles but of the understanding and the wisdom that succeed those struggles.

It was, as noted, the somber songs of Mahler that best suited Ferrier's personality. Brahms suited her in this way too. Not the Brahms of the folksong arrangements, but Brahms the brooding pessimist. The *Four Serious Songs* draw wonderfully rich tone from her; in the *Alto Rhapsody* she sounds transfixed by sadness. There is

much to admire along the same lines in Ferrier's Bach where, despite the English translations and the conductor's air of politeness, she overcomes the limitations of the earnest English oratorio style through the calm radiance of her manner. The two arias from *Elijah* are particularly successful in achieving solemnity without sanctimoniousness, though the effect is still rather bland.

Far more satisfying musically is Ferrier's Purcell, especially *Mad Bess of Bedlam* from the fourth book of *Choice Ayres and Songs*. She handles with utter conviction what is in effect a long dramatic *scena* depicting the course of madness and its alternations between calmness and agitation. Her enunciation of the text, formal and elaborately conceived, is particularly memorable. Even so, it is a pity that no words have been included with this record.

In the matter of texts London has been very arbitrary. There are none for any of the English songs, none for the Bach-Handel-Gluck-Mendelssohn recital, none for the *Alto Rhapsody*, though the rest of the Brahms is provided for. The notes—some by Cedric Wallis, some anonymous—are brief but good, though resolutely British in their terms of reference. In a way, this is only fitting: Ferrier was the first British singer to achieve international standing after World War II. She was part of the age that finally produced a National Theater, a Royal Ballet, and a group of native composers of more than local distinction, and she is therefore even now quite justifiably cause for immense pride.

B **R** **BRAHMS:** Alto Rhapsody; Songs. Kathleen Ferrier, alto; Phyllis Spurr and John Newmark, piano (in the songs); London Philharmonic Orchestra and Choir, Clemens Krauss, cond. (in the *Alto Rhapsody*). RICHMOND R 23183, \$2.98 (mono; from various London originals).

Songs: Vier ernste Gesänge; Sapphische Ode; Botschaft; Gestillte Sehnsucht (with Max Gilbert, viola); Geistliches Wiegenlied (with Max Gilbert, viola).

B **R** **KATHLEEN FERRIER:** Lieder Recital. Kathleen Ferrier, alto; Phyllis Spurr and John Newmark, piano. RICHMOND R 23184, \$2.98 (mono; from various London originals).

SCHUMANN: Frauenliebe und Leben; Volksliedchen; Widmung. **SCHUBERT:** Gretchen am Spinnrade; Die junge Nonne; An die Musik; Der Mühsen Sohn. **WOLFF:** Verborgene Welt; Der Gärtner; Auf ein altes Bild; Auf einer Wanderung.

B **R** **KATHLEEN FERRIER:** Arias. Kathleen Ferrier, alto; Jacques Orchestra, Reginald Jacques, cond. (in the Bach); London Symphony Orchestra, Malcolm Sargent, cond. (in the Handel and Gluck); Boyd Neel Orchestra, Boyd Neel, cond. (in the Mendelssohn). RICHMOND R 23185, \$2.98 (mono; from various London originals).

BACH: St. Matthew Passion: Du lieber Heiland Du... Buss' und Reu'; Ach, nun ist mein Jesus hin; Erbarme dich, mein Gott; Erbarm' es Gott... Können Tränen meiner Wangen; Ach, Golgotha... Sehet, Jesus hat die Hand. **HANDEL:** Rodelinda: Dove sei, amato bene? Serse: Ombra mai fu (sung in Italian). **GLUCK:** Orfeo ed Euridice: Che farò senza Euridice? **MENDELSSOHN:** Elijah: Woe unto them; O rest in the Lord. (All sung in English, except as indicated.)

B **R** **KATHLEEN FERRIER:** Song Recital. Kathleen Ferrier, alto; Phyllis Spurr, piano (except as noted). RICHMOND R 23186, \$2.98 (mono; from various London originals).

TRAD.: Ma bonny lad; The Keel Row; Blow the wind southerly; I have a bonnet trimmed with blue; My boy Willie; I know where I'm going; The Fidgety Bairn (John Newmark, piano); I will walk with my love; Ca' the yowes (John Newmark, piano); O Waly, Waly; Willow, Willow; The Stuttering Lovers; Ye Banks and Braes; Have you seen but a whyte lily grow; Drink to me only; Down by the Sally Gardens; The Lover's Curse. **QUILTER:** Now sleeps the crimson petal; Fair house of joy; To daisies; Over the mountains.

B **R** **KATHLEEN FERRIER:** Recital. Kathleen Ferrier, alto; Phyllis Spurr and Frederick Stone, piano. RICHMOND R 23187, \$2.98 (mono; from various London originals).

PURCELL: Mad Bess of Bedlam. The Fairy Queen: Hark the echoing air. **HANDEL:** Atalanta: Like as the love-lorn turtle; Admeto: How changed the vision. **STANFORD:** The Fairy Lough; A Soft Day. **PARRY:** Love is a dable. **VAUGHAN WILLIAMS:** Silent noon. **BRIDGE:** Go not, happy day. **WARLOCK:** Sleep; Pretty ring-time. **TRAD.:** Come you not from Newcastle; Kitty my Love.

classical

reviewed by

ROYAL S. BROWN
ABRAM CHIPMAN
R. D. DARRELL
PETER G. DAVIS
SHIRLEY FLEMING
ALFRED FRANKENSTEIN
KENNETH FURIE
CLIFFORD F. GILMORE
HARRIS GOLDSMITH
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PAUL HENRY LANG
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ROBERT P. MORGAN
ANDREW PORTER
H. C. ROBBINS LONDON
JOHN ROCKWELL
SUSAN THIEMANN SOMMER

BACH: French Suites (6), S. 812-817; Capriccio in B flat, S. 992. Huguette Dreyfus, harpsichord. ARCHIVE 2533 138 and 2533 139, \$6.98 each.

French Suites: No. 1, in D minor; No. 2, in C minor; No. 3, in B minor; No. 4, in E flat (2533 138). French Suites: No. 5, in G; No. 6, in E; Capriccio (2533 139).

Comparison—French Suites:
Dart (clavichord)

Oiseau SOL 60039

The so-called *French* and *English* Suites were composed during Bach's Cöthen years, a time when he was almost entirely concerned with instrumental music, since no church music was required of him there. These two sets, as well as a third set of suites (called *partitas* by Bach) written a few years later in Leipzig, are all collections of short dance movements: each contains an allemande, a courante, a sarabande and a gigue. Various other dances such as menuets, gavottes, bourrées, and polonaises are inserted before the final gigue. In addition, each of the *English* Suites and *Partitas* is prefaced by a more or less elaborate prelude, whereas the *French* Suites, which are smaller-scaled and simpler works than the other two sets, begin immediately with the allemande.

Since in Bach's day the German term "Klavier" was applied indiscriminately to harpsichord, clavichord, spinet, and even organ, it is often difficult to determine just which instrument composers of the time intended. If there are no forte and piano instructions and no passages that clearly require two keyboards (both of which would indicate harpsichord), it is left

to the subjective opinion of the performer to decide which instrument would suit the character of the music best. In my opinion, Bach probably made no sharp distinction in his own mind and would have played most of his "Klavier" works on whatever instrument was at hand. Still, a consensus does seem to exist among most historians, who feel the *English* Suites and *Partitas* are best suited to the harpsichord, while the more intimate character of the *French* Suites calls for the gentle and expressive clavichord. In this case I agree, though I wouldn't be rigid about it: These three sets together represent the ultimate and most perfect manifestation of the baroque suite and are among Bach's finest keyboard works—and they remain just that whether played on a harpsichord, clavichord, or kazoo consort.

Explanation of symbols

Classical:

B Budget
H Historical
R Reissue

Recorded tape:

●● Open Reel
●● 8-Track Cartridge
●● Cassette

Archive is now offering a handsomely produced and recorded harpsichord version of the *French Suites* played by Huguette Dreyfus. Her performance is well prepared and accurate and occasionally exciting, especially in several of the concluding giges. She knows about baroque performance practices and gives us a fair number of graceful ornaments, particularly in the repeats, as well as a registration change at every double bar. It's difficult, in fact, to fault her performances on any details except to say that they are not very satisfying—in that altogether too proper, stodgy, and humorless Teutonic manner that was fashionable a few years ago. Still, it's a faithful reproduction of the score and nothing is distorted.

Fortunately, there is a superb alternative in Thurston Dart's 1961 clavichord version on Oiseau-Lyre (still listed in Schwann, but rather difficult to locate, I'm afraid). Dart plays with all the sparkle and charm that Dreyfus suppresses, and, as he often did, he illuminates the compositions themselves with a brilliant analytical searchlight. With a little rubato here, a touch of *Bebung* there, and an expressive emphasis placed briefly on one line or another, Dart was able to project clearly the essence of each piece and make us *know* just why Bach was one of the greatest of all composers. Dart's, then, are clearly the finest available recorded performances of these works. It's necessary to point out, however, that he plays none of the repeats, getting all six suites onto one disc (Dreyfus plays all repeats and includes the charming early *Capriccio on the departure of his beloved brother*, which necessitates two discs), and his Thomas Goff clavichord didn't record very well—it sometimes sounds like a tinny guitar (keeping the volume low helps). But any amount of effort necessary to find this magnificent record will be greatly rewarded. C.F.G.

R **BEETHOVEN:** *Egmont* (incidental music), Op. 84. Gundula Janowitz, soprano; Berlin Philharmonic Orchestra, Herbert von Karajan, cond. DEUTSCHE GRAMMOPHON 2530 301, \$6.98 (from Deutsche Grammophon 2720 011, 1970).

Comparison:
Lorengar, Szell/Vienna Phil. Lon. CS 6675

R **BEETHOVEN:** *Trio for Piano and Strings, No. 7, in B flat, Op. 97 (Archduke)*. Wilhelm Kempff, piano; Henryk Szeryng, violin; Pierre Fournier, cello. DEUTSCHE GRAMMOPHON 2530 147, \$6.98 (from Deutsche Grammophon 2720 016, 1970).

B **BEETHOVEN:** *Trio for Piano and Strings, No. 7, in B flat, Op. 97 (Archduke)*. Emil Gilels, piano; Leonid Kogan, violin; Mstislav Rostropovich, cello. WESTMINSTER GOLD WGM 8225, \$2.98 (mono; from Monitor MC 2010, 1957).

The two DG discs, now issued as singles for the first time, should interest many buyers not tempted by the big Beethoven Edition sets in which they first appeared. The Russian *Archduke* is part of Westminster Gold's initial release of records drawn from the Melodiya catalog.

Karajan offers a smooth, well-paced account of Beethoven's incidental music for Goethe's *Egmont*. Unlike Szell, who uses a



Herbert von Karajan—music from *Egmont* smoothly played.

spoken narration (in German) to bridge the gaps between musical numbers, Karajan makes no attempt to provide any musical or dramatic context. Since I find the narration increasingly bothersome on rehearings, the most sensible solution seems to me good, clear liner notes that set the context of each number. Unfortunately the English translation of the DG notes is largely gobbledygook. (There are texts and translations of Clärchen's two songs and the melodrama.) The Vienna Philharmonic (under Szell) is more closely recorded, with less resonance but more detail—particularly in the strings—as well as some vocal eruptions from Szell. Karajan's typical preference for a more distant perspective puts his excellent orchestra at a severe disadvantage in such sections as the persistent string sixteenths in Entr'acte I or the end of Entr'acte II with its staccato triplets in the violins alternating with viola and cello trills. Perhaps the singer will help you choose: the pure voice of Janowitz with its quick, narrow vibrato vs. the lush sound of Lorengar (London) with her wide vibrato. Both happen to be favorites of mine, and they're both in good representative form.

The two *Archduke* recordings bring together six outstanding soloists. What sort of chamber music results? In the case of Kempff/Szeryng/Fournier, somewhat disappointing. Their styles are basically dissimilar—Kempff rather four-square and soft-grained, Szeryng classically angular, Fournier lyrical—and in the course of their meetings in the studio they don't seem to have settled on a unified approach. Tempos are extremely free and apt to change suddenly (as in the sudden speedup at the entrance of the second subject of the opening movement). Within this Romantic framework the reading is still a persuasive one—a good alternative, if this approach is to your taste, to the superb Istomin/Stern/Rose version (Columbia MS 6819).

The Westminster Gold virtuosos are no less individualistic than their DG counterparts, but they form an astonishing ensemble. Kogan and Rostropovich in particular take pains to match their techniques (e.g., rate of vibrato). The first movement is a shade brisk for my taste. But this is definitely a performance worth resurrecting, and since the undoctored mono sound is perfectly acceptable the disc is a good buy. The jacket cover features a trio of teddy bears (so help me). Yes, the *Archduke* is

unusual Beethoven: Here and in the violin concerto he seems to have added to his usual arsenal a sublime lyricism (not that there's anything deficient about his tunes normally). But teddy bears? K.F.

BENDA: *Sonatas for Violin and Continuo*: in A; in F; in A minor; in G. Václav Snítil, violin; Zorka Zichová, piano. SUPRAPHON 1 11 0976, \$6.98.

František (Franz) Benda was a member of a Czech family of musicians actually more active in eighteenth-century Germany than in their native Bohemia; five other Bendas—brothers, sons, sons-in-law, and nephews of František—are listed by Slonimsky in *Baker's Biographical Dictionary*, and two of his daughters married important musicians. After training in Prague, Vienna, and Dresden, František Benda settled in Berlin as violinist and later as concertmaster of the Prussian court orchestra. He was a prominent violin soloist and most of his music was composed for that instrument—twenty-two concertos, numerous duos and trios, and 157 sonatas for violin with continuo. Very little of his music has been published, though his autobiography, in English translation, was included in Paul Nettl's *Forgotten Musicians*. Although this record has been issued in Supraphon's *Musica Antica Bohemica* series, the music it contains shows little specifically national flavor: The eighteenth century was a period of great cosmopolitanism in music, and explicit national elements did not assume importance for another century. William S. Newman, in his comprehensive survey *The Sonata in the Classic Era*, groups Benda among the North German composers of his time!

The sonatas of Benda offer considerable historical interest. For one thing, they represent a transition from baroque to classical style that should be of great interest to the musicologically inclined listener. Newman describes Benda as a typical early classic composer whose treatment of the emerging sonata style was considerably less adventuresome than that of C. P. E. Bach. Additional interest in Benda's violin sonatas arises from the fact that in many of his manuscripts he set out in detail the "colored" ornamentation reflecting the performance practice of his time. The so-

natas recorded here are not from that group, but the notes state that Snitil has ornamented their text in accordance with Benda's notation elsewhere.

All of these sonatas are in three movements, a departure from baroque practice toward the classical, but the sequence of tempos varies somewhat: Three of them open with a moderate tempo, followed by a slow movement, and concluded in fast tempo. The solo part is quite elaborate, while not emphasizing virtuoso effects at the expense of the musical substance. The slow movements are quite expressive and often elaborately decorated. The continuo is basically confined to accompaniment; in a record of such musicological interest, however, I question the use of a modern piano. Benda died in 1786, and though the pianoforte

was obviously widely known by then, I feel that a lighter and brighter sound would have been more appropriate.

Snitil, who is a member of the Vlach Quartet, plays with fine musicianship and impressive technical command and, with the caveat already mentioned, is ably seconded by Zichová.

This welcome recorded representation of Benda provides a rare documentation of the musical culture from which the great Viennese sonata style emerged. In such good performances it is therefore of considerable musicological importance—though of somewhat slighter musical interest. P.H.

BERG: Seven Early Songs; Wozzeck; Act III.

For a feature review of recordings of these works, see page 83.

BERLIOZ: Orchestral Works. For a feature review of recordings of these works, see page 83.

BIZET: Carmen (excerpts)—See Gounod: Faust.

BLOCH: Viola Works. Ernst Wallfisch, viola; Lory Wallfisch, piano. MUSICAL HERITAGE MHS 1486, \$2.99 (Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023).

Suite for Viola and Piano; Meditation and Processional; Suite hébraïque; Suite for Solo Viola.

An acquaintance of mine once referred to the viola as a "mature instrument for mature musicians." Though such a generalization leaves unexplained why even great composers who were themselves violists (e.g., Dvořák) treated it with such unseemly neglect, it does suggest why *bad* music for the instrument is so hard to find.

The excellent music on this record spans four decades of Ernest Bloch's career. One full side is devoted to the 1919 suite for viola and piano (which exists in an orchestral version as well). It is cast in the turbulent, nightmarish, brooding style of the First String Quartet and the piano quintet. The piece rarely breaks into song in a readily memorable sense. It is rather a series of terse, deeply unsettling declamations, biting dissonances (to 1919 ears), and frenetic rhythms.

By contrast, the 1951 *Suite hébraïque* contains a deep vein of rich, wistful lyricism with as much exploitation of the viola's guttural and poignant sensuousness. (Avoid the inferior violin-and-orchestra version, once available on Crossroads). *Meditation* and *Processional* are roughly contemporaneous and were once intended to be part of the *Suite hébraïque*. The unaccompanied suite dates from 1958, when Bloch was ailing. Its formal idiom pays conscious or unconscious homage to Bach, but its five sections are quite short, almost perfunctory.

In issuing this recital, which has been available for some time on the German Camera Magna label, MHS has plugged a major gap in the domestic catalogue. Once upon a time, a Primrose mono recording of the accompanied works was available on Capitol. Folks who bought that record aren't inclined to give it up, not only because of the music and Primrose but for the cover art, which is a masterpiece of its kind (showing a gold figurine of a praying, bearded Jew against a deep purple background).

The plainer-looking MHS compensates by adding the solo suite (written after the Primrose disc was made). Its stereo sound offers better balance between the two instruments, and the Wallfisches mold a more flowing, coherent line in the big works (Primrose and his pianist, David Stimer, were comparatively episodic). The two violists share honors for intonation and articulation. There is a difference though in their conceptions of viola sound: Is this a tenor voice of the string family (Wallfisch's bright tone, small in size, and somewhat magnified by reverberant acoustics)



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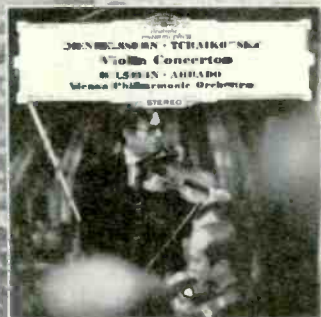
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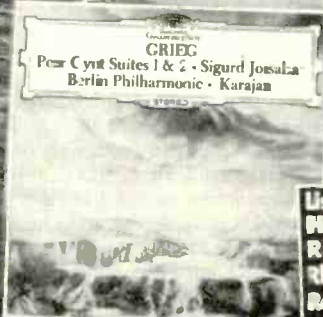
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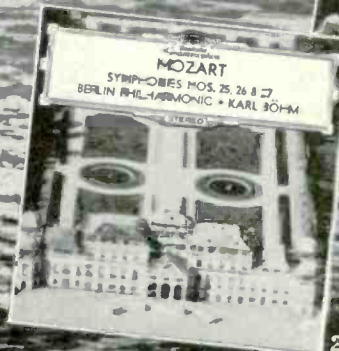


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or a deep, throaty contralto (Primrose's gutsy low register)? A.C.

Boito: Mefistofele (excerpts).

Margherita Renata Tebaldi (s)
 Martha Lucia Danielli (a)
 Faust Giuseppe di Stefano (t)
 Wagner Piero di Palma (t)
 Mefistofele Cesare Siepi (bs)

Chorus and Orchestra of the Accademia di Santa Cecilia, Rome, Tullio Serafin, cond.
 LONDON OS 26274, \$5.98.

Act I: Sdiam sopra quel sasso. . . Dai campi, dai prati. . . Fin di stanotte. Act II, Scene 1. Act III. Epilogue.

What a curious opera is Boito's *Mefistofele*—high-minded in its faithfulness to Goethe's large plan, verbally elegant, but often dramat-

ically and musically static. In some sense, I fear. Boito wasn't quite a composer. His melodic imagination is constricted, and most of his tunes clearly grow out of chord sequences, rather than breathing on their own. He could come up with striking harmonic ideas, but didn't know how to develop them, merely how to repeat them; rhythmically, there is a similar problem. In a very good performance, the opera can be made to "work," for the best ideas are good, and the scoring, if sometimes vulgar, has daring and imagination.

The only complete stereo recording—and such a score really demands stereo—is the late-Fifties Serafin version (London OSA 1307), a creditable job on the whole, registered in some of London's most plangent sound. It now develops that this recording was first begun with

Di Stefano in the tenor lead, but (in the tactful phraseology of Francis Robinson's liner note) "for reasons of his own he never finished it," and Mario del Monaco stepped in. The present excerpt disc, in effect, salvages the "out takes" with Di Stefano, and includes most of Faust's music, except for the two Sabbath scenes. Some of the non-Faust material here (e.g., Siepi's "*Son lo spirito*") is identical with the complete recording as issued.

Mefistofele without the Prologue is a bit like *Lucia* without the Mad Scene, so this record hardly competes with London 25083, the "highlights" disc from the complete set. It is, rather, for Di Stefano fanciers, who will find their hero in slightly over-the-hill condition, beginning to agonize over the top notes and sliding around with an obtrusive portamento. Between his *laissez-faire* rhythm and Del Monaco's stricter but unrelentingly stentorian delivery, I would not like to have to choose: neither does anything like full justice to the part, especially in the lovely "*Lontano*" duet (among electrical recordings, only the old Tassinari-Tagliavini version of that comes near to the ideal). The others are, naturally, much as in the complete set: Tebaldi sympathetic or urgent as required, if not very specific in her characterization, Siepi rough in tone but forceful in manner. Serafin allowed Di Stefano more liberty of tempo, which robs certain episodes (notably the Epilogue) of desirable tension. The sound seems less full and spacious than that of the complete set, perhaps because over sixty-three minutes of music have been squeezed onto the disc. No texts or translations are supplied, just synopses. D.H.

BOULEZ: Sonatas for Piano; Le Marteau sans maître; Livre pour cordes. For a feature review of recordings of these works, see page 81.

BRAHMS: Quintet for Clarinet and Strings, in B minor, Op. 115. Yona Ettliger, clarinet; Tel Aviv Quartet. OISEAU-LYRE SOL 146, \$5.98.

Comparisons:
 Oppenheim, Budapest Quartet Col. MS 6226
 Boskovsky, Vienna Octet members Lon. CS 6234
 Geuser, Drolc Quartet Mace S 9029
 De Peyer, Melos Ensemble members Ang. S 36280
 Michaels, Endres Quartet Vox SVBX 578
 Leister, Amadeus Quartet DG 139 354
 Lancelot, Munich Quartet MHS 767

Nearly every established international ensemble seems to have recorded this masterpiece. (The above listing includes only those versions currently available in this country.) This new version stacks up very favorably indeed. Ensemble is smooth and accurate, articulation full of bite and excitement, and the whole performance warmly committed.

Ettliger is an extremely fine clarinetist. His legato is lustrously smooth, his breath control even, his tone round and full-bodied. He is not as much of a colorist as Leister of the Berlin Philharmonic or Wright of the Boston, nor does he phrase with quite the distinctive individuality of Kell or De Peyer. On the other hand, I expect many to be won over by Ettliger's musicianly, unmannered playing—especially since his style is quite free of vibrato.

The Tel Aviv Quartet are apt partners for their forthright, unpretentious clarinetist. Again, it is possible to feel that a few passages

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—MARTIN CLIFFORD, *FM Guide*, Nov. '72 & March '73

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—HERBERT FRIEDMAN, *Hi-Fi Stereo Buyers' Guide*, Spring '73

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—*Stereo & Hi-Fi Times*, Spring '73

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could have been shaped with a bit more subtlety and flexibility, that certain pianos and pianissimos might have been softer (and that much more magical). But such gradations are well-nigh impossible to achieve with such a close pickup, and the direct impact and razor-sharp clarity of the sound have advantages as well. The group does not observe the first-movement exposition repeat, which seems a pity since they sustain the momentum admirably despite a rather leisurely tempo for that section.

All the recordings listed have something to offer. The most disappointing is the Oppenheim/Budapest—a conception of inspired breadth and insight blemished by miserably seedy-sounding string playing, a raunchy, wavy reproduction of Oppenheim's sound to

the point that his vibrato makes me wince (it also picks up extramusical noises like squeaking chairs), and a lack of flow. Boskovsky's stereo remake has less poise and compactness than his long-deleted mono. I find his current performance (and, in a different way, the Geuser/Droic) a bit tepid and uneventful, though certainly competent. De Peyer's Angel disc suffers from a very reverberant, gimmicked-sounding pickup that lets you hear every inner line with antiseptic clarity. The performance emerges as more of an autopsy than a re-creation, though it is polished to the hilt. Michaels/Endres goes to the other extreme, and with Vox's overly close, strident sound, the vigorous, well-prepared playing comes across as harshly stolid and devoid of subtlety.

The two remaining versions offer the most

serious challenge to the new disc. Leister/Amadeus is given sound midway between the proximity of the new Oiseau-Lyre and the wrong-end-of-the-telescope Angel perspective. The Amadeus play with more portamento and thicker vibrato than the Israelis, and Leister does have a more personal, soloistic view of the central portion of the Adagio than Ettliger. (He also plays around more with his little phrase in the third variation of the last movement.) The Amadeus version, by the way, observes that first-movement repeat (as do the Geuser and De Peyer). Whether or not you prefer the less detailed, more integrated DG to the more proximate, less "interpreted" Oiseau-Lyre is a personal matter.

The Musical Heritage disc is a splendid bargain at \$2.99; it even offers as a bonus a fair performance of Schumann's *Fairy Tales*. In many respects the Lancelot/Munich is the most interesting of all the versions. Stylistically, it is a successful cross-pollination of two seemingly divergent traditions: Lancelot's reedy, oboelike, very cool clarinet tone with a typically Gallic preference for lucidity and fast tempos coalesces with a very warm, easygoing German string group. The results are, to my mind, highly persuasive. For the moment I prefer the Oiseau-Lyre; by the time this appears in print, I may well have wavered to the DG or MHS!

H.G.

B BRAHMS: Symphonies. New York Philharmonic, Leonard Bernstein, cond. (John McClure, prod.) COLUMBIA D3M 32097, \$11.98 (three discs; from various Columbia originals).

No. 1, in C minor, Op. 68; No. 2, in D, Op. 73; No. 3, in F, Op. 90; No. 4, in E minor, Op. 98.

Comparisons—Symphony No. 1:
Munch/Boston Sym. Victrola VICS 1062
Stokowski/London Sym. Lon. SPC 21090/91
Walter/N.Y. Phil. Odys 32 36 0007

Comparisons—Symphony No. 2:
Beecham/Royal Phil. Sera S60083
Klemperer/Philharmonia Ang S35532
Steinberg/Pittsburgh Sym. West WGS 8153

Comparisons—Symphony No. 3:
Sanderling/Staatskapelle Dresden Euro 85782
Toscanini/NBC Sym. Victrola VIC 6400

Comparisons—Symphony No. 4:
Gerdes/Berlin Phil. DG 139 423
Haitink/Concertgebouw Phi. 6500 389

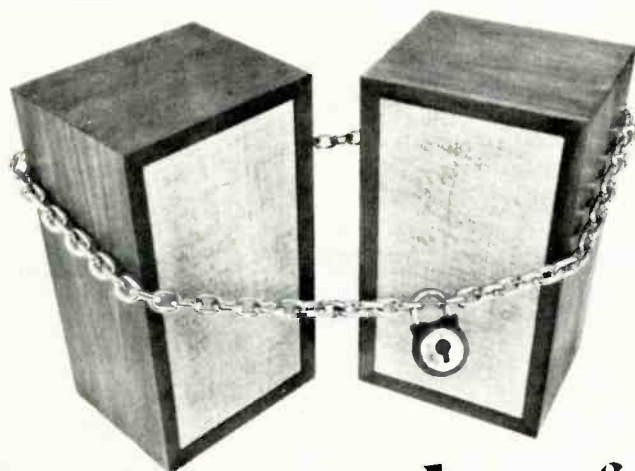
This album bears witness to the drawbacks of "voting a straight ticket" where a series of related works is concerned. In contrast to the three Brahms cycles I reviewed in the July issue, Bernstein's varies so from one symphony to another—both in quality of interpretation and character of sound—that it's fortunate indeed to have still available most of the "singles" from which the current set is re-packaged. To the collector wishing to assemble his Brahms one-at-a-time, then, the following remarks are directed:

Symphony No. 1. The following conversation was overheard in a record shop some dozen years ago when MS 6202 (still available) first appeared:

JOE: Bernstein's is the definitive conception of the Brahms First!

MOE: Bernstein has no conception of the First!

The truth lies, of course, somewhere in between. The rendition is vigorous, bright-eyed, free of stuffiness, and saves the rhetorically exaggerated gear changes for the later pages of the finale. I am, in fact, less offended by anything Bernstein does with tempos than with the harmoniumlike sonorities of Stokowski's less pulled-about reading. There are other ro-



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mantic tricks to play too with the C minor. Folks who like the lyric theme of the finale superslow and expressive will get a bargain in Munch's Victrola issue. My own special favorite has long been Walter's with the New York Philharmonic (now an indivisible part of the three-disc Odyssey set)—a wild and shaggy thing, played as if the symphony were hot off the presses.

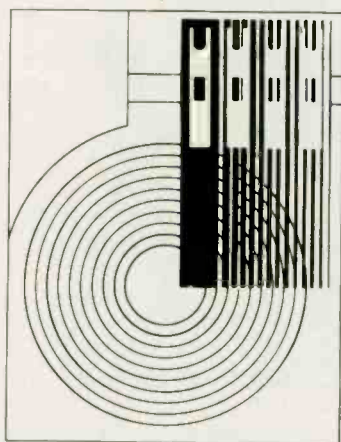
Symphony No. 2. MS 6374, the first recording made in Philharmonic Hall, has since been deleted (in sonic embarrassment?). I'm glad Columbia has now resisted the temptation to "enhance" it for this reissue, which would doubtless have created the effect of an "echo chamber of horrors." Here is very dry, but honest and clean enough sound, mated to a somewhat deliberate but decently played per-

formance of no precedent-shattering insights. Fortunately, the Second of the Brahms foursome is best able to speak for itself. Among separately obtainable editions, Klemperer and Steinberg easily outclass the competition, though either of Monteaux's stereo versions would more than give them a run for the money if restored to circulation. I hope Haitink's forthcoming entry will duplicate some of the ruddy musicality and joyous sonority that his predecessor in Amsterdam, Eduard van Beinum, brought to this music on a memorable Epic mono disc. The extant Beecham LP fails dismally to duplicate the bubbling mirth of that conductor's own 78-rpm classic.

Symphony No. 3. This, the most recent and richly recorded of the Bernstein series, is also

the best. Happily, it is obtainable as MS 6909, with a good *Academic Festival* (excluded from the current package). By contrast to the rigorously structural approaches of Sanderling or Toscanini (both available only in sets), Bernstein goes all out for the coloristic elements of the Third. The New York wind players display a geniality that calls to mind German rustic band sound. The brass (especially the swelling trombones in the very opening bars) are dark and imposing. The strings play with generous tonal richness (e.g., the climax of the Andante). Bernstein's almost Chopinesque rubato (particularly, but not exclusively, in the Poco allegretto) is strikingly apropos to this mysterious, undulatingly passionate music.

Symphony No. 4. Also on MS 6479, this Fourth, despite some nice low string detail, is a Friday-afternoon runthrough, though more agreeably recorded than the Second. Among the competition by which this is buried alive is Gerdes' plush, neonineteenth-century approach—easily the current best of its type. The polar opposite—generally rigorous and analytic, with no hanky-panky about tempo changes in the finale—is Dorati's recently deleted disc (Mercury SR 90503), which is worth looking for. The recent Haitink (included in the July Brahms roundup) occupies the "centrist" position. A.C.



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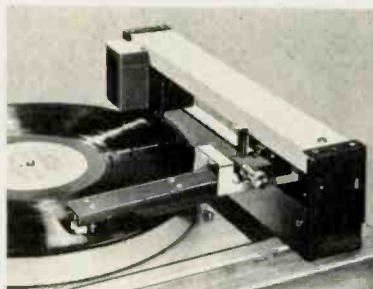
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BRAHMS: Variations and Fugue on a Theme of Handel, Op. 24; Variations on a Theme of Schumann, Op. 9; Theme and Variations from Sextet for Strings, Op. 18. Daniel Barenboim, piano. (Günther Breest, prod.) DEUTSCHE GRAMMOPHON 2530 335, \$6.98.

Comparison—Handel Variations:

Kilen Turn. TV-S 34165

Comparison—Schumann Variations:

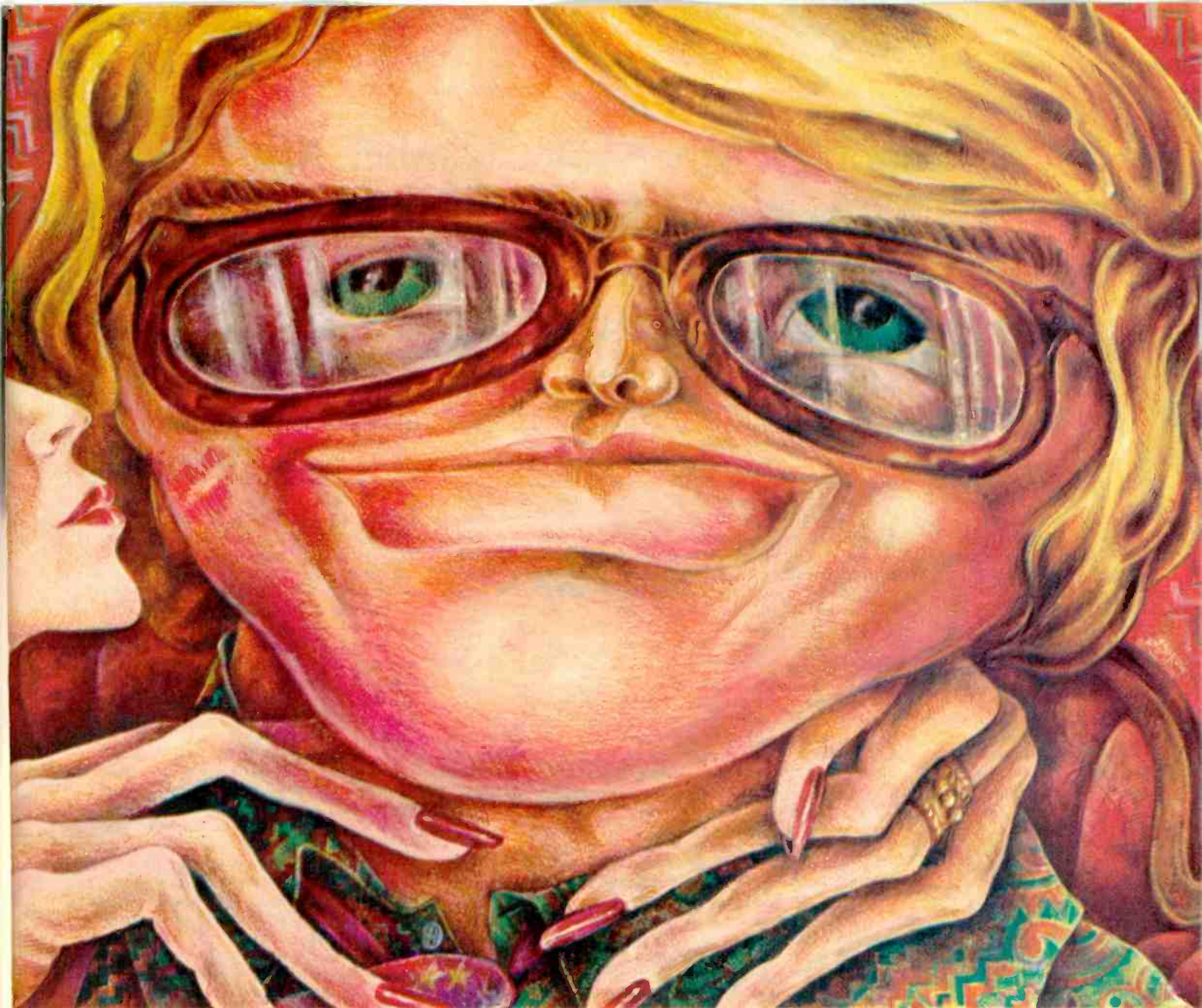
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Brahms's ability to accept the major formal types inherited from the classical tradition and then make them his own, infusing them with new life drawn from the technical innovations of the later nineteenth century, is nowhere more evident than in his variations. There are several major sets for piano, and Barenboim brings us two of these, as well as the rarely heard piano transcription of the theme and variations from the string sextet, Op. 18.

The earliest of the three is the set of *Schumann Variations*, Op. 9, written in 1854 while Schumann was still alive and dedicated to his wife, Clara. (Or, as the original simply read: "Variations on a Theme by Him Dedicated to Her.") The work, which is based on the first of Schumann's *Bunte Blätter*, owes much to the earlier composer. Particularly in the frequently casual relationship between variation and theme one hears echoes of the *Symphonic Etudes* for piano.

The Op. 24 *Handel* set, based on the well-known Air from the B flat Suite for Harpsichord, follows the formal structure of its tune much more rigorously and builds with inexorable logic to the extended fugue that forms its finale. The transcription from Op. 18, also dedicated to Clara, was undertaken in 1860, shortly after the completion of the sextet from which it is taken, although it was not published until 1927. Like the *Handel Variations* it follows its theme (which is original in this instance) closely, but here the formal growth proceeds to a point approximately halfway

Continued on page 98



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Contemporary American Chamber Music— with a Classical Bent

by Robert P. Morgan

THESE TWO RELEASES in Turnabout's series, "The Contemporary Composer in the U.S.A.," form an interesting pair. They contain compositions by four composers—David Diamond, Virgil Thomson, Robert Palmer, and Lukas Foss—who have been closely associated with the neoclassical movement in American music. Diamond, Thomson, and Palmer have all remained essentially true to their styles up to the present time; and although Foss's music has come under the influence of more recent musical developments, he too still betrays more than a little of his earlier conservative orientation.

Of the three works on the first record, Diamond's tightly constructed, economical quintet (1937) strikes me as both the most interesting and the most successful in finding fresh applications for conventional formal patterns. The opening movement, a succinct sonata form, and the finale, with its simple, folklike melody, both generate a strong rhythmic thrust and considerable textural variety. The writing for the instruments is idiomatic and assured, and the over-all effect is brilliant. Only the middle movement, a Romanza, fails to fulfill the promise of its pretty, songlike opening, which is gradually built up to a forced and ponderous climax, before returning in its original form to bring the movement to a close.

Thomson's serenade (1931) consists of five miniatures (the entire set lasts only a bit over six minutes) entitled March, Aria, Fanfare, Flourish, and Hymn. Although two of these—the March and Flourish—seem misnamed to me, the pieces make an attractive set. The musical idiom, as usual with Thomson, is uncomplicated and straightforward, but the writing for the flute and violin is most effective. Thomson is particularly apt at deriving surprisingly full textures from his limited instrumental forces.

The largest and most ambitious of the three pieces is Robert Palmer's quintet (1952), which commands the entire second side of the disc. Consisting of four movements, it is less compact than the Diamond, which it resembles however in several other respects—notably in instrumentation and in the use of the piano and wind instrument in an essentially ensemble framework. The most individual movement is the first, a modified sonata form that develops its two principal melodic ideas over a considerable stretch of time, leading to a climax that breaks off in a series of brief cadenzas, after which the opening material is recapitulated. Following a lively scherzo (added by the composer to the original three movements in 1963), there is a contrapuntally conceived Andante, the most complex of the movements, woven out of extended lyrical melodic strands presented in the various instruments. The lighthearted finale then seems

a letdown however; it consists mainly of busy but empty figuration, the only characteristic melodic material being a brief, frequently repeated figure that is strongly reminiscent of Hindemith.

Although all three of the Foss works included on the second disc were written relatively recently and clearly reflect the influence of new musical procedures, one is immediately struck by the way his basically classical orientation still comes through unmistakably. Despite the unfamiliar quality of the sounds, phrases are clearly defined, rhythmic patterns tend to remain constant over extended periods, and the formal organization is always simply conceived and immediately apparent to the listener. *Elytres* ("wing-sheaths" in French) is scored for a chamber ensemble of some eighteen instrumentalists and consists of twelve phrases, each of which is played twice to complete the piece. Although each instrument has a part to play in each phrase, the idea is that the first time through only some of these will participate (the choice may be made spontaneously, if desired), while during the second pass, only those instruments previously omitted in a given phrase perform. The result, at least in the particular version here recorded, has little real character, although it is certainly pleasant and innocuous enough.

More interesting is *Paradigm*, scored for percussion (the percussionist also doubles as conductor), electric guitar, oboe, viola, and harpsichord. Much of the piece is characterized by the use of spoken texts, which are fragmented into short phrases, words, and syllables and are spoken (or shouted and whispered) by the performers in different rhythmic patterns. Two of the four movements—the first and last—generate an extraordinary amount of rhythmic impetus (created in part by a constantly twanging musical saw) and manage to achieve real excitement. The middle movements seem much less successful to me. The second is a kind of aleatory melodrama, consisting of a "poem" whose words are read individually in an order partially determined by the performers, with musical accompaniment and/or comment for each one. The result is basically strophic in structure and static in effect. The third movement consists of nothing more than a series of rather ordinary chords, whose only unusual feature seems to be that each player has three pitches to choose from for each sonority.

Ni bruit ni vitesse is the most impressive. It is scored for two pianists and two percussionists, the latter confining themselves to playing inside the piano (although they do use a few small objects, such as cowbells, jars, and triangle beaters, to aid them in their task). This recording however was made by only one pianist (Foss himself) and one percussionist,

who first recorded one part and then added the second while listening to the first through headphones. The work is very simply, though effectively, constructed. After an introduction, the basic pitch material of the piece, consisting of an ascending scalewise passage, is presented and developed by means of various contrapuntal techniques (canon, transposition, fragmentation, augmentation, and diminution—the last two occurring at widely differing rates of speed). After one interruption, which brings about a contrasting middle section, this is developed to a climax, which is suddenly broken off to give way to a less active, more fragmentary final section that recalls earlier material and serves as a coda for the entire piece. Some thirteen minutes in duration, the work hangs together very well and evokes most effectively the sense of the title (literally "neither noise nor speed"—a common traffic indication in France). The percussive effects produced from the interior of the piano are sonically interesting and effectively employed.

The final work on the disc, Jan Williams' *Dream Lesson*, is mainly interesting as a lesson in what happens when one uses similar materials without Foss's sense of formal control. Williams is the excellent percussionist who performs with Foss on *Ni bruit ni vitesse*, and his composition, scored for solo percussionist playing (again) inside the piano, uses similar sounds. But here these occur as isolated events in a work that fails to cohere as a unified musical statement.

The performances of all these works are of very high quality, and I recommend both of these discs most warmly to all interested in twentieth-century American music. Taken together, they provide a sort of miniature anthology of an important phase in the musical history of this country during the past forty years.

B **DIAMOND:** Quintet for Flute, String Trio, and Piano, in B minor. **THOMSON:** Serenade for Flute and Violin. **PALMER:** Quintet for A Clarinet, String Trio, and Piano. David Gilbert, flute; Arthur Bloom, clarinet; Mary Louise Boehm, piano; Kees Kooper, violin; Paul Doktor, viola; Fred Sherry (in the Diamond) and Warren Lash (in the Palmer), cello. Turnabout TV-S 34508, \$2.98.

B **Foss:** *Elytres*; *Paradigm*; *Ni bruit ni vitesse*. **WILLIAMS:** *Dream Lesson*. Lukas Foss, piano (in *Ni bruit*); Jan Williams, percussion (in *Ni bruit* and *Dream Lesson*); New York Philomusica Chamber Ensemble, Lukas Foss, cond. (in *Elytres* and *Paradigm*). Turnabout TV-S 34514, \$2.98.

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Continued from page 94

through, from whence there is a decrease in energy until the end.

Barenboim plays all three sets with impressive skill and musical understanding. His approach here tends to be subdued and introverted: Tempos are consistently on the slow side, considerable attention is paid to matters of detail, and all three works are conceived in an intimate, essentially contemplative framework.

This is most readily apparent in the *Handel Variations*, which are usually performed as much more of a pianistic display piece than is the case here. If one compares the Klien version, for example, one finds there a much stronger sense of forward thrust, which culmi-

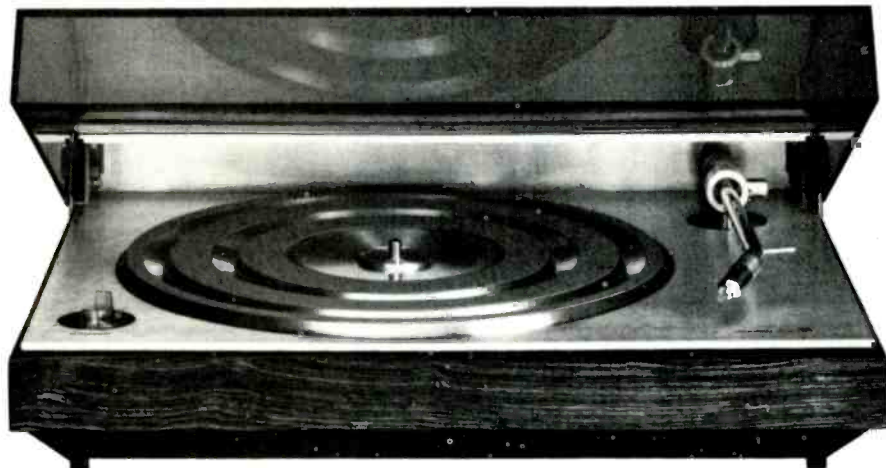
nates in the energetic, brilliant finale. Klien plays the work with remarkable clarity, pinpoint accuracy, and an explosive rhythmic drive that seems literally to propel the piece from one variation to the next. Barenboim, on the other hand, seems interested in invoking a restrained, lyrical quality. Yet despite the loss of some of the forward thrust, he manages to hold the work together remarkably well. The finale, however, takes on a completely different sense in his reading: Played much more slowly, it gains in clarity of detail but loses in dramatic effect; indeed, it appears more like a poetic—and very beautiful—afterthought, rather than the culmination of a pianistic tour de force.

As to preferences, here it clearly depends upon how you wish to think of the piece. Both

performers realize their respective conceptions convincingly, but on balance, I would opt for the Klien. Compared with his reading Barenboim's is somewhat bland in certain variations, particularly the more aggressive ones such as Nos. 4 and 15; and Barenboim fails to hold together as successfully the "paired" variations, such as Nos. 7 and 8 (where his abrupt tempo change creates a separation of the two) and Nos. 16 and 17 (where a long pause interrupts the clear connection formed by the overlapping bass line). On the positive side, Barenboim does capture better the tentative, *misterioso* quality of No. 6.

Barenboim's approach seems ideally matched to the *Schumann Variations*. Although his version is, surprisingly, the only one of this work currently available on a single disc—the favored coupling with the more popular *Handel Variations* is the *Paganini Variations*, Op. 35—Klien can again be heard, in Vol. 1 of his two-volume, six-disc set of the "complete" piano music (which, by the way, does not include the sextet transcription). Here Barenboim emerges the clear winner. He more effectively achieves the almost improvisatory character of the work and more successfully projects the over-all plan, which in this case closes quietly with a fragmentary, "transcendental" section particularly suited to this pianist's gifts. Especially impressive are his renderings of the syncopated second variation and the aphoristic eighth; and although he misses the tightness of Klien's No. 5, which is again fast and brilliant, he more than compensates with the over-all fluidity of his playing.

As for the sextet transcription, this movement suffers as an independent piece, since it so clearly forms part of a larger conception. Indeed, the work really doesn't seem to end at all, and DG wisely places it at the beginning of a side, so that it is followed by the Op. 9. Barenboim plays it well, although Brahms's rather literal transference of the original to keyboard tends to emphasize his inclination toward heaviness of touch. R. P. M.



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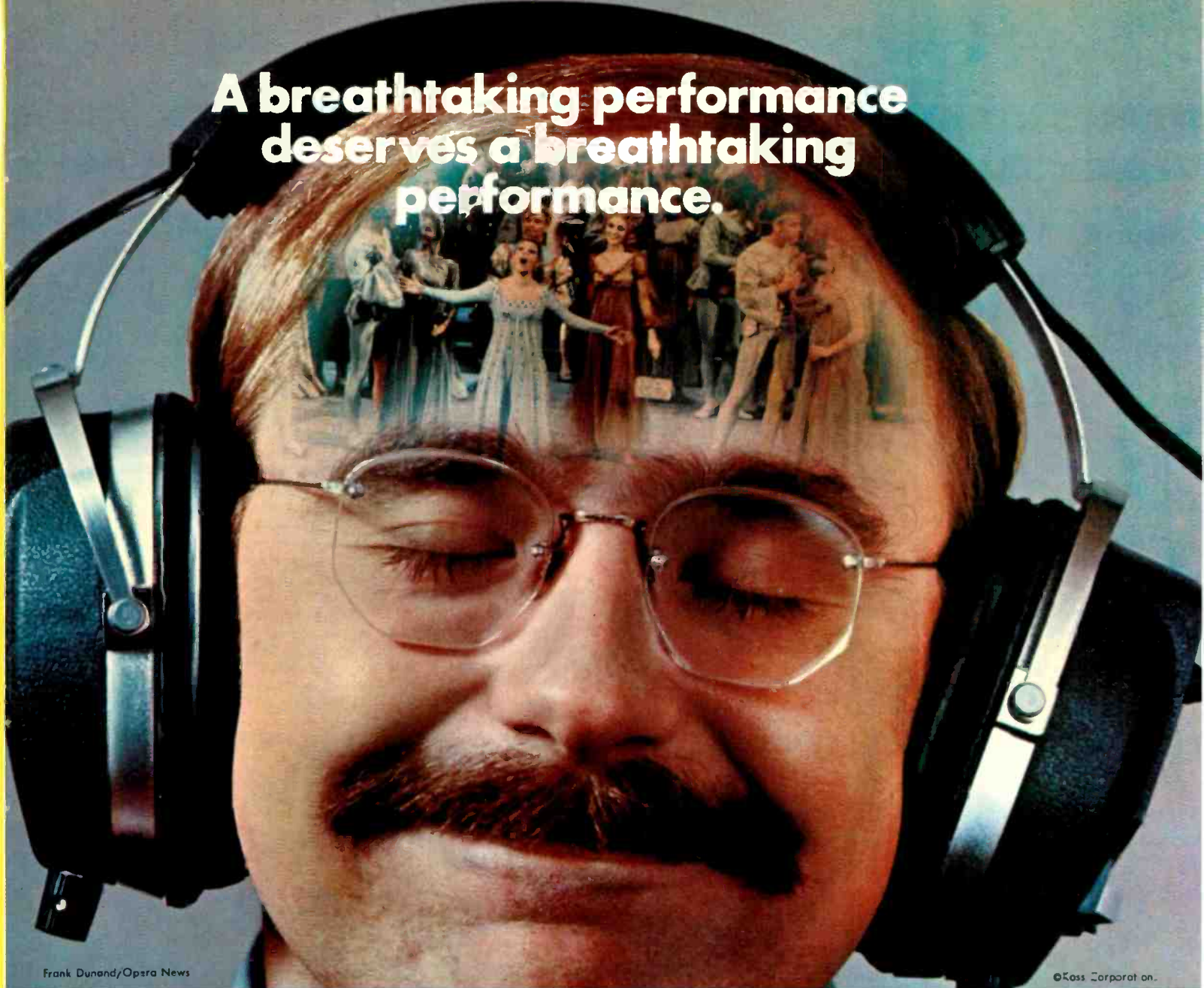
R **COUPERIN:** *Les Nations*. Neville Marriner and Carl Pini, violins; Desmond Dupré, viola da gamba; Thurston Dart, harpsichord and dir. OISEAU-LYRE OLS 137/8, \$11.96 (two discs; from Oiseau-Lyre S 251 and 60014, 1963).

La Française; L'Espagnole; L'Impériale; La Piémontaise.

Most people know Couperin by his famous harpsichord pieces, introduced to the modern world—at least for many of us—by Wanda Landowska. But Couperin had other sides to his musical personality as well: foremost, his style when composing religious music; there we have Couperin, the grand French baroque master of vocal music, an inheritor of a great tradition. There is a third side to this fascinating man too, and that is Couperin the follower of the Italian baroque instrumental school. When he published this present set of four *Ordres* in 1726, the works were entitled "*Les Nations, Sonades [sic] et Suites de Simphonies en Trio*" and Couperin wrote a preface in which we read *inter alia*:

Some of these Trios were composed a few years ago; manuscript copies have been available, but I mistrust them, knowing the negligence of copyists. From time to time I have increased their number and I think that they will satisfy lovers of true music.

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Frank Dunand/Opstra News

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The first sonata of this collection was the first I composed and indeed the first composed in France. It has a singular history. Delighted with the sonatas of Signor Corelli, whose work I shall enjoy as long as I live, as also the work of Monsieur de Lulli, I risked composing one which was played in the place where I had heard those of Corelli. Knowing French harshness towards foreign innovations of any type, and not too confident of myself, I did myself a good service by a slight prevarication. I pretended that a relative—who exists, in fact, in the service of the King of Sardinia—had sent me a sonata by a new Italian composer. The signature was my own name with the letters rearranged so as to form an Italian name. The sonata was swallowed with enthusiasm, and I will make no further comment. This encouraged me to write more and my Italianized name brought me, under my disguise, a great deal of applause. Fortunately the reception given to my sonatas was so favourable that my subterfuge caused me no blushes. I have included these first sonatas with those I have written since without any significant modification or addition. I have simply placed them with a long suite of pieces to which the sonatas stand as preludes or introductions as it were. . . .

The opening of each *Ordre*, then, is nothing else than an Italian *sonata da chiesa*, a church sonata such as we know in many examples, especially those epoch-making works by Arcangelo Corelli. The formal scheme is well known, consisting of a slow opening section, often with dotted rhythms, followed by a swift part usually in fugal style, and concluding with two more sections, a slow movement (usually in nondotted rhythm) and a final allegro, often

in triple time. Corelli was too skilled a composer to adhere rigidly to this scheme, however, and we find an infinite variety of similar patterns in his church sonatas. Some of them begin quickly and end slowly, etc., etc.

It is thought that many of these Couperin church sonatas were composed in 1692: At least one of them, the *sonata da chiesa* that opens the *Quatrième Ordre*, is known to date from that year (and was originally entitled *L'Asirée*). Later, as Couperin tells us in his preface, he added a string of typically French dances to each "sonata" to make four *Ordres*. Each of these is named from one of France's nearby nations—hence the title. No. 1 is *La Française*. No. 2 *L'Espagnole*. No. 3 *L'Impériale*, and No. 4 *La Piémontaise*. No doubt some of the local, nationalistic traditions that Couperin expressed in his music have become blurred with the passage of time. It is hard for the modern ear to distinguish greatly between the flavor of a French girl, *pace* Couperin, and the Spanish girl of the following *Ordre*. The most modern of the four *Ordres*, chronologically and also stylistically, is *L'Impériale*; it was apparently composed as late as 1715-1720 and it has a richness and unity of style that make it perhaps the most imposing of the four works. It is most interesting to observe how subtly Couperin Frenchifies the *sonata da chiesa*. No doubt his recourse to a pseudonym was a well-judged precaution, but even to our ears the music sounds astonishingly French and not Italian (except in its broad outlines and basic style). The lines, perhaps, have Roman elegance, but the ornaments, the detailed "stucco work" are utterly French.

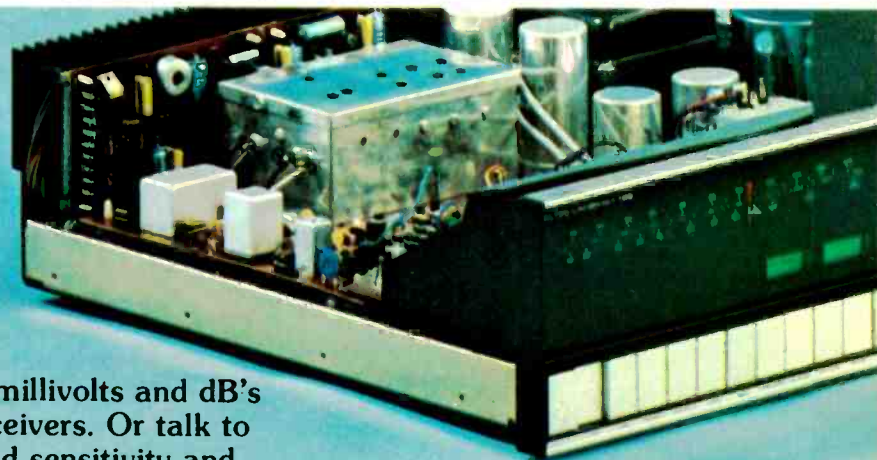
The reappearance of these records, first issued a decade ago, follows the untimely death of Thurston Dart, the controversial, brilliant, difficult, cranky, obstinate, and in some respects fabulous musicologist/harpist-chordist/organist/professor. The late Professor Dart could be impossible; he pursued strange theories, infuriated his colleagues, insulted his superiors (he once refused to play on BBC television and never did play on it again), and was a fantastically gifted musician. His reputation as a musicologist will perhaps be clouded by the infinite number of scandals, great and small, that seemed inevitably to surround him; but as a player he was supreme. Unlike many musicologists, who are poor performers, Dart was a wizard at any keyboard. He was also an excellent director, as the present records attest. If there was any one thing I would single out about his performances, it would be the immaculately crisp rhythm that distinguishes everything he did. Indeed his wonderful rhythmic sense enables this music to sparkle when, in lesser hands, it would sound very ancient and rather dead. It is no mean feat to play a whole side of music in the same key (as obtains in some of Couperin) and make it come alive. Dart and his colleagues have also paid great attention to the latest findings regarding baroque ornamentation, *notes inégales*, and the like. Dart was convinced, for example, that a series of equal eighth notes slurred together ought to be played, as he puts it, "in the rhythm of a Scottish snap—the first note considerably shorter than the second." Indeed this tradition even carried down to the Viennese dance music of the eighteenth and nineteenth cen-

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turies. All these musicological questions are brilliantly and stylishly resolved on these two fine records, which by the way hold up "sonically" (that awful word) much better than many another record of the early 1960s. (This is no doubt because chamber music is less beholden to good stereo "separation" and the like than works of a bigger instrumental spectrum.)

The covers are in the immaculate taste for which the Editions de L'Oiseau-Lyre have long been famous. Thurston Dart's notes are rather short but authoritative. H.C.R.L.

DEBUSSY: *La Mer*; *Prélude à l'après-midi d'un faune*. **RAVEL:** *Daphnis et Chloé*: Suite No. 2. Mendelssohn Club Chorus of Philadelphia (in *Daphnis*); Philadelphia Orchestra, Eugene Ormandy, cond. (Max Wilcox, prod.) RCA RED SEAL ARD 1-0029, \$5.98 (compatible Quadradisc). Tape: • ARS 1-0029, \$6.95; •• ARK 1-0029, \$6.95; Q-8 cartridge: ART 1-0029, \$7.95.

B

DEBUSSY: *La Mer*. **RAVEL:** *Daphnis et Chloé*: Suite No. 2; *Pavane pour une infante défunte*. Cleveland Orchestra, George Szell, cond. ODYSSEY Y 31928, \$2.98 (from EPIC BC 1263, 1963).

R

Comparisons—La Mer:
Ansermet/Suisse Romande
Boulez/New Philharmonia
Ormandy/Philadelphia
Comparisons—Daphnis:
Ansermet (complete ballet)
Boulez (Suite No. 2)
Toscanini (Suite No. 2)

Lon. CS 6437
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ColMS 6077

Lon. CS 6456
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Victor. VIC 1273

My "Dozen Records for a Desert Island" has always included Debussy's *La Mer*. Who, you

may well retort, needs a musical reminder of the sea when surrounded, even imprisoned, by an ocean? With the release by RCA of the first quadraphonic version, it is now possible for the listener to be surrounded by the sea without being shipwrecked or exiled.

To be sure, I had to hear the latest Ormandy reading on two-channel equipment. Even in an audio salon, I could not "unfold" the rear channels as RCA's discrete method requires disc playback equipment which is apparently not yet on display anywhere in my (Boston) area. By the time this appears in print, that may all change. For most readers, though, I wager it is enough to report that the sound is broadly luxuriant even in the "antiquated" stereo mode. That point being disposed of, I turn to the musical meat of the matter.

In its general outlines, Ormandy's new *La Mer* is much like his Columbia recording of a dozen years back. Basically, the conductor takes every legitimate opportunity to "milk" the piece: There is a pervasive deliberation through most of the last six or seven pages of the first movement (not just the horn chorale leading to the crescendo). The quiet middle part of the finale (No. 54 et seq. in the IMC score) calls for rubato, and Ormandy obliges—perhaps overzealously. On the other hand, the suave and easygoing handling of from No. 33 to the climax of the scherzo is more flagrantly wide of the mark (Debussy calling for *animé, en animant beaucoup*, and finally *très animé*)! The big moments generally could do with greater rhythmic urgency and dynamic range. Sforzandos in the brass are usually impressive, as is the plenitude of woodwind and percussion detail. RCA improves over its predeces-



George Szell
A *La Mer* second to none

or by more sensitive (i.e., less bland and oily) wind solos and cleaner violins.

One *La Mer* that cannot be remade for the new technology is the 1963 Szell, whose reissue on Odyssey has been eagerly awaited. (Columbia has however refurbished the already fine Epic sound. The new incarnation has to be heard to be believed.) I have less to say about it first because there is nothing to quibble with (virtuosity of execution and fidelity to the score are both unimpeachable) and also because I and so many of my colleagues have already sung its praises. It is second to none on records for ferocity and power (the finale's storm music, Nos. 49-53). At the same time, the most delicate passages come off incomparably (witness the enormously tricky balance of the English horn and first-



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stand cellos between Nos. 13 and 14). As things stand now, Szell would be one of three *La Mer* conductors competing for my "desert island" slot. The others are Boulez (strangely deliberate in the scherzo, taut and driving in the end movements) and Ansermet (in any of his ineffably poetic, undulatingly idiomatic versions).

In the *Daphnis et Chloé* Suite No. 2, Szell omits the optional chorus, while Ormandy employs one. Marvelous as Szell's *La Mer* is, his *Daphnis* stands perhaps even more emphatically above the crowd. Going over a dozen or so recordings of this music score in hand, I reached the striking conclusion that not Toscanini, nor Ansermet, nor Koussevitsky, nor even Boulez (also with the Cleveland Orchestra, and also known for his "objectivity" and analytic approach in this literature), but Szell alone totally heeded the complex of tempo interrelationships specified for the *Pantomime* section, and got precise articulation of the thirty-second-note arpeggios at the beginning of *Daybreak*. Warm and tender though the new Ormandy may be (incidentally, by my count this is his fifth recording of this music), Odyssey has clearly returned to print the definitive statement of the piece.

Brief and quiet pieces conclude both records. Ormandy does a capable *Après-midi*, one of a very crowded field where Boulez' piquant and forthright rendition (on the same disc as his *La Mer*) is the only really remarkable entry at present. Szell's Ravel *Pavane* is a strictly formal affair, done much like a miniature horn concerto. An equally elegant, and

more impassioned, statement to my particular liking is the Reiner (Victrola VICS 1199), A.C.

DELIUS: Sonata for Cello and Piano; Three Preludes for Piano; Five Piano Pieces.
PROKOFIEV: Sonata for Cello and Piano, Op. 119. George Isaac, cello; Martin Jones, piano. ARGO ZRG 727. \$5.98.

Comparison—Prokofiev:
Piatigorsky, Firkusny

RCA LSC 2875

The novelty here is the half side devoted to the rarely played piano music of Delius. What Martin Jones presents on the issue at hand is a generous sampling of that genre, which will presumably satisfy the curiosity of all but the most voracious fanatics. Delius was not an inspired melodist at every single moment. Contrapuntal erudition was not his bag, and he could have cared less about the capacity of any instrument for virtuoso display. The color and texture of the orchestra were his favored materials, and he fashioned from them with bedazzling brilliance. To make a long story short, the three preludes are far less substantial than, let us say, Gershwin's essays under this same rubric. The *Five Pieces* have their moments but one could mistake them for music by any of several other composers. Thus, jacket annotator Anthony Payne's statement that the third and fourth of this series are "instinct with Delius' unforgettable personality" is questionable in both fact and syntax.

Chamber music is more familiar as an aspect of Delius' output. The one-movement cello sonata is a rhapsodic, lovely thing, geared to the cantabile rather than the pyro-

technic skills of the string player, and organized into a three-part structure much like those of the composer's concertos. Argo seems to be its lone champion on records, having made a mono version of it some twenty years ago (once available on Westminster) and now issuing a modern replacement in this gentle, wisely restrained performance by George Isaac. I say "wisely" because the lush tone and throbbing portamento that a Jacqueline du Pré would bring (and, in fact, did to her Angel recording of the cello concerto) would be a crushing weight indeed for this (or any other Delius) score.

It may be surprising to find Prokofiev's Op. 119 sharing a disc with miniatures of Delius. It is even more astounding that these two unheralded British artists—presumably faculty members at University College, Cardiff—more than hold their own opposite the version of Piatigorsky and Firkusny. Isaac has a steady bow arm, gets smoothly around the display passages, and produces a solid and luminous tone at both ends of the register. He is, moreover, quite at ease with the burly irony, the lilting grace, the typically Prokofievian bitterness that fills the pages of this splendid work. Similar degrees of perception, flexibility, and adroitness are found in Jones, and the two collaborate with obvious relish. The scherzo is a good place to sample the two current versions comparatively—RCA rather fast for a moderato and with nose-to-the-grindstone sobriety, Argo ever so more leisurely, with tongue-in-cheek nuance. May Argo (and London imports) bring us more of these fine artists! A.C.

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B **DURUFLÉ:** Requiem, Op. 9. Hélène Bouvier, mezzo-soprano; Xavier Deprez, bass; Marie-Madeleine Duruflé-Chevalier, organ; Philippe Caillard and Stéphane Caillat Chorales; Lamoureux Orchestra, Maurice Duruflé, cond. MUSICAL HERITAGE MHS 1509, \$2.99 (from EPIC BC 1256, 1963; Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023).

From the size of the forces involved, one would think that the 1947 Requiem by French organist/composer Maurice Duruflé would be a grandiloquent affair à la Berlioz. Instead, it seems to be a part of that same universe of childlike innocence one feels in listening to the Requiem by Fauré. If anything, Duruflé's Re-

quiem is even more understated, save for the "Liberate me" section. Like many modern composers, particularly in France, Duruflé returned to one of the earliest forms of Western music, Gregorian chant, whose melodic and rhythmic patterns dominate this work. With these chants as a point of departure, Duruflé develops them in diverse ways, one of those most characteristic of his writing being the use of lilting, almost barcarollesque ostinatos as accompaniment, as in the opening "Introit" or the Sanctus.

Although I must admit not liking this work now as much as I did when I first heard it several years ago, Duruflé's Requiem represents an excellent and often deeply moving example of the kind of liturgical music the French have all but monopolized during this century. The

performances and recorded sound are good, although neither vocal soloist particularly appeals to me. R.S.B.

R **FINE:** Symphony 1962; Toccata Concertante; Serious Song for String Orchestra. Boston Symphony Orchestra, Irving Fine (in *Symphony 1962*) and Erich Leinsdorf (in the other works), cond. (Richard Mohr, prod.) DESTO DC 7167, \$5.98 (from RCA VICTOR LSC 2829, 1966).

This release restores to the catalogue the most important recording to date of the music of one of this country's worthiest academic composers. Irving Fine was born in Boston in 1914. He was educated at Harvard and studied with Nadia Boulanger. He taught at Harvard from 1939 to 1950 and then served as professor of music at Brandeis University and as chairman of its School of Creative Arts until his untimely death in 1962. Fine's style was never entirely free from the expected influences of his milieu, but within those limits he created music of impeccable craftsmanship, enormous verve, and undeniable individuality.

The *Toccata Concertante* is the earliest piece here, dating from 1947, and it shows Fine in his best Stravinskian-neoclassic vein. The *Serious Song: Lament for String Orchestra* was first performed in 1955 and reflects a more romantic, determinedly tonal idiom. *Symphony 1962*—from the year of the composer's death—is his largest and longest work and reveals a blend of tonalism and the individually employed sort of serial writing that concerned him in his last years.

The performances on this record sound as if they are all that one might ask for. If you're wondering about the august Bostonians recording for a small label like Desto, they didn't—and therein lies a laudable tale. This record originally appeared on RCA Victor, and was deleted several years ago. Essentially, the Desto is a straight reissue, with largely the same notes and a pressing simultaneously crisper but more hiss-ridden than the original. Apparently the major companies now look kindly on the re-release of their more obscure material by worthy but noncompetitive smaller labels. Desto officials say that, while this record is an isolated instance, other material from the RCA archives may be forthcoming, and that RCA has been most gracious about co-operating in such ventures at no cost to Desto apart from composer royalties. And, previously, Desto was able to secure similar items from Columbia, as in the Jack Beeson opera *Hello Out There*, which appeared as DC 6451 after a previous incarnation as Columbia ML 5265. Obviously a trend to be encouraged. J.R.

B **GOUNOD:** Faust.
 Marguerite Eleanor Steber (s)
 Siebel Margaret Roggero (ms)
R Marthe Thelma Votipka (s)
 Faust Eugene Conley (t)
 Valentin Frank Guarrera (b)
 Mephistophéles Cesare Siepi (bs)
 Wagner Lawrence Davidson (b)

Metropolitan Opera Chorus and Orchestra.

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Fausto Cleva, cond. ODYSSEY Y3 32103, \$8.94 (three discs, mono); from COLUMBIA SL 112, (recorded May 1951).



Puccini: Madama Butterfly.

Butterfly	Eleanor Steber (s)
Kate Pinkerton	Thelma Voltka (s)
Suzuki	Jean Madeira (ms)
B. F. Pinkerton	Richard Tucker (t)
Goro	Alessio de Paolis (t)
Sharpless	Giuseppe Valdengo (b)
Yamadori	George Cehanovsky (b)
Bonze	Melchiorre Luise (bs)
Imperial Commissioner	John Baker (bs)

Metropolitan Opera Chorus and Orchestra. Max Rudolf, cond. ODYSSEY Y3 32107, \$8.94 (three discs, mono); from COLUMBIA SL 104, recorded May 1949).

Comparisons—bargain editions

Dal Monte, Gigli	Sera, IB 6059
Tebaldi, Campora	Rich. RS 63001
Moffo, Vallelli	Victor. VICS 6100



Bizet: Carmen (excerpts).

Carmen	Risë Stevens (ms)
Micaëla	Nadine Conner (s)
Don José	Raoul Jobin (t)
Escamillo	Robert Weede (b)

Metropolitan Opera Chorus and Orchestra. Georges Sébastian, cond. ODYSSEY Y 32102, \$2.98 (mono); from COLUMBIA ML 4013, recorded December 1945-January 1946).

Prelude; Habanera; Seguidilla and Duet; Gypsy Song; Toreador Song; Flower Song; Card Song; Micaëla's Aria; Final Duet.

Perhaps spurred on by the publicity attendant upon DG's new "original-cast" recording of the Metropolitan Opera *Carmen*, somebody at Columbia has remembered those complete-opera sets the Met made back between 1947 and 1953. Here are two of them—and Odyssey promises (or threatens, depending on your point of view) to reissue the whole lot: The liners of the present sets refer to eight, but in fact there were ten. And the same impulse has also resurrected a set of *Carmen* highlights made in 1945, on the heels of Risé Stevens' first Met performances of the opera.

The Columbia Met series was not one of the more distinguished batches of opera recordings. For one thing, in those days exclusive contracts really were exclusive, and RCA Victor controlled many of the top-line Met regulars (e.g., Albanese, Milanov, Bjoerling, Peerce, Merrill, Warren). Thus the casting of the Columbia sets sometimes bore only a faint resemblance to what was actually going on at the corner of Broadway and Thirty-ninth Street. The *Butterfly* represents perhaps the nadir of such irrelevance: neither the conductor nor the soprano ever performed the work in the house, either before or after the recording, while Tucker appears to have dropped Pinkerton from his Met repertory after a single performance in 1947! So this isn't quite the "living document" of Metropolitan history that the liner notes would have you think. *Faust*, on the other hand, sports a typical cast of the 1950-51 season, if hardly the strongest possible one.

Furthermore, Columbia didn't choose to record many of the things that the Met was doing pretty well during those years—say, *Salome* under Reiner, or *Tristan* under Busch. Later, in the early Bing years, some recordings represented real productions (*Fledermaus*, *Così*, and *The Rake's Progress*) and benefited thereby, but the standard-repertory recordings didn't have this kind of cohesiveness to recommend them, especially when cast from the second rather than the top drawer.

Surprisingly, the *Butterfly* is a plausible, if less than idiomatic performance. Tucker is in

free, ringing voice, singing with exceptional rhythmic accuracy and only occasionally mauling the line with sobs. Valdengo makes a warm, resonant Sharpless. Madeira a plummy but sympathetic Suzuki. The real surprise is Steber's *Butterfly*, a very committed and artistic piece of work. The part is well suited to her voice at the time (even the top D flat of the entrance is within reach), and the technical problems that surface in her Verdi arias, recorded a year later, are not exposed by this writing. The minor parts are capably handled, though the chorus is ragged. Rudolf is no ball of fire on the podium, but he does a reasonable job.

Which is more than one can say of the *Faust*, where Cleva's tempos are uniformly fast, the playing and choral work distinctly poor. Again, Steber does a pleasing job, although her French pronunciation, like everyone else's, is provincial. The most convincing characterization is Siepi's Méphistophélès, distinguished by a certain mordancy of delivery and considerable rhythmic vitality, plus plenty of forceful if rough sound. The other men are routine: Guarrera thick in tone, Conley squeezed at the top and ponderous in fast music. Except in the Church Scene, where Steber and Siepi muster some dramatic conviction, the whole affair reeks of the studio.

For both of these sets, Odyssey provides stock Met librettos—in the case of *Faust*, a text that differs from the version recorded (in those days, the Met omitted the *Walpurgisnacht* scene, and a few other small cuts are not indicated in the libretto). I'm afraid that, even at budget prices, neither of these sets hold much appeal unless you are an avid fan of one or another of the singers. There's no other budget *Faust*, to be sure, and neither of the full-price ones is very satisfactory—perhaps Seraphim would turn its attention to the forty-year-old HMV set with Marcel Journet as the devil, a performance permeated with a sense of Gounod style nobody has since duplicated. As for *Butterfly*, each of the three competing versions listed in the heading has marked points of superiority to the Odyssey reissue.

The *Carmen* package doesn't stand up well, either. Stevens recorded the complete opera about five years later, under the rather livelier baton of Fritz Reiner—not an overwhelmingly Parisian performance, but convincing on its own terms; that set is still listed by RCA (LM 6102). Jobin's Flower Song is a stylish piece of work, but there's little else here to recommend—certainly not Nadine Conner's pallid Micaëla. There is a chorus, but no supporting singers in the Gypsy Song or Card Scene, and several excerpts have been trimmed to fit the 78 sides. If you are after an introduction to *Carmen*, try the highlights discs from the Beecham or Frühbeck sets, which give a far better idea of the score—well worth the extra dollars. D.H.

HANDEL: Royal Fireworks Music (original scoring); Water Music (excerpts). English Chamber Orchestra, Johannes Somary, cond. VANGUARD VSD 71176, \$5.98. Quadraphonic: VSQ 30020 (SQ-encoded disc), \$6.98.

Comparison: Marriner/Acad. of St. Martin Argo ZRG 697

Handel's two outdoor suites continue their well-deserved popularity as being among the finest—and certainly jolliest—orchestral compositions of the baroque era. This of course

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means more and more recordings, and Johannes Somary's comes on the heels of several others reviewed in recent issues of *HIGH FIDELITY*. Somary uses here the original version of the *Fireworks* suite, for a mammoth wind band—an ensemble forced upon Handel by royal command. He did not like it and on the first opportunity restored the strings to the orchestra while removing a battalion of winds. To my ears the Marriner recording (reviewed in November 1972), with a normal baroque-size orchestra (the superb Academy of St. Martin-in-the-Fields), conveys the spirit of the out-of-doors more faithfully than this noisy and unbalanced "original" version. Perhaps if performed in Yankee Stadium the monster wind band would sound fine, but on a recording—a very close-miked one at that—it is just earsplitting and rough. One side drum can make enough of a racket for Siegfried's funeral music, two of them could topple the walls of Jericho. I find it amusing that the title on the jacket announces the performers as the "Augmented wind ensemble of the English Chamber Orchestra." Well, that fine little orchestra must have been "augmented" by about twenty-two oboes, ten bassoons, seven trumpets, and seven horns, not to mention the two serpents and two contrabassoons. No wonder it does not sound its usual self.

The *Water Music* goes much better. The sound is pleasant, but some of Somary's tempos are a bit hell-bent and the double-dotting is too sharp. Indeed, our champions of "correct" performance of baroque music are so enamored of this *French* specialty that they are getting close to triple-dotting. Somary also makes up his own *Water Music* suite by drawing selections from two of the existing three suites; he claims that this was done in Handel's time. Yes, it was done, but we must not forget that there were two Handels: the creative composer of staunch integrity, and the impresario, always ready to butcher what he had so painstakingly created. However, this is a matter for the psychologists to explain; musicians should stick by the composer and his original ideas. I would add only that the superb Marriner disc includes the complete *Water Music*. P.H.L.

HAYDN: Symphonies: No. 93, in D; No. 94, in G (*Surprise*). New York Philharmonic, Leonard Bernstein, cond. (Richard Killough, prod.) COLUMBIA M 32101, \$5.98. Tape: ●● MT 32101, \$6.98.

Comparison—same coupling:
Szell/Cleveland Col. MS 7006

Bernstein deserves commendation for recording Haydn in a period in which few major American orchestras or conductors are doing so. My only regret is that this coupling duplicates another Columbia record. There is nothing that Bernstein can do in music of this period that the late George Szell couldn't do better. So one has the contrast between Bernstein's muscular, direct performances and the refinement and subtlety of the Szell approach, in which things that get heavy-handed treatment from Bernstein are given suave and imaginative handling with a very light touch. The third movement of the *Surprise* is the key to it all. Szell is marvelous, unconventional, and exactly right; Bernstein is leaden, metronomic, and dull—despite his sincerity. There are plenty of further examples of the same thing. The Cleveland Orchestra, moreover, receives far more attractive recorded sound.

R.C.M.

JOPLIN: "Great Scott! Ragtime on the Harpsichord." Wm. Neil Roberts, harpsichord. (Harold L. Powell, prod.) KLAVER KS 510, \$5.98.

Peacherine Rag; The Easy Winners; Harmony Club Waltz; Maple Leaf Rag; Heliotrope Bouquet; Pine Apple Rag; Sunflower Slow Drag; Bethena; Swipsey Cake Walk; Elite Syncopations; Stoptime Rag

JOPLIN: "Ragtime Harpsichord, Vol. 2." Wm. Neil Roberts, harpsichord. (Harold L. Powell, prod.) KLAVER KS 516, \$5.98.

Paragon Rag; The Entertainer; Something Doing; The Cascades; The Chrysanthemum; Scott Joplin's New Rag; Original Rags; Solace; Lily Queen; Pleasant Moments; Magnetic Rag; Rag-Time Dance

Curiouser and curiouser. "Great Scott!" had been lying around for a month or so while I tried to figure out what to say about it, when "Ragtime Harpsichord, Vol. 2" arrived! At least this time we get a clue as to what it's all about. In Vol. 1, Mr. Roberts does tell us that this is a "fun album." But in Vol. II, producer Harold L. Powell tells us: "The exceptional musicianship of Wm. Neil Roberts combined with the tonal resources of a modern harpsichord bring to Ragtime a refreshing elegance and ease."

Well, that's one way to put it. But no amount of musicianship can overcome the harpsichord's unsuitability to the music. On the most basic level, the harmonic sense of the syncopations characteristic of ragtime is lost: Since the harpsichord can't sustain the syncopated note, part of the new harmony is missing. And it happens that Joplin was a great piano composer. All you have to do is sit down and play a few bars of a Joplin piece to realize what he could do with the sound of the instrument. That's why the instrumental-ensemble arrangements in *The Red Back Book* (done in Joplin's time), recorded by Gunther Schuller and the New England Conservatory Ragtime Ensemble on Angel S 36060 (reviewed by John S. Wilson in the July "Jazz" section), are fun to listen to but pale reflections of the music. The tinkly sound of the harpsichord makes this all sound like a music box.

Which is a pity, because Roberts' approach to the music is to my taste: decidedly moderate in tempo and with a firm rhythmic pulse—very much like Joshua Rifkin's playing on his first Nonesuch Joplin disc (H 71248), which remains the essential Joplin record. Rifkin unfortunately seems to have listened to some critics before making his second record (H 71264), which generally goes much quicker. K.F.

B **KALKBRENNER:** Grand Quintet for Piano, Clarinet, Horn, Cello, and Bass. **SPOHR:** Quintet for Piano, Flute, Clarinet, Horn, and Bassoon, Op. 52. Mary Louise Boehm, piano; Arthur Bloom, clarinet; Howard Howard, horn; Fred Sherry, cello (in the Kalkbrenner); Jeffrey Levine, bass (in the Kalkbrenner); John Wion, flute (in the Spöhr); Donald MacCourt, bassoon (in the Spöhr). TURNABOUT TV-S 34506, \$2.98.

A good old axiom is that the best works of lesser composers often are more significant music than the lesser works of the best composers. Here are two examples. The Kalkbrenner sounds like Schubert, and indeed Schubert wrote a good deal of music less interesting than this. The Spöhr is a more individual work in style, although clearly characteristic of the early romantic period. On the whole it is the

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more successful piece, although both scores are pleasant discoveries, and the performances are of the quality to make this a most welcome record.

The appeal is attractive melody, good tunes handled with imagination and craftsmanship that roll along on the support of a lively rhythmic foundation. There is an easy-going zest to the music, touched by sentiment but essentially positive, outgoing, singing. The Spohr is well-integrated chamber music with fair shakes for all voices. The Kalkbrenner is a sort of chamber concerto with mini-orchestra, and the piano has all the best lines.

Mary Louise Boehm's playing is light and bright, filled with the virtuosity both composers demand, and completely in the spirit of the works. Her colleagues are generally skilled and sympathetic, although they do not always have very interesting material to play, and the over-all effect of the performances is most agreeable.

I am not sure how well this music will wear, but the first couple of playings offer a pleasant sense of discovery that may well grow in time.

R.C.M.

MACONCHY: *Ariadne* (dramatic monologue). **WALTON:** *Songs*, Heather Harper, soprano; Paul Hamburger, piano (in the Walton); English Chamber Orchestra, Raymond Leppard, cond. (in the Maconchy). OISEAU-LYRE SOL 331, \$5.98.

WALTON: *A Song for the Lord Mayor's Table* (song cycle). *Three Songs*: Daphne; Through gilded trellises; Old Sir Faulk.

Elizabeth Maconchy was born in Ireland in 1907 but came to London at the age of sixteen

and has always been known as an English composer. *Ariadne*, a dramatic monologue for soprano and orchestra, was first performed in 1971, but like so much British neoromantic music it sounds as if it could have come from any time in this century. Actually Miss Maconchy does make use of a passing dissonance or two. But what is most conservative about her piece is its most basic assumptions and the poetic notions it sets about to clothe in refined musical dress. This is well-schooled writing, certainly, and a grateful vehicle for the soloist. Whether it will survive its own time—or even its own country—is another question.

The two Walton pieces here, both for voice and piano, were composed thirty years apart. *Three Songs* dates from 1932 and takes three poems by Edith Sitwell (two of them from *Façade*) and sets them for singing voice (as opposed to rhythmic declamation). The effect, with its music-hall insouciance, is amusing enough, and might interest people who like *Façade* itself. *A Song for the Lord Mayor's Table* is actually six songs drawn from eighteenth-century poems and popular verse. It was first performed in 1962 by Elisabeth Schwarzkopf and Gerald Moore, and in 1970 Walton came out with an orchestral version. This is at all times unexceptionably pretty music, lacking some of the wit and character of the earlier songs but clearly the product of a mellow craftsman.

Heather Harper's soprano sometimes sounds a bit constricted, but generally her performances are sympathetic ones, and they are incontestably British, which in music such as this seems really the most important thing. J.R.

MARTINU: *Symphony No. 5; Field Mass*. Todor Srubar, baritone; Vaclav Jan Sykora, piano; Miroslav Korpelshaimer, organ; Chorus of the Vít Nejdly Army Ensemble; soloists of the Czech Philharmonic Orchestra, Bohumír Liska, cond. (in the *Field Mass*); Czech Philharmonic Orchestra, Karel Ancerl, cond. (in the *Symphony*). EVEREST 3329 \$4.98 (rechanneled stereo).

MARTINU: "Jazz-Inspired Compositions." Various soloists; Prague Wind Quintet; Lubomír Pánek Singers; Prague Symphony Orchestra, Zbyněk Vostřák, cond. SUPRAPHON 1 10 1014, \$6.98.

Jazz Suite; La Revue de cuisine; Trois Esquisses; Sextet for Wind Instruments and Piano; Shimmy Foxtrot; Le Jazz.

Comparison—symphony: Whitney/Louisville Orch.

Lou. S 663

Czech-born Bohuslav Martinů was one of a large number of composers of diverse nationalities who, during the first two or three decades of this century, left their native land and settled in Paris. In fact, Martinů became a part of a group known as the *Ecole de Paris*, also consisting of Hungarian-born Tibor Harsanyi, Polish-born Alexandre Tansman, Swiss-born Conrad Beck, Rumanian-born Marcel Mihalovici and Russian-born Alexander Tcherepnin.

Like almost every other composer living in France at the time, Martinů was bitten by the jazz bug, which led him to write a number of "jazz-inspired compositions," six of which are included on the Supraphon release. Besides ragtimes and blues harmonies and rhythms, what the Europeans generally called "jazz"

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AA-1214 SPECIFICATIONS — GENERAL — AC outlet sockets: 2, one unswitched, 350 W max. Power requirements: 120/240 VAC, 50/60 Hz, 100 W at full output with no load on accessory outlets. Dimensions: 3 $\frac{3}{8}$ " H x 12 $\frac{3}{4}$ " W x 12" D. Other Specifications: same as Amplifier Section of AR-1214.

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was a wide assortment of popular and music-hall dance rhythms, such as the fox-trot, the tango, the so-called "Boston" waltz, and the Charleston, set for small combos usually including one or two pop instruments, such as the banjo and three saxophones one hears in Martinů's *Le Jazz*. And while these styles gave rise to some novel and intriguing works by composers such as Stravinsky, Ravel, Milhaud, and Honegger, they also prompted compositions in which the so-called jazz element was used rather academically. Certainly, Martinů's *Jazz Suite* for small orchestra and *Le Jazz*, both from 1928, show that the composer had assimilated the idiom well. Yet both produce a rather heavy-handed effect, something like that of an opera singer trying to do her thing in a nightclub. The brief introduction of a few vocalists singing their "da-das" in *Le Jazz*, for instance, seems almost ludicrously square. The *Jazz Suite*, one might add, owes quite a large debt to Milhaud. Some of the fault in these works may lie in the performances; but the better part of the blame must be put on Martinů for not somehow capturing the spontaneity and spark of an idiom that is much more a performer's art than is so-called classical music.

On the other hand, the short *Shimmy Fox-Trot* from Martinů's ballet *Who Is the Most Powerful in the World?* (1922-23) and the 1927 suite *La Revue de cuisine* (for clarinet, bassoon, trumpet, violin, cello, and piano) have much more life to them, while the 1929 sextet for winds and piano represents a mélange of Martinů's more recognizable classical style with jazz elements presented less straightforwardly. As for the three *Esquisses de danses modernes* for solo piano (1927), the

style of these goes back to Debussy—the second *Esquisse*, for instance, more of a habañera than a tango, immediately brings to mind the Debussy prelude *La Puerta del vino*. They are well played, however, by Zdeněk Jilek. The Supraphon engineers have produced some realistic sound on this record, in spite of some fuzzy highs.

By the time he completed his Fifth Symphony in 1946, Martinů had been living in the United States for several years, and the symphony's style is characteristic of both the best and worst in the composer. The work opens, for instance, with a mysterious, dissonant, and foreboding introduction that seems to be gathering enormous momentum and leading toward an overpowering allegro. Instead, the composer suddenly lapses, as he so often does (the Sixth Symphony is almost a carbon copy), into an innocuous neo-Dvořák idiom, written in a solid major key and appropriately described in the liner notes as "sunny." While the rest of the movement does include a few modernisms and some attractive orchestration and intriguing rhythmic patterns, the letdown has been so total that it becomes difficult to see the composer's incessant repetitions of non-thematic material as anything but marking time. The second-movement scherzo, although perhaps twice as long as it needs to be, succeeds better at maintaining some kind of momentum, while the elegiac lyricism of the third movement's lento section reaches a certain degree of intensity. Karel Ancerl performs the symphony with much more conviction than Whitney on Louisville; but Whitney has not been scuttled, as has Ancerl, by Everest's phony stereo, and for that reason, of the two versions his is the easier to listen to.

Martinů fans, however, will want to have the dramatic and occasionally ominous *Field Mass* on the flip side of the Everest disc. In this work, written in 1939 for Czech volunteers in France, Martinů uses reduced orchestral forces—winds, percussion, piano, and harmonium—to create a martial atmosphere that gives the Mass a particularly foreboding significance. As in the Fifth Symphony, the *Field Mass* benefits from a strong interpretation, although the baritone is not one of the better ones I've heard. And again, Everest's sound leaves something to be desired—a solid, undoctored mono transfer of the original, to be precise. R.S.B.

MENDELSSOHN: Choral Works. Gillian Weir, organ; Heinrich Schütz Choir and Chorale, Roger Norrington, cond. ARGO ZRG 716, \$5.98.

Hör mein bitten (with Felicity Palmer, soprano); Six Aphorisms; Beati mortui; Psalm 22 (with Ian Thompson, tenor); Veni Domini; Ave Maria (with John Elwes, tenor).

Probably the most distinguished composer of Protestant church music since Bach, Mendelssohn wrote a considerable body of strictly church music, much of it for the Lutheran Berlin Cathedral, though he also set Latin texts suitable for Catholic as well as Protestant services. (Brahms of course was also a Protestant, but his *German Requiem*, like *Elijah* and *St. Paul*, is religiously oriented concert music rather than music intended for church service.) So far as I can determine, this record is the first substantial representation of Mendelssohn's church music and therefore fills an important gap in his recorded repertory.



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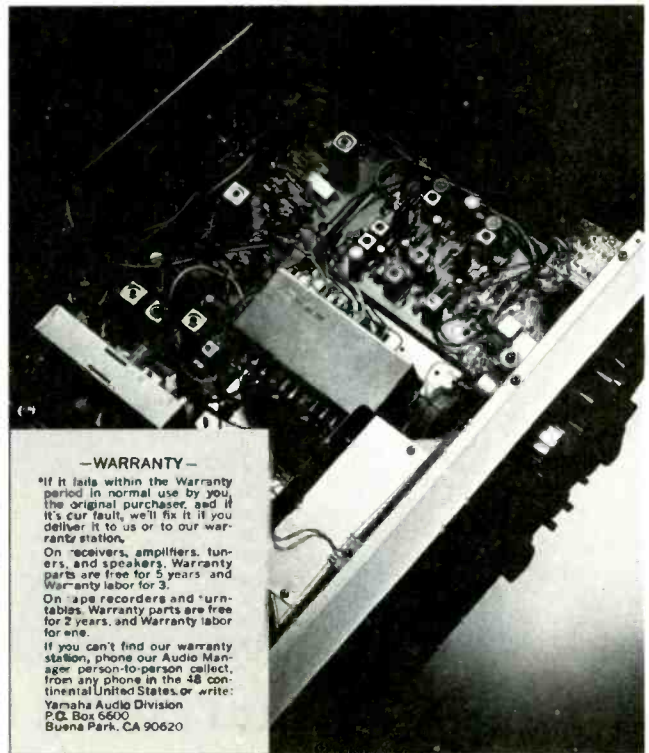
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First off, there is much to admire in the fine performance of this British choral group: I would like to hear it sing music by the composer for which it is named. It is not a large chorus, though adequate for the requirements of the music, and it has good body, excellent ensemble, and fine intonation. Norrington conducts with vitality and sensitivity, and the organ accompaniments, as needed, blend well. The British have long produced fine choruses, and this is one that has shaped its sound and style in a modern manner quite unlike the old "oratorio" tradition.

I must confess, however, that none of this conveys great religious feeling to me, as does the music of such masters as Bach, Schütz, Mozart, Haydn, or Beethoven. Actually, it would seem that the further a composer is re-

moved from the Reformation era, the less intense his strictly church music becomes: The best religious expression in nineteenth-century music seems more personal, more oriented to the concert hall than to the church, as in Beethoven or Brahms. This is not necessarily a Protestant phenomenon, as one can hear in Gounod's church music.

Of the six selections here, I found the earlier settings of Latin texts—composed in Rome in 1830—considerably more effective than those composed in the 1840s for the Berlin Cathedral. The six anthems and the psalm settings for eight-part chorus seem unduly elaborate and rather stilted, as if Mendelssohn were discharging an official duty in the Prussian capital, where the composer was director of the music section of the Academy of Arts. P.H.

PROKOFIEV: Sonata for Cello and Piano—See Delius: Sonata.

PUCCINI: *Madama Butterfly*—See Gounod: *Faust*.

RAVEL: *Daphnis et Chloé: Suite No. 2; Pavane pour une infante défunte*—See Debussy: *La Mer*.

RAVEL: *Orchestral Works*. For a feature review of recordings of these works, see page 83.

RIMSKY-KORSAKOV: *Antar, Symphonic Suite, Op. 9 (Symphony No. 2); Capriccio espagnol, Op. 34*. Moscow Radio Symphony Orchestra, Konstantin Ivanov, cond. MELODIYA/ANGEL SR 40230, \$5.98.

Comparisons—Antar:
Gould/Chicago Sym. RCA LSC 3022
Abravanel/Utah Sym. Card. 10060
Comparison—Capriccio:
Kondrashin/RCA Sym. RCA LSC 2323

Neither the beautiful-sounding but overcultry 1968 Gould version nor the too prim and proper one by Abravanel in Vanguard's Cardinal series has been able to make Rimsky's picturesque predecessor of *Scheherazade* as well known and admired as it should be. But if anyone can do that, it surely will be Ivanov—a conductor who can do full justice to *Antar*'s dramatic power as well as its kaleidoscopic coloring. His Moscow orchestra can't command the opulence of the Chicagoans, of course, but it plays very well and is recorded with even more dazzling vividness and wider dynamic range.

Then, to prove that all this is no lucky accident, Ivanov brings comparably fresh gusto and excitement to the warhorse *Capriccio espagnol*. There have been versions boasting more polished executant bravura, but for me Ivanov's is the most satisfying interpretation since Kondrashin's memorable 1960 reading, which inevitably now remains less sonically scintillating. R.D.D.

SIBELIUS: *Symphony No. 2, in D, Op. 43*. Philadelphia Orchestra, Eugene Ormandy, cond. (Max Wilcox, prod.) RCA RED SEAL ARD 1-0018, \$5.98 (compatible Quadradisc). Tape: ● ARS 1-0018, \$6.95; ●● ARK 1-0018, \$6.95.

Comparisons:
Kamü/Berlin Phil. DG 2530 021
Koussevitsky/Boston Sym. Vltr. VIC 1510
Monteux/London Sym. St. Tr. STS 15098
Szell/Concertgebouw Phi. 835 306
Toscanini/NBC Sym. RCA LM 6711

I am on the verge of an important musical discovery. It is not generally known that "Symphony No. 2 by Sibelius" refers not to one, but to two distinctly different works!

"A" is the creation of a high-romantic, possibly Slavic, composer who, like Tchaikovsky and Berlioz, wore his heart on his sleeve and had a decided bent for lush orchestral effects, rhetorical repetition, and prolonged climaxes. This symphony abounds in interminable swells and sforzandos from the strings, ritards that occur so often as to leave one wondering about their logical function in the structure, and monumental pauses that all but impede



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rhythmic flow. Its first major phonographic champion was Serge Koussevitsky, and there have subsequently been important versions by Stokowski, Karajan, Maazel, Bernstein, Kamu, and (on several occasions apiece) Barbirolli and Ormandy.

"B" seems to be from the pen of a more taciturn artist, possibly a Northern European. It is crisper in texture than "A," with less elaborate accentuation and dynamics in secondary motifs and accompanying figures. The form is taut and sinewy and less broken up by tempo changes, rhythmic stresses, and the like. The finale, unlike the pitying dirge that ends "A," is a crackling heroic march. Its composer could well have been the same fellow who was revising *En Saga* at the time, and shows promise of having developed later into the proud and laconic author of the bleakly stoical Fourth Symphony, the neo-Mozartean perfection of the Sixth, and the chill, clutching terror of *Tapiola*. Thrilling recordings exist of "B" under Toscanini and Szell, with honorable mention for, among others, Monteux and Hanakainen (on a deleted Crossroads disc).

The reason so few have suspected the double identity of Sibelius' Second is that "A" and "B" are virtually identical in melodic material, harmony, development, and orchestration! The mystery is compounded by my difficulty in tracing authenticated scores of both works. Every published source I have consulted seems to correspond to work "B"! The above-named performances of "A" must be from privately owned manuscripts, or other unfathomable locations.

RCA has done us a service by keeping available in undoctored mono the prototypical performances of both rival pretenders to the Sibelius Second title: Koussevitsky's of "A" and Toscanini's of "B." As the only label to offer both works in one-channel sound, it is fitting that RCA now gives us the four-channel premiere, at least of "A." Ormandy, even more than in his two older Columbia versions, has gone whole hog for the more romantic of the two symphonies. His reading is as melodramatic, turbulent, and portentously inflected as any on discs. The young Finnish Karajan-prize winner, Okko Kamu, has been the most impressive recent contender. But the Philadelphians on RCA are vouchsafed even more glowing sonics than the Berliners on DG, so if you want an up-to-date edition of "A" in a totally committed interpretation, here is your heart's delight.

If you want "B," in the absence of a four-channel version, the Monteux offers a budget price and a fine stereo spread. The Szell is terrifically exciting and stunningly played by the Concertgebouw—a recording of both clarity and depth.

Inasmuch as Sibelius' reputation is so in flux nowadays, it behooves us to come to an accurate assessment of his creative output. To this end we must be on the alert to detect ersatz works bearing his name and/or corrupt editions thereof. The identification and promulgation of whichever turns out to be the "true" Second Symphony is of the most vital importance!

A.C.

SPOHR: Quintet—See Kalkbrenner: Grand Quintet.

STRAUSS, R.: *Aus Italien*, Symphonic Fantasy in G, Op. 16. Ostrava State Philharmonic

Orchestra, Otakar Trhlik, cond. SUPRAPHON 1 10 1127, \$6.98.

Anything that Richard Strauss wrote before *Don Juan*, Op. 20 (1888, aged twenty-four) must be regarded as the work of a very talented young composer who had yet to find his true métier. *Aus Italien* (1887) is the last of these early compositions and, despite its programmatic how to Liszt and Wagner, it remains essentially rooted in the conservative tradition in which Strauss was brought up.

Strauss was in many ways the "golden boy" of the music of his time. Thanks to his father's second marriage into the wealthy Pschorr family of Munich brewers, he never knew financial hardship. Moreover, his father's prominence as the leading horn player of his time assured him a sound musical education and entrée into the music profession. That education was extremely conservative, for Franz Strauss was convinced that anything composed after the third movement of the Beethoven Seventh Symphony was radically modern. The elder Strauss's well-known abomination of Wagner undoubtedly delayed Richard's coming in contact with the "music of the future" in his formative years, but it should be remembered that Franz was a sufficiently responsible professional to have played the solo horn parts of *Tristan und Isolde* and *Die Meistersinger* beautifully enough to win the grudging gratitude of the composer himself.

Probably the best of young Richard's early works were the wind serenade, Op. 7 (1881) and the *Burleske* for piano and orchestra (1885). The former so impressed Hans von Bülow that he engaged the then inexperienced young man as his assistant with the great Meiningen orchestra in 1884-85 and arranged for Strauss to remain in charge of it for another year after he left. There Strauss had his first chance to conduct and was present when Bülow prepared the premiere of the Brahms Fourth Symphony. *Aus Italien*, the result of a trip to Italy in 1886, shows the benefits of this experience in its handling of the orchestra.

Its programmatic content owes as much to the memory of Mendelssohn as it does to Strauss's newly formed friendship with Alexander Ritter, a dedicated member of the Wagner circle. It was Ritter who, by implanting philosophical and literary ideas in Strauss's musical approach, helped the young composer break away from the domination of his father. After his Meiningen stay, Strauss returned to Munich to hold a three-year post on the staff of the Court Opera. There he composed *Don Juan*, *Macbeth*, and *Tod und Verklärung*, the works with which he finally found his own highly distinctive musical style.

Aus Italien has neither the traditional discipline of the earlier serenade and *Burleske* nor the concentrated impact of the later tone poems. Musically it depends much on Schumann and Mendelssohn, but it lacks their concise thematic development. The programmatic basis seems to have encouraged the kind of garrulity that later cropped up in such works as the *Symphonia Domestica* without providing a compact psychological scenario comparable to those of *Don Juan* or *Till Eulenspiegel*. At his best here, as in the Sorrento movement, Strauss evokes atmosphere with considerable success. But he had yet to absorb the purely musical elements of Wagner along with the philosophical ideas implanted by Ritter.

Consequently *Aus Italien* has never won a firm place in the Straussian canon: other early works appear more frequently in concert or on records. My only previous hearing of it was from an early LP record by Clemens Krauss and the Vienna Philharmonic, still available in Europe.

Welcome as this first stereo representation is, the present release cannot be heard without considerable misgiving. Though *Aus Italien* may not make the orchestral demands of the later tone poems, even the Schumann or Mendelssohn tradition would tax this orchestra. According to my atlas, Ostava is a provincial capital in north central Czechoslovakia, near the Polish border. The orchestra, as recorded in the Prague studios of Supraphon, does not sound very large: its string tone is quite thin. Though it often plays with considerable ensemble accuracy, the performance is by no means free of ragged entrances: the brass is especially poor—especially the prominent first trumpet, which has serious intonation problems. Nor does Trhlik appear to be a very inspiring conductor: without pretending to recall the Krauss reading at this time, I am reasonably sure that it was a better one, orchestrally and in its direction.

This, then, is but a stopgap in the Strauss discography, of interest primarily to those who must have everything he wrote. P.H.

SVIRIDOV: Kursk Songs; Music for Chamber Orchestra. Marina Valkovskaya, mezzo-soprano; Anatoly Lagutkin, tenor; Motya Zlatopolsky, bass; RSFSR Russian Chorus; Moscow Philharmonic Orchestra, Kiril Kondrashin, cond. (in Kursk Songs). Moscow Chamber Orchestra, Rudolf Barshai, cond. (in Music for Chamber Orchestra). MELODIYA/ANGEL SR 40224. \$5.98.

Georgey Sviridov grew up in the Kursk region south of Moscow, not far from the Ukraine. Born in 1915, he studied in Leningrad with Shostakovich. According to the liner note, his compositions have been well enough received to have won him the Lenin Prize. From the music on this record, probably the first to be heard in this country, he represents a conservative "official" style of composing.

The *Music for Chamber Orchestra* reveals considerable feeling for coloristic and textural effect with an unusual combination of strings, horn, and piano. However, his musical ideas—melodic, harmonic, and structural—do not match his tonal invention. Now and then there are flashes of Prokofievian influence, but the general personal profile is low.

In the *Kursk Songs*, Sviridov has created a rather overblown symphonic song cycle based on folk material from his native region. I assume that the originals were basically simple solo songs, and find nothing here to justify these arrangements for solo voices, chorus, and orchestra, which are elaborate without adding any special musical interest. As a song symphonist, this composer is hardly a Mahler, nor is he a folklorist comparable to Bartók or Dvořák. Apparently the group of seven songs is intended cumulatively to describe the life of a Russian peasant woman before the Revolution, but I found little musical continuity in the series.

The songs are performed by a rather overpowering aggregation, capably led by Kondrashin. Barshai leads his excellent forces in a considerably more impressive reading of the



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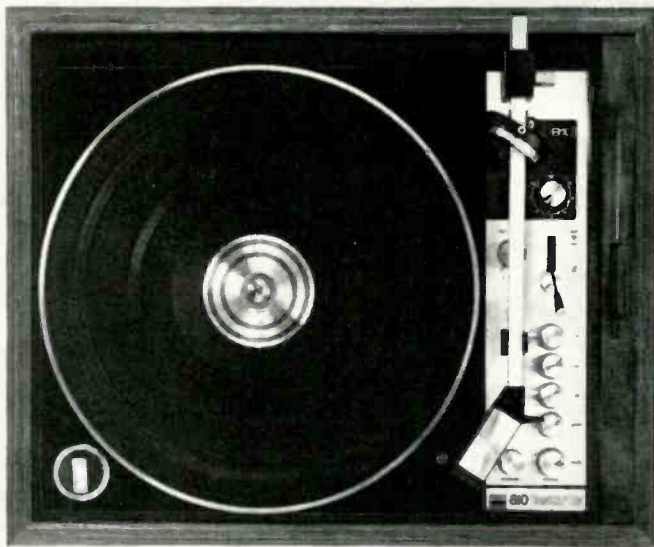
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Music. The recording is adequate studio sound typical of much recent Russian recording. P.H.

WALTON: Songs—See Maconchy: Ariadne.

recitals and miscellany

B **AFGHANISTAN: MUSIC FROM THE CROSSROADS OF ASIA.** Members of the Afghanistan Radio Orchestra, Kabul. (Peter Ten Hoopen, prod.) NONESUCH H 72053, \$2.98.

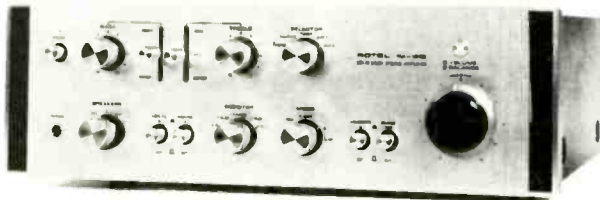
B **SOUL OF MBIRA: Traditions of the Shona People of Rhodesia.** (Paul Berliner, prod.) NONESUCH H 72054, \$2.98.

Two more intriguing additions to Nonesuch's ever-growing Explorer Series. Afghanistan is in all respects a crossroads country, both traditionally, given its pivotal geographical position between Persia and India, and contemporaneously, caught up as it is in the process of transition between old indigenous ways and the apparently inevitable onslaughts of modernity. Unlike many of Nonesuch's Explorer records (including the Rhodesian one, below), this Afghanistan effort was not recorded in the field. Instead, it represents the official "orchestra" of Radio Afghanistan in Kabul, and as such epitomizes the conflicts which currently crisscross the country's art. There is first of all the long-established blend of Persian and North Indian styles characteristic of Afghan music, both vocally and instrumentally, with the lutelike robab and tanbur and the santur—a dulcimer—alternating with the Indian sarinda and sarangi. But there is also a strong whiff of Iranian and Soviet popular music, and of Indian film scores. The results might not warm an ethnological antiquarian's heart, but they do genuinely represent the folk idiom prevalent in the country today, and they do have their own sort of charm, combining the herky-jerky bumptiousness of Middle Eastern music with the softer, more meditative kinds of sounds we associate with the Indian subcontinent.

The Rhodesian record is an altogether more "authentic" effort, complete with on-location village sounds and sing-alongs. The mbira is the featured instrument here, played in four characteristic styles of the Shona people. The mbira itself is a type of keyboard instrument consisting of curved, tongue-like keys (anywhere from eight to fifty-two of them) fixed to a soundboard and resonated by a shell-embossed gourd or bottle. When the keys are plucked the effect is of a soft, thumping, buzzing xylophone. The music here ranges widely in mood and purpose, but is generally accompanied by singers and drummers and retains the expected rhythmic complexity and infectiousness of ethnic African music. J.R.

BAROQUE—SACRED AND PROFANE. Dietrich Fischer-Dieskau, baritone; Jean-Pierre Rampal, flute; Robert Veyron-Lacroix, harpsichord; Jacques Neizl, cello. (Suvi Raj Grubb, prod.) ANGEL S 36904, \$5.98.

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TELEMANN: Ihr Volker, hort (Cantata for the Festival of the Three Kings). **RAMEAU:** Thétis. **HANDEL:** Rinaldo: Cara sposa. **BACH:** Cantata No. 13: Achzen und erbarmlich Weinen. Cantata No. 123: Kein Hollenfeind—Lass' o Welt.

While it's true we don't expect much more than this vacuous note-spinning from Rampal, it's surprising to find the likes of a Fischer-Dieskau drawn into such apparently hastily thrown-together and grossly distorted performances as these. Fischer-Dieskau, I'm convinced, is incapable of offering a "bad" performance of anything, but compared to his usual standards not much is happening here even with him—it's as though he were doing a terrific job of sight-singing in the recording studio.

The highlight of the record is Rameau's little chamber cantata *Thétis*: even though the Rameau scholar, Cuthbert Girdlestone, dismisses it as an uncharacteristic early work, it is a captivating piece deserving of at least one good recording. Its chances of getting that recording (with the obbligato line played by a violin as Rameau specifies, instead of a flute as recorded here) are now probably greatly diminished!

The aria from Bach's Cantata No. 13 is even more insensitively disfigured: in one of Bach's most brilliantly inspired moments he specified that the obbligato line here should be taken by a violin and two recorders, all playing in unison. The effect is one of incredible, ethereal beauty (anyone who has heard Leonhardt's recent recording of the whole cantata on Telefunken SKW 4 will surely agree). Rampal breezes through with his hard-edged, modern metal flute, ignoring every one of Bach's carefully indicated phrasing instructions, as if it were just another pretty tune. The jacket annotator, James Ringo, misleads the unwary on this cantata too. He tells us, for instance, that it was written in about 1740 and that the text is by an anonymous author. If he had checked any history books later than Spitta's or Schweitzer's, he would have learned that it was first performed on January 20, 1726, and that the librettist was the court librarian at Darmstadt, Georg Christian Lehms.

It's true the catalogues are full of unscholarly, uninspired, and sloppy performances by unheard-of artists on obscure budget labels: from big-time stars and major record companies we expect a lot more. C.F.G.

CORONATION AND BANQUET MUSIC SERVED BY THE BOSTON BAROQUE ENSEMBLE. Elinor Preble, flute; Ray Toubman and Wilfred Burkle, oboes; John Miller, bassoon; Ralph Pottle, horn; Robert Brink, violin; Olivia Toubman, cello; Daniel Pinkham and James Weaver, harpsichords. CAMBRIDGE CRS 3825, \$5.98.

ZELENKA: Sonata No. 5, for Two Oboes, Bassoon, and Continuo. In F. **TELEMANN:** Concerto for French Horn, Flute, Harpsichord, and Bassoon, in F. **BOISMORTIER:** Concerto for Flute, Violin, Oboe, Bassoon, and Continuo, in E minor.

Deep in the heart of every musician, it seems, is a strong desire to play chamber music. Very often players involved primarily in symphonic music like to get together for private chamber-music sessions, and occasionally this private entertainment is brought before the public in concert or on records. What such a group may lack in ensemble experience and precision is sometimes compensated for by the enthusiasm of first-rate players doing what they love to do. Such was the case with the late Boston Baroque Ensemble: a group of superb indi-

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vidual players obviously having a profoundly good time playing together. Bassoonist John Miller's virtuosic fireworks are particularly breath-taking, but each member makes his own strong contribution. All the music included here is pretty boring—but what's expected of music written as background for an occasion such as a banquet? The performances are what count here, though, and they are all infectiously entertaining. C.F.G.

KATHLEEN FERRIER: Recitals. For a feature review of these recordings, see page 84.

B FRENCH MUSIC FOR WINDS. Jean Casadesus, piano (in the Poulenc); Dorian Quintet. TURNABOUT TV-S 34507, \$2.98.

POULENC: Sextet for Piano and Woodwind Quintet. **IBERT:** Trois Pièces brèves. **BOZZA:** Scherzo. Op. 48. **FRAŒAIX:** Quintet.

A first reason for having this new Turnabout release is the near-perfect recorded sound. It is an enormous pleasure to hear a wind quintet—particularly of the Dorian Quintet's tonal caliber—sound like a wind quintet.

A second reason is the beautiful performance of the Poulenc sextet, for which the late Jean Casadesus joined the group at the piano. Casadesus seems, in fact, to have been the guiding light behind the over-all excellence of this rendition. The verve and wit of his approach to the sextet's toccatalike opening theme and to the third movement's jazzy beginning are matched by the winds in superbly balanced performances of incredible élan. Casadesus and the Dorian Quintet also make the Poulenc work sound like a convincing whole, a not altogether easy task considering its episodic nature. The sextet strikes me as basically a virtuoso succession of rhythmic, melodic, instrumental, and stylistic ideas—all of them ingratiating. Toward the end of the slow section of the first movement (each movement has extended passages in tempos quite different from the opening ones), for instance, Poulenc has indulged in a bit of quasi (and perhaps tongue-in-cheek) impressionism, using in the process a theme also employed in the two-piano concerto, which was composed around the same time (1932) that the sextet was begun. (The latter work was not completed until 1939.) Elsewhere, Poulenc often uses themes and harmonies that seem to blend the best of Chopin and the music hall.

After the roughhewn Poulenc sextet with its many surprises and unexpected shifts, the Ibert *Three Short Pieces* are almost jolting in their smoothness and polish while lacking, at the same time, the boldness and originality of the Poulenc work. But Ibert has delineated each piece remarkably: The first, for example, moving rapidly from arialike passages to a pastiche of a large-scale waltz, struck me as a kind of parodical mini-opera without words. In contrast, the second, principally a flute-clarinet duet using frequent strettos, has a lovely folksong quality to it, while the third is a much more integrated scherzo.

Bozza's short scherzo, a kind of *Flight-of-the-Bumblebee* perpetuum mobile, is dazzlingly executed by the Dorian Quintet. Only in the FraŒaix quintet does the group seem to lose some of its spark, and I can't say I blame the Dorians. FraŒaix has frequently struck me as a pauper's Poulenc; but rarely does his general mediocrity seem as numbing as here.

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Where Poulenc, for instance, uses repeated ostinato figures to move his music in unusual harmonic directions or to lead into a strongly defined melody. Françaix brings them in so gratuitously that one becomes annoyed in a matter of seconds. Furthermore, one often has the impression that he wished he had been writing for orchestra instead of wind quintet, while all of the other pieces on this disc make full use of the five separate voices and timbres of the wind quintet. Only in the theme-and-variations third movement, particularly in the atmospheric third variation, does Françaix escape vapid mannerisms.

But this disc would be attractive if it contained only the splendid Poulenc performance. With the Ibert and Bozza works as a bonus, it is well worth having. **R.S.B.**

LITTLE MARCHES BY GREAT MASTERS. Netherlands Wind Ensemble. PHILIPS 6599 172, \$6.98.

C. P. E. BACH: Marches: in D, W. 185, No. 1; in C, W. 185, No. 2; in F, W. 185, No. 3; in G, W. 185, No. 4; in E flat, W. 185, No. 5; in D, W. 185, No. 6; in F, W. 187, No. 1; in D, W. 187, No. 2. **F. J. HAYDN:** March for the Derbyshire Cavalry Regiment, No. 2, in C, H. VIII: 2; March for the Prince of Wales, in E flat, H. VIII: 3. **M. HAYDN:** Turkish March, in C. **ROSETTI:** March from Partita in B flat. **BEETHOVEN:** Marches for Military Band: No. 1, in F; No. 2, in F; in C (*Zapfenstreich*). **VRANICKÝ:** Marches in the French Style: No. 1, in C; No. 2, in F; No. 3, in C. Hunting Marches in the French Style: No. 1, in D; No. 2, in C. Little Marches: No. 1, in B flat; No. 2, in E flat; No. 5, in B flat; No. 6, in D minor.

Conducted by Edo de Waart in their earlier recordings, the seventeen young Netherlanders are on their own here, playing with the same relish and exuberance that characterize their posing in period military costume for the jacket photograph. If they don't attempt as specialized a historical anthology as the 1685-1820 Royal Prussian Court program on Telefunken SLT 43104 (Sept. 1969), their choice of brief marches, many for woodwinds only, of prime late-eighteenth- and early-nineteenth-century vintage has much wider appeal.

Only the three Beethoven examples (rather routine) and possibly the two by Josef Haydn (cheerfully easygoing) are likely to be familiar even to specialists. The rest of the music will be new to most American listeners, as may be even the names of those seldom-acknowledged "great composers" Francesco Antonio Rosetti, or Franz Anton Rössler (1746-92) and Antonín Vranický (or Anton Wranitzky as *Grove's* has him; 1761-1820). Rössler, a Czech, has been occasionally represented on discs before the present pastoralish Largo from his Wind Partita in B flat; but Vranický, a Moravian violinist/conductor/composer who had the incomparable good fortune of studying with both Haydn and Mozart, is as new a name to me as is the music of these nine disarmingly charming little marches—none of which apparently calls for any percussion.

Haydn's brother Michael is considerably less distinctive in the swaggering but repetitive Turkish march, which depends entirely for its "Turkish" elements on ostinato tom-tom drumming rather than the usually associated cymbals. But Bach's second son, Carl Philipp Emanuel, provides the big surprise and irresistible attractions of the entire program in the batch of eight wholly delectable little marches for woodwinds only from around 1775. They reveal facets of his genius and personality that I, for one, had never credited him with before.

The Netherlanders' crisp, zestful, and only rarely overemphatic playing is transparently yet vividly recorded in an appropriately out-

of-doorsy nonreverberant ambience. Don't miss it! **R.D.D.**

RUSSIAN OPERA OVERTURES. Bolshoi Theater Orchestra, Yevgeny Svetlanov, cond. MELODIYA/ANGEL SR 40221, \$5.98.

GLINKA: Ruslan and Ludmilla: Overture. **BORODIN:** Prince Igor: Overture. **MUSSORGSKY:** Khovanshchina: Prelude to Act I (*Dawn on the Moscow River*, arr. Shostakovich). **RIMSKY-KORSAKOV:** Sadko: Introduction (*Sea Episode*); A May Night: Overture; The Tsar's Bride: Overture; The Maid of Pskov: Overture.

I'm forced to fall back on the good-news/bad-news cliché here. Very good indeed is the programming, at once representatively "Russian" and far-ranging enough to include several works likely to be unfamiliar to most American listeners. And quite good too are most of Svetlanov's readings, which, once past a brutally fast and jerky *Ruslan and Ludmilla*,

are bursting with infectious *brío* and songful fervor.

One's ears wincingly proclaim the bad news. Probably the hard-pressed players are mainly at fault, but their sonic coarseness in the fortissimos is undoubtedly exacerbated by the sharp-edged and spotlighted recording itself. And since the frequent shrillness isn't merely the result of high-frequency boosting, it isn't susceptible to tone-control amelioration. And yet over-all there is so much full-blooded theatrical excitement (the *Prince Igor* Overture in particular is an ultrabravura house-bringer-downer) and it's so good to hear the neglected Rimsky curtain-raisers, that it's well worth bracing one's ears to withstand the sheerly aural strains of playing and replaying everything except the inexcusable Glinka performance. **R.D.D.**

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Best Foot. I was surprised—and, I must admit, a little disappointed—to find that “Mancini Salutes Sousa” (RCA APD1 0013, \$5.98) contains very few marching effects or other evidences of the gimmickry that quadraphonics is heir to. True, the cover says, “The concert band sound of Henry Mancini” (emphasis mine), but I had expected that the temptation toward special effects would have lead Mr. Mancini down paths that Mr. Montenegro has so ingeniously blazed for Quadradiscs.

The emphasis is instead on the playing of Sousa in the best Mancini manner: polished but not to the point of emasculation. There are enough rough edges to make you feel that this is a real band playing; but there are enough deftly turned phrases to make you aware that it is not just any band. And the brass trills (listen to the opening measures of *The Thunderer* for example) are something else. It is a Sousa spectacular if not a quadraphonics spectacular. But the quadraphonics do lend an undeniable immediacy to the band sound.

This is a hard disc to reproduce well, however. The massed brasses, the percussion, and—in the brief marching sequences—the whistles are just the kind of thing that will distort if your Quadradisc setup is incorrectly adjusted. I used the JVC 4DD-5 demodulator with a JVC magnetic cartridge and the Heath four-channel amplifier. The sound was very good until I rechecked control settings in an attempt to make it excellent. Apparently I didn't do a careful enough job: I ended up with more distortion than I started with.

Toward Fuss-Free Quadradiscs. My problems with the Mancini/Sousa Quadradisc are not the disc's fault; partly, they appear to be the result of using leads that are not ideally low in capacitance between tone arm and demodulator. When I switch to the Panasonic SE-40S demodulator and solid-state Technics cartridge—which does not put the premium on low capacitance that the magnetic cartridges do—much of the problem evaporates.

But with the Panasonic setup (and all other things being equal: normally meaning the Heath amplifier and four Onkyo speakers) there still is a residue of noise and distortion that I can't altogether remove. The 4/2-channel switch

on the demodulator produces an effect like the stereo/mono switch on an FM tuner: Background noise levels are audibly higher when the number of channels is doubled.

The separate demodulator may soon be a thing of the past, however. Most new CD-4 equipment for playing Quadradiscs puts the demodulator either into the receiver or into the turntable assembly. Including it—along with matrix decoder or decoders—into the receiver certainly simplifies the interconnections necessary to “get into business with quadraphonics” in your living room; including it with the turntable assembly bypasses worries about lead capacitance. Either way, I think the new equipment is to be preferred—if for no other reason than that it encourages a relatively permanent and predictable matching of elements rather than the sort of ad lib experimentation that the separate demodulator tempts one to.

They Call It Logic. A comparison of the cartridge and SQ-disc versions of some recent quadraphonic baroque releases turns up some disturbing differences. Perhaps I should say at the outset that the comparison is not entirely fair because I'm still using a discontinued SQ decoder (the Sony SQD-2000) in my setup for the “full-logic” treatment. Logic, as quadraphiles should all know by now, is a circuit refinement that selectively alters quadraphonic balances in the interests of greater apparent separation between channels and therefore less fuzziness in placements within the sound image. The first logic decoders used the technique only on a limited scale; the SQD-2000 used it to enhance both front-to-back and side-to-side separation. More recent refinements (in Sony's own SQD-2020 or the Lafayette LR-4000 receiver, for example) appear to be subtler and more sophisticated in their use of logic. But the logic concept is still taken as the last word in SQ-decoder technology.

The comparison was three-way: the discrete-quadrasonic cartridges vs. the SQ discs played through the SQD-2000 vs. the same discs played through the nonlogic decoder in the Heath AA-2010 amplifier. Most telling were those made using the Newman recording of Bach's *Brandenburg Concertos* (Columbia M2Q 31398, two SQ discs, \$13.98; QMA

31398, two Q-8 cartridges, \$15.98), but similar observations can be made about other baroque music. The operative fact is the sharp contrast of heavily accented rhythmic figures that are separated spatially within the display—a common feature of this sort of music.

The Newman *Brandenburgs* are a natural for quadraphonics because of the conductor's fresh and even iconoclastic approach. (See HF review, January 1973.) And—quibbles to come aside—I find them very effective heard “in the round.” You're really inside the music—and that's right where Newman appears to want you to be. Not only does he chew the blaring orchestral spread of Koussevitzky (for one) in favor of chamber-music textures, but he presents intimate instrumental balances that smack far more of the isolation-plus-multidub techniques used in recording rock than they do of a recital in the concert hall as such.

A typical placement might put the solo violin at the front left and distribute the continuo around the back of the room. Predictably, instrumental placements are well defined when you're listening to the cartridge, somewhat less well defined in listening to SQ via the simple decoder. The SQD-2000's logic does seem to give an extra clarity to the SQ placements, but in strongly accented passages the “beat” of the continuo can audibly pull the solo violin out of position. Once one signal (such as that of the violin) has been established, a sharp outburst in other channels will trigger the logic and the resultant alteration in channel balances can be heard as a shift in the first signal. In some music the outburst will mask the original signal, and hence the shift; in the crystalline textures of baroque music it may not. The more I listen, the more strongly I prefer the stable, if slightly fuzzy, placements of the simple decoder.

While the placements are best with the cartridges, the listening is not. Whereas the disc sides break between concertos or, at worst, between movements, the inexorable requirements of the tape loop force Columbia to break cartridge “programs” in the middle of movements—something I find even more disturbing than a peripatetic solo violin. And there is audible tape hiss on the cartridges, of course. So my choice still is the SQ version. ●

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BO DIDDLEY: The London Bo Diddley Sessions. Bo Diddley, vocals and guitar; vocal and instrumental accompaniment. *Don't Want No Lyin' Woman; Bo-Jam*; seven more. (Esmond Edwards, prod.) CHES CH 50029, \$5.98.

* **BLUES AVALANCHE, VOLS. 1 & 2.** Bo Diddley, vocals and guitar; Koko Taylor, vocals; Willie Dixon, bass; Muddy Waters and T-Bone Walker, vocals and guitars; vocal and instrumental accompaniment. *I Hear You Knockin'; Baby What You Want Me to Do; I Got What It Takes; Stormy Monday*; ten more. (Esmond Edwards, prod.) CHES 2CH 60015, \$6.98 (two discs).

* **FATHERS AND SONS:** Muddy Waters, vocals and guitar; Otis Spann, piano; Michael Bloomfield and Paul Asbell, guitars; Paul Butterfield and Jeff Carp, harmonicas; Sam Lay and Buddy Miles, drums; Phil Upchurch and Donald "Duck" Dunn, bass. *Mean Disposition; I'm Ready; Long Distance Call; Baby Please Don't Go; Got My Mojo Working*; ten more. (Marshall Chess, album supervision.) CHES 2CH 50033, \$6.98 (two discs).

This heavy blues release from Chess, perhaps the label most qualified to do a heavy blues release, contains two new recordings and one old one. "The London Bo Diddley Sessions," some of which was actually recorded in Chicago, is the latest in the Chess series designed to capitalize on the fact that Americans still seem more willing to buy a pop record if it comes from England. Unlike the Chuck Berry and Muddy Waters "London Sessions," however, this one has no Ringo Starr, no Steve Winwood—in fact, no "names" at all. It starts strong, with a magnificent reading of *Don't Want No Lyin' Woman*, but like all Bo Diddley, soon becomes repetitious and a bit tiresome.

"Blue Avalanche" is much better, a masterful two-disc album recorded live at the 1972 Montreux Jazz Festival. It's hard to pinpoint any one element that's more outstanding than the others, but I'm especially fond of Koko Taylor's singing with Muddy Waters. The collaboration of Waters and T-Bone Walker on *Stormy Monday* and one other tune also is exciting.

"Fathers and Sons" is a reissue of a late-1969 Chess release carrying the same title. It is a two-disc set, and a fine one. It pits two major figures from the Chicago blues scene, Muddy

Waters and Otis Spann, with several of the young blues performers who have been influenced by them. Of these younger players, Michael Bloomfield's guitar and Paul Butterfield's harmonica are especially noteworthy. This is an exceptional release, and Chess is to be thanked for bringing it back into circulation. M.J.



* **PERRY COMO:** *And I Love You So.* Perry Como, vocals; arranged by Bergen White and Cam Mullins. *Aubrey; I Believe in Music; For the Good Times*; seven more. (Chet Atkins, prod.) RCA APL 1-0100, \$5.98. Tape: ♫ APS 1-0100, \$6.98; ♫ APK 1-0100, \$6.98.

I don't know how Perry Como does it, how he hangs in. But he surely does, singing as calmly, easily, honestly as ever. In no way does he kowtow to the market; yet he makes it work for him.

It's Impossible—definitely was. Everyone knew it couldn't possibly be a hit except the public. Then there was another—I forget the title. I don't say that Como sells as many singles as Neil Diamond, but both sell. Como's recent success is *And I Love You So* (the title tune of this album), written by Don McLean who also wrote *American Pie* and who is young enough to be Mr. Como's son and then some.

The first reason that Perry Como can sing contemporary songs in a timeless way and make them work is that he chooses extremely well and appears to like what he sings. Another reason is that Como has always been inordinately true to his material. This is precisely the reason that singers such as Steve Lawrence cannot sing contemporary songs convincingly. Lawrence became successful by putting style ahead of song, the how before the what. It worked beautifully until the public's sense of vocal style changed, at which point Lawrence stopped selling records. One cannot be stylish with today's songs. Como has no fixed style. That is his style.

He includes the exquisite *Aubrey* by David Gates of Bread; *Killing Me Softly with Her Song; For the Good Times*. There are ten in all; you get less music for more money these days; so nu? The orchestrations are vanilla models of original versions. Como is not trying for inventiveness. He leaves that to the younger, more restless guys.

Como is comfortable. He also sings in tune, with no wavers on the ends of notes. He looks fantastic.

One more thing. From Dennis Day to Elton John, all pop-music artists face the same dilemma: how to stay in business. As the pace of life speeds up, the task becomes even more difficult, so that almost no pop artist stays on top for more than three or four years now. Perry Como gets seven gold medals for sheer endurance. M.A.



* **PAUL SIMON:** *There Goes Rhymin' Simon.* Paul Simon, vocals and guitar; vocal and instrumental accompaniment. *Kodachrome; Take Me to the Mardi Gras; One Man's Ceiling Is Another Man's Floor; American Tune; Was a Sunny Day; Love Me Like a Rock*; three more. (Paul Simon and



Perry Como
Timeless, comfortable, in tune

Phil Ramone, prod.) COLUMBIA KC 32280, \$5.98. Tape: ♫ CA 32280, \$6.98; ♫ CT 32280, \$6.98.

This second solo album by Paul Simon indicates that the man is definitely a lasting part of pop music, and a vastly significant part. While little here is flashy or spectacular, every bit is lovely, endearing, and substantial. The LP grows on you with each listening, and if it doesn't ever grow as eminent as "Paul Simon," the first solo album, who's to complain?

My favorite is a ballad, *American Tune*; the Dixieland-spiced *Take Me to the Mardi Gras* is a great deal of fun. Simon continues to experiment with reggae, on a self-explanatory tune called *Was a Sunny Day*. The contribution of the Dixie Hummingbirds vocal group and the Onward Brass Ensemble is much to be appreciated. This LP opens no new doors, but it does make for some very agreeable listening. M.J.

MELISSA MANCHESTER: *Home To Myself.* Melissa Manchester, vocals; instrumental accompaniment. *If It Feels Good (Let It Ride); Easy; Something to Do with Loving You*; seven more. (Hank Medress and Dave Appell, prod.) BELL 1123, \$5.98. Tape: ♫ M81123, \$6.98; ♫ M51123, \$6.98.

This debut disc has certainly aroused plenty of curiosity. The most talked-about new per-

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former of the year has been Bette Midler. That talk has not only centered around Bette but has encompassed all of the members of her musical organization, including her female vocal backup trio, the Harlettes. When Melissa Manchester left the Harlettes, Midler fans (and that includes just about everybody who follows popular music) decided to sit back and wait. Exactly what was Melissa up to?

The composer/performer eventually signed up with Bell Records, and Bell and the rock publicity concern, Gibson and Stromberg, launched a hard-driving pre-debut-album publicity campaign. One could think that Manchester was either going to make the most sensational recording debut in the history of the music business or was merely riding the crest of a wave of overwrought hype. Armed camps formed even before the disc was released, determined to herald Melissa as a brilliant new talent or condemn her as someone trying to cash in on Midler's hard-earned and well-deserved fame.

The release of "Home to Myself" has enabled one to take a more rational point of view. Manchester is a gifted and expressive vocalist and a legitimately competent composer. This disc, a mixed blessing, indicates that she does have a bright future in store as a solo artist. On occasion, the recording sparkles with brilliance; it is also tinged with the mediocre and is not helped by the Hank Medress-Dave Appell production job—too speedy, and lacking in the steel-edged discrimination necessary to discard the chaff from the truly captivating wheat.

Melissa shines, for example, on *Easy*, a sexy song sung to sexy perfection. The disc's opener, *If It Feels Good (Let It Ride)* also finds the composer/performer at her best. This number is one of those romping up-tunes: It is tastefully arranged and sung with the full-bodied perfection that makes this kind of tune preferable to some of those tortuous efforts so many of the better-known female singer/songwriters are inclined to. Unfortunately, the number is marred at its very conclusion by a corny echo effect; and it is reprised at the end of Side 1, where it is subjected to Chris Deedrick's hysteria-tinged arrangement of the New York Strings—too precious for anyone's good.

Would that everything were as good as these two songs. The title selection, *Be Happy Now*, and *Jenny* all deal with more subtle matters and those matters have all been reduced to clichés during the writing process. On these tunes, Melissa's voice even seems thinner, as if to acknowledge that the writing has slipped.

Here is an artist in progress. Sometimes she sounds uncomfortably like Barbra Streisand and Bette Midler, and her writing occasionally resembles bad Laura Nyro. Nevertheless, Melissa is a real talent who could easily and swiftly become a major one. H.E.

✱ **SAINT-EXUPÉRY:** The Little Prince. Peter Ustinov, narrator. ARGO ZSW 520/1, \$11.90 (two discs).

Antoine de Saint-Exupéry's *Le petit prince* is certainly one of the most popular children's stories written in France in this century. But like the fairy tales of Oscar Wilde, *The Little Prince* is surrounded with a warm, humanistic aura, typical of the works of author/pilot Saint-Exupéry, that cannot help but reach

adults as well as children. The story is really for children in the sense that it extols childhood, and one of the story's principal themes is the contrast between a child's vision of existence vis-à-vis an adult's—a traditional theme treated with great freshness, humor, and simplicity.

One finds some delightful satire in the opening, in the narrator's recounting of his frustrating childhood encounters with the world of grownups. The satire becomes somewhat more explicit as the Little Prince leaves his own asteroid and visits the solitary inhabitants of other tiny asteroids: a king who feels he rules over all the stars, a businessman who feels he owns them, a drinker (or tippler, as the extremely English translation used here would have it), et al. And like a child Candide, the Little Prince listens in amazement as he hears of the things grownups find important. But along with the narrator, whose plane crash in the desert has led him to meet the Little Prince, the Little Prince also discovers the pain of living as a child and "seeing with the heart," as the Fox says, and the simple poignancy of this aspect of the story beautifully counterbalances the more humorous elements.

Several things make this English-language (as opposed to American-language) version of *Le petit prince* extremely appealing and attractive. To begin with, Peter Ustinov offers here a complete version of the story, whereas Gérard Philipe's splendid reading in French on the French Festival label (FLD 22S) is unfortunately abridged. Thus non-French-speaking listeners are in luck: Not only does Ustinov give us the wry experiences of the narrator as a child—an essential framework sadly lacking in Philipe's version—he also introduces the entire array of Saint-Exupéry's characters, only some of whom appear on the French release. Unlike Philipe, Ustinov reads the whole story himself; in the French version, the roles of the Little Prince, the Rose, the Lamplighter, etc. are read by other actors. In doing his solo version, Ustinov delineates the characters other than the narrator either with tone of voice, such as the slight falsetto for the Little Prince, or by making splendid use of diverse English accents: Liverpool for the Businessman, Scottish for the Lamplighter, Cockney for the Switchman. Ustinov's stuffy old Geographer is also a delight.



Peter Ustinov
Totally absorbing *Little Prince*

I do miss Philipe's subtle and much more youthful narration, particularly in the opening. I also am rather partial to the original music by Maurice Le Roux used on the French disc, as opposed to the Mozart somewhat arbitrarily superimposed on Ustinov's reading, although the Mozart does add an emotional depth not captured by Le Roux's more sci-fi-oriented sounds. But once the Ustinov version gets underway, it becomes totally absorbing, and I strongly recommend it as a different way to spend an evening *en famille*. The recorded sound could be better. R.S.B.

JUDEE SILL: Heart Food. Judee Sill, vocals, songs, keyboards, and guitar; arranged, orchestrated, and conducted by Judee Sill. *The Kiss; The Vigilante; The Phoenix*; six more. (Henry Lewy and Judee Sill, prod.) ASYLUM SD 5063, \$5.98. Tape: ● BT 5063, \$6.97; ●● CS 5063, \$6.97.

Leslie is my gauge to underground music. She is the fifteen-year-old daughter of a friend—naturally musical and already an artful consumer. Leslie knew about Judee Sill before I did (and I keep up pretty good).

Ms. Sill's first album received warm critical praise. It seemed that anyone who took the time to listen to her ended up loving her. Underground or not, sales were lukewarm. (The underground doesn't spend, which is how they stay down there.) Many Sill fans, including me, swore there was a hit in that first album, a tune called *Jesus Was a Cross Maker*. Recently the Hollies recorded it and proved us right.

This is the much anticipated second album from Ms. Sill. In this one she not only sings, plays, and writes everything, she also co-produces (with engineer Henry Lewy) and even orchestrates and conducts. It would be difficult to make a more personal statement.

Ms. Sill's voice is a velvet rope with a spur on the end of it. There are moments when—with the unmistakable help of engineer Lewy—she gets a mystical tone, completely vibratoless, dead center on pitch, with a sort of sforzando attack. She is a laid-back singer, leaning heavily backward into the tempo. All these elements combine sometimes to make the tape sound as if it is playing backwards (*The Donor*). The effect is fascinating.

Yet there is something passive about this new set. Good as Ms. Sill is, I'm a bit disappointed that she has not taken all that musicality into a new space. Nowhere is there a new harmonic notion. Only on *Soldier of the Heart* does the artist even approach the energy level of the earlier *Jesus Was a Cross Maker*. Is this Ms. Sill's whole bag of tricks instead of a place from which to expand and grow?

The most interesting track is *The Donor*, featuring a long, loose, and heartfelt *Kyrie eleison* passage. Lewy has added a bit of magic with the variable speed oscillator, lowering Judee's voice into "bass" range to balance her out in her own "choir." While we're at it, Lewy has also done some very sensitive vocal double-tracking throughout.

As a lyricist, Ms. Sill is carefully mysterious. She explains: "To teach a great truth, drape it in a veil of secrecy; and entice the listener into learning." In mysticism, holy books such as the Bible are said to work this way, occurring on several levels of meaning at once. Terrific, if your truths are that heavy. To be sure, Ms.



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Sill has some wonderful moments as a lyricist. But she is mortal. Many of her lyric ideas seem energized by their first line, not the middle nor the end. In short they grow out of nice riffs rather than deep truths. Which is as it should be. Heavy-truth pop songwriters rarely have fun or project it. Sometimes "veiled truth" is only vagueness, and vagueness has to do with delayed commitment to exactly what is thought or felt.

Before I put us all to sleep, let me say that whenever Judee Sill is ready to write a direct lyric, I'm ready to love it. One lyric, *When the Bridegroom Comes*, is written by Omer Bearden, to whom the album is dedicated. One of them must be giving the other lessons, for they both write in the same passive, private way, speaking to each other and to God more than to us out here.

In her orchestrations, Ms. Sill's musical instincts are impeccable as always—her sense of harmony and line, phrase and fragment. But she needs work at the mechanical end—that is, knowledge of that precision tool which is the orchestra. The string lines are lovely, for instance, but they are written too low, in mid-piano range, giving a muddy effect where sunlight is needed (*The Kiss*).

On the other hand, congratulations to Judee Sill for taking on the challenge of orchestration, almost a no-woman's land in recording (never mind trim and Muzak-y Anita Kerr). I look forward to hearing what Ms. Sill writes once she has a real working knowledge of the instruments of an orchestra. She already has everything else.

"Heart Food" is an honest, earnest album. It is rich with taste and talent even if it is a bit timid. Let's wait for the next set, the one in which Judee Sill really cuts loose. M.A.

jazz

* **THE MCPARTLANDS:** Live at the Monticello. Jimmy McPartland, cornet; Hank Berger, trombone and banjo; Jack Maheu, clarinet; Marian McPartland, piano; Sal Sparranza, flugelhorn; Rusty Gilder, bass; Mike Bergeron and Larry Bell, drums. *Avalon; Wolverine Blues; Basin Street Blues*; four more. HALCYON 107, \$4.98.

The musical and personal lives of Jimmy and Marian McPartland, which coalesced when he married her during World War II and she played piano in his Dixieland band for a while, were separated during the '50s and '60s only to come together again in the '70s. In the spring of 1973 they played their first regular engagement together in fifteen years, at the Royal Box of the Americana in New York City. But leading up to that was an evening in Rochester when Marian was playing in the Monticello Room and Jimmy flew in to join her for this recording. The result is a pleasant mixture of solid Dixieland and the lightening touch of Marian's more contemporary piano. The balancing effect of her piano is particularly noticeable in an old standard such as *Royal Garden Blues*, when the usual Dixie routine is suddenly moved from its predictable path by her piano solo, quite in keep-

ing with the tone of the performance but also quite different from anything the standard Dixieland pianists might play. Despite Jimmy's status as guest and Marian's position as hostess (and unadulterated soloist on two numbers), the most fascinating performer on the disc is Hank Berger, a trombonist with a gruff, swashbuckling vigor that suggests the sublime Jimmy Archey, while Jack Maheu on clarinet adds a lot of bubbling vitality to the faster tunes. J.S.W.

* **BILLIE HOLIDAY:** 55 Original Hits by Billie Holiday. Billie Holiday, vocals, with various groups. *I Cover the Waterfront; Yesterdays; God Bless the Child*; fifty-two more. ADAM VIII 8002, \$8.95 (four discs, mono; available from Adam VIII Ltd., 17 W. 60th St., New York, N.Y. 10023).

Until the TV record packagers came along with their collections of greatest rock hits, greatest swing hits, greatest bits of nostalgia, and other odds and ends that could be peddled with the help of an ecstatic and possibly well-known salesperson, record companies usually resisted the idea of having their discs mixed in with those of another company. Records sold by mail—which is the TV method—are however apparently viewed by the companies differently from those sold through stores, since they still hold out for company purity in their regular store-distributed product. The merit of label-mingling, from a jazz enthusiast's point of view, is that this is the only way in which really representative sets by Duke Ellington or Louis Armstrong or Dizzy Gillespie or Charlie Parker or almost any jazz star can be assembled.

The TV packagers have concentrated on catchall collections, overlooking the possibility of focusing on one performer (except for a Nat "King" Cole collection, which was scarcely a breakthrough because Cole made all but a handful of his records for one label, Capitol), until Morris Levy—an old jazz hand who was once one of the owners of Birdland and the Embers and who is still head of Roulette Records—used his Adam VIII TV packaging label to create this monumental Billie Holiday album. These four discs, totaling fifty-five selections, are drawn from her greatest period: the Columbia records from 1935 to 1942 with combos led by Teddy Wilson that included most of the great sidemen of the Swing years; her two periods with Commodore (1939 and 1944); and a few of her earlier records with Decca between 1944 and 1949.

The set cuts a brilliant swathe through her work for all three labels. It includes *What a Little Moonlight Can Do* and *These Foolish Things* from Columbia; *Strange Fruit* and *Fine and Mellow* from Commodore; *Lover Man* and *Easy Living* from Decca; as well as an unexpected entry, *I Can't Get Started* with the Basie band, taken from a 1937 airshot when she was Basie's vocalist.

With this as a precedent, maybe there is hope for those all-inclusive sets by top jazz stars that never seemed possible before. To be realistic, however, it is doubtless only because of the current interest in Billie Holiday generated by the film *Lady Sings the Blues* that this set was put together. So the first step is to get a movie made—which makes Charlie Parker the next in line. J.S.W.

* **JIMMY RUSHING:** Who Was It Sang That Song? Buck Clayton, trumpet; Dickie Wells, trombone; Julian Dash, tenor saxophone; Sir Charles Thompson, piano; Gene Ramey, bass; Jo Jones, drums; Jimmy Rushing, vocals. *Baby, Won't You Please Come Home; I Surrender, Dear; All of Me*; three more. MJR 8120, \$5.50 (available from Master Jazz Recordings, Box 579, Lenox Hill Station, New York, N.Y. 10021).

Among the heritages that Jimmy Rushing left us when he died in June 1972 was a record company that has proven to be one of the more astute creators and distributors of swinging mainstream jazz. Rushing did not actually found Master Jazz Recordings, but he inspired it and helped launch it. It came into existence because Bill Weilbacher, an advertising man and an unquenchable Rushing enthusiast, threw a jazz party featuring Rushing in 1967 and then so regretted not having recorded it that he took Rushing and some friends into a studio. This resulted in the first MJR record. A second Rushing party was recorded live, and part of the music produced then was released on MJR 8104, "Gee, Baby, Ain't I Good to You," a superb evocation of the Kansas City small-group sound and style.

This new disc is more of that same session, and it shows that Weilbacher did not put all his goodies in that first package (or perhaps nothing played at this party was less than excellent?). At this session, Rushing was husbanding his rough, leathery voice, coasting through the early parts of a piece but always saving enough to rise to a rousing, open-throated Rushing climax.

But there is much more here than Rushing. In 1967, Buck Clayton was still playing lines that floated with a gossamer beauty; Dickie Wells was full of gruff humor; and Julian Dash was asserting his right to be considered at least an adopted son of Kansas City. The rhythm section, particularly Sir Charles Thompson, spreads an ideal carpet for Rushing and the soloists. It was a beautiful musical night and it has made two beautiful records.

J.S.W.

JOE MURANYI AND HERB HALL: Clarinet Wobble. Joe Muranyi, clarinet and soprano saxophone; Herb Hall, clarinet; Dill Jones, piano; Bill Pemberton, bass; Oliver Jackson, drums. *Louisiana; Frankie and Johnny; Blue Turning Grey Over You*, four more. FAT CAT'S JAZZ 118, \$5.98 (available from Joe Muranyi, 13 E. 9th St., New York, N.Y. 10003).

Joe Muranyi is probably best known as the last of the long line of clarinetists who filled the clarinet chores with Louis Armstrong's All-Stars, a somewhat thankless task since his efforts were concentrated on playing the same novelty tune night after night. These duets with Herb Hall (whose brother Edmond was one of Muranyi's predecessors with Armstrong) offer a much more impressive view of Muranyi's talents. The two clarinets complement each other beautifully, deepening the lovely woody tones of the low register passages of their slowly sinuous *When You and I Were Young, Maggie* and chasing each other merrily through *Nobody's Sweetheart*. As soloists, the two clarinetists are quite distinctive—Herb Hall working in a warm but per-

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sonal reflection of his brother's style, Muranyi in a clean, unaffected manner. Dill Jones tickles lightly behind the clarinets and gets some chances to step out with a few piano solo passages, while Bill Pemberton puts his bass through a very valid introduction to *Just a Gigolo*. J.S.W.

in brief

ERIC WEISSBERG AND STEVE MANDEL: Dueling Banjos. Warner Bros. BS 2683, \$5.98. This LP consists of *Dueling Banjos*, the title track from the soundtrack of *Deliverance* as played by Eric Weissberg and Steve Mandel tacked onto a reissue of an Eric Weissberg/Steve Mandel Elektra album. "New Dimensions in Banjo and Bluegrass." Strictly for banjo purists who probably have the original disc anyway and therefore will not be taken by this misleading repackaging. H.E.

20 YEARS OF #1 HITS. COLUMBIA KG 32007, \$6.98.

I don't know what the justification for this LP is, except that it gives CBS something better to do than fire executives. It is a two-disc set containing, in chronological order, twenty Columbia releases that made it to number one on the national charts. Needless to say, there are strange bedfellows: Tony Bennett, Joan Weber, Janis Joplin, and the Byrds all on one record. Personally, I think they should have recut the songs, switching things around so that Johnnie Ray sings *Mr. Tambourine Man*, and Blood, Sweat & Tears *Hey There*. M.J.

STARDRIVE: Intergalactic Trot. Elektra 75058, \$5.98.

This one's a nice trip. Robert Mason plays a synthesizer rigged like a real keyboard, wherein lots of notes are played at once instead of the usual Moog—one-line-at-a-time—approach. Exciting, and well recorded. M.A.

JUDY GARLAND AND LIZA MINNELLI: "Live" at the London Palladium. (Simon Rady, prod.) CAPITOL ST 11191, \$5.98. Tape: • 8XT 11191, \$6.98; • 4XT 11191, \$6.98.

An Academy Award winner always generates a great deal of interest. Liza Minnelli received this year's best-actress Oscar for her performance in *Cabaret*, therefore it was inevitable that Capitol would re-release this album: a one-disc version of the original two-record preservation of the concert the night of November 8, 1964, when Judy Garland returned to the London Palladium after a fourteen-year absence and brought her daughter Liza with her.

On this recording, Liza gives an energetic but undisciplined performance, and Judy, alas, is not in the best of voice. Nevertheless, this disc is the only memory we have of one of those historic show-business events. H.E.

HERR HARRY HONK: Happy Honky Tonk. BASF BB 20148, \$5.98.

An informal but highly likeable collection of old piano-pounders, played by a mystery quartet featuring piano, bass, drums, and banjo. M.J.

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the tape deck

BY R.D. DARRELL

Ragtime Redivivus. The quintessential spirit of the incomparable Scott Joplin is very much alive and well in—of all places—the New England Conservatory of Music. Nothing new can be said in praise of *The Red Back Book* program of Joplin pieces played by the NEC Ragtime Ensemble under Gunther Schuller (Angel 4XS 36090 cassette; 8XS 36090: \$7.98 each). Nevertheless, it can't be repeated too often that this is Musical Americana at its best and that the tantalizing lilt and the precise shaping of the music are matched by the elastically controlled buoyancy of the performances of a dozen gifted players. And the general praise for the crisp clarity and ungimicked naturalness of the recording should be specifically augmented by my testimony that direct A/B comparisons of the cassette with the disc edition reveal them sonically identical in every respect except the non-Dolbyized tape surfaces, which are if anything a shade quieter than the disc's.

This release should not be skipped over by any music lover—and especially not by anyone who, like me, studied at the New England Conservatory in the years when a Chadwick rather than a Schuller was Director and participation in a project like this would have been inconceivable.

Dolbyized Musicassette "Masterworks Library." Resurrecting more recent history is the role of Columbia's extensive "Sound of Genius Masterworks Library" series of reissued programs drawn mostly from the early and mid-Sixties. I mentioned one of them—the Graffman/Bernstein Rachmaninoff coupling—last month and there's a batch of more than twenty others demanding attention, among which I feel I should give precedence to the three that have not been available previously in any tape edition.

First place is easily won by the oldest recording in the whole series, the 1956 mono version of Bach's *Goldberg* Variations with which pianist Glenn Gould made his sensational recording debut. (The disc was "electronically re-recorded to simulate stereo" a few years ago.) As is all too apparent from the cassette (MT 31820, \$6.98), the minimal stereoization can't conceal some definite sonic aging, nor can the Dolbyization eliminate the considerable background noise. Yet, while I much prefer to hear the S. 988 Variations in a harpsichord version (like Ralph Kirkpatrick's fine Archive 924021 cassette), I must admit that Gould's of-

ten overfast and overidiosyncratic reading is one of the most exciting I've ever encountered.

Dolbyized cassettes MT 31803 and MT 31814 (\$6.98 each) are respectively the first tapings of Bernstein's 1960 interpretatively controversial Franck Symphony and the 1965 Casadesu/Szell coupling of Mozart's Piano Concertos Nos. 21 and 24. I hesitate to commend the former even to Bernstein fans, for it is not only excessively erratic as a reading but the performance itself is often strained into tonal harshnesses exposed only too candidly by the still impressively robust engineering. The latter, however, is thrice welcome: as the only now-available taping of Mozart's Piano Concerto No. 24; as a memorial to Casadesu's pianistic elegance combined with Szell's artistry as an accompanist; and not least for its still delectably bright-toned piano and exquisitely transparent orchestral sonics.

Two Indispensable New Catalogues. If you wonder which of the SOGML series previously taped still remain in print in their original open-reel editions, you'll find the answers (along with a vast amount of useful other information) in the handsome, big (141 pages) *Columbia Records: Masterworks and Odyssey Catalogue/1973*, including all tape formats. It's available via Columbia dealers and bears a list price of \$2.00. More startling in its revelations of a wealth of cassette and cartridge repertoires wholly unfamiliar to tape collectors who haven't been following European import activities, is the 74-page illustrated tapes catalogue just issued by Peters International, Inc. (600 Eighth Ave., New York City 10018), available for 50¢ postage and handling fee. It lists some 600 programs (in both formats), of which some 100 are classical or light classical, the rest popular or ethnic in nature coming from Africa, the British Isles, France, Germany, Greece, Israel, Italy, and the Middle East. The classical list is particularly rich in the operatic, operetta, and other vocal recitals never too plentifully represented in domestic cassette/cartridge catalogues.

More Dolbyized Open Reels. Public reaction to Ampex's first Dolbyized reel releases evidently has been sufficient to ensure not only continuation but expansion of the policy. It now seems likely that nearly all new classical reel releases will enjoy the benefits of both Dolbyization and the other technological advances assured in releases that bear the Ampex II sticker. These advantages are particularly welcome for such almost overwhelmingly "big"-sound recordings as the latest addition to Solti's Mahler series, *Das Lied von der Erde* (London/

Ampex L 490221, 7½-ips reel, \$7.95, notes but no texts included; M 31221 cassette, \$6.95) and a Von Karajan string-orchestra program featuring the first tape version of Richard Strauss's *Metamorphosen* (DG/Ampex L 43066, \$7.95). The former is an unqualified triumph interpretatively and orchestral, a success with some slight reservations where soloists Yvonne Minton and René Kollo are concerned, and over-all my now-preferred tape version. The *Metamorphosen* is so welcome for the sake of the remarkable music itself that I can almost—but not quite—forgive the unconscionably lumbering and over-inflated treatment of the overside Mozart K. 546 Adagio and Fugue and Beethoven's Op. 133 *Grosse Fuge*.

The brimming two-reel so-called "San Francisco Opera Gala" (London/Ampex R 490219, \$21.95; P 31219, three cassettes, \$22.95; no notes or texts included) reminds us that even Dolbyization can't reduce noises built into recordings made before Dolby-A masters were common. For this anthology of some forty-two selections—and starring about as many soloists—has been drawn from recordings made all over the world and over many years. (Its only connection with the San Francisco Opera is that all these soloists have sung there at one time or another.) But regardless of the variable technologies involved, the star-studded roster here is one that few if any opera buffs can resist even though they already may have many of the complete-opera and recital releases in which these excerpts first appeared.

Elsewhere we are unpleasantly reminded that such old tape faults as reverse-channel spillover and pre-echo still have *not* been consistently conquered despite all other technological progress. Spillover is far too evident in the first-ever taping of Pergolesi's *Stabat Mater* (Archive/Ampex L 43114, 7½-ips reel, \$7.95; notes-and-texts leaflet included). But in this case I, for one, have little sympathy for the fate of this vastly overrated music and its present anachronistically romanticized performance. There is considerable spillover too in, but fortunately confined to, the two-minute blank A-side beginning of Pollini's Chopin Opp. 10 and 25 Etudes (DG/Ampex L 43291, 7½-ips reel, \$7.95) and the wearisomely long, some thirteen minutes, blank A-side beginning of Solti's Beethoven Ninth Symphony (London/Ampex K 490223, double-play, 7½-ips reel, \$11.95, notes-and-texts leaflet included; J 31223, double-play cassette, \$9.95). But in other respects Pollini's virtuosity is breath-taking, and Solti's magnificently proportioned if not exceptionally dramatic Ninth may justify its delayed start by avoiding the usual break in the slow movement. ●

GTE Sylvania sent the following letter to the editor of
HIGH FIDELITY Magazine on July 13, 1973.

GTE SYLVANIA
INCORPORATED

Robert T. McCarthy
General Product Manager
Entertainment Products Group

July 13, 1973

The Editor
High Fidelity Magazine
The Publishing House
Great Barrington, Mass. 01230

Dear Sir:

We are sure that the many readers of your magazine read with great interest the review of our stereo receiver, Model CR2743A, which appeared in your August issue. Sylvania appreciates the many favorable comments regarding major performance parameters of the receiver.

However, we take issue with other portions of the article.

We will furnish you a detailed reply for publication in a forthcoming issue.

Sincerely,



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